Shostakovich
Work List
CONTENTS

PREFACE / NOTE FOR THE USER .................... 4/10
VORWORT / HINWEIS FÜR DEN NUTZER ............ 12/18

CHRONOLOGICAL LIST OF WORKS .................. 20

SYSTEMATIC INDEX OF WORKS
Stage Works ......................................... 296
Orchestral Works ................................... 296
Concertos ........................................... 298
Wind Orchestra / Band .............................. 299
Vocal Works
  Solo Voice(s) and Orchestra ...................... 299
  Solo Voice(s), Choir and Orchestra ............. 300
  Choir and Orchestra ................................ 300
  Solo Voice(s), Choir and Piano .................. 300
  Choir and Piano ................................... 301
  Choir a Cappella .................................. 302
  Voice(s) and Instruments ........................ 302
  Voice(s) and Piano ................................ 302
Instrumental Chamber Music
  String Quartet ..................................... 303
  Strings and Piano ................................ 304
  Violin and Piano .................................. 304
  Viola and Piano ................................... 304
  Violoncello and Piano ............................. 304
  Two Pianos ........................................ 305
  Piano Duet ......................................... 305
  Piano solo ......................................... 305
  Miscellaneous Instrumental Chamber Works .... 307
Incidental Music .................................... 307
Film Music .......................................... 307
Suites from Film Music / Incidental Music / Stage Works 309
Arrangements ....................................... 311

Index of Opus Numbers .............................. 317
Works without Opus Number ........................ 324
Alphabetical Index of Works ...................... 330
Awards ............................................. 342
Alphabetical Index of Names ...................... 354
DSCH New Collected Works ....................... 398
No composer ever stands still and nor does the music they leave behind, but with Shostakovich, the swirl of reputational change seems always to have been particularly unstable, volatile and vivid, and that was true already in his lifetime. From the beginning, he was a figure of controversy.

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

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

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

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

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

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

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

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

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

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

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

To add to these troubles, there were also times, as the later 1950s gave way to the 1960s and the last decade of his life, when Shostakovich found himself side-lined and deemed almost irrelevant by those who had earlier looked up to him, the younger generations of Soviet composers and music-lovers now more fascinated by the latest ideas from ‘the West’, and frequently and sharply critical of what they took to be the older composer’s political passivity and moral compromises.
And as if that were not enough, throughout this final period, Shostakovich was subject to chronic ill-health and a series of agonising physical afflictions which, among other things, involved long stays in hospital and having to learn to write, when necessary, with his left hand (he was right-handed), as well as no longer being able to play the piano. No wonder, one might think, the music of his last years suggests a powerful move towards a private, isolated and interior world. But then again: who knows whether he might not have discovered anyway that distinctive inner feeling (*innigste Empfindung*) of his ‘late style’? What makes music change is not always the pressure of the outside world; just as often it can be a matter of the most intimate needs of the notes themselves.

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

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

After the war, as internal Western cultural divisions began to widen – between a defiantly anti-populist and purist ‘avantgarde’ ensconced in the citadels of high culture, and a quite different cohort of supposedly middle-brow voices out in the wider world, on the mass media of radio, television and gramophone records, and in concert-halls where practical music-making actually takes place – there took root the idea of a battle of history between past and future, conservative and progressive, traditional and radical. Caught in such crude oppositions, Shostakovich was easily cast by pundits as the embodiment of the boring, the old-fashioned, the nostalgic, retrograde and unsophisticated. To commentators of this stripe, with their dream of a musical evolution headed only in one direction, the Russian composer’s music seemed proof that the political isolation of the USSR had cut that country off from every idea that led towards a bright new future.
To such people, it was obvious: Shostakovich was simply behind the times. But not for so long. Within a few years, things began to change again. And while change felt slow at first, looking back today it seems it actually happened rather quickly.

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

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

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

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

Testimony, and the slew of books and variously broadcast material that followed in its wake, transformed Western perceptions of Shostakovich in ways well chronicled and still
to be felt in how this composer’s music is promoted and discussed today. Shostakovich, one might say, was transformed into ‘Shostakovich’: a ‘question’, an ‘issue’, a ‘debate’ – and audiences, musicians, journalists and even musicologists now came to delight in projecting their individual prejudices and preconceptions on to the recently dead man and his music in whatever way they wanted.

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

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

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

So how should we listen to him?

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

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

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

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

*

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

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

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

Gerard McBurney 12 January 2023
The catalogue of works of Dmitri Dmitrievich Shostakovich comprises no fewer than 147 opus numbers. In addition to these, there are many unnumbered compositions. A large number of these works are precisely documented by extant manuscripts or printed scores, performance materials and rich source specifications. On the other hand, some compositions, due to missing or yet undiscovered source material, can only partially be catalogued and with some reservations. We know of the existence of some works only by hearsay. The present catalogue of works therefore makes no claim to be complete or final. Rather, it is an attempt to briefly document the present bibliographical state of knowledge of the œuvre of Dmitri Shostakovich by bringing together and comparatively evaluating the most varied sources.

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

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

- Schostakowitsch by Krzysztof Meyer (Gustav Lübbe, 1995)
- Shostakovich – A Life
- Shostakovich – A Life Remembered by Elizabeth Wilson (Faber and Faber, 1994)
- Dmitri Shostakovich: A Life in Film by John Riley (I.B.Tauris, 2005)
- The Cambridge Companion to Shostakovich edited by Pauline Fairclough and David Fanning (Cambridge University Press, 2008) as well as the catalogues of works by Efim Sadovnikov [Notograficheskii i bibliograficheskii spravochnik] (Musyka, 1965), by Malcolm MacDonald (Boosey & Hawkes, 1985, Le Chant du Monde, 1988), and Erna Meskhishvili’s Catalogue of Works [Dmitri Shostakovich – Notograficheskii spravochnik] (Moscow, 1996). In this connection, however, Derek C. Hulmes’s Dmitri Shostakovich – A Catalogue, Bibliography and Discography (Scarecrow Press, 2002) is of special importance; its third printing, with a plethora of meticulously researched material, was of great value for the present compilation.

Due to the large amount of material, extending far beyond the bounds of this catalogue, a discography has not been included. For the same reason, the numerous stage productions using music by Dmitri Shostakovich have not been considered here, with just a few exceptions. Apart from the Complete Edition issued by Musyka and the as yet incomplete New Complete Edition of DSCH Publishers both of which are considered the most important references, no reference has been made to the publishers of the numerous extant printed editions of his works. The same applies to the inclusion of adaptations of the works of Shostakovich by other composers – here, only the authors and instrumental combinations of those arrangements known to us have been named.
Jeder Komponist entwickelt sich weiter, solange er lebt, und dies gilt auch für seine nachgelegenen Werke, aber Dmitri Schostakowitschs Ansehen als Komponist scheint bisher immer besonders schwankungsanfällig und heftig umstritten gewesen zu sein, und das auch schon zu seinen Lebzeiten. Von Anfang an war Schostakowitsch Anlass zu Kontroversen.

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

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


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


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

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


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


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

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


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

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


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

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

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

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


Wie sollte man also seine Musik hören?

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

* 

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

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

* 


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

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

* 

Gerard McBurney, 12. Januar 2023

Übersetzung: Hilla Maria Heintz


Darüber hinaus dienten folgende Publikationen als Quellen:


**CHRONOLOGICAL LIST OF WORKS**

**FIVE PIANO PIECES**

Petrograd, 1914–1915

for piano  *lost*

[Пять фортепианных пьес (не сохранилось) · Pyat fortepiannykh pes (ne sokhranilos)]

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

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

**HYMN TO FREEDOM**

Petrograd, 1915 –1916

for piano  *lost*

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

**TARAS BULBA**

Petrograd, 1915 –1916

Opera on the eponymous novella by Nikolai Gogol  *lost*

[Тарас Бульба. Опера по одноименной повести Н. В. Гоголя (не сохранилось) · Taras Bulba. Opera po odnoimennoi povesti N. V. Gogolya (ne sokhranilos)]

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

**REVOLUTIONARY SYMPHONY**

Petrograd, 1917 – April 1918

for orchestra  *fragments*

[Революционная симфония (сохранилось частично) · Revolyutsionnaya simfoniya (sokhranilos chastichno)]

1.1.1.1-0.0.1.0-SD-strings

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

Petrograd, January 1918

for piano

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

Largo

Duration: 1’

- DSCH New Collected Works: Vol. 109

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

Nostalgia

Petrograd, 1918

for piano

[Тоска для фортепиано · Toska dlya fortepiano]

Lento

Duration: 1’

- DSCH New Collected Works: Vol. 109

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

Piano Pieces

Petrograd, 1919

From the Exercise Book ‘1919’

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

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

Duration: 11’

- DSCH New Collected Works: Vol. 109

There is a fourth piece, ‘Melancholia’, whose last four bars have not survived. It is identical with Nostalgia, composed in 1918.
VARIATIONS ON MIKHAIL GLINKA’S SONG ‘THE LARK’ Petrograd, 1919

for piano

[Вариации на тему романса Михаила Глинки «Жаворонок» для фортепиано · Variatsii na temu romansa Mikhaila Glinki «Zhavoronok» dlya fortepiano]

unfinished

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

BAGATELLE Petrograd, 1919

for piano

[Dевятья для фортепиано · Bagatel dlya fortepiano]

Dedicated to Marianna Fyodorovna Gramenitskaya

Prestissimo

First performance: 30 September 2016, St. Petersburg

Sergei Redkin

Duration: 2’

► DSCH New Collected Works: Vol. 109

Material from Bagatelle was reused in ‘Prelude No. 2’ from Two Preludes ‘Op. 1’.

TWO PRELUDES ‘OP. 1’ Petrograd, 1919

for piano

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

Dedicated to Boris Mikhailovich Kustodiev (No. 1)

1. Prelude in G minor Agitato
2. Prelude in G major Prestissimo

First performance: 15 September 1919, Petrograd, Cyonservatoire

Dmitri Shostakovich

Duration of No. 1: 2’

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

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

for piano

[Учебные пьесы для фортепиано · Uchebnye pesy dlya fortepiano]

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

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

**EXERCISE PIECE**

for two pianos incomplete

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

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

**THREE PIANO PIECES**

[Три пьесы для фортепиано · Tri pesy dlya fortepiano]

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

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

First performance: 1980ies
Viktoria Postnikova

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

The autograph of *Three Piano Pieces* (not written in Shostakovich’s hand) survived in the archive of Alexandra Rozanova-Nechaeva, the composer’s piano teacher between 1917 and 1920. There is no confirmation of the date of composition and certain stylistic feature indicate, according to Olga Digonskaya and Galina Kopytova, that they may also have been composed earlier. No. 3 is incomplete, Robert Matthew-Walker achieved a completion in 1989.
SCHERZO in F sharp minor, Op. 1

Petrograd, 15 July 1920 – 25 September 1921
for orchestra

[Dedicated to my teacher Maximilian Oseevich Steinberg]

Duration: 5′

First performance of the piano version: 31 July 1922, Petrograd
Dmitri Shostakovich
First performance of the orchestral version: 1 October 1986, Berlin
Philharmonic Orchestra of Volkstheater Rostock – Gerd Puls (conductor)

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

PRELUDE

Petrograd, 1920 – 1921

for violoncello incomplete

The autograph is preserved at the Shostakovich family archives.
THE GYPSIES

Opera after Alexander Pushkin  incomplete
[Цыгане, Опера по поэме А. С. Пушкина (сохранилось частично) · Tsygane, Opera по поэме А. С. Pushkina (sokhranilos chastichno)]

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

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

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

First performance: 17 December 2009, Moscow (‘Duet of Zemfira and Aleko’ and The Old Man’s Arietta’, orchestrated by Gennadi Rozhdestvensky)
Tatyana Fedotova (soprano) – Oleg Dolgov (tenor) – Mikhail Davydov (baritone) – State Academic Symphonic Cappella – Gennadi Rozhdestvensky (conductor)

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

SONATA FOR PIANO  in B sharp minor incomplete
[Соната для фортепиано (сохранилось частично) · Sonata dlya fortepiano (sokhranilos chastichno)]

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

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

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

Petrograd, 1919 – 1921

for piano

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

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

Duration: 11’

First performance: 15 July 1926, Kharkov

Dmitri Shostakovich

► DSCH New Collected Works: Vol. 109

DATES OF COMPOSITION: September 1919 (No. 1) · June 1921 (Nos. 2-6) · before 6 and 5 September 1921 (Nos. 7 and 8 respectively).
‘Dmitri Shostakovich. Natoqgraficheshki spravochnik’ by Olga Digonskaya and Galina Kopytova (DSCH, 2016) numbers 9 performances between 1921 and 1926, all but one with Shostakovich as soloist. Mentioned above is the last performance (most probably of the entire cycle) of this series. According to Krzysztof Meyer and Erna Meskhishvili, the first performance took place on 8 May 1920 in the Petrograd House of the Arts. No. 6 is based on the song ‘Long Live Our Tsar and Father’ which reappears in Opp. 88, 99 and 103. The autograph of Op. 2 was destroyed by the composer. Surviving autographs and copies listed in DSCH Notograficheshki spravochnik. Nos. 5, 2, 3, 7 reappear in ‘Five Preludes’. ► For details concerning compositional genesis and dating of Op. 2 ► see Commentary of DSCH New Collected Works, Vol. 109. ► also see Five Preludes.

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

for piano

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

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

Duration: 7’

► Muzyka Collected Works: Vol. 39

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

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

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

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

Orchestration of the first movement

*[Л. ван Бетховен. Соната для фортепиано № 32, Соч. 111 (инструментовка первой части: Maestoso – Allegro con brio ed appassionato) (сохранилась не полностью)]*

*Maestoso – Allegro con brio ed appassionato*

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

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

[LUDWIG VAN BEETHOVEN (1770-1827)]
Orchestration of the second movement (in A flat major)
[Л. ван Бетховен. Соната для фортепиано № 8, Соч. 13 (инструментовка второй части: Адажио кантиабиле) · L. van Beethoven. Sonata dlya fortepiano № 8, Soch. 13 (instrumentsovka vtoroy chastii: Adagio cantabile)]

Adagio cantabile
2.2.2.2-2.0.0.0-strings
Duration: 6’

► DSCH New Collected Works: Vol. 148* (score)
It is unknown whether this arrangement was ever performed during Shostakovich’s lifetime. However, the first performance in Germany took place on 2 March 2020 in Schwerin with Mecklenburgische Staatskapelle Schwerin under the baton of Florian Ludwig.

FUGUE NO. 7 in E flat major, Das Wohltemperierte Clavier II, BWV 876

[JOHANN SEBASTIAN BACH (1685-1750)]
Arrangement for small orchestra
[И. С. Бах. Фуга № 7 из второго тома «Хорошо темперированного клавира». Инструментовка для малого оркестра · I. S. Bakh. Fuga № 7, iz vtorogo toma «Khorosho temperirovannogo klavira». Instrumentovka dlya malogo orkestra]

2.2.2.2-1.0.0.0-strings
Duration: 3’
Autograph score preserved at the Central Glinka Museum of Musical Culture.

RHAPSODY NO. 4 in E flat major, Op. 119

[JOHANNES BRAHMS (1833-1897)]
Orchestration not fully preserved
[И. Брамс. Рапсодия № 4, Соч. 119. Инструментовка для оркестра (сохранилась не полностью) · I. Brams. Rapsodiya № 4, Soch. 119. Instrumentovka dlya malogo orkestra (sokhranilas ne polnostyu)]

Allegro risoluto
3(III=picc).2(II=corA).2.2-4.3.3.1-timp.perc:tamb/BD/cyms-strings
Fragments of the manuscript score preserved at the Central Glinka Museum of Musical Culture.
Theme with Variations in B flat major, Op. 3

Dedicated to Nikolai Alexandrovich Sokolov

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

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

Duration: 16’

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

First performance (orchestral version): 11 February 1981, Leningrad
Academic Symphony Orchestra of the Leningrad Philharmonic – Gennadi Rozhdestvensky (conductor)

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

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

CHRONOLOGICAL LIST OF WORKS
THREE PIANO PIECES  
[Три пьесы для фортепиано (фрагменты) · Три pesy dlya fortepiano (fragmenty)]

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

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

IN THE BEGINNING WAS ...  
for soprano, contralto, tenor and bass or mixed choir

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

I WAITED FOR THEE IN THE GROTTO  
[NIKOLAI RIMSKY-KORSAKOV (1844-1908)]

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

The text: Apollon Maikov

2.2.2.2-4.0.0.0-timp-hp-strings

Duration: 3’

First performance: 1980, Moscow

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

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

English translation by Joan Pemberton Smith.
**CHRONOLOGICAL LIST OF WORKS**

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

*Franz Schubert (1797-1828)*  
*not fully preserved*

Arrangement for large orchestra

[F. Шуберт. Военный марш № 1 ре мажор для фортепиано в четыре руки, Соч. 51, 1. Инструментовка для большого симфонического оркестра (сохранилась не полностью)]  

*Ф. Шуберт. Военный марш № 1 ре мажор для фортепиано в четыре руки, Соч. 51, 1. Инструментовка для большого симфонического оркестра (сохранилась не полностью)*

Allegro vivace

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

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

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

**BILDER AUS DEM OSTEN**, Op. 66, 5

*Pictures from the East*

*Robe rt Schumann (1810-1856)*  
*not fully preserved*

Arrangement for large orchestra

[R. Шуман. Восточная картина № 5 для фортепиано в четыре руки, Соч. 66, 5. Инструментовка для большого симфонического оркестра (сохранилась не полностью)]

*Р. Шуман. Восточная картина № 5 для фортепиано в четыре руки, Соч. 66, 5. Инструментовка для большого симфонического оркестра (сохранилась не полностью)*

Lebhaft

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

Autograph score (fragment) preserved at the Central Glinka Museum of Musical Culture.
THREE FANTASTIC DANCES, Op. 5

for piano

[Drei fantastische tänze для фортепиано, Соч. 5 · Tri fantasticheskikh tantsa
dlya fortepiano, Soch. 5]

Dedicated to Iosif Zakharovich Schwartz

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

Duration: 5’

First performance: May 1922, Petrograd
Dmitri Shostakovich

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

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

► ARRANGEMENTS: for small ensemble (1.1.1.0-1.0.0.0-strings[1.1.1.1.0], No. 1)
by the composer ★ for string quartet (Nos. 2 and 3) by Konstantin Mostras ★ for violin and piano by Harry Glickman ★ for viola and piano (No. 3) by Georgi Bezrukov ★ for piano, four hands (No. 2) by T. Nazarova and (Nos. 2 and 3) by Geoffrey Carroll ★ for two bayans by A. Khapyorsky and (No. 2) by V. Korolyov ★ for flute and piano, clarinet and piano, alto saxophone and piano, tenor saxophone and piano, bassoon and piano, trumpet and piano, and trombone and piano by Quinto Magagnini ★ for saxophone and piano by Marc Chisson ★ for trumpet and piano by Timofei Dokshitser and by A. Selyanin ★ for balalaika and piano by Vasili Medvedev ★ for organ (No. 2) by William Nevins ★ for domra (No. 1) by V. Chunin ★ for orchestra by Grzegorz Fitelberg and by Alan H. Arnold ★ for orchestra of folk instruments (No. 2) by V. Viktorov and (Nos. 2 and 3) by N. Makhov.
SUITE FOR TWO PIANOS in F sharp minor, Op. 6

Petrograd, March 1922

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

To the memory of Dmitri Boleslavovich Shostakovich

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

Duration: 25’

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

► Muzyka Collected Works: Vol. 13
► DSCH New Collected Works: Vol. 112

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

SEVEN FUGUES

for piano

Petrograd, 1922 – 1923

[Семь фуг для фортепиано · Sem Fug dlya fortepiano]

KEY VOCE

1. C major 2
2. F major 4
3. E minor 4
4. D minor 4
5. C minor 4 incomplete
6. D major 4 incomplete
7. C minor 4 incomplete

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

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

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

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

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

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

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

Dedicated to Tatiana Ivanovna Glivenko

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

Duration: 14’

First performance: 13 December 1923, Petrograd, Small Hall of the Conservatoire

Veniamin Sher (violin) – Grigori Pekker (violoncello) – Dmitri Shostakovich (piano)

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

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

**DANCE** in C minor

for piano  
[Dанец для пианофорте (сохранился частично) · Танец dlya pianoforte (sokhranilsya chastichno)]

*Dedicated to Zoya Dmitrievna Shostakovich*  
Moderato quasi Allegretto


**PIANO QUINTET** unfinished

[Pионно квинтет для двух скрипок, альта, виолончели и фортепиано (не завершен, сохранилась частично) · Квинтет dlya dvukh skripok, alta, violoncheli i fortepiano (ne zavershen, sokhranilas chastichno)]

1. lost

2. Fantastic Scherzo [beginning]

Originally Op. 7. According to DSCH Notografichesky Spravochnik musical material from *Fantastic Scherzo* was recycled in *Scherzo* for orchestra which was eventually assigned Op. 7. The same source explains that Sofia Khentova’s and Manashir Yakubov’s assertion that music from the first movement was transferred to *Piano Trio No. 1* is untenable.
**TWO FABLES OF KRYLOV**, Op. 4
for mezzo-soprano, female choir and orchestra

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

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

Texts: Ivan Krylov

Dedicated to Mikhail Vladimirovich Kvadri

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

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

Duration: 15’

First performance: 2 February 1977, Tallinn, Estonia

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

► Muzyka Collected Works: Vol. 31 (score), Vol. 32 (version for voice and piano by the composer)

► DSCH New Collected Works: Vol. 87 (score), Vol. 92 (version for voice and piano by the composer)

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

**PIANO PIECE** in G major

[Фортепианная пьеса · Fortepiannaya pesa]

Mistico

The autograph sketches preserved at the Shostakovich family archives.
THREE PIECES, Op. 9

Petrograd, 30 December 1923 – 10 January 1924

for violoncello and piano lost

[Dвu пьесы для виолончели и фортепиано (не сохранились) • Tri pesi dlya violoncheli i fortepiano (ne sokhranilis)]

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

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

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

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

SCHERZO lost

Petrograd, 1923 – February 1924

for orchestra

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

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

SUITE FOR VIOLIN AND PIANO lost

Petrograd, 1923 – 1924

[Dюйта для скрипки и фортепиано (не сохранилась) • Syuita dlya skripki i fortepiano (ne sokhranilas)]

Dedicated to Veniamin Iosifovich Sher

According to a letter written to Tatyana Glivenko on 28 December 1923 the composer worked on two works for soloist and piano: the present Suite for violin and piano and a Suite for violoncello and piano – the latter dedicated to Grigori Ilich Pekker. Both dedicatees participated in the first performance of Piano Trio N.o 1, Op. 8. Although Shostakovich stated in another letter to Tatyana Glivenko (11 July 1924) that he was still working on the mentioned compositions nothing of it has survived.
SONATA FOR PIANO lost

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

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

SCHERZO in E flat major, Op. 7

for orchestra

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

Dedicated to Pyotr Borisovich Ryazanov

Allegro · Più mosso · Tempo I · Presto

Duration: 4’

First performance: 11 February 1981, Leningrad
Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

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

According to the commentary published in Vol. 31 of DSCH New Collected Works Scherzo, Op. 7 is based on music from the second movement of the unfinished Piano Quintet from 1923. The above mentioned première of Op. 7 was preceded by a performance of the composer’s piano version which took place in the first half of August of 1924 in Koreiz (Crimea) at the sanatorium ‘Gaspra’ executed by the composer on the occasion of an evening devoted to Anatoli Alexandrov and Dmitri Shostakovich. A number of fragments (figs. 15-20, 25-38 and 49-56) were reused in the film music New Babylon, Op. 18.
SYMPHONY NO. 1 in F minor, Op. 10

[Dedicated to Mikhail Vladimirovich Kvadri]

1. Allegretto (\( q = 152 \)) · Più mosso (\( q = 208 \)) · Allegretto (\( q = 152 \)) · Allegro non troppo (\( q = 160 \)) · Allegro non troppo (\( q = 160 \)) · \( q = 152 \)
2. Allegro (\( q = 192 \)) · Meno mosso (\( q = 100 \)) · L’istesso tempo (\( q = 100 \)) · Allegro (\( q = 192 \)) · Meno mosso (\( q = 100 \))
3. Lento (\( q = 76 \)) · Più mosso · Largo (\( q = 69 \)) · \( q = 76 \) · Più mosso · \( q = 72 \) *attacca*
4. Allegro molto (\( q = 208 \)) · Lento (\( q = 116 \)) · Allegro molto (\( q = 176 \)) · Meno mosso (\( q = 144 \)) · Allegro molto (\( q = 176 \)) · Molto meno mosso (\( q = 116 \)) · Adagio (\( q = 84 \)) · Largo (\( q = 63 \)) · Più mosso (\( q = 132 \)) · Presto (\( q = 168 \))

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

Duration: 33’

First performance: 12 May 1926, Leningrad, Large Philharmonic Hall

Leningrad Philharmonic Orchestra – Nikolai Malko (conductor)

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

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

► ARRANGEMENTS: for two pianos by Pavel Lamm and by the composer (fourth movement) ■ for piano four hands by Evgeni Slavinsky and (2.) by Levon Atovmyan ■ for piano (1.) by Levon Atovmyan ■ for oboe and piano (3.) Nikolai Nazarov
TWO PIECES
FOR STRING OCTET, Op. 11
[Две пьесы для струнного октета, Соч. 11 • Две пьесы для струнного октета, Соч. 11]  
Dedicated to the memory of Vladimir Ivanovich Kurchavov

1. Prelude [D minor]  
   Adagio (q = 72) • Più mosso (q = 104) • Più mosso (q = 160) •  
   Meno mosso • Adagio (q = 72)

2. Scherzo [G minor]  
   Allegro molto (q = 176) • Moderato • Allegro

Duration: 11’

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

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

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

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

SONATA FOR PIANO NO. 1 in C major, Op. 12
[Соната для фортепиано № 1, Соч. 12 • Соната для фортепиано № 1, Соч. 12]  
Leningrad, 30 August – 20 October 1926

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

Duration: 14’

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

► Muzyka Collected Works: Vol. 39  
► DSCH New Collected Works: Vol. 111*

Originally entitled ‘October’ or ‘October Sonata’. A passage from the first ‘Meno  
mosso’ section reappears in Concerto for Violoncello and Orchestra No. 1, Op. 107 (‘Cadenza’).
CONCERTO FOR PIANO AND ORCHESTRA sketches only Leningrad, 1926

[Концерт для фортепиано с оркестром (не завершен) • Kontsert dlya fortepiano s orkestrom (ne zavershen)]

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

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

Ten pieces for piano

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

Dedicated to Boleslav Leopoldovich Yavorsky

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

Duration: 12’

First performance: 19 May 1927, Leningrad

Dmitri Shostakovich

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

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

► ARRANGEMENTS: for violin, bassoon, piano and percussion by Boris Bekhterev and Vladimir Spivakov • for violin and piano (No. 10) by Sergei Sapozhnikov.
SYMPHONY NO. 2 in B major, Op. 14
‘To October – A Symphonic Dedication’
for orchestra with mixed choir

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

Text by Alexander Bezymensky

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

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

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

Duration: 20’

First performance: 5 November 1927, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Academic Capella Choir – Nikolai Malko (conductor)

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

Erna Meskhishvili gives 10 August as date of completion. English translation by Myron Morris and Andrew Huth and by Richard Bannerman. German version by Jörg Morgener. At a competition held by the Leningrad Philharmonic in 1927 Op. 14 was awarded a second prize for best composition for the celebrations of the tenth anniversary of the October Revolution (with no first prize being awarded).
TAHITI TROT (TEA FOR TWO), Op. 16

Leningrad, 1 September 1927

[VINCENT YOUMANS (1898 - 1946)]

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

[В. Юманс. Таити-трот. Транскрипция песни-фокстрота «Чай вдвоем» из мюзикла В. Юманса «Нет, нет, Нанетт» для симфонического оркестра, Соч. 16 · V. Yumans.]

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

Moderato

Duration: 4’

First performance: 25 November 1928, Moscow, Large Hall of the Conservatoire

Sovphil [Soviet Philharmonic] Orchestra – Nikolai Malko (conductor)

► Muzyka Collected Works: Vol. 10 (score)

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

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

► ARRANGEMENTS: for brass band by Howard Snell, by David Purser and by Hans-Joachim Rogoll ● organ version by Maria Makarova ● for five guitars by Krisztina Dobo.
MA\textsc{in street} \ [M\textsc{i}kh\textsc{a}il \textsc{m}ik\textsc{h}a\textsc{ilo}v (1904-1983)] \quad \textit{Leningrad, October – November 1927}

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

Orchestration (partly)

[М. К. Михайлов. \textit{Главная улица}. Синтетическое представление в двух действиях на текст Д. Бедного для большого симфонического оркестра, солистов, хора и декламации. Инструментовка · М. К. Михайлов. \textit{Glavnaya Ylitsa}. Синтетическое представление в двух действиях на текст Д. Бедного для большого симфонического оркестра, солистов, хора и декламации. Инструментовка]

2.picc.2.corA.2.Ebclbc1.2.dbn-6.3.3.1-timp.prc:tamb/SD/BD/tam-t-hp-strings

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

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

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

[Hoc. Опера в трёх действиях, десяти картинах, Соч. 15 •

Nos. Opera v tryokh deistviyah, desati kartinakh, Soch. 15]

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

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

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

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

Epilogue
15. Scene 9 ‘Kovalyov’s Apartment’ Allegro (♩ = 138) • Andante (♩ = 120) attacca
16. Scene 10 ‘Nevsky Prospect’ Andante (♩ = 120)
THE NOSE, Op. 15 [CONTINUED]

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


Duration: 110’

Première: 18 January 1930, Leningrad, Maly Opera House
Pavel Zhuravlenko (Platon Kuzmich Kovalyov) – Valeri Raikov (Ivan Yakovlevich) – Nina Belukhina (Praskovya Osipovna) – Alexander Kabanov (District Constable) – Pyotr Zasetsky (Ivan, Kovalyov’s servant) – Ivan Nechaev (The Nose) – E. Maevsky (Countess’ footman) – P. Gusev (Employee at the newspaper bureau) – E. Natsvalova (Mother) – V. Kalinin (Pyotr Fyodorovich) – S. Torger (Ivan Ivanovich) – Ekaterina Adrianova (Female bread-roll-seller) – A. Lyshin (Doctor) – Boris Geft (Yaryzhkin) – Lyubov Samarina (Pelageya Grigorevna Podtochina) – Maria Elizarova (Her daughter) – A. Fomin (Man selling benches) – Ekaterina Sabinina (Respectable Lady) – Ivan Doroshin (Lackey) – M. Medvedev, Mikhail Rostovtsev, M. Kolomoits-Eva (3 Travellers) – Nikolai Smolich (director) – Vladimir Dmitriev (stage designer) – Samuil Samosud (conductor)

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

**ARRANGEMENT** for piano (Overture) by Quinto Maganini.

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**SUITE FROM ‘THE NOSE’, Op. 15a**

Leningrad, May – June 1928

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

1. Overture  *Allegro* ($\frac{4}{4} = 132$) *attacca*

2. Kovalyov’s Aria [Scene 5]  *Largo* ($\frac{4}{4} = 72-80$) · *Meno mosso*

3. Entr’acte from Act I  *Allegro molto* ($\frac{4}{4} = 132-144$)

4. Entr’acte from Act II  *Moderato* ($\frac{4}{4} = 104$) · *Molto meno mosso* ($\frac{4}{4} = 72$) *attacca*

5. Ivan’s Song [Scene 6]  *Allegretto* ($\frac{4}{4} = 132$)

6. Kovalyov’s Monologue [Scene 6]  *Andante* ($\frac{4}{4} = 100$)

7. Galop [Scene 3]  *Allegro molto* ($\frac{4}{4} = 176$) · $\frac{2}{4} = 112$


(sm section)

Duration: 22’

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

► Muzyka Collected Works: Vol. 23 (score)

► DSCH New Collected Works: Vol. 68 (score)
TWO SCARLATTI PIECES, Op. 17
[Domenico Scarlatti (1685 - 1757)]
Orchestration of harpsichord sonatas D minor L413/K9 and E flat major L375/K20 for wind band

[Dве пьесы Доменико Скарлатти. Транскрипция для духового оркестра, Соч. 17 · Dve pesy Domeniko Skarlatti. Transkriptsiya dlya dkhovogo orkestra, Soch. 17]

1. Pastorale  Allegro non tanto
2. Capriccio  Presto

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

Duration: 7'

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

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

Originally Op. 16. According to the commentary in DSCH New Collected Works, Vol. 32 Shostakovich used Carl Tausig’s arrangements of Scarlatti’s sonatas as basis for these arrangements (and borrowed both titles, ‘Pastorale’ and ‘Capriccio’ from Tausig – for the original compositions were untitled) although the composer claimed that both pieces were arranged from the original.
NEW BABYLON, Op. 18

Music to the silent film

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

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

Reel No. 1  ‘General Sale’
War. Death to the Prussians – ‘Beat the hell out of them in Berlin!’ – War. All the tickets have been sold – ‘Beat the hell out of them in Berlin!’ – ‘Death to the Prussians!’ – War. The prices have gone up – The New Babylon Department Store – Manager – ‘A piece of brocade costs only 12 francs’ – Saleswoman – For dessert – From the board of directors – Dismissal payment – The board of directors gives you a ticket to the evening ball – For sale – ‘Beat the hell out of them!’  Allegro non troppo • Allegro • Andantino • Allegro • Andantino • Allegro • Andante

Reel No. 2  ‘Head Over Heels’
Paris! – Scene of the manager, deputy, and actress – The manager and deputy shake hands – To Paris! – German cavalry  Allegro moderato • Andantino • Allegro vivo

Reel No. 3  ‘The Siege of Paris’
Paris says ‘No’ – Surrender – ‘I don’t need your cannons!’ – Soldier has lost control – Soldier has left  Largo • Allegro • Largo

Reel No. 4  ‘18 March 1871’
Preparations were made to retrieve the operetta – Getting ready – The actress sings – Soldiers drag cannons – People dance at a rehearsal – Officer smiles – Participants in the Paris Commune appear in the distance – Soldiers are given milk to drink – ‘What great guys, what handsome guys!’ – The Communard women agitate the typesetter – ‘Shame! The operetta has flunked.’ – ‘To the town hall!’ – ‘To Versailles!’ – Louise and the Soldier. ‘Don’t go, Jean!’ – A kiss – End of the kiss  Andante • Allegro • Andante • Più mosso • Allegro • Molto meno mosso • Allegretto • [Andante semplice] • Adagio

Reel No. 5  ‘Versailles Against Paris’
Paris has stood for centuries – Paris says ‘No’ – Launderers, shoemakers, seamstresses – In Versailles – Scene of the actress and soldier – The deputy makes a speech – The actress with a rifle gets up on a chair – Marseillaise – A shot is fired  Allegretto • Allegro • Andante • Allegro moderato
NEW BABYLON, Op. 18 [CONTINUED]

Reel No. 6 ‘The Barricade’
The 49th day of defence – The messenger. The defenders of Versailles have broken through – ‘The meeting is over. Over?’ – In Versailles – Officer with a rose in his buttonhole – The French! – Battle – An old Communard goes up to the piano – Volley of fire – The defenders of Versailles enter Paris – The bourgeoisie applauds the soldier Adagio · Allegro moderato · Allegretto · Scherzando · Allegro [con] brio · Andante semplice · Allegro [con] brio

Reel No. 7 ‘To the Firing Squad’
There is peace and order in Paris – Peace and order – The Communards are standing in the rain – The Manager makes fun – The bourgeoisie beats the Communards – The Communards are led – Soldier [Andante] · Allegro · Andante · Adagio · Allegro · Andante

Reel No. 8 ‘Death’
The trial – The Soldier has come – Soldier digs a grave – Hysterics with Louise – ‘We will meet again, Jean.’ – Vive la Commune! Largo · Allegro appassionato

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

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

Duration: 93’

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

Originally Op. 17. According to DSCH ‘Notograficheskii sparrowochnik’ the first showing of ‘New Babylon’ took place on 16 March 1929 in Moscow. The film bears the subtitle ‘Episodes from the the Paris Commune’. Parts of ‘War’ and ‘Versailles’ were re-used in The Bedbug, Op. 19 – the main theme from the Scherzo, Op. 7 reappears in ‘War’. Music from Reel No. 4, ‘18 March 1871’, reappears in The Bolt, Op. 27 (No. 13, ‘Entry of the Komsomol Members and Dance of the Young Pioneers’). The titles of the reels where adopted from the programme issued for the premiere of ‘New Babylon’. ‘Versailles’ quotes the piano piece ‘Mélodie antique française’, No. 16 from Pyotr Tchaikovsky’s ‘Album pour enfants: 24 pièces faciles (à la Schumann)’, Op. 39. A number of other themes can be heard in this score: several themes and motifs from Jacques Offenbach’s ‘La belle Hélène’ and the famous can-can from ‘Orphée aux enfers’, the French revolutionary song ‘Ça ira!’, exercises from Charles-Louis Hanon’s ‘Virtuoso Pianist’ and the round dance ‘La carmagnole’. Rouget de l’Isle’s ‘Marseillaise’ serves as leitmotiv and appears
in the most unexpected arrangements. According to Vol. 122 of DSCH New Collected Works, parts are being kept in the Scientific Library of the Russian Institute of Art History, in the St. Petersburg Central Music Library, the Moscow Russian State Library and in the Shostakovich archives. Moreover, Shostakovich’s personal manuscript score, which was not accessible until recently, is being stored at the Moscow Glinka Museum. The above list of items from Op. 18 was taken from Vol. 122, which additionally prints in its appendix three fragments of the film music obviously dismissed by the composer.

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

► ARRANGEMENT: ‘Waltz’ for piano by Zinaida Vitkind

SUITE FROM ‘NEW BABYLON’, Op. 18a
compiled by Gennadi Rozhdestvensky (1976)
[Сюита из музыки к кинофильму «Новый вавилон» для оркестра, Соч. 18а · Syuita iz muzyki k kinofilmu «Novyi Vavilon» dlya orkestra, Soch. 18a]

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

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

Duration: 50’

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

Leningrad, January – 13 February 1929

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


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

Première: 13 February 1929, Moscow, Meyerhold Theatre

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

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

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

**Suite from The Bedbug**, Op. 19a

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

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

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

► **Arrangements**: for piano trio by Gerard McBurney • for violin, violoncello, accordion and piano four hands by Eduard de Boer.
COLUMBUS, Op. 23
Leningrad, January – March 1929
Two orchestral pieces for insertion in Erwin Dressel’s opera ‘Armer Columbus’ (1927)
[Бедный Колумб. Две пьесы к опере Э. Дресселя для оркестра и хора, Соч. 23 • Bedny Kolumb. Dve pesy k opere E. Dresselya dlya orkestra i khora, Soch. 23]

1. Overture  Allegretto poco moderato • Molto meno mosso
2. Finale  Moderato • Allegretto • Andantino • Allegro


Duration: 7’
Première: 9 March 1929, Leningrad, Maly Opera House
Pyotr Zasetsky (tenor) – Mikhail Rostovtsev (bass) – Boris Geft (tenor) – Boris Freidkov (bass) – Pavel Zhuravlenko (bass) – P. Sokolov (stage designer) – Vasili Vainonen (choreographer) – Nikolai Smolich (director) – Vera Epaneshnikova (Russian libretto) – Samuil Samosud (conductor)

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

Levon Akopian, author of the commentary of DSCH New Collected Works, Vol. 68, relates that after the première of Columbus the art council of the Maly Opera House was not satisfied with Shostakovich’s insertions because their compositional style did not blend with Dressel’s. In the following performances Mozart’s overture to ‘Le nozze di Figaro’ served as introduction and Shostakovich’s Overture functioned as entr’acte before the sixth scene. The Finale by Shostakovich replaced the original Ending by Dressel. It was shown accompanying an anti-American animated cartoon which, according to John Riley, bore the title ‘The Entry of the Yankees’. The theme from the Allegretto section of ‘Finale’ played by the solo trumpet reappears in the ballet The Age of Gold, Op. 22 (No. 19, act I, ‘Foxtrot ... Foxtrot ... Foxtrot ...’) and was also reused in ‘The Archangel Gabriel’s Number’ from Declared Dead, Op. 31, and in the final movement of Piano Concerto, Op. 35.
for orchestra with mixed choir, April – October 1929
[Симфония № 3 «Первомайская» для симфонического оркестра и смешанного хора, Соч. 20]
Text by Semyon Kirsanov
One movement: Allegretto · Allegro · Più mosso · Meno mosso · Allegro · Andante · Allegro · Poco meno mosso · Largo · Allegro molto · Meno mosso · Andante · Largo · Moderato · Più mosso
3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/SD/cyms/BD/tam-t/glsp/xyl-strings
Duration: 28’
► Muzyka Collected Works: Vol. 2 (score), Vol. 9 (vocal score of the choral section by the composer)
► DSCH New Collected Works: Vol. 3 (score), Vol. 18 (vocal score by the composer)
Subtitle also translated as ‘May Day’, originally called ‘A May Symphony’. English translation by Valeriya Vlazinskaya, German version by Dmitri Ussov.
THE AGE OF GOLD, Op. 22

Ballet in three acts and six scenes

Золотой век. Балет в трёх действиях, шести картинах, Соч. 22

Libretto by Alexander Ivanovsky, revised by Vladimir Boriskovich

1. Overture  Allegro non troppo ($q = 112$) attacca

Act I

Scene 1  Industrial Exhibition ‘The Golden Age’
2. Procession of the Guests of Honour  Allegretto ($q = 168$) · Allegretto · Più mosso ($q = 92$) · Allegretto ($q = 168$)
3. Inspection of the Display Windows  Allegro vivace attacca
4. Demonstration of ‘Important’ Exhibits. Appearance of the Soviet Soccer Team
   Allegretto attacca
6. Boxing as an Advertising Stunt  Moderato non troppo attacca
7. Scandal during the Boxing Match. Entrance of the Police  Moderato · Andante
   Scene 2  Hall at the Exhibition
8. Dance of the ‘Gilded Youth’  Allegro · Meno mosso · Andante · Adagio · Allegro attacca
9. Diva’s Dance  Adagio ($q = 72$)
10. Appearance of the Soviet Soccer Team and Diva’s Variations  Andantino · Andantino · Andante · Andantino
11. Soviet Dance  Allegro ($q = 144$)
12. Diva Asks the Leader of the Soviet Team to Dance with Her  Allegretto attacca
13. Dance and Scene of Diva and the Fascist  Andantino · Adagio · Allegro
14. Dance of the Black Man and Two Soviet Soccer Players  Allegro · Andante · Allegro
15. The Supposed Terrorist (‘The Hand of Moscow’)  Andantino attacca
16. General Confusion. The Embarrassment of the Fascists  Adagio
17. A Rare Case of Mass Hysteria  Allegretto
18. Conversation between the Director of the Exhibition and the Fascist  Andante
19. Foxtrot ... Foxtrot ... Foxtrot ...  Allegro non troppo
THE AGE OF GOLD, Op. 22 [CONTINUED I]

Act II

Scene 3 A Street in the Same City
20. Mime of the Agents Provocateurs, Provocation and Arrest (Gallop) Allegro

Scene 4 Workers’ Stadium
21. Procession of the Workers to the Stadium. Dance of the Young Pioneers. Sport Games Allegretto
22. Soccer Match Allegro
23. Intermezzo ‘Everyone Amuses Himself in His Own Way’ Andantino
24. Dance of the Western Komsomol Girl and Four Sportsmen Andantino • Allegro non troppo • Andantino poco Allegretto • Più mosso • Andantino
26. Scene and Exit of the Soviet Team Allegro

Act III

27. Entr’acte Allegro • Andantino • Allegro • Andantino

Scene 5 The Music Hall
28. Chechotka (Tap-Dance) ‘Shoe Polish of the Highest Grade’ Allegretto
29. Tango Largo
30. Polka ‘Once upon a Time in Geneva’ Allegretto ($\dot{q} = 84$) • Presto ($\dot{q} = 208$)
31. The Touching Meeting of the Classes with a Certain Degree of Fakeness Presto • Andante • Andante • Presto attacca
32. Entrance of Diva and the Fascist and Dance Allegro • Andante
33. Can-can Allegro vivace

Scene 6 The Prison
34. Prelude Adagio
35. Scene of the Freeing of the Prisoners Adagio • Moderato non troppo • Allegro • Andantino
36. Total Unveiling of the Conspiracy. The Bourgeois in Panic Allegro attacca
37. Final Dance of Solidarity Allegro con brio

DRAMATIS PERSONAE: Director of an Industrial Exhibition – Diva, a Dancer – A Fascist – The Chief of Police – The Leader of the Soviet Soccer Team – A Soviet Komsomol Girl – A Western Komsomol Girl – A Black Man – A White Man – A Boxing Umpire, representative of a boxing gloves company
2(II=picc).2(II=corA).3(II=Ebcl,III=bcl).2sax.2(II=dbn)-4.3.3.1.euph-timp. perc:tgl/wdbl/tamb/SD/cyms/BD/tam-t/xyl-banjo-bayan-hp-cel-strings-banda:2crt/2tpt/2ahn/2barhn/2tuba
**THE AGE OF GOLD, Op. 22 [CONTINUED II]**

Première: 27 October 1930, Leningrad, State Academic Opera and Ballet Theatre

S. Slavyaninov/Valery Ryazanov (Director) – Olga Iordan/Elena Lyukom (Diva) – Leonid Lavronsky/Boris Shavrov (Fascist) – L. Leontev (Police Chief) – N. Zuikov (Team Leader) – N. Vlovina (Soviet Komsomol Girl) – Galina Ulanova/Olga Mungalova (Western Komsomol Girl) – Vladimir Ivashkin (Black Man) – Pyotr Kavokin (White Man) – Mikhail Dudko (Umpire) – Students of the Leningrad Ballet School (dancers) – Emmanuil Kaplan (producer) – Vladimir Chesnakov, Vasili Vainonen, Leonid Yakobson (choreographers) – Valentina Khodasevich (designer) – Alexander Gauk (conductor)

The official première was preceded by a ticketed matinee performance on 25 October and by a closed performance for the House of the Red Army on 26 October 1930. According to Manashir Yakubov Vakhtang Chabukiani and Konstantin Sergeev participated as dancers in the première of The Age of Gold.

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

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

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

► ARRANGEMENT for flute and piano by Elena Firsova (No. 23).
SUITE FROM ‘THE AGE OF GOLD’, Op. 22a

Compiled by the composer

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

1. Introduction [Nos. 1 and 2] Allegro non troppo (\( \text{q} = 112 \)) · Allegretto (\( \text{q} = 168 \)) · \( \text{q} = 120 \) · Più mosso (\( \text{q} = 92 \)) · \( \text{q} = 168 \)
2. Adagio [No. 9] \( \text{q} = 72 \)
3. Polka [No. 30] Allegretto (\( \text{q} = 84 \)) · Presto (\( \text{q} = 208 \))
4. Dance [No. 11] Allegro (\( \text{q} = 144 \))

Duration: 16’

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

Leningrad Philharmonic Orchestra – Alexander Gauk (conductor)

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

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

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

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

  - See also Two pieces for string quartet, 1931

THE GUNSHOT, Op. 24

Leningrad, Autumn – 18 December 1929

Incidental music to Alexander Bezmysnsky’s verse play comedy in three acts

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

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


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

Duration: 8’

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

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

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

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

- ARRANGEMENT for piano by Vladimir Samarin (Nos. 3, 5, 7, 8).
HEY, LET’S BANG! Leningrad, 1929 (?)
Folk song arrangement (‘Song of the Volga Boatmen’) for bass and orchestra
[Эй, ухнем. Инструментовка русской народной песни для баса и большого симфонического оркестра · Ey, ukhnem. Instrumentovka russkoj norodnoj pecni dlya basa i bolshogo simfonicheskogo orkestra]
3(III=picc).2.2.0-4.2.3.1-timp.perc:BD/cyms/tam-t-strings
Duration: 4’
First performance: 25 December 1930, Leningrad
Boris Freidkov (bass) – Leningrad State Philharmonic Orchestra – Anatoli Kanka-rovich
► DSCH New Collected Works: Vol. 148* (score)

SYMPHONY NO. 10 [GUSTAV MAHLER (1860 - 1911)]
1920ies (second half)
Arrangement for piano four hands of the second movement unfinished
[Симфония № 10. Переложение для фортепиано в четыре руки (не завершено). Simfoniya № 10. Perelozhenie dlya fortepiano v chetyre ruki (ne zaversheno)]
Andante · Adagio · Andante come prima · Tempo Adagio
► DSCH New Collected Works: Vol. 114
In 1942 the American musicologist Jack Diether suggested in a letter to Shostakovich that he should complete Mahler’s unfinished Tenth Symphony, but the addressee declined this request – as did Arnold Schoenberg and Benjamin Britten confronted with the same suggestion a few years later.
ALONE, Op. 26
Music to the silent film
Odessa – Leningrad,
17 September 1930 – 9 March 1931
[Одна. Музыка к кинофильму, Соч.
26 • Odna. Muzyka k kinofilmu, Soch.
26]
Produced by Soyuzkino (Leningrad) – Grigori Kozintsev, Leonid Trauber (scenario
and direction) – Evgeni Enei (set designer) – Andrei Moskvin (camera) – Lev
Arnshtam, Ilya Volk (sound editors) – Leningrad State Philharmonic Orchestra –
Nikolai Rabinovich (conductor). First showing: 2 June 1931, Leningrad, ‘Splendid
Palace’, ‘Gigant’ and ‘Zvukovoe’ cinemas

Reel No. 1
1. Con moto* \( \frac{\text{i.}}{= 69-72} \)
2. Allegro giocoso* \( \frac{\text{i.}}{= 126-132} \) • Poco sostenuto \( \frac{\text{i.}}{= 116} \) \textit{attacca}
3. Allegro* \( \frac{\text{i.}}{= 116-126} \)
4. March. The Street \textit{Allegro} \( \frac{\text{i.}}{= 132-138} \)
5. Barrel-Organ (Kusmina waits for Sobolevsky) \textit{Andantino} \( \frac{\text{i.}}{= 58-60} \)
6. Galop ‘Happy Days are Coming!’ \textit{Allegro} \( \frac{\text{i.}}{= 168} \) • [Animato \( \frac{\text{j.}}{= 92-96} \]
7. March* [\textit{Allegretto}] \( \frac{\text{i.}}{= 88-92} \) \textit{attacca}
8. Choral Finale ‘Stop! Don’t Go Away’ \textit{Andantino} \( \frac{\text{i.}}{= 72-80} \) • \( \frac{\text{i.}}{= 72-76} \)

Reel No. 2
9. Marciale* \( \frac{\text{i.}}{= 120} \)
10. March \textit{Allegretto} \( \frac{\text{i.}}{= 126-132} \)
11. Allegretto* \( \frac{\text{i.}}{= 126-132} \)
12. March* \textit{Allegretto} \( \frac{\text{i.}}{= 80} \) \textit{attacca}
13. Allegro* \( \frac{\text{i.}}{= 126-132} \)
14. Allegro \( \frac{\text{i.}}{= 126-132} \)

Reel No. 3
15. The Steppe of the Altai \textit{Andante} \( \frac{\text{i.}}{= 56} \)
16. The Altai \textit{Andantino} \( \frac{\text{i.}}{= 50-52} \) • Più mosso \( \frac{\text{i.}}{= 88-92} \) • \( \frac{\text{i.}}{= 112} \) • \( \frac{\text{i.}}{= 66} \)
17. Adagio \( \frac{\text{i.}}{= 88-92} \)
18. Kuzmina in the Peasant’s Hut \textit{Largo} \( \frac{\text{i.}}{= 54} \) • \( \frac{\text{i.}}{= 80-84} \) • \textit{Allegro} \( \frac{\text{i.}}{= 92-96} \) •
\( \frac{\text{i.}}{= 112} \) • \( \frac{\text{i.}}{= 104-108} \)
19. Allegro* \( \frac{\text{i.}}{= 120} \)

Reel No. 4
20. Andante* \( \frac{\text{i.}}{= 63} \) \textit{attacca}
21. Allegro \( \frac{\text{i.}}{= 126} \)
22. The Bey Takes the Children to the Sheep Pastures \textit{Largo} \( \frac{\text{i.}}{= 40} \) • \( \frac{\text{i.}}{= 84} \)
23. Largo \( \frac{\text{i.}}{= 69-100} \)
24. Andante* \( \frac{\text{i.}}{= 56} \) • Poco più lento
25. Allegro* \( \frac{\text{i.}}{= 168} \)
26. Village Soviet Chairman at Sleep and Rising \textit{Adagio} \( \frac{\text{i.}}{= 80-84} \)
27. Kuzmina’s Arrival \textit{Allegro} \( \frac{\text{i.}}{= 160} \) • \( \frac{\text{i.}}{= 66} \)
28. Village Soviet Chairman Drinks Tea with his Wife \textit{Allegretto} \( \frac{\text{i.}}{= 76} \)
ALONE, Op. 26 [CONTINUED]

Reel No. 5
29. Adagio \( \frac{4}{4} = 46 \) · Allegretto \( \frac{4}{4} = 138-144 \) · \( \frac{4}{4} = 152-160 \) \*attacca
30. Adagio \( \frac{4}{4} = 80 \) · [Più mosso \( \frac{4}{4} = 92-96 \]
31. Allegro \( \frac{4}{4} = 72 \) · \( \frac{4}{4} = 112-116 \) · \( \frac{4}{4} = 120 \) · \( \frac{4}{4} = 126-132 \) \*attacca
32. Russian/Enemy/Nod of the head \*Moderato \( \frac{4}{4} = 88 \) · \( \frac{4}{4} = 160 \)
33. Allegro vivace* \( \frac{4}{4} = 84-88 \) · Adagio molto \( \frac{4}{4} = 66-69 \)

Reel No. 6
34. Allegretto · Presto · Allegretto · Presto · Adagio
35. The Storm in the Steppe \*Allegro
36. Snowstorm \*Presto
37. Largo
38. Finale, Kuzmina’s Death \*Largo

Reel No. 7
39. The Aeroplane \*Allegro \( \frac{4}{4} = 132-138 \)
40. Poco lento* \( \frac{4}{4} = 52-54 \) \*attacca
41. Allegro \( \frac{4}{4} = 132-138 \)
42. Andante* \( \frac{4}{4} = 88 \) \*attacca
43. Adagio \( \frac{4}{4} = 72-76 \) \*attacca
44. Allegro \( \frac{4}{4} = 160-168 \)
45. Finale \*Allegro \( \frac{4}{4} = 76 \) · \( \frac{4}{4} = 144 \)

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

*RECONSTRUCTION
ALONE, Op. 26 [CONTINUED II]

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

3(III=picc).3(III=corA).4(III=Ebc1,IV=bcl).3(III=dbn)-4.2.3.1-timp. perc:tgl/wdbl/SD/BD/cyms/tam-t/glsp/xyl)-theremin-hp-harm-org-strings-banda:2crt/2ahn/2barhn/2tuba-choir with soprano (Nos. 2 and 8), mezzosoprano (Nos. 24, 40) and tenor (Nos. 6, 8, 14, 25) solos

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

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

ALONE, Op. 26  [CONTINUED II]

- by Gennadi Rozhdestvensky (3.3.4.3 – 2.4.3.1 – timp. perc [glsp, xyl]. termen-vox. harp. org. strings) for orchestra by Gerard McBurney (2.picc.2[II=corA].3 [II=Ebcl,III=bcl].2.dbn-4.2.3.1-timp.perc:tgl/SD/cyms/BD/xyl-hp-strings-tenor, ‘Galop – How Beautiful Life Will Be!’ · ‘The Altai’ · ‘Barrel Organ’ · ‘The Bey Takes the Children to the Goat Pastures’ · ‘The Village Elder Asleep’ · ‘The Village Elder Drinking Tea’ · ‘The Bey – Allegro’ · ‘The Bey – Moderato’ · ‘The Storm’ · ‘Finale’) for symphonic band (No. 6 ['Galop'], No. 10 ['March']) by Alphans van Stenis. ARRANGEMENTS of No. 1, ‘Con moto’ as ‘Waltz’ for orchestra by Levon Atovmyan

- for wind orchestra Moisey Marantslikht for piano solo and for piano four hands by Levon Atovmyan. ARRANGEMENTS of No. 28, ‘Village Soviet Chairman Drinks Tea with his Wife’ as ‘Polka’ for piano by Levon Atovmyan.
Incidental music to the play by Arkadi Gorbenko and Nikolai Lvov

1. — [without title] Allegro non troppo
2. — (contrapuntal scheme)
3. —
4. — (after the cue words: “Verno. Oi, khozyaeva. tuman nashyol ...” [Sure. Oh, the owners. Mist has risen ...]
5. — (for voice or choir with accompaniment)
6. — (for choir with accompaniment)
7. — (marchlike)
8. — (after the cue words: “Ostavit dogovora” [Leave the contract ...]
9. — (after the cue words: “Sha! Nikakikh samosudov!” [Fie! No lynching!]

Allegro

10. No. 6 [Carousal of the Kulaks]
11. — [Procession] Adagio
12. No. 9 (after the cue words: “A vy chudo ...” [You are a wonder ...]
13. No. 10 (after the cue words: “Bei komsomol, muryane!” [Beat the komsomol, peasants!]
14. No. 11 (after the cue words: “Ne dam draky ...” [I won’t permit any fight ...]
15. No. 12 (after the cue words: “Bei predatelei!” [Beat the traitors!]
16. No. 13 (after the cue words: “Za chto lyudei ubivaete ...” [Why do you kill people ...]
17. Crossing the abyss
18. —
19. Choir with accompaniment
20. — Allegretto
21. —

Dramatis Personae: Andreich – Balash – Lena Ivanova, agronomist – Maria and Vanka-Dzho, tractor drivers – Kostya, farm hand – Borodin, farmer

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

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

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

**VIRGIN SOIL, Op. 25  [CONTINUED]**

THE BOLT, Op. 27
Ballet in three acts and seven scenes
[БОЛЬТ. БАЛЕТ В ТРЕХ ДЕЙСТВИЯХ, СЕМИ КАРТИНАХ, СОЧ. 27 • БОЛЬТ. БАЛЕТ В ТРЕХ ДЕЙСТВИЯХ, СЕМИ КАРТИНАХ, СОЧ. 27]
Libretto by Viktor Smirnov

1. Overture Adagio • Allegro

Act I
Scene 1. In the Locker Room
Scene 2. In the Workshop
Scene 3. In the Locker Room

Act II
Scene 5. The Factory Village
Scene 4. In the Workshop

 Chronological List of Works
CHRONOLOGICAL LIST OF WORKS

THE BOLT, Op. 27 [CONTINUED]

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

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


Workers, Technicians, Komsomol and Young Pioneer members, Parishioners, Red Army men, Mill girls, Motorcyclists, Infantrymen, Artillerymen.
THE BOLT, Op. 27  [CONTINUED I]

2(II=picc).picc.2.corA.2.Ebcl(=bcl).2.dbn-6.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms/gong/glsp/xyl-strings-banda (Finale): Ebcrt/2Bbcrt/2tpt/2thn/2barhn/2tuba

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

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


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

► See also Ballet Suites Nos. 1-3 (1948-1953) and Dances of the Dolls (1951)
SUITE FROM ‘THE BOLT’ (BALLET SUITE NO. 5), Op. 27a  1931, revised 1934

[Сюита из балета «Болт», Соч. 27а - Syuita iz baleta «Bolt», Soch. 27a]

compiled by Alexander Gauk

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

Duration: 27’

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

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

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

The above mentioned première of Op. 27a may have been preceded by other performances equally conducted by Alexander Gauk. Olesya Bobrik, author of the commentary in Vol 72 of DSCH New Collected Works, explains that after the disastrous première of the The Bolt in 1931 the Suite from the ballet was very often performed in the early 1930ies. It was mainly conducted by Alexander Gauk who repeatedly changed the number and order of the movements. The above listed contents is taken from the DSCH publication (largely corresponding with Muzyka Collected Work). This version represents the form intended by the composer when the score was being prepared for printing in 1936, but the project was cancelled at the last moment – obviously due to the notorious Pravda editorial from 1936 concerning Shostakovich’s opera Lady Macbeth of the Mtsensk District, Op. 29 and was hereafter long forgotten. After these events a version of the ‘Suite from the Bolt’ circulated for decades with the following contents: ‘Overture’ · ‘The Bureaucrat’ · ‘The Drayman’s Dance’ · ‘Kozelkov’s Dance with Friends’ · ‘Intermezzo’ · ‘Dance of the Colonial Slave Girl’ · ‘The Yes-Man’ · ‘General Dance and Apotheosis’. The main differences between this version and the one printed in DSCH Vol. 72 consist in the omission of ‘Dance of the Colonial Slave Girl’ and ‘The Yes-Man’ (although printed in the appendix of DSCH Vol. 72) and changes of the titles. Obviously the composer preferred more general titles for the Suite which did not hint directly at the ballet’s contents. Hence ‘The Bureaucrat’ became ‘Polka’, ‘The Drayman’s Dance’ was renamed ‘Variation’, ‘Kozelkov’s Dance with Friends’ became ‘Tango’ and ‘General Dance and Apotheosis’ mutated into ‘Finale’. ‘Intermezzo’ (No. 5) reappears in Moscow Cheryomushki, Op. 105, No. 21.
RULE, BRITTANNIA!, Op. 28

Incidental music to Adrian Piotrovsky’s play in four acts

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

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


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

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

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

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

► ARRANGEMENT for piano of all numbers mentioned above by Yuri Olenev.
IMPROMPTU
for viola and piano

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

Dedicated to Alexander Mikhailovich Ryvkin

Adagio · Allegro

Duration: 3’

First performance: 24 June 2018, Gohrisch
Nils Mönkemeyer (viola) – Rostislav Krimer (piano)

► DSCH New Collected Works: Vol. 108

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

**DECLARED DEAD, Op. 31**

Leningrad, Summer 1931

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

[Условно убитый. Музыка к эстрадно-цирковому представлению, Соч. 31 - Uslovno ubity. Muzyka k estradno-tsirkobomu predstavleniyu, Soch. 31]

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

2ll=picc).1.1.ssax.asax.tsax.1-2.2.1.1-perc:timp/SD/BD/cyms-banjo-pft-strings(4.4.2.2.2)
**DECLARED DEAD, Op. 31** [CONTINUED]

Première: 2 October 1931, Leningrad Music-Hall
Klavdia Shulzhenko (Mashenka Funtikova, ice cream vendor) – Leonid Utyosov (Station Chief) – Stepan Kayukov (Stopka Kurochkin, telegraph operator) – Antonina Zhuravlenko (Dairywoman) – Vladimir Koralli (Beiburzhuev) – Alexei Matov, Volsky (Workers) – Ruf (Accountant) – Orlov (Accountant, Cashier, Registrar) – Khukova (waitress) – Sagmari, Garina (cooks) – Lemeshev (Waiter) – ‘The Four Giovannis’ (high-wire artists) – Alpha, the German Shepherd – Fyodor Lopukhov, Natalia Glan (choreographers) – Evgeni Gershuni (circus effects) – Nikolai Akimov, Vladimir Dmitriev, Nina Gegello, Ivan Okorokov (stage design) – Nikolai Petrov (director) – Leonid Utyosov’s Tea-Jazz: Yakov Skomorovsky, Yakov Khanin [trumpets] (The Twelve Apostles) – Isaak Dunaevsky (conductor)

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


► **ARRANGEMENTS**: for piano by the composer (?) (‘The Field’ [No. 9], ‘Polka’ [No. 11], ‘Dance’ [No. 18a], ‘Jugglers and Waitresses’ [No. 19]) and by Lev Solin (‘Gallop’ [No. 7]).
SUITE FROM ‘DECLARED DEAD’, Op. 31a

compiled and orchestrated by Gerard McBurney

1. Transition to the Field Hospital Allegretto [No. 6] attacca
2. Galop Allegro [No. 7]
3. Transition to the Field Allegro (q = 100) [No. 8] attacca
4. The Field [A Landscape] Andantino [No. 9]
5. Introduction to Act II. Petrushka Allegro · L’istesso tempo [No. 16a]
   Garmoshka L’istesso tempo [No. 17]
6. The Storm Allegro [No. 17b]
7. The Arrival of the Lorry Allegro [No. 18] attacca
8. Dance Andante · Allegro [No. 18a]
9. Transition to the Kitchen (Jugglers and Waitresses) Allegretto (Allegro) [Nos. 19, 21]
10. Waitresses Allegro [No. 21a]
    Flight of the Angels L’istesso tempo [No. 27]
12. Adagio [No. 28]
13. Bacchanalia of John of Kronstadt and Paraskeva Pyatnitsa Presto [(No. 29)]
14. Waltz Moderato [(No. 29a)]
15. The Archangel Gabriel’s Number Allegretto poco moderato (q = 120) [No. 34]
16. Polka Con moto [No. 11]
17. March (Camouflage) Allegretto [No. 12]
18. River-Bed Moderato · Molto più mosso [No. 15]
19. Finale to Act I: Dance of the Temporary Conquerors Moderato · Più allegro al fine [No. 16]

Duration: 39’

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

► DSCH New Collected Works: Vol. 54 (score)
GOLDEN MOUNTAINS, Op. 30

Music to the film


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

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

Casts: Pyotr, farmer (Boris Poslavsky) – Krutilov, landowner (Yuri Korvin-Krukovsky) – Ingeneer, his son (Boris Feodorev) – Vasili, worker (Ivan Shtraukh) – Vikhrasty (Boris Tenin) – Foreman (Nikolai Michurin) – Girl (Natalya Razu- mova) – Worker (Ivan Yukhov)

Duration: 92’

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

The above list of items and the given instrumentation were adopted from DSCH ‘Notografischeski Spravochnik’. Apart from the mentioned items in score, there are 31 sketches and pieces in piano score from which 10 match the above list. It is worth noting that among the remaining pieces there is the ‘Overture’, Moderato, three ‘Valses’, [Andante], Moderato non troppo and Andantino, ‘Finale’ with two variants and a ‘Fugue’ for organ and orchestra,
[Largo] · Allegro. On the occasion of the re-release of Golden Mountains in 1936 the entire epilogue containing a number of episodes with Shostakovich’s music was cut out. Most notably a scene showing workers on strike with the accompaniment of the mentioned impressive Fugue was deleted. At the outset of the campaign against formalism in music especially this piece was criticized for being too abstract and hence inappropriate to depict a scene from the labour movement. Nos. 5 and 11 are based on the song ‘Oh, endless step’ [‘Akh ty, step shirokaya’]. No. 7 makes use of the song ‘If only I had those Mountains of Gold’ [‘Kogda b imel zlatye gory’]. Nos. 9 and 10 are based on a song ‘If I go I leave for good ...’ [‘Poidu l ya, vyidu l ya ...’]. The film is sometimes referred to as ‘Mountains of Gold’ or ‘The Street of Happiness’ [‘Schastlivaya ulitsa’].
SUITE FROM ‘GOLDEN MOUNTAINS’, Op. 30a

Leningrad, 1931

compiled by the composer

1. Introduction  Moderato \( \text{\textit{\[q = 88\]}} \)
2. Waltz  Andante · Più mosso
3. Fugue  Largo · Allegro
4. Intermezzo  Andante attacca
5. Funeral March  Largo attacca
6. Finale  Largo

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

Duration: 27’

First performance: 27 December 1931, Leningrad, Large Hall of the Philharmonic

Isaiya Braudo (organ) – Leningrad State Philharmonic Orchestra – Alexander Gauk
(conductor)

► Muzyka Collected Works: Vol. 41 (score)

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

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

Batumi, 31 October / 1 November 1931

[Две пьесы для струнного квартета - Dve pecy dlya stunnogo kvarteta]

Dedicated to the Jean-Baptiste Villaume Quartet

1. Elegy [F sharp minor] Adagio • Più mosso • Tempo I
2. Polka [B flat major] Allegretto • Allegro

Duration: 8’

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

ARRANGEMENTS for string orchestra by Christian Sikorski and Alexandre Brusilovsky (both Nos. 1 and 2) and by Misha Rachlevsky (No. 2) • for saxophone quartet by Aurelia Saxophone Quartet and by Signum Saxophonquartett.
HAMLET, Op. 32
Incidental music to William Shakespeare’s tragedy
[Гамлет. Музыка к Трагедии Уильяма Шекспира, Соч. 32 • Gamlet. Muzyka k tragedii Uilyama Shekspira, Soch. 32]
Russian translation by Mikhail Lozinsky with insertions from texts by Desiderius Erasmus

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

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

Act III
Incidental Music for the Performance of the Strolling Players
18. [1] Tuning of the Instruments Adagio
20. [3] Love Scene of King and Queen
   Episode I Andantino
   Episode II
   Episode III Andantino
24. [7] Scene after the Poisoner’s Exit
   Episode I Andantino
   Episode II Andante
   Episode III Andantino

Leningrad/Moscow, December 1931 – February 1932
HAMLET, Op. 32 [CONTINUED I]

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

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

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

Première: 19 May 1932, Moscow, Vakhtangov Theatre

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

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

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


► See also the Hamlet film music, Op. 116

SUITE FROM ‘HAMLET’, Op. 32a

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

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

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

Duration: 23’

► Muzyka Collected Works: Vol. 27 (score)

► See also Suite from the Hamlet film music, Op. 116a
SIX ROMANCES
ON WORDS BY JAPANESE POETS, Op. 21
for tenor and orchestra
[Шесть романсов на слова японских поэтов для тенора с оркестром, Соч. 21 • Shest romansov na slova yaponskikh poetov dlya tenora s orkestrom, Soch. 21]

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

Dedicated to Nina Vasilievna Varzar

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

2(ll=picc).2.4(lV=Ebcl,bcl).3(ll=dbn)-4.3.3.1-timp.perc:cyms/tam-t/glsp/xyl-2hp-strings

Duration: 13’

First performance: 24 April 1966, Leningrad, Glinka Concert Hall
Anatoli Manukhov (tenor) – Leningrad Philharmonic Orchestra – Igor Blazhkov (conductor)

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

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

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

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

Text by Nikolai Aseev

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

Comic opera unfinished

[Большая молния. Комическая опера (неоконченная) • Bolshaya molniya. Komicheskaya opera (neokonchennaya)]

Libretto by Nikolai Aseev

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

DRAMATIS PERSONAE: Egor (tenor) – Semyon (bass) – Architect (tenor) – Manager (baritone) – Tommy (tenor) – Maiofel (bass);

soloists from the choir: Old Woman (soprano), Voice off stage (bass), solo tenor, solo bass

Mixed choir

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

Students Choir of the Leningrad Culture Institute – Leningrad State Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

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

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

Satirical opera in three acts with a prologue unfinished

Orango. Opera-buff v tryokh deistviyakh s prologom i epilogom (не завершена)

Libretto by Count Alexei Tolstoy and Alexander Starchakov

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

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

Duration: 32’

Première (semi-staged): 2 December 2011, Los Angeles, Walt Disney Concert Hall

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

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

**ON COMBAT COURSE**  
*Leningrad, summer – early August 1932*

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

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

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

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

Shostakovich’s name is mentioned on a TRAM advertisement as one of the authors of the music for On Combat Course but the composer’s participation is highly questionable (even in a slight extent). Shostakovich never mentioned an involvement in the present TRAM (Theatre of Working-Class Youth) project.
**ENCOUNTER, Op. 33**

Music to the film

[Wстречный. Музыка к кинофильму, Соч. 33 • Vtrechny. Muzyka k kinofilmu, Soch. 33]


*Commissioned to celebrate the fifteenth anniversary of the revolution*

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

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

3(III=picc).2.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/cyms/glsp/2xyl-2hp-strings

► Muzyka Collected Works: Vol. 41 (score), Vol. 34 (‘Song of Encounter’, piano score)

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

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

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

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

LADY MACBETH
OF THE MTSENSK DISTRICT, Op. 29
Opera in four acts (9 tableaux)


Dedicated to Nina Vasilievna Varzar

Act I

1. Scene 1 Katerina’s Bedroom
   - Andante \( (q = 80) \)
   - \( \text{Allegro} \) \( (q = 120) \)
   - \( \text{Allegretto} \) \( (q = 120) \)
   - \( \text{Andantino} \) \( (q = 112) \)
   - \( \text{Più mosso} \) \( (q = 120) \)
   - \( \text{Moderato} \) \( (q = 92) \)

2. Entr’acte Largo \( (q = 80) \) attacca

3. Scene 2 The Izmailovs’ courtyard
   - \( \text{Allegro} \) \( (q = 112) \)
   - \( \text{Presto} \) \( (q = 132) \)
   - \( \text{Allegretto} \) \( (q = 120) \)
   - \( \text{Andantino} \) \( (q = 112) \)
   - \( \text{Adagio} \) \( (q = 96) \)
   - \( \text{Meno mosso} \)

4. Entr’acte Allegro con brio \( (q = 132) \) attacca

5. Scene 3 Katerina’s bedroom
   - \( \text{Allegretto} \) \( (q = 132) \)
   - \( \text{Moderato} \) \( (q = 120) \)
   - \( \text{Più mosso} \) \( (q = 112) \)
   - \( \text{Allegro} \) \( (q = 168) \)
   - \( \text{Adagio} \) \( (q = 76) \)
   - \( \text{Allegretto} \) \( (q = 104) \)
   - \( \text{Allegro molto} \) \( (q = 138) \)
   - \( \text{Andante} \) \( (q = 120) \)

Act II

6. Scene 4 The Izmailovs’ Courtyard at Night
   - \( \text{Adagio} \) \( (q = 96) \)
   - \( \text{Allegro} \) \( (q = 112) \)
   - \( \text{Allegretto} \) \( (q = 66) \)
   - \( \text{Moderato} \) \( (q = 126) \)
   - \( \text{Più mosso} \) \( (q = 112) \)
   - \( \text{Allegro} \) \( (q = 96) \)

7. Entr’acte Passacaglia Largo \( (q = 69) \) attacca

8. Scene 5 Katerina’s bedroom
   - \( \text{Andante} \) \( (q = 80) \)
   - \( \text{Più mosso} \) \( (q = 108) \)
   - \( \text{Allegro} \) \( (q = 76) \)
   - \( \text{Allegro} \) \( (q = 108) \)
   - \( \text{Andante} \) \( (q = 110) \)
   - \( \text{Andante} \) \( (q = 80) \)

94
LADY MACBETH OF THE MTSENSK DISTRICT, Op. 29

Act III

9. Scene 6 The Ismailovs’ Courtyard
   Andante (q = 92) • Allegro (q = 152) • Allegretto (q = 120) attacca

10. Entr’acte Allegro (q = 160) attacca

11. Scene 7 The police station
   Allegretto poco moderato (q = 116) • Più mosso (q = 126) • Allegrino poco moderato (q = 116) • Più mosso (q = 126) • Allegro (q = 168) • Moderato (q = 116) • Moderato (q = 100) • Presto (q = 120) attacca

12. Entr’acte
   Presto (q = 120) • Allegretto (q = 112) • Moderato (q = 100) • Presto (q = 120) • Moderato (q = 100) • Adagio (q = 94) • Allegro (q = 152) • Presto (q = 120) • Presto (q = 120) • Adagio (q = 120)

13. Scene 8 The wedding feast in the Iszmailovs’ garden
   Allegro non troppo • Meno mosso • Allegro molto • Andante • Allegro vivo • Largo • Allegretto • Allegro • Allegretto

Act IV

14. Scene 9 Convicts’ camp on the road to Siberia
   Adagio (q = 76) • Poco più mosso (q = 88) • Allegretto (q = 120) • Adagio (q = 76) • q = 96 • q = 69 • q = 96 • q = 84 • q = 96 • Allegro • Allegro molto (q = 176) • Allegro • Allegro molto (q = 176) • Allegro (q = 152) • Allegro vivo (q = 168) • Allegro (q = 120) • Adagio (q = 63) • Adagio (q = 63) • Adagio (q = 63) • Andantino (q = 84) • Andante (q = 76)


Workers, Policemen, Guests, Convicts (mixed choir)

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

Duration: ~180’
LADY MACBETH OF THE MTSENSK DISTRICT, Op. 29 [CONTINUED II]
Première: 22 January 1934, Leningrad, State Academic Maly Opera House
This first performance was followed two days later by the première at the Moscow Nemirovich-Danchenko Music Theatre where the opera’s title was ‘Katerina Izmailova’: Vladimir Nemirovich-Danchenko (producer), Boris Mordvinov (director), Vladimir Dmitriev (stage designer) – Grigori Stolyarov (conductor).

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

LADY MACBETH OF THE MTSENSK DISTRICT, Op. 29  [CONTINUED III]
for string quartet by the composer and for string orchestra (or string quartet) by Christian Sikorski • for piano (‘Dance’, ‘Interlude’, ‘Grotesque Dance’) by Frederick Block • paraphrase for piano on themes of Dmitri Shostakovich’s opera ‘Lady Macbeth of the Mtsensk District’ by Alexander Markovich • ‘What I cannot bear’ (based on Katerina’s aria from scene 9) for soprano, percussion (timp, bass dr, wood bl) and strings by Mark Wigglesworth.

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

SUITE FROM
‘LADY MACBETH OF THE MTSENSK DISTRICT’, Op. 29a
for orchestra
[Сюита из оперы «Леди Макбет Мценского уезда» для симфонического оркестра, Соч. 29а • Syuita iz opery «Ledi Makbet Mtsenskogo uezda» dlya simfonicheskogo orkestra, Soch. 29а]

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


Duration: 8’

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

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

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

► See also Passacaglia

December 1932
PASSACAGLIA

late 1932

for organ

Arrangement of the entr’acte between scenes four and five from La d y  M a c b e t h o f  t h e  M t s e n s k  D i s t r i c t, Op. 29 by the composer

Ля́ди Макбет Мценского уезда

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

Largo (♩ = 69)

Duration: 6’

► DSCH New Collected Works: Vol. 52book (Appendix)

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

Mikhail Starokadomsky

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

► See also Suite from Lady Macbeth of the Mtsensk District, Op. 29
OVERTURE TO ‘THE GREEN COMPANY’  
Leningrad, 1932

Orchestration of the overture to Ivan Dzerzhinsky’s operetta ‘The Green Company’

Увертюра к оперетте И. И. Дзержинского «Зелёный цех» для постановки в Ленинградском театре рабочей молодежи. Инструментовка (не обнаружена)

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

Variant translations: ‘The Green Guild’ or ‘The Green Shop’

MADRIGAL (IMPROVISED)  
Leningrad, 22 February 1933

for tenor and piano

Мадригал (Экспромт) для тенора и фортепиано

Text: Mikhail Pravdin  
Allegretto maestoso  
Duration: 3’

First performance: 14 February 1933, Kiev  
Larisa Shevchenko (soprano) – Sofia Khentova (piano)

The present work seems to represent an occasional composition most likely written as a New Year’s joke. In the poem a number of mentioned persons can be identified as members of the administrative staff of the Leningrad Academic Maly Theatre where The Nose, Op. 15, Lady Macbeth of the Mtsensk District, Op. 29 and The Limpid Stream, Op. 39 were premiered in the early 1930ies. Mikhail Pravdin, author of the poem, functioned as chief administrator, S. Zinkovsky was the head of the financial department, Mark Fitingof was the chief accountant and Lyuba Elevna, whose last name is unknown, was the secretary.
TWENTY-FOUR PRELUDES, Op. 34
for piano

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

Duration: 31’

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

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

► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 110*

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

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Leningrad/Moscow,
30 December 1932 – 2 March 1933

[Двадцать четыре прелюдии для фортепиано, Соч. 34 • Dvadtsat chetype prelyudii dla fortepiano, Soch. 34]
**TWENTY-FOUR PRELUDES, Op. 34 [CONTINUED]**

► **ARRANGEMENTS**: for violin and piano (Nos. 1-3, 5, 6, 8, 10-13, 15-22, 24) by Dmitri Tsyganov, (Nos. 4, 7, 9, 14, 23 as completion of the cycle together with Tsyganov’s arrangements) by Lera Auerbach, (Nos. 10, 15, 16, 24) by Quinto Maganini, (No. 24) by Konstantin Fortunatov □ for viola and piano (complete) by Lera Auerbach and (Nos. 10, 14-18, 24) by Evgeni Strakhov □ for violoncello and piano (complete) by Lera Auerbach and (Nos. 10, 15, 16, 24) by Quinto Maganini □ for bayan (No. 5) by Georgi Tyshkevich, (No. 17) by Viktor Gorokhov, (Nos. 17, 15, 24, 1) by Boris Sinetsky, (No. 6) by Stepan Pavin, (No. 17) by Valentin Nesterov, (No. 20) by Yuri Akimov and (No. 14) by Anatoli Gatsenko □ for domra (Nos. 15, 16) by Evgeni Klimov □ for trombone or two trombones or bassoons (Nos. 10, 15, 16, 24) by Allen Ostrander □ for two trombones (Nos. 3, 6, 10, 11, 15, 16, 19, 24) by Douglas Yeo □ for trombone and piano (Nos. 13, 14, 15) by Viktor Venglovsky □ for double bass and piano (Nos. 3, 5, 6, 9, 22) by Rodion Azarkhin □ for trombone quartet (Nos. 6, 7, 10, 13-17, 19-21, 24) by Hans Peter Gaiswinkler □ for trombone and organ (Nos. 13, 14, 15) by Jean Douay and Christian Goudiguene □ for flute and piano (No. 10) by Gleb Nikitin, (Nos. 10, 15, 16, 24) by Quinto Maganini □ for saxophone and piano (Nos. 10, 13, 15-18) by Marc Chisson □ for guitar and piano (Nos. 1-3, 5, 6, 8, 10-13, 15-22, 24) by Franz Halasz after Dmitri Tsyganov’s arrangement for violin and piano □ for guitar (No. 24) by Evgeni Larichev, (No. 14) by V. Maximenko and (No. 22) V. Agababov □ for string quartet (Nos. 6, 15, 17, 19) by Michael Thoma and (Nos. ....) by Judith van Driel and David Faber □ for wind quintet (Nos. 1, 3, 7, 8, 11) by Bruce Smeaton □ for flute, oboe, violin and violoncello (No. 1) by I. Popkov □ for string orchestra by Grigori Korchmar, by Viktor Poltoratsky (Nos. 6, 10, 13, 14, 17, 24 [Nos. 6, 10, 14 with percussion]) and by Grigori Zaborov (No. 15) □ for string orchestra with piano (No. 17) Mikhail Turich □ for violin and strings by Ilmar Lapinisch (Nos. 2, 6, 12, 17, 17-22) and by Mathias Bild (No. 10) □ for band (No. 14) by George Donald Mairs, by H. Robert Reynolds, (No. 14, 19) by Gene Chenoweth □ for wind orchestra (‘Three Symphonic Preludes’ – Nos. 14, 17, 20) by Alfred Reed □ for chamber orchestra by Wolfgang Trommer (1[picc].1.1.2[db bn] – 1.1.0.0 – xyl. piano. strings), by L. Poleyes (1.1.1.0 – 1.0.0.0 – strings), by Katia Tchermerdj (1.1.1.0 – 0.0.1.0 – timp. perc. strings – Nos. 4, 5, 10, 18, 21) □ for full orchestra (No. 14) by Levon Atovmyan (4[picc].3[cor anglais].4[Eb clar].4[db bn] – 4.4.4.1 – timp. perc [bass dr, tam-t]. harp. strings), (No. 14) by Leopold Stokowski (1.1.1.1 – 1.1.1.0 – piano/cel. strings), (Nos. 7, 10, 22, 8, 14, 24, 17, 5) by Milko Kelemen (3[picc].2[Eb clar].2.3[db bn] – 2.2.2.1 – timp. perc [tom-t, side dr, bass dr, cym, xyl, marimba]. cel. strings), (Nos. 1, 6, 8, 10, 13-16, 19, 22) by Eduard de Boer □ for clarinet and orchestra (No. 17) by Hershy Kay.
CONCERTO FOR PIANO AND ORCHESTRA NO. 1
in C minor, Op. 35
(CONCERTO FOR PIANO, STRING ORCHESTRA AND TRUMPET)

Kонцерт для фортепиано с оркестром № 1, Соч. 35 • Концерт дlya fortepiano s orkestrom № 1, Soch. 35

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

Duration: 21’

First performance: 15 October 1933, Leningrad, Large Philharmonic Hall
Dmitri Shostakovich (piano) – Alexander Schmidt (trumpet) – Leningrad Philharmonic Orchestra – Fritz Stiedry (conductor)

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

Originally Op. 34. According to Manashir Yakubov the composer referred to Op. 35 during the compositional work as ‘Concerto for piano accompanied by string orchestra and trumpet’ emphasizing the non-standard instrumentation with a solo trumpet instead of woodwinds and percussion. Sketches and rough drafts of Op. 35 are being kept in the Shostakovich family archives. While the tempo indication of the first movement in the score reeds ‘Allegro moderato (\( \dot{q} = 96 \))’, the version for two pianos provides ‘Allegretto (\( \dot{q} = 96 \))’. A number of musical quotations can be heard throughout the score. Shostakovich quotes the initial motif of Beethoven’s Piano Sonata, Op. 57 ‘Appassionata’ several times in the first and second movement. Apart from the main theme of ‘Anitra’s Dance’ from Edvard Grieg’s incidental music to Ibsen’s ‘Peer Gynt’ there are heard in the opening movement quotations from the following works: Miron Yampolsky’s song ‘Shneerson’s Wedding’, Pyotr Tchaikovsky’s ‘I Opened the Window’, Op. 63, 2 and the seventh scene from Evgeni Onegin and the ‘Fate’ leitmotif from Richard Wagner’s ‘Der Ring des Nibelungen’. Allusions to the finale from Gustav Mahler’s Third Symphony are heard in the Lento movement. The fourth movement shows especially numerous quotations: citations from Shostakovich’s D e c l a r e d D e a d, Op. 31 (‘The Archangel Gabriel’s Number’), an allusion to Sergei Prokofiev’s ‘Ten Pieces for Piano’, Op. 12 (‘Humorous Scherzo’), the street tune ‘O, du lieber Augustin’ (heard on trumpet), Joseph Haydn’s Piano Sonata in D major Hob XVI/37 (Allegro con brio), the first theme of ‘Kleines Potpourri’ from Paul Hindemith’s Kammermusik, Op. 36, 1, Ludwig van Beethoven’s Rondo a capriccio ‘Die Wut über den verlorenen Groschen’, Op. 129, in the piano cadenza and the ‘Hunter’s Chorus’ from Carl Maria von Weber’s ‘Der Freischütz’. Moreover, the theme from the Allegretto section of ‘Finale’ from C o l u m b u s, Op. 32 reappears in the final movement of Op. 35.
CONCERTO FOR PIANO AND ORCHESTRA NO. 1, Op. 35 [CONTINUED]

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

I LOVE ...

for tenor and piano

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

Text: Dmitri Shostakovich (?)

The autograph sketch of this almost completed romance is stored at the archives of the Glinka State Central Museum of Musical Culture. Most probably it has never been performed.
THE HUMAN COMEDY, Op. 37  Leningrad, 1933 – February 1934
Incidental music for small orchestra to a play in five acts by Pavel Sukhotin adapted from Honoré de Balzac’s novel cycle ‘La comédie humaine’ (‘Le Père Goriot’, ‘Lost Illusions’, ‘The Firm of Nucingen’, ‘Splendour and Misery of Courtesans’)

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

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


1.1.1.1-2.2.baritone.1.1-timp.perc:tgl/tamb/SD/cyms-pft-strings
THE HUMAN COMEDY, Op. 37 [continued]

Première: 1 April 1934, Moscow, Vakhtangov Theatre
Vasili Kuza (Eugène de Rastignac) – Dmitri Dorliak (Lucien Chardon) – Osvald Glazunov (Jacques Collin) – Anatoli Goryunov (Baron Nucingen) – Nina Rusinova (Delphine de Nucingen) – Ruben Simonov (Duke Chalieu) – Viktor Koltsov (Count Serizy) – Tsetsiliya Mansurova (Leonstine de Serizy) – Anna Orochko (Vicomtesse de Beauséant) – Boris Zakhava (Lord Arthur Grenville) – Alexander Khmara (Gondureau) – Konstantin Mironov (Camusot) – Anatoli Nal (Daniel d’Arthez) – Vladimir Pokrovsky (Michel Chrestien) – Arkadi Marin (Andoche Finot) – Igor Lipsky (Claude Vignon) – Alexandra Remizova (Coralie) – Tatyana Shukhmina (Veronique) – Maria Neprasova (Mme. Vauquer) – Xenia Yasyuninskaya (Victorine Taillefer) – Natalia Mass (Mme. Couture) – Elizaveta Lyaudanskaya (Mme. Michonneau) – Grigori Mer-linsky (M. Poiret) – Ivan Kashirin (Christophe) – Boris Shukmin (Director of the theatre) – Vera Golovina (His wife) – Elena Berseneva (Florville) – Alla Sevastyanova (Florine) – Vera Lvova (Jacqueline Collin) – Boris Lebedev (Marquis d’Adjura-Pinto) – Mikhail Kabalov (Godotroid de Beaudenord) – Anatoli Pavlikhin (Lachapelle) – Anatoli Borisov (Joseph) – Nikolai Smirnov (Lackey at the Taillefer’s) – A. Gusev (Valet at the Nucingen’s)
Alexander Kozlovsky and Boris Shchukin (directors) – Isaak Rabinovich (stage designer) – Boris Sokolov (conductor) – Viktor Tsaplin (choreographer)

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

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

► ARRANGEMENTS of No. 4 (‘Waltz’): for large orchestra by Levon Atovmyan ■ for piano by Levon Atovmyan ■ ARRANGEMENTS of No. 11 (‘Gavotte’): for wind band by Samuil Senderei and by Mikhail Khavkin ■ for string quartet by Ilya Sirotonin ■ for two violins and piano by Levon Atovmyan and by Konstantin Fortunatov ■ for two trombones and piano by Konstantin Serostanov ■ for domra and piano by Dmitri Alexandrov ■ for guitar by Vasilis Yashnev, by Lev Menro, by Lev Okunev and by Valeri Agababov ■ for piano by Levon Atovmyan, by Zinaida Vitkind and by Bronislava Rozengaus ■ for bayan by Georgi Tsyshkevich and by Fyodor Bushuev ■ for accordion by Stepan Pavin ■ for flute, violin and strings by Martin Braun ■ ‘Gavotte’ serves as the theme in Grigori Kalinkovich’s cycle of variations ‘Concerto for Wind Orchestra’, subtitled ‘Metamorphosis on themes of D. Shostakovich’ ■ ARRANGEMENTS of No. 13 (‘The Panorama of Paris’ [Elegy]): for two violins and piano by Levon Atovmyan ■ for violoncello and piano by Levon Atovmyan ■ for violin and piano by Konstantin Fortunatov ■ for piano by Levon Atovmyan ■ for saxophone by Margarita Shaposhnikova ■ for flute, violin and strings by Martin Braun ■ ARRANGEMENTS of No. 20 (‘Sarabande’): for violoncello and piano by Juozas Chelkauskas ■ for piano by Levon Atovmyan ■ ARRANGEMENTS of Nos. 6, 11, 13, 18, 20, 4 for piano by Lev Solin
SUITE FOR JAZZ ORCHESTRA NO. 1
[Сюита № 1 для джаз-оркестра - Syuita № 1 dlya dzhaz-orkestra]

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

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

Duration: 7'

First performance: 24 March 1934, Leningrad

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

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

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

FOUR FUGUES
[Четыре фуги для фортепиано - Chetyre fugi dlya fortepiano]

for piano

key

1. C major  4
2. A minor  3
3. G major  4
4. E minor  2 unfinished

► DSCH New Collected Works: Vol. 109

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

MODERATO

for violoncello and piano
[Модерато для виолончели и фортепиано • Модерато dlya violoncheli i fortepiano]

Duration: 3’

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

According to DSCH Notograficheski Spravochnik it possible to determine the
date of composition due to the fact that the manuscript of Модерато is writ-
ten on the same type of paper as was used for Четыре Фуги and was stored
together with the autograph of Соната для Виолончели и Фортепиано. It
is possible that this piece in A minor represents a preliminary sketch in the com-

SONATA FOR VIOLONCELLO

AND PIANO in D minor, Op. 40
[Соната для виолончели и фортепиано, Соч. 40 • Соната dlya violoncheli i forte-
piano, Soch. 40]

Dedicated to Viktor Lvovich Kubatsky

1. Allegro non troppo (\( \text{\textit{q}} = 138 \)) • Tempo I • Largo (\( \text{\textit{q}} = 60 \))
2. Allegro (\( \text{\textit{q}} = 176 \))
3. Largo (\( \text{\textit{q}} = 60 \))
4. Allegro (\( \text{\textit{q}} = 176 \))

Duration: 28’

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

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

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

► See The Limpid Stream, Op. 39
In 2006 a single page of a score written in Shostakovich’s hand was discovered in the archives of the Glinka State Central Museum of Musical Culture by musicologist Olga Digonskaya who identified the music to be a debris from N a r o d o v o l t s y (first tableau). According to Rosamund Bartlett the fragment comprises 122 bars. In an article for ‘Krasnaya gazeta’ from 1934 Shostakovich explained that this opera was conceived as part II of an operatic tetralogy ‘The Soviet Ring of the Nibelung’, whose first section was L a d y  M a c b e t h  o f  t h e  M t s e n s k  D i s t r i c t, Op. 29. N a r o d o v o l t s y [Members of ‘The People’s Will’] was meant to be a depiction of the nineteenth-century socialist movement of the ‘Narodniki’ which – after becoming a terrorist organization – culminated in the assassination of Tsar Alexander II in 1881. As Olga Digonskaya states Shostakovich eventually abandoned the project after Sergey Kirov’s assassination in December 1934, which made the opera’s subject politically unacceptable. Shostakovich came back to this topic in 1967 for the film music S o f i a  P e r o v s k a y a, Op. 132. However, it is not possible to deduce the structure and the orchestration of N a r o d o v o l t s y from the discovered score page – instrumentation of the remaining fragments: 2(II=picc). corA.3(III=Ebcl).1-0.0.0.0-strings). The second fugue (in A minor) from T w e n t y - F o u r  P r e l u d e s  a n d  F u g u e s, Op. 87 (which was originally conceived as second piece in F o u r  F u g u e s from 1934) and material from S y m p h o n y  N o . 4, Op. 43 (Finale) seem to be related to the surviving music from N a r o d o v o l t s y. For further details see Olga Digonskaya’s article ‘Shostakovich in the Middle of the 1930ies – Plans and Realisations of Operatic Projects’ in ‘Muzykalnaya Akademia’ No. 1, 2007 (in Russian).
**LOVE AND HATRED, Op. 38**

*Music to the film*  
[ЛЮБОВЬ И НЕНАВИСТЬ. МУЗЫКА К КИНОФИЛЬМУ, СОЧ. 38 • ЛЮБОВЬ И НЕНАВИСТЬ. МУЗЫКА К КИНОФИЛЬМУ, СОЧ. 38]

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

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

Duration: 80’

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

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

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

► **ARRANGEMENTS** of ‘Waltz’ (No. 4): for piano by Levon Atovmyan and by Joseph Prostakoff ■ for two violins and piano by Levon Atovmyan ■ for accordion by Arkadi Basurmanov ■ for bayan by Anatoli Gatsenko and by Pyotr Govorushko.
THE TALE OF THE PRIEST
AND HIS SERVANT BALDA, Op. 36

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

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

Part II
13. The Village Presto [\( \dot{\text{i}} = 76 \)]
14. Balda’s First Job Allegro [\( \dot{\text{i}} = 100 \)] · Più mosso [\( \dot{\text{i}} = 132 \)]
15. The Metropolitan. Tea-Time Presto [\( \dot{\text{i}} = 70 \)]
16. Overture to a Party Allegro non troppo [\( \dot{\text{i}} = 120 \)]
17. Lullaby Lento [\( \dot{\text{i}} = 58 \)]
18. The Priest’s Daughter’s Dream Moderato [\( \dot{\text{i}} = 60 \)]
19. Waltz Andantino [\( \dot{\text{i}} = 112 \)] · Poco più mosso [\( \dot{\text{i}} = 144 \)] · Tempo I · Andante [\( \dot{\text{i}} = 66 \)]
20. Balda’s Second Job Allegro [\( \dot{\text{i}} = 132 \)]
21. The Priest’s Dance with the Devil Allegro [\( \dot{\text{i}} = 138 \)]
22. The Dead Men’s Dance Allegretto [\( \dot{\text{i}} = 128 \)] · Poco più mosso [\( \dot{\text{i}} = 144 \)] · Allegro [\( \dot{\text{i}} = 138 \)]
23. The Ghouls’ Procession Moderato [\( \dot{\text{i}} = 120 \)]
24. Balda’s Dialogue with the Old Demon Allegretto [\( \dot{\text{i}} = 84 \)] · [\( \dot{\text{i}} = 76 \)] · [\( \dot{\text{i}} = 84 \) · \( \dot{\text{i}} = 84 \) · \( \dot{\text{i}} = 76 \) · \( \dot{\text{i}} = 84 \) · \( \dot{\text{i}} = 84 \) · \( \dot{\text{i}} = 84 \)]
25. Balda’s First Dialogue with the Imp Allegro [\( \dot{\text{i}} = 100 \)] · [\( \dot{\text{i}} = 84 \) · \( \dot{\text{i}} = 100 \) · Presto [\( \dot{\text{i}} = 120 \)] · Moderato [\( \dot{\text{i}} = 50 \)] · Presto [\( \dot{\text{i}} = 120 \)] · Meno mosso [\( \dot{\text{i}} = 60 \)]
26. The Devil’s Couplets Allegro [\( \dot{\text{i}} = 144 \)]
27. Balda’s Second Dialogue with the Imp Allegro [\( \dot{\text{i}} = 84 \)] · Allegro non troppo [\( \dot{\text{i}} = 72 \)] · Adagio [\( \dot{\text{i}} = 48 \)]
28. The Three Fillips Allegro [\( \dot{\text{i}} = 84 \)]
29. Balda’s Gallop Presto [\( \dot{\text{i}} = 80 \)]
The variant title ‘The Tale of the Pope and his Servant Balda’ is given sometimes. The film, produced by Soyuzmultfilm, was never completed and with the exception of 60 meters (the fragment ‘Bazaar’ which was shown publicly for the first time on 9 July 1967 in Moscow) all of it was destroyed during the siege of Leningrad in 1941. Only 18 items of the score have survived in the author’s handwriting or copier manuscript in different archives. 24 items of the music survived as rough drafts, eleven of which are missing in the scores. The published version was compiled by Vadim Bibergan, one of Shostakovich’s students at the Leningrad Conservatory. He made numerous alterations, expanded several reprises and changed the instrumental arrangement. For detailed information concerning the publication sources and editorial interventions see the comments of DSCH 126. Bibergan’s version also served as basis for the ballet ‘Balda’ staged at the Moscow Bolshoi Theatre in 1999. A suite from the music compiled by the composer (‘Overture’, ‘The Priest’s Servants’ Dream’, ‘March of Ducks’, ‘The Priest’s Dance with the Devil’, ‘Dance of the Bell-Ringer’, ‘Dance ot the Dead Men’, ‘Finale’) was publicly performed by the Leningrad Philharmonic Orchestra under the baton of Alexander Melik-Pashaev on 1 June 1935 in a concert during the First Leningrad International Festival of Arts. No. 18 (‘The Priest’s Daughter’s Dream’), retitled ‘Sentimental Romance’, is included in the Ballet Suite No. 2 (1951).

Arrangements of ‘The Priest’s Daughter’s Dream’ (No. 18): for trumpet and piano by Jack Holland for trumpet, bassoon and string quintet by Levon Atovmyan.
SUITE FROM
‘THE TALE OF THE PRIEST AND HIS SERVANT BALDA’, Op. 36a
compiled by Gennadi Rozhdestvensky (1978)
[Сюита из музыки к мультимпиляционному фильму «Сказка о попе и о работе
нике его Балде», Соч. 36а · Сюита из музыки к мультимпиляционному фильму «Сказка о
попе и о рабочем его Балде», Соч. 36а]
1. Overture  Allegro non troppo [No. 1]
2. The Ghouls’ Procession  Moderato [No. 23]
3. Carousel  Allegretto [No. 7]
4. Bazaar. Introduction  Allegro [No. 2]
5. Balda’s First Dialogue with the Imp  Allegro · Moderato · Presto · Meno
mosso [No. 25]
6. The Priest’s Daughter’s Dream  Moderato [No. 18]
7. Finale (repetition of the overture)  Allegro non troppo [No. 1]
2.picc.3(III=corA).2(II=bcl).Ebcl.tsax.2.dbn-4.3.bar.3.1-perc:timp/wdbl/tamb/
SD/BD/cyms/xyl-gtr-hp-strings
Duration: 20’
First performance: 27 September 1979, Leningrad
Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)
According to Derek C. Hulme Op. 36a was compiled by the composer.
The Tale of the Priest and His Servant Balda

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

Overture Allegro non troppo

Act I

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

Scene 2 ‘The Village and the Priest’s Household’

10. Description of the Village Presto
11. Balda and the Priest’s Son at Dinner Allegro moderato
12. Balda’s Work Allegro
13. Balda’s Ditty Andante
14. Dance of the Priest’s Son Allegro
15. Lullabye of Balda and the Priest’s Daughter Andante

Evening party of the Peasants (Three songs)
16. ‘What a Song’ Moderato
17. ‘Fir-grove, my fir-grove’ Allegro
18. ‘The Splinter’ Largo
19. The Priest’s Daughter’s Dream Andante
20. The Priest’s Daughter’s Romance Andante
21. The Priest’s Lament Andante
22. The Metropolitan Presto
23. Balda’s Farewell Andante · Presto

Act II

Scene 3 ‘At the Devils’

24. Introduction Allegro non troppo
25. Dialogue of the Old Devil and Balda Allegretto
THE TALE OF THE PRIEST AND HIS SERVANT BALDA, Opera [CONTINUED]

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


Duration: 75’

Première: 25 September 1980, Leningrad Academic Small Opera and Ballet Theatre
Andrei Petrov (director) – Valentin Kozhin (conductor)


► ARRANGEMENT: German adaptations of Khentova’s version by Sigrid Neef (translation) and Joachim-Dietrich Link (orchestration) from 1985 as ‘Das Märchen vom Popen und seinem Knecht Balda’ and by Carola Böhnisch (translation) and Alexander Herrmann (orchestration) from 2006 as ‘Baldas Abenteuer oder Das Märchen vom Popen und seinem Knecht Balda’ • abridged version (60’) with German text by Sigrid Neef for small orchestra (2[II=picc].3III=corA).4[II=Ebcl,III=bcl].2ssax.2tsax.3III=dbn)-4.3.Bar.3.1-timp.perc:tgl/rattle/wdbl/tamb/SD/BD/cyms/t.bells/pistol/glsp/xyl/vib-hp-accordion-bayan.gtr.balalaika-strings by Jens Schubbe.
Funeral March on Sergei Kirov’s Death  
Lost  
Leningrad, December 1934  
[Похоронный марш на смерть С. М. Кирова (потерянный)  
Pokhorony marsh na smert S. M. Kirov (poteryanny)]

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

Suite for Bassoon and Piano  
Sketches only  
1934 (?)  
[Сюита для фагота и фортепиано (набросок)  
Syuita dlya fagota i fortepiano (nabrosok)]

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

Unfinished Symphony  
Leningrad, November 1934 – early 1935  
Symphonic fragment of 137 bars which may have been conceived as the first movement of a Fourth Symphony.  
[Неоконченная симфония (1934)  
Neokonchennaya simfoniya (1934)]

Adagio • Allegro non troppo


First performance: 1986, Moscow  
Symphony Orchestra of the Soviet Ministry of Culture – Gennadi Rozhdestvensky (conductor)

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

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

► See also Symphony No. 4, Op. 43
**CHRONOLOGICAL LIST OF WORKS**

**THE LIMPID STREAM,** Op. 39  
*Comedy Ballet in three acts and four scenes by Adrian Piotrovsky and Fyodor Lopukhov*  
[Sветлый ручей. Комедийный балет в трёх действиях, четырёх картинах, Соч. 39]  
[Svetlyi ruchei. Komedinyi balet v tryokh deistiyakh, chetryryokh kartinakh, Soch. 39]

1. Ouverture  *Allegro*

**Act I**

1. Scene 1  
2. Adagio. Zina and Pyotr  *Adagio · Allegro · Allegro vivo*  
3. March  *Allegretto*  
4. Meeting of Two Friends  *Allegretto*  
5. Examination Dance  *Allegretto · Tempo di mazurka*  
6. March  *Allegretto*  
7. Scene and Waltz-Entr’acte  *Allegretto · Meno mosso · Allegretto*

**Scene 2**

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

**Act II**

**Scene 3**

20. Invitation to a Rendez-vous  *Adagio*  
21. Dressing-Up Scene  *Allegro*  
22. Entry of Galya and the Accordion Player  *Andantino*  
23. Tango  *Allegro · Andante · Meno mosso · Andante · Allegro · Allegro · Meno mosso · Allegro*  
24. Playing Jokes on the Elderly Couple  *Allegretto*  
25. Adagio. Arrival at the Rendezvous  
26. Waltz. Variation of the Ballet Dancer in the Ballerina’s Costume  *Allegretto*  
27. Variation of the Ballerina in Her Partner’s Costume  *Allegro*  
28. Coda  *Allegro*  
29. Adagio. Pyotr and Zina in the Ballerina’s Costume  
30. The Plotter’s Dance  *Moderato*
**THE LIMPID STREAM, Op. 39 [CONTINUED I]**

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

**Act III**

Scene 4
36. Entr’acte ‘The Swings’  
   Allegro molto
37. March ‘The Harvest Celebraton’  
   [Tempo di marcia]
38. Waltz  
   Andantino
39. Revelation Scene  
   Andantino · [Adagio] · Presto
40. The Ballet Dancer’s Variation  
   Allegro · Più mosso
41. The Ballerina’s Variation  
   Allegretto
42. Zina’s Variation  
   Allegro · Meno mosso · a tempo
43. Coda  
   [Presto]
44. Final Dance  
   Allegro [\(\frac{3}{4}\) = 184] · Più mosso · Poco meno mosso

**Pieces not included in the first stage edition of the ballet**
1. Between ‘March’ (No. 37) and ‘Waltz’ (No. 38)  
   [Vivo]
2. After Reviewing Those in Disguise  
   Vivo
3. The Weavers’ Dance  
   Moderato non troppo
4. Zina’s and Pyotr’s Dance  
   [Moderato con moto]
5. Lubok (Folk Dance)  
   Allegretto
   Allegro molto
7. The Swings  
   Presto
8. Adagio
9. Variation  
   Allegretto
10. Zina’s Variation (second version)  
    Allegretto
11. Zina’s Variation (third version)  
    Allegretto

**Fragments of pieces not included in the first stage edition of the ballet**
1. Variation  
   Allegro
2. Finale of Act I  
   [Presto]
3. Finale of Act I (final bars)  
   [Presto]
4. Fragment  
   [Allegro]


2.picc.2.corA.2.Ebcl.bcl.3(III=dbn)-6.3.3.1-timp.perc:tgl/wdbl/tamb/SD/BD/cyms/tam-t/glsp/xyl-hp-strings-banda:3crt/2tpt/2ahn/2thn/2barhn/2tubas
THE LIMPID STREAM, Op. 39  [CONTINUED II]

Première: 4 June 1935, Leningrad, Maly Opera House

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

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


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

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

SUITE FROM ‘THE LIMPID STREAM’, Op. 39a
[Сюита из балета «Светлыи ручей», Соч. 39a • Сюита из балета «Светлыи ручей», Soch. 39a]

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


Duration: 15’

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

USSR State Symphony Orchestra – Nikolai Anosov (conductor)

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

Derek C. Hulme states that Op. 39a was compiled by the composer as early as 1935 whereas the commentary of DSCH New Collected Works, Vol. 71 makes clear that the authorship is still uncertain. DSCH Notograficheski Spravochnik explains that Op. 39a was compiled by Levon Atovmyan in 1945. Although the musical style of the Suite from ‘The Limpid Stream’ is more traditional than the music of the previous suites from The Age of Gold and The Bolt it never gained a remarkable popularity and apart from the mentioned first performance it appeared only very seldomly in concert programmes. One reason could be that, as DSCH Notograficheskyy Spravochnik explains, all five numbers were later included in the Ballet Suites Nos. 1-3: ‘Waltz’ (No. 1) = ‘Lyrical Waltz’ from the First Ballet Suite, ‘Russian Folk Dance’ (No. 2) = ‘Polka’ from the First Ballet Suite, ‘Galop’ (No. 3) = ‘Finale’ from the Third Ballet Suite, ‘Adagio’ (No. 4) = ‘Adagio’ from the Second Ballet Suite and ‘Pizzicato’ (No. 4) = ‘Dance’ from the First Ballet Suite. ‘Lubok’, No. 5 from the pieces not included in the first stage edition of the ballet, is also printed in the appendix of Muzyka Collected Works Vol. 26.
MAXIM’S YOUTH, Op. 41

Music to the film

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

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

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

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

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

Alternative titles: ‘The Youth of Maxim’, ‘The Bolshevik’ and ‘Varshavyanka’ – the latter, an allusion to the like-named Polish revolutionary song from the 19th century which is part of the score, was the title of the film when it was shown in the United States. Vol. 41 of Muzyka Collected Works and Vol. 127 of DSCH New Collected Works print the Overture *Allegro molto*, the only remainder of the musical items composed by Shostakovich. This prologue is orchestrated as follows: 3(III=picc).2.3(III=Ebcl).2-4.3.3.1-timp.perc:SD/cyms/xyl-pft-stings-soprano solo.

According to Erna Meskhishvili, the autograph full score of the Overture as well as a small number of complete and unfinished sketches are preserved at the Central Glinka Museum of Musical Culture.

► See also the second part, Maxim’s Return, Op. 45 and the third part, Vyborg District, Op. 50, of the ‘Maxim’ trilogy
CHRONOLOGICAL LIST OF WORKS

GIRLFIENDS, Op. 41a
Music to the film

Produced by Lenfilm – Lev Arnshtam, Nikolai Tikhonov, Raisa Vasilieva (scenario based on Vasilieva’s autobiographic novel ‘The First Members of the Comsomol’) – Lev Arnshtam (director) – Vladimir Rappoport and Arkadi Shafran (camera men) – Moisei Levin (set designer) – Ilya Volk, Ivan Dmitriev (sound editors). First showing: 19 February 1936

Dedicated to Romain Rolland

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

cast: Zoya (Zoya Fyodorova) – Natasha (Irina Zarubina) – Senka (Boris Chirkov) – Mother (Vera Popova) – Grandmother (Maria Blyumental-Tamarina) – Asya (Yanina Zheimo) – Andrei (Boris Babochkin) – Silich (Boris Poslavsky) – Zoya as a child (I. Antanova [Antipova]) – Natasha as a child (D. Panne) – Senka as a child (N. Markov) – Asya as a child (Yanina Zheimo) – Innkeeper (Stepan Kayukov)
The American title was ‘Three Women’. The above listed items were adopted from Mark Fitz-Gerald’s reconstruction of the score which matches the actual soundtrack of the film. With the exception of Nos. 1-4, 8, 14, 16, 19 and 23 Fitz-Gerald transcribed the remaining movements by ear from the film’s soundtrack. No. 20 is also known by the title ‘Nostalgic Song’. DSCH Notografichesky Spravochnik numbers twelve items: 1. Prelude for string quartet, trumpet and piano Allegro (opening title music) [= No. 19] · 2. Prelude for string quartet Allegretto (During lunch-time the children learn about the beginning strike) [= No. 2] · 3. Prelude for string quartet, trumpet and piano Allegretto (They excitedly wait for the strikers to come home) [= No. 3] · 4. ‘The Inn’ for string quartet, trumpet and piano Allegro moderato (The Keys to Happiness in the inn) [= No. 4] · 5. Prelude [for flute, clarinet, trumpet, string quartet and piano] (Quarrel in the inn. The children are being prevented from singing and thrown out) [= No. 5] · 6. Prelude for string quartet, trumpet and piano Allegretto (By the river, after Silych’s story) · 7. ‘The Inn by Night’ for string quartet, trumpet and piano Allegretto (The children prepare to sing a revolutionary song) · 8. Prelude for trumpet and organ (The grownup girlfriends on their way to an meeting) [= No. 6] · 9. Prelude for timpani and organ (Waiting for the hospital train) · 10. Prelude for viola and violoncello Moderato (Zoya sneaks to the cabin in the forest) · 11. Prelude for string quartet and piano Andante (Zoya and Senka meet in the forester’s Hut) [= No. 16] · 12. Finale for string quartet and orchestra Adagio (Andrei’s words over Asya’s body) [= No. 23]. When the film was restored in the 1960s music from Shostakovich’s String Quartet No. 1, Op. 49 (1938, second movement, bars 11-62) was introduced as main title music. The music of No. 13, ‘The town of Pushkin has been taken by the enemy’, is based on Vincenzo Bellini’s ‘Norma’ (Act I, second scene, banda offstage) – the coda seems to be an addition by Shostakovich.
FIVE FRAGMENTS, Op. 42

for small orchestra

[Five фрагменты для оркестра, Соч. 42 • Pyat fragmentov dlya orkestra, Soch. 42]

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

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

Duration: 9'

First performance: 26 April 1965, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Igor Blazhkov (conductor)

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

F i v e  F r a g m e n t s  originally bore the opus number 43 which was finally given to S y m p h o n y  N o. 4.
SYMPHONY NO. 4 in C minor, Op. 43
[Cимфония № 4, Соч. 43 • Simfoniya № 4, Soch. 43] Leningrad, 13 September 1935 – 26 April 1936

1. Allegro poco moderato (\( \dot{\text{e}} = 92 \)) \( \cdot \) \( \dot{\text{e}} = 54 \cdot \dot{\text{e}} = 108 \cdot \dot{\text{e}} = 60 \cdot \dot{\text{e}} = 108 \cdot \text{ Presto} \)
   \( \dot{\text{e}} = 168 \) \( \cdot \dot{\text{e}} = 184 \cdot \dot{\text{e}} = 69 \cdot \dot{\text{e}} = 92 \cdot \dot{\text{e}} = 60 \cdot \dot{\text{e}} = 108 \cdot \dot{\text{e}} = 72 \cdot \dot{\text{e}} = 69 \)
2. Moderato con moto (\( \dot{\text{e}} = 144 \))
3. Largo (\( \dot{\text{e}} = 69 \)) \cdot Allegro (\( \dot{\text{e}} = 84 \)) \( \cdot \dot{\text{e}} = 126 \cdot \dot{\text{e}} = 184 \cdot \dot{\text{e}} = 100 \cdot \dot{\text{e}} = 100 \cdot \dot{\text{e}} = 50 \)

4.2picc.4IV=corA).4.Ebcl.bcl.3.dbn-8.4.3.2-timp.perc(6):tgl/cast/wdbl/SD/BD/cyms/tam-t/glsp/xyl-2hp-cel-strings

Duration: 60’

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

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

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

► ARRANGEMENTS: for two pianos by the composer (1936) • for piano four hands by Levon Atovmyan.

► See also Unfinished Symphony
**CHRONOLOGICAL LIST OF WORKS**

**SALUTE TO SPAIN!, Op. 44**
Incidental music to a play by Alexander Afinogenov

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

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

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

Première: 23 November 1936, Leningrad, Pushkin Theatre
Nikolai Petrov and Sergei Radlov (directors) – Nikolai Akimov (designer)

► Muzyka Collected Works: Vol. 27 (score), Vol. 28 (piano score)
► DSCl New Collected Works: Vol. 119* (score), Vol. 121* (piano score)

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

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

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

No. 4 (‘¡A las barricadas!’) from Fitz-Gerald’s version is one of the most popular songs of the Spanish Civil War. It goes back to the Polish revolutionary song ‘Varyavyanka’ used by Shostakovich for the score of ‘Maxim’s Youth’, Op. 41 (1935). ‘Song of Rosita’ (No. 5) heard in a version for bass and orchestra in Fitz-Gerald’s arrangement although it is notated for high voice in Vol. 27 of Muzyka Collected Works. No. 7 (‘Thro’ the Dales and o’er the Hills’) was taken from *Vlochaevka Days*, Op. 48 (1937), later this song was also included in ‘Poem of the Motherland’, Op. 74.
<table>
<thead>
<tr>
<th>THE DEVILS</th>
<th>1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romance for high voice and piano <em>sketches</em></td>
<td></td>
</tr>
<tr>
<td>[Бесы. Романс для высокого голоса и фортепиано - Besy. Romans dlya vysokogo golosa i fortepiano]</td>
<td></td>
</tr>
<tr>
<td>Text: Alexander Pushkin</td>
<td></td>
</tr>
<tr>
<td>This song may have been conceived as part of the Pushkin cycle, Op. 46 (1936-1937), for which Shostakovich at first intended to compose twelve songs. Autograph preserved at the State Archives of Literature and Art.</td>
<td></td>
</tr>
</tbody>
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MAXIM’S RETURN, Op. 45
Leningrad, December 1936 – 1937

Musik zu dem Film

Возвращение Максима. Музыка к кинофильму, Соч. 45 • Vozvrashchenie Maksima.

Музыка к кинофильму, Соch. 45

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

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

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


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

Alternative title: ‘The Return of Maxim’. No. 1 is a popular song from the 1910s [Krutitsya-vertitsya shar goluboi], for voice and bayan, Nos. 2 and 13 for bayan, No. 4 for guitar and No. 17 for male choir with accompaniment. The score makes use of the revolutionary songs ‘Warsaw March’ (‘Varshavyanka’), ‘Boldly, Friends, on we March!’ and ‘Renunciation of the Old World’. The above list of items, is adopted
MAXIM’S RETURN, Op. 45  [CONTINUED]


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

➤ See also the first part, Maxim’s Youth, Op. 41 and the third part, Vyborg District, Op. 50, of the ‘Maxim’ trilogy
FOUR ROMANCES ON POEMS
BY ALEXANDER PUSHKIN, Op. 46
for bass and piano

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

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

Duration: 12’

First performance: 8 December 1940, Moscow, Polytechnic Museum

Alexander Baturin (bass) – Dmitri Shostakovich (piano)

► Muzyka Collected Works: Vol. 32
► DSCH New Collected Works: Vol. 93

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

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

► See also Four Monologues on Verses by Alexander Pushkin, Op. 91 and Spring, Spring ..., Op. 128
THREE ROMANCES ON POEMS
BY ALEXANDER PUSHKIN, Op. 46a

for bass and small orchestra – arranged by the composer

[Три романса на слова Александра Пушкина для баса и камерного оркестра, Соч. 46a.
Три романса на слова Александра Пушкина для баса и камерного оркестра, Соч. 46a]

1. Renaissance  
   Moderato (\(\cdot = 72\))

2. A Jealous Maiden, Sobbing Bitterly ...
   Allegretto (\(\cdot = 144\)) \(\cdot \cdot = 116\) Andante (\(\cdot = 88\))

3. Premonition  
   Allegro (\(\cdot = 92\)) \(\cdot \cdot = 72\)  
   Meno mosso (\(\cdot = 72\))  Adagio  Tempo I (\(\cdot = 92\))

0.0.1.0-0.0.0.0-hp-strings

Duration: 9’

First performance: 15 December 1940, Moscow
Venyamin Arkanov (bass)

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

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

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

- Chronological List of Works
VOLOCHAYEVEKVA DAYS, Op. 48

Leningrad, 1936 – 1937

Music to the film

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

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

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

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

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

The film is sometimes referred to as ‘Intervention in the Far East’, ‘Far East’, ‘Volochayev Days’ and ‘Days of Volochayevsk’. Extant items from Volochayev 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 Volochayev Days entitled ‘Where the Waters Ripple’ [дёщ ёсту уёлы...] Allegretto arranged for male choir and piano by Alexander Pirumov (the author of the lyrics is unknown) appears in Vol. 34. This piece, also referred to as ‘Partisan Theme’ in some sources, was later used in October, Op. 131. At one stage Shostakovich planned an opera on this subject.

► See also the first part, Maxim’s Youth, Op. 41, and the second part, Maxim’s Return, Op. 45, of the Maxim trilogy and October, Op. 131
SYMPHONY NO. 5 in D minor, Op. 47
[Cимфония № 5, Соч. 47 · Simfoniya No. 5, Soch. 47]
18 April – 20 July 1937

1. Moderato (q = 76, q = 104) · Allegro non troppo (q = 126, q = 132) · Poco sostenuto (q = 126, q = 138) · Largamente (q = 66) · Più mosso (q = 84) · Moderato (q = 42)
2. Allegretto (q = 138)
3. Largo (q = 50) · Largamente · Poco più mosso (q = 72, q = 50, q = 72, q = 50)
4. Allegro non troppo (q = 88, q = 104, q = 108, q = 120, q = 126) · Allegro (q = 132) · Più mosso (q = 72, q = 92, q = 80) · Poco animato (— , q = 100-108, q = 116, q = 184)

Duration: 45’

First performance: 21 November 1937, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 3 (score)
► DSCH New Collected Works: Vol. 5 (score), Vol. 20 (arrangement for piano four hands)

Known as ‘A Soviet Artist’s Practical Creative Reply to Justified Criticism’, a designation by an anonymous musicologist accepted by the composer. In a considerable number of Russian sources the work is called ‘Hamlet Symphony’. The main theme of the final movement is very close to the melody of No. 1, ‘Renaissance’ from Four Romances on Poems of Pushkin, Op. 46 (1936). According to Yakubov, the concealed citations of George Bizet’s ‘Carmen’ in Op. 47 go back to Shostakovich’s scarcely documented love affair to Elena Konstantinovskaya in the mid-1930s. Moreover, he states that Shostakovich finished his work on Op. 47 as late as September (20 September, according to Shostakovich’s diary from the 1940s) or October 1937. The whereabouts of the composer’s version for piano four hands are unknown.

► ARRANGEMENTS: for piano by Alexander Benditsky, (‘Allegretto’) by the composer (who performed the piece on 27 March 1949 in New York on the occasion of the final day of the Cultural and Scientific Congress for World Peace at Madison Square Gardens) and by Frederick Block ■ for piano four hands by Levon Atovmyan (printed in Vol. 20 of DSCH New Collected Works), T. Matalesky and by V. Rutter ■ for two pianos eight hands by Pavel Lamm ■ for wind orchestra (‘Allegretto’) by Joseph Paulson and by Roger Smith ■ for band (‘Allegro non troppo’) by Charles B. Righter and by Nuno Leal ■ for wind orchestra by Yasuhide Ito.
INTERNATIONALE [PIERRE DE GEYTER (1848 – 1932)] 1937
Orchestration
[Пьер Дегейтер. Интернационал. Инструментовка для симфонического оркестра • Per Degeiter. International. Instrumentovka dlya simfonicheskogo orkestra]

3.3.4.3-4.3.3.1-timp.perc:tgl/chimes/tamb/SD/BD/cyms-strings-banda:crt/2s sax/2tsax/2barsax/2bsax

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

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

De Geyter’s song with Eugène Pottier’s text in Russian translation by Arkadi Kots (revised by A. Gapov in 1932) served as Soviet National Anthem between 1917 and 1944.

SYMPHONY OF PSALMS [IGOR STRAVINSKY (1882 – 1971)] 1937
Arrangement for piano four hands
[И. Стравинский. Симфония псалмов. Переложение для фортепиано в четыре руки • I. Stravinski. Simfoniya psalmov. Perelozhenie dlya fortepiano v chetyre ruki]
Psalm 38, Verses 13 and 14 (No.1), Psalm 39, Verses 2, 3 and 4 (No. 2) and Psalm 150 (No. 3)

1. $\downarrow = 92$ attacca
2. $\downarrow = 60$ attacca
3. $\downarrow = 48 \cdot \downarrow = 80 \cdot \downarrow = 48 \cdot \downarrow = 80 \cdot$ Doppio movimento ($\downarrow = 48$)

► DSCH New Collected Works: Vol. 114

The arrangement of Stravinsky’s ‘Symphony of Psalms’ was created for Shostakovich’s students at the Leningrad Conservatory where the composer had begun to teach orchestration and composition in 1937.
STRING QUARTET NO. 1 in C major, Op. 49  
Leningrad, 30 May – 17 July 1938

[Квартет № 1 для двух скрипок, альта и виолончели, Соч. 49 • Kvartet № 1 dlya dvukh skripok, alta i violoncheli, Soch. 49]

1. Moderato \( (q = 80) \) • Meno mosso
2. Moderato \( (q = 80) \)
3. Allegro molto \( (q = 96) \)
4. Allegro \( (q = 152) \)

Duration: 15’

First performance: 16 November 1938, Moscow, Small Hall of the Conservatoire
Beethoven Quartet (Dmitry Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 35
► DSCH New Collected Works: Vol. 100

The official première was preceded by a number of performances from which this may be the earliest: 10 October 1938, Leningrad, Small Hall of the Conservatoire, Glazunov Quartet (Ilya Lukashevsky, Grigori Ginzburg, Alexander Ryvkind, David Mogilevsky) On a number of occasions the composer pointed out the ‘spring-like’ character of the work and according to some sources it bears the subtitle ‘Spring-time’. While composing Shostakovich changed the order of the movements: the first became the last, and the last the first. Erna Mesklishvili gives 1 July 1938 as date of completion of Op. 49. Music from the second movement (bars 11-62) were introduced as main title music for Girlfriends, Op. 41a, when the film was restored in the 1960s.

► ARRANGEMENTS: for piano four hands by Yuri Nnikolsky and by Anatoli Dmitriev  
■ for strings and celesta by Rudolf Barshai (‘Chamber Symphony’)  
■ for brass quartet by G. Orvida.
FRIENDS, Op. 51

Music to the film

Друзья. Музыка к кинофильму, Соч. 51 · Druzya. Muzyka k kinofilmu, Soch. 51

Produced by Lenfilm – Lev Arnshtam and Nikolai Tikhonov (scenario based on Betal Kalmykov’s life story) – Lev Arnshtam (director) – Viktor Eisymont (codirector) – Vladimir Rappoport (chief camera man) – Igor Vuskovich (set designer) – Nikolai Butakov (sound editor). First showing: 1 October 1938

CAST: Alexei (Boris Babochkin) – Vera, his wife (Irina Zarubina) – Beta, Ossetian (Nikolai Cherkasov) – Mussa, Ingushetian (Stepan Kayukov) – His mother (Serafima Birman) – His sister (Julia Predtechenskaya) – Old Ossetian (Pavel Gaideburov) – Umar, Kabardinian (Kote Daushvili) – Prince Anzorov (Ivan Nazarov) – Nazarka (Alexander Borisov) – Mahomet (Evgeni Gurov)

► DSCH New Collected Works: Vol. 129* (score)

An item from Op. 51, ‘Vocalise’ (Andante) for choir a cappella, is both printed in Vol. 34 of Muzyka New Collected Works and Vol. 86 of DSCH New Collected Works. This piece serves as background for a declamation of one of the characters. The score was reconstructed by Boris Tiles from choral parts preserved at the State Leningrad Archives of Literature and Art. According to Derek C. Hulme and Erna Meskhishvili an autograph copy of the film score consisting of 16 numbers – apart from six episodes with traditional music (both instrumental and vocal) – is preserved at the Music Department of Lenfilm.
THE MAN WITH A GUN, Op. 53

Music to the film

[Человек с ружьём. Музыка к кинофильму, Соч. 53 • Chelovek s ruzhyom. Muzyka k kinofilmu, Soch. 53]

Produced by Lenfilm – Nikolai Pogodin (scenario based on part one of his Lenin trilogy) – Sergei Yutkevich (director) – Iosif Martov (chief camera man) – Alexander Black, M. Rafalovich (set designer) – K. Gordon (sound editor) – Anton Andzhan (makeup artist). First showing: 1 November 1938

1. Overture Allegretto [No. 1]
2. October Allegro moderato [No. 2]
3. Smolny Presto [No. 3]
4. Smolny Allegretto [No. 3a]
5. Finale Moderato [No. 4]

2.picc.2.2.2.dbn-4.3.3.1-temp.perc:tgl/SD/BD/cyms-glsp-strings-banda:2crt/2tpt/2ahn/2thn/2barhn/2tubas

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

► Muzyka Collected Works: Vol. 41 (score)
► DSCH New Collected Works: Vol. 129* (score)

The film is sometimes also referred to as ‘November’ or ‘Man at Arms’. Manuscript copies are being held at the Leningrad State Archives of Literature and Art. The film score has not yet been located. ‘Clouds Hang Heavy o’er the City’, a song by Pyotr Armand sung in the film, was used in the Overture.
**THE GREAT CITIZEN, Op. 52**

Music to the film (part I)

Produced by Lenfilm – Mikhail Bleiman, Manuel Bolshintsov, Friedrich Ermler (scenario) – Friedrich Ermler (producer and director) – Arkadi Kolotsy (chief cameraman) – Abram Veksler, Semyon Meinkin, Nikolai Suvorov (set designers) – Ivan Dmitriev (sound editor) – Anton Andzhan (makeup artist). First showing: 13 February 1938

**Cast:** Pyotr Shakhov (Nikolai Bogolyubov) – Kartashov (Ivan Bersenev) – Borovsky (Oleg Khakov) – Nadya (Zoya Fryodorova) – Kolesnikov (Georgi Semyonov) – Sizov (Boris Poslavsky) – Dubok (Alexander Zrazhevsky) – Maxim (Boris Chirkov) – Kats (Efim Altus) – Kryuchkov (S. Ryabinkin) – Bryantsev (Pyotr Kirillov) – Dronov (Evgeni Nemchenko) – Gladkikh (Valentin Kiselyov) – Shakhov’s mother (Nadezhda Raiskaya-Doré) – Olga (Natalya Rashevskaya) – Solovev (A. Polibin)

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

The film’s plot relating the assassination of party chief Shakhov clearly refers to the murder of Sergei Kirov four years earlier. According to Derek C. Hulme, Op. 52 was composed in 1937 and the film’s first showing took place on 13 February 1938. Erna Meskhishvili states that a number of musical items from Op. 52 is being held at the Leningrad State Archives of Literature and Art: ‘Fragment’ (manuscript score), ‘Overture’, No. 2 ‘Internationale’, ‘Polka’, ‘Waltz I’, ‘Waltz II’ and ‘Finale’ (parts). The two parts of ‘The Great Citizen’ were jointly awarded the Stalin Prize, Second Class in 1941.

► See also The Great Citizen, part II, Op. 55
**VYBORG DISTRICT**, Op. 50

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

[Выборгская сторона. Музыка к кинофильму, Соч. 50 • Vyborgskaya storona. Muzyka k kinofilmu, Soch. 50]


**CAST:** Vladimir Ilich Lenin (Maxim Shtraukh) – Iosif Vissarionovich Stalin (Mikhail Gelovani) – Yakov Mikhailovich Sverdlov (Leonid Lyubashevsky) – Ivan Dmitrievich Lapshin (Ivan Nazarov) – Maxim (Boris Chirkov) – Natasha (Valentina Kibardina) – Evdokia, a soldier (Natalia Uzhvy) – Dymba, an anarchist (Mikhail Zharov) – Turaev (Anatoli Kuznetsov) – Mishchenko (Alexander Chistyakov) – Bugai (Yuri Tolubeev) – Lawyer (Boris Zhukovsky) – Ropshin (Dmitri Dudnikov) – Lapshin (Ivan Nasarov)

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

The film is also known under the variant title ‘The Vyborg Side’. The whereabouts of the autograph score are unknown. Orchestral parts of Overture, No. 1 ‘The Looting of Wine Cellars’, No. 2 and ‘Finale’ are preserved at the Leningrad State Archives of Literature and Art. Vol. 41 of Muzyka Collected Works prints the Overture: 3(III=picc).0.2.3(III=dbn)-4.3.3.1-timp.perc:SD/BD/cyms/tam-t-strings Allegro.

▶ See also the first part, Maxim’s Youth, Op. 41 and the second part, Maxim’s Return, Op. 45, of the ‘Maxim’ trilogy
SUITE FROM THE ‘MAXIM’ FILM TRILOGY, Op. 50a

[Сюита из музыки к кинотрилогии «Максим» для смешанного хора и оркестра, Соч. 50а · Syuita iz muzyki kinotrilogii «Maksim» dlya smeshannogo khora i orkestra, Soch. 50a]

1. Prelude (‘Boldly, Friends, on we March!’) Moderato · Allegro non troppo · Adagio
2. Attack Sequence Allegro
3. Death of the Old Worker Adagio
4. Waltz Allegro sostenuto
5. Demonstration ‘Varshavyanka’ Allegretto
6. Fight at the Barricades Allegro con brio · Presto
7. Funeral March Tempo di marcia funebre
8. Finale

Duration: 20'

Although this suite was assigned the opus number 50a no item from Op. 50 was actually included. No. 3 (‘Death of the Old Worker’) was used in the ballet ‘The Lady and the Hooligan’ compiled by Levon Atovmyan for which ► see The Limpid Stream, Op. 39.

► ARRANGEMENT of No. 4 (‘Waltz’) for two violins and piano as third piece in ‘Three Duets’, a cycle compiled and arranged by Konstantin Fortunatov (Nos. 1 and 2 of this compilation were taken from The Gadfly, Op. 97a and ‘The Human Comedy’, Op. 37).
SUITE FOR JAZZ ORCHESTRA NO. 2  
Leningrad, summer-early autumn 1938

Reconstructed and orchestrated by Gerard McBurney

Commissioned by the USSR State Jazz Orchestra

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

Duration: 8’

First performance: no later than 28 November 1938, Moscow
USSR State Jazz Band – Viktor Knushevitsky (conductor)

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

Since the original score and parts have disappeared, the composer’s widow, Irina Antonovna, asked Gerard McBurney to make a performing version of the sketches of the work discovered by Manashir Yakubov in 1999. The McBurney version was performed for the first time by the BBC orchestra under the baton of Colin Davis in London on 9 September 2000. The main theme from ‘Scherzo’ reappears slightly altered in the second movement of the Symphony No. 8, Op. 65 and a melodic line from ‘Lullaby’ seems to be related to the second theme of the third movement of the first string quartet, Op. 49. Sofia Khentova informs that the first performance took place on 20 September 1938. According to some sources the Moscow première was conducted by Leonid Utyosov. According to Erna Meskhishvili the Leningrad State Archive of Literature and Art holds the undated autograph of three piano pieces entitled ‘Scherzo’, ‘Lullaby’ and ‘Serenade’ – it is not certain whether or not they possibly represent a piano score of Suite for Jazz Orchestra No. 2.

► ARRANGEMENT for piano four hands by Gerard McBurney.
THE GREAT CITIZEN, Op. 55
Leningrad, August 1938 – 1939

[Великий гражданин. Музыка к кинофильму, Соч. 55 • Velikii grazhdanin. Muzyka k kinofilmu, Soch. 55]

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

cast: Pyotr Shakhov (Nikolai Bogolyubov) – Vladimir Dubok (Alexander Zrazhevsky) – Saveli Kats (Efim Altus) – Nadya Kolesnikova (Zoya Fyodorova) – Vershinin (Anatoli Kuznetsov) – Semyon Kolesnikov (Georgi Semyonov) – Shakhov’s mother (Nadezhda Raiskaya-Doré) – Natasha Loseva (Larisa Emelyantseva) – Sergei Borovsky (Oleg Khakov) – Alexei Kartashov (Ivan Bersenev) – Mikhail Zemtsov (Yuri Tolubeev) – Lev Avdeev (Konstantin Adashevsky) – Yakov Sizov (Boris Poslavsky) – Bryantsev (Pyotr Kirillov) – Ivan Gerasimovich (Boris Zhukovsky) – Dronov (Evgeni Nemchenko)

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

Most of the music appears to be lost. Incomplete orchestral parts are preserved at the Leningrad State Archive of Literature and Art (Overture, ‘Funeral March’ [2.2.2.2-4.3.3.1-timp.perc:SD/cyms-hp-strings (side dr, cym) (Largo), duration: 7’] and ‘Conclusion’). Vol 41 of Muzyka Collected Works only prints ‘Funeral March’ which is based on the revolutionary song ‘You Fell as Victims’, later included in Symphony No. 11, Op. 103. In 1941 the two parts of The Great Citizen were jointly awarded the Stalin Prize, Second Class.

► ARRANGEMENT of ‘Funeral March’ for symphonic band by Alphons van Stenis.

► See also The Great Citizen, part I, Op. 52
**The Story of a Silly Baby Mouse, Op. 56**

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

[Сказка о глупом мышонке. Музыка к мультипликационному фильму, Соч. 56.

Produced by Lenfilm – Mikhail Tsekhansovksy and Samuil Marshak (scenario after Marshak’s story) – Mikhail Tsekhansovksy (director) – L. Chupiatov (art director) – D. Shemyakin (camera man) – Alexander Bekker (sound editor) – Boris Tiles (conductor). Recording of the music: April/May 1939. First showing: September 1940.

**Cast:**
- Mrs. Mouse (Z. Sokolova, soprano)
- Mrs. Cat (Tatyana Lavrova, soprano)
- Auntie Duck (mezzo-soprano)
- Horse (Emmanuil Kaplan, tenor)
- Mrs. Pig (Irina Vitlin, contralto)
- Toad/Polkan, the dog (Efrem Flaks, bass)
- Baby Mouse (speaking part)
- Pike (mute part)
- Narrator

**Allegretto** ($\dot{q} = 80$) • **Moderato** ($\dot{q} = 60$) • **Allegro** ($\dot{q} = 152$) • **Moderato con moto** ($\dot{q} = 76$) • **Presto** ($\dot{q} = 120$) • **Moderato** ($\dot{q} = 60$) • **Allegro** ($\dot{q} = \dot{q}' = 60$) • **Moderato** ($\dot{q} = 60$) • **Allegro** ($\dot{q} = \dot{q}' = 60$)

**Duration:** 13’

First performance of Boris Tiles’ version: 1979, Leningrad.

- Muzyka Collected Works: Vol. 41 (score and piano score)
- DSCH New Collected Works: Vol. 126 (score), Vol. 143* (piano score)

The film is also known under the alternative titles ‘The Silly Little Mouse’, ‘Stupid Little Mouse’ and ‘The Tale of the Stupid Little Mouse’. Boris Tiles reconstructed the score on the basis of the piano score and orchestral parts. The part of Mrs. Pig was originally conceived for a baritone voice. Vol. 41 of Muzyka Collected Works prints its concert version and in the supplement its original music in vocal score. The Tiles version also exists in a German translation by Ulrike Patow and an English translation by Levon Akopyan. There is a instrumental version by Alexander Grande (for small ensemble) and one for full orchestra by Andrew Cornall in which the arranger eliminated the narration and transcribed the animal sound effects for live percussion assigning instrumental parts to the individual animal singers: Mother Mouse is a flute, Pig is a bassoon, Duck is a trumpet, Horse is a trombone, Toad is a double bass solo, Cat is a violin, and Baby Mouse a high oboe. The lullaby theme reappears in No. 5 (‘Kreutzer Sonata’) of S a t i r e s, Op. 109.

**Arrangement** for symphonic band by Alphons van Stenis.
SYMPHONY NO. 6 in B minor, Op. 54  
[Симфония № 6, Соч. 54 · Simfoniya No. 6, Soch. 54]  
1. Largo (\( \dot{\text{Q}} = 72 \))  
   Poco più mosso e poco rubato (\( \dot{\text{Q}} = 52 \))  
   Moderato (\( \dot{\text{Q}} = 66 \))  
   Sostenuto  
   Largo (\( \dot{\text{Q}} = 44 \))  
2. Allegro (\( \dot{\text{Q}} = 88-96 \))  
3. Presto (\( \dot{\text{Q}} = 152 \))  

Duration: 30'

First performance: 21 November 1939, Leningrad, Large Philharmonic Hall  
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 3 (score)  
► DSCH New Collected Works: Vol. 6 (score), Vol. 21(arrangement for piano four hands)

Originally published as Op. 53. Sofia Khentova gives 15 April for the beginning of work on Op. 54, and a number of sources name 5 November 1939 for the première. Interestingly the formal appearance of Symphony No. 6 (three movements of purely orchestral music with its rather uncommon structure of a slow movement followed by two rapid sections) differs entirely from the work that the composer announced beforehand in a number of newspaper articles, in which he described his forthcoming Sixth Symphony as a monumental work for vocal soloists, choir and orchestra dedicated to the memory of Vladimir Lenin.

► ARRANGEMENTS: for piano four hands by Levon Atovmyan (unpublished) and by Boris Tishchenko (authorized by the composer)  
   According to Derek C. Hulme, there is a version for two pianos (probably only ‘Largo’) and one for piano solo by the composer whereas the commentary in Vol. 21 of DSCH New Collected Works states that Shostakovich only made an arrangement of the first movement for piano four hands. However, Vol. 21 prints a version for piano four hands combining the first movement arranged by the composer with the following movements from Tishchenko’s version  
   for piano eight hands (‘Largo’) by Pavel Lamm.
SUITE ON FINNISH THEMES

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. Introduction. Feast days are for lads like these ... Energico [instrumental]
2. The blue sky above me ... Giocoso • Meno mosso • Tempo I
3. I went out into the grove on a summer’s night ... Lento non troppo [instrumental]
4. Here in our village ... Andante
5. Dark red woodland berry ... Moderato, tempo giusto
6. Oh, would I be free ... Allegretto
7. Like a rose petal ... Allegretto

Duration: 12’

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

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

This suite was commissioned directly by the political directorate of the Leningrad Military District. The cycle was to be heard at a ceremonial act as soon as the Russian army had captured the capital city of Helsinki in the Winter War against Finland (October 1939 – March 1940). Since Helsinki was never taken by the Russians, this song cycle was also never performed and fell into oblivion. These are the original Finnish titles of the songs: ‘Tällaisille pojillahan ne herran-päivät passaa’ (1.), ‘Taivas on sininen ja valkoinen ...’ (2.), ‘Läksin minä kesäyöönä käymään’ (3.), ‘Tämän kylän tytöt ovat tilulilulei ...’ (4.), ‘Mansikka on punanen marja ...’ (5.), ‘Jos mie saisin jouten olla ...’ (6.) and ‘Minun kultani kaunis on ...’ (7.)

► ARRANGEMENT for piano four hands by B. Berezovsky and N. Khotuntsov.
THE TWELVE CHAIRS  
Leningrad, 1939
Operetta  *unfinished*

[Dвенадцать стульев. Оперетта (неоконченная) • Dvenadtsat stulev. Operetta (ne-okonchennaya)]

Libretto by Evgeni Petrov and V. Vladimirov after the like-named story by Ilya Iľf and Evgeni Petrov

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

CUDGEL  
late 1930ies

Folks song arrangement for bass and orchestra

[Dубинушка. Обработка народной песни для баса с оркестром • Dubinushka. Obrabotka narodnoi pesni dlya basa s orkestrom]

Text: Vasili Bogdanov

2.2.2.2-4.2.3.1-timp-strings

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

The autograph score was found among Shostakovich’s papers after the composer’s death.

LENIN SYMPHONY  
15 April 1938 – 1940 (?)

[Ленинская симфония • Lininskaya sinfoniya]

Text: Vladimir Mayakovsky’s poem ‘Vladimir Ilyich Lenin’ and verses by folk poets Suleiman Stalsky and Dzhambul Dzhabayev

It is possible that Shostakovich, who mentioned the work in a series of interviews given over a period of two and a half years, never actually worked on the Lenin Symphony although he claimed in 1940 that two movements were almost completed. However, in December 1940 Shostakovich admitted, that he had failed in his attempt to write a Lenin Cantata. The present work should not be confounded with Symphony No. 12, Op. 112, which is also known as ‘Lenin Symphony’.
**KING LEAR.** Op. 58a  
Leningrad, 1940

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

[Король Лир. Музыка к трагедии В. Шекспира, Соч. 58а - Korol Lir. Muzyka k tragedii V. Shekspira, Soch. 58a]

Translations by Mikhail Kuzmin, Anna Radlova and Samuil Marshak (‘Ten Songs of the Fool’)

1. Introduction and Cordelia’s Ballad  *Andante*  
2. Returning from the Hunt  *Allegretto*  
3. Ten Songs of the Fool  
   I  He who decides …  *Allegro*  [based on the tune ‘Jingle Bells’]  
   II  Fools had ne’er less grace in a year  *Allegretto*  
   III  He that keeps nor crust nor crumb  *Allegro*  
   IV  The hedge-sparrow fed the cuckoo so long  *Moderato*  
   V  Fathers that wear rags …  *Allegretto*  
   VI  When priests are more in word than matter  *Presto*  
   VII  A fox when one has caught her  *Moderato*  
   VIII  The cod piece that will house …  *Moderato*  
   IX  He that has a tiny little wit  *Allegretto*  
   X  That sir which serves and seeks for gain  *Moderato*  
4. Finale of Act I  *Andante*  
5. The Storm is Coming up  *Andante*  
6. Scene on the Steppe  *Moderato*  
7. Gloster’s Blinding  *Moderato*  
8. Military Camp  *Andante*  
9. March  *Allegretto poco moderato*  
10. Fanfares I-V  *Allegro*  

Première: 24 March 1941, Leningrad, Gorki Bolshoi Dramatic Theatre  
Grigor Kozintsev (director) – Natan Altman (stage designer)

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

‘Ten Songs of the Fool’ and ‘Cordelia’s Ballad’ were restored and arranged by Lev Solin, who took material from Shostakovich’s manuscript score as basis for his work. Piano score of Nos. 2 ‘Returning from the Hunt’, 6 ‘Scene on the Steppe’, 9 ‘March’ by the composer. Large portions of Shostakovich’s music to ‘King Lear’, Op. 58 and two additional numbers (‘Gigue’ [Presto] and ‘Finale’ [Moderato], both composed in 1954) were used for Grigor Kozintsev’s production ‘Hamlet, Prince of Denmark’ from 1954. The present work and the reorchestration of Musorgsky’s ‘Boris Godunov’ where both given the opus number 58. English adaptation of ‘Cordelia’s Ballad’ and ‘Ten Songs of the Fool’ by Joan Pemberton Smith using Shakespeare’s original texts.

► See also King Lear, Op. 137 (Music to the film)
BORIS GODUNOV, Op. 58
[MODEST MUSSORGSKY (1839 – 1881)]

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

М. Мусоргский. Борис Годунов. Опера в четырёх действиях с прологом. М. Мусоргский. Boris Godunov. Opera v chetvertykh deistviiakh s prologom

Prologue
1. Scene 1 ‘Courtyard of the Moscow Novodevichy Convent’
2. Scene 2 ‘Yard in the Moscow Kremlin. Entrance of the Tsar’s appartment. solemn sound of the bells’

Act I
3. Scene 3 ‘Cell in the Chudov Monastery. Night’
4. Scene 4 ‘Inn at the Lithuanian border’

Act II
5. Scene 5 ‘The Tsar’s appartment in the Moscow Kremlin’ (first and second redaction)

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

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


3(III=picc).3(III=corA).2.Ebcl.bcl.3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms/tam-t/t.bells/glsp/xyl-2-4hp-pft-cel-strings-banda on stage:2-4crt/3-6hn/4tpt/6hn/4barsaxhn/2-4tubas-balalaikas.domras(opt)

Duration: 202’
BORIS GODUNOV, Op. 58 [CONTINUED]

Première: 4 November 1959, Leningrad, Kirov State Theatre
Boris Shtokolov (Boris) – Nikolai Shmelyov (Shuisky) – N. Konstantinov (Pimen) – Matvei Gavrilkin (Grigori) – Rimma Barinova (Marina) – Lavrenti Yanoshenko (Varlaam) – Saveli Strezhnev (Misail) – Lyudmila Grudina (Innkeeper) – Ivan Bugaev (Dull man) – I. Shlepyanov (director) – G. Moseev (stage designer) – A. Mikhailov (choral director) – Sergei Eltsin (conductor)

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

The present work and the incidental music ‘King Lear’ were both given the opus number 58. Erna Meskhishvili reports that Shostakovich began working on Boris Godunov on 21 January 1940 whereas Krzysztof Meyer gives December 1939. The above mentioned dates were adopted from Derek C. Hulme.

PIANO QUINTET in G minor, Op. 57 

[Квинтет для двух скрипок, альта, виолончели и фортепиано, Соч. 57 • Kvintet dlya dvukh skripok, alta, violoncheli i fortepiano, Soch. 57]

1. Prelude Lento (q = 72) • Poco più mosso (q = 72) • Lento (q = 58) attacca
2. Fugue Adagio (q = 84)
3. Scherzo Allegretto (q = 84)
4. Intermezzo Lento (q = 72) attacca
5. Finale Allegretto (q = 96)

Duration: 29’

First performance: 23 November 1940, Moscow, Small Hall of the Conservatoire Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky) – Dmitri Shostakovich (piano)

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

Although there was no actual commission it is evident that Shostakovich conceived Op. 57 for the Beethoven String Quartet and himself. According to Derek C. Hulme Op. 57 was composed in Moscow. The Piano Quintet was awarded the Stalin Prize, First Class, on 16 March 1941.

► ARRANGEMENTS: for piano and saxophone quartet by Christoph Enzel and by Johan van der Linden.
KORZINKINA’S ADVENTURES, Op. 59

Music to the film

Produced by Lenfilm – Klimenti Mints and Grigori Yagdfeld (scenario) – Klimenti Mints (director) – Mikhail Kaplan and Semyon Sheinin (camera men) – Viktor Savostin (set designer) – Z. Zalkind and E. Nesterov (sound editors). First showing: 11 November 1940

1. Overture  Allegretto
2. March  Allegretto
3. The Chase  Presto
4. Music at the Restaurant  Moderato non troppo
5. Finale  Andantino

2.picc.2.3(III=Ebcl).2-4.2.2.1-timp.perc:tgl/tamb/SD/BD/cyms/xyl-hp-pft(No. 3 for piano solo, four hands)-strings-mixed choir

cast: Yanya Korzinkina (Yanina Zheimo) – Maitre d’ (Stepan Kayukov) – Bass (N. Otto) – Father (Sergei Filippov)

► Muzyka Collected Works: Vol. 41 (score)
► DSCH New Collected Works: Vol. 130* (score)

The film is sometimes referred to by the variant titles ‘The Adventures of Korzinkina’ or ‘A Ticket to Zone Five’. It was originally conceived as the first film in a cycle of five comic films with music by Shostakovich. Number and order of the original items of Op. 59 are not known. However, the autograph score (of at least 10 numbers) is preserved at the Shostakovich family archives. According to Derek C. Hulme music from Pyotr Tchaikovsky’s ‘Swan Lake’, Mephistopheles’ Aria from ‘Faust’ by Charles Gounod and an orchestrated version of Musorgsky’s ‘Song of the Flea’ were integrated within the film score. A Suite from Op. 59 compiled by Gennadi Rozhdestvensky seems to be identical with the material printed in Vol. 41 of Muzyka Collected Works.

THREE PIECES

for solo violin  lost

Three pieces leningrad, 1940

[Tри пьесы для скрипки соло (не сохранились) · Tri pesi dlya skripki (ne sokhranilis)]

1. Prelude
2. Gavotte
3. Waltz

VERGNÜGUNGSZUG [JOHANN STRAUSS II (1825 - 1899)]

(EXCURSION TRAIN POLKA)

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

[И. Штраус. Поезд удовольствий. Полька-галоп - I. Shtraus. Poezd udovolsvii. Polka-galop]

2(II=picc).2.2.2-4.2.3.0-timp.perc:tgl/tamb/SD/cyms-strings

Duration: 2’

Première: 22 February 1941, Leningrad, Maly Opera Theatre

Boris Khaikin (conductor)

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

Also translated as ‘Pleasure Train Polka’ or ‘Train of Joy’. Derek C. Hulme states that the première took place in 1940 in the Leningrad Maly Opera Theatre.

MEPHISTOPHELES’S SONG IN AUERBACH’S CELLAR

(SONG OF THE FLEA) [MODEST MUSSORGSKY (1839 - 1881)]

Arrangement for bass and orchestra from Mussorgsky’s song for contralto and piano (1879)

[М. П. Мусоргский. Песня Мефистофеля в погребке Ауэрбаха. Песня о блохе - М. П. Musorgsky. Pesnya Mefistofelya v pogrebke Auerbakha. Pesnya o blokhe]

Text by Johann Wolfgang von Goethe (from ‘Faust’) translated by Alexander Strugovchikov

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

The autograph score is preserved at the Central State Archive for Literature and Art.

KATYUSHA MASLOVA

Leningrad, Spring 1941

Opera unfinished

[Катюша Маслова. Опера (неоконченная) - Katyusha Maslova. Opera (neokonchennaya)]

Libretto by Anatoli Mariengof after Lev Tolstoy’s novel ‘Resurrection’

Sketches only. The opera was originally commissioned by the Kirov Theatre in 1940. By March 1941 Mariengof completed the libretto which was accepted both by the Kirov and by Shostakovich, but a few weeks later it was banned by Glavrepertkom, the agency in charge of theatre censorship in Moscow.
TWENTY-SEVEN SONGS FOR THE FRONT

Leningrad, 12 – 14 July 1941

Arrangements for voice(s) with violin and violoncello accompaniment

[Двадцать семь песен фронтовых дорог. Обработки для голоса, скрипки и виолончели]

Text: Anonymous, Russian translation by Julia Rimskaya-Korsakova (No. 10) · Pyotr Belov (No. 8) · Alexander Churkin (No. 5) · Alexander Dargomyzhsky (No. 21) · Alexander Dargomyzhsky after Pushkin (Nos. 20, 19) · Mikhail Golodny (No. 3) · Semyon Gulak-Artemovsky (No. 27) · Mikhail Isakovsky (No. 1) · Vasili Lebedev-Kumach (Nos. 9, 7, 4) · Ruggero Leoncavallo, Russian translation by Ippolit Pryazhnikov (No. 14) · Józef Massalski, Russian translation by Nikolai Berg (No. 17) · Henri Meilhac, Ludovic Halévy, Russian translation by Alexandra Gorchakova (No. 13) · Modest Musorgsky after Gogol (Nos. 24, 23) · Carlo Pepoli, Russian translation by Mikhail Ulitsky (No. 12) · Alexandre Poleshaev (No. 16) · Alexander Pushkin (No. 15) · Nikolai Rimsky-Korsakov (No. 25) · Taras Shevchenko, from ‘Gaidamakov’, Russian translation by Lev Mei (No. 22) · Vladimir Shmidtsof (No. 6) · Alexei Surkov (No. 2) · Traditional, Russian translation by Andrei Globa (No. 11) · Traditional (Nos. 18, 26)

1. ‘Farewell’ Сдержанно [Sostenuto] [DM I T R I P O K R A S S]
3. ‘Song About Shchors’ Довольно скоро. Ритмично [Allegretto. Ritmico] [MATVEI BLANTER (1903 - 1990)]
4. ‘Do Not Touch Us!’ Мoderato [YURI M I L Y U T I N (1903 - 1968)], from the music to the film ‘Mitka-Lelyuk’
5. ‘The Girl’s Song’ Темп медленного вальса [Tempo di valse lento] [DAVID P R I T S K E R (1900 - 1978)]
6. ‘Oh, How Great’ Довольно быстро и очень весело [Allegro e gai0] [I S A A K D U N A E V S K Y (1900 - 1955), March of the Pioneers from the music to the film ‘The Beethoven Concerto’]
7. ‘Sing For Us, Wind’ Маршеобразно и добро [Tempo di marcia] [I S A A K D U N A E V S K Y, from the music to the film ‘The Children of Captain Grant’]
8. ‘Song of the Sea’ Темп марша. Мужественно [Tempo di marcia. Risoluto] [I S A A K D U N A E V S K Y]
9. ‘Anyuta’s Song’ Медленно [Adagio] · Темп медленного вальса [Tempo di valse lento] [I S A A K D U N A E V S K Y, from the music to the film ‘Jolly Fellows’]
12. ‘La pastorella dell’alpi’ Allegretto [GIOA CH I N O R O S S I N I (1792 - 1868), from ‘Soirées musicales’]
TWENTY-SEVEN SONGS FOR THE FRONT  [CONTINUED]

13. ‘Habanera’ Allegretto quasi andantino
   [GEORGES BIZET (1838 - 1875), from ‘Carmen’, Act I]
14. ‘Serenata d’Arlecchino’ Allegretto un poco moderato
   [RUGGERO LEONCAVALLO (1857 - 1919), from ‘Pagliacci’, Act II]
15. ‘Zemfira’s Gipsy Song’ Vivace · Un poco meno mosso · Tempo I
   [ALEXEI VERSTOVSKY (1799 - 1862)]
16. ‘The Little Sarafan’ Allegretto [ALEXANDER GURIYOV (1803 - 1838)]
17. ‘Really, I Shall Tell Mama’ Allegretto [ALEXANDER GURIYOV]
18. ‘Feverishness’ Allegretto [ALEXANDER DARGOMYZHSKY (1813 - 1869)]
19. ‘Granada Clothed in Mist’ Allegro · Più lento · A tempo
   [ALEXANDER DARGOMYZHSKY, from ‘The Stone Guest’]
20. ‘Like in Our Street’ Allegretto [ALEXANDER DARGOMYZHSKY, from ‘Rusalka’]
21. ‘Comic Song’ Allegretto [ALEXANDER DARGOMYZHSKY, from ‘Rogdana’]
22. ‘Gopak’ Allegro · Meno mosso · Ancora meno mosso · Poco à poco accelerando · Più accelerando · Tempo I · Più mosso · Più vivo
   [MODEST MUSSORGSKY (1839 - 1881)]
23. ‘Khvrya’s Song’ Moderato assai · Andante mosso · Più mosso · Agitato · Più tranquillo · Allegretto scherzando · Meno mosso · Poco più mosso · Tempo I · Andantino
   [MODEST MUSSORGSKY, from ‘Sorochintsy Fair’, Act II]
24. ‘Parasya’s Dumka’ Andantino · Allegretto grazioso · Poco meno mosso · Più mosso · Più animato
   [MODEST MUSSORGSKY, from ‘Sorochintsy Fair’, Act III]
25. Song of the Varangian Guest Andante non troppo
   [NIKOLAI RIMSKY-KORSAKOV (1844 - 1908), from ‘Sadko’, Scene 4]
26. ‘I am Sitting on a Rock’ Умеренно скоро [Poco allegro]
   [MIKHAIL IPPOLITOV-IVANOV (1859 - 1935)]
27. ‘Where Did You Come From?’ Allegro · Un poco meno mosso · Vivace · Allegretto · Meno mosso assai
   [SEMYON GULAK-ARTEMOVSKY (1813 - 1873), from ‘A Cossack Beyond the Danube’, Duet of Odarka and Ivan Karas, Act I]

First performance: autumn 1941

► DSCH New Collected Works: Vol. 97

TWENTY-SEVEN SONGS FOR THE FRONT were conceived for the Leningrad Conservatory frontline ensembles. Autograph score preserved at the archives of the St. Petersburg Conservatoire.
SONG OF THE REGIMENT OF THE GUARDS

for bass, mixed choir and piano for the music ensemble of the People’s Volunteer Corps Theatre in Leningrad

[Песня гвардейской дивизии для баса, смешанного хора и фортепиано - Pesnya gvardelkoi divizii dla basa, cmeshannogo khora i fortepiano]

Text by Lev Rakhmilevich

Allegro comodo

First performance: 1941

► Muzyka Collected Works: Vol. 34

The variant titles ‘Song of a Guard’s Division’ and ‘The Fearless Guard’s Regiments Are on the Move’ are also known.
SYMPHONY NO. 7 in C major, ‘Leningrad’, Op. 60
[Симфония № 7, Соч. 60 · Simfoniya № 7, Soch. 60]

19 July – 27 December 1941

Dedicated to the City of Leningrad

1. Allegretto (\( \text{\( \text{q} = 116 \)} \)) · Poco più mosso (\( \text{\( \text{q} = 126 \)} \)) · Poco più mosso (\( \text{\( \text{q} = 108 \)} \)) · Meno mosso (\( \text{\( \text{q} = 69 \)} \)) · Poco più mosso (\( \text{\( \text{q} = 92 \)} \)) · Allegretto (\( \text{\( \text{q} = 126 \)} \))

2. Moderato (poco allegretto) (\( \text{\( \text{q} = 96 \)} \))

3. Adagio (\( \text{\( \text{q} = 112 \)} \)) · Largo (\( \text{\( \text{q} = 92 \)} \)) · Adagio (\( \text{\( \text{q} = 112 \)} \)) · Largo (\( \text{\( \text{q} = 92 \)} \)) · Adagio (\( \text{\( \text{q} = 112 \)} \)) · Largo (\( \text{\( \text{q} = 92 \)} \)) · Moderato risoluto (\( \text{\( \text{q} = 120 \)} \)) · Largo (\( \text{\( \text{q} = 92 \)} \)) · \( \text{\( \text{\( \text{q} = 120 \)} \)} \)

4. Allegro non troppo (\( \text{\( \text{q} = 132 \)} \)) · Moderato (\( \text{\( \text{q} = 100 \)} \))

Duration: 80’

First performance: 5 March 1942, Kuibyshev, Palace of Culture
Bolshoi Theatre Orchestra – Samuil Samosud (conductor)

► Muzyka Collected Works: Vol. 4 (score)
► DSCH New Collected Works: Vol. 7 (score), Vol. 22 (arrangements for piano solo and for piano four hands by Levon Atovmyan)

These are the dates of composition of the movements (Nos. 1-3 completed in besieged Leningrad, No. 4 in Kuibyshev): 19 July - 3 September (‘Allegretto’), 8 - 17 September (‘Moderato’), mid-September - 29 September (‘Adagio’) and 22 November - 27 December (‘Allegro non troppo’). Shostakovich originally gave subtitles to each of the movements: ‘War’ (No. 1), ‘Memories’ (No. 2), ‘Our Country’s Wide Spaces’ (No. 3) and ‘Victory’ (No. 4). The theme from the ‘Invasion Episode’ (opening movement) reappears in The Fall of Berlin, Op. 82. The middle section of the theme was used by Béla Bartók in the fourth movement of his ‘Concerto for Orchestra’ (1943). On 11 April 1942 Symphony No. 7 was awarded the Stalin Prize, First Class.

► ARRANGEMENTS: for piano by the composer • for piano solo and for piano four hands by Levon Atovmyan • for two pianos by Pavel Lamm • for piano (‘Allegretto’) by Anatoli Samonov • for ensemble (0.0.sax (flute, bass clar) 0 – 0.1.1.1 – perc. acc) by Jan Levander, Lars Almkvist and Katarina Backman.
CEREMONIAL MARCH in D flat major  
late 1940/early 1941
for military band

[Торжественный марш для духового оркестра · Torzhestvehhyi marsh dlya dukhovo orkestra]

Allegro non troppo

2(II=picc).2.4(IV=Ebcl).2-4.2.3.2-perc:SD/BD/cyms-banda:2crt/2ahn/2thn/barhn/2tubas
picc, ob, bn, horns III and IV, trbn ad lib.

Duration: 6’

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

According to Olga Digonskaya, a newly found sketch for this work indicates that C e r e m o n i a l M a r c h was already composed in 1939. The composer suggested, that piccolo flute, oboe, bassoon, third and fourth horn as well as the trombone parts should be omitted thus giving smaller collectives the possibility to perform the work. Vol. 32 from DSCH New Collected Works prints a version of C e r e m o n i a l M a r c h by an unknown author entitled ‘Ceremonial Battle March’ which was found in the archives of the State Central Glinka Museum of Musical Culture (4[III,IV=picc].0.4[III,IV=Ebcl].0-4.2.2crt.0-perc:SD/BD/cyms-banda:2ahn/2thn/2barhn/2tuba). Shostakovich crossed out the word ‘Battle’ of the title in red ink.

POLKA in F sharp minor [MILI BALAKIREV (1836 - 1910)]  
Kuibyshev, late 1941
for two harps – arrangement of one of Balakirev’s piano pieces

[М. Балакирев. Полка. Переложение для двух арф · М. Balakirev. Polka. Perelozhenie dlya dvukh arf]

Commissioned by the harpist Vera Dulova

Introduzione Allegretto · Polka Scherzando · Coda

Duration: 3’

► DSCH New Collected Works: Vol. 99

Vera Dulova states that this arrangement was also performed in an ensemble of several harps on the occasion of the 120th anniversary of the harp class at the Moscow Conservatoire.
**CHRONOLOGICAL LIST OF WORKS**

**A GREAT DAY HAS COME**  
Song for bass, choir and piano  
[Великий день настал для баса, смешанного хора и фортепиано]  
Text by Vissarion Sayanov – written for the NKVD Ensemble  
Moderato  
► Muzyka Collected Works: Vol. 34

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

► **ARRANGEMENTS**: for two voices by Levon Atovmyan ■ for male voice by D. G. Grunes (‘The Song of Liberation’) ■ for male choir by Hugh Ross.

**WIENER BLUT (VIENNA BLOOD)**  
[Johann Strauss II (1825-1899) · Adolf Müller (1839-1901)]  
Reorchestration by Shostakovich  
[И. Штраус · А. Мюллер. Биенская кровь. Оперетта в трёх актах]  
Russian text by Viktor Tipot

This reorchestration was conceived for the staging of the operetta in 1941 at the Maly Opera Theatre under the baton of Grigori Yaron. But, as Olga Digonskaya, curator of the Shostakovich archives, and Laurel Fay both state, the project never came to realization due to the outbreak of the Second World War. For further details ► see Natalia Braginskaya, ‘Д. Д. Шостакович в мире классической оперетты’ [D. D. Shostakovich in the World of Classical Operetta] in: ‘Дмитри Щостакович: Исследования и Материалы’ [Dmitri Shostakovich: Researches and Material], Vol. 2, Moscow, DSCH, 2007 (in Russian).

**ROMANCE**  
for voice and piano  
[Романс для голоса и фортепиано]  
Text by Heinrich Heine

**ROMANCE**  
1938 or 1941

for voice and piano  
[Романс для голоса и фортепиано]  
Text by Heinrich Heine
The Gamblers

Opera after Nikolai Gogol’s comedy unfinished

Igroki. Opera po odnoimyonnoy pese Nikolaya Gogolya (neokonchennaya)

Libretto by the composer

Act I

1. Introduction Allegretto
2. Scenes in the hotel (figs. 8-104)
3. Card gambling Scene


perc:tgl/cast/tamb/SD/BD/cyms/xyl-bbalalaika-2hp-pft-strings

Duration: about 50 minutes of composed music

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

Boris Tarkhov (Ikharev) – Valeri Belykh (Gavryushka) – Nikolai Kurpe (Krugel) – Yaroslav Radionik (Uteshitelny) – Ashot Sarkisov (Shvokhnev) – Vladimir Rybasenko (Alexei) – Leningrad Philharmonic Orchestra – Gennadi Rozhdestvensky (conductor)

► Muzyka Collected Works: Vol. 23 (score), Vol. 28 (vocal score)
► DSCH New Collected Works: Vol. 56 (vocal score, score)

Originally Op. 63. Shostakovich completed Act I in piano score and nearly so in full score – the last 7 bars were orchestrated for publication (Moscow, 1981) by Gennadi Rozhdestvensky, who also added a conclusion of 40 bars using a fragment of Gavryushkas song and music of the three bars after fig. 183. The work was then subtitled ‘Scenes after Gogol’. According to Erna Mekhishvili the composer interrupted work on ‘The Gamblers’ no earlier than December 1942. There is a posthumous completion in two acts by the Polish composer Krzysztof Meyer. The premiere of the Meyer version which introduces three new characters (Mikhail Glov, respectable father of the family [deep bass] – Alexander Glov, his son, student [baritone] – Zamukhryshkin, official [tenor]) took place in Wuppertal on 12 June 1983. Jörg Morgener supplied the German translation for the completed version of ‘The Gamblers’ as well as for the above mentioned ‘Scenes after Gogol’. According to Derek C. Hulme there is also a German text (of the unfinished version) by Georg Schwarz. The second movement, ‘Scherzo’, of Sonata for Viola and Piano, Op. 147 is based on themes from the opera.
NATIVE LENINGRAD, Op. 63

Suite from the NKVD Song and Dance Ensemble Show ‘Motherland’

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

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

1. Overture  Moderato non troppo • Più mosso
2. Song of Victorious October  Allegretto
3. Dance of the Youth  Moderato • Allegro con brio • Molto meno mosso
4. Ode to Leningrad  Moderato

Première of ‘Motherland’: 7 November 1942, Moscow, Dzherzhinsky Central Club

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

► Muzyka Collected Works: Vol. 27 (score), Vol. 28 (vocal score by the composer)
► DSCH New Collected Works: Vol. 75 (score), Vol. 76 (vocal score)

N a t i v e  L e n i n g r a d represents the first part of the show ‘Motherland’ which consisted of five segments featuring also music by Alexander Alexandrov, Viktor Bely, Dmitri Kabalevsky, Nikolai Chamberzdhi and Zinovi Dunaevsky. Dzhambul Dzhabayev’s poem ‘Leningraders, I’m Proud of Thee’ was declaimed between Nos. 3 and 4. The revolutionary songs ‘Varshavyanka’ and ‘Boldly, Friends, on we March!’ appear in choral settings in No. 1. Derek C. Hulme gives 15 October 1942 as date for the première.

ARRANGEMENTS: for wind orchestra by James Curnow, Torgny Hanson and by Mark Vakhutinsky (No. 3) • for balalaikas by Alexei Larin (No. 2) • for piano by Lev Solin (No. 3).

Shostakovich wrote three works for the NKVD [Narodnaya komissiya vnutrennikh del (People’s Commissariat of Internal Affairs)] Song and Dance Ensemble: the present work, Op. 63, Russian River, Op. 66, and Victorious Spring, Op. 72. These three scores were used in 1970 when Yuri Silantiev compiled an Oratorio (without Shostakovich’s participation) for narrator, soprano, 2 tenors, bass, choir and orchestra, ‘Rodnaya otchizna’, which is known as ‘My Native Land’, ‘My Native Country’ or ‘My Dear Fatherland’ (Nos. 1-4 from Op. 63, Nos. 5, 6, 8 from Op. 72 [with lyrics by Mikhail Svetlov], Nos. 7, 8 from ‘Novorossiisk Chimes’ – 2(II=picc).2.2.2.3.3.1-timp. perc:tgl/tamb/SD/BD/cyms-balalaikas(adlib.)-pft-strings-tenor, bass, mixed choir

Overture ‘October 1917’  Moderato non troppo • On Palace Square  Allegretto • Folk Dance  Moderato • Allegro con brio • Ode to Leningrad  Moderato • Song of the Lantern  Allegretto • Lullaby  Andante • Battle by the Volga  Moderato • Song of Victory  Moderato). Evgeni Dolmatovsky wrote new lyrics for Nos. 2, 4, 7 and 8.
SIX ROMANCES ON VERSES BY W. RALEIGH, R. BURNS AND W. SHAKESPEARE, Op. 62

for bass and piano

Kuibyshev, 7 May –
25 October 1942

Duration: 14’

First (complete) performance: 6 June 1943, Moscow, Small Hall of the Conservatoire Efrem Flaks (bass) – Dmitri Shostakovich (piano)

1. The Wood, the Weed, the Wag (Sir Walter Raleigh to His Sonne) Largo (q = 54)
2. O, Wert Thou in the Cauld Blast Moderato (q = 76)
3. McPherson before His Execution (McPherson’s Farewell) Allegretto (q = 112)
4. Jenny (Comin’ thro’ the Rye) Moderato (q = 104)
5. Sonnet LXVI (Tyr’d with all these) Lento (q = 66)
6. The King’s Campaign (‘The Grand Old Duke of York’ or ‘The King of France went up the Hill’) Allegretto (q = 126)

The cycle is also known as ‘Six Romances on Verses by British Poets’ or ‘Six Romances on Verses by English Poets’. Initially Op. 62 was divided in two groups: Nos. 1, 5, 6 and Nos. 2-4 (the Burns settings). The following dates of composition are known: No. 1 was finished on 7 May 1942, Nos. 2-4 were subsequently written on 15, 16 and 17 October 1942 according to Sofia Khentova (Elizabeth Wilson gives 16, 17 and 18 October), Nos. 5 and 6 on 24 and 25 October respectively. As Khentova states Nos. 2-4 were performed for the first time in Kuibyshev on 4 November 1942 by Alexander Baturin accompanied by the composer. The opening theme of No. 1 was subsequently used by Shostakovich in various works: in the Introduction to Poem of the Motherland, Op. 74, in the closing movement of Symphony No. 12, Op. 112, in ‘A Career’ (No. 5) of Symphony No. 13, Op. 113, in ‘Allegretto furioso’ (No. 2) of String Quartet No. 10, Op. 118, in the introductory section of A Year like a Lifetime, Op. 120, and in the second movement (‘Adagio’) of String Quartet No. 15, Op. 144.

The opening theme of No. 6 is a paraphrase of the main theme from Béla Bartók’s ‘Sonata for Two Pianos and Percussion’. The same theme is used by Shostakovich in the second movement of Symphony No. 13, Op. 113. On 14 February 1948 Op. 62 was banned for being a ‘formalist’ work – but on 16 March 1949 Joseph Stalin cancelled the order in view of Shostakovich’s trip to the United States.

ARRANGEMENT for double bass and piano (No. 5) by Rodion Azarkhin.
SIX ROMANCES ON VERSES BY W. RAILEY, R. BURNS AND W. SHAKESPEARE, Op. 62a
for bass and symphony orchestra
[Шесть романсов на слова У. Ралея, Р. Бёрнса и У. Шекспира для баса и симфоначеского оркестра, Соч. 62а · Shest romansov na slova U. Raleya, R. Byorns i U. Shekspira dla basa i simfonicheskogo orkestra, Soch. 62a]
Duration: 14’
tamb/SD/BD/cyms/tam-t/xyl-2hp-cel-strings
► DSCH New Collected Works: Vol. 88 (score)
Op. 62a was not performed in public during the composer’s lifetime – only a recording was done in 1986 with Anatoli Safiulin and the USSR Ministry of Culture Symphony Orchestra conducted by Gennadi Rozhdestvensky. For the version for bass and chamber orchestra (1971), ► see Op. 140.

SONATA FOR PIANO NO. 2 in B minor, Op. 61
[Соната для фортепиано № 2, Соч. 61 · Sonata dlya fortepiano № 2, Soch. 61]  
Dedicated to the memory of Leonid Vladimirovich Nikolaev
1. Allegretto
2. Largo
3. Moderato (con moto) · Allegretto con moto · Adagio · Moderato
Duration: 25’
First performance: 6 June 1943, Moscow, Small Hall of the Conservatoire
Dmitri Shostakovich
► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 111*
Krzysztof Meyer states that Op. 61 was already composed in 1942. Originally published as Op. 64. The first movement was completed on 18 February and the second on 3 March.
EIGHT BRITISH AND AMERICAN FOLKSONGS

12 May/July 1943

for soprano (Nos. 1-7), bass (No. 8) and chamber orchestra

[Vосемь английских и американских народных песен для сопрано, баса с оркестром · Vosem angiiskikh i amerikanskikh narodnikh pesen dlya soprano, basa s orkestrom]

Texts by William Julius Mickle (No. 1), Robert Burns (Nos. 2, 6), Patrick Sarsfield Gilmore (No. 8), Northumbrian capstan shanty (No. 3), English Air (No. 4), ‘Three Sons of Rogues’ (No. 5) and ‘Come Lasses and Lads’ (No. 7)

Translations by Samuil Bolotin (Nos. 1, 2, 4, 5, 8), Tatyana Sikorskaya (Nos. 2, 3, 5, 7) and Samuil Marshak (No. 6)

1. The Sailor’s Bride [Nevesta moryaka] Allegretto

2. John Anderson Lento, espressivo

3. Billy Boy Vivo

4. Oh, the Oak and the Ash [O, moi yasen i dub] Moderato

5. King Arthur’s Servants [Slugi Korolya Artura] Vivo


7. Spring Round Dance [Vesenni khorovod] Allegro

8. When Johnny Comes Marching Home Again [K nam Dzhonni pridyot opyat] Allegretto

2.2(II=corA).2.2-4.1.0.0-timp.perc:tgl/tamb/glsp-hp-strings

Duration: 16’

First performance (Nos. 1-7): 25 May 1943, Moscow
Mark Reisen (bass, Nos. 2, 3 and 5 [transposed]) – Larisa Elchaninova (soprano, Nos. 1, 4, 6 and 7) – USSR State Symphonic Orchestra – Alexander Orlov (conductor)

First performance (No. 8): 4 July 1943, Moscow
Pantheleimon Nortsov (baritone) – USSR State Symphonic Orchestra – Nathan Rakhlin (conductor)

► DSCH New Collected Works: Vol. 149 (score / piano reduction by Viktor Ekimovsky)

Originally the present song cycle consisted of seven pieces, No. 8, the only song set for bass and orchestra, was instrumented separately and appended a few months later. For further details concerning the genesis of ‘Eight British and American Folk-songs’ ► see commentary of DSCH New Collected Works Vol. 149. The first proven performance of the complete cycle took place on 26 May 1960 with Vladimir Matousov (bass) accompanied by the USSR State Symphonic Orchestra under the baton of Gennadi Rozhdestvenskyy.

► ARRANGEMENT for voice and piano by Viktor Ekimovsky.

► see Annie Laurie (1944)
SYMPHONY NO. 8 in C minor, Op. 65
[Симфония № 8, Соч. 65 • Simfoniya № 8, Soch. 65]

Dedicated to Evgeni Alexandrovich Mravinsky

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

► Muzyka Collected Works: Vol. 4 (score)
► DSCH New Collected Works: Vol. 8 (score), Vol. 23 (arrangement for piano four hands by Levon Atovmyan)

Shostakovich noted in the manuscript score of Op. 56 the dates of completion of each movement: Moscow, 3 August 1943 (1.), Ivanovo, 17, 22 and 25 August 1943 (2.-4.) and Moscow, 9 September 1943 (5.). In a letter to Ivan Sollertinsky dated 9 September 1943 (immediately after finishing the score) the composer described the five movements of his new Symphony as ‘Adagio’ (1.), ‘March’ (2.), ‘March’ (3.), ‘Mournful March’ (4.) and ‘Pastoral’ (5.). According to Derek C. Hulme the first performance took place, with the above mentioned forces, on 3 November 1943 – this was actually, as stated in the commentary of DSCH New Collected Works, Vol. 8, a general rehearsal. As Mieczyslaw Weinberg states Shostakovich was initially inspired by the beginning of Franz Liszt’s Piano Concerto No. 1 in E flat major when he composed the first theme of the second movement. The second theme is closely related to the main theme from ‘Scherzo’ from Suite for Jazz Orchestra No. 2 (1938). The appendix of DSCH New Collected Works, Vol. 8 prints the score of a fragment of the second movement – obviously its (incomplete) original discarded version – which consists of 125 bars (3[picc].2.2.2 – 4.3.3.1 – timp. piano. strings, Moderato con moto). Within the context of the Zhdanov Decree in February 1948 Shostakovich’s Symphony No. 8, op. 65 was removed from the concert repertoire for being a ‘formalist work’ along with Piano Concerto No. 1, Op. 35, Symphonies 6 and 9, Opp. 54, 70, Poem of the Motherland, Op. 74, Two Pieces for String Octet, Op. 11, Piano Sonata No. 2, Op. 61, Aphorisms, Op. 13 and Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 62. Although the ban was personally cancelled in 1949 by Stalin in view of Shostakovich’s journey to the United
SYMPHONY NO. 8, Op. 65  [CONTINUED]

States (with performances of works included in the banned list) the public discussions concerning the Symphony’s ‘formalism’ and ‘lengthiness’ lasted for years.

► ARRANGEMENTS: for piano four hands by Levon Atovmyan ● for two pianos eight hands by Pavel Lamm.

ANTHEM OF THE SOVIET UNION (I) ‘Glory to Our Soviet Motherland’
in G major
for mixed choir and orchestra

Гимн Советского Союза «Славься, отчизна Советов» для хора и симфонического оркестра

Text by Evgeni Dolmatovsky

Moderato (q = 96)

3(III=picc).3.3.2-4.3.3.1.timp.perc:tgl/SD/cyms-strings

► Muzyka Collected Works: Vol. 34
► DSCH New Collected Works: Vol. 76 (score and piano score)

By order of Joseph Stalin a government competition for the anthem of the Soviet Union to replaced Pierre De Geyter’s ‘Internationale’ which had been in use since 1917 was held between 1942 and 1943. A large number of poets submitted anthem lyrics and more than 150 composers from different regions of the Soviet Union set them into music. Shostakovich’s entries were highly praised but eventually Alexander Alexandrov’s setting of a text by Sergei Mikhalkov and El-Registan won the competition. It is not clear whether Shostakovich’s first competition entry has ever been performed.
CHRONOLOGICAL LIST OF WORKS

**ANTHEM OF THE SOVIET UNION** (II) ‘Unbreakable Union of Freeborn Republics’ in E flat major

for mixed choir and orchestra

[Гимн Советского Союза «Союз нерушимый, республик свободных» для хора и симфонического оркестра • Гимн Совetskого Союза «Союз нерушимый, республик свободных» dlya khora i simfonicheskogo orkestra]

Text by Sergei Mikhalkov and El-Registan

Moderato


First performance: 28 October 1943, Moscow, Bolshoi Theatre

Symphony Orchestra and Choir of the Bolshoi Theatre

► DSCH New Collected Works: Vol. 76 (score and piano score)

The composer’s second entry for the Soviet anthem competition was preceded by at least two versions with a text by Mikhalkov and El-Registan (‘Grand Union of Freeborn Peoples’) which underwent several changes before it eventually became the officially approved ‘Unbreakable Union of Freeborn Republics’. Nonetheless the newly composed version was (together with all the other submissions) rated as unsatisfactory. Then another round of the competition started and Shostakovich and Aram Khachaturyan were asked to jointly compose an anthem (on the approved text). This joint version was at least short-listed but finally Stalin decided for Alexandrov’s setting. For a detailed description of the lengthy process concerning the settling of a new Soviet National Anthem ► see commentary of DSCH New Collected Works Vol. 76.

**INVINCIBLE RED ARMY**

for voice (choir) and piano

[Армия Красная, непобедимая • Армия Krasnaya, nepobedimaya]

jointly composed by Dmitri Shostakovich and Aram Khachaturyan

Text by Mikhail Golodny

Variant title: ‘Song of the Red Army’. According to Erna Meskhishvili neither the year of composition of Invincible Red Army nor its being conceived as an entry for the 1943 National Anthem contest is certain. Preserved at the State Central Glinka Museum.
ROTHSCHILD’S VIOLIN [VENIAMIN FLEISHMAN (1913-1941)]
Kuibyshev, 1942 – Moscow, 5 February 1944 (?)
Opera in one act, completed and partly orchestrated
[В. И. Флейшман. Скрипка Ротшильда. Опера в одном действии - В. И. Fleishman.]

Skripka Rotshilda. Opera v odnom deistvii]
Libretto after Anton Chekhov by Alexander Preis

DRAMATIS PERSONAE: Yakov Matveyevich Ivanov (bass) – Rothschild (tenor)
– Moisei Ilich Shakhkes (tenor) – Marfa (mezzo-soprano) – Members of the orchestra (6-8 tenors and basses)


Duration: 45’

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

First (concert) performance: 20 June 1960, Moscow, All-Union Home of Composers Soloists of the Moscow Philharmonic Society
First (stage) performance: 24 April 1968, Leningrad
Experimental Studio of Chamber Music – Solomon Volkov (art director)

Shostakovich’s pupil Veniamin Fleishman composed this opera between 1939 and 1941. As Elena Silina explains in ‘Shostakovich Between Now and Eternity’ [‘Shostakovich mezhdu mgnveniem i vechnostyu’], St. Petersburg 2000, Fleishman is not the author of the opera’s libretto. He was killed during the siege of Leningrad in 1941. According to Shostakovich Fleishman had only orchestrated the central part of the work – Shostakovich completed the rest, amounting to about half of the whole. German version by Jörg Morgener.

► ARRANGEMENT for chamber ensemble (1.0.1.1-0.1.1.0-pft-strings[1.1.1.1.1]) by Gerd Jünemann.
Zoya, Op. 64

Music to the film

Produced by Soyuzdetfilm – Lev Arnshtam, Boris Chirskov (scenario) – Lev Arnshtam (director) – Alexander Shelenkov (camera man) – Konstantin Urbetis (set designer) – Dmitri Flyangolts (sound editor) – Kinokomitet Choir and Orchestra – D. Blok (conductor) – Konstantin Simonov (lyrics to ‘Zoya’s Song’). First showing: 22 November 1944

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

3(III=picc).3.4(Ebcl).3(III=dbn)-4.5.5.2-timp.perc::tgl/SD/BD/cyms/tam-t/glsp/xyl-2hp-strings-mixed choir

Cast: Zoya as a child (Katerina Skvortsova) – Zoya Kosmodemyanskaya (Galina Bodyanitskaya) – Zoya’s mother (Xenia Tarasova) – Zoya’s father (Nikolai Ryzhov) – Boris Fomin (Anatoli Kuznetsov) – Filin (Boris Poslavsky) – Secretary (Vladimir Volchek) – Zoya’s teacher (Tamara Al’tseva) – German soldier (Rostislav Plyatt) – German officer (Boris Podgorny)

Duration: 95’

► Muzyka Collected Works: Vol. 41 (score)
► DSCH New Collected Works: Vol. 130* (score)

According to John Riley the first showing took place on 22 September 1944. From 26 sections preserved at the State Central Glinka Museum of Musical Culture Vol. 41 of Muzyka Collected Works prints 20 items, and a version of ‘Zoya’s Song’ for mixed choir and piano appears in Vol. 34. This film, originally listed as Op. 68, is sometimes referred to by the variant title ‘Who Is she?’ or ‘Zoya Kosmodemyanskaya’.
Zoya, Op. 64 [continued]

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

Suite from ‘Zoya’, Op. 64a

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

1. Prelude ‘Song about Zoya’ Adagio · Moderato con moto
2. Scene ‘Military Problem’ Allegretto · Allegro
3. Prelude ‘Tragedy of a Loss’ Adagio
4. March ‘Hero’s Victory’ Tempo di Marcia
5. Finale ‘The Heroine’s Immortality’ Adagio

Duration: 32’

No. 1 represents a combination of Nos. 21 and 7 from the film score. No. 2 includes Nos. 1, 24 and 25. In No. 3 (Prelude ‘Tragedy of a Loss’) Atovmyan combines his orchestration of Prelude E flat minor, Op. 34, No. 14 with an item (Adagio) from Op. 64 not printed in Vol. 41 of Muzyka Collected Works. In ‘March’ Atovmyan forms an A-B-A structure with Nos. 23 and 22 (Pierre De Geyter’s ‘Internationale’). The final movement of Op. 64a comprises Nos. 3 and 30 (‘Slava Chorus’ from Mikhail Glinka’s opera ‘A Life for the Tsar’).
PIANO TRIO NO. 2 in E minor, Op. 67

Moscow/Ivanovo,
December 1943 –
13 August 1944

[Трио № 2 для скрипки, виолончели и фортепиано, Соч. 67 ·
Тrio № 2 dlya skripki, violoncheli i fortepiano, Soch. 67]

Dedicated to the memory of Ivan Ivanovich Sollertinsky

1. Andante ($q$ = 69) · Moderato ($q$ = 96) · Poco più mosso ($q$ = 160)
2. Allegro con brio ($q$ = 132)
3. Largo ($q$ = 112)
4. Allegretto ($q$ = 144 · $q$ = 168) · Adagio ($q$ = 69)

Duration: 24’

First performance: 14 November 1944, Leningrad, Large Philharmonic Hall
Dmitri Tsyganov (violin) – Sergei Shirinsky (violoncello) – Dmitri Shostakovich (piano)

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

The first movement was completed on 15 February 1944, the second on 4 August, and the fourth on 13 August 1944. The official première was preceded by a performance on 9 November at the Union of Composers. The main theme from No. 4 (‘Allegretto’) reappears in String Quartet No. 8, Op. 110. The Trio was awarded the Stalin Prize, Second Class, in 1946.
STRING QUARTET NO. 2 in A major, Op. 68

Ivanovo, September 1944

[Квартет № 2 для двух скрипок, альта и виолончели, Соч. 68 • Kvartet № 2 dlya dvukh skripok, alta i violoncheli, Soch. 68]

Dedicated to Vissarion Yakovlevich Shebalin

1. Overture  Moderato con moto (q = 144)
2. Recitative and Romance  Adagio (q = 66-76) • Più mosso • Adagio
3. Waltz  Allegro (q = 104)
4. Theme with Variations  Adagio (q = 72) • Moderato con moto (q = 116) • Allegretto • Più mosso (q = 160) • Più mosso (q = 168) • Allegro non troppo (q = 76) • Allegro (q = 126) • Adagio (q = 72)

Duration: 32’

First performance: 14 November 1944, Leningrad, Large Philharmonic Hall
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 35
► DSCH New Collected Works: Vol. 100

Originally published as Op. 69. The first three movements were finished on 5, 6 and 15 September – the entire quartet was completed five days later on 20 September. The official première was preceded by a hearing at the Main Administration of Music Institutions of the Arts Committee at the USSR Council of People’s Commissars on 1 November and by a second hearing at the Union of Composers on 9 November 1944.

► ARRANGEMENTS: for piano by Boris Giltburg (‘Theme with Variations’) • for violin and piano (‘Recitative and Romance’) by Dmitri Tsyganov • for piano four hands by Yuri Nikolsky and by Anatoli Dmitriev • for string orchestra by Marin van Prooijen and by Jonathan Morton.
RUSSIAN RIVER, Op. 66

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

[Русская река. Музыка к театрализованной программе, Соч. 66 • Russkaya reka. Muzyka k tetralizovannoi programme, Soch. 66]

Scenario by Mikhail Volpin, Iosif Dobrovolsky (also lyrics of Nos. 3 and 5) and Nikolai Erdman

1. March Allegretto
2. Football Presto
3. The Battle of Stalingrad Moderato · Allegro
4. Waltz
5. Final Song Moderato

1.picc.1.2.1-2.3.2.1-timp.perc:SD/BD/cyms-strings-choir

Première: 17 April 1945, Moscow, Dzerzhinsky Central Club

NKVD Song and Dance Ensemble – Ruben Simonov (director) – Pyotr Vilyams (stage designer) – Asaf Messerer (choreographer) – A. Stepanov (choral director) – Yuri Silantiev (conductor)

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

No. 4 (‘Waltz’) is lost. The publication of Nos. 1, 2 and 3 is based on manuscript copies in possession of Karen Khachaturyan, a pupil of Shostakovich’s. One of the settings conceived as National Anthem Entry in 1943 reappears in No. 3 (‘The Battle of Stalingrad’).

► See also N a t i v e L e n i n g r a d, Op. 63 and M y N a t i v e L a n d, 1970

A TOAST TO OUR MOTHERLAND

1944

Song for tenor, mixed choir and piano

[Заздравная песня о родине для тенора, смешанного хора и фортепиано • Zazdravnaya pesnya o rodine dlya tenora, smeshannogo khora i fortepiano]

Text by Iosif Utkin

Presto

► Muzyka Collected Works: Vol. 34

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171
CHRONOLOGICAL LIST OF WORKS

THE BLACK SEA  1944
Song for bass, male choir and piano
[Чёжное море для баса, мужского хора и фортепиано · Chyornoe more dlya basa, muzhskogo khora i fortepiano]
Text by Sergei Alymov and N. Verkhovsky
   Allegro moderato
   ▶ Muzyka Collected Works: Vol. 34
Erna Meskhishvili states that The Black Sea was composed in 1943.

ANNE LAURIE  1944
Arrangement for voice and chamber orchestra of the like-named Scottish song
[Энни Лори. Щотландская баллада для голоса и камерного оркестра · Enni Lori. Shotlandskaya ballada dlya golosa i kamernogo orkestra]
Music and words by Lady John Scott after William Douglas of Fingland
Russian translation by Nazari Raisky
   Molto moderato (\( \dot{\text{e}} = 80 \))
   2.0.2.0-4.0.0.0-strings
   ▶ DSCH New Collected Works: Vol. 149 (score and piano version)
Duration: 4’
First performance: 20 May 1944, Moscow
Maria Maksakova (mezzo-soprano) – USSR State Symphonic Orchestra – Alexander Orlov (conductor)
Shostakovich used a collection of British songs compiled and published by Nazari Raisky in Moscow in 1942 as basis for his orchestration. The instrumentation is almost identical with the one of ‘Eight British and American Folksongs’. The score is preserved at the State Central Glinka Museum of Musical Culture.
   ▶ see Eight British and American Folksongs (1943)
CHILDREN’S NOTEBOOK, Op. 69

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

for piano

Детская тетрадь для фортепиано, Соч. 69 · Детская тетрадь для фортепиано, Соч. 69

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

Duration: 7’

First performance (Nos. 1-6 only): December 1945, Moscow
Galina Shostakovich
First (complete) performance: 1947 (radio recording)
Dmitri Shostakovich

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

The cycle was conceived for the composer’s daughter Galina. The opening fanfare from No. 7 was later used in Festive Overture, Op. 96. No. 6 recycles a theme from Scherzo, Op. 1. Shostakovich’s archive recording of the cycle transposes the positions of Nos. 3 and 5.

► ARRANGEMENTS: for string orchestra (Nos. 5, 6) by Bas Wiegers ▪ for violin and piano (Nos. 1 and 6) by Konstantin Fortunatov ▪ for violoncello and piano (No. 6) by Roman Sapozhnikov and Georgi Kirkor ▪ for violoncello and double bass (Nos. 1-6) by Andreas Wiebeke-Gottsstein ▪ for double bass and piano (No. 1) by L. Lavrovaya ▪ for guitar (Nos. 1, 2, 4) by Agustín Lara.
SYMPHONY NO. 9 in E flat major, Op. 70
[Симфония № 9, Соч. 70 • Simfoniya № 9, Soch. 70]

1. Allegro (h = 132)
2. Moderato (q = 208) • Adagio (q = 152)
3. Presto (q = 126) attacca
4. Largo (q = 84) attacca
5. Allegretto (q = 100) • 126 • Pochissimo animato • (Pochissimo animato) •
   q = 108 • Allegro (q = 208)

2.picc.2.2.2-4.2.3.1-timp.perc:tgl/tamb/SD/BD/cym-strings(16-20.14-18.
12-16.12-16.10-14)

Duration: 25’

First performance: 3 November 1945, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 5 (score)
► DSCH New Collected Works: Vol. 9 (score), Vol. 24 (arrangement for piano four hands by the composer)

A draft of the first movement with detailed instrumentation marks is dated 26 July 1945. The final version of the first movement was begun on 2 August and finished it on 5 August. The following movements were finished on 12, 20, 21 and 30 August. ARRANGEMENTS: for piano four hands by the composer ■ for solo piano and for piano four hands by Levon Atovmyan ■ for flute quartet (‘Presto’) by Matthew Johnston ■ for band by William A. Schaefer ■ for wind orchestra by Hardy Mertens and J. M. Suykerbuyk ■ for ensemble (1.1.1.1-1.1.0-perc(2)-acc-
pft-strings[1.1.1.1-5.4.3.2.1]) by Joolz Gale. There is also a composition, ‘Scho-

MURZILKA
for piano

[Мурзилка для фортепиано • Murzilka dla fortepiano]

Allegretto

Duration: 1’

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

According to the commentary of DSCH New Collected Works Vol. 109 Murzilka was probably composed for the composer’s own children in the context of the gensis of Children’s Notebook, Op. 69.
OUR NATIVE RUSSIA
HAS GAINED STRENGTH FROM STORMS
October 1945
for mixed choir and orchestra
[В грозах окрепила Россия родная · V grozakh okrepla rossiya rodnaya]
Text by Stepan Shchipachyov
Moderato
3(III=picc).3.3.3(III=db bn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms-strings
► DSCH New Collected Works: Vol. 76 (score and piano score)

Originally conceived as National Anthem of the RSFSR (Russian Soviet Federative Socialist Republic). DSCH New Collected Works, Vol. 76 also prints a version for mixed choir a cappella.

SYMPHONIC FRAGMENT
1945
Fragment in E flat major which may have been envisaged as the first movement of a Ninth Symphony.
[Симфонический фрагмент · Simfonicheskii fragment]
Allegro non troppo
cyms/xyl-strings

Duration: 7'
First performance: 20 November 2006, Moscow
Russian State Academic Symphonic Capella – Gennady Rozhdestvensky (conductor)

In December 2003 musicologist Olga Digonskaya discovered the manuscript of 24 pages in the Shostakovich Archives. The fragment in E flat major (the same key as Symphony No. 9, Op. 70) breaks off after 321 bars – the projected expansion of the movement is not certain. However, Mark Fitz-Gerald added eight bars continuing the existing sequence to obtain a final cadenza and conclusion. Digonskaya’s research shows that Shostakovich began working on this piece on 15 January 1945 and abandoned the project in late June 1945. Shostakovich recycled musical material from the present work in the Unfinished Sonata for Violin and Piano (1945) and in Symphony No. 10, Op. 93 – for details ► see Digonskaya’s commentary of the DSCH score (2008).
UNFINISHED SONATA FOR VIOLIN AND PIANO
[Неоконченная соната для скрипки и фортепиано - Neokonchennaya sonata dlya skripki i fortepiano]  
1. Moderato con moto  
   ► DSCH New Collected Works: Vol. 107

The present fragment most probably represents the beginning of a first movement of a violin sonata. It comprises 225 bars and is marked with the Roman numeral I – typical for first movements in Shostakovich’s cyclical instrumental compositions. Technically this torso exhibits an extensive double exposition of a sonata form (first theme in G minor, second theme in E major) – considering the vastness of the exposition the dimensions of the expected development and recapitulation sections would have been enormous. Both themes of the Unfinished Sonata were used in the first movement of Symphony No. 10, Op. 93.

VICTORIOUS SPRING, Op. 72  
Moscow, 1945

Two songs with orchestra for the NKVD Song and Dance Ensemble Show ‘Victorious Spring’  
[Весна победная. Две песни из театрализованного представления, Соч. 72 - Vesna pobednaya. Dve pesni iz teatralizovannogo predstavleniya, Soch. 72]

Scenario by Mikhail Volpin, Iosif Dobrovolsky and Nikolai Erdman. Lyrics by Mikhail Svetlov

1. Song of the Lantern [for tenor and orchestra]  Allegretto  
2. Lullaby [for soprano and female choir with orchestra]  Andante  

2(II=picc).2.2.4-3.3.1-timp.glsp-strings-female choir

Duration: 9'

Première: 8 May 1946, Moscow, Dzerzhinsky Central Club

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

► Muzyka Collected Works: Vol. 27 (score), Vol. 28 (vocal score by the composer)
► DSCH New Collected Works: Vol. 119 (score), Vol. 93 (vocal score by the composer)

Both Derek C. Hulme and Erna Meskhishvili mention a third item, ‘Song of Victory’ [Gimn pobedivshemu narodu]. According to Hulme the author of the lyrics is Evgeni Dolmatovsky – music and instrumentation is identical to No. 5 (‘Final Song’) from ‘Russian River’, Op. 66 and to No. 8 from ‘My Native Land’. Vol. 93 of DSCH New Collected Work prints in its appendix a version of No. 2, ‘Lullaby’, for voice, mixed choir and piano.

► ARRANGEMENT for piano four hands by Edison Denisov.
   ► See also Native Leningrad, Op. 63 and My Native Land, 1970.
SIMPLE FOLK, Op. 71
Music to the film
[Простые люди. Музыка к кинофильму, Соч. 71 • Prostye lyudi. Muzyka k kinofilmu, Soch. 71]
Produced by Lenfilm – Grigori Kozintsev and Leonid Trauberg (scenario and direction) – Iosif Shapiro (assistant director) – Andrei Moskvin and Anatoli Nazarov (camera men) – Evgeni Enei, David Vinnitsky (set designers) – Ilya Volk (sound editor).
First showing (after having been banned in 1946): 25 August 1956

1. Overture
2. Procession
3. Departure
4. Dream
5. Finale

3(III=picc).3.3(III=Escl).2-4.3.3.1-timp-strings

CAST: Eremin, factory director (Yuri Tolubeev) – Eremina, his wife (Olga Lebzak) – Makeev (Boris Zhukovsky) – Akbashev (F. Babadzhanov) – Grandmother (Ekaterina Korchagina-Alexandrovskaya) – Varvara Shapkina (I. Kudryavtseva) – Plaxina (Tatyana Peltser) – Cook (Konstantin Adashevsky) – Sasha Slepneva (Larisa Emelyantseva) – Ivanov (Vladimir Kolchin) – Romka (Anatoli Chirev) – Kizlyakov (Alexander Larikov)

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

Also translated as ‘Plain People’ or ‘Simple People’. The manuscript score is preserved at the Music Department of Lenfilm.
STRING QUARTET NO. 3 in F major, Op. 73

Moscow/Leningrad/Komarovo, January – 2 August 1946

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

1. Allegretto (\( \dot{=} 112 \)) \cdot Poco più mosso
2. Moderato con moto (\( \dot{=} 138 \)) \cdot Meno mosso \cdot Adagio \cdot Più mosso
3. Allegro non troppo (\( \dot{=} 138 \))
4. Adagio (\( \dot{=} 80 \cdot \dot{=} 96 \cdot \dot{=} 80 \cdot \dot{=} 96 \)) \cdot Più mosso \cdot (Adagio) attacca
5. Moderato (\( \dot{=} 100 \)) \cdot Meno mosso \cdot Adagio

Duration: 33’

First performance: 16 December 1946, Moscow, Small Hall of the Conservatoire

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

► Muzyka Collected Works: Vol. 35
► DSCH New Collected Works: Vol. 100, Vol. 105* (arrangement for two pianos by the composer)

The second movement is dated 26 January, subsequently Nos. 1, 3, 4 and 5 were completed on 9 May, 17 June, 13 July and 2 August.

► ARRANGEMENTS: for piano by Boris Giltburg • for piano four hands by Yuri Nikolsky and by Anatoli Dmitriev • Version for two pianos by the composer • for brass quintet (No. 1) by Howard Hyde • for strings and piano by Mikhail Turich • for string orchestra by Dmitri Sitkovetsky (‘Symphony for Strings’) and by Vladimir Milman (‘Chamber Symphony No. 2’) • for chamber orchestra (‘Chamber Symphony’, Op. 73a [1.2(cor anglais).1.1 – 0.0.0.0 – harp. strings]) by Rudolf Barshai.
POEM OF THE MOTHERLAND, Op. 74

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

[Поэма о Родине. Кантата для меццо-сопрано, тенора, двух баритонов, васа, хора и оркестра, Соч. 74 • Poema o Rodinie. Kantata dla metstso-soprano, tenora, dvukh baritonov, basa, khora i orkestra, Soch. 74]

One movement: Allegretto • Allegro • Allegro molto • Moderato • Più mosso (Allegretto)

3(III=picc).3(III=corA).3.2-4.3.3.1-timp.perc:tgl/SD/BD/cyms/tam-t/glsp/xyl-hp(2)-strings-banda:3tpt/3trbn

Duration: 16’

First performance: 19 May 1956

► DSCH New Collected Works: Vol. 77 (score), Vol. 78 (vocal score)

Op. 74 was originally conceived for the Thirtieth Anniversary of the October Revolution, but was finally not performed at the celebrations for which it was written. The above mentioned date of first performance is solely mentioned by Derek C. Hulme – there is no other source confirming this information. However, there is one closed performance which took place on 27 October 1947 in Moscow on the occasion of a recording with Maria Maksakova (mezzo-soprano), Sergei Lemeshev (tenor), Alexei Ivanov and David Gamrekeli (baritones), Maxim Mikhailov (bass) and choir and orchestra of the Bolshoi Theatre conducted by Konstantin Ivanov. The music of Op. 74 consists in a series of arrangements of Revolutionary songs: ‘Boldly, Friends, on we March!’ (text by Leonid Radin), ‘Thro’ the Dales and o’er the Hills’ (by Ilya Aturov, text by Pyotr Parfenov), ‘Song of the Motherland’ (by Isaak Dunaevsky, text by Vasili Lebedev-Kumach), ‘Sacred War’ (by Alexander Alexandrov, text by Vasili Lebedev-Kumach), ‘The Will of Stalin Led Us’ (by Vano Muradeli) and ‘Song about the Counterplan’ (from Encounter, Op. 33, text by Boris Kornilov) and in its coda the final fanfare motif from Symphony No. 3 ‘The First of May’, Op. 20 is heard. Vocal score by Levon Atovmyan.
PIROGOV, Op. 76

Music to the film

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

1. Overture Allegro
2. [without title, No. 1 – Scene on the road with the organ-grinder who has died of cholera] Moderato con moto
3. [without title, No. 2 – Scene with Pirogov and his students] Moderato con moto
4. [without title, No. 3 – Accompaniment to Pirogov’s words “We are in for a battle”] Modesto
5. [without title, No. 4 – Promenade by the sea, Waltz] Allegretto · Più mosso · Tempo I
6. [without title, No. 5 – Market scene] Allegro
7. [without title, No. 6 – Resuscitation from anaesthesia] Allegro
8. [without title, No. 7 – Siege of Sevastopol] Allegro
9. [without title, No. 8 – Fanfare] Allegro
10. [without title, No. 8a] Allegro
11. [without title, No. 9 – Ending] Allegretto · Moderato

Appendix

1. Scherzo Vivo


CAST: Nikolai Pirogov (Konstantin Skorobogatov) – Fyodor Ipatov (Vladimir Chestnokov) – Ekaterina Bakulina (Olga Lebzak) – Feoktist Skulachenko (Sergei Yarov) – Lukich (Georgi Gumilevsky) – Dr. Mandt (I. Novsky) – Pavel Lyadov (Nikolai Cherkasov) – Tarasov (Pyotr Lobanov) – Hospital guard (Yakov Malyutin) – Admiral Nakhimov (Alexei Diky) – Dasha Sevastopolskaya (Tatyana Piletskaya)

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

The film was awarded the Stalin Prize, Second Class, in 1948. It is not certain for which scene Scherzo was composed – it was introduced as fourth item in Suite from Pirogov, Op. 76a, compiled by Levon Atovmyan.
**SUITE FROM ‘PIROGOV’, Op. 76a**
compiled by Levon Atovmyan (1951)

[Сюита из музыки к кинофильму «Пирогов» для оркестра, Соч. 76а · Syuita iz muzyki k kinofilmu «Pirogov» dlya orkestra, Soch. 76a]

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

3(III=picc).3.3(III=EbcI).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms/t. bells/glsp/xyl-hp-strings

Duration: 27’

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

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**SYMPHONIE NO. 3, ‘Liturgique’ [ARTHUR HONEGGER (1892 – 1955)] 1947**

Arrangement for two pianos  

[А. Хонеггер. Симфония № 3 «Литургическая». Переложение для двух фортепиано · A. Khonegger. Simfoniya № 3 «Liturgicheskaya». Perelozhenie dlya dvukh fortepiano]

1. Dies irae  Allegro marcato (h = 76-80)  
2. De profundis clamavi  Adagio (q = 54)  
3. Dona nobis pacem  Andante (q = 88) · Pesante · Adagio (q = 58) · Tempo I (Andante)

► DSCH New Collected Works: Vol. 115

Shostakovich heard Arthur Honegger’s Third Symphony at the Prague Spring Festival in May 1947 where it was performed twice on 16 and 17 May. Apparently a fair copy of the work was made between these two performances by Shostakovich, who is known to have written extremely quickly, when he had the opportunity to obtain the conductor’s score for a short while. The arrangement for two pianos was conceived for the students in Shostakovich’s composition class – however, it was never used since the composer was dismissed from both Moscow and Leningrad Conservatories in 1948. The manuscript of the arrangement was discovered among the composer’s papers only after his death.
It seems that Shostakovich originally assigned Op. 77 to this work. Although, as Derek C. Hulme states, ‘Three Pieces’ exist in manuscript form they have neither been included in Muzyka Collected Works nor in DSCH New Collected Works.
CONCERTO FOR VIOLIN
AND ORCHESTRA NO. 1 in A minor, Op. 77
[Концерт № 1 для скрипки с оркестром, Соч. 77 · Kontsert № 1 dlya skripki s orke-
strom, Soch. 77]
Dedicated to David Fyodorovich Oistrakh

1. Nocturne     Moderato (\( \dot{\quad} = 76 \)) · Meno mosso (\( \dot{\quad} = 72 \)) · Tempo I (\( \dot{\quad} = 76 \))
2. Scherzo       Allegro (\( \dot{\quad} = 126 \)) · Poco più mosso (\( \dot{\quad} = 132 \)) · Allegro · Poco più mosso
                 (\( \dot{\quad} = 120 \))
3. Passacaglia   Andante (\( \dot{\quad} = 72 \)) · Cadenza — · L’istesso tempo (\( \dot{\quad} = 80 \)) · Più
                 mosso (\( \dot{\quad} = 168 \)) · Allegretto (\( \dot{\quad} = 144 \)) · Allegro (\( \dot{\quad} = 108 \)) attacca
4. Burlesque     Allegro con brio (\( \dot{\quad} = 168 \)) · Presto (\( \dot{\quad} = 108 \))

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)-4.0.0.1-timp.perc:tamb/tam-t/xyl-

Duration: 36’

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

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

Originally published as Op. 99. The movements of Op. 77 were completed on 12
November (‘Nocturne’) and 6 December (‘Scherzo’) 1947, and on 19 January (‘Passa-
caglia’) and 24 March (‘Burlesque’) 1948. Violin part edited by David Oistrakh. Dur-
ing preparations for the first performance of Op. 77 the composer reorchestrated
the beginning of the fourth mouvement (‘Burlesque’) on behalf of David Oistrakh.
As the preceding movement (‘Passacaglia’) whith its extended and very demanding
cadenza was extremely strenuous and as the finale follows attacca Oistrakh needed
a short rest before he could continue to play. The composer did not change the
formal structure of ‘Burlesque’ by inserting a introductory tutti, but transferred the
music of the soloist’s part to the xylophone thus producing a pause of 28 bars for
the violinist. However, Vol. 42 of DSCH New Collected Works prints in its appen-
dix the score of ‘Burlesque’ in the original version without the xylophone solo.

According to a series of letters written in 1952 to David Oistrakh the composer in-
tended to make a recording in a version for violin accompanied by two pianos. Igor
Oistrakh, the violinst’s son, relates that the recording took place in Shostavich’s
appartment with Lev Oborin and the composer accompanying David Oistrakh. The
tape and the reduction for two pianos remain untraceable to this day and it is even
uncertain if the mentioned recording actually took place. However, the composer’s
piano score printed in Vol. 43 of DSCH New Collected Works is set for one piano.

- ARRANGEMENTS: for double bass and piano (‘Passacaglia’) by Rodion Azarkhin
- for domra and balalaika ensemble (‘Burlesque’) by Yuri Chernov.
THE YOUNG GUARD, Op. 75
Music to the film (parts I & II) after Alexander Fadeev’s novel
[Молодая гвардия. Музыка к кинофильму, Соч. 75 • Molodaya gvardiya. Muzyka k kinofilmu, Soch. 75]
Produced by Gorki Film Studios – Sergei Gerasimov (scenario and direction) – Vladimir Rappoport (chief camera man) – Ivan Stepanov (set designer) – Elza Rappoport (costume design) – A. Ivanov (makeup artist) – Nikolai Pisarev (sound editor) – Evgeni Volk (assistant director) – USSR State Orchestra of the Ministry of Cinematography – Arnold Roitman (conductor). First showing: 11 October 1948 (Part I), 25 October 1948 (Part II)

Part I
1. Overture
2. March [No. 2]
3. Blasting [No. 4]
4. Execution of the Miners [No. 4a]
5. Fomin’s Execution [No. 5]
6. Evacuation of Krasnodar [No. 10]
7. Blasting of the Mines [No. 11]
8. Oath [No. 14]

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


**CHRONOLOGICAL LIST OF WORKS**

**THE YOUNG GUARD, Op. 75 [CONTINUED]**

Vyrikova (Muza Krepkogorskaya) – Valentina Filatova (Tamara Nosova) – employee at the district committee (Viktor Avdyushko) – Solikovsky (Georgi Shapovalov) – Reiband (Yuri Egorov) – Oleg’s mother (Tamara Makarova) – Sergei’s parents (Lev Fenin, Maria Yarotskaya) – Ulyana’s parents (Vladimir Uralsky, Alexandra Denisova) – Valeria’s grandmother (Elena Anufrieva) – Protzenko (Viktor Khokhryakov) – Fenbong (Grigori Shpigel) – Ignati Fokin (Alexander Antonov) – Bruckner (Vasili Bokarev) – German officers (Evgeni Teterin, Andrei Fait, I. Gaidamak, Georgi Georgiу, Nikolai Prokopovich, A. Vysokovsky)

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

One item, ‘Overture’, from ‘The Young Guard’, which is not identical with No. 1 (‘Prelude’) from the Suite, is printed in Vol. 42 of Muzyka Collected Works. It is marked *Moderato non troppo* and is 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, and in 1965 a six-kopek stamp honouring the film was released. Derek C. Hulme states that the music was performed by the USSR Symphony Orchestra and Choir under Alexander Sveshnikov.

**SUITE FROM ‘THE YOUNG GUARD’, Op. 75a**

compiled by Levon Atovmyan (1951)

<table>
<thead>
<tr>
<th>№</th>
<th>Movement</th>
<th>Tempo</th>
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<tbody>
<tr>
<td>1.</td>
<td>Prelude</td>
<td><em>Moderato non troppo</em> · <em>Allegro vivo</em></td>
</tr>
<tr>
<td>2.</td>
<td>At the River</td>
<td><em>Moderato</em> · <em>Allegro</em></td>
</tr>
<tr>
<td>3.</td>
<td>Scherzo</td>
<td><em>Presto</em></td>
</tr>
<tr>
<td>4.</td>
<td>Uneasy Night</td>
<td><em>Moderato</em></td>
</tr>
<tr>
<td>5.</td>
<td>Song of the Young Guards</td>
<td><em>Moderato sostenuto</em></td>
</tr>
<tr>
<td>6.</td>
<td>Death of the Heroes</td>
<td><em>Adagio</em></td>
</tr>
<tr>
<td>7.</td>
<td>Apotheosis</td>
<td><em>Adagio</em> · <em>Moderato con moto</em></td>
</tr>
</tbody>
</table>

3(III=picc).3(III=corA).3(II=Ebcl,III=bcl).3(III=dbn)-4.3.3bpt.3.3btrbn.1-timp. perc:tgl/tamb/SD/BD/cyms-strings

Duration: 22’

First performance: 1953, Moscow
All-Union Radio Orchestra – Alexander Gauk (conductor)
According to John Riley Op. 75a was compiled in 1954.

► ARRANGEMENT for wind orchestra by E. Dubinsky (1.1.3.1-2.2.3.0-timp.perc:SD/BD/cyms-banda:2crt/2ahn/2thn/barhn/2euph).
FROM JEWISH FOLK POETRY, Op. 79

Song cycle for soprano [s], contralto [c], tenor [t] and piano

[Из еврейской народной поэзии. Вокальный цикл для сопрано, контральто и тенора с фортепиано, Соch. 79]

Texts: Traditional texts in Yiddish and Hebrew – with the exception of No. 7 by B. Shafir – taken from a compilation by Iekhezkel Dobrushin and A. D. Yunitsky, edited by Yuri Sokolov and published by Goslitizdat, Moscow, 1947. Translations into Russian by Tatyana Spendiarova [No. 1], Andrei Globa [Nos. 2 and 4], Vera Zvyagintseva [No. 3], Nikolai Ushakov [No. 5], Susanna Mar (Samuil Marshak) [No. 6], B. Semyonov (Gleb Semyonov?) [Nos. 7 and 8], Semyon Olender [Nos. 9 and 10] and Lev Dligach [No. 11]

1. Lament over the Death of a Small Child [s, c] Moderato (q = 63)
2. The Loving Mother and Aunt [s, c] Allegretto (q = 120)
3. Lullaby [c] Andante (q = 96)
4. Before a Long Separation [s, t] Adagio (q = 80) • Meno mosso (q = 69) • Tempo I (q = 80) • Meno mosso (q = 69) • Tempo I (q = 80) • Ancora meno mosso (q = 60)
5. Warning [s] Allegretto (q = 92)
6. The Forsaken Father [c, t] Moderato (q = 88) • q = 112 • Più mosso • q = 160
7. Song of Misery [t] Allegro (q = 144) • Poco meno mosso (q = 92) • Allegro (q = 144)
8. Winter [s, c, t] Adagio (q = 88)
10. Song of the Young Girl [s] Allegretto (q = 112)
11. Happiness [s, c, t] Allegretto (q = 80)

Duration: 24'

First performance: 15 January 1955, Leningrad, Small Philharmonic Hall
Nina Dorliak (soprano) – Zara Dolukhanova (contralto) – Alexei Maslennikov (tenor) – Dmitri Shostakovich (piano)

► Muzyka Collected Works: Vol. 32
► DSCH New Collected Works: Vol. 91

Dates of composition: 1, 5, 10, 15, 20, 25, 27, 29 August (Nos. 1-8), 29 August and 10, 16 and 24 October (Nos. 9-11). Shostakovich retitled the poems – these are the original titles: ‘Sun and Rain’, ‘Rock-a-Bye Baby’, ‘My son is the Fairest in the World’, ‘Oh, Abraham!’, ‘Listen, Khasya’, ‘Ele, the Tavern Keeper’, ‘The Roof is Sleeping in the Attic’, ‘My Sheyndl is Lying in Bed’, ‘About the Wide Open Field’, ‘In the Glade Near the Forest’, ‘I Took My Husband Boldly by the Arm’. Variant titles of No. 7 (‘Song of Want’, ‘Song About Need’) and No. 10 (‘A Girl’s Song’). Sofia Khentova explains that Shostakovich was most probably inspired by the song cycles Opp. 13 and 14 (1943 and 1944 respectively) by Mieczysław Weinberg, a close friend of the composer. Derek C. Hulme gives 1 October 1948 as date of the completion of Op. 79a. Five years before the official première there was a private performance of Op. 79 on the occasion of Shostakovich’s birthday on 25 September 1950 with Nina Dorliak, Tamara Yanko, Nikolai Belugin accompanied by the composer.
German translations by Alfred Kurella, Marianne Graefe and Jörg Morgener, English version by Zofia Weaver. Reconstruction of the original Yiddish texts by Joachim Braun.

**ARRANGEMENTS:** for soprano, contralto, tenor and string quartet by Henk Huizinga; for trumpet and piano (Nos. 3, 7) and for trumpet duet and piano (No. 4) by Sergei Bolotin; for brass quintet (Nos. 3, 9) by Jürgen Schempp.

**FROM JEWISH FOLK POETRY, Op. 79a**

Repino/Moscow, July – 1 October 1948

Song cycle for soprano, contralto, tenor and orchestra

Из еврейской народной поэзии. Вокальный цикл для сопрано, контрато и тенора с оркестром, Соч. 79а


Duration: 24’

First performance: 9 September 1963, Berlin (East), Metropol Theater

Maria Croonen (soprano) – Anneliese Burmeister (contralto) – Peter Schreier (tenor) – Berlin Symphony Orchestra – Kurt Sanderling (conductor)

- Muzyka Collected Works: Vol. 31 (score)
- DSCH New Collected Works: Vol. 89 (score)
- see Op. 79.

According to the commentary in DSCH New Collected Works, Vol. 89 the orchestral version of the cycle, Op. 79a, was composed earlier than the one with piano accompaniment, Op. 79. This is asserted by the fact that the score was completed on 1 October whereas the last item of Op. 79 bears the date inscription 24 October.

Kurt Sanderling relates in an interview given in summer 2011 that his friend Shostakovich entrusted him the orchestral version of ‘From Jewish Folk Poetry’ which was banned in the Soviet Union at that time. The above mentioned first performance (in German, translated by Alfred Curella) was not declared as such since Russian authorities would not have permitted a première of a major work by Shostakovich, especially such a controversial one as Op. 79, in another city than Moscow. The official first performance took place on 19 February 1964 in Gorky at the Second Contemporary Music Festival with Galina Pisarenko (soprano), Larisa Avdeeva (contralto), Alexei Maslennikov (tenor) and the Gorky Philharmonic Orchestra under the baton of Gennadi Rozhdestvensky.
MICHRIN, Op. 78

Music to the film


1. Overture Moderato
2. Autumnal Garden Moderato con moto
3. Remembrance Moderato molto • Allegro • Più mosso
4. Michurin’ Entry Moderato • Allegro non troppo • Moderato • Allegretto
5. Winter Garden Adagio
6. Town Square Allegro
7. [without title] Moderato con moto • Allegro
8. [Waltz] [piano solo] Allegro
9. [New Year] [piano solo] Adagio
10. Michurin’s Monologue Allegro • Adagio
11. [without title] Allegro non troppo
12. [without title] Allegretto

Appendix

1. In the Garden Moderato con moto • Andantino

\[\text{c a s t}: \] Mikhail Ivanovich Kalinin (Vladimir Solovyov) – Ivan Vladimirovich Michurin (Grigori Belov) – Alexandra Michurina (Alexandra Vasileva) – Terenty (Nikolai Shamin) – Kartashov (Fyodor Grigorev) – Semyon Khrenov (Mikhail Zharov) – Father Khrisfofof (Konstantin Nasonov) – Bykov (Alexei Zhitlov) – Fyodor Burenkin (Ivan Nazarov) – Ryabov (Viktor Khokhryakov) – Sinitsin (Dmitri Dubov) – Lesnitsky (Gennadi Pechnikov) – F. Mayer (Vladimir Isaev) – Byrd (Sergei Tsenin) – Translator (Yuri Lyubimov) – Peasant (Ivan Kashirin)

Originally conceived as a play, entitled ‘Life in Bloom’. Vol. 42 of Muzyka Collected Works prints ‘Remembrance’ (No. 3) and ‘Winter Garden’ (No. 5) and Vol. 41 prints in its appendix a version of ‘The Song of Encounter’ from Op. 33 which was made for Michurin. ‘Town Square’ (No. 6) quotes the Revolutionary Song ‘Boldly, Friends, on we March’ and in ‘Michurin’s Monologue’ (No. 10) ‘The Song of Encounter’ is heard. ‘In the Garden’, listed in the appendix, represents an extended version of ‘Autumnal Garden’ which was not used in the film’s final version. Derek C. Hulme states that Michurin was produced by Dovzhenko Studios, Kiev. The picture was awarded the Stalin Prize, Second Class, and the Prize of Labour at the Second International Film Festival in Gotvaldov (Zlin, Czechoslovakia) in 1949.
MICHURIN, Op. 78 [CONTINUED]

► ARRANGEMENTS: for piano of ‘The Song of Encounter’ by Levon Atovmyan.
  ► See also Ballet Suite No. 2, 1951

SUITE FROM ‘MICHURIN’, Op. 78a
for orchestra with choir – compiled by Levon Atovmyan (1964)
[Сюита из музыки к кинофильму «Мичурин» для смешанного хора и оркестра, Соч. 78а • Syuita iz muzyki k kinofilmu «Michurin» dlya smeshannogo khora i orkestra, Soch. 78а]
1. Overture
2. Winter Garden Adagio
3. Spring Waltz Allegro scherzando
4. Reminiscence Moderato molto • Allegro • Adagio
5. Town Square (Demonstration)
6. Michurin’s Monologue
7. Finale
  3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/SD/BD/cym/glsp-hp-strings-banda:3tpt/3trbn-mixed choir
Duration: 34’
‘Spring Waltz’ reappears as No. 5 in Ballet Suite No. 2, 1951.

► ARRANGEMENTS of No. 3 (‘Spring Waltz’): for violoncello and piano by Levon Atovmyan • for violin and piano by Konstantin Fortunatov • for piano by Bronislava Rozengauz and by Levon Atovmyan • for flute, clarinet and piano as first piece in ‘Four Waltzes’, a cycle arranged and compiled by Levon Atovmyan – Nos. 2-4 of this compilation were taken from The Bolt, Op. 27, Maxim’s Return, Op. 45 and The Gaddfly, Op. 97a • for violoncello and small orchestra by Lev Zhurbin (No. 3).
CHRONOLOGICAL LIST OF WORKS

ENCOUNTER ON THE ELBE, Op. 80

Music to the film
[Встреча на Эльбе. Музыка к кинофильму, Соч. 80 · Vtrecha na Elbe. Muzyka k kinofilmu, Soch. 80]


Texts by Evgeni Dolmatovsky and Vasili Lebedev-Kumach

1. [No. 10 – Jazz piece] Moderato non troppo
3. [No. 22] Moderato
4. [No. 23] Moderato
5. [No. 24] Allegretto
6. [No. 25] Moderato con moto
7. [No. 28] Allegretto
8. [No. 34] Moderato con moto

3(III=picc).3.3.2-4.3.3.1-timp.perc:tgl/SD/cyms/tam-t-cel-pft-strings-tenor-mixed.choir

CAST: Kuzmin, Commander of Altenstadt (Vladlen Davydov) – Maslov, member of War Soviet (Konstantin Nassonov) – Egorkin (Boris Andreev) – Major James Hill (Mikhail Nazanov) – Janet Sherwood, journalist (Lyubov Orlova) – Sergeant Harry Perebeinoga (Ivan Lyubeznov) – General MacDermott (Vladimir Vladislavsky) – Mrs. MacDermott, his wife (Fania Ranevskaya) – Captain Tommy (Erast Garin) – Prof. Otto Dietrich (Yuri Yurovsky) – Kurt Dietrich, his son (Gennadi Budin) – Ernst Schmetau, his brother-in-law (Viktor Kulakov) – Elsa, Schmetau’s wife (Lidia Sukharevskaya) – Walter, their son (M. Mamin) – Fischer (Bohumil Svoboda) – Schrank (Andrei Fait) – Schulz, worker (N. Nikitch) – Rille, student (Pyotr Starkovsky) – Senator Wood (Sergei Tsenin)

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 133* (score)

At least 34 numbers of the music have survived, Nos. 12 and 15-17 seem to be lost. Material preserved at the Music Library of the State Cinematography Symphony Orchestra, at the State Central Glinka Museum of Musical Culture and at the Shostakovich family archives. The above list corresponds to the selection printed in Vol. 42 of Muzyka Collected Works. Among the pieces not included are found two songs (‘Song About the Liberation from Prison’ [No. 1], text by Lebedev-Kumach, and Tommy’s Song ‘Things are Very Good with the Yankees’ [No. 2], text by Dolmatovsky) and an item ‘If an entire world could be destroyed by a nitrogen atom’ (No. 9) for mixed choir and orchestra. ‘Longing for Home’ (No. 13) is heard in the film in a second version for female voice (sung by Nadezhda Obukhova) and piano trio. Vol. 34 prints three more items from ‘Encounter on the Elbe’ (on Dolmatovsky’s texts): ‘Homesickness’ (‘Longing for Home’) [No. 13] (Allegro ma non troppo), for
ENCOUNTER ON THE ELBE, Op. 80  [C O N T I N U E D]
tenor, baritone, two-part male choir and piano), ‘Peace Song’ (‘Song of Peace’) (M o d e r a t o maestoso) for two-part male choir and piano and ‘Sunrise is Near’ (‘Dawn is Coming’) (A l l e g r e t t o) for unison female choir and piano. The music of ‘Song of Peace’ is identical with that of ‘Hymn to Moscow’ (1948). The film was awarded the Prize of Peace of the Fourth International Film Festival in Gotvaldov (Czechoslovakia) in 1949 and the Stalin Prize, First Class, in 1950.

SUITE FROM ‘ENCOUNTER ON THE ELBE’, Op. 80a  1948
for mixed choir and orchestra – compiled by the composer
[Сюита из музыки к кинофильму «Встреча на Эльбе» для смешанного хора и оркестра, Соч. 80а • Сюита из музыки к кинофильму «Встреча на Эльбе» для смешанного хора и оркестра, Соч. 80а]
Texts by Evgeni Dolmatovsky (Nos. 2 and 8)

1. Prelude
2. Longing for Home
3. Dietrich’s Departure
4. In the American Zone
5. In the Old Town
6. Marching-Song
7. Conclusion
8. Song of Peace

2.1.4.asax.1-3.2.2.1-timp.perc-pft-strings
Duration: 27’
No. 2 is also known as ‘Homesickness’, ‘Nostalgia’ and ‘Song about the Motherland’.

▸ ARRANGEMENTS of ‘Longing for Home’ and ‘Song of Peace’: for voice and piano by the composer ▸ for trumpet and piano by Sergei Bolotin.
Antiformalistic Rayok

for four basses, mixed choir, piano and narrator

Text: Dmitri Shostakovich

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

Moderato (\(\dot{q} = 92\)) • Allegretto (\(\dot{q} = 60\)) • Adagio • Moderato • Allegretto • Allegro • Moderato • Allegretto • Presto • Moderato • Adagio • Alla marcia • Maestoso • Meno mosso • Presto

Duration: 18’


Julian Rodescu (Chairman) – Eric Halfvarson (Edinitsyn) – Andrew Wentzel (Dvoikin) – Jonathan Deutsch (Troikin) – Members of the Choral Arts Society of Washington – Norman Scribner (choral director) – Mstislav Rostropovich (piano and conductor)

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

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

► DSCH New Collected Works: Vol. 83

The title on the manuscript is ‘A Learner’s Manual’. ‘Rayok’ means ‘Little Paradise’, in this context a stall at a fair, where simple theatrical entertainment is shown. In a sharply satirical way Shostakovich mocks at Stalin and the submissive organizers of the notorious antiformalistic campaign in 1948 which later became known as the ‘Zhdanov decree’ or ‘Zhdanovshchina’. Edinitsyn can easily be identified as a caricature of Joseph Stalin, Dvoikin fits with Andrei Zhdanov and Troikin corresponds to Dmitri Shepilov, Zhdanov’s deputy. ‘Rayok’ was not released during Stalin’s lifetime (nor during Shostakovich’s) and was publicly performed for the first time only 32 years after its being composed. For parallels to Modest Musorgsky’s ‘Rayok’ ► see the commentary of vol. 83 of DSCH New Collected Works. Lev Lebedinsky’s claim to have substantially contributed to the script of ‘Rayok’ seems to be untenable. The melodies of the songs ‘Suliko’, ‘Kamarinskaya’ and ‘Kalinka’ were utilized. Apart from quotations from Mikhail Glinka’s ‘Ivan Susanin’ (‘A Life for the Tsar’) and Aram Khachaturyan’s ‘Sabre Dance’ from ‘Gayaneh’ music from ‘Les cloches de Corneville’, an operetta by Jean-Robert Planquette (1877), is heard in the finale. English translation by Elisabeth Wilson. Derek C. Hulme states that the reciter of the Moscow première was Mikhail Kozakov.
CHRONOLOGICAL LIST OF WORKS

ANTIFORMALISTIC RAYOK  [CONTINUED]

► ARRANGEMENTS: Orchestrations by Walter Mnatsakanov (1.2.3.2-2.1.0-perc-pft-strings), Boris Tischchenko (2[II=picc].2.2[II=dbn]-2.2.1.1-perc[2]:timp/rattle/tamb/SD/cyms)-pft-strings – score printed in DSCH, Vol. 83), Vladimir Spivakov/Vladimir Milman, Andrei Pushkarev (bass and chamber orchestra) and Geert van Keulen (2[II=picc].2[II=corA].2.2[II=dbn]-2.1.1.1-perc:tgl/rattle/tamb/SD/tenor.D/BD/cyms/susp.cym/gong/glsp]-mand-hp-accordion-cel-pft-strings [1/1/1/1/1]).

HYMN TO MOSCOW

1948

for choir and piano

[Гимн Москвы для хора и фортепиано • Gimn Moskvy dlya khora i fortepiano]

Text by Ilya Frenkel

Moderato

► DSCH New Collected Works: Vol. 76

Also known as ‘Stand Fast, Our Inviolable National Shrine’. The composer incorporated the refrain of ‘Peace Song’ from ‘Encounter on the Elbe’, Op. 80. It is likely that Hymn to Moscow was composed in the context of a composition competition initiated in 1948 by the Chairman of the Moscow Soviet, Georgi Popov. Autograph preserved at the Glinka Museum, a version for soloist, two-part chorus and piano is held at the State Archives of Literature and Art.

MERRY MARCH in D major

Moscow, May 1949

for two pianos

[Весёлый марш для двух фортепиано • Vesyolyi marsh dlya dvukh fortepiano]

Dedicated to Maxim Dmitrievich Shostakovich

Allegretto

Duration: 5’

► Muzyka Collected Works: Vol. 39
► DSCH New Collected Works: Vol. 112

Originally Op. 81.
**THE SONG OF THE FORESTS, Op. 81**

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

[Песнь о лесах. Оратория для тенора, баса, хора мальчиков, смешанного хора и симфонического оркестра, Соч. 81 · Pesn o lesakh. Oratoriya dlya tenora, basa, khora malchikov, smeshannogo khora i simfonicheskogo orkestra, Soch. 81]

Text: Evgeni Dolmatovsky

1. When the War was Over   *Andante* ($\frac{3}{4} = 76$) · Poco più mosso ($\frac{3}{4} = 92$) · Più mosso ($\frac{3}{4} = 116$) · Più mosso ($\frac{3}{4} = 116$) · Poco più mosso ($\frac{3}{4} = 138$) · Tempo I ($\frac{3}{4} = 76$)

2. Clothe the Homeland in Forests   *Allegro* ($\frac{4}{4} = 69$)

3. Memory of the Past   *Adagio* ($\frac{3}{4} = 76$) · Più mosso ($\frac{3}{4} = 54$) · $\frac{3}{4} = 120$ · Moderato molto ($\frac{3}{4} = 100$) · Più mosso *attacca*

4. The Pioneers Plant the Forests   *Allegretto* ($\frac{4}{4} = 100$) *attacca*

5. The Young Communists Forge Onwards   *Allegro con brio* ($\frac{4}{4} = 152$)

6. A Walk into the Future   *Adagio* ($\frac{3}{4} = 60$)

7. Glory   *Allegro non troppo* ($\frac{3}{4} = 132$) · Moderato ($\frac{3}{4} = 108$) · Moderato con moto · *Andante* ($\frac{3}{4} = 76$)

     3(III=picc).3(III=corA).3.2-4.3.3.1-timp.perc:tgl/SD/cym/glsp-cel-2hp-strings-banda:6tpt/6trbn

Duration: 33’

First performance: 15 November 1949, Leningrad, Large Philharmonic Hall

Vladimir Ivanovsky (tenor) – Ivan Tyatov (bass) – Leningrad Academic Choir – Boys’ Choir of the Moscow Choral School – Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor) – Georgi Dmitrievsky (choir master)

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

► DSCH New Collected Works: Vol. 73 (score), Vol. 74 (vocal score)

Op. 81 was awarded the Stalin Prize, First Class, in 1950. Dolmatovsky rewrote the text for the work’s republication in 1962 removing all mentions of Stalin from the first, fifth and seventh movement. English translations by Leo E. Christiansen, by Myron Morris and Pat Baylay. German version by Erwin Job.

► ARRANGEMENTS: for tenor and piano (No. 6) by the composer • for boys’ choir, mixed choir and piano (No. 7, entitled ‘In the Fields Stand the Collective Farms’) by the composer • for wind orchestra (No. 4) by E. Dubinsky • for piano four hands (No. 1) by Levon Atovmyan • for piano four hands (Nos. 6 and 7) by T. Nazarova • for organ (No. 6) by Isai Braudo
STRING QUARTET NO. 4 in D major, Op. 83

Moscow, May – 27 December 1949

[Квартет № 4 для двух скрипок, альта и виолончели, Соч. 83 • Kvartet № 4 dlya dvukh skripok, alta i violoncheli, Soch. 83]

Dedicated to the memory of Pyotr Vladimirovich Vilyams

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

Duration: 22’

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

Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky and Sergei Shirinsky)

► Muzyka Collected Works: Vol. 35

According to Erna Meskhishvili Op. 83 is dedicated to the Beethoven String Quartet.

► ARRANGEMENTS: for two pianos by the composer ★ for violin and piano (‘Andantino’) by Dmitri Tsyganov ★ for piano, four hands by Anatoli Dmitriev ★ for strings and piano by Mikhail Turich ★ for string orchestra by Hilmar Schmalenberg and by Marin van Prooijen ★ for brass quintet by Paul Errion ★ for chamber orchestra (‘Chamber Symphony’, Op. 83a [1.2(cor anglais).1(bass cl).1 – 2.1.0.0 – perc (whip, tom-t, side dr, tam-t, xyl, marimba, cel). strings]) by Rudolf Barshai.
THE FALL OF BERLIN, Op. 82

Music to the film in two parts

[Падение Берлина. Музыка к кинофильму, Соч. 82 • Падение Берлина. Музыка к кинофильму, Соч. 82]


Text by Evgeni Dolmatovsky (No. 5)

1. The River Oder [No. 1] Allegro non troppo
2. [No. 2] Allegro
3. Finale [No. 3] Allegro
4. Epilogue [No. 4] Moderato non troppo
5. Beautiful Day [No. 5] Allegretto
6. [No. 6] –
7. [No. 7] Moderato non troppo
8. [No. 8] Allegro
9. [No. 9] Allegretto
10. [No. 10] –
11. [No. 11] Andante
12. [No. 12] Allegro molto
14. [No. 15] Allegro moderato
15. Overture to Part II [No. 16] Moderato
17. [No. 18] Allegro

3(Ill=picc).3.3.2-4.6.5.3-timp.perc:tgl/SD/BD/cyms/tam-t-2hp-cel-2pft-strings-mixed choir-children's choir

CHRONOLOGICAL LIST OF WORKS

THE FALL OF BERLIN, Op. 82 [CONTINUED]

- Muzyka Collected Works: Vol. 42 (score)
- DSCH New Collected Works: Vol. 134* (score)

The autograph score and vocal score are preserved at the State Central Glinka Museum of Musical Culture. The Suite from ‘The Fall of Berlin’ compiled by Levon Atovmyan contains the greatest part of the film music – Vol. 42 of Muzyka Collected Works prints Nos. 5, 8, 9, 15 and 17, which were not included in the Suite. The above list of items is adopted from Erna Meskhishvili.

- ARRANGEMENTS by the composer for two-part children’s choir and piano (No. 5, ‘Beautiful Day’ [Allegretto]) and for choir a cappella (‘Vocalise’ [Andante]), both printed in Vol. 34 of Muzyka Collected Works. ‘Vocalise’ also printed in Vol. 86 of DSCH New Collected Works. Most bizarrely the scene in which Hitler marries Eva Braun is accompanied by Felix Mendelssohn’s Wedding March from ‘A Midsummer Night’s Dream’. Chiaureli’s scenario cites a number of films: The storming of the Reichstag parodies the famous Odessa steps sequence of Sergei Eisenstein’s ‘The Battleship Potyomkin’ (1925), the scene of Stalin’s arrival in Berlin (that actually never took place) is modelled on Hitler’s arrival in Nuremberg in Leni Riefenstahl’s ‘Triumph des Willens’ (1934), and the closing shot brings to mind Veit Harlan’s ‘Kolberg’ (1945). The film was awarded the Stalin Prize, First Class, in 1950.

SUITE FROM ‘THE FALL OF BERLIN’, Op. 82a
for orchestra with choir – compiled by Levon Atovmyan (1950)
[Сюита из музыки к кинофильму «Падение Берлина» для смешанного хора и оркестра, Соч. 82а · Syuita iz muzyki k kinofilmu «Padenie Berlina» dlya smeshannogo khora i orkestra, Soch. 82a]

1. Prelude  Moderato non troppo · Allegro
2. Scene at the River  Adagio
3. Attack  Allegro molto
4. In the Garden  Andante
5. Storming Seelow Heights  Moderato con moto · Maestoso
6. In the Destroyed Village  Andante
7. Scene in the Metro  Allegro
8. Finale  Moderato non troppo · Allegro

3(III=picc).3.3.2-4.3.3.1.1-timp.perc-2hp-cel-2pft-strings

Duration: 20’

First performance: 10 June 1950, Moscow
All-Union Radio Orchestra and Choir – Alexander Gauk (conductor)

- ARRANGEMENT for wind orchestra (Nos. 1, 8) by Ivan Petrov.
BALLET SUITE NO. 1

compiled and arranged by Levon Atovmyan (no later than 1949)

1. Lyrical Waltz  Tempo moderato di valse
2. Dance  Allegro non troppo · Più mosso · Tempo I
3. Romance  Moderato (\(q = 80\))
4. Polka  Tempo di polca
5. Waltz-Joke  Allegro ma non troppo
6. Gallop  Presto

2(II=picc).1.2.1-3.2.2.1-timp.perc(tgl/tamb/SD/cym/glsp/xyl/vib)-cel-pft-
strings

Duration: 14’

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


► ARRANGEMENTS: for piano (Nos. 1-6) by Levon Atovmyan  ■ for domra (No. 3) by Anatoli Alexandrov  ■ for bayan (No. 4) by Vladimir Motov  ■ for bayan and accordion (No. 1) by V. Rozanov  ■ for domra or mandoline and piano by N. Rozov  ■ for flute and piano (No. 5) by Levon Atovmyan  ■ for string quartet (No. 5) by I. Sirotin  ■ for twelve saxophones (2/4/2/2/2) and timpani ad lib. (No. 1) by Olaf Mühlenhardt  ■ for wind orchestra by Evgeni Makarov and by Christiaan Janssen  ■ for small orchestra by G. Kats  ■ for two clarinets and strings (No. 4) by Itai Sobol.
CHRONOLOGICAL LIST OF WORKS

TWO ROMANCES ON VERSES
BY MIKHAIL LERMONTOV, Op. 84
Komarovo, 25/26 June – 2 July 1950
for voice and piano
[Два романса на слова Михаила Юрьевича Лермонтова для голоса и фортепиано, Соч. 84]

1. Ballad  Moderato
2. Morning in the Caucasus  Moderato con moto
Duration: 8’
First performance: 2 October 1984, Duisburg
Irina Bogachyova (mezzo-soprano) – Igor Lebedev (piano)
► Muzyka Collected Works: Vol. 32
► DSCH New Collected Works: Vol. 92

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

OUR SONG
1950
for bass, mixed choir and piano
[Наша песня для баса, смешанного хора и фортепиано]
Text by Konstantin Simonov
Moderato maestoso
► Muzyka Collected Works: Vol. 34

This song was originally conceived for choir and orchestra.

MARCH OF PEACE CHAMPIONS
1950 (?)
for choir and piano
[Марш сторонников мира для хора и фортепиано]
Text by Konstantin Simonov
Marciale
► Muzyka Collected Works: Vol. 34

The title has also been translated as ‘Supporters of Peace March’, ‘Song of Fighters for Peace’ and ‘March of the Defenders of Peace’. The commentary of Vol. 34 of Muzyka Collected Works states that this piece was set for solo tenor, choir and piano – but actually a version for choir and piano is printed. According to Erna Meskhishvili there is no version of ‘March of Peace Champions’ with solo tenor.
Belinsky, Op. 85

Music to the film

Produced by Lenfilm – Yuri German, Grigori Kozintsev, Elena Serebrovskaya (scenario) – Grigori Kozintsev (director) – Mark Magidson, Andrei Moskvin, Sergei Ivanov (camera men) – Evgeni Enei (set designer) – Ilya Volk (sound editor) – Nadezhda Kosheverova (assistant director) – Vasili Goryunov (makeup artist). First showing: 4 June 1953

Text of No. 8 by Viktor Nekrasov

1. [No. 1] Moderato · Pesante
2. [No. 1a] Adagio
3. [No. 2] Moderato non troppo
4. [No. 3] Moderato
5. [No. 4] Moderato
6. [No. 5] –
7. [No. 5a] Moderato con moto
8. [No. 6] Allegretto
9. [No. 7] Moderato
10. People’s Might [No. 8] Allegro molto
11. [No. 9] Allegro molto
12. [No. 10] Moderato non troppo
15. Oh, My Ash-Tree [No. 13]
17. [No. 15] Andante
18. [No. 16] Moderato
19. [No. 17] Allegretto
20. [No. 18] Andante maestoso
21. – Not alone on the path into the field [Ne odna vo pole dorozhenka]

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

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

Lev Danilevich states that the film was not released. Autograph score preserved at the State Central Glinka Museum of Musical Culture. The above list of items is adopted from Erna Meskhishvili. Four choruses from ‘Belinsky’ are printed in Vol. 34 of Muzyka Collected Works. No. 1 (‘People’s Might’ = No. 8) for mixed choir and piano, No. 2 (‘A Talk of Mine’ = No. 11) for female choir, clarinet and piano,
BELINSKY, Op. 85  [CONTINUED]
No. 3 (‘Oh, My Ash-Tree’ [Adagio] = No. 13) for male choir a cappella) and No. 4 (‘Song Without Words’ [Moderato]) for mixed choir and piano. Texts by Viktor Nekrasov (No. 1) and traditional (Nos. 2 and 3). Title of No. 2 sometimes translated as ‘My Talk’ or ‘Girl’s Song’, No. 3 also known as ‘Oh, Rowan-Tree’ or ‘My Rowan-Tree’, both also printed in Vol. 86 of DSCH New Collected Works.

SUITE FROM ‘BELINSKY’, Op. 85a
for orchestra with choir – compiled by Levon Atovmyan (1960)
[Сюита из музыки к кинофильму «Белинский» для смешанного хора и оркестра, Соч. 85а. Сюита из музыки к кинофильму «Белинский» для смешанного хора и оркестра, Соч. 85а]
Texts by Viktor Nekrasov (No. 3) and traditional (No. 2)
1. Overture  Allegro
2. Sorrowful Song (A Talk of Mine)  Adagio
3. People’s Might  Allegro molto
4. Intermezzo  Moderato pesante
5. Song Without Words  Moderato
6. Scene  Moderato con moto
7. Finale  Allegro molto

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms/tam-t/t.bells/glsp/xyl-hp-strings
Duration: 32’

GERMAN MARCH from the music to the film ‘The Warmongers’  1950
for woodwinds and percussion
[Немецкий марш из музыки к кинофильму «Поджигатели войны» для духового оркестра. Немецкий марш из музыки к кинофильму «Поджигатели войны» для духового оркестра]
Allegr o
4(III,IV=picc).0.1.0-0.0.0.0-perc:tamb/6SD/4BD
► DSCH New Collected Works: Vol. 32 (score)
Work on Lev Arnshtam’s film ‘The Warmongers’, for which Герман Марч was composed, was interrupted in 1951 and the production was never finished. A fragment of the film corresponding to the music of Герман Марч was discovered by Olga Dombrovskaya, head curator of the Shostakovich archives, and was shown in Moscow at the White Pillars Festivals on 3 February 2006. An undated manuscript copy of the score is held at the Music Library of the USSR Cinematography Symphony Orchestra.
**twenty-four preludes and fugues, Op. 87**

Moscow, 10 October 1950 – 25 February 1951

**for piano**

[Двадцать четыре релюдии и фуги для фортепиано, Соч. 87 • Dvatsat chetyre prelyudi i fugi dlya fortepiano, Soch. 87]

<table>
<thead>
<tr>
<th>KEY</th>
<th>PRELUDE</th>
<th>FUGUE</th>
<th>VOCI</th>
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<tbody>
<tr>
<td>1.</td>
<td>C major</td>
<td>Moderato (= 92)</td>
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<tr>
<td>2.</td>
<td>A minor</td>
<td>Allegro (= 92)</td>
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<tr>
<td>3.</td>
<td>G major</td>
<td>Moderato non troppo (= 126)</td>
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<td>4.</td>
<td>E minor</td>
<td>Andante (= 100)</td>
<td></td>
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<tr>
<td>5.</td>
<td>D major</td>
<td>Allegretto (= 120)</td>
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<tr>
<td>6.</td>
<td>B minor</td>
<td>Allegretto (= 120)</td>
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<td>7.</td>
<td>A major</td>
<td>Allegro poco moderato (= 76)</td>
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<td>8.</td>
<td>F sharp minor</td>
<td>Allegretto (= 108)</td>
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<td>9.</td>
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<td>Moderato non troppo (= 112)</td>
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<tr>
<td>10.</td>
<td>C sharp minor</td>
<td>Moderato con moto (= 120)</td>
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<td>11.</td>
<td>B major</td>
<td>Allegro (= 138)</td>
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<tr>
<td>12.</td>
<td>G sharp minor</td>
<td>Andante (= 104)</td>
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<tr>
<td>13.</td>
<td>F sharp major</td>
<td>Moderato con moto (= 66)</td>
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<td>14.</td>
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<td>Adagio (= 84)</td>
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<td>15.</td>
<td>D flat major</td>
<td>Allegretto (= 84)</td>
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<tr>
<td>16.</td>
<td>B flat minor</td>
<td>Andante (= 152)</td>
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<td>17.</td>
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<td>Allegretto (= 100)</td>
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<td>18.</td>
<td>F minor</td>
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<td>19.</td>
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<td>Allegretto (= 80)</td>
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<tr>
<td>20.</td>
<td>C minor</td>
<td>Adagio (= 76)</td>
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<tr>
<td>21.</td>
<td>B flat major</td>
<td>Allegro (= 104)</td>
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<tr>
<td>22.</td>
<td>G minor</td>
<td>Moderato non troppo (= 126)</td>
<td></td>
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<td>23.</td>
<td>F major</td>
<td>Adagio (= 48)</td>
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<tr>
<td>24.</td>
<td>D minor</td>
<td>Andante (= 88)</td>
<td></td>
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Duration: approx. 152’

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

Tatyana Nikolaeva

► Muzyka Collected Works: Vol. 40
► DSCH New Collected Works: Vol. 113

Corresponding Preludes and Fugues are meant to be performed *attacca*. Shostakovich participated as head of the Soviet delegation in the Leipzig celebrations of the bicentenary of Johann Sebastian Bach’s death in the summer of 1950. The impression that Bach’s music made on him was so immense that soon after his return to Moscow he began himself to compose a rapidly growing number of preludes and fugues.
which eventually became the Op. 87 cycle. The official première of Op. 87 was preceded by a complete performance in the spring of 1951 (the composer played himself) which took place at two sittings of the Symphony and Chamber Music Section of the Union of Composers. During a discussion concerning Op. 87 which followed on 16 May Shostakovich’s new work was sharply criticized by the majority of functionaries and colleagues (notably by Dmitri Kabalevsky) for being formalist and cosmopolitan whereas it was fiercely defended by a small group of supporters (the composers Nikolai Peiko, Grigori Frid, Georgi Sviridov and Yuri Levitin as well as the pianists Maria Yudina and Tatjana Nikolaeva). The second fugue (in A minor) represents a slightly reworked version of the second piece from *Three Fugues*, composed in 1934.

Dates of composition: 10/11, 12/13, 14/16, 22/27 October, 29 October/1 November, 2/9, 10/11, 28/27 November, 30 November/1 December, 5/7, 7/11, 13/15, 20/22, 27/28, 30 December/8 January, 11/13, 15/21, 21/22, 26 January/3 February, 7/14, 15/16, 17/18, 20/23, 23/25 February (Preludes/Fugues Nos. 1-24 successively)

► ARRANGEMENTS: for two pianos (Prelude No. 15 in D flat major) by the composer (in *Vol. 112* of DSCH New Collected Works) – first performance: 8 November 1954 at the Moscow Conservatory, Maxim Shostakovich and Alla Maloletkova (together with Tarantella) ▲ for piano four hands (No. 15) by Elena Khoven ▲ for organ (Nos. 4, 13, 20, 24) by Vera Bakeeva, (Nos. 4, 13, 6, 20) by Johannes Schild, (No.1) by Joachim Dorfmüller ▲ for accordion (No. 4) by Yuri Dranga, (Preludes Nos. 1, 3, 8, 15, 17) by Guy Klucsevsek ▲ for bayan (No. 24) by Anatoli Senin ▲ for two carillons (No. 8) by Brandon Blazo and Margo Halsted ▲ for double bass and piano (Preludes Nos. 3, 5, 6, 9, 10, 17, 22) by Rodion Azarkhin (with the author’s editorial assistance) ▲ for string quartet (Nos. 3 and 4) by Andreas Höricht, (Nos. 1, 15) by Rostislav Dubinsky, (Prelude and Fugue No. 1 [quoting J. S. Bach’s Prelude No. 1 from WC I], Prelude and Fugue [string trio] No. 21, Preludes No. 14 [with piano] and 15, Preludes and Fugues Nos. 2 and 5, Prelude No. 3 [with piano] by Walter Thomas Heyn ▲ for saxophone quartet (No. 4) by Olaf Mühlnerhardt ▲ for oboe, clarinet, 2 alto saxophones and bassoon (Nos. 1-9, 19, 15-17, 12) by Eduard Wesly ▲ for violin ensemble (No. 17) by Georgi Bezrukov ▲ for string orchestra (Nos. 4, 24) by Grigori Korchmar ▲ for chamber orchestra by Rudolf Barshai, (No. 24) by Josef Stanek and Iordan Dafor ▲ for orchestra (2.3[cor anglais].3[bass clar].3 – 4.3.3.1 – timp. side dr. harp. piano. strings – Nos. 4, 6) by Ljuboslaw Scharitsch.
FOUR SONGS TO WORDS
BY EVGENI DOLMATOVSKY, Op. 86
for voice and piano
[Четыре песни на слова Евгения Долматовского для голоса и фортепиано, Соч. 86 · Chetyre pesni na slova Evgeniya Dolmatovskogo dlya golos i fortepiano, Soch. 86]

1. The Motherland Hears, the Motherland Knows   Maestoso
2. Rescue Me   Moderato
3. He Loves Me, He Loves Me Not   Allegretto
4. Lullaby   Moderato

Duration: 15’

► Muzyka Collected Works: Vol. 32
► DSCH New Collected Works: Vol. 93

Shostakovich originally composed No. 1 (‘The Motherland Hears, the Motherland Knows’) for solo voice and a cappella choir published both in Vol. 34 of Muzyka Collected Works and in Vol. 86 of DSCH New Collected Works (marked Allegretto poco moderato). Additionally Vol. 93 of DSCH New Collected Works prints in its appendix a rendition for voice, five-part choir and piano. The most famous performance of ‘The Motherland Hears, the Motherland Knows’ was given by cosmonaut Yuri Gagarin on 12 April 1961, and it has been used as signature tune of USSR Radio news broadcasts. The composer also made two versions of No. 4 with differing words and key. There is a Version of No. 1 for solo voice, mixed choir and piano (headed ‘Maestoso’) with French text by P. Luquet entitled ‘A la France’. This version was published in 1960 by Sovietsky Kompozitor Publishers in Moscow with an additional Russian translation of Luquet’s French text made by M. Lapirov. No. 2 appears to have been written separately and later associated with the other three.

► Numerous ARRANGEMENTS of ‘The Motherland Hears, the Motherland Knows’ by different hands.
TEN POEMS ON TEXTS BY REVOLUTIONARY POETS OF THE LATE NINETEENTH AND EARLY TWENTIETH CENTURY, Op. 88

for mixed choir a cappella

Десять поэм на слова революционных поэтов конца XIX – начала XX столетий для смешанного хора без сопровождения, Соч. 88 · Desyat poem na slova revolyutsionnykh poetov kontsa XIX – nachala XX stoletii dlya smeshannogo khora bez soprovodeniya, Soch. 88]

Texts by Leonid Radin (No. 1), Evgeni Tarasov (Nos. 2 and 7), anonimous (No. 3), Alexei Gmyryov (Nos. 4, 5 and 8), Arkadi Kots (Nos. 6 and 9) and by N. A. Tan (Vladimir Tan-Bogoraz), translation and adaptation of a text by Walt Whitman (No. 10)

1. Boldly, Friends, on We March  Moderato con moto (q = 122)
2. One of the Many  Andantino (q = 60) ·  Meno mosso ·  Andantino ·  Andante (q = 86) ·  Andantino (q = 60)
3. Onto the Streets!  Allegro molto (q = 60)
4. The Meeting in Transit to Exile  Andante (q = 52) ·  Meno mosso ·  Adagio ·  Andante
5. To Those Condemned to Death  Adagio (q = 56) ·  Meno mosso, maestoso
6. The Ninth of January  Moderato (q = 72) ·  ∙  = 184 ·  ∙  = 72 ·  Allegro (q = 152) ·  
    Andante (q = 138) ·  Allegretto ·  Meno mosso (q = 128)
7. The Volleys have Become Silent  Andante (q = 76)
8. They Were Victorious  Allegro (q = 88)
9. May Day Song  Moderato (q = 104) ·  Più mosso (q = 120) ·  Moderato (q = 100)
10. Song  Andante von moto (q = 108) ·  Allegretto (q = 126) ·  Più mosso (q = 144) ·  
    Meno mosso

Duration: 40’

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

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

The composer took the texts of Op. 88 from ‘Revolutionary Poetry. 1890-1917’, a publication compiled by V. Kurilenko, Leningrad, 1950. In the second, third and fourth movement of the Symphony No. 11 ‘The Year 1905’ ‘The Ninth of January’ (No. 6) appears like a kind of leitmotiv. English versions by Jane May and by Joseph Boonin (Nos. 1, 4, 8). In Vol. 34 of Muzyka Collected Works Nos. 1 and 4 bear the variant titles ‘Courage, Friends ...’ and ‘Meeting at the Halting Place’. Ten Poems were awarded the Stalin Prize, Second Class, in 1952.
TEN RUSSIAN FOLKSONGS

Arrangements for bass, male choir and piano (No. 1), for tenor, mixed choir and piano (No. 2), for bass, mixed choir and piano (Nos. 3, 4 and 10), for contralto, mixed choir and piano (Nos. 5 and 6), for soprano, female choir and piano (No. 7), for mixed choir and piano (No. 8) and for soprano, mixed choir and piano (No. 9)

Десять русских народных песен. Обработки для солистов и смешанного хора в сопровождении фортепиано · Desyat russkikh narodnykh pesen. Obrabotki dlya solistov i smeshannogo khora v coprovozhdennii fortepiano

Texts by Mikhail Shatrov (No. 1), Alexei Mashistov (No. 3), Vasili Mezheviich (No. 10) and traditional (Nos. 3-9)

1. All of a Sudden There was a Clap of Thunder over Moscow Ne spesha [Andante] (q = 108)
2. Beyond the Mountains, Beyond the Valleys Bystro [Allegro] (q = 128)
3. Out of the Forest of Spears and Swords V tempie marsha [Alla marcia] (q = 120)
4. Nights are Dark, the Clouds are Menacing Umerenno [Moderato] (q = 96)
5. The Little Cuckoo Cuckoos Umerenno [Moderato] (q = 118)
6. The Splinter Medlenno [Lento] (q = 76)
7. Fir Grove, my Fir Grove Bystro [Allegro] (q = 120)
8. In My Dear Father’s Green Garden Medlenno [Lento]
9. I Told My Sweetheart Medlenno [Lento]
10. What Songs Are These Ne skoro [Moderato] (q = 116)

Duration: 27’

First performance: 18 October 1971, Magnitogorsk
Magnitogorsk State Academic Choir – Semyon Eidinov (conductor)

► Muzyka Collected Works: Vol. 34
► DSCH New Collected Works: Vol. 86

Ten Russian Folksongs were originally designated as Op. 89 which was later assigned to The Unforgettable Year 1919 (Music to the film). Shostakovich used different sources for his arrangements: Nos. 1-4 and 10 were taken from Evgeni Gippius’ collection ‘Russian Folksongs’, Leningrad (1943) – Nos. 5 and 6 derive from Evgenia Lineva’s compilation ‘Great Russian Songs with Traditional Harmony’, Vol. 1, St. Petersburg (1904), and Nos. 7-9 can be traced back to Ivan Prach’s ‘Russian Folksongs’, St. Petersburg (1896). The original lyrics of No. 3, ‘Out of the Forest of Spears and Swords’ were replaced by a version supplied by Alexei Mashistov, who removed – probably due to the official post-war policy orientated towards a development of peaceful relations among former enemies – all allusions of the Germans and enhancing instead a peaceful defence of the border. Nos. 6 and 7 reappear in The Tale of the Priest and his Servant Balda, Op. 36. Vol. 34 of Muzyka Collected Works prints the songs with the following deviating translations of the titles: ‘Thunder Suddenly Crashed over Moscow’, ‘There, Beyond the Mountains’, ‘Out of the Thicket of Spears’, ‘Dark Nights, Lowering Clouds’, ‘Cockoo’, ‘Splinter’, ‘Oh Fir Grove’, ‘In My Father’s Garden’, ‘I Told My Dear Friend’, ‘What Songs’.

► ARRANGEMENT for bayan of the piano accompaniment of Nos. 6, 7 and 10 by Sofia Khentova.
Ballet Suite No. 2

[Bалетная сюита № 2 для малого симфонического оркестра · Балетная сюита № 2 для малого симфонического оркестра] compiled and arranged by Levon Atovmyan (no later than 1951)

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

2(II=picc).1.2.1-3.2.2.1-timp.perc(tgl/SD/BD/cyms/glsp/xyl/vib)-cel(=pft)-strings

Duration: 18'

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


► ARRANGEMENTS: for double bass and piano (No. 2) by Rodion Azarkhin ■ for viola and piano (Nos. 2 and 5) by Vadim Borisovsky ■ for violoncello and piano by Levon Atovmyan ■ for violin and piano by Konstantin Fortunatov ■ for piano four hands (No. 3) by the composer or by Levon Atovmyan ■ for piano (Nos. 2, 4 and 5) by Levon Atovmyan ■ for wind orchestra (No. 2) by Viktor Burkhardt ■ for clarinet and piano [No. 5] by Levon Atovmyan.

► See also Ballet Suite No. 1, 1949, for information concerning the origin of the Ballet Suites
BALLET SUITE NO. 3
[Балетная сюита № 3 для малого симфонического оркестра - Baletnaya syuita № 3 dla malogo simfonicheskogo orkestra]
compiled and arranged by Levon Atovmyan (no later than 1951)

1. Waltz    Allegro bravura • Poco meno mosso • Allegretto bravura
2. Gavotte  Allegretto
3. Dance    Allegro
4. Elegy    Andantino
5. Waltz    Tempo di valse
6. Finale (Gallop)    Allegro • Poco meno • Tempo I • Allegro vivo

Duration: 16’

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


► ARRANGEMENTS of No. 2: for guitar by V. Yurev • for bayan by P. Shashkin • for two violins and piano by Konstantin Fortunatov and by Levon Atovmyan • for wind orchestra by B. Anisimov • for string quartet by I. Sirotin. ► Other ARRANGEMENTS: for piano (Nos. 5, 2, 4 [= Lullaby], 3 and 1 [= Festive Waltz]) by Levon Atovmyan • for piano four hands (No. 3) by Levon Atovmyan • for violin and piano (No. 4) by Konstantin Fortunatov • for two violins and piano (Nos. 2, 4) by Levon Atovmyan • for wind orchestra (Nos. 1 and 3) by Vitali Eremeev, and (No. 4) by Viktor Burkhardt • for orchestra of Russian folk instruments (Nos. 2 and 4) by Alexander Pozdnjakov.

► See also Ballet Suite No. 1, 1949, for information concerning the origin of the Ballet Suites
THE UNFORGETTABLE YEAR 1919, Op. 89

Music to the film
[Незабываемый 1919-й. Музыка к кинофильму, Соч. 89 - Nezabyvaemyi 1919-i. Muzyka k kinofilmu, Soch. 89]


3(ll=picc).2.Ebcl.2.2-4.3.4.1-timp.perc-pft-strings-mixed choir

cast: Vladimir Ilyich Lenin (Pavel Molchanov) – Iosif Vissarionovich Stalin (Mikhail Gelovani) – Shibaev (Boris Andreev) – Katya Lanilova (Marina Kovalyova) – Voronov (Ivan Bodrov) – General Neklyudov (Nikolai Komissarov) – His sons Alexander and Nikolai (Evgeni Samoilov, Andrei Popov) – General Rodzyanko (Sergei Lukyanov) – Dek (Vladimir Kenigson) – Edgar (Boris Dmokhovsky) – Olga Butkevich (Angelina Stepanova) – Colonel Butkevich (Mikhail Yanshin) – Colonel Zeidlits (Boris Bibikov) – Colonel Badbolsky (Pavel Massalsky) – Sir Winston Churchill (Viktor Stanitsyn) – Georges Clemenceau (Gnat Yura) – Lloyd George (Viktor Koltsov) – Woodrow Wilson (L. Korsakov)

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

The variant title ‘The Memorable Year 1919’ is also used. The manuscript score is preserved at the Music Library of the State Cinematography Symphony Orchestra. According to Erna Meskhishvili there are 21 numbers including Overture and Finale. The revolutionary songs ‘Varshavianka’ and ‘Boldly, Friends, On We March’ are heard in Nos. 12 and 21 respectively. No. 15a (‘The Assault on Krasnaya Gorka’, No. 5 in the Suite) is sometimes performed on its own as a ‘Concerto Movement’ for piano and orchestra or as ‘Piano Concerto en miniature’. ‘Krasnaya Gorka’ refers to an important fortress near Kronstadt stormed by the Red Army during the civil war in 1919. The film was awarded the First Prize at the International Film Festival in Karlovy Vary (Czechoslovakia), in 1952.
SUITE FROM ‘THE UNFORGETTABLE YEAR 1919’, Op. 89a
compiled by Levon Atovmyan (1954)
[Сюита из музыки к кинофильму «Незабываемый 1919-й» для оркестра, Соч. 89а · Syuita iz muzyki k kinofilmu «Nezablyvaemyi 1919-i» dlya orkestra, Soch. 89a]

1. Prelude  Moderato
2. Romance: Shibaev meets Katya  Moderato con moto
3. Scene from the Sea Battle  Moderato molto
4. Scherzo  Presto
5. The Assault on Krasnaya Gorka  Allegro
6. Intermezzo  Andante
7. Finale  Allegro

3(III=picc).3.3.3(III=dbn)-4.3.3.1-2 timp.perc:tgl/tamb/SD/BD/cyms/tam-t/glsp/xyl-cel/pft-strings-banda:3tpt/3trbn
Duration: 24’

▶ ARRANGEMENT of No. 4 (‘Scherzo’) for two pianos by the composer (1954), then entitled ‘Tarantella’.

THE SUN SHINES OVER OUR MOTHERLAND, Op. 90
Komarovo/Moscow,
July – 29 September 1952

Cantata for boys’ choir, mixed choir and orchestra
[Над Родной нашей солнце сияет. Кантата для хора мальчиков, смешанного хора и оркестра, Соч. 90 · Nad Rodnoi nashei solntse siyaet. Kantata dlya khora malchikov, smeshannogo khora i orkestra, Soch. 90]

Texts by Evgeni Dolmatovsky

One movement: Moderato con moto · Allegro · Moderato con moto · Andante maestoso · Allegretto con moto · Andante maestoso · Allegro non troppo · Allegro · Andante

3(III=picc).3.3.2-4.3.3.1-temp.perc:tgl/SD/BD/cym/tam-t/glsp-2hp-strings-banda:3tpt/6trbn
Duration: 14’

First performance: 6 November 1952, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra and Choir – Boys’ Choir of the Moscow Choral School – Konstantin Ivanov (conductor)

▶ Muzyka Collected Works: Vol. 29 (score), Vol. 30 (vocal score by the composer)
▶ DSCH New Collected Works: Vol. 79* (score), Vol. 80 *(vocal score by the composer)

The original title was ‘Cantata About the Party’. Two further sections on texts by Dolmatovsky were projected: ‘The Standard-bearers of the Twentieth Century’ and ‘Won in Persistent Struggles’, both only sketched.
FOUR MONOLOGUES ON VERSES
BY ALEXANDER PUSHKIN, Op. 91

Moscow, October 1952

for bass and piano

[Четыре монолога на слова Александра Пушкина для баса и фортепиано, Соч. 91]

Четыре романсов на слова Александра Пушкина dlya basa i fortepiano, Soch. 91

1. Fragment  Andante (q = 80)  •  Maestoso

2. What Does My Name Mean to You?... Allegro (q = 108)

3. In the Depth of the Siberian Mines ... Adagio (q = 112)

4. Farewell  Allegretto (q = 126)

Duration: 14’

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

The songs were subsequently composed on 5, 6, 7 and 8 October 1952. Apparently Op. 91 was never performed during the composer’s lifetime. According to Sofia Khentova Op. 91 was performed for the first time in 1964 on the occasion of a not documented recital given by Askold Besedin in Nizhny Novgorod. German translation by Christoph Hellmundt.

▶ ARRANGEMENTS: for mezzo-soprano and chamber orchestra by Walter Mnatsakanov  •  for full orchestra (Op. 91a – 3[Ill=afl].2.3[Ill=bcl].3[Ill=dbn]-4.3.3.1-timp. perc:wdbl/BD/tam-t/church.bell/vib-hp-cel-strings) by Gennadi Rozhdestvensky.

▶ See also  Four Romances on Poems by Alexander Pushkin, Op. 46 and  Spring, Spring ..., Op. 128
STRING QUARTET NO. 5 in B flat major, Op. 92
[Квартет № 5 для двух скрипок, альта и виолончели, Соч. 92 •
Kvartet № 5 dlya dvuh skripok, alta i violoncheli, Soch. 92]
Dedicated to the Beethoven String Quartet

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

Duration: 30’

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

► Muzyka Collected Works: Vol. 35
► DSCH New Collected Works: Vol. 101*

Nos. 1 and 2 were finished on 7 September and 19 October respectively. It seems that Shostakovich incorporated a theme from Galina Ustvolskaya’s Trio for Clarinet, Violin and Piano (1949) in his fifth string quartet. David Fanning states that this musical idea, widely assumed as Shostakovich’s quotation and secret tribut to his pupil Ustvolskaya, could have been taken over by her from her teachers unfinished Symphonic Movement from 1945.

► ARRANGEMENT for piano four hands by Anatoli Dmitriev.
RIMSKY-KORSAKOV

Music to the film (six fragments for piano [Nos. 1-4, 6], piano trio [No. 5])


First showing: 24 August 1953

1. Moderato con moto
2. Allegro
3. Andante
4. Andante
5. Moderato
6. Rimsky-Korsakov’s Correction

CAST: Nikolai Rimsky-Korsakov (Grigori Belov) – Nadezhda Rimskaya-Korsakova, his wife (Lidia Sukharevskaya) – Vladimir Stasov (Nikolai Cherkasov) – Savva Mamontov (Alexander Borisov) – Alexander Glasunov (Viktor Khokhryakov) – Anatoli Lyadov (Anatoli Kuznetsov) – Fyodor Shalyapin (Alexander Ognivtsev) – Valentin Serov (Boris Kokovkin) – Mikhail Vrubel (Sergei Kurilov) – Nadezhda Zabela-Vrubel, his wife (Lilya Gritsenko) – Almazova (Lidya Dranovskaya) – Mikhailov, Maria Lebedeva, Rimsky-Korsakov’s pupils (Anatoli Vsevolodovich, Tatyana Lennikova) – Darian (Agasi Babayan) – Gleb Ramensky (Bruno Freindlikh) – Sergei Diaghilev (Vladimir Pavlovich Balashov)

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

Olga Domborvskaya’s research shows that Shostakovich was asked to provide the music for Rimsky-Korsakov only when Vladimir Shcherbachyov, who had initially been hired as composer, fell seriously ill and eventually died in early 1952. But Shostakovich declined to participate in the project – instead he recommended his pupil Georgi Sviridov, who finally composed the score for Rimsky-Korsakov. The reasons for Shostakovich’s refusal are not known, but considering the film’s plot and its message one might quite easily see the composer’s motives. The movie was not meant to be solely an opulent biopic but was actually conceived as a heavily propagandistic polemic – within the framework of the campaign against formalism in the art initiated by cultural ideologist Andrei Zhdanov in 1948 – in which sane, ‘Russian’, accessible music (personified in the character of Rimsky-Korsakov) was played off against ‘western’, decadent, incomprehensible compositions (embodied by Rimsky-Korsakov’s former pupil Ramensky). In this context it seems rather clear that Shostakovich, one of the prominent targets in the so-called Zhdanovshchina, would not happily contribute to such a project. Most curiously three pieces by Dmitri Shostakovich (from six composed fragments) were actually included in the final sound track of the film, whose credits name Georgi Sviridov as composer without mentioning Shostakovich’s participation. According to Galina Kopytova Nos. 2, 3 and 5 are heard in the film – significantly pieces associated with Ramensky’s ‘decadent’ music.
DANCES OF THE DOLLS
for piano

[Tанцы кукол для фортепиано • Tantsy kukol dlya fortepiano]
compiled and arranged by Levon Atovmyan (1952)

1. Lyrical Waltz  Moderato
2. Gavotte  Tranquillo, leggero
3. Romance  Moderato, espressivo
4. Polka  Allegro ma non troppo • Poco vivo • Tempo I
5. Waltz-Scherzo (Petite Ballerina)  Vivo, ma non troppo
6. Hurdy-Gurdy  Allegro non troppo
7. Dance  Allegro ma non troppo presto

Duration: 10'

► DSCH New Collected Works: Vol. 109


► ARRANGEMENTS: for violin and piano (No. 7) by Konstantin Fortunatov • for balalaika and piano by Vladimir Ilyashevich • for flute, violoncello and piano (Nos. 1, 6) by Siegfried Lehmann • for string orchestra (No. 3) by Bas Wiegers • for violin, flute and string orchestra (No. 1) by Tamas Batiaschvili.
RUSSIAN FOLKSONGS
Arrangements for flute and piano

[Русские народные песни. Обработки для флейты и фортепиано - Russkie narodnye pesni. Obrobotki dlya fleity i fortepiano]

1. [Without title]
2. Don’t Fly Away, Nightingale
3. A Birch Tree On the Field
5. Beyond the Quickly Flowing Rivulet
6. A Young Girl Went
7. In my Little Garden?
8. Fir Grove, my Fir Grove
9. Over the Bridge
10. Oh, the Dear Lime Tree on the Field (from Nikolai Rimsky-Korsakov’s opera ‘The Snow Maiden’)
11. Kalinka
12. Go Home, my Dear Cow
13. Zainka
14. A Young Girl went Away
15. Late at Night She Sat
16. Don’t Dry up, Dear Well (on an arrangement by Anatoli Lyadov)
17. How Fair the Birch Tree
18. Wedding Song (on an arrangement by Mikhail Glinka)
19. It is not Sleep that Bends my Head from Nikolai Rimsky-Korsakov’s opera ‘The Snow Maiden’

The autograph is held at State Central Archive of Literature and Art.
GREEK SONGS
Arrangements for voice and piano

[Греческие песни для голоса и фортепиано • Grecheskie pesni dlya golosa i fortepiano]
Texts by Kostis Palamás (No. 1), Sofia Mavroidi-Papadaki (No. 4) and traditional lyrics translated into Russian by Samuil Bolotin (Nos. 1, 2, 4) and Tatyana Sikorskaya (Nos. 1, 3). The melody of No. 1 was composed by Alekos Xenos, the one of No. 4 by A. Tsakonas.

1. Forward! [Song of the Greek Resistance] (q = 102)
2. Pentozalis (q = 96)
3. Zolongo (q = 58)
4. Hymn of ELAS (q = 112)

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

ELAS [Ελληνικός Λαϊκός Απελευθερωτικός Στρατός – Ellinikós Laikós Apeleftherotikós Stratós]: Greek People’s Liberation Army was the military arm of the National Liberation Front (EAM) during the period of the Greek Resistance until February 1945. The commentary of DSCH New Collected Works, Vol. 92, gives as composition period August 1953 – April 1954.

BIRD OF PEACE [JOAN SMITH]
Arrangement for voice and piano

[Дж. Смит. Птица мира. Обработка для голоса и фортепиано • Dzh. Smit. Ptitsa mira. Obrabotka dlya golosa i fortepiano]

Russian translation by Lev Ozerov

Ne spesha, vyrazitelno [Calmo, espressivo]

► DSCH New Collected Works: Vol. 92

According to Derek C. Hulme the autograph of the Joan Smith’s song was awarded the Second Prize at the Fourth World Festival of Youth and Students held in Bucharest in August 1953.
SYMPHONY NO. 10 in E minor, Op. 93

Kомарово/Москва, лето – 25 октябрь 1953

1. Moderato (\( \frac{9}{4} = 96, \frac{6}{4} = 120, \frac{1}{4} = 108, \frac{1}{4} = 96 \))
2. Allegro (\( \frac{3}{4} = 176 \))
3. Allegretto (\( \frac{3}{4} = 136, \frac{6}{4} = 96, \frac{1}{4} = 120, \frac{1}{4} = 96 \)) \cdot Largo (\( \frac{3}{4} = 72 \)) \cdot \frac{3}{4} = 96 \cdot \frac{3}{4} = 138 \cdot Пиù mosso (\( \frac{3}{4} = 80 \))
4. Andante (\( \frac{3}{4} = 126 \)) \cdot Allegro (\( \frac{3}{4} = 176 \)) \cdot L’istesso tempo

\(3(II,III=picc).3(III=corA).3(III=Ebcl).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cym/tam-t/xyl-strings\)

Duration: 50’

First performance: 17 December 1953, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 5 (score)
► DSCH New Collected Works: Vol. 10 (score), Vol. 25 (arrangement for piano four hands by the composer)

Nos. 1-3 were finished on 5 August, 27 August and 8 September respectively. According to Derek C. Hulme Op. 93 was premiered on 22 November 1953. A number of musical ideas of Shostakovich’s Tenth Symphony partially represent recycled material from unrealised earlier works. For details concerning the compositional genesis of Symphony No. 10, Op. 93 and its relations to Symphony No. 9, Op. 70 and the Unfinished Sonata for Violin and Piano (1945) ► see Manashir Yakubov’s commentary in DSCH New Collected Works: Vol. 10. Apart from Shostakovich’s musical monogram (DSCH) which appears undisguisedly for the first time in the composer’s work in the third and in the final movements of Op. 93 there is, as David Fanning discovered, another hidden personal monogram (E-A-E-D-A = E-La-Mi-Re-A) which appears in a French horn solo in the third movement and is related to Elmira Nazirova, a student of Shostakovich.

► ARRANGEMENTS: for piano four hands by the composer ■ for ensemble (1[=picc].1.1.1-1.1.0.0-perc[2]-acc-pft-strings[1.1.1.1.1-6.5.4.2.2]) by Joolz Gale ■ for symphonic band by Harrie Janssen.
BALLET SUITE NO. 4
[Балетная сюита № 4 для симфонического оркестра - Baletnaya syuita № 4 dlya simfonicheskogo orkestra]
compiled and arranged by Levon Atovmyan (1953)

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

3(III=picc).3(III=corA).3(III=Ebc).3(III=dbn)-4.3.3.1-timp.perc(tgl/tamb/SD/cyms/glsp/xyl)-hp-cel-strings

Duration: 16'


► ARRANGEMENTS: for piano four hands by T. Matalaeva and by Levon Atovmyan  ■ for bayan (No. 2) by Pavel Gvozdev  ■ for wind orchestra by Frank van der Poel, by Marten Grond (‘Prelude’) and by Christiaan Janssen.
   ► See also Ballet Suite No. 1, 1949, for information concerning the origin of the Ballet Suites

CONCERTINO  in A minor, Op. 94
[Концертino для двух фортепиано - Kontsertino dlya dvukh fortepiano]
Moscow, 1953

Dedicated to Maxim Dmitrievich Shostakovich

One movement: Adagio · Allegretto · Adagio · Allegretto · Adagio · Allegro

Duration: 8’

First performance: 20 January 1954, Moscow, Small Hall of the Conservatoire
Alla Maloletkova and Maxim Shostakovitch
   ► Muzyka Collected Works: Vol. 13
   ► DSCH New Collected Works: Vol. 41, Vol. 112

Alla Maloletkova was a fellow student of Maxim’s.

► ARRANGEMENTS: for two accordions by Tamara Murzina and Alla Gatsenko  ■ for brass band by Kenneth Singleton  ■ for piano and chamber orchestra by Julia Zilberquit and by Ilya Dimov  ■ for orchestra by Elliot Kaplan.
FIVE ROMANCES  
TO WORDS BY EVGENI DOLMATOVSKY, Op. 98  
Komarovo, 3 July – 1 September 1954

for bass and piano

1. Day of Our First Meeting  
   Moderato con moto ($q = 84$) • Meno mosso

2. Day of Declaration of Love  
   Allegretto ($q = 108$)

3. Day of Tiffs  
   Adagio ($q = 80$)

4. Day of Happiness  
   Allegro ($q = 160$)

5. Day of Reminiscences  
   Allegretto ($q = 100$)

Duration: 12’

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

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

Originally Op. 95. The cycle is also known as ‘Songs of Our Days’. According to Sofia Khentova Op. 98 was performed by ‘a popular singer at that time’ (without mentioning the performer’s name), whose rendition seems to have mispleased the composer. In November 1954 Shostakovich asked the well-known singer Boris Gmyrya to perform the song cycle. Subsequently Gmyrya insisted in numerous alterations of both music (transpositions, dynamics, performance bowings) and text to which the composer finally agreed. Vol. 95 of DSCH New Collected Works prints a version of Op. 98 including the changes requested by Gmyrya as well as Shostakovich’s original version (both printed and as facsimile). The first performance was preceded by a recording of the song cycle on 26/27 February 1956 with Boris Gmyrya and Lev Ostrin.
SONG OF THE GREAT RIVERS, Op. 95

Music to the documentary film

[Песня великих рек. Музыка к документальному кинофильму, Соч. 95 - Pesnya velikikh rek. Muzyka k dokumentalnomu kinofilmu, Soch. 95]


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

1. [Introduction] Allegro
2. Song of Unity [No. 1] Allegro non troppo
3. Prologue. Poem of Labour [No. 2]
4. Indictment Episode [No. 3] Adagio
5. K.K.K. [Ku Klux Klan] [No. 4] Allegro

3(III=picc).3(III=Ebcl).3(III=dbn)-4.3.3.1-timp.perc:SD/BD/tam-t-hp-strings-bass-mixed choir

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 137* (score)

The original German title was ‘Das Lied der Ströme’ – variants frequently used: ‘Unity’ [Edinstvo] or ‘Seven Rivers’ [Sem rek]. The film was awarded the First Prize at the International Film Festival in Karlovy Vary (Czechoslovakia), in 1955. The above listing of items from Op. 95 is adopted from Erna Meskhishvili, who states that the (incomplete) manuscript score, orchestral and choral parts, preserved at the Music Library of the State Cinematography Symphony Orchestra, contain also three orchestral items describing the Atomic Bomb. However, Vol. 42 of Muzyka Collected Works only prints Nos. 1, 2, 4, 8 and 7 – Vol. 34 publishes the composer’s piano score of ‘Song of Unity’ and an item, ‘Peaceful Labour’ Moderato, for mixed choir and piano on a text by Semyon Kirsanov (probably identical with No. 2). No. 7 (‘Children’) is scored for viola and violoncello. ‘Introduction’ and No. 6 (‘South Africa’) are based on Nos. 6 and 11 from Maxim’s Return, Op. 45. Another piece from Op. 95 not included in the above list is a ‘Waltz’ which has survived in a version for piano four hands by the composer. This piece reappears in Ballet Suite No. 4 and its first half was used in ‘The Lady and the Hooligan’, a ballet compiled by Levon Atovmyan ▶ see The Limpid Stream, Op. 39. There is also an orchestration by Atovmyan (3.2.3.2-4.3.3.1-timp,perc-cel-strings; duration: 3’) and a version for wind orchestra by Moisey Marantslikht (1.0.Ebcl.3.0-2.2.3.0-perc:tgl/SD/BD/cyms/glsp-banda:2crt/2ahn/3thn/barhn/2euph).
**FESTIVE OVERTURE** in A major, Op. 96  
[Праздничная увертюра, Соч. 96 · Prazdnichnaya uvertyura, Soch. 96]

> Allegretto · Presto · Poco meno mosso · Presto

\[3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms-strings-ban-da:4hn/3tpt/3trbn\]

Duration: 10’

First performance: 6 November 1954, Moscow, Bolshoi Theatre  
Bolshoi Theatre Orchestra – Alexander Melik-Pashaev (conductor)

► Muzyka Collected Works: Vol. 11 (score)  
► DSCH New Collected Works: Vol. 35 (score), Vol. 37 (arrangement for piano four hands)

While Erna Meskhishvili, Efim Sadovnikov and Derek C. Hulme confirm that Op. 96 was composed in 1954, both the commentaries of Muzyka Collected Works Vol. 11 and DSCH New Collected Works Vol. 35 explain – quoting an interview that Shostakovich gave on 29 August 1947 in the newspaper ‘Vecherny Leningrad’ [Evening Leningrad] – that Festive Overture was written 1947 on the occasion of the thirtieth anniversary of the October Revolution – but there is no explanation for the gap of seven years between composition and first performance of the work. Also known as ‘Festival Overture’ and ‘Holiday Overture’. The introductory section makes use of No. 7 (‘Birthday’) from Children’s Notebook, Op. 69.

► ARRANGEMENTS: for piano four hands by Emin Khachaturyan  
■ for two pianos by Aron Bubelnikov  
■ for brass quintet by Stefan Kaundinya  
■ for brass ensemble (0.0.0.0-2.2picc.flgn.corno da caccia.3(III=btrbn).1-perc(3):I=SD/BD.II=tgl/BDxyl.III=cyms/gjsp) by Peter Lawrence  
■ for orchestra (3.3.3.3-4[8].3[6].3[6].1 -timp.perc-strings) by Mark Vakhutinsky  
■ for wind orchestra by Donald Hunsberger, by Mark Vakhutinsky (1.2.3.2-2.3.3.0-perc:timp/SD/BD/cyms-banda:2crt/2ahn/3thn/barhn/2 euph), Valeri Petrov (2.2.4[IV=Ebcla].2-4.3.3.0-timp.perc::SD/BD/cyms-banda: 2crt/2ahn/3thn/barhn/2euph), Michael Antrobus, Peter Kitson, Takeda Takahashi and many others.
**TARANTELLA**  
for two pianos  
[Тарантелла для двух фортепиано · Tarantella dla dvukh fortepiano]  
Presto  
Duration: 2’  
First performance: 8 November 1954, Moscow, Small Hall of the Conservatoire  
Maxim Shostakovich and Alla Maloletkova  
▶ Muzyka Collected Works: Vol. 13  
▶ DSCH New Collected Works: Vol. 112  
This short piece is based on ‘Scherzo’ (No. 4) from Suite from ‘The Unforgettable Year 1919’, Op. 89a.  
▶ ARRANGEMENT for symphonic band by Paul Gofers.

**THERE WERE KISSES ...**  
Song for bass and piano  
[Были поцелуи ... · Романс на слова Евгения Долматовского · Byli potselui ... · Romans na solva Evgeniya Dolmatovskogo]  
Text by Evgeni Dolmatovskiy  
Moderato  
▶ Muzyka Collected Works: Vol. 32  
▶ DSCH New Collected Works: Vol. 95  
‘There were Kisses’ was originally planned as part of the Op. 89 cycle. For unknown reasons the song was excluded and remained unpublished.
THE GADFLY, Op. 97
Music to the film

Produced by Lenfilm – Evgeni Gabrilovich (scenario after the novel by Ethel Lilian Voynich) – Alexander Faintsimmer (director) – Andrei Moskvin (chief camera man) – Evgeni Enei (set designer) – Berta Manevich (costume designer) – V. Ulyanov (makeup artist) – Ilya Volk (sound editor) – Iosif Shapiro (assistant director). First showing: 12 April 1955

1. Overture  
   Moderato con moto
2. The Cliff  
   Moderato
3. The Austrians  
   Allegro non troppo • Allegro vivace • Moderato con moto
4. Youth  
   Allegretto moderato
5. Political Meeting  
   Moderato con moto
6. Divine Service  
   Andante
7. Arrests  
   Allegro non troppo
8. A Slap in the Face  
   Andante con moto
9. Laughter  
   Andante • Adagio
10. The River  
    Allegro
11. March  
    Alla marcia
12. Tarantella  
    Vivace
13. Barrel Organ  
   Allegretto
14. Divine Service [repetition of No. 6]  
   Andante
15. Leaving the Cathedral  
   Moderato
16. Gemma’s Room  
   Moderato con moto
17. Guitars  
   Andantino
18. Contredanse  
   Moderato con moto
19. Galop  
   Presto
20. Fanfares: I  
   Allegro • II  
   Allegro • III  
   Allegro
21. Bazaar  
   Presto
22. Rout  
   Adagio
23. The Prison  
   Moderato
24. Youth [repetition of No. 4]  
   Allegretto moderato
25. Montanelli Leaves the Prisoner’s Cell  
   Moderato
26. The Letter  
   Moderato con moto
27. The River [repetition of No. 10]  
   Allegro
28. Finale  
   Moderato con moto

Appendix

1. The Confession [not included in the film]  
   Andante
2. Ave Maria [not included in the film]
3. Guitars

5(III=picc).2.3.2-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cyms/tam-t/t.bells-mandolin-2gtr-hp-org-strings
Shostakovich replaced Aram Khachaturyan as composer for *The Gadfly* when the latter had to decline due to health problems. As becomes clear from a series of letters by the composer he accepted working for this film project solely for economical reasons. What is more, he seems to have particularly disliked Voynich’s novel that had already been set into music inter alia by Soviet composers Alexander Ziks and Viktor Trambitdsky whose operas, both entitled ‘The Gadfly’ and written in 1929 and 1926 respectively, were perfect examples of the genre of a historical-heroic opera characterized by an overblown banality diametrically opposed to Shostakovich’s theatrical ideas. The above listing of musical items is taken from DSCH New Collected Works, Vol. 138. The organ piece ‘Ave Maria’ (Appendix, No. 2) is based on a composition taken from August Wilhelm Ambros’ ‘Geschichte der Musik’. No. 17 (‘Guitars’), conceived for two guitars but notated for piano, printed in the appendices of both Vol. 42 (Muzyka) and Vol. 138 (DSCH) in an arrangement for two guitars by Evgeni Larichev. In 2017 appeared a recording of the original film soundtrack of *The Gadfly* reconstructed by Mark Fitz-Gerald who also conducted the Rheinland-Pfalz State Philharmonic. Hitherto only the suite Op. 97a, arranged and re-orchestrated by Levon Atovmyan was available. The track list of Fitz-Gerald’s recording coincides with the order of items printed in DSCH New Collected Works introducing in addition a short extract of ‘Dona nobis pacem’ from J.S. Bach’s Mass in B minor, BWV 232 between ‘Devine Service’ (No. 14) and ‘Leaving the Cathedral’ (No. 15). Moreover, the second piece from the appendix, ‘Ave Maria’, is ascribed to Antoine de Févin. However, a short acknowledgement included in the commentary of the DSCH publication seems to indicate that Mark Fitz-Gerald has strongly contributed to (or may have even provided the basis of) the edition of Op. 97 by DSCH.
SUITE FROM ‘THE GADFLY’, Op. 97a  
compiled by Levon Atovmyan (1955)  
[Сюита из музыки к кинофильму «Овод» для оркестра, Соч. 97a · Syuita iz muzy-ki k kinofilmu «Ovod» dlya orkestra, Soch. 97a]

1. Overture [No. 1]  Moderato con moto
2. Contredanse [No. 18]  Moderato
3. People’s Holiday [No. 21]
4. Interlude [No. 22]  Adagio attacca
7. Prelude [No. 17 and No. 1 from the Appendix]  Andantino · Andante · Ant-antino
8. Romance [No. 24 and 8]  Allegro moderato · Andante con moto
11. Scene [No. 2]  Moderato
12. Finale [No. 7 and 3]  Allegro non troppo · Allegro vivace · Moderato con moto

3(III=picc).3.3(III=asax).3(III=dbn)-4.3.3.1-timp.perc:tgl/tamb/SD/BD/cym/  
tam-t/bells/gdsp/xyl-hp-cel-pft-strings

Duration: 40’

First performance: December 1955, Leningrad, Large Hall of the Conservatoire  
Leningrad Student Symphony Orchestra of the Conservatoire – Nikolai Rabinovich  
(conductor)

Atovmyan made a considerable number of alterations for the compilation of Op. 97a such as changes of the sequence of items, composing bridge episodes, transpositions and re-orchestrations. No. 8 (‘Romance’) reappears in ‘The Lady and the Hooligan’, a ballet compiled by Atovmyan. ► see The Limpid Stream, Op. 39. ‘Romance’ became largely known to a Western audience as theme music to the 1980ies television series ‘Reilly, Ace of Spies’ portraying the famous spy Sidney Reilly.

► ARRANGEMENTS: for piano (Nos. 2, 3, 5, 7 [‘Guitars’ – heavily altered] and 10)  
by Levon Atovmyan, (Nos. 3 and 8) by V. Smirnov, (Nos. 3, 7 and 8) by Zinaida Vitkind, (Nos. 2, 5 and 10) by Bronislava Rozengauz, (No. 8) by M. Sagradova, (No. 8) by Harry Rabinowitz ● for piano four hands (No. 5) by Emin 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) and (also No. 7) by Levon Atovmyan for a cycle of 5 arrangements of pieces by Shostakovich ● for viola and piano (Nos. 1-3, 5, 6 and 8-11) by Vadim Borisovsky ●  
for violoncello and piano (Nos. 2, 3, 8 and 10) by Levon Atovmyan, (Nos. 3, 8)  
by Juozas Chelkauskas ● for double bass and piano (No. 8) by Rodion Azarkhin
SUITE FROM ‘THE GADFLY’, Op. 97a  [continued]

- for clarinet and piano (No. 8) by Eirian Griffiths
- for trombone (No. 8) by Viktor Venglovsky
- for two trombones and piano (No. 7) by K. Serostanov
- for flute, clarinet and piano (No. 5) as fourth piece in ‘Four Waltzes’, a cycle arranged and compiled by Levon Atovmyan – Nos. 1-3 of this compilation were taken from Michurin, Op. 78a, The Bolt, Op. 27 and Maxim’s Return, Op. 45
- for viola and wind octet (No. 8) by Dmitri Smirnov
- for string quartet (No. 8) by Donald Fraser
- for four violoncelli (Nos. 1, 3) by Lucas Dreyer
- for two violins, violoncello, double bass and piano (No. 3) by James Curnow
- for violin ensemble (No. 8) by Julian Milone
- for strings (No. 8) by Yuri Aliev
- for string quintet and piano by Hans-Joachim Rogoll
- for small orchestra (Nr. 8 – 2 wind instruments, 2 violins, violoncello, piano, double bass) by Hans-Joachim Rogoll
- for organ and strings (No. 8) by Peteris Sipolniek
- for violin and orchestra (No. 8) by Manashir Yakubov
- for brass band (No. 8) by Derek Broadbent and by Willy Hautvast
- for saxophone or horn and brass band (No. 8) by Jos Stoffels
- for wind orchestra (No. 1) by Geert Flik, (Nos. 1, 2, 3, 11, 12) by Peter Florian Groll, (No. 3) by Donald Hunsberger and by Hans-Joachim Rogoll
- for violoncello and small orchestra (No. 8) by Lev Zhurbin
- for saxophone and wind orchestra (No. 8) by Ed Keeley
- for flute, violin and strings (No. 7) by Martin Braun.

Music to the film

Produced by Mosfilm – Nikolai Pogodin (scenario) – Mikhail Kalatozov (director) – Mikhail Bogdanov, Gennadi Myasnikov (set designers) – V. Perelyotov (costume designer) – Yuri Ekelchik, Sergei Urusevsky (camera men) – Valeri Popov (sound editor) – N. Dostal (assistant director) – Arnold Roitman (conductor) – lyrics of Nos. 8 and 15 by Sergei Vasiliev. First showing: 29 April 1956

1. The Fire [No. 1]
2. Waltz [No. 2]
3. The Quarry [No. 3]
4. Anya and Uzorov [No. 4]
5. March [No. 5]
6. Overture [No. 6]
7. March [No. 7]
8. Song of Youth [No. 8] [mixed choir and orchestra]
9. Guitar [No. 9]
10. The Train [No. 10]
11. Jazz [No. 11]
12. The First Furrow [No. 12]
13. Tamara and Uzorov [No. 13]
14. The House-Warming [No. 14]
15. Song of Rostovians [No. 15] [male choir, guitar, bayan]
16. Finale [No. 16]
17. The Seed is Coming up [No. 17]
18. Nocturnal Plough [No. 20]
19. Conclusion [No. 21]
20. Monetkin’s Field [No. 22]

3(III=picc).3.4(III=Ebcl,IV=sax).2-4.3.3.1-timp.perc:glsp/xyl/vibr-2mandolins-2gtr-bayan-pft-strings-mixed choir

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

► DSCH New Collected Works: Vol. 139* (score)

Also known as ‘Virgin Lands [Tselina]’. The order of the above list of items adopted from Erna Meskhishvili. The manuscript score is preserved at the State Central Glinka Museum of Musical Culture, vocal and instrumental parts in the Archives of the State Cinematography Symphony Orchestra. According to DSCH ‘Notograficheskii spravochnik’ the song ‘Long Live Our Tsar and Father’ serves as leitmotiv.
SUITE FROM ‘THE FIRST ECHELON’, Op. 99a
for orchestra with choir compiled by Levon Atovmyan (1956)
[Сюита из музыки к кинофильму «Первый эшелон» для смешанного хора и оркестра, Соч. 99a - Syuita iz muzyki k kinofilmu «Pervyi eshelon» dlya smeshannogo khora i orkestra, Soch. 99a]
Texts by Sergei Vasiliev (Nos. 3 and 9)
1. Overture     Allegretto poco moderato
2. The Train    Allegro molto
3. Song of Youth Allegretto
4. The Field    Allegro molto
5. Evening Landscape Andantino
6. The Quarry   Allegro
7. Intermezzo   Allegretto
8. Waltz       Allegro poco moderato
9. The Tender Maiden Moderato
10. The Fire    Allegro
11. The House-Warming Allegro

3(lll=picc).3.3.asax.3-4.3.3.1-timp:tgl/SD/BD/cyms/tam-t/glsp/xyl/vib-hp-cel-pft-strings-mixed choir

Duration: 40’


► 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.
SPANISH SONGS, Op. 100
Arrangements of traditional folk songs for mezzo-soprano and piano
[Испанские песни для голоса и фортепиано, Соч. 100 • Ispanskie pesni dlya golosa i fortepiano, Soch. 100]
Texts: anonymous Spanish traditional lyrics translated by Samuil Bolotin (Nos. 1 and 3), Tatyana Sikorskaya (2, 4 and 5) and jointly by both (No. 6)

1. Farewell, Granada  Largo (\( \dot{=} 66 \))
2. Little Stars  Allegro (\( \dot{=} 100 \)) • Allegro
3. First Meeting  Largo (\( \dot{=} 72 \)) • Tempo di Valse (\( \dot{=} 69 \)) • Vivace (\( \dot{=} 112 \))
4. Round Dance  Allegretto (\( \dot{=} 69 \)) • Meno mosso (\( \dot{=} 80 \))
5. Black Eyes  Allegretto (\( \dot{=} 116 \)) • Lento • Allegretto
6. Dream (Barcarolle)  Allegretto (\( \dot{=} 50 \))

Duration: 13’

First performance: 27 January 1957, Leningrad
Deborah Pantofel-Nechetskaya (soprano) – Boris Abramovich (piano)

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
[Квартет № 6 для двух скрипок, альта и виолончели, Соч. 101 • Kvartet № 6 dlya dvukh skripok, alta i violoncheli, Soch. 101]

1. Allegretto
2. Moderato con moto
3. Lento
4. Lento • Allegretto • Andante • Lento

Duration: 25’

First performance: 7 October 1956, Leningrad, Glinka Concert Hall
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

ARRANGEMENTS: for piano four hands by Anatoli Dmitriev • for chamber orchestra (‘Chamber Symphony’) by Iordan Dafiv.
SUITE FOR VARIETY ORCHESTRA NO. 1

[Сюита для эстрадного оркестра № 1 · Syuita dlya estradnogo orkestra № 1]

1. March  Giocoso. Alla marcia
2. Dance I  Presto
3. Dance II  Allegretto scherzando · Poco meno mosso · Tempo I
4. Little Polka  Allegretto · Poco più mosso
5. Lyrical Waltz  Allegretto
6. Waltz I  Sostenuto · Tempo di valse · Poco più mosso
7. Waltz II  Allegretto poco moderato
8. Finale  Allegro moderato

2(l=picc).1.2.2.asax.2tsax(1=ssax).1-3.3.3.1-timp.perc:tgl/tamb/SD/BD/cym/
charleston/susp.cym/glsp/xyl/vib-gtr-hp-cel-2pft-acc-strings

Duration: 20'

First performance: 1 December 1988, London (as ‘Suite for Jazz Orchestra No. 2’)
London Symphony Orchestra – Mstislav Rostropovich (conductor)

► DSCH New Collected Works: Vol. 33 (score)

Suite for Variety Orchestra No. 1 has frequently been misidentified as Shostakovich’s three-movement Suite for Jazz Orchestra No. 2. It represents a compilation of items from Korzinkina’s Adventures, Op. 59 (No. 1, ‘March’ = ‘March’, No. 2 from Op. 59. Nos. 6, ‘Waltz I’ and 8, ‘Finale’ are based on two pieces from Op. 59 which didn’t appear in the finally published film score), from The Gadfly, Op. 97 (No. 2, ‘Dance I’ = ‘The Market-Place’, No. 16 from Op. 97), from The Limpid Stream, Op. 39 (No. 3, ‘Dance II’ = ‘Invitation to a Rendez-vous’, No. 20 from Op. 39), from Maxim’s Return, Op. 45 (Nos. 4, ‘Little Polka’ and 5, ‘Lyrical Waltz’ represent recycled material not used in the final film score) and from the First Echelon, Op. 99 (No. 7, ‘Waltz II’ corresponds to a piece not used in the film but which reappears as ‘Waltz’, No. 8 in the Suite from the First Echelon, Op. 99a). According to DSCH Notografichesky Spravochnik Suite for Variety Orchestra No. 1 was compiled and arranged by Levon Atovmyan. The date of the compilation is not certain, but the utilization of ‘Waltz’ from Op. 99a composed in 1956, as ‘Waltz II’ (No. 7) suggests that it was realized after 1956. The DSCH score notates the violins, originally divided into three groups matching the unusual distribution of a variety stage orchestra, as violin I and II. The parts of the two pianos can be performed on one piano four hands.

► ARRANGEMENTS: for wind band by Johan de Meij (Nos. 1, 5, 2, 3, 7, 8) and by Steven Walker (Nos. 1, 2, 5) · for violoncello and small orchestra by Lev Zhurbin (Nos. 7, 8) · for violoncello, three percussionists (timp [4], tgl, tamb, side dr, charleston, bass dr, susp.cym, glsp, xyl, vibr) and piano by Ferran Cruixent · for accordion ensemble by Wolfgang Pfeiffer (No. 1) · for flute, violoncello and piano (Nos. 5, 7) by Siegfried Lehmann · for piano four hands (Nos. 1, 4, 7) by Simon Bischof · for bayan, violin, guitar, double bass and percussion (Nos. 1, 4, 7, 8) by Efim Jourist · for twelve violoncelli (No. 5) by David Riniker · for accordion orchestra by Lutz Stark (No. 5) and by Detlev Hillmann (Nos. 1, 3) · for twelve saxophones and for saxophone quartet by Christoph Enzel · for five guitars by Krisztina Bodo.
SUITE FOR VARIETY ORCHESTRA  [CONTINUED]

- Numerous ARRANGEMENTS of No. 7 (‘Waltz II’) for trombone or alto saxophone and orchestra: 2(II=picc).2.2-2.4.3(III=btrbn).1-perc: timp/SD/BD/cyms/gls-strings by Matthias Bucher for piano by Richard Kula, by Marcel Savelkoul, by Dick Martens and by Florian Noack for four hands by Uwe Plasger, by Gregor Gardemann and by Alexander Raskatov for keyboards by H. Smit for electric organ by Paul Natte for accordion by Coen van Orsouw for trumpet and organ by Friedemann Winkelhofer for string quartet by Bruno Schweyer for four saxophones by Rudolf Spellmann for two violins, violoncello, wind instrument and piano by Hans-Joachim Rogol for woodwind quintet by André Waignein for brass quintet by Alan Raph for wind octet (1.0.1.2-0.2.2.0) by Steven Verhaert for wind orchestra by Norbert Studnitzky, by Gert Buitenhuis, by Fritz Laube, by Hans-Joachim Rogoll, by René Thévenaz, by Rainer Bostelmann, by André Waignein and by Jean-Pierre Bourquin for small orchestra (1.1.1.2asax.2tsax.barsax-0.3.3.0-perc-gtr-pft-acc-3vl-db) by Hans-Joachim Rogoll for violin and chamber orchestra by André Rieu for full orchestra: 2(II=picc).1.2.1-4.3.3.1-timp.perc(3):tgl/SD/BD/cyms/glp-sp-hp-cel-pft-stings) by Michail Jurowski for twelve violoncelli and twelve brass instruments by David Riniker Dutch lyrics by Cor Willems, German text by Hans Greiner, Portuguese version by Lilian Kramer.

WALTZES FROM FILM MUSIC for orchestra compiled by Levon Atovmyan (second half of the 1950s) [ВАЛЬСЫ ИЗ КИНОФИЛЬМОВ для симфонического оркестра • Valsy iz kinofilmov dlya simfonicheskogo orkestra]

1. Waltz from Maxim’s Return, Op. 45
3. Waltz from Michurin, Op. 78
4. Waltz from Pirogov, Op. 76
5. Waltz from The Gadfly, Op. 97
7. Waltz from Song of the Great Rivers, Op. 95
8. Waltz from The Human Comedy, Op. 37

- DSCH New Collected Works: Vol. 34* (score)

The above list of items corresponds to DSCH Notograficheski spravochnik. Whereas it seems to be clear that Nos. 2, 3, 6 and 8 are based on Opp. 30a, 2, Op. 78, 13, Op. 99, 2 and on Op. 37, 4 respectively, it is yet not possible to attribute with certainty the remaining Waltzes (Nos. 1, 4, 5 and 7) to specific pieces from Opp. 45, 76, 97 and 95.
CONCERTO FOR PIANO
AND ORCHESTRA NO. 2 in F major, Op. 102
[Концерт № 2 для фортепиано с оркестром, Соч. 102 · Kontsert № 2 dlya fortepiano s orkestrom, Soch. 102]
Dedicated to Maxim Dmitrievich Shostakovich
1. Allegro (q = 160)
2. Andante (q = 76) attacca
3. Allegro (q = 176)

3(picc).2.2.2-4.0.0.0-timp.SD-strings
Duration: 20’

First performance: 10 May 1957, Moscow, Large Hall of the Conservatoire
Maxim Shostakovich (piano) – USSR State Symphony Orchestra – Nikolai Anosov (conductor)

► Muzyka Collected Works: Vol. 12 (score), Vol. 13 (arrangement for two pianos by the composer)
► DSCH New Collected Works: Vol. 40 (score), Vol. 41 (arrangement for two pianos by the composer)

Frequently appears as Op. 101. The concerto was conceived for the composer’s son Maxim, who most probably performed it months before its official première in a version for two pianos on the occasion of his graduation from the Central Music School of the Moscow Conservatory in 1957. In the third movement Shostakovich ironizes Charles Louis Hanon’s notorious piano exercises.

► ARRANGEMENTS: for piano and wind orchestra by Harrie Janssen: 3.2.5.asax.tsax-barsax.3-4.3crt.3.1-timp.perc] ■ for piano and brass band instruments by Elgar Howarth.
SYMPHONY NO. 11 in G minor, 'The Year 1905', Op. 103

[Симфония № 11 «1905 лет», Соч. 103 · Simfoniya № 11 «1905 let», Soch. 103]

1. Palace Square  Adagio (q = 66)
2. Ninth of January  Allegro (q = 176)  Adagio (q = 66)  Allegro (q = 108)  Adagio (q = 66)
3. Eternal Memory  Adagio (q = 72)  Poco più mosso
4. Tocsin  Allegro non troppo (q = 120)  Allegro (q = 168)  Moderato (q = 72)  Adagio (q = 100)  Allegro (q = 176)


Duration: 60'

First performance: 30 October 1957, Moscow, Large Hall of the Conservatoire

USSR State Symphony Orchestra – Natan Rakhlin (conductor)

► Muzyka Collected Works: Vol. 6 (score)
► DSCH New Collected Works: Vol. 11 (score), Vol. 26 (arrangement for piano four hands by the composer)

The first performance was preceded by a rendition in the composer’s arrangement for piano four-hands which took place at the Leningrad House of Composers on 25 September 1957 with Dmitri Shostakovich and Mikhail Meyerovich. Although Op. 103 was apparently written for the 40th Anniversary of the October Revolution there is actually no dedication. The Symphony was awarded the Lenin Prize in 1958. Shostakovich makes use of nine popular revolutionary songs in this score: ‘Listen!’ (melody by Pyotr Sokalsky, lyrics by Ivan Holtz-Miller), ‘The Prisoner’ (lyrics by Nikolai Ogarev, ‘You Fell as Victims’ (lyrics by A. Arkhangelsky, ‘Boldly, Friends, On We March’ (lyrics by Leonid Radin, ‘Welcome the Free Word of Liberty’, ‘Rage You Tyrants!’ and ‘Warsaw March’ (lyrics of the latter two by Gleb Krzhizhanovsky) – and ‘Long Live Our Tsar and Father’ and ‘Bare Your Heads’, both songs were previously used in ‘Ninth of January’, No. 6 from Op. 88. The final movement of Op. 103 features a song from Georgi Sviridov’s operetta ‘Ogonki’ (1951) in which proletarian life before the revolution is depicted. For details concerning the utilization of these quotations ► see the commentary of DSCH New Collected Works, Vol. 11. Both songs ‘You Fell as Victims’ and ‘Boldly, Friends, On We March’ later became most popular in their German translation by composer and conductor Hermann Scherchen as ‘Unsterbliche Opfer’ and ‘Brüder, zur Sonne, zur Freiheit’. For information concerning the utilisation of Op. 103 for the sound track of Sergei Eisenstein’s silent film ‘October – Ten Days That Shook the World’ (1966 version) ► see Symphony No. 12 ‘The Year 1917’, Op. 112.

► ARRANGEMENTS: for piano four hands by the composer □ for band by Fernando Sánchez Manzaneque (Nos. 3 and 4) and by Rob van der Zee (No. 4).
THREE CHORUSES FOR THE FORTIETH ANNIVERSARY
OF THE OCTOBER REVOLUTION
for choir and piano
[Три хора к 40-летию Великой Октябрьской социалистической революции.
Tri khora k 40-letiyu Velikoi Oktyabrskoi sotsialisticheskoi revolyutsii]
Texts by Vladimir Kharitonov (No. 1) and Valentin Sidorov (Nos. 2 and 3)
1. The Dawn of October         Grave (\(q = 60\))
2. We Cherish the October Dawns in Our Hearts     Maestoso
3. We Sing Glory to Our Motherland       Maestoso
► Muzyka Collected Works: Vol. 34

The autographs of these songs seem to be lost.

ELEVEN VARIATIONS ON A THEME BY GLINKA
for piano
[Вариации на тему Михаила Глинки для фортепиано.
Variatsii na temu Mikhaila Glinki dla fortepiano]
Homage to Mikhail Glinka on the occasion of the centenary of Glinka’s death
Jointly composed by Eugen Kapp (No. 1), Vissarion Shebalin (Nos. 2 and 3), Andrei Eshpai (No. 4), Rodion Shchedrin (No. 5), Georgi Sviridov (No. 6), Yuri Levitin (No. 7), Dmitri Kabalevsky (No. 10) and Dmitri Shostakovich (Nos. 8, 9 and 11).
1. Var. I     Moderato maestoso
2. Var. II    Allegro
3. Var. III   Andante assai
4. Var. IV    Moderato assai • Moderato sostenuto
5. Var. V     Allegretto giocoso
6. Var. VI    Alla marcia (\(q = 108\))
7. Var. VII   Allegro risoluto
8. Var. VII   Adagio
9. Var. IX    Allegretto
10. Var. X    Allegro molto energico
11. Var. XI (Finale)     Moderato maestoso
► DSCH New Collected Works: Vol. 109

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

TWO RUSSIAN FOLKSONGS, Op. 104
Arrangements for mixed choir a cappella
[Две русские народные песни. Обработки для смешанного хора без сопровождения,
Соч. 104 • Dve russkie narodnye pesni. Obrabotki dlya smeshannogo khora bez soprovoyo-
zhdeniya, Soch. 104] Words: Traditional

1. The Winds were Blowing  Sderzhanno, netoroplivo [Moderato]
2. As I was a Young Girl   bystro, veselo [Allegro vivo]

Duration: 6’

First performance: 24 November 1957, Moscow, Large Hall of the Conservatoire
USSR State Academy Choir – Alexander Sveshnikov (conductor)

► Muzyka Collected Works: Vol. 34
► DSCH New Collected Works: Vol. 86

According to Derek C. Hulme the two settings bear the title ‘Cultivation’. No. 1 is
also known by the title ‘Returning Winds’ and No. 2 as ‘How my Husband Cruelly
Beat Me’. The translation of the tempo indications was adopted from the DSCH
score – literally translated they would be Ritenuto, non rapido (No. 1) and Presto,
scherzando (No. 2).
1. Overture · Prologue Allegretto · Moderato · Allegretto · Allegretto · Allegro con brio attacca

Act I
Scene 1 ‘Do not touch!’
2. Bubentsov and Choir of Visitors Moderato con moto
3. Duet of Masha and Bubentsov Allegretto
4. Pantomime [Allegretto]
5. Boris’ Aria ‘I am Waiting ...’ Andantino
6. Boris’ Serenade Allegretto
7. Lidochka’s Song Allegro non troppo
8. A Spin Through Moscow Allegretto
9. Duet of Vava and Drebnyov Andantino · Allegro · Moderato · Allegro · Presto · Presto
10. End of the Spin Through Moscow Allegretto molto
   Scene 2 ‘Who Has the Keys?’
11. Reunion of Tenants Allegretto · Molto meno mosso
12. Sergei’s Song about Marina Grove Moderato · Allegro
13. Baburov’s Song about ‘Tyoply [warm] Lane’ Moderato
14. Song about Cheryomushki Allegretto
15. Scene of Barabashkin and the Tenants Allegretto
16. Boris’s Song Andantino · Allegretto
17. Scene of Drebednyov and Barabashkin with the Tenants Allegretto
18. Finale of Act I ‘Song about Cheryomushki’ Allegretto

Act II
Interlude ‘Here are the Keys’
19. Barabashkin’s Couplets ‘How are You?’ Allegretto · Presto
   Scene 3 ‘Aerial Descent’
20. Duet of Lidochka and Boris ‘Fine Fellow’ Andante · Poco più mosso · Moderato non troppo · Presto · Andante · Allegro molto
21. Duet of Lyusya and Sergei ‘Love is a Ring’ Moderato non troppo · Meno mosso
22. Barabashkin’s and Drebednyov’s Couplets ‘Couplets about Reciprocity’ Allegretto · Allegro
23. Duet-Reminiscence of Lidochka and Boris Moderato · Allegretto · Meno mosso · Andante · Allegro tranquillo · Andante
24. Scene ‘There is No Flat Forty-Eight’ (Lidochka, Baburov, Barabashkin, Drebednyov) Allegretto
   Interlude
25. Song of Lyusya and the Construction Workers Allegretto
   Scene 4 ‘An Alarming Knock at the Door’
26. Duet of Masha and Bubentsov ‘The Doorbell’ Allegretto
27. Polka with Kisses Allegretto
28. Song about Cheryomushki Allegretto
   Interlude ‘In the Clouds’
29. Ballet Andantino · Allegretto · Presto · Allegretto · Presto
30. Apotheosis Presto
31. Finale of Act II Moderato

Act III
32. Entr’acte Allegretto · Allegro
33. Scene Allegretto
   Scene 5 ‘The Magic Clock’
34. Lidochka’s Song ‘What Do I Care?’ Moderato
35. Waltz ‘Flowers’ Allegretto
36. Barabashkin’s Ditty Allegretto
37. Duet of Lidochka and Boris Allegretto
38. Sergei’s Ditty Moderato non troppo
39. Barabashkin’s Scene with the Masks Allegretto · Presto
40. Finale Allegretto · Meno mosso. Maestoso · Presto


Duration: 105’

Première: 24 January 1959, Moscow, Operetta Theatre
V. Chekarov (Bubentsov) – Nonna Kuralessina (Masha) – Mikhail Kachalov (Baburov) – Tatyana Shmyga (Lidochka) – Nikolai Ruban (Koretsky) – Alexei Steputenko (Glushkov) – A. Kotova (Lyusya) – A. Tkachenko (Drebednyov) – Nelli Krylova (Vava) – S. Anikev (Barabashkin) – B. Vityukhov (Kurochkin) – A. Frameeva (Kurochkina) – P. Semkov (Mylkin) – F. Smolenskaya (Mylkina) – G. Saichkin, Kapitolina Kuzmina, Isaak Leongarov, Angelina Stepanova (Four Neighbours) – Vladimir Kandelaki, A. Zaks (directors) – Galina Shakhovskaya (choreographer) – Grigori Kigel (stage designer) –
A number of melodies of urban songs, songs by Soviet composers and Shostakovich’s own works are quoted throughout the score – for instance Vasili Solovev-Sedoi’s ‘Evenings outside Moscow’ (‘Midnight in Moscow’) in Lidochka’s and Boris’ duet from Act II. The melody of ‘Song of Cheryomushki’, originally based on the urban song ‘There Used to be Merry Days’, which had previously been utilized by Shostakovich in The Golden Mountains, Op. 30, appears at the beginning of the Overture, in Nos. 14, 18, 40 and other episodes. Nos. 7 and 23 make use of ‘Song about the Counterplan’ from Op. 33. For further details ► see editor’s note in Vol. 24 of Muzyka Collected Works and commentary in Vol. 66 of DSCH New Collected Works. For specific information concerning parodies, quotations, and references to stylistical elements and certain works by Pyotr Tchaikovsky, Alexander Borodin and Nikolai Rimsky-Korsakov ► see Gerard McBurney’s essay ‘Fried Chicken in the Bird-Cherry Trees’, in: ‘Shostakovich and his World’, edited by Laurel E. Fay, Princeton University Press, 2004.

► ARRANGEMENTS: for ensemble and for chamber orchestra by Gerard McBurney (1994, with English translation by David Pountney): 1(=picc).0.1(=Ebc).asax(=ssax).tsax(=barsax)-0.2.1.02-perc(1):2tgl/whistle/swanee.whistle/glass.chimes/met-alchimes/maracas/football.rattle/2wdbl/2tamb/3bongos/2tom-t/rototom/SD/TD/BD/cyms/3susp.cym/gong/tam-t/car.horn/metal.twang/glsp/5elec.bells/wind. machine/2thundersheets-grtr(=banjo/ukulele/pft(out-of-tune).strings(1.1.0.1.1) · 2(II=picc).0.2(II=Ebc).1(II=flugelhorn).1.2(II=picc).tsax.0-0.2.1.1-perc(2)-gtr-banjo-ukelele-strings(4.4.0.3.2)
■ for small ensemble Ralf Böhme: 1.0.1.tsax.0-2.0.1.1-perc:tgl/drum kit/glsp)-vldb(ad lib.) ■ orchestral suite by Andrew Cornall ■ Excerpt arranged by Wolfgang Ebert (1961, with German translation by Günther Schwenn): 3(III=picc).3.3.2-4.3.3.1-timp.perc-hp-strings-mixed choir [‘Overture and Choir’ · ‘Lyusya’s Song’ · ‘Lidochka’s Song’ · ‘Duet of Lidochka and Boris’ · ‘Duet of Lyusya and Glushkov’ · ‘Doorbell Duet’ · ‘Boris’ Aria’ · ‘Barabashkin’s and Drebednyov’s Couples’ · ‘Waltz-Finale with Choir’]
■ Suite for Chamber Orchestra (1.0.2.sax.0-1.2(II=flugelhorn).2.1-perc(2):timp/tgl/tamb/SD/susp.cym/glsp/xyl/marimba-hp-strings [‘A Spin Through Moscow’ · ‘Tea for Two’ (Op. 16) · ‘Second Waltz’ · ‘March’ · ‘Little Polka’ (from Suite for Variety Orchestra) · ‘The Cliff’ · ‘Romance’ · ‘Peoples Holiday’ · ‘Contredanse’ (from Op. 97a) · ‘Polka-Galop’) by Andreas Luca Beraldo ■ for wind instruments, harp and percussion (‘Waltz’ · ‘Polka-Galop’ · ‘A Spin Through Moscow’) by Harrie Janssen ■ for two pianos (‘A Spin Through Moscow’ · ‘Polka’ by Annika Mollat ■ paraphrase for three pianos by Carlo Maria Griguoli ■ for piano by Levon Atovmyan (‘Duet of Masha and Bubentsov’, No. 3 · Waltz ‘Flowers’, No. 35) ■ for violoncello and piano by S. Kalyanov (‘Sad Song’)

238
CHERYOMUSHKI, Op. 105a  
1962  
Film version  
[Черёмушки. Кинофильм · Cheryomushki. Kinofilm]  
**Cast:** Lidochka (Olga Zabotkina) – Boris (Vladimir Vasilev) – Masha (Marina Khatuntseva) – Sasha (Gennadi Bortnikov) – Lyusya (Svetlana Zhivankova) – Sergei (Vladimir Zemlyankin) – Drebednyov (Vasili Merkurev) – Vava (Marina Polbentseva) – Barabashkin (Evgeni Leonov) – Baburov (Fyodor Nikitin) – Kurochkin (Konstantin Sorokin) – Kurochkina (Rina Zelyonaya) – Mylkin (Sergei Filippov) – Mylkina (Emma Treivas)  
According to John Riley Shostakovich wrote some new numbers for Rappoport’s film version.  
► See also Moscow Cheryomushki, Op. 105
**Act I**
1. Moscow, Red Square

**Act II**
2. Summer study of Prince Vasili Golitsyn

**Act III**
3. The Streltsy Quarter, south of the Moscow River

**Act IV**
4. Richly furnished chamber in Ivan Khovansky’s Mansion
5. Moscow, Red Square before the Cathedral of Vasili the Blessed

**Act V**
6. Pine forest, a secluded monastery, moonlit night

**Dramatis Personae:**
- Prince Ivan Khovansky, head of the Streltsy (bass)
- Prince Andrei Khovansky, his son (tenor)
- Prince Vasili Golitsyn (tenor)
- Shaklovity, boyar (baritone)
- Dosifei, head of Old Believers (bass)
- Marfa, an Old Believer (mezzo-soprano)
- Susanna, an Old Believer (soprano)
- Scrievener (tenor)
- Emma, girl from the German quarter (soprano)
- Pastor (bass)
- Varsonofiev, Golitsyn’s confidant (bass)
- Kuzka, strelets (tenor)
- Streshnev, young boyar (tenor)
- Three boyars (basses)
- Muscovits, Streltsy, Old Believers, Khovansky’s serving girls and Persian slaves, Tsar Peter’s courtiers, people (choir)


**Duration:** 160’

Première: 25 November 1960, Leningrad, Kirov Theatre
Lavrenti Yaroshenko (Ivan Khovansky) – Vsevolod Puchkov (Andrei Khovansky) – Matvei Gavrilkin (Golitsyn) – Konstantin Laptev (Shaklovity) – B. Shtokolov (Dosifei) – Taisiya Kuznetsova (Marfa) – Leonid Baratov (director) – Fyodor Fyodorovsky (designer) – Sergei Eltsin (conductor)

► DSCH New Collected Works: Vol. 145* (score)

Act I and IV were completed on 16 March and 1 August 1958 respectively. Erna Meskhistivili states that Shostakovich began working on Khovanschina as early as 1957. The closing section of the second act as well as the epilogue of the opera were newly composed by Shostakovich.
**KHOVANSHCHINA, Op. 106a [ MODEST MUSORSKY (1839 – 1881)]**

**Film version**

[М. П. Мусорский. Хованщина. Кинофильм • М. Р. Мусоргки. Khovanshchina. Kinofilm]


First showing: 23 May 1959

**CAST:** Ivan Khovansky (Alexei Krivchenya) – Andrei Khovansky (Anton Gri Gorev) – Golitsin (Vladimir Petrov) – Shaklovity (Evgeni Kibkalo) – Dosifei (Mark Reizen) – Marfa (Kira Leonova) – Emma (Viveya Gromova) – Pastor (G. Pankov) – Susanna (Lilia Gritsenko) – Varsonofev (F. Fokin) – Kuzka (Alexei Maslennikov) – Streshnev (Yuri Dementev)

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

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

[Концерт № 1 для виолончели с оркестром, Соч. 107 • Kontsert № 1 dlya violoncheli s orkestrom, Soch. 107]

*Dedicated to Mstislav Leopoldovich Rostropovich*

1. Allegretto $= 116$
2. Moderato $= 66$
3. Cadenza — • Allegretto • Allegro $= 144$ • *Più mosso* $= 160$
4. Allegro con moto $= 88$

2(II=picc).2.2.2(II=dbn)-1.0.0.0-timp-cel-strings

Duration: 29’

First performance: 21 September 1959, Leningrad

Mstislav Rostropovich (violoncello) – Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 16 (score), Vol. 17 (piano score by the composer)
► DSCH New Collected Works: Vol. 46 (score), Vol. 47 (piano score by the composer)

In an interview with ‘Sovetskaya kultura’ (6 June 1959) Shostakovich stated that Sergei Prokofiev’s Symphonic Concerto for Violoncello and Orchestra, Op. 125 inspired him to write his first Violoncello Concerto. For details concerning the repeated quotation of the Georgian song ‘Suliko’ in Op. 107 ► see the commentary of DSCH New Collected Works, Vol. 46. Violoncello part edited by Mstislav Rostropovich

► ARRANGEMENTS: for viola (of the violoncello solo part) by Vadim Borisovsky • for four violoncelli by Wen-Sinn Yang • for violoncello and string quintet by Robert Moses.
STRING QUARTET NO. 7 in F sharp minor, Op. 108  
Moscow, March 1960

[Квартет № 7 для двух скрипок, альта и виолончели, Соч. 108 • Kvartet № 7 dlya dvukh skripok, alta i violoncheli, Soch. 108]

Dedicated to the memory of Nina Vasilievna Shostakovich

1. Allegretto
2. Lento
3. Allegro

Duration: 12’

First performance: 15 May 1960, Leningrad, Glinka Concert Hall
Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 35
► DSCH New Collected Works: Vol. 102*

► ARRANGEMENTS: for piano four hands by Anatoli Dmitriev • for saxophone quartet by Arno Bornkamp • for wind octet (0.2.2.2-2.0.0.0) and double bass by Dmitri Smirnov • for brass ensemble by Paul Archibald • for string orchestra by Alexander Raskatov • for chamber orchestra by Iordan Dafov.
SATIRES (PICTURES OF THE PAST), Op. 109

Five romances for soprano and piano

[Сатиры (Картинки прошлого). Пять романсов для сопрано и фортепиано, Соч. 109 · Satiry (Kartinki proshlogo). Pyat romansov dlya soprano i fortepiano, Soch. 109]

Texts by Sasha Chorny [Alexander Glikberg]

Dedicated to Galina Pavlovna Vishnevskaya

1. To a Critic  Moderato (q = 108)
2. Spring Awakening  Moderato (q = 108) · Allegro (q = 152)
3. Descendants  Moderato (q = 108) · Allegro molto (q = 120)
4. Misunderstanding  Moderato (q = 63) · Allegro (q = 132) · Moderato (q = 92)
5. Kreutzer Sonata  Adagio (q = 63) · Allegretto (q = 63) · Allegro (q = 120) · Allegretto (q = 63) · Più mosso (q = 100)

Duration: 14’

First performance: 22 February 1961, Moscow, Small Hall of the Conservatoire
Galina Vishnevskaya (soprano) – Mstislav Rostropovich (piano)

► Muzyka Collected Works: Vol. 33
► DSCH New Collected Works: Vol. 91

Already during the very first rehearsals in the summer of 1960 it became clear that the fierce sarcasm and the malicious humor of Chorny’s text (especially in No. 3, ‘Descendants’) represented such a dangerous provocation of the Soviet authorities that a public performance appeared almost impossible. With the intention to give Satires a rather innocent and detached appearance Galina Vishnevskaya suggested to subtitled it ‘Pictures of the Past’. It seems that this addition actually helped to pave the way to its performance. In ‘Spring Awakening’ (No. 2) Sergei Rachmaninov’s Romance ‘Spring Waters’, the children’s song ‘Chizhik-pyzhik’ and the Russian folk song ‘Ah vy, seni, moi seni’ are quoted. ‘Kreutzer Sonata’ (No. 5) shows references to Beethoven’s Sonata Op. 47, the final Allegretto segment is based on the lullaby theme from The Story of a Silly Baby Mouse, Op. 56. English translation by Myron Morris, German version by Jörg Morgener. The titles of Nos. 2, ‘Spring Awakening’, and 5, ‘Kreutzer Sonata’, refer to Frank Wedekind’s eponymous play and to Leo Tolstoy’s novel respectively.

► ARRANGEMENTS for mezzo-soprano and orchestra (2.2.2.2-2.2.1.0-timp.perc-hp-pft-strings) by Boris Tishchenko (Op. 109a) and for soprano and orchestra (2.2.2.asax.2-4.3.3.0-perc-bayan[ad lib.]-pft-strings) by Walter Mnatsakanov, and for soprano and chamber orchestra (2[II=picc].2[II=corA].2[2=Ebcl].2[II=dbn]-perc:tgl/tamb/SD/BD/cyms/lion’s roar-hp-cel-acc-strings[1.1.1.1.1]) by Geert van Keulen.
STRING QUARTET NO. 8 in C minor, Op. 110
[Квартет № 8 для двух скрипок, альта и виолончели, Соч. 110 • Kvartet № 8 dlya dvukh skripok, alta i violoncheli, Soch. 110]

Dedicated to the memory of the victims of fascism and war

1. Largo *attacca*
2. Allegro molto *attacca*
3. Allegretto *attacca*
4. Largo *attacca*
5. Largo

Duration: 19’

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

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

► Muzyka Collected Works: Vol. 35
► DSCH New Collected Works: Vol. 102*

Also known as ‘Dresden Quartet’. Apart from Shostakovich’s initials DSCH which serve as musical motto, several themes from other works by the composer are quoted in the present work: Symphonies No. 1, Op. 10, No. 5, Op. 47 and No. 8, Op. 65, Concerto for Violoncello and Orchestra No. 1, Op. 107, Piano Trio No. 2, Op. 67, The Young Guard, Op. 75a (No. 6), and Katerina’s ‘Seryoscha, My Love’ from Act IV of Lady Macbeth of the Mtsensk District, Op. 29. Moreover the second theme from Pyotr Tchaikovsky’s Symphony No. 6, Op. 74 (first movement) and the Funeral March from Richard Wagner’s ‘Götterdämmerung’ are cited.

► ARRANGEMENTS: for piano by Boris Giltburg • for piano four hands by Anatoli Dmitriev • for saxophone quartet by Clemens Arndt and by Olaf Mühlhardt • for wind octet (0,2,2,2 – 2,0,0,0) by Dmitri Smirnov • for wind quintet by Mark A. Popkin • for twelve saxophones (2/4/2/2) by Olaf Mühlhardt • for string orchestra by Rudolf Barshai (Op. 110a), by Saulius Sondeckis, Lazar Gozman, Mats Liljefors, Rudolf Baumgartner, Yuri Tsiryuk, Iordan Dafov and Lucas Drew • for string orchestra with timpani by Abram Stasevich.
**FIVE DAYS – FIVE NIGHTS, Op. 111**

Music to the film

[Пять дней – пять ночей. Музыка к кинофильму, Соч. 111]


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

3(III=picc).3.3.3(III=dbn)-4.3.3.1.timp.perc:tgl/SD/BD/cyms/tam-t/glsp-hp-pft-org-strings

**CAST:** Paul Naumann (Hans-Dieter Knaup) – Captain Leonov (Vsevolod Sa- fonov) – Lieutenant Kozlov (Vsevolod Sanaev) – Katrin Beier (Annekathrin Bürger) – Nikitina (Evgenity Kozyreva) – Luise Rank (Marga Legal) – Erich Braun (Wilhelm Koch-Hooge) – General (Mikhail Mayorov) – Shagin (Nikolai Sergeev) – Vater Baum (Erich Franz) – Aide-de-camp (Oleg Golubitsky) – Boy (Jochen Bley) – Alyosha (Andrei Demyanov) – Peasants (Raimund Schelcher, Hans Rose, Max Klingberg) – Soviet Officer (Sergei Yakovlev) – SS-Major (Heinz Thiel) – Gertrud and Sonja Fischer (Ruth Kommereill, Monika Lennartz) – Professor Frank (Otto Dierichs) – Dr. Krause (Hans Flössel) – Herbert Beck and Karl Richter, workers (Erich Mirek, Peter-Paul Goes) – Old man (Frank Michelis) – Old women (Maria Besendahl, Karen Fredersdorf) – Girl (Barbara Dittus) – Dying Russian woman (Helga-Maria Gloge) – Concentration camp prisoner (Gisela May) – Miner (Josef Stauder) – Russian soldiers (Oleg Koko- rin, Nikolai Aparin, Nikolai Smorochkov, Gennadi Yukhtin, Nikolai Bogodin, Pyotr Lyubeshkin, Vladimir Pitsev, Alexander Demyanenko)

► DSCH New Collected Works: Vol. 137* (score)
FIVE DAYS – FIVE NIGHTS, Op. 111  [C O N T I N U E D]

Subtitled ‘Dresden Art Gallery’. The autograph score is preserved at the State Central Glinka Museum of Musical Culture. The score contains Nos. 1-4, 6-9, 11-16 and 18 – nothing is known about the missing items. The above listing is adopted from Derek C. Hulme and Erna Meskhishvili. Vol. 42 of Muzyka Collected Works (its editor’s note states that the first showing took place on 27 February 1961) prints No. 6 (for organ and strings).


SUITE FROM ‘FIVE DAYS – FIVE NIGHTS’, Op. 111a

compiled by Levon Atovmyan (1961)

[Сюита из музыки к кинофильму «Пять дней – пять ночей» для оркестра, Соч. 111а • Syuita iz muzyki k kinofilmu «Pyat dni – pyat nochei» dlya orkestra, Soch. 111a]

1. Introduction  Adagio
2. Dresden in Ruins   Largo
3. Liberated Dresden  Moderato · Presto · Largo · Allegro
4. Interlude  Andante · Moderato · Allegro
5. Finale  Moderato · Allegretto · Largo

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cyms/tam-t/glsp-hp-pft-strings

Duration: 32’

First performance: 7 January 1962, Moscow Radio
USSR Cinematograph Symphony Orchestra – Enim Khachaturyan (conductor)

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

for orchestra

[Новороссийские куранты (Огонь вечной славы) • Novorossiiskie kuranty (Ogon vechnoi slavy)]

*In Commemoration of the Heroes of the Great Patriotic War*

*Commissioned by the City of Novorossiisk*

*Moderato*

3(III=picc).3(III=corA).3.2-4.3.3.1-timp.perc:tgl/SD/cyms-cel-strings

Duration: 3’

- Muzyka Collected Works: Vol. 11 (score)
- DSCH New Collected Works: Vol. 36 (score), Vol. 37 (piano score by the composer / version for male choir and piano)

This work, subtitled ‘The Flame of Eternal Glory’, begins with the first bars of an unsuccessful entry for the National Anthem Contest (‘Unbreakable Union of Free-born Republics’) from 1943. The pre-recorded music was heard for the first time on 27 September 1960 (Moscow, All-Union Radio Orchestra conducted by Arvid Jansons) and is played every hour from the clock above the War Memorial at Heroes’ Square, Novorossiisk.

**ARRANGEMENTS:** for male choir with piano accompaniment by Genrikh Kovalyov with lyrics by Kira Alemasova (printed both in Vol. 34 of Muzyka Collected Works and in DSCH New Collected Works Vol. 37) • for piano four hands by the composer • for trumpet and piano by Sergei Bolotin • for wind orchestra by Hendry van Loo.

- See also My Native Land (1970)
Moscow, June 1960 – 22 August 1961

[Симфония № 12 «1917 год», Соч. 112 • Simfoniya № 12 «1917 god», Soch. 112]

Dedicated to the memory of Vladimir Ilyich Lenin

1. Revolutionary Petrograd  Moderato (q = 84) • Allegro (q = 184) • Più mosso (q = 192) attacca
2. Razliv  Allegro (L’istesso tempo q = 192) • Adagio (q = 84) attacca
3. Aurora  Allegro (L’istesso tempo q = 84) • Allegro (q = 192) attacca
4. The Dawn of Humanity  L’istesso tempo (q = 192) • Moderato (q = 84) attacca

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/BD/cym/tam-t-strings(16-20.14-18.12-16.12-16.10-14)

Duration: 40’

First performance: 1 October 1961, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

► Muzyka Collected Works: Vol. 6 (score)
► DSCH New Collected Works: Vol. 12 (score), Vol. 27 (arrangement for piano four hands by
the composer)

The work is also known as ‘Lenin Symphony’. According to Pehr Henrik Nordgren the main theme from ‘Revolutionary Petrograd’ is identical with the central theme from Jean Sibelius’ ‘Lemminkäinen in Tuonela’, Op. 22, 3. Shostakovich’s arrangement for piano four hands was performed by the composers Mieczyslaw Weinberg and Boris Tchaikovsky on 8 September 1961 in Moscow at the Union of Composers. Large portions of Op. 112 were used when Segei Eisenstein’s 1927 silent film ‘October – Ten Days That Shook the World’ [Oktyabr – Desyat dhnei, kotorye potryasli mir] was newly released in 1966. This film represents the third part of Eisenstein’s film trilogy ‘Strike • Battleship Potyomkin • Oktober – Ten Days That Shook the World’. Edmund Meisel’s music (whose score for Eisenstein’s ‘Battleship Potyomkin’ had become well known) was replaced by a sound track consisting of works by Dmitri Shostakovich: excerpts from Symphony No. 12 ‘The Year 1917’, Op. 112 (throughout the film), Symphony No. 11 ‘The Year 1905’, Op. 103 (mainly in sequences depicting the July Days and the storming of the Winter Palace), Concerto for Violoncello and Orchestra No. 2, Op. 126, second and third movement (Kerensky’s scenes), and two numbers from The Bolt, Op. 27 (‘The Bureaucrat’ and ‘The Drayman’s Dance’) in the scenes describing Kerensky’s supporters. Moreover, according to Olga Digonskaya a piece from the Suite from ‘The First Echelon’, Op. 99a (not used in the film itself) is heard in the scene ‘Rodin. Spring’ [Роден. Весна]. The adaptation of Shostakovich’s works for the sound track of ‘October – Ten Days That Shook the World’ was done with the composer’s consent by Alexander Kholodilin.

► ARRANGEMENT of ‘Aurora’ and ‘The Dawn of Humanity’ for symphonic band
by Arnaud Oosterbaan.
UNFINISHED STRING QUARTET
[Неоконченный квартет для двух скрипок, альта и виолончели - Neokonchenny kvartet dlya dvukh skripok, alta i violoncheli]

1. Allegretto

Duration: 8’

First performance: 17 January 2005, Moscow

Borodin Quartet

► DSCH New Collected Works: Vol. 102*

Two manuscripts of the first movement of this unfinished string quartet were discovered in the Shostakovich family archives in 2003. According to Frans Lemaire the 316 bar fragment is the only surviving part of at least two of Shostakovich’s attempts to achieve a ‘Ninth’ string quartet between his ‘Eighth’ (1960) and the actual ‘Ninth’ (1964) string quartet. This piece headed ‘Quartet No. 9/1’ is in fact written in the same key (E flat major) as String Quartet No. 9 op. 117. David Fanning explains that Shostakovich, after having burnt a ‘Ninth’ Quartet he had completed in 1961, a year later made several references to working on another ‘Ninth’ Quartet, which according to one interview was to be ‘a children’s piece, about toys and going out to play’. But this remained incomplete, and the present ‘Allegretto’ may correspond to all that remains of it. The DSCH score printed in 2005 (not part of New Collected Works) was finished by Roman Ledenyov on the basis of the rough drafts.
SYMPHONY NO. 13 in B flat minor, Op. 113
for bass, bass choir (40-100 voices) and orchestra

March – 20 July 1962

[Симфония № 13, Соч. 113 · Simfoniya № 13, Soch. 113]

Texts by Evgeni Evtushenko

1. Babi Yar
   Adagio (\(\text{q} = 58\)) · Più mosso (\(\text{q} = 92\)) · Adagio (\(\text{q} = 58\)) · Più mosso (\(\text{q} = 92\)) · Allegretto (\(\text{q} = 88\)) · Adagio (\(\text{q} = 58\)) · Poco più mosso (\(\text{q} = 76\)) · Allegro (\(\text{q} = 58\)) · Più mosso (\(\text{q} = 72\))

2. Humour
   Allegretto (\(\text{q} = 60\))

3. In the Store
   Adagio (\(\text{q} = 66\)) · Meno mosso. Sostenuto (\(\text{q} = 56\)) · Adagio (\(\text{q} = 66\)) · Meno mosso (\(\text{q} = 60, \text{q} = 56\)) · Largo (\(\text{q} = 48\)) · Adagio (\(\text{q} = 66\))

4. Fears
   Largo (\(\text{q} = 84\)) · Sostenuto (\(\text{q} = 76\)) · Più mosso (\(\text{q} = 88\)) · Moderato (\(\text{q} = 100\)) · Largo (\(\text{q} = 76\)) · Poco più mosso (\(\text{q} = 84\)) · Sostenuto · Allegretto (\(\text{q} = 104\)) · Largo (\(\text{q} = 76-88\))

5. A Career
   Allegretto (\(\text{q} = 184, \text{q} = 92\)) · Pesante · Meno mosso (\(\text{q} = 76\)) · Allegretto (\(\text{q} = 184, \text{q} = 84\)) · Adagio (\(\text{q} = 60\)) · Allegretto (\(\text{q} = 126\)) · Adagio (\(\text{q} = 108\)) · Allegretto (\(\text{q} = 184\)) · Meno mosso (\(\text{q} = 138\))

Duration: 60’

First performance: 18 December 1962, Moscow, Large Hall of the Conservatoire Vitaly Gromadsky (bass) – Basses of the Republican State Choir and the Choir of the Gnessin Institute – Moscow Philharmonic Orchestra – Alexander Yurlov, V. Lokshin (choral directors) – Kirill Kondrashin (conductor)

- Muzyka Collected Works: Vol. 7 (facsimile score), Vol. 9 (vocal score by the composer)
- DSCH New Collected Works: Vol. 13 (score), Vol. 28 (vocal score and arrangement for voice and piano four hands by the composer)

Although the Thirteenth Symphony is widely known as ‘Babi Yar’ Symphony there is, according to Krzysztof Meyer, actually no such subtitle, and the score printed in DSCH New Collected Works Vol. 13 does not show such an inscription. Originally Op. 113 was intended as a symphonic poem in one movement based on Evtushenko’s ‘Babi Yar’. After its completion (27 March [piano score], 21 April 1962 [full score]) four movements were added. They are dated 5, 9, 16 and 20 July 1962. Whereas No. 4 (‘Fears’) was written on Shostakovich’s request, Nos. 2, 3 and 5 were taken from Evtushenko’s cycle ‘A Wave of the Hand’. In 1962 the harsh criticism of Evtushenko’s work, especially of ‘Babi Yar’ reached its peak and the first performance of Op. 113 became a matter of public interest. After the declining of Evgeni Mravinsky (conductor) and Boris Gmyrna, Alexander Vedernikov and Viktor Nechipailo (basses) eventually Vitaly Gromadsky, Nechipailo’s backup, sang the soloist’s part. After the première the composer was forced to introduce a number of changes in the first movement to fit an altered, officially approved version of Evtushenko’s poem. These measures did not prevent the work from being banned.
SYMPHONY NO. 13 in B flat minor, Op. 113  [CONTINUED]

For details concerning textual variants not included in the final version of the Symphony (especially for ‘Fears’) see the commentary of DSCH New Collected Works, Vol. 28.

ARRANGEMENT for two pianos by the composer (according to Derek C. Hulme). English translation by Valeria Vlazinskaya and by Andrew Hugh, German versions by Jörg Morgener and by Kurt Masur.

SONGS AND DANCES OF DEATH

[MODEST MUSORGSKY (1839-1881)]

Orchestration of Musorgsky’s song cycle

<table>
<thead>
<tr>
<th>Title</th>
<th>Tempo/Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lullaby</td>
<td>Lento doloroso</td>
</tr>
<tr>
<td>2. Serenade</td>
<td>Moderato</td>
</tr>
<tr>
<td>3. Trepak</td>
<td>Lento assai tranquillo</td>
</tr>
<tr>
<td>4. The Field Marshal</td>
<td>Vivo · alla guerra</td>
</tr>
</tbody>
</table>

2(II=picc).2.2(II=bcl).2(II=dbn)-4.2.3.1-timp.perc:SD/cyms/tam-t-hp-strings
(12-16.10-14.8-12.8-12.6-10five strings)

Duration: 20’

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

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

English translation by Joan Pemberton Smith. Since the demandingly high tessitura of ‘The Field Marshal’ requires notes out of the reach of low male voices, Shostakovich notated the fourth movement one tone lower in B flat minor. Hans-Peter Schiltknecht transposed it even another tone lower to A flat minor.
Act I

1. Scene 1  The Izmailovs’ garden
   \[\text{Moderato} (\text{q} = 80) \cdot \text{Largo} (\text{q} = 58) \cdot \text{Moderato} (\text{q} = 80) \cdot \text{Allegro} (\text{q} = 92) \cdot \text{Allegro} (\text{q} = 92) \cdot \text{Largo} (\text{q} = 58) \cdot \text{Allegretto} (\text{q} = 112) \cdot \text{Allegro} (\text{q} = 96) \cdot \text{Moderato} (\text{q} = 96) \cdot \text{Allegro} (\text{q} = 100) \cdot \text{Allegretto} (\text{q} = 132) \cdot \text{attacca}\]

2. Entr’acte  \text{Allegretto} (\text{q} = 104) \cdot \text{attacca}

3. Scene 2  The Izmailovs’ courtyard
   \[\text{Allegro} (\text{q} = 104) \cdot \text{Presto} (\text{q} = 120) \cdot \text{Allegretto} (\text{q} = 104) \cdot \text{Adagio} (\text{q} = 76) \cdot \text{Allegro} (\text{q} = 160) \cdot \text{attacca}\]

4. Entr’acte  \text{Allegro} (\text{q} = 126) \cdot \text{attacca}

5. Scene 3  Katerina’s bedroom
   \[\text{Allegretto} (\text{q} = 126) \cdot \text{Moderato} (\text{q} = 92) \cdot \text{Adagio} (\text{q} = 84) \cdot \text{Allegro} (\text{q} = 144) \cdot \text{Adagio} (\text{q} = 63) \cdot \text{Moderato} (\text{q} = 104) \cdot \text{Allegro} (\text{q} = 114) \cdot \text{Adagio} (\text{q} = 80) \cdot \text{Allegretto} (\text{q} = 92) \cdot \text{Presto} (\text{q} = 112) \cdot \text{Allegro} (\text{q} = 104) \cdot \text{Allegro} (\text{q} = 126) \cdot \text{attacca}\]

Act II

6. Scene 4  The Izmailovs’ courtyard at night
   \[\text{Adagio} (\text{q} = 96) \cdot \text{Allegro} (\text{q} = 112) \cdot \text{Poco meno mosso} (\text{q} = 144) \cdot \text{Presto} (\text{q} = 116) \cdot \text{Moderato} (\text{q} = 100) \cdot \text{Andante} (\text{q} = 84) \cdot \text{Andante} (\text{q} = 96) \cdot \text{Moderato} (\text{q} = 88) \cdot \text{Allegro} (\text{q} = 126) \cdot \text{Allegretto} (\text{q} = 112) \cdot \text{Largo} (\text{q} = 84) \cdot \text{Allegretto} (\text{q} = 138) \cdot \text{Moderato} (\text{q} = 88) \cdot \text{attacca}\]

7. Entr’acte  \text{Largo} (\text{q} = 66) \cdot \text{attacca}

8. Scene 5  Katerina’s bedroom
   \[\text{Andante} (\text{q} = 84) \cdot \text{Con moto} (\text{q} = 100) \cdot \text{Allegro} (\text{q} = 66) \cdot \text{Moderato} (\text{q} = 108) \cdot \text{Adagio} (\text{q} = 80) \cdot \text{Moderato} (\text{q} = 92) \cdot \text{Allegro} (\text{q} = 160) \cdot \text{Andante} (\text{q} = 84) \cdot \text{Allegro} (\text{q} = 80) \cdot \text{Presto} (\text{q} = 108) \cdot \text{Moderato} (\text{q} = 80) \cdot \text{Allegro} (\text{q} = 80) \cdot \text{attacca}\]

Act III

9. Scene 6  The Ismailovs’ courtyard
   \[\text{Moderato} (\text{q} = 88) \cdot \text{Allegro} (\text{q} = 160) \cdot \text{attacca}\]

10. Entr’acte  \text{Allegro} (\text{q} = 160) \cdot \text{attacca}

11. Scene 7  The police station
   \[\text{Allegretto} (\text{q} = 104) \cdot \text{Allegro} (\text{q} = 160) \cdot \text{Meno mosso} (\text{q} = 120) \cdot \text{Allegretto} (\text{q} = 104) \cdot \text{Moderato} (\text{q} = 96) \cdot \text{Presto} (\text{q} = 126) \cdot \text{attacca}\]

12. Entr’acte  \text{Presto} (\text{q} = 126) \cdot \text{attacca}
13. Scene 8  The wedding feast in the Iszmailovs’ garden  
Allegro non troppo (q = 104) • Maestoso (q = 80) • Allegro (q = 168) • Adagio (q = 72) • 
Allegro (q = 168) • Largo (q = 72) • Allegretto (q = 92) • Allegro (q = 138) 

Act IV 
14. Scene 9  Convicts’ camp on the road to Siberia  
Adagio (q = 72) • Adagio (q = 80) • Allegro (q = 138) • Allegro molto (q = 176) • 
Allegretto (q = 96) • Adagio (q = 66) • Allegretto (q = 96) • Allegro (q = 138) • 
Allegro molto (q = 108) • Largo (q = 66) • Moderato (q = 80) 

DRAMATIS PERSONAE: Boris Timofeevich Izmailov, merchant (bass) – Zinovi Borisovich Izmailov, his son (tenor) – Ekaterina Lvovna Izmailova, Zinovi’s wife (soprano) – Sergei, Izmailov’s clerk (tenor) – Axinya, worker (soprano) – Village drunk (tenor) – Foreman (bass) – Yard Keeper (bass) – Two Workers (2 tenors) – Mill Worker (baritone) – Pope (bass) – Police Chief (bass) – Nihilist (tenor) – Policeman (bass) – Drunken guest (tenor) – Old convict (bass) – Sonetka, a convict (contralto) – Female convict (soprano) – Sergeant (baritone) – Guard (bass) – Boris Timofeevich’s ghost (bass choir) – Workers, Policemen, Guests, Convicts, Guards (mixed choir) 

Duration: 165’

Première: 8 January 1963, Moscow, Stanislavsky and Nemirovich-Danchenko Theatre
Eduard Bulavin (Boris Timofeevich Izmailov) – M. Shchavinsky (Zinovi Borisovich Izmailov) – Eleonora Andreeva (Katerina Lvovna Izmailova) – Gennadi Efimov (Sergei) – Lev Eliseev (Village drunk) – Olga Borisova (Axinya) – Yuri Belokrykynkin (Mill hand) – Vasili Shchetfutsa, N. Kozlov, Mikhail Tyuremnov, E. Golovchenko (Four of Izmailov’s workers) – Matvei Matveev (Nihilist) – Evgeni Maximenko (Pope) – Vladimir Generalov (Police chief) – Vyacheslav Fyodorin (Policeman) – Vladimir Popov (Sergeant) – Evgeni Korenev (Guard) – Nina Isakova (Sonetka) – Georgi Dudarev (Old convict) – G. Zenkova (Female convict) – Lev Mikhailov (director) – Iosif Sumbatashvili (designer) – Nadezhdja Kemarskaya (assistant director) – Igor Mertens (choral director) – Gennadi Provatorov (conductor)

► Muzyka Collected Works: Vol. 20/21 (score), Vol. 22 (vocal score by the composer)
► DSCH New Collected Works: Vol. 58a/58b (score), Vol. 59 (vocal score by the composer)

Differences between Op. 29 and Op. 114 consist in both alterations of text and music. Erotic and vulgar allusions were omitted or smoothened. Two entr’actes were newly composed: between scene 1 and 2 and scene 7 and 8. The interlude at the end of the third scene, that became famous for its onomatopoetic performance of the sexual act, underwent a change in its aggressive orchestration and was considerably
shortened. The orchestra accompaniment of the love-making in the third scene was omitted in its full length of 124 bars and replaced by a short interlude ‘Boris with the lantern in the yard’. Moreover numerous expressive stridencies in instrumentation and dynamics as well as dissonances and extravagant rhythmical patterns were ironed out. On several occasions Shostakovich emphasized his preference of the revised version of the opera, Op. 114. The question whether the revision of Op. 29 was caused by external political pressure or whether it represents an improvement that reflects the composer’s intentions (or both) is vastly investigated in Laurel E. Fay’s essay ‘From Lady Macbeth to Katerina. Shostakovich’s versions and revisions’ published in ‘Shostakovich Studies’, edited by David Fanning, Cambridge University Press, 1995. English translations by Edward Downes, H. B. Partridge and Julius Rudel, translations into German by Enns Fried and into Danish by Holger Boland. There is also a ‘Katerina Izmailova Symphonic Suite’ by Veniamin Basner based on themes from the opera: 3(III=picc).2.3(III=corA).4[III=Ebcl,VI=bc].tsax.3(III=dbn)-4. ctt.3.3.1-timp.perc:tgl(whip/cast/ratchet/guiro/flex/tplbl/wdbl/5tom/bongos/tamb/ tDr/SD/BD/cyms/tam-t/bells/glsp/xyl/marimba/vibr-2hp-strings(16-18.14-16.12-14. 12-14.10-12) – ‘Katerina’, ‘Father-in-law’, ‘Night. Ghost’, ‘Arrest’ and ‘Exile [Prison]’). According to the commentary in DSCH New Collected Works Vol. 58b the part of Sonetka was sung by Xenia Belyovtseva in the Moscow premiere of 1963.
FIVE ENTR’ACTES FROM ‘LADY MACBETH OF MTSENSK’ / ‘KATERINA IZMAILOVA’, Op. 114a
for orchestra
[Пять антрактов из оперы «Леди Макбет Мценского уезда» / «Катерина Измайлова» для симфонического оркестра, Соч. 114а · Сюита из оперы «Леди Макбет Мценского уезда» / «Катерина Измайлова» для симфонического оркестра, Соч. 114а]

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)

Duration: 24’

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

Originally the Suite Op. 114a was conceived as a four movement cycle without the entr’acte between scenes 4 and 5. These ‘Four Entr’actes’ (1956) were performed for the first time (before the première of the opera as in the case of The Nose, Op. 15) on 4 September 1962 in Edinburgh by the Edinburgh Philharmonic Orchestra under the baton of Gennadi Rozhdestvensky. There is also a version of No. 4, the entr’acte between scene 6 and 7 (marked Allegro), written for the composer’s son Maxim in the mid-1960s which is held at the Shostakovich Archives. This version, printed in Vol. 69 of DSCH New Collected Works, shows substantial alterations of the instrumentation: 3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)-4.4(IV=picc).3.1-perc:timp/SD/cyms/tam-t/xyl-strings-banda:4crt/2tpt/2ahn/2thn/2barhn/2euph – the brass band is omitted.

► ARRANGEMENT for symphonic band by Jos van de Braak.
KATERINA IZMAILOVA

Film version

[Катерина Измайлова. Кинофильм - Katerina Izmailova. Kinofilm]
Produced by Lenfilm – Mikhail Shapiro, Dmitri Shostakovich (scenario) – Mikhail Shapiro (director) – Rostislav Davydov, Vladimir Ponomaryov (camera men) – Evgeni Enei (set designer) – Ilya Volk (sound operator) – Choir and Orchestra of the Kiev Shevchenko Opera and Ballet Theatre – Konstantin Simeonov (conductor).
First showing: 25 September 1966.


The film was shown in 1967 at the Cannes International Film Festival and the Aldeburgh and Edinburgh Festivals. A few fragments of Shostakovich’s opera were also introduced into Andrzej Wajda’s film version of Nikolai Leskov’s story ‘Siberian Lady Macbeth’ from 1962.
CONCERTO FOR VIOLONCELLO AND ORCHESTRA in A minor [ROBERT SCHUMAN (1810 - 1856)], Op. 125

Reorchestration

[Р. Шуманн. Концерт для виолончели с оркестром. Новая инструментовка · R. Shumann. Kontsert dlya violoncheli s orkestrom. Novaya instrumentovka]

Dedicated to Mstislav Leopoldovich Rostropovich

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

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

Duration: 21’

First performance: 5 October 1963, Moscow, Large Hall of the Conservatoire

Mstislav Rostropovich (violoncello) – USSR State Symphony Orchestra – Boris Khaikin (conductor)

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

According to Sofia Khentova Op. 125 was completed in August 1963. Schumann’s Concerto for Violoncello and Orchestra bears the opus number 129.

TWO CHORUSES, Op. 124

[ALEXANDER DAVIDENKO (1899 – 1934)]

Arrangement for mixed choir and orchestra of two songs from Davidenko’s oratorio ‘The Road of October’

[А. А. Давиденко. Два хора. Обработка для смешанного хора и симфонического оркестра, Соч. 124 · A. A. Davidenko. Dyva khora. Obrabotka dlya smeshannogo khora i simfonicheskogo orkestra, Soch. 124]

Texts by Pyotr Ediet (No. 1) and M. Shorin (No. 2)

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

3(III=picc).3(III=corA).3.3(III=dbn)-4.3.3.1-timp.perc:tgl/SD/cyms/tam-t-strings(five-stringed db required)

Duration: 10’

First performance: 24 February 1964, Moscow, Large Hall of the Conservatoire

State Cinematography Symphony Orchestra – RSFSR Academic Russian Choir – Alexander Yurlov (conductor)

► DSCH New Collected Works: Vol. 150* (score)

These orchestrations were originally published without an opus number.
OVERTURE ON RUSSIAN AND KIRGHIZ FOLK THEMES in C major, Op. 115

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

Moderato (q = 88) • Allegro non troppo (q = 136) • Adagio (q = 96) • Allegro (q = 160) • Presto (q = 208)

Duration: 8’

First performance: 2 October 1963, Frunze (now Bishkek)
Symphony Orchestra of the Kirghiz Opera Theatre – Asankhan Dzhumahmatov (conductor)

► Muzyka Collected Works: Vol. 11 (score)
► DSCH New Collected Works: Vol. 35 (score), Vol. 37 (arrangement for piano four hands)


► ARRANGEMENTS: for ensemble by Aziza Sadikova: 1.1.1.1-1.0.0.0-perc(1)-acc-pft-strings(1.1.1.1.1) • for piano four hands Viktor Chernelevsky
HAMLET, Op. 116

Music to the film in two parts


First showing: 24 April 1964, Moscow, Rossia Cinema

1. Overture [No. 1] Largo
3. Fanfares [No. 3] Allegro
4. Ball at the Palace [No. 5] Presto
5. Story of Horatio and the Ghost [No. 6] Adagio
6. The Ball [No. 8] Allegretto
7. The Ghost [No. 9] Largo
8. Hamlet’s Parting from Ophelia [No. 10] Andante
10. Arrival of the Players [No. 13a] Allegro molto
12. The Presentation [No. 15] Allegro molto
13. Hamlet’s Monologue ‘To be, or not to be’ [No. 16] Adagio
15. Booth Fanfare [No. 20] Allegro
16. Scene of Poisoning [No. 21] Moderato non troppo · Presto
17. The Flutists Play [No. 22] Presto
18. Conscience [No. 23] Largo
19. The Ghost in the Queen’s Presence [No. 24] Largo
20. Ophelia Loosing her Mind [No. 26] Andantino
22. Ophelia’s Death [No. 28] Andante
24. Hamlet at Ophelia’s Grave [No. 30] Largo
25. Hamlet’s Death [No. 32] Allegro · Largo
26. Hamlet’s Funeral [No. 34] Largo
27. The Chimes [No. 38] Moderato

Additional music

1. Ophelia’s Dance [No. 7] [Adagio]
3. Ophelia’s Song (I) [Andante]
4. Ophelia’s Song (II) [Andante]
5. Ophelia’s Song (III) [Andante]
6. The Gravedigger’s Song [Con moto]
HAMLET, Op. 116  [CONTINUED]

3(III=picc).2.2.2-4.3.3.1-timp.perc:tgl/whip/wdbl/tamb/SD/BD/tam-t/xyl-hp-
cell-pft-hpd-strings

CAST: Hamlet (Innokenti Smoktunovsky) – King Claudius (Mikhail Nazvanov) – Queen Gertrude (Elza Radzinya-Szolkonis) – Polonius (Yuri Tolubeev) – Ophelia (Anastasia Vertinskaya) – Horation (Vladimir Erenberg) – Laertes (Stepan Oleksenko) – Guildenstern (Vadim Medvedev) – Rosencrantz (Igor Dmitriev) – Fortinbras (A. Kreald) – Priest (Ants Lauter) – Gravediggers (Viktor Kolpakov, V. Chekursky)

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 140 (score)

Vol. 42 of Muzyka Collected Works prints a selection of 15 items (Nos. 1, 2, 3, 6, 8, 10, 11, 14, 16, 20, 22, 26, 27, 29, and 30), the autograph score is preserved at the Shostakovich family archives. The above listing is based on on DSCH New Collected Works, Vol. 140. Erna Meskhishvili and Derek C. Hulme (whose specifications diverse of each other) mention a number of presumably not used or lost items from Op. 116 which were not included in the listing of DSCH – these are: ‘Hamlet’s Monologue: What a piece of work is man’ [No. 12], ‘Hamlet’s meeting with Ophelia’ [No. 17], ‘Royal Fanfare’ [No. 18, perhaps a repetition of No. 3], ‘Hamlet’s Departure to England’ [No. 25], ‘Hamlet returns to Helsingor’ [No. 31], and ‘Arrival of Fortinbras’ [No. 33]. No. 29, ‘The Cementary’ features in the third movement, Allegretto, of String Quartet No. 9, Op. 117. In contrast to other sources Muzyka publishers state that the present work was already composed between 1962 and 1963 in Moscow. 1964 ‘Hamlet’ was awarded special prizes ‘For Outstanding screening of Shakespeare’s Tragedy’ and ‘For the Best Music’ at the All-Union Film Festival Leningrad and in 1965 Grigori Kozintsev and Innokenti Smotunovsky were awarded the Lenin Prize.

► See also the incidental music Hamlet, Op. 32
**SUITE FROM ‘HAMLET’, Op. 116a**  
compiled by Levon Atovmyan (1964)

[Сюита из музыки к фильму «Гамлет» для оркестра, Соч. 116a · Syuita iz muzyki k kinofilmu «Gamlet» dlya orkestra, Soch. 116a]

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

3(III=picc).2.2.2-4.3.3.1-timp.perc:wdbl/whip/tamb/SD/BD/cyms/t.bells/tam-t-hp-pft-hpd-strings

Duration: 42’

First performance: 10 February 1965, Leningrad


► **ARRANGEMENTS**: for piano (Nos. 4-6) by Zinaida Vitkind • for four violoncelli (No. 2) by Lucas Dreyer.
STRING QUARTET NO. 9 in E flat major, Op. 117

Moscow, 2 – 28 May 1964

[Квартет № 9 для двух скрипок, альта и виолончели, Соч. 117 • Kvartet № 9 dlya dvukh skripok, alta i violoncheli, Soch. 117]

Dedicated to Irina Antonovna Shostakovich

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

Duration: 26’

First performance: 20 November 1964, Moscow, Small Hall of the Conservatoire

The Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 36
► DSCH New Collected Works: Vol. 102*

According to Sofia Khentova Op. 117 was composed in Dilizhan between 11 and 23 July 1964.

► ARRANGEMENT for piano four hands by Anatoli Dmitriev.

STRING QUARTET NO. 10 in A flat major, Op. 118

Dilizhan, 9 – 20 July 1964

[Квартет № 10 для двух скрипок, альта и виолончели, Соч. 118 • Kvartet № 10 dlya dvukh skripok, alta i violoncheli, Soch. 118]

Dedicated to Moisei Samuilovich Weinberg [Mieczysław Weinberg]

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

Duration: 22’

First performance: 20 November 1964, Moscow, Small Hall of the Conservatoire

The Beethoven String Quartet (Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 36
► DSCH New Collected Works: Vol. 103*

THE EXECUTION OF STEPAN RAZIN, Op. 119
Vocal-symphonic poem for bass, mixed choir and orchestra

[Kazn Stepana Rasina. Позма для баса, смешанного хора и оркестра, Соч. 119 •
Kazn Stepana Rasina. Poema dlya basa, shmeshannogo khora i orkestra, Soch. 119]
Text by Evgeni Evtushenko (from ‘The Bratsk Hydro-electric Power Station’)

One movement: Moderato non troppo \( \text{\( q = 152 \)} \) • Poco meno mosso \( \text{\( q = 126 \)} \) •
Andante \( \text{\( q = 88 \)} \) • \( \text{\( q = 96 \)} \) • \( \text{\( q = 120 \)} \) • Adagio \( \text{\( q = 80 \)} \) • Moderato \( \text{\( q = 126 \)} \) • \( \text{\( q = 132 \)} \) •
Allegro \( \text{\( q = 144 \)} \) • Allegro \( \text{\( q = 168 \)} \) • Adagio \( \text{\( q = 80 \)} \) • Moderato \( \text{\( q = 126 \)} \)

Duration: 30’
First performance: 28 December 1964, Moscow, Large Hall of the Conservatoire
Vitali Gromadsky (bass) – RSFSR Choral Capella – Moscow Philharmonic Orchestra
– Kirill Kondrashin (conductor) – Alexander Yurlov (choral director)

► Muzyka Collected Works: Vol. 29 (score), Vol. 30 (vocal score by the composer)
► DSCH New Collected Works: Vol. 81 (score), Vol. 82 (vocal score)

According to Erna Meskhishvili Op. 119 was completed on 14 October 1964. The Execution of Stepan Razin was awarded the Glinka State Prize in 1968. Vocal score also by Carl A. Rosenthal. English translation by Harold Heiberg and German version by Lyubomir Romansky.

EVGENI ONEGIN

1964 – 1965
Incidental musical to Nikolai Akimov’s play after Alexander Pushkin’s verse novel
for orchestra

[Евгений Онегин. Музыка к спектаклю – по роману А. Пушкина • Evgeni Onegin. Muzyka k spektaklyu – po romanu A. Pushkina]
Première: January 1965, Leningrad, Theatre of Drama and Comedy
Nikolai Akimov (director)
Piano score and orchestral parts preserved at the Leningrad Kirov Theatre of Opera and Ballet.
A YEAR IS LIKE A LIFETIME, Op. 120

Music to the film


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

3(lll=picc).2.2.2-4.3.3.1-timp.perc-strings-mixed choir


► DSCH New Collected Works: Vol. 141* (score)
A YEAR IS LIKE A LIFETIME, Op. 120 [CONTINUED]
Autograph score preserved at the State Archives of Literature and Art. The film is sometimes referred to as ‘Karl Marx’. As Erna Meskhishvili states A Year is like a Lifetime was produced in two parts – Part I entitled ‘Marx’s Youth’.

SUITE FROM ‘A YEAR IS LIKE A LIFETIME’, Op. 120a
compiled by Levon Atovmyan (1969)
[Сюита из музыки к кинофильму «Год, как жизнь» для оркестра, Соч. 120а. Syuita iz muzyki k kinofilmu «God, kak zhizn» dlya orkestra, Soch. 120a]

1. Overture Allegro non troppo
2. The Barricades Moderato non troppo
3. Interlude Allegro
4. Farewell (Monologue) Andante
5. Scene (Little Waltz) Allegretto
6. War Moderato
7. Finale Adagio

3(ll=picc).2.2.2-4.3.3.1-timp.perc:tgl/whip/SD/BD/cyms/bells/tam-t-strings

Duration: 45’

Krzysztof Meyer states that the suite was compiled as early as 1965.
FIVE ROMANCES ON TEXTS
FROM ‘KROKODIL’ MAGAZINE, Op. 121
for bass and piano

Пять романсов на слова из журнала «Крокодил» для баса и фортепиано, Соч. 121

Texts from the satirical magazine ‘Krokodil’ No. 24 [1782] – Nos. 1-3 from the ‘Believe It or Not’ column, Nos. 4-5 from ‘Turning the Pages’

1. Manuscript Evidence    Moderato (\( \dot{q} = 120 \))
2. A Desire Too Difficult to Gratify    Moderato (\( \dot{q} = 176 \))
3. Common Sense    Largo (\( \dot{q} = 138 \))
4. Irinka and the Shepherd    Allegro (\( \dot{q} = 112 \))
5. Too Much Delight    Moderato (\( \dot{q} = 176 \))

Duration: 10’

First performance: 28 May 1966, Leningrad, Glinka Concert Hall
Evgeni Nesterenko (bass) – Dmitri Shostakovich (piano)

► Muzyka Collected Works: Vol. 33
► DSCH New Collected Works: Vol. 94 (piano version and score [Tishchenko])

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

► ARRANGEMENT for bass and chamber orchestra by Boris Tishchenko, printed as Op. 121a in DSCH New Collected Works, Vol. 94: 2(ll=picc).2.2.2(ll=dbn)-2.2.1.1-timp-BD-cyms-hp-strings (five-stringed basses) and by Walter Mnatsakanov: 2.2.3.3-1.2.1.0-timp-pft-strings.
CHOREOGRAPHIC MINIATURES
for piano
Arrangement by Levon Atovmyan (mid 1960ies)

1. Swings (Polka)
2. Quiet Hour (Sarabande)
3. The Break (Valse Lyrique)
4. Game (Polka)
5. Lullaby

According to a letter written by Levon Atovmyan to Alla Bogdanova on 21 August 1967 he arranged and compiled two suites of choreographic miniatures. The whereabouts of the manuscripts are unknown. The above mentioned five items represent the only remainder of the two cycles – they were published in 1975 by Le Chant du Monde as ‘Cinq miniatures pour piano de la suite de ballet ›Miniatures choréographiques‹’ (‘Sur les balançoires’, ‘L’heure tranquille’, ‘La halte’, ‘Jeu’, ‘Berceuse’). According to DSCH Notograficheski spravochnik No. 1 (‘Swings’) is based on Native Leningrad, Op. 63, No. 2 (‘The Quiet Hour’) uses ‘Sarabande’, No. 20 from the Human Comedy, Op. 37, No. 3 (The Break) derives from a piece not included in the final version of Korzinkina’s Adventures, Op. 59, No. 4 (‘Game’) stems from No. 28 (‘Village Soviet Chairman Drinks Tea with his Wife’) from Alone, Op. 26 and No. 5 (‘Lullaby’) goes back to No. 2 from Suite for Jazz Orchestra No. 2.
STRING QUARTET NO. 11 in F minor, Op. 122

Moscow, 30 January 1966

Dedicated to the memory of Vasili Petrovich Shirinsky

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

Duration: 15’

First performance: 28 May 1966, Leningrad, Glinka Concert Hall
The Beethoven String Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 36
► DSCH New Collected Works: Vol. 103*

According to Derek C. Hulme the first performance took place an 25 March 1966 at the USSR Composers’ Club in Moscow. In the early sixties both Vasili Shirinsky (second violin) and Vadim Borisovsky (viola) retired from the Beethoven String Quartet and were replaced by Nikolai Zabavnikov and Fyodor Druzhinin.

► ARRANGEMENT for piano four hands by Anatoli Dmitriev.
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

[Предислове к Полному собраню моих сочинений и краткое размышление по поводу этого предисловия для баса и фортепиано, Соч. 123 · Predislove k polnomu sobraniyu moikh sochinenii i kratkoe pazmyshlenie po povody etogo predisloviya dlya basa i fortepiano, Soch. 123]

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

   Allegretto

Duration: 2’

First performance: 28 May 1966, Leningrad, Glinka Concert Hall
Evgeni Nesterenko (bass) – Dmitri Shostakovich (piano)

► Muzyka Collected Works: Vol. 33
► DSCH New Collected Works: Vol. 94 (piano version and score [Desyatnikov])

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

► ARRANGEMENT for bass and ensemble: 0.2(II=cor A).2(II=Ebcl).2(II=dbn)-2.1.1.0-hp-strings [1/1/1/1/1]) by Geert van Keulen, and for bass and chamber orchestra by Leonid Desyatnikov, printed as Op. 123a in DSCH New Collected Works, Vol. 94: 2.2.3(III=bcl).2(II=dbn)-2.1.1.0-timp.perc:tgl/jingles/ratchet/wdbl/susp.cym/gong/bells/xyl-hp-pft-strings (with five-stringed basses), bass choir ad lib.) and by Walter Mnatsakanov: 2.2.2.2-0.0.0.0-perc(2)-pft-strings.
CONCERTO FOR VIOLONCELLO
AND ORCHESTRA NO. 2 in G major, Op. 126

[Концерт № 2 для виолончели с оркестром, Соч. 126 • Kontsert № 2 dlya violoncheli s orkestrom, Soch. 126]

Dedicated to Mstislav Leopoldovich Rostropovich

1. Largo (\( \dot{q} = 100 \))
2. Allegretto (\( \dot{q} = 100 \)) attacca
3. Allegretto (\( \dot{q} = 100 \))

2(ll=picc).2.2.3(lll=dbn)-2.0.0.0-timp.perc:tamb/SD/tom-t/wdbl/whip/xyl/
BD-2hp-strings(16.14.12.10)

Duration: 36’

First performance: 25 September 1966, Moscow, Large Hall of the Conservatoire
Mstislav Rostropovich (violincello) – USSR State Symphony Orchestra – Evgeni Svetlanov (conductor)

▶ Muzyka Collected Works: Vol. 16 (score), Vol. 17 (piano score by the composer)
▶ DSCH New Collected Works: Vol. 48 (score), Vol. 49 (piano score by the composer)

The first performance marked the celebration of the composer’s 60th birthday. The second movement of Op. 126, which was probably composed first, is based on the melody of ‘Bubliks for Sale’, a street song popular in the 1920s. The first movement, ‘Largo’, was composed under the impression of Anna Akhmatova’s death on 5 March 1966 – quotations from the first and third movement are heard in ‘To Anna Akhmatova’, the final movement of Six Poems of Marina Tsvetaeva, Op. 146. For details concerning the utilisation of Op. 126 for the sound track of Sergei Eisenstein’s silent film ‘October – Ten Days That Shook the World’ (1966 version) ▶ see Symphony No. 12 ‘The Year 1917’, Op. 112.
The mentioned list of items is taken from DSCH Notografichesky Spravochnik according to which Suite for Variety Orchestra No. 2 was probably compiled and arranged by Levon Atovmyan mainly from Shostakovich's film scores. No. 1, ‘Introduction’, is based on a barrel organ piece heard from the off in Alone, Op. 26 and on ‘Finale’ from Ballet Suite No. 3. In No. 2, ‘Waltz’, a piece (‘Plastinka’) not included in the final version of Love and Hatred, Op. 38 was recycled. No. 3, ‘Intermezzo’, makes use of ‘Lullaby’ from Suite for Jazz Orchestra No. 2. No. 4, ‘Finale’, is based on ‘Gallop and Lullaby’ (not used in the final score) from Korzinkina’s Adventures, Op. 59 and on ‘Scherzo’ from Suite from ‘Pirogov’, Op. 76a. Since no date of creation is known the only evidence that Suite for Variety Orchestra No. 2 was compiled before 1967 is a documented performance in that year by the Chicago Symphony Orchestra conducted by Morton Gould.
SEVEN ROMANCES
ON POEMS OF ALEXANDER BLOK, Op. 127
Vocal-instrumental suite for soprano, violin, violoncello and piano

Семь стихотворений Александра Блока. Вокально-инструментальная сюита для сопрано, скрипки, виолончели и фортепиано, Соч. 127

Dedicated to Galina Pavlovna Vishnevskaya

1. Song of Ophelia  Moderato (q = 66) [soprano and violoncello]
2. Gamayun, the Bird of Prophecy  Adagio (q = 66) [soprano and piano]
3. We Were Together  Allegretto (q = 100) [soprano and violin]
4. The City Sleeps  Largo (q = 50) [soprano, violoncello and piano]
5. The Storm  Allegro (q = 108) [soprano, violin and piano] attacca
6. Secret Signs  Largo (q = 72) [soprano, violin and violoncello] attacca
7. Music  Largo (q = 96) [soprano, violin, violoncello and piano]

Duration: 25’

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

► Muzyka Collected Works: Vol. 33
► DSCH New Collected Works: Vol. 91

No. 2 inspired by Viktor Vasnetsov’s painting from 1897. According to Erna Meskhishvili the pianist of the first performance was the composer. Derek C. Hulme gives alternative titles for No. 3 (‘That Troubled Night’) and for No. 4 (‘Deep in Sleep’). Translations: into English by Myron Morris, Cynthia Jolly and Per Skans, into German by Manfred Koerth and into Czech by Zdeňka Půstková.
CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2 in C sharp minor, Op. 129

[Концерт № 2 для скрипки с оркестром, Соч. 129 · Kontsert № 2 dlya skripki s orkeстром, Soch. 129]

Dedicated to David Fyodorovich Oistrakh

1. Moderato (\( \dot{=} 84 \)) · Più mosso (\( \dot{=} 168 \)) · Allegretto (\( \dot{=} 176 \)) · Moderato (\( \dot{=} 84 \) [Cadenza] · Più mosso (\( \dot{=} 138 \))
2. Adagio (\( \dot{=} 76 \)) attacca
3. Adagio (\( \dot{=} 76 \)) · Allegro (\( \dot{=} 132 \) [Cadenza]

1. picc. 2. 2. 2. dbn-4. 0. 0. 0-timp.perc:tom-t-strings(16.14.12.12.10[including five-stringed basses])

Duration: 29’

First performance: 26 September 1967, Moscow, Large Hall of the Conservatoire

David Oistrakh (violin) – Moscow Philharmonic Orchestra – Kirill Kondrashin (conductor). This première was preceded by an unofficial performance on 13 September in Bolshevo, near Moscow.

► Muzyka Collected Works: Vol. 14 (score), Vol. 15 (piano score by the composer)
► DSCH New Collected Works: Vol. 44 (score), Vol. 45 (piano score by the composer)

Violin part edited by David Oistrakh. Composed as a gift for Oistrakh’s 60th birthday – although it was actually the dedicatee’s 59th birthday. Vol. 44 of DSCH New Collected Works prints in its appendix a score fragment of a composition for violin and orchestra (3[picc]. 3[cor anglais]. 4[Eb clar, bass clar]. 2[db bn] – 4.3.3.1 – timp. side dr. bass dr. strings). This piece in F sharp minor (138 bars without tempo indication) seems to be a discarded first version of the first movement of Op. 129.
OCTOBER, Op. 131
Symphonic poem for orchestra
[Октябрь. Симфоническая поэма, Соч. 131 • Октябрь. Симфоническая поэма, Соч. 131]
Moderato (\( \text{q} = 100 \)) • Allegro (\( \text{q} = 72 \))
3(III=picc).3(III=corA).3.3(III=dbn)-4.3.3.1-timp.perc:SD/cym-strings
Duration: 13’
First performance: 16 September 1967, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra – Maxim Shostakovich (conductor)
► Muzyka Collected Works: Vol. 11 (score)
► DSCH New Collected Works: Vol. 36 (score), Vol. 37 (arrangement for piano four hands by the composer)

► ARRANGEMENTS: for piano four hands by the composer • for wind orchestra (2[2=picc].2.3.2asax.tsax.2-4.3.3.0-perc:timp/SD/cym-banda:2crt/2ahn/2thn/barhn/2tuba/db) by Daniil Braslavsky • for brass orchestra by A. Seerden.
SOFIA PEROVSKAYA, Op. 132

Music to the film

[Софья Перовская. Музыка к кинофильму, Соч. 132 · Sofya Perovskaya. Muzyka k kinofilmu, Soch. 132]


1. [No. 1] Allegro (\(q = 100\)) • Allegro (\(q = 176\)) • a tempo (\(q = 100\)) • \(q = 176\) • a tempo (\(q = 100\))
2. [No. 2] Allegretto (\(q = 96\))
3. [No. 3] Allegretto (\(q = 100\))
4. [No. 4] Moderato (\(q = 84-100\))
5. Duel [No. 5] Moderato
6. The Village [No. 6] Andante (\(q = 100\))
7. The Village (continued) [No. 7] Andante (\(q = 100\))
8. Voronezh [No. 8] Moderato (\(q = 120\))
9. [No. 9] Andante (\(q = 108\))
10. [No. 10] Allegro (\(q = 172\))
11. [No. 11] Allegro • Adagio
12. [No. 12] Moderato (\(q = 66\))
13. The Dream [No. 13] Adagio (\(q = 76\))
14. [No. 14] Allegro (\(q = 63\))
15. [No. 15] Allegro (\(q = 104\))
16. March Allegretto
17. The Execution Allegretto
18. Waltz Tempo di Valse

Additional music

19. [No. 1a] Allegro (\(q = 176\))
20. [No. 2a] Allegretto (\(q = 96\))
21. [No. 2b] Allegretto (\(q = 96\))
22. The Village [No. 6a] Andante (\(q = 100\))

3(III=picc).2.2.2-6(2 Russian horns).2.3.1-timp.perc:SD/BD/cyms/bells/xyl-hp-cel-pft-strings-female choir (in Nos. 6, 7 ‘The Village’)-children’s choir (Nos. 2, 2a)-banda:2crt/2ahn/2thn/2barhn/2tuba

CAST: Sofía Perovskaya (Alexandra Nazarova) – Andrei Zhelyabov (Viktor Tarasov) – Nikolai Kibalchik (Boris Khmelnitsky) – Timofei Mikhailov (Alexander Lukyanov) – Nikolai Rysakov (Vladimir Kolokoltsev) – Gesya Helfman (Ekaterina Raikina) – Vera Figner (Tamara Abrosimova) – Ignati Grinevitsky (Georgi Taratorkin) – Sofia’s mother (Kira Golovko) – Sofia’s father (Grigori Kirillov) – Alexander II (Vladislav Strzhelchik) – Count Mikhail Loris-Melikov (Efim Kopylyan) – Presiding judge (Boris Bibikov) – Public prosecutor (Alexei Golovin)
The autograph score is preserved at the Shostakovich family archives, a manuscript score and orchestral parts at the Music Library of the State Cinematography Symphony Orchestra.

**SPRING, SPRING,** Op. 128

Song for bass and piano

[Весна, весна ... для баса и фортепиано, Соч. 128 • Vesna, vesna ... dlya basa i fortepiano, Soch. 128]

Text by Alexander Pushkin from ‘Evgeni Onegin’

Andante

Duration: 2’

First performance: 23 November 1979, Leningrad

Evgeni Nesterenko (bass) – Mikhail Ermolaev (piano)

The work was only discovered after the composer’s death. According to Derek C. Hulme Shostakovich intended to compose four songs on texts by Pushkin in addition to those of Opp. 46 and 91 to complete a cycle of twelve Pushkin songs.

ARRANGEMENT for bass and orchestra by Gennadi Rozhdestvensky.

See also Four Romances on Poems by Alexander Pushkin, Op. 46 and Four Monologues on Verses by Alexander Pushkin..., Op. 91
**FUNERAL-TRIUMPHAL PRELUDE**. Op. 130

1967

*Tраурно-триумфальная прелюдия памяти героев Сталинградской битвы для большого симфонического оркестра, Соч. 130* • *Траурно-триумфальная прелюдия памяти героев Сталинградской битвы для большого симфонического оркестра, Соч. 130*

*In memory of the heroes of the battle of Stalingrad*

*Adagio*

3(III=picc).3.3.3(III=dbn)-4.3.3.1-timp.perc:SD/BD/cyms-strings-banda:2-4crt/3-6tpt/2-4ahn/2-4barhn/2-4euph

Duration: 2'

First performance: 24 October 1967, Moscow

USSR State Symphony Orchestra – Evgeni Svetlanov (conductor)

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

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

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

*Квартет № 12 для двух скрипок, альта и виолончели, Соч. 133* • *Квартет № 12 dlya dvukh skripok, alta i violoncheli, Soch. 133*

*Dedicated to Dmitri Mikhailovich Tsyganov*

*1. Moderato • Allegretto • Moderato • Allegretto • Moderato • Allegretto*

*2. Allegretto • Adagio • Moderato • Adagio • Moderato • Allegretto*

Duration: 27'

First performance: 14 September 1968, Moscow, Small Hall of the Conservatoire

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

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

The official première was preceded by a performance on 14 June 1968 at the Moscow USSR Composers’ Club. According to Erna Meskhishvili Op. 133 was performed for the first time by the Beethoven String Quartet in the Leningrad Glinka Hall on 28 May 1968.

**ARRANGEMENTS**: for piano four hands by Anatoli Dmitriev • for two pianos by Dmitri Tsyganov.
SONATA FOR VIOLIN AND PIANO in G major, Op. 134
[Соната для скрипки и фортепиано, Соч. 134 • Sonata dlya skripki i fortepiano, Soch. 134]
Dedicated to David Fyodorovich Oistrakh

1. Andante ($q = 100$)
2. Allegretto ($q = 100$)
3. Largo ($q = 72$) • Andante ($q = 88$) • Largo ($q = 72$)

Duration: 31’

First (public) performance: 3 May 1969, Moscow, Small Hall of the Conservatoire
David Oistrakh (violin) – Svyatoslav Richter (piano)

► Muzyka Collected Works: Vol. 38
► 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.

SYMPHONY NO. 14 in G minor, Op. 135
for soprano, bass and chamber orchestra
[Симфония № 14 для сопрано, баса и камерного оркестра • Simfoniya № 14 dla sopran, basa i kamernogo orkestra]

Texts by Federico García Lorca (Nos. 1 and 2), Guillaume Apollinaire (Nos. 3-8), Vilgelm Kyukhelbeker (No. 9), and Rainer Maria Rilke (Nos. 10-11). Russian translations by Inna Tynyanova (No. 1), Anatoli Geleskul (No. 2), Mikhail Kudinov (Nos.3-8) and Tamara Silman (Nos. 10 and 11)

Dedicated to Benjamin Britten

1. De Profundis    Adagio (\( \cdot = 126 \))
2. Malagueña    Allegretto (\( \cdot = 108 \)) attacca
3. Loreley    Allegro molto (\( \cdot = 152 \)) • Presto (\( \cdot = 168 \)) • Adagio (\( \cdot = 108 \)) attacca
4. The Suicide    Adagio (\( \cdot = 160 \))
5. On Watch    Allegretto (\( \cdot = 144 \)) • Adagio (\( \cdot = 84 \)) • Allegretto (\( \cdot = 144 \)) attacca
6. Madam, look!    Adagio (\( \cdot = 88 \)) attacca
7. At the Santé Prison    Adagio (\( \cdot = 72 \))
8. The Zaporozhian Cossacks’ Reply to the Sultan of Constantinople    Allegro (\( \cdot = 176 \)) attacca
9. O Delvig, Delvig!    Andante (\( \cdot = 76 \))
10. The Death of the Poet    Largo (\( \cdot = 126 \)) attacca
11. Conclusion    Moderato (\( \cdot = 69 \))


Duration: 47’

First performance: 29 September 1969, Leningrad, Glinka Hall
Galina Vishnevskaya (soprano) – Evgeni Vladimirov (bass) – Moscow Chamber Orchestra – Rudolf Barshai (conductor)

► Muzyka Collected Works: Vol. 8 (score), Vol. 9 (vocal score by the composer)
► DSCH New Collected Works: Vol. 14 (score), Vol. 29 (vocal score by the composer)

According to Krzysztof Meyer Op. 135 was premiered on 21 January 1969 in Moscow with Mark Reshetin instead of Evgeni Vladimirov. The first performance was preceded by a public rehearsal on 21 June 1969 in the Small Hall of the Conservatoire with Margarita Mirosnikova singing the soprano part. Apollinaire’s poem ‘Loreley’ (No. 3) is an adaptation of Clemens Brentano’s poem ‘Lore-Lay’ from 1801. For publication in Germany (1970), Shostakovich revised the vocal line of No. 10 to fit Rilke’s original German text. Translations: into English by Martin Cooper, Igor Buketoff and Valeria Vlazinskaya – into German by Jörg Morgener and by Waltraut Levine. A version of Op. 135 with poems in their original languages, prepared by Jörg Morgener on behalf of Dietrich Fischer-Dieskau, was approved by the composer in 1971.
CONCERTO FOR VIOLONCELLO AND ORCHESTRA [BORIS TISHCHENKO (1939 – 2010)]
Reorchestration
[Борис Тищенко. Концерт для виолончели с оркестром. Новая инструментовка · Boris Tishchenko. Kontsert dlya violoncheli s orkestrom. Novaya instrumentovka]
4(IV=picc).2(II=corA).2.2-0.0.0.0-perc:tom-t/wdbl/t.bells/xyl-harm-strings
(16.14.12.10.8)
Duration: 26’
► DSCH New Collected Works: Vol. 147* (score)
Tishchenko’s Concerto from 1963 was originally orchestrated for 17 wind instruments, percussion and harmonium.

QUIET FLOWS THE DON 1965 – 1970 (?)
Chamber opera after Mikhail Sholokhov’s novel
[Тихий Дон. Опера · Tikhii Don. Opera]
Reports appeared in the Soviet press between the indicated dates according to which Shostakovich was at work on this piece, but it is most likely that he never actually worked on Quiet Flows the Don.
LOYALTY, Op. 136

Eight ballads for male choir a cappella

[Верность. Восемь баллад для мужского хора без сопровождения • Vernost. Vosem bal-
lad dlya muzhskogo khora bez soprovodzheniya]

Texts by Evgeni Dolmatovsky

Dedicated to Gustav Gustavovich Ernesaks

1. As From Time Immemorial    Moderato ($q = 72$)
2. The People Believed in a Flame    Allegretto ($q = 176$) • Meno mosso ($q = 108$) •
   Tempo I ($q = 176$)
3. The Great Name    Allegretto ($q = 176$)
4. The Banner of the Revolution    Allegretto ($q = 176$)
5. The Difficult Search for Beauty    Allegro non troppo ($q = 108$) • Moderato ($q = 88$) •
   Meno mosso
6. I Wish to Learn Everything About Him    Adagio ($q = 69$)
7. This is How the People Were    Andante ($q = 80$)
8. On Meetings of the Young Generations    Allegretto ($q = 112$)

Duration: 25’

First performance: 5 December 1970, Tallinn, Estonia Concert Hall
State Academic Male Choir of Estonia – Gustav Ernesaks (conductor)

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

The title has been variously translated: ‘Faith’, ‘Truth’ and ‘Correctness’. The piece was written for the celebrations of the centenary of Lenin’s birth and was awarded, together with String Quartet No. 14, Op. 142, the Glinka State Prize, First Class, in 1974. According to Sofia Khtentova Op. 136 was composed between 25 February and 9 June in Kurgan.
KING LEAR, Op. 137

Music to the film in two parts


1. Horn of the Beggars’ Leader [No. 1]
2. Horn of the Beggars’ Leader [No. 2]
3. Departure of the King’s Retinue [No. 3] Allegro
4. Edmund gives the Command to the Attack [No. 4] Allegro
5. Edmund gives the Order for the Duel [No. 5] Allegro
6. Edgar’s Trumpeter Calls Back [No. 6]
8. The Fool’s Shawm [No. 8] Moderato
9. Hunting Horn [No. 9] Allegro
10. Death’s Call [No. 10] Adagio
11. Introduction (Passage of Time) [No. 50] Adagio
12. First Sighting of Lear’s Castle [No. 51] Adagio
13. [No. 52] Moderato
15. The Voice of Truth [No. 54] Adagio (q = 72)
16. The Storm [No. 55] Moderato (q = 72)
17. Lamentation [No. 56] Adagio (q = 80)
18. The Storm (Beginning) [No. 57] Adagio
19. Dinner at Goneril’s [No. 58] Allegretto
20. Ending of the Film. Finale [No. 70] Moderato
21. Poor Tom’s Songs
   [No. 1] = 58
   [No. 2] = 80
   [No. 3] = 100
   [No. 4] = 66
   [No. 5] = 66

3(III=picc).2.3(III=ebcl.2-4.3.3.1-timp.perc:tamb/SD/cym/tam-t/bells/glsp/xyl-
hp-strings-mixed choir

CAST: King Lear (Jüri Järvet) – Goneril (Elza Radzinya-Szolkonis) – Regan (Galina Volchek) – Cordelia (Valentina Shendrikova) – The Fool (Oleg Dal) – Gloster (Karlis Sebris) – Edgar (Leonhard Merzin) – Edmund (Regimantas Adomaitis) – Kent (Vladimir Emelyanov) – Cornwall (Alexander Vokach) – Albany (Donatas Banionis) – Oswald (Alexei Petrenko) – King of France (Juozas Budraitis)
The autograph score of Op. 137 is preserved at the Shostakovich family archives and consists of 70 short numbers. Collected Works, Vol. 42, and DSCH New Collected Works, Vol. 142, both print an identical selection of 20 numbers – the latter additionally publishes ‘Poor Tom’s Songs’, five short items for voice a cappella conceived for the Fool, from which only No. 1 is heard in full in the film. Snippets from five of the ‘Ten Songs of the Fool’ (Nos. 1, 2, 4, 5, 7) from the incidental music Op. 58a were reused in Op. 137. ‘Lamentation’ [No. 56], vocalises for choir a cappella, reappears as ‘People’s Lamentation’ in Muzyka Collected Works, Vol. 34, as well as in DSCH New Collected Works, Vol. 86. This piece, obviously very dear to the composer, was also used in String Quartet No. 13, Op. 138, which was completed almost simultaneously. For a detailed description of the genesis of Op. 137 see Olga Dombrovskaya’s extensive commentary in Vol. 142 of DSCH New Collected Works.
STRING QUARTET NO. 13 in B flat minor, Op. 138
[Квартет № 13 для двух скрипок, альта и виолончели, Соч. 138]
Kvartet № 13 dlya dvukh skripok, alta i violoncheli, Soch. 138

Dedicated to Vadim Vasilievich Borisovsky

Adagio (q = 84) • Doppio movimento (q = 84) • Tempo I (q = 84) • Poco meno mosso • Tempo I (q = 84)

Duration: 18’

First performance: 13 December 1970, Leningrad, Glinka Concert Hall
The Beethoven String Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 36
► DSCH New Collected Works: Vol. 104, Vol. 105 (piano score by the composer)

The Dedication of Op. 138 to Vadim Borisovsky, former viola player of the Beethoven String Quartet, is reflected by the predominant role of the viola part. Work on Op. 138 began probably shortly after the première of Symphony No. 14, Op. 135. After achieving an impressive share of the one-movement work (largely corresponding to the ‘Doppio movimento’ section) the composer seems to have abandoned the work until the summer of 1970 when he began with the composition of the music for the film King Lear, Op. 137. Both works, King Lear and String Quartet No. 13, share musical material – the a cappella ‘Lamentation’ from the film score, reappears in the framing sections of the three-phase structure of the String Quartet. For details concerning the compositional genesis of Op. 138 ► see the commentary of DSCH New Collected Works, Vol. 104.

► ARRANGEMENTS: piano score by the composer ● for piano four hands by Anatoli Dmitriev ● for viola and strings by Alexander Chaikovsky.
MARCH OF THE SOVIET MILITIA, Op. 139

for military band

Commissioned by Nikolai Shchelokov, USSR Minister of Internal Affairs

Allegretto

1.0.3.0-3.2.2crt.0-timp.perc:tgl/SD/BD/cyms-banda:2ahn/2thn/2barhan/trbn/tuba

Duration: 2’

First performance: 10 November 1970, Moscow

Wind Orchestra of the Moscow Kremlin – N. Zolotaryov (conductor)

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

According to the composer’s son Maxim Op. 139 was dedicated to Mikhail Mikhailovich Zoshchenko, whereas the commentary of Vol. 32 of DSCH New Collected Works states that there is no dedication at all. The work was awarded the First Prize of the All-Union Literature and Arts Competition in 1970.
SIX ROMANCES ON VERSES BY W. RAILEY, R. BURNS AND W. SHAKESPEARE, Op. 140

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

Texts by Sir Walter Raleigh (No. 1), Robert Burns (Nos. 2-4), William Shakespeare (No. 5) and traditional nursery rhyme (No. 6). Translations by Boris Pasternak (Nos. 1 and 5) and Samuil Marshak (Nos. 2-4, 6)

1. The Wood, the Weed, the Wag (Sir Walter Raleigh to His Sonne) Largo (\( \text{q} = 54 \))
2. O, Wert Thou in the Cauld Blast Moderato (\( \text{q} = 76 \))
3. McPherson before His Execution (McPherson’s Farewell) Allegretto (\( \text{q} = 112 \))
4. Jenny (Comin’ thro’ the Rye) Moderato (\( \text{q} = 104 \))
5. Sonnet LXVI (Tyr’d with all these) Lento (\( \text{q} = 66 \))
6. The King’s Campaign (‘The Grand Old Duke of York’ or ‘The King of France went up the Hill’) Allegretto (\( \text{q} = 126 \))

Duration: 14’

First performance: 30 November 1973, Moscow, Large Hall of the Conservatoire Evgeni Nesterenko (bass) – Moscow Chamber Orchestra – Rudolf Barshai (conductor)

- Muzyka Collected Works: Vol. 31 (score)
- DSCH New Collected Works: Vol. 88 (score)

The cycle is also known as ‘Six Romances on Verses by British Poets’ or ‘Six Romances on Verses by English Poets’. English translation by Felicity Ashbee.

For the versions for bass and piano and for bass and symphony orchestra see Opp. 62 and 62a
SYMPHONY NO. 15 in A major, Op. 141

1. Allegretto (\( \frac{1}{4} = 120 \))
2. Adagio (\( \frac{1}{4} = 108 \)) • Largo (\( \frac{1}{4} = 69 \)) • Adagio (\( \frac{1}{4} = 108 \)) • Largo (\( \frac{1}{4} = 69 \))
3. Allegretto (\( \frac{1}{4} = 112 \))
4. Adagio (\( \frac{1}{4} = 80 \)) • Allegretto (\( \frac{1}{4} = 100 \)) • Adagio (\( \frac{1}{4} = 80 \)) • Allegretto (\( \frac{1}{4} = 100 \))

Duration: 45’

First performance: 8 January 1972, Moscow, Large Hall of the Conservatoire All-Union Radio and Television Symphony Orchestra – Maxim Shostakovitch (conductor)

► Muzyka Collected Works: Vol. 8 (score)
► DSCH New Collected Works: Vol. 15 (score), Vol. 30 (arrangement for two pianos by the composer)

The first movement quotes the Allegro section from Gioachino Rossini’s ‘Guillaume Tell’ Overture. The ‘fate’ motive from Richard Wagner’s ‘Götterdämmerung’ and the melody of Mikhail Glinka’s song ‘Do not tempt me needlessly’ appear in the final movement.

► ARRANGEMENTS: for two pianos by the composer (4 January 1972) • for violin, violoncello, piano (doubling celesta) and percussion by Viktor Derevyanko.

INTERVISION
Orchestral fragment of six bars for the Soviet Television
[Интервидение для оркестра • Intervidenie dla orkestra] Moscow, 1971

Moderato maestoso (\( \frac{1}{4} = 96 \))

First performance: March 1971

► Muzyka Collected Works: Vol. 42 (score)
► DSCH New Collected Works: Vol. 36 (score)
SERENADE [GAETANO BRAGA (1829 – 1907)]
Arrangement of the ‘Leggenda valacca’ (Angel’s Serenade) for soprano, mezzo-soprano, violin and piano
[Г. Брага. Серенада. Переложение для дуэта в сопровождении камерного ансамбля]
Text: Marco Marcello, translated by Alexandra Gorchakova

This piece was conceived for a projected opera ‘The Black Monk’ after Anton Chekhov’s story in which Braga’s ‘Leggenda’ plays a crucial role. According to Olga Digonskaya the piece was performed for the first time in Shostakovich’s Moscow apartment in late 1972 or early 1973 with Galina Pisarenko (soprano), K. Morgunova (mezzo-soprano), Oleg Kagan (violin), Elisaveta Leonskaya (piano), and Dmitri Fershtman (violoncello, doubling the bass notes of the piano part). ‘Serenade’ was published along with Shostakovich’s sketches for a libretto of ‘The Black Monk’ by DSCH in 2006 (not identical with DSCH New Collected Works, Vol. 146) prefaced by an essay of Olga Digonskaya reflecting the composer’s long lasting attempts to write an opera on Chekhov’s story.

STRING QUARTET NO. 14 in F sharp major, Op. 142
[Квартет № 14 для двух скрипок, альта и виолончели, Соч. 142 • Kvartet № 14 dlya dvukh skripok, alta i violoncheli, Soch. 142]
Dedicated to Sergei Petrovich Shirinsky

1. Allegretto (q = 116) • Meno mosso (q = 88)
2. Adagio (q = 84) attacca
3. Allegretto (q = 112) • Poco meno mosso • Adagio (q = 88)

Duration: 27’

First performance: 12 November 1973, Leningrad, Glinka Concert Hall
The Beethoven String Quartet (Dmitri Tsyganov, Nikolai Zabavnikov, Fyodor Druzhinin, Sergei Shirinsky)

► Muzyka Collected Works: Vol. 36
► DSCH New Collected Works: Vol. 104

The violoncello part is given a privileged treatment as if to emphasize the dedication of the composition to Shirinsky. For the same reason a melodic line from the opera ‘Katerina Izmailova’ matching the heroine’s words ‘Seryosha, my dear, my dear’ is quoted in the final movement. In the opening theme of ‘Adagio’ Richard Wagner’s ‘Tristan’ motif is heard and in the middle section of the same movement a veiled quotation of ‘Non ti scordar di me’ by Ernesto De Curtis is incorporated. The work was awarded, together with Loyalit, Op. 136, the Glinka State Prize, First Class, in 1974.

► ARRANGEMENT for piano four hands by Anatoli Dmitriev.
SIX POEMS OF MARINA TSVETAeva, Op. 143
Vocal cycle for contralto and piano

Dedicated to Irina Petrovna Bogachyova

1. My Poetry  Largo (q = 92)
2. Whence Comes This Tenderness?  Allegretto (q = 120)
3. Hamlet’s Dialogue with His Conscience  Largo (q = 80)
4. The Poet and the Tsar  Moderato (q = 144)  attacca
5. No, Sounded the Drum ...  Allegretto (q = 120)  •  Meno mosso  •  Moderato.
   Maestoso (q = 100)  •  Allegretto (q = 120)
6. To Anna Akhmatova  Largo (q = 112)

Duration: 20’

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

Dates of composition: ‘My Poetry’ (1 August), ‘Whence Comes This Tenderness’ (2 August), ‘Hamlet’s Dialogue with His Conscience’ (3 August), ‘The Poet and the Tsar’ and ‘No, Sounded the Drum’ (6 August) and ‘To Anna Akhmatova’ (7 August). Krzysztof Meyer states that the first performance took place on 27 December whereas Derek C. Hulme and Erna Meskhishvili give 12 November. Translations into English by Felicity Ashbee and Jane May, into German by Jörg Morgener. Intonations of the first and third movement of Violoncello Concerto Op. 126 are heard in ‘To Anna Akhmatova’.

ARRANGEMENT for contralto and string quartet by Lera Auerbach.

ST. PETERSBURG DAYS unfinished

Music to the film
[Петербургские дни. Музыка к кинофильму (неоконченно) · Peterburgskie dni. Muzyka k kinofilmu (neokonchenno)]
Grigori Kozintsev (direction) – scenario after Gogol
Work on ‘St. Petersburg Days’ was abandoned after Kozintsev’s death in May 1973.

SIX POEMS OF MARINA TSVETAYEVA, Op. 143a

Version for contralto and small orchestra
[Шесть стихотворений Марины Цветаевой. Сюита для контральто и камерного оркестра, Соч. 143а · Shest stikhotvoreniy Mariiny Tsvetaevoy. Syuita dlya kontralto i kamernogo orkestra, Soch. 143a]

First performance: 15 June 1974, Moscow, Large Hall of the Conservatoire
Irina Bogachova (contralto) – Moscow Chamber Orchestra – Rudolf Barshai (conductor)

► Muzyka Collected Works: Vol. 31 (score)
► DSCH New Collected Works: Vol. 89 (score)
► See also Six Poems of Marina Tsvetaeva, Original version for contralto and piano, Op. 143 (1973)
STRING QUARTET NO. 15 in E flat minor, Op. 144  
Квартет № 15 для двух скрипок, альта и виолончели, Соч. 144 · 
Квартет № 15 dlya dvukh skripok, alta i violoncheli, Soch. 144 · Repino/Moscow,  
13 April – 17 May 1974

1. Elegy  Adagio \( (\dot{q} = 80) \) attacca
2. Serenade  Adagio \( (\dot{q} = 80) \) attacca
3. Intermezzo  Adagio \( (\dot{q} = 80) \) attacca
4. Nocturne  Adagio \( (\dot{q} = 80) \) attacca
5. Funeral March  Adagio \( (\dot{q} = 60) \) attacca
6. Epilogue  Adagio \( (\dot{q} = 80) \) · Adagio molto \( (\dot{q} = 60) \) · Adagio \( (\dot{q} = 80) \) · Adagio molto \( (\dot{q} = 60) \) · Adagio \( (\dot{q} = 80) \) · Adagio molto \( (\dot{q} = 60) \)

Duration: 37’

First performance: 15 November 1974, Leningrad, Glinka Concert Hall
The Taneyev Quartet (Vladimir Ovcharek, Grigori Lutsky, Vissarion Soloviev, Iosif Levinzon)

► Muzyka Collected Works: Vol. 36  
► DSCH New Collected Works: Vol. 104

According to Krzysztof Meyer the work was premiered on 14 November 1975. After the unexpected death of Sergei Shirinsky, the cellist of the Beethoven String Quartet, on 18 October 1974 Shostakovich invited the Taneyev Quartet to premiere his Fifteenth String Quartet. The Moscow première was given by the Beethoven String Quartet on 11 January 1975 with the replacement cellist Evgeni Atman. According to Erna Meskhishvili Op. 144 is dedicated to Sergei Petrovich Shirinsky and was performed for the first time on 25 October. String Quartet No. 3 composed in 1967 by Boris Chaikovsky, a former pupil of Shostakovich, also consists of six attacca movements in mainly slow tempos and may have served as an inspiration for Shostakovich to compose Op. 144.

► ARRANGEMENTS: for piano four hands by Anatoli Dmitriev · for saxophone quartet by Johan van der Linden · for string orchestra ‘Requiem for Strings’ by Misha Rakhlevsky, ‘Epilogue for Strings’ by Lev Markiz and by Hartmut Haenchen.
SUITE ON VERSES OF
MICHELANGELO BUONARROTI, Op. 145
for bass and piano
[Сюита на слова Микеланджело Буонароти для баса и фортепиано, Соч. 145 · Сю́ита
на слова Микеланджело Буонароти для баса и фортепиано, Соч. 145]
Translations by Abram Efros. The titles were added by Shostakovich.
Dedicated to Irina Antonovna Shostakovich

1. Truth (Sonnet III to Pope Julius II)  Adagio (q = 84)
2. Morning (Sonnet XX)  Allegretto (q = 126)
3. Love (Sonnet XXV)  Allegretto (q = 112)
4. Separation (Madrigal ‘Com’ arò dunque ardire’)  Moderato (q = 80)
5. Anger (Sonnet IV on Rome in the Pontificate of Julius II)  Allegro non troppo
   (q = 160)
6. Dante (Sonnet I on Dante Alighieri)  Moderato (q = 76)  attacca
7. To the Exile (Sonnet II on Dante Alighieri)  Largo (q = 92)
8. Creativity (Sonnet LXI on the death of Vittoria Colonna)  Moderato (q = 92)
9. Night (Dialogue between Giovanni Strozzi and the Sculptor)  Andante (q = 88)
10. Death (Sonnet LXIX)  Adagio (q = 84)
11. Immortality (Epitaph for Cecchino Bracci Fiorentino – Epigrams Nos. 14 and 12
   Allegretto (q = 160)

Duration: 40’

First performance: 23 December 1974, Leningrad, Glinka Concert Hall
Evgeni Nesterenko (bass) – Evgeni Shenderovich (piano)

► Muzyka Collected Works: Vol. 33
► DSCH New Collected Works: Vol. 90

Also translated as ‘Suite on Texts of Michelangelo Buonarroti’. Shostakovich said that
his Op. 145 cycle was inspired by the fivehundredth anniversary of Michelangelo’s
birth (1975). Andrei Voznesensky’s revision of Efros’ translation commissioned by
the composer was not used. English translations by Sarah and Eric Walter White
and by Felicity Ashbee, German version by Jörg Morgener. Three bars of the tenth
movement, ‘Death of the Poet’, from SYMPHONY NO. 14, Op. 135 are quoted
in No. 9, ‘Night’. No. 11, ‘Immortality’, makes use of a theme from the opera THE GYPSIES.

► ARRANGEMENT for bass and organ by Hans Peter Eisenmann.
FOUR VERSES OF CAPTAIN LEBYADKIN, Op. 146

for bass and piano

Moscow, 23 August 1974

Texts by Fyodor Dostoevsky from ‘The Devils’

1. The Love of Captain Lebyadkin Allegretto (\( \cdot = 80 \))
2. The Cockroach Moderato (\( \cdot = 104 \))
3. The Charity Ball for the Governesses Allegretto (\( \cdot = 160 \))
4. A Pure Soul Allegretto (\( \cdot = 144 \))

Duration: 10’

First performance: 10 May 1975, Moscow, Small Hall of the Conservatoire
Evgeni Nesterenko (bass) – Evgeni Shenderovich (piano)

► Muzyka Collected Works: Vol. 33
► DSCH New Collected Works: Vol. 94 (piano version and score [Tishchenko])

Krzysztof Meyer states that Op. 146 was completed in 1975. The titles of Nos. 1-3 are Shostakovich’s own. Whereas the texts of Nos. 1-3 are based on lines uttered by Captain Lebyadkin the text from ‘A Pure Soul’ (No. 4) derives from an anonymous revolutionary proclamation in the novel. For details concerning quotations from Tchaikowsy’s ‘The Queen of Spades’ and Borodin’s ‘Prince Igor’ ► see the commentary of DSCH New Collected Works, Vol. 94. English translation by Joan Pemberton Smith.

SUITE ON VERSES OF MICHELANGELO BUONARROTI, Op. 145a

Version for bass and orchestra

Дедикадировано Ирине Антоновне Шостакович

Duration: 40’

First performance: 12 October 1975, Moscow, Large Hall of the Conservatoire
Evgeni Nesterenko (bass) – USSR Radio and Television Orchestra – Maxim Shostakovich (conductor)

► Muzyka Collected Works: Vol. 31 (score)
► DSCH New Collected Works: Vol. 90 (score)

MEPHISTOPHELES’ S SONG OF THE FLEA

January 1975

Arrangement for bass and orchestra from Beethoven’s Six Songs Op. 75, No. 3 (‘Es war einmal ein König’)
SONATA FOR VIOLA
AND PIANO in C major, Op. 147
[Соната для альта и фортепиано, Соч. 147 • Sonata dlya alta i fortepiano, Soch. 147]

Dedicated to Fyodor Serafimovich Druzhinin

1. Moderato \( (q = 104) \)
2. Allegretto \( (q = 100) \)
3. Adagio \( (q = 80) \)

Duration: 29’

First performance: 1 October 1975, Leningrad, Glinka Concert Hall
Fyodor Druzhinin (viola) – Mikhail Muntyan (piano)

► Muzyka Collected Works: Vol. 38
► DSCH New Collected Works: Vol. 108

On the occasion of a phone call to Fyodor Druzhinin announcing the completion of Op. 147 Shostakovich described the first movement as a ‘novella’, the second as a ‘scherzo’ and the concluding movement as ‘in memoriam of Beethoven’ (unmistakably perceptible in the veiled allusions to Beethoven’s Moonlight Sonata). The second movement makes use of material from the unfinished opera The Gamblers (1941-1942). For details concerning further quotations and alusions to works by Shostakovich and other composers ► see Commentary of DSCH New Collected Works, Vol. 108.

► ARRANGEMENTS: Violoncello version of the viola part by Daniil Shafran and by Iosif Feigelson and by Andrzej Bauer • for viola and string orchestra by Mikhail Zinman • for viola, strings and celesta by Vladimir Mendelssohn • for viola, wind octet (0.2.2.2-2.0.0.0) and double bass by Dmitri Smirnov • for viola, piano, strings and percussion by Michaël Kugel • for viola and chamber orchestra by Bernhard Barth.

SYMPHONY NO. 16
[Симфония № 16 • Simfoniya № 16]

According to reports circulating in the West shortly before Shostakovich’s death, he was said to have completed two movements of a Sixteenth Symphony. A brief report in Soviet Weekly, April 1976, announced that ‘Shostakovich’s last work’ had been performed in a completion and orchestration by Andrei Petrov. Nonetheless no such arrangement appears in the 1980 catalogue of Petrov’s own compositions – and the composer’s son, Maxim, reinforced that no such work was known to him. However, Maxim Shostakovich told Evgeni Nesterenko during the rehearsals for the Suite on Verses of Michelangelo Buonarroti, Op. 145, that his father considered Op.145 to be his Sixteenth Symphony.
SYSTEMATIC INDEX OF WORKS

STAGE WORKS
The Age of Gold, Op. 22 .......................................................... 56
The Bolt, Op. 27 ....................................................................... 68
Boris Godunov, Op. 58 MODEST MUSSORGSKY ......................... 148
The Gamblers ......................................................................... 158
The Great Lightning ................................................................. 89
The Gypsies .......................................................................... 25
Katerina Izmailova, Op. 114 .................................................. 252
Katuysha Maslova .................................................................. 151
Khovanshchina MODEST MUSSORGSKY, Op. 106 .................. 240
The Lady and the Hooligan .................................................... 119
Lady Macbeth of Mtsensk [► Lady Macbeth of the Mtsensk District, Op. 29] 94
Lady Macbeth of the Mtsensk District, Op. 29 ...................... 94
The Limpid Stream, Op. 39 .................................................. 116
The Little Mermaid ............................................................... 34
Main Street ........................................................................... 44
Moscow Cheryomushki, Op. 105 ............................................. 236
Narodovoltsy ....................................................................... 108
The Nose, Op. 15 ................................................................. 45
Orango ................................................................................... 90
Quiet Flows the Don ............................................................. 280
Rothschild's Violin VENIAMIN FLEISHMAN ......................... 166
Scenes after Gogol [► The Gamblers] .................................. 158
The Tale of the Priest and his Blockhead Servant .......... [► The Tale of the Priest and his Servant Balda, Opera after Op. 36] 113
The Tale of the Priest and his Servant Balda, Opera after Op. 36 113
Taras Bulba ........................................................................... 20
The Twelve Chairs ............................................................... 146
Vienna Blood [► Wiener Blut JOHANN STRAUSS II] ............. 157
Wiener Blut JOHANN STRAUSS II ........................................ 157

ORCHESTRAL WORKS
Ballet Suite No. 1 ............................................................ 198
Ballet Suite No. 2 ............................................................ 207
Ballet Suite No. 3 ............................................................ 208
### SYSTEMATIC INDEX OF WORKS

#### ORCHESTRAL WORKS

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Reference</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet Suite No. 4</td>
<td></td>
<td></td>
<td>218</td>
</tr>
<tr>
<td>Ballet Suite No. 5 (Suite from ‘The Bolt’, Op. 27a)</td>
<td></td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>Bilder aus dem Osten (Pictures from the East)</td>
<td>ROBERT SCHUMANN</td>
<td></td>
<td>31</td>
</tr>
<tr>
<td>Columbus, Op. 23</td>
<td></td>
<td></td>
<td>54</td>
</tr>
<tr>
<td>Excursion Train Polka (Vergnügungzug)</td>
<td>JOHANN STRAUSS II</td>
<td></td>
<td>151</td>
</tr>
<tr>
<td>Festival Overture [► Festive Overture, Op. 96]</td>
<td></td>
<td></td>
<td>221</td>
</tr>
<tr>
<td>Five Entractes from ‘Lady Macbeth of Mtsensk / Katerina Izmailova’</td>
<td></td>
<td></td>
<td>255</td>
</tr>
<tr>
<td>Five Fragments, Op. 42</td>
<td></td>
<td></td>
<td>124</td>
</tr>
<tr>
<td>The Flame of Eternal Glory [► Novorossiisk Chimes]</td>
<td></td>
<td></td>
<td>247</td>
</tr>
<tr>
<td>Fugue No. 7 in E flat major, BWV 876</td>
<td>JOHANN SEBASTIAN BACH</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>Funeral-Triumphal Prelude, Op. 130</td>
<td></td>
<td></td>
<td>277</td>
</tr>
<tr>
<td>Hamlet Symphony [► Symphony No. 5 in D minor, Op. 47]</td>
<td></td>
<td></td>
<td>133</td>
</tr>
<tr>
<td>Holiday Overture [► Festive Overture, Op. 96]</td>
<td></td>
<td></td>
<td>221</td>
</tr>
<tr>
<td>Internationale PIERRE DE GETYER</td>
<td></td>
<td></td>
<td>134</td>
</tr>
<tr>
<td>Intervision</td>
<td></td>
<td></td>
<td>287</td>
</tr>
<tr>
<td>Military March in D major FRIEDRICH SCHUBERT</td>
<td></td>
<td></td>
<td>31</td>
</tr>
<tr>
<td>Novorossiisk Chimes</td>
<td></td>
<td></td>
<td>247</td>
</tr>
<tr>
<td>October, Op. 131</td>
<td></td>
<td></td>
<td>274</td>
</tr>
<tr>
<td>Overture on Russian and Kirghiz Folk Themes, Op. 115</td>
<td></td>
<td></td>
<td>258</td>
</tr>
<tr>
<td>Overture to ‘The Green Company’ IVAN DZERZHINSKY</td>
<td></td>
<td></td>
<td>99</td>
</tr>
<tr>
<td>Overture to ‘The Green Guild’</td>
<td></td>
<td></td>
<td>99</td>
</tr>
<tr>
<td>Piano Sonata No. 32 in C minor, Op. 111 LUDWIG VON BEETHOVEN</td>
<td></td>
<td></td>
<td>27</td>
</tr>
<tr>
<td>Pictures from the East (Bilder aus dem Osten) ROBERT SCHUMANN</td>
<td></td>
<td></td>
<td>31</td>
</tr>
<tr>
<td>Pleasure Train Polka [► Vergnügungzug]</td>
<td></td>
<td></td>
<td>151</td>
</tr>
<tr>
<td>Revolutionary Symphony</td>
<td></td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Rhapsody No. 4 in E flat major, Op. 119 JOHANNES BRAHMS</td>
<td></td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>Scherzo (1923-1924)</td>
<td></td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>Scherzo in F sharp minor, Op. 1</td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Scherzo in E flat major, Op. 7</td>
<td></td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>Suite for Jazz Orchestra No. 1</td>
<td></td>
<td></td>
<td>106</td>
</tr>
<tr>
<td>Suite for Jazz Orchestra No. 2</td>
<td></td>
<td></td>
<td>141</td>
</tr>
<tr>
<td>Suite for Variety Orchestra No. 1</td>
<td></td>
<td></td>
<td>230</td>
</tr>
<tr>
<td>Suite for Variety Orchestra No. 2</td>
<td></td>
<td></td>
<td>271</td>
</tr>
<tr>
<td>Suite from ‘A Year is Like a Lifetime’, Op. 120a</td>
<td></td>
<td></td>
<td>265</td>
</tr>
<tr>
<td>Suite from ‘Five Days – Five Nights’, Op. 111a</td>
<td></td>
<td></td>
<td>246</td>
</tr>
</tbody>
</table>
### Systematic Index of Works

#### Orchestral Works [Continued II]

<table>
<thead>
<tr>
<th>Work Title</th>
<th>Opus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suite from ‘Golden Mountains’</td>
<td>30a</td>
</tr>
<tr>
<td>Suite from ‘Hamlet’</td>
<td>32a</td>
</tr>
<tr>
<td>Suite from ‘Hamlet’</td>
<td>116a</td>
</tr>
<tr>
<td>Suite from ‘Lady Macbeth of the Mtsensk District’</td>
<td>29a</td>
</tr>
<tr>
<td>Suite from ‘New Babylon’</td>
<td>18a</td>
</tr>
<tr>
<td>Suite from ‘Pirogov’</td>
<td>76a</td>
</tr>
<tr>
<td>Suite from ‘The Age of Gold’</td>
<td>22a</td>
</tr>
<tr>
<td>Suite from ‘The Bedbug’</td>
<td>19a</td>
</tr>
<tr>
<td>Suite from ‘The Bolt’</td>
<td>27a (Ballet Suite No. 5)</td>
</tr>
<tr>
<td>Suite from ‘The Gadfly’</td>
<td>97a</td>
</tr>
<tr>
<td>Suite from ‘The Limpid Stream’</td>
<td>39a</td>
</tr>
<tr>
<td>Suite from the ‘Maxim’ Trilogy</td>
<td>50a</td>
</tr>
<tr>
<td>Suite from ‘The Tale of the Priest and His Servant Balda’</td>
<td>36a</td>
</tr>
<tr>
<td>Suite from ‘The Unforgettable Year 1919’</td>
<td>89a</td>
</tr>
<tr>
<td>Suite from ‘The Young Guard’</td>
<td>75a</td>
</tr>
<tr>
<td>Suite from ‘Zoya’</td>
<td>64a</td>
</tr>
<tr>
<td>Symphonic Fragment (1945)</td>
<td></td>
</tr>
<tr>
<td>Symphony No. 1 in F minor</td>
<td>10</td>
</tr>
<tr>
<td>Symphony No. 4 in C minor</td>
<td>43</td>
</tr>
<tr>
<td>Symphony No. 5 in D minor</td>
<td>47</td>
</tr>
<tr>
<td>Symphony No. 6 in B minor</td>
<td>54</td>
</tr>
<tr>
<td>Symphony No. 7 in C major, ‘Leningrad’</td>
<td>60</td>
</tr>
<tr>
<td>Symphony No. 8 in C minor</td>
<td>65</td>
</tr>
<tr>
<td>Symphony No. 9 in E flat major</td>
<td>70</td>
</tr>
<tr>
<td>Symphony No. 10 in E minor</td>
<td>93</td>
</tr>
<tr>
<td>Symphony No. 11 in G minor, ‘The Year 1905’</td>
<td>103</td>
</tr>
<tr>
<td>Symphony No. 12 in D minor, ‘The Year 1917’</td>
<td>112</td>
</tr>
<tr>
<td>Symphony No. 15 in A major</td>
<td>141</td>
</tr>
<tr>
<td>Symphony No. 16</td>
<td>141</td>
</tr>
<tr>
<td>Tahiti Trot</td>
<td>16</td>
</tr>
<tr>
<td>Theme with Variations in B flat major</td>
<td>3</td>
</tr>
<tr>
<td>Three Pieces</td>
<td>59</td>
</tr>
<tr>
<td>Train of Joy (Vergnügungszug)</td>
<td>151</td>
</tr>
<tr>
<td>Unfinished Symphony (1934-1935)</td>
<td>115</td>
</tr>
<tr>
<td>Vergnügungszug (Excursion Train Polka)</td>
<td>151</td>
</tr>
<tr>
<td>Waltzes from Film Music</td>
<td>231</td>
</tr>
</tbody>
</table>

#### Concertos

<table>
<thead>
<tr>
<th>Work Title</th>
<th>Opus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto for Piano and Orchestra</td>
<td>1926</td>
</tr>
<tr>
<td>Concerto for Piano and Orchestra No. 1 in C minor</td>
<td>35</td>
</tr>
<tr>
<td>Concerto for Piano and Orchestra No. 2 in F major</td>
<td>102</td>
</tr>
<tr>
<td>Concerto for Piano, String Orchestra and Trumpet</td>
<td></td>
</tr>
<tr>
<td>[ Concerto for Piano and Orchestra No. 1 in C minor, Op. 35 ]</td>
<td>102</td>
</tr>
</tbody>
</table>
### Systematic Index of Works

#### Concertos [Continued]

<table>
<thead>
<tr>
<th>Work</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto for Violin and Orchestra No. 1 in A minor, Op. 77</td>
<td></td>
<td>183</td>
</tr>
<tr>
<td>Concerto for Violin and Orchestra No. 2 in C sharp minor, Op. 129</td>
<td></td>
<td>273</td>
</tr>
<tr>
<td>Concerto for Violoncello and Orchestra</td>
<td>BORIS TISHCHENKO</td>
<td>280</td>
</tr>
<tr>
<td>Concerto for Violoncello and Orchestra in A minor</td>
<td>ROBERT SCHUMANN, Op. 125</td>
<td>257</td>
</tr>
<tr>
<td>Concerto for Violoncello and Orchestra No. 1 in E flat major, Op. 107</td>
<td></td>
<td>241</td>
</tr>
<tr>
<td>Concerto for Violoncello and Orchestra No. 2 in G major, Op. 126</td>
<td></td>
<td>270</td>
</tr>
<tr>
<td>Concerto Movement (from Op. 89a, No. 5)</td>
<td></td>
<td>209</td>
</tr>
<tr>
<td>Piano Concerto en miniature (from Op. 89a, No. 5)</td>
<td></td>
<td>209</td>
</tr>
</tbody>
</table>

#### Wind Orchestra / Band

<table>
<thead>
<tr>
<th>Work</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceremonial March in D flat major</td>
<td></td>
<td>156</td>
</tr>
<tr>
<td>German March</td>
<td></td>
<td>201</td>
</tr>
<tr>
<td>March of the Soviet Militia, Op. 139</td>
<td></td>
<td>285</td>
</tr>
<tr>
<td>Suite from ‘Alone’, Op. 26a</td>
<td></td>
<td>64</td>
</tr>
<tr>
<td>Two Scarlatti Pieces, Op. 17</td>
<td>DOMENICO SCARLATTI</td>
<td>48</td>
</tr>
</tbody>
</table>

#### Solo Voice(s) and Orchestra

<table>
<thead>
<tr>
<th>Work</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annie Laurie</td>
<td></td>
<td>172</td>
</tr>
<tr>
<td>Cordelia’s Ballad (from Op. 58a)</td>
<td></td>
<td>147</td>
</tr>
<tr>
<td>Cudgel</td>
<td></td>
<td>146</td>
</tr>
<tr>
<td>Eight British and American Folksongs</td>
<td></td>
<td>162</td>
</tr>
<tr>
<td>From Jewish Folk Poetry, Op. 79a</td>
<td></td>
<td>187</td>
</tr>
<tr>
<td>Hey, Let’s Bang!</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>I Waited for Thee in the Grotto</td>
<td>NIKOLAI RIMSKY-KORSAKOV</td>
<td>30</td>
</tr>
<tr>
<td>Mephistopheles’s Song in Auerbach’s Cellar</td>
<td>MODEST MUSSORGSKY</td>
<td>151</td>
</tr>
<tr>
<td>Mephistopheles’s Song of the Flea</td>
<td>LUDWIG VAN BEETHOVEN</td>
<td>294</td>
</tr>
<tr>
<td>Six Poems of Marina Tsvetaeva, Op. 143a</td>
<td></td>
<td>290</td>
</tr>
<tr>
<td>Six Romances on Verses by British Poets</td>
<td></td>
<td>161/286</td>
</tr>
<tr>
<td>Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 62a/140</td>
<td></td>
<td>161/286</td>
</tr>
<tr>
<td>Six Romances on Verses by English Poets</td>
<td></td>
<td>161/286</td>
</tr>
<tr>
<td>Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 62a/140</td>
<td></td>
<td>161/286</td>
</tr>
<tr>
<td>Six Romances on Words by Japanese Poets, Op. 21</td>
<td></td>
<td>87</td>
</tr>
<tr>
<td>Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 62a</td>
<td></td>
<td>161</td>
</tr>
<tr>
<td>Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 140</td>
<td></td>
<td>286</td>
</tr>
<tr>
<td>Song of the Flea</td>
<td>MODEST MUSSORGSKY</td>
<td>151</td>
</tr>
<tr>
<td>Song of the Lantern (No. 1 from Op. 72)</td>
<td></td>
<td>176</td>
</tr>
<tr>
<td>Songs and Dances of Death</td>
<td>MODEST MUSSORGSKY</td>
<td>251</td>
</tr>
<tr>
<td>Suite from ‘The Nose’, Op. 15a</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td>Suite on Finnish Themes</td>
<td></td>
<td>145</td>
</tr>
<tr>
<td>Suite on Verses of Michelangelo Buonarroti</td>
<td></td>
<td>294</td>
</tr>
<tr>
<td>Suite on Verses of Michelangelo Buonarroti, Op. 145a</td>
<td></td>
<td>294</td>
</tr>
</tbody>
</table>
## SYSTEMATIC INDEX OF WORKS

### SOLO VOICE(S) AND ORCHESTRA [CONTINUED]

<table>
<thead>
<tr>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symphony No. 14 in G minor, Op. 135.</td>
<td>279</td>
</tr>
<tr>
<td>Ten Songs of the Fool (from Op. 58a)</td>
<td>147</td>
</tr>
<tr>
<td>Three Romances on Poems of Pushkin, Op. 46a</td>
<td>131</td>
</tr>
<tr>
<td>Two Fables of Krylov, Op. 4 (No. 1)</td>
<td>36</td>
</tr>
<tr>
<td>Victorious Spring, Op. 72 (No. 1)</td>
<td>176</td>
</tr>
</tbody>
</table>

### SOLO VOICE(S), CHOIR AND ORCHESTRA

<table>
<thead>
<tr>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Execution of Stepan Razin, Op. 119</td>
<td>263</td>
</tr>
<tr>
<td>From Karl Marx to Our Own Days</td>
<td>88</td>
</tr>
<tr>
<td>Lenin Symphony (1938-1940?)</td>
<td>146</td>
</tr>
<tr>
<td>Lullaby (No. 2 from Op. 72)</td>
<td>176</td>
</tr>
<tr>
<td>Native Leningrad, Op. 63</td>
<td>159</td>
</tr>
<tr>
<td>Poem of the Motherland, Op. 74.</td>
<td>179</td>
</tr>
<tr>
<td>The Song of the Forests, Op. 81</td>
<td>194</td>
</tr>
<tr>
<td>Two Fables of Krylov, Op. 4</td>
<td>36</td>
</tr>
<tr>
<td>Symphony No. 13 in B flat minor, ‘Babi Yar’, Op. 113</td>
<td>250</td>
</tr>
<tr>
<td>Victorious Spring, Op. 72 (No. 2)</td>
<td>176</td>
</tr>
</tbody>
</table>

### CHOIR AND ORCHESTRA

<table>
<thead>
<tr>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cantata About the Party [► The Sun Shines Over Our Motherland, Op. 90]</td>
<td>210</td>
</tr>
<tr>
<td>Anthem of the Soviet Union (I)</td>
<td>164</td>
</tr>
<tr>
<td>Anthem of the Soviet Union (II)</td>
<td>165</td>
</tr>
<tr>
<td>Glory to Our Soviet Motherland [► Anthem of the Soviet Union (I)]</td>
<td>164</td>
</tr>
<tr>
<td>Our Native Russia Has Gained Strength from Storms</td>
<td>175</td>
</tr>
<tr>
<td>Russian River, Op. 66</td>
<td>171</td>
</tr>
<tr>
<td>Suite from ‘Belinsky’, Op. 85a</td>
<td>201</td>
</tr>
<tr>
<td>Suite from ‘Encounter on the Elbe’, Op. 80a</td>
<td>191</td>
</tr>
<tr>
<td>Suite from ‘The Fall of Berlin’, Op. 82a</td>
<td>197</td>
</tr>
<tr>
<td>Suite from ‘Michurin’, Op. 78a</td>
<td>189</td>
</tr>
<tr>
<td>Suite from ‘Zoya’, Op. 64a</td>
<td>168</td>
</tr>
<tr>
<td>Symphony No. 2 in B major, ‘To October – A Symphonic Dedication’, Op. 14</td>
<td>42</td>
</tr>
<tr>
<td>Symphony No. 3 in E flat major, ‘The First of May’, Op. 20.</td>
<td>55</td>
</tr>
<tr>
<td>The Sun Shines Over Our Motherland, Op. 90</td>
<td>210</td>
</tr>
<tr>
<td>Two Fables of Krylov, Op. 4 (No. 2)</td>
<td>36</td>
</tr>
<tr>
<td>Two Choruses ALEXANDER DAVIDENKO, Op. 124</td>
<td>257</td>
</tr>
<tr>
<td>Unbreakable Union of Freeborn Republics [► National Anthem (II)]</td>
<td>165</td>
</tr>
<tr>
<td>Hymn of the United Nations [► Song of the Counterplan (from Op. 33)]</td>
<td>92</td>
</tr>
</tbody>
</table>

### SOLO VOICE(S), CHOIR AND PIANO

<table>
<thead>
<tr>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Great Day Has Come</td>
<td>157</td>
</tr>
<tr>
<td>A la France!</td>
<td>204</td>
</tr>
</tbody>
</table>
SOLO VOICE(S), CHOIR AND PIANO [CONTINUED]

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antiformalistic Rayok</td>
<td>192</td>
</tr>
<tr>
<td>The Black Sea</td>
<td>172</td>
</tr>
<tr>
<td>The Execution of Stepan Razin, Op. 119 (vocal score by the composer)</td>
<td>263</td>
</tr>
<tr>
<td>Katerina Izmailova, Op. 114 (vocal score by the composer)</td>
<td>252</td>
</tr>
<tr>
<td>Lullaby (No. 2 from Op. 72, vocal score by the composer)</td>
<td>176</td>
</tr>
<tr>
<td>Moscow Cheryomushki, Op. 105 (vocal score by the composer)</td>
<td>236</td>
</tr>
<tr>
<td>Native Leningrad, Op. 63 (vocal score by the composer)</td>
<td>159</td>
</tr>
<tr>
<td>The Nose, Op. 15 (vocal score by the composer)</td>
<td>45</td>
</tr>
<tr>
<td>Oath to the People’s Commissar [► A Great Day Has Come]</td>
<td>157</td>
</tr>
<tr>
<td>Our Song</td>
<td>199</td>
</tr>
<tr>
<td>Song of a Guard’s Division [► Song of the Regiment of the Guards]</td>
<td>154</td>
</tr>
<tr>
<td>Song of the Regiment of the Guards</td>
<td>154</td>
</tr>
<tr>
<td>Symphony No. 13 in B flat minor, Op. 113 (vocal score by the composer)</td>
<td>250</td>
</tr>
<tr>
<td>Ten Russian Folksongs (Nos. 1-7, 9, 10).</td>
<td>206</td>
</tr>
<tr>
<td>The Fearless Guard’s Regiments Are on the Move</td>
<td></td>
</tr>
<tr>
<td>[► Song of the Regiment of the Guards].</td>
<td></td>
</tr>
<tr>
<td>A Toast to Our Motherland</td>
<td>171</td>
</tr>
<tr>
<td>Two Fables of Krylov, Op. 4</td>
<td>36</td>
</tr>
</tbody>
</table>

CHOIR AND PIANO

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthem of the Soviet Union (I)</td>
<td>164</td>
</tr>
<tr>
<td>Anthem of the Soviet Union (II) [DI M I T R I  S H O ST A K O V I C H / A R A M  K H A C H A T U R Y A N]</td>
<td>165</td>
</tr>
<tr>
<td>A Talk of Mine (from Op. 85, No. 2 [with clarinet])</td>
<td>200</td>
</tr>
<tr>
<td>Dawn is Coming (from Encounter on the Elbe, Op. 80).</td>
<td>190</td>
</tr>
<tr>
<td>The Dawn of October (from Three Choruses)</td>
<td>234</td>
</tr>
<tr>
<td>Beautiful Day (from Op. 82, No. 5)</td>
<td>196</td>
</tr>
<tr>
<td>Girl's Song [► A Talk of Mine (from Op. 85, No. 2 [with clarinet])]</td>
<td>200</td>
</tr>
<tr>
<td>Glory to Our Soviet Motherland [► Anthem of the Soviet Union (I)]</td>
<td>164</td>
</tr>
<tr>
<td>Hymn to Moscow</td>
<td>193</td>
</tr>
<tr>
<td>In the Fields Stand the Collective Farms (from Op. 81, No. 7)</td>
<td>194</td>
</tr>
<tr>
<td>March of Peace Champions</td>
<td>199</td>
</tr>
<tr>
<td>March of the Defenders of Peace [► March of Peace Champions]</td>
<td>199</td>
</tr>
<tr>
<td>My Talk [► A Talk of Mine (from Op. 85, No. 2 [with clarinet])]</td>
<td>200</td>
</tr>
<tr>
<td>People's Might (from Op. 85, No. 1)</td>
<td>200</td>
</tr>
<tr>
<td>Song of Encounter [► Song of the Counterplan (from Op. 33)]</td>
<td>92</td>
</tr>
<tr>
<td>Song of Fighters for Peace [► March of Peace Champions]</td>
<td>199</td>
</tr>
<tr>
<td>Song of the Counterplan (from Op. 33)</td>
<td>92</td>
</tr>
<tr>
<td>The Song of the Forests, Op. 81 (No. 6, arrangement by the composer)</td>
<td>194</td>
</tr>
<tr>
<td>Song of Youth (from Op. 99a, No. 3)</td>
<td>228</td>
</tr>
<tr>
<td>Song Without Words (from Op. 85, No. 4)</td>
<td>200</td>
</tr>
<tr>
<td>Stand Fast, Our Inviolable National Shrine [► Hymn to Moscow]</td>
<td>193</td>
</tr>
<tr>
<td>Supporters of Peace March [► March of Peace Champions]</td>
<td>199</td>
</tr>
</tbody>
</table>
SYSTEmATIC INDEX OF WORKS

CHOIR AND PIANO [CONTINUEd]

Symphony No. 3 in E flat major, ‘The First of May’, Op. 20 (vocal score by the composer) .................................................. 55
The Sun Shines Over Our Motherland, Op. 90 (vocal score by the composer) ......................................................... 210
The Tender Maiden (from Op. 99a, No. 9) ..................................... 228
Ten Russian Folk Songs (No. 8) .................................................. 206
Three Choruses for the Fortieth Anniversary of the October Revolution ..................................................... 234
Unbreakable Union of Freeborn Republics [► Anthem of the Soviet Union (II)] ............................................................ 165
We Cherish the October Dawns in Our Hearts (from Three Choruses) ................................................... 234
We Sing Glory to Our Motherland (from Three Choruses) .................. 234

CHOIR A CAPPPELLA

How Long Will Ache My Heart (from Op. 33) ......................... 92
In the Beginning was ............................................................... 30
Loyalty, Op. 136 ................................................................. 281
My Rowan-Tree [► Oh, My Ash-Tree (from Op. 85, No. 3)] .......... 200
Oh, My Ash-Tree (from Op. 85, No. 3) ................................ 200
Oh, Rowan-Tree [► Oh, My Ash-Tree (from Op. 85, No. 3)] .... 200
Our Native Russia Has Gained Strength from Storms ............... 175
People's Lamentation (from Op. 137) ..................................... 282
Ten Poems on Texts by Revolutionary Poets
of the Late Nineteenth and Early Twentieth Century, Op. 88 ... 205
The Motherland Hears, the Motherland Knows
(from Op. 86, for solo voice and a cappella choir) ................. 204
Two Russian Folksong Adaptations, Op. 104 ......................... 235
Vocalise (from Op. 51) .......................................................... 136
Vocalise (from Op. 82) .......................................................... 196

VOICE(S) AND INSTRUMENTS

Serenade GAETANO BRAGA .................................................. 288
Twenty-Seven Songs for the Front ......................................... 152

VOICE(S) AND PIANO

Bird of Peace JOAN SMITH .................................................. 216
The Devils ................................................................. 127
Five Romances, Op. 98 ....................................................... 219
Five Romances on Texts from ‘Krokodil’ Magazine, Op. 121 ... 266
Four Monologues on Verses of Pushkin, Op. 91 ................. 211
Four Romances on Poems of Pushkin, Op. 46 .................... 130
Four Songs to Words by Evgeni Dolmatovsky, Op. 86 ....... 204
Four Verses of Captain Lebyadkin, Op. 146 ....................... 293

302
SYSTEMATIC INDEX OF WORKS

VOICE(S) AND PIANO [CONTINUED]
From Jewish Folk Poetry, Op. 79 .................................................. 186
Greek Songs ............................................................................. 216
I Love ...................................................................................... 103
Impromptu [► Madrigal] ....................................................... 99
Invincible Red Army ............................................................... 165
Longing for Home (from Op. 80a, arrangement by the composer) ........................................... 191
Madrigal ................................................................................ 99
Preface to the Complete Edition of my Works
and a Brief Reflection Apropos of this Preface, Op. 123 ...................................................... 269
Romance ................................................................................. 157
Satires, Op. 109 ................................................................. 243
Six Poems of Marina Tsvetaeva, Op. 143 ................................... 289
Six Romances on Verses by British Poets
Six Romances on Verses by English Poets
Six Romances on Words by Japanese Poets, Op. 21a .......................................................... 87
Song of Peace (from Op. 80a, arrangement by the composer) .............................................. 191
The Song of the Forests, Op. 81 (No. 6, arrangement by the composer) .................................. 194
Song of the Red Army [► Invincible Red Army] ....................................................... 165
Spanish Songs, Op. 100 ............................................................. 229
Spring, Spring, Op. 128 ............................................................. 276
Suite on Texts of Michelangelo Buonarroti
Suite on Verses of Michelangelo Buonarroti, Op. 145 ............................................................ 292
Symphony No. 14 in G minor, Op. 135 (arrangement by the composer) .................................. 279
There Were Kisses .................................................................. 22
Two Fables of Krylov, Op. 4 (arrangement by the composer) ............................................... 36
Two Romances on Verses by Mikhail Lermontov, Op. 84 ..................................................... 199
Unbreakable Union of Freeborn Republics [► National Anthem (II)] .................................. 165
Victorious Spring, Op. 72 (arrangement by the composer) .................................................... 176
A Walk Into the Future (from Op. 81, No. 6, arrangement by the composer) ....................... 194

STRING QUARTET
Adagio (from Op. 29, arrangement for string quartet) .............................................................. 94
Dresden Quartet [► String Quartet No. 8 in C minor, Op. 110] ............................................. 244
String Quartet No. 1 in C major, Op. 49 .......................................................... 135
String Quartet No. 2 in A major, Op. 68 .......................................................... 170
String Quartet No. 3 in F major, Op. 73 .......................................................... 178
String Quartet No. 4 in D major, Op. 83 .......................................................... 195
String Quartet No. 5 in B flat major, Op. 92 ...................................................... 212
STRING QUARTET [CONTINUED]

String Quartet No. 6 in G major, Op. 101 .................................................. 229
String Quartet No. 7 in F sharp minor, Op. 108 .............................................. 242
String Quartet No. 8 in C minor, Op. 110 ..................................................... 244
String Quartet No. 9 in E flat major, Op. 117 ................................................. 262
String Quartet No. 10 in A flat major, Op. 118 .............................................. 262
String Quartet No. 11 in F minor, Op. 122 .................................................. 268
String Quartet No. 12 in D flat major, Op. 133 ............................................ 277
String Quartet No. 13 in B flat minor, Op. 138 ............................................. 284
String Quartet No. 14 in F sharp major, Op. 142 ........................................... 288
String Quartet No. 15 in E flat minor, Op. 144 ............................................. 291
Suites from ‘The Age of Gold’ (Op. 22a, No. 3, arrangement by the composer) . 59
Two Pieces for String Quartet ................................................................. 82
Unfinished String Quartet ................................................................. 249

STRINGS AND PIANO

Piano Quintet ................................................................. 35
Piano Quintet in G minor, Op. 57 .......................................................... 149
Piano Trio No. 1 in C minor, Op. 8 ..................................................... 34
Piano Trio No. 2 in E minor, Op. 67 .................................................. 169
Poem [→ Piano Trio No. 1 in C minor, Op. 8] ........................................ 34
Rimsky-Korsakov (music to the film, No. 5) ....................................... 213

VIOLIN AND PIANO

Concerto for Violin and Orchestra No. 1 in A minor, Op. 77
(arrangements for violin and piano/two pianos by the composer) 183
Concerto for Violin and Orchestra No. 2 in C sharp minor, Op. 129
(arrangement by the composer) ..................................................... 273
Sonata for Violin and Piano in G major, Op. 134 .................................. 278
Unfinished Sonata for Violin and Piano (1945) ..................................... 176
Suite for Violin and Piano (1923-1924) .................................................. 37

VIOLA AND PIANO

Impromptu ................................................................. 74
Sonata in C major, Op. 147 ............................................................. 295

VIOLONCELLO AND PIANO

Concerto for Violoncello and Orchestra No. 1 in E flat major, Op. 107
(arrangement by the composer) ..................................................... 241
Concerto for Violoncello and Orchestra No. 2 in G major, Op. 126
(arrangement by the composer) ..................................................... 270
Moderato ................................................................. 107
SYSTEMATIC INDEX OF WORKS

VIOLONCELLO AND PIANO [continued]
Sonata in D minor, Op. 40 ........................................... 107
Three Pieces, Op. 9 .............................................. 37

TWO PIANOS
Concertino in A minor, Op. 94 ................................... 218
Concerto for Piano, String Orchestra and Trumpet in C minor, Op. 35
(arrangement by the composer) .................................. 102
Concerto for Piano and Orchestra No. 2 in F major, Op. 102
(arrangement by the composer) ................................ 232
Concerto for Violin and Orchestra No. 1 in A minor, Op. 77
(arrangement by the composer) ................................ 183
Exercise Piece ......................................................... 23
Merry March .......................................................... 193
Suite for Two Pianos in F sharp minor, Op. 6 ................. 33
String Quartet No. 3 in F major, Op. 73 (arrangement by the composer) 178
String Quartet No. 4 in D major, Op. 83 (arrangement by the composer) 195
Symphony No. 1 in F minor, Op. 10 (arrangement by the composer) 39
Symphonie No. 3, ‘Liturgique’ ARTHUR HONEGGER ........ 181
Symphony No. 4 in C minor, Op. 43 (arrangement by the composer) 125
Symphony No. 6 in B minor, Op. 54 (Largo, arrangement by the composer) 144
Symphony No. 15 in A major, Op. 141 (arrangement by the composer) 287
Tarantella .............................................................. 222

PIANO DUET
Ballet Suite No. 2 (‘Polka’ – arrangement by the composer) .................. 207
Novorossiisk Chimes (arrangement by the composer) ......................... 247
October, Op. 131 (arrangement by the composer) .......................... 274
Prelude in D flat major, Op. 87, 15 (arrangement by the composer) .... 202
Suite from ‘The Age of Gold’ (Op. 22a, No. 3 – arrangement by the composer) 59
Symphony No. 6 in B minor, Op. 54 (Largo, arrangement by the composer) 144
Symphony No. 9 in E flat major, Op. 70 (arrangement by the composer) 174
Symphony No. 10 in E minor, Op. 93 (arrangement by the composer) 217
Symphony No. 10, second movement GUSTAV MAHLER ............ 61
Symphony No. 11 in G minor, Op. 103 (arrangement by the composer) 233
Symphony No. 12 in D minor, ‘The Year 1917’, Op. 112
(arrangement by the composer) .................................. 248
Symphony No. 13 in B flat minor, Op. 113 (arrangement by the composer) 250
Symphony of Psalms IGOR STRAVINSKY .......................... 134
Waltz from Op. 95 (arrangement by the composer) ......................... 220

PIANO SOLO
Aphorisms, Op. 13 .................................................................. 41
SYNDROMATIC INDEX OF WORKS

PIANO SOLO [CONTINUED]

Bagatelle .................................................... 22
Children’s Notebook, Op. 69 ............................ 173
Choreographic Miniatures for piano ................... 267
Dance .......................................................... 35
Dances of the Dolls ........................................... 214
Declared Dead, Op. 31 (Nos. 9, 11, 18a, 19 – piano score by the composer) 75
Eight Preludes, Op. 2 ...................................... 26
Eleven Variations on a Theme by Glinka .......... 234
Exercise Pieces .............................................. 23
Five Piano Pieces .......................................... 20
Five Preludes .................................................. 27
Four Fugues .................................................... 106
Funeral March in Memory of the Victims of the Revolution ......................... 21
Hymn to Freedom ............................................ 20
King Lear, Op. 58a (piano score of Nos. 2, 6 and 9 by the composer) .......... 147
The Limpid Stream, Op. 39 (piano score by the composer) .................. 116
Murzilka ......................................................... 174
Nostalgia ....................................................... 21
Novorossiisk Chimes (piano score by the composer) .......................... 247
October [Sonata No. 1, Op. 12] ........................ 40
October Sonata [Sonata No. 1, Op. 12] ................ 40
Piano Piece ..................................................... 36
Piano Pieces from the Exercise Book ‘1919’ ......................... 21
Rimsky-Korsakov (music to the film, Nos. 1-4, 6) 213
Scherzo, Op. 1 (piano score by the composer) 24
Scherzo, Op. 7 (piano score by the composer) 38
Seven Fugues .................................................. 33
Sonata (1923-1924) ......................................... 38
Sonata in B flat minor (1920-1921) ...................... 25
Sonata No. 1 in C Major, Op. 12 ....................... 40
Sonata No. 2 in B minor, Op. 61 ......................... 161
String Quartet No. 13 in B flat minor, Op. 138 (piano score by the composer) 284
Suite from ‘The Age of Gold’ (Op. 22a, No. 3 – arranged by the composer) 59
Symphony No. 5 in D minor, Op. 47 (Allegretto – piano score by the composer) 133
Symphony No. 7 in C major, ‘Leningrad’, Op. 60 (piano score by the composer) 155
Symphony No. 14 in G minor, Op. 135 (piano score by the composer) .... 279
Theme with Variations in B flat major, Op. 3 (piano score by the composer) 29
Three Fantastic Dances, Op. 5 ............................ 32
Three Piano Pieces .......................................... 23
Three Piano Pieces .......................................... 30
Twenty-Four Preludes, Op. 34 ........................... 100
Twenty-Four Preludes and Fugues, Op. 87 ............ 202
Two Preludes ‘Op. 1’ ......................................... 22
Variations on Mikhail Glinka’s Song ‘The Lark’ .......... 22
Velocity Etude [Twenty-Four Preludes, Op. 34, No. 5] ............... 100
## MISCELLANEOUS INSTRUMENTAL CHAMBER WORKS

- **Passacaglia** (for organ, from Op. 29) ........................................ 98
- **Polka** (for two harps or harp ensemble) in F sharp minor  
  MILI BALAKIREV ................................................................. 156
- **Prelude** for violoncello ............................................................. 24
- **Prelude and Scherzo [Two Pieces for String Quartet, Op. 11]**  .. 40
- **Russian Folksongs** (for flute and piano) .................................... 215
- **Suite for Bassoon and Piano** .................................................... 115
- **Three Pieces** (for violin solo) .................................................. 150
- **Two Pieces for String Octet, Op. 11** ........................................ 40

## INCIDENTAL MUSIC

- **Allegedly Murdered [Declared Dead, Op. 31]** .............................. 75
- **The Bedbug, Op. 19** ............................................................... 52
- **Conditional Death [Declared Dead, Op. 31]** ................................ 75
- **Conditionally Killed [Declared Dead, Op. 31]** ............................. 75
- **Declared Dead, op. 31** ............................................................ 75
- **Evgeni Onegin** .............................................................. 263
- **The Gunshot, Op. 24** ............................................................. 60
- **Hamlet, Op. 32** ................................................................. 83
- **The Human Comedy, Op. 37** .................................................... 104
- **Hypothetically Murdered [Declared Dead, Op. 31]** ......................... 75
- **King Lear, Op. 58a** .............................................................. 147
- **Native Leningrad, Op. 63** ........................................................ 159
- **On Combat Course** ............................................................... 91
- **Rule Britannia! Op. 28** ............................................................ 73
- **Russian River, Op. 66** ............................................................ 171
- **Salute, Spain [Salute to Spain, Op. 44]** ..................................... 126
- **Salute to Spain, Op. 44** .......................................................... 126
- **The Shot [The Gunshot, Op. 24]** ............................................... 60
- **Victorious Spring, Op. 72** ...................................................... 176
- **Virgin Land [Virgin Soil, Op. 25]** ............................................ 66
- **Virgin Lands [The First Echelon, Op. 99]** .................................... 227
- **Virgin Soil, Op. 25** .............................................................. 66

## FILM MUSIC

- **The Adventures of Korzinkina [Korzinkina’s Adventures, Op. 59]** .... 150
- **Alone, Op. 26** ................................................................. 62
- **A Year is Like a Lifetime** ....................................................... 120
- **Belinsky, Op. 85** ................................................................. 200
- **The Bolshevik [Maxim’s Youth, Op. 41]** ..................................... 121
- **Cheryomushki, Op. 105a** ....................................................... 239
- **Coming Your Way [Encounter, Op. 33]** ..................................... 92
- **Counterplan [Encounter, Op. 33]** ............................................... 92
- **Days of Volochayevsk [Volochayevka Days, Op. 48]** ..................... 132
### Systematic Index of Works

**Film Music**  [Continued I]

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Encounter, Op. 33</td>
<td>92</td>
</tr>
<tr>
<td>Encounter on the Elbe, Op. 80</td>
<td>190</td>
</tr>
<tr>
<td>The Fall of Berlin, Op. 82</td>
<td>196</td>
</tr>
<tr>
<td>The First Echelon, Op. 99</td>
<td>227</td>
</tr>
<tr>
<td>Five Days – Five Nights, Op. 111</td>
<td>245</td>
</tr>
<tr>
<td>Friends, Op. 51</td>
<td>136</td>
</tr>
<tr>
<td>The Gadfly, Op. 97</td>
<td>223</td>
</tr>
<tr>
<td>Girlfriends, Op. 41a</td>
<td>122</td>
</tr>
<tr>
<td>Golden Mountains, Op. 30</td>
<td>79</td>
</tr>
<tr>
<td>The Great Citizen (part I), Op. 52</td>
<td>138</td>
</tr>
<tr>
<td>The Great Citizen (part II), Op. 55</td>
<td>142</td>
</tr>
<tr>
<td>Hamlet, Op. 116</td>
<td>259</td>
</tr>
<tr>
<td>Karl Marx [A Year is Like a Lifetime, Op. 120]</td>
<td>264</td>
</tr>
<tr>
<td>Katerina Izmailova</td>
<td>256</td>
</tr>
<tr>
<td>Khovanshchina, Op. 106a</td>
<td>241</td>
</tr>
<tr>
<td>King Lear, Op. 137</td>
<td>282</td>
</tr>
<tr>
<td>Korzinkina’s Adventures, Op. 59</td>
<td>150</td>
</tr>
<tr>
<td>Life in Bloom [Michurin, Op. 78]</td>
<td>188</td>
</tr>
<tr>
<td>Love and Hate, [Love and Hatred, Op. 38]</td>
<td>109</td>
</tr>
<tr>
<td>Love and Hatred, Op. 38</td>
<td>109</td>
</tr>
<tr>
<td>The Man with a Gun, Op. 53</td>
<td>137</td>
</tr>
<tr>
<td>Maxim’s Return, Op. 45</td>
<td>128</td>
</tr>
<tr>
<td>Maxim’s Youth, Op. 41</td>
<td>121</td>
</tr>
<tr>
<td>The Memorable Year 1919 [The Unforgettable Year 1919, Op. 89]</td>
<td>209</td>
</tr>
<tr>
<td>Michurin, Op. 78</td>
<td>188</td>
</tr>
<tr>
<td>New Babylon, Op. 18</td>
<td>49</td>
</tr>
<tr>
<td>November [The Man with a Gun, Op. 53]</td>
<td>137</td>
</tr>
<tr>
<td>Passer-by [Encounter, Op. 33]</td>
<td>92</td>
</tr>
<tr>
<td>Pirogov, Op. 76</td>
<td>180</td>
</tr>
<tr>
<td>Plain People [Simple Folk, Op. 71]</td>
<td>177</td>
</tr>
<tr>
<td>The Return of Maxim [Maxim’s Return, Op. 45]</td>
<td>128</td>
</tr>
<tr>
<td>Rimsky-Korsakov</td>
<td>213</td>
</tr>
<tr>
<td>Seven Rivers [Song of the Great Rivers, Op. 95]</td>
<td>220</td>
</tr>
<tr>
<td>The Silly Little Mouse [The Story of a Silly Baby Mouse, Op. 56]</td>
<td>143</td>
</tr>
<tr>
<td>Simple Folk, Op. 71</td>
<td>177</td>
</tr>
<tr>
<td>Simple People [Simple Folk, Op. 71]</td>
<td>177</td>
</tr>
<tr>
<td>Sofia Perovskaya, Op. 132</td>
<td>275</td>
</tr>
<tr>
<td>Song of the Great Rivers, Op. 95</td>
<td>220</td>
</tr>
<tr>
<td>The Story of a Silly Baby Mouse, Op. 56</td>
<td>143</td>
</tr>
<tr>
<td>St. Petersburg Days</td>
<td>290</td>
</tr>
</tbody>
</table>
# Systematic Index of Works

## Film Music [Continued II]

<table>
<thead>
<tr>
<th>Work</th>
<th>Opus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stupid Little Mouse [The Story of a Silly Baby Mouse, Op. 56]</td>
<td>143</td>
</tr>
<tr>
<td>The Tale of the Pope and His Servant Balda</td>
<td></td>
</tr>
<tr>
<td>[The Tale of the Priest and his Servant Balda, Op. 36]</td>
<td>110</td>
</tr>
<tr>
<td>The Tale of the Priest and His Servant Balda, Op. 36</td>
<td>110</td>
</tr>
<tr>
<td>The Tale of the Stupid Little Mouse [The Story of a Silly Baby Mouse, Op. 56]</td>
<td>143</td>
</tr>
<tr>
<td>A Ticket to Zone Five [Korzinka’s Adventures, Op. 59]</td>
<td>150</td>
</tr>
<tr>
<td>Turbine 50000 [Encounter, Op. 33]</td>
<td>92</td>
</tr>
<tr>
<td>The Unforgettable Year 1919, Op. 89</td>
<td>209</td>
</tr>
<tr>
<td>Unity [Song of the Great Rivers, Op. 95]</td>
<td>220</td>
</tr>
<tr>
<td>Varshavyanka [Maxim’s Youth, Op. 41]</td>
<td>121</td>
</tr>
<tr>
<td>Volochayevka Days, Op. 48</td>
<td>132</td>
</tr>
<tr>
<td>Vyborg District, Op. 50</td>
<td>139</td>
</tr>
<tr>
<td>The Vyborg Side [Vyborg District, Op. 50]</td>
<td>139</td>
</tr>
<tr>
<td>Who Is She [Zoya, Op. 64]</td>
<td>167</td>
</tr>
<tr>
<td>The Young Guard, Op. 75</td>
<td>184</td>
</tr>
<tr>
<td>The Youth of Maxim [Maxim’s Youth, Op. 41]</td>
<td>121</td>
</tr>
<tr>
<td>Zoya, Op. 64</td>
<td>167</td>
</tr>
<tr>
<td>Zoya Kosmodemyanskaya [Zoya, Op. 64]</td>
<td>167</td>
</tr>
</tbody>
</table>

## Suites from Film Music / Incidental Music / Stage Works

<table>
<thead>
<tr>
<th>Suite</th>
<th>Opus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet Suite No. 5 [Suite from ‘The Bolt’, Op. 27a]</td>
<td>72</td>
</tr>
<tr>
<td>Five Entr’actes from ‘Katerina Izmailova’, Op. 114a</td>
<td>255</td>
</tr>
<tr>
<td>Suite from ‘Alone’, Op. 26a</td>
<td>64</td>
</tr>
<tr>
<td>Suite from ‘A Year is Like a Lifetime’, Op. 120a</td>
<td>265</td>
</tr>
<tr>
<td>Suite from ‘Belinsky’, Op. 85a</td>
<td>201</td>
</tr>
<tr>
<td>Suite from ‘Declared Dead’, Op. 31a</td>
<td>78</td>
</tr>
<tr>
<td>Suite from ‘Encounter on the Elbe’, Op. 80a</td>
<td>191</td>
</tr>
<tr>
<td>Suite from ‘Five Days – Five Nights’, Op. 111a</td>
<td>246</td>
</tr>
<tr>
<td>Suite from ‘Golden Mountains’, Op. 30a</td>
<td>81</td>
</tr>
<tr>
<td>Suite from ‘Hamlet’, Op. 32a</td>
<td>86</td>
</tr>
<tr>
<td>Suite from ‘Hamlet’, Op. 116a</td>
<td>261</td>
</tr>
<tr>
<td>Suite from ‘Lady Macbeth of the Mtsensk District’, Op. 29a</td>
<td>97</td>
</tr>
<tr>
<td>Suite from ‘Michurin’, Op. 78a</td>
<td>189</td>
</tr>
<tr>
<td>Suite from ‘New Babylon’, Op. 18a</td>
<td>51</td>
</tr>
<tr>
<td>Suite from ‘Pirogov’, Op. 76a</td>
<td>181</td>
</tr>
<tr>
<td>Suite from ‘Belinsky’, Op. 85a</td>
<td>201</td>
</tr>
<tr>
<td>Suite from ‘The Bolt’, Op. 27a</td>
<td>72</td>
</tr>
<tr>
<td>Suite from ‘The Fall of Berlin’, Op. 82a</td>
<td>197</td>
</tr>
</tbody>
</table>
### Systematic Index of Works

#### Suites from Film Music / Incidental Music / Stage Works [CONT.]

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Suite from ‘The Gadfly’, Op. 97a</td>
<td>225</td>
</tr>
<tr>
<td>Suite from ‘The Limpid Stream’, Op. 39a</td>
<td>120</td>
</tr>
<tr>
<td>Suite from the ‘Maxim’ Film Trilogy, Op. 50a</td>
<td>140</td>
</tr>
<tr>
<td>Suite from ‘The Nose’, Op. 15a</td>
<td>47</td>
</tr>
<tr>
<td>Suite from ‘The Tale of the Priest and his Servant Balda’, Op. 36a</td>
<td>112</td>
</tr>
<tr>
<td>Suite from ‘The Unforgettable Year 1919’, Op. 89a</td>
<td>210</td>
</tr>
<tr>
<td>Suite from ‘The Young Guard’, Op. 75a</td>
<td>185</td>
</tr>
<tr>
<td>Suite from ‘Zoya’, Op. 64a</td>
<td>168</td>
</tr>
</tbody>
</table>
ARRANGEMENTS

On many different occasions Shostakovich made arrangements and transcriptions of works by other composers. Apart from these arrangements there are numerous works by composers of the 19th and 20th century as well as folksongs, urban songs and revolutionary songs that appear (in some cases repeatedly) as brief citations throughout Shostakovich’s œuvre. These were not included in the following list which only comprises those works explicitly conceived as self-contained arrangements.

Johann Sebastian Bach
- **Fugue No. 7** in E flat major, BWV 876
  Arrangement for small orchestra. (1921-1922) 28

Mili Balakirev
- **Polka** in F sharp minor
  Arrangement for two harps or harp ensemble. (1941) 156

Ludwig van Beethoven
- **Piano Sonata No. 8** in C minor, ‘Pathétique’, Op. 13
  Arrangement for orchestra (1921-1922) 28
- **Piano Sonata No. 32** in C minor, Op. 111
  Arrangement for orchestra (1921-1922) 27
- **Mephistopheles’s Song of the Flea** from Op. 75
  Arrangement for bass and orchestra (1975) 294
- **Come Fill, Fill, My Good Fellow** from Op. 108
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) (1941) 152

Matvei Blanter
- **Song About Shchors**
  Arrangement for voice and violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) (1941) 152

Georges Bizet
- **Habanera** from ‘Carmen’
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) (1941) 152

Gaetano Braga
- **Serenade**
  Arrangement for soprano, mezzo-soprano, violin and piano (1972) 288

Johannes Brahms
- **Rhapsody No. 4** in E flat major, Op. 119
  Arrangement for small orchestra. (1921-1922) 28
SYSTEMATIC INDEX OF WORKS

ARRANGEMENTS  [CONTINUED 1]

Alexander Davidenko
- Two Choruses, Op. 124
  Arrangement for mixed choir and orchestra of two songs from Davidenko’s ‘The Road of October’ .......................................................... (1963) . . 257

Alexander Dargomyzhsky
- Comic Song
- Granada Clothed in Mist
- Feverishnes
- Like in Our Street
  Arrangement for Leningrad frontline concerts for voice and piano (‘Twenty-Seven Songs for the Front’). .......................................................... (1941) . . 152

Isaak Dunaeovsky
- Anyuta’s Song
- Oh, How Great
- Sing For Us, Wind
- Song of the Sea
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’). .......................................................... (1941) . . 152

Ivan Dzerzhinsky
- Overture to ‘The Green Company’
  Orchestration .......................................................... (1932) . . 99

Veniamin Fleishman
- Rothschild’s Violin
  Orchestration and completion ................................. (1942-1944[?]) . . 166

Pierre De Geyter
- Internationale
  Orchestration .......................................................... (1937) . . 134

Mikhail Glinka
- Eleven Variations on a Theme by Glinka for piano ................ (1957) . . 234
- Variations on Mikhail Glinka’s Song ‘The Lark’ for piano ........ (1919) . . 22

Semyon Gulak-Artemovsky
- Where Did You Come From? Duet from ‘A Cossack beyond the Danube’
  Arrangement for voices with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’). .......................................................... (1941) . . 152
SYSTEMATIC INDEX OF WORKS

ARRANGEMENTS [CONTINUED II]

Alexander Gurilyov
- Really, I Shall Tell Mama
- The Little Sarafan
  Arrangement for voice with violin and violoncello accompaniment ('Twenty-
  Seven Songs for the Front') ................................................. (1941) ... 152

Arthur Honegger
- Symphony No. 3 ‘Liturgique’ for two pianos ............................. (1947) ... 181

Mikhail Ippolitov-Ivanov
- I am Sitting on a Rock
  Arrangement for Leningrad frontline concerts for voice and piano ('Twenty-
  Seven Songs for the Front') ............................................... (1941) ... 152

Ruggiero Leoncavallo
- Serenata d’Arlecchino from ‘Pagliacci’
  Arrangement for voice with violin and violoncello accompaniment ('Twenty-
  Seven Songs for the Front') ............................................... (1941) ... 152

Gustav Mahler
- Symphony No. 10
  Arrangement for piano four hands of the second movement .......... (1920ies) ... 61

Mikhail Mikhailov
- Main Street
  Synesthetic stage composition in two acts .............................. (1927) ... 44

Georgi Milyutin
- Do Not Touch Us!
  Arrangement for voice with violin and violoncello accompaniment ('Twenty-
  Seven Songs for the Front') ............................................... (1941) ... 152

Modest Mussorgsky
- Boris Godunov, Op. 58
  Reorchestration .............................................................. (1939-1940) ... 148
- Khovanshchina, Op. 106
  Orchestration and completion ........................................... (1959) ... 240
- Khovanshchina, Op. 106a
  Film version ...................................................................... (1959) ... 241
- Mephistopheles's Song in Auerbach's Cellar (Song of the Flea)
  Arrangement for bass and orchestra .................................... (1940) ... 151
- Songs and Dances of Death
  Orchestration .................................................................... (1962) ... 251
SYSTEMATIC INDEX OF WORKS

ARRANGEMENTS [CONTINUED III]

Modest Mussorgsky [CONTINUED]

- **Gopak**
- **Khivrya’s Song** and **Parasya’s Dumka** from ‘Sorochintsy Fair’
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) ......................................................... (1941) ... 152

Daniiil Pokrass

- **Farewell**
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) ......................................................... (1941) ... 152

Dmitri and Daniiil Pokrass

- **Those Are No Ordinary Clouds But Thunderclouds**
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) ......................................................... (1941) ... 152

David Pritsker

- **The Girl’s Song**
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) ......................................................... (1941) ... 152

Nikolai Rimsky-Korsakov

- **I Waited for Thee in the Grotto**
  Arrangement for soprano and orchestra ........................................................................ (1921) ... 30
- **Song of the Varangian Guest** from ‘Sadko’
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) ......................................................... (1941) ... 152

Gioachino Rossini

- **La pastorella dell’alpi’**
  Arrangements for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) ......................................................... (1941) ... 152

Domenico Scarlatti

- **Two Scarlatti Pieces**, Op. 17
  Orchestration of L413/K9 and L375/K20 for wind band ........................................ (1928) ... 48

Franz Schubert

- **Military March** in D major
  Arrangement for orchestra ......................................................................................... (1921-1922) ... 31

Robert Schumann

- **Bilder aus dem Osten** (Pictures from the East)
  Arrangement for large orchestra ................................................................................ (1921-1922) ... 31
SYSTEMATIC INDEX OF WORKS

ARRANGEMENTS [CONTINUED IV]

Robert Schumann [CONTINUED]
- Concerto for Violoncello and Orchestra in A minor, Op. 125
  Reorchestration ................................................................. (1963) . . 257

Joan Smith
- Bird of Peace
  Arrangement for voice and piano ........................................... (1953) . . 216

Johann Strauss II
- Vergnügungszug (Excursion Train Polka)
  Orchestration of the Polka-Galop, Op. 281 ............................... (1940) . . 151

Johann Strauss II / Adolf Müller
- Wiener Blut (Vienna Blood)
  Reorchestration ................................................................. (1941) . . 157

Igor Strawinsky
- Symphony of Psalms
  Arrangement for piano four hands ........................................... (1937) . . 134

Boris Tishchenko
- Concerto for Violoncello and Orchestra
  Reorchestration ................................................................. (1969) . . 280

Alexei Verstovsky
- Zemfira’s Gipsy Song
  Arrangement for voice with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’). .................................................. (1941) . . 152

Jean-Baptiste Weckerlin
- Maman, dites-moi
  Arrangements for voice(s) with violin and violoncello accompaniment (‘Twenty-Seven Songs for the Front’) .................................................. (1941) . . 152

Vincent Youmans
- Tahiti-Trot, Op. 16
  Orchestration of the song ‘Tea for Two’ from ‘No, no, Nanette’ ............. (1927) . . 43

Folksongs
- Hey, Let’s Bang!
  Arrangement of ‘Song of the Volga Boatman’ for bass and orchestra . . (1929[?]) . . 61
- Suite on Finnish Themes
  Seven arrangements for soprano, tenor and chamber orchestra ............ (1939) . . 145
SYSTEMATIC INDEX OF WORKS

ARRANGEMENTS [CONTINUED V]

Folksongs [CONTINUED]

■ Cudgel
  Arrangement for bass and orchestra . . . . . . . . . . . . . . . . . . . . . . . . (late 1930ies) . . . . 146

■ Eight British and American Folksongs
  for soprano, bass and chamber orchestra . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . (1943) . . . . 162

■ Annie Laurie
  Arrangement for voice and chamber orchestra . . . . . . . . . . . . . . . . . . . . . . . . . (1944) . . . . 172

■ Ten Russian Folksongs
  Arrangements for soloist, choir and piano . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . (1951) . . . . 206

■ Russian Folksongs
  Arrangements for flute and piano . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . (1952[?]) . . . . 215

■ Greek Songs
  Arrangements for voice and piano . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . (1952 - 1953) . . . . 216

■ Spanish Songs, Op. 100
  Arrangements for mezzo-soprano and piano . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . (1956) . . . . 229

■ Two Russian Folksongs, Op. 104
  for mixed choir a cappella . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . (1957) . . . . 235
INDEX OF OPUS NUMBERS

1. Scherzo in F sharp minor, for orchestra. (1919) 24
2. Eight Preludes for piano. (1919-1921) 26
3. Theme with Variations in B flat major, for orchestra. (1921-1922) 29
4. Two Fables of Krylov
   for mezzo-soprano (choir) and orchestra. (1922-1924) 36
5. Three Fantastic Dances for piano. (1922) 32
6. Suite for Two Pianos in F sharp minor. (1922) 33
7. Scherzo in E flat major, for orchestra. (1924) 38
8. Piano Trio No. 1 in C minor. (1923) 34
9. Three Pieces for violoncello and piano. (1923-1924) 37
10. Symphony No. 1 in F minor. (1924-1925) 39
11. Two Pieces for String Octet. (1924-1925) 40
12. Sonata for Piano No. 1 in C major. (1926) 40
13. Aphorisms
   Ten pieces for piano. (1927) 41
14. Symphony No. 2 in B major,
   ‘To October – A Symphonic Dedication’. (1927) 42
15. The Nose
   Satirical opera in three acts. (1927-1928) 45
15a. Suite from ‘The Nose’ for tenor, baritone, and orchestra. (1927-1928) 47
16. Tahiti Trot (Tea for Two)
    for orchestra. (1928) 43
17. Two Scarlatti Pieces for wind band. (1928) 48
18. New Babylon
    Music to the silent film. (1928-1929) 49
18a. Suite from ‘New Babylon’ for orchestra. (1928-1932) 51
19. The Bedbug
    Incidental music. (1929) 52
19a. Suite from ‘The Bedbug’ for orchestra. (1929) 53
20. Symphony No. 3 in E flat major, ‘The First of May’,
    for orchestra with mixed choir. (1929) 55
21. Six Romances on Words by Japanese Poets
    for tenor and orchestra. (1928-1932) 87
21a. Six Romances on Words by Japanese Poets
     for tenor and piano. (1929) 87
22. The Age of Gold
    Ballet in three acts. (1929) 55
23. Columbus
    Two orchestral pieces for Erwin Dressel’s opera ‘Armer Columbus’ (1929) 54
24. The Gunshot
    Incidental music. (1929) 60
25. Virgin Soil
    Incidental music. (1930) 66
26. Alone
    Music to the sound film. (1930-1931) 62

317
<table>
<thead>
<tr>
<th>Index Number</th>
<th>Title</th>
<th>Type and Details</th>
<th>Year(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>26a</td>
<td>Suite from ‘Alone’ for wind instruments and double bass</td>
<td></td>
<td>2001</td>
<td>64</td>
</tr>
<tr>
<td>27</td>
<td>The Bolt</td>
<td>Ballet in three acts</td>
<td>1930-1931</td>
<td>68</td>
</tr>
<tr>
<td>27a</td>
<td>Suite from ‘The Bolt’ (Ballet Suite No. 5)</td>
<td></td>
<td>1931/1934</td>
<td>72</td>
</tr>
<tr>
<td>28</td>
<td>Rule, Britannia!</td>
<td>Incidental music</td>
<td>1931</td>
<td>73</td>
</tr>
<tr>
<td>29</td>
<td>Lady Macbeth of the Mtsensk District</td>
<td>Opera in four acts</td>
<td>1930-1932</td>
<td>94</td>
</tr>
<tr>
<td>29a</td>
<td>Suite from ‘Lady Macbeth of the Mtsensk District’</td>
<td></td>
<td>1932</td>
<td>97</td>
</tr>
<tr>
<td>30</td>
<td>Golden Mountains</td>
<td>Music for the film</td>
<td>1931</td>
<td>79</td>
</tr>
<tr>
<td>30a</td>
<td>Suite from ‘Golden Mountains’ for orchestra</td>
<td></td>
<td>1931</td>
<td>81</td>
</tr>
<tr>
<td>31</td>
<td>Declared Dead</td>
<td>Music for a music-hall show</td>
<td>1931</td>
<td>75</td>
</tr>
<tr>
<td>31a</td>
<td>Suite from ‘Declared Dead’</td>
<td></td>
<td>1931</td>
<td>78</td>
</tr>
<tr>
<td>32</td>
<td>Hamlet</td>
<td>Incidental music</td>
<td>1931-1932</td>
<td>83</td>
</tr>
<tr>
<td>32a</td>
<td>Suite from ‘Hamlet’</td>
<td></td>
<td>1932</td>
<td>86</td>
</tr>
<tr>
<td>33</td>
<td>Encounter</td>
<td>Music for the film</td>
<td>1932</td>
<td>92</td>
</tr>
<tr>
<td>34</td>
<td>Twenty-four Preludes for piano</td>
<td></td>
<td>1932-1933</td>
<td>100</td>
</tr>
<tr>
<td>35</td>
<td>Concerto for Piano and Orchestra No. 1 in C minor</td>
<td></td>
<td>1933</td>
<td>102</td>
</tr>
<tr>
<td>36</td>
<td>The Tale of the Priest and his Servant Balda</td>
<td>Music to an animated cartoon</td>
<td>1933-1934</td>
<td>110</td>
</tr>
<tr>
<td>36a</td>
<td>Suite from ‘The Tale of the Priest and his Servant Balda’</td>
<td>for orchestra</td>
<td>1978</td>
<td>112</td>
</tr>
<tr>
<td>37</td>
<td>The Human Comedy</td>
<td>Incidental music</td>
<td>1933-1934</td>
<td>104</td>
</tr>
<tr>
<td>38</td>
<td>Love and Hatred</td>
<td>Music to the film</td>
<td>1934</td>
<td>108</td>
</tr>
<tr>
<td>39</td>
<td>The Limpid Stream</td>
<td>Comedy Ballet in three acts</td>
<td>1934-1935</td>
<td>114</td>
</tr>
<tr>
<td>39a</td>
<td>Suite from ‘The Limpid Stream’ for orchestra</td>
<td></td>
<td>1934</td>
<td>120</td>
</tr>
<tr>
<td>40</td>
<td>Sonata for Violoncello and Piano in D minor</td>
<td></td>
<td>1934</td>
<td>107</td>
</tr>
<tr>
<td>41</td>
<td>Maxim’s Youth</td>
<td>Music for the film</td>
<td>1934-1935</td>
<td>121</td>
</tr>
<tr>
<td>41a</td>
<td>Girlfriends</td>
<td>Music for the film</td>
<td>1934-1935</td>
<td>122</td>
</tr>
<tr>
<td>42</td>
<td>Five Fragments for small orchestra</td>
<td></td>
<td>1935</td>
<td>124</td>
</tr>
<tr>
<td>43</td>
<td>Symphony No. 4 in C minor</td>
<td></td>
<td>1935-1936</td>
<td>125</td>
</tr>
<tr>
<td>44</td>
<td>Salute to Spain</td>
<td>Incidental music</td>
<td>1936</td>
<td>126</td>
</tr>
<tr>
<td>45</td>
<td>Maxim’s Return</td>
<td>Music for the film</td>
<td>1936-1937</td>
<td>128</td>
</tr>
<tr>
<td>46</td>
<td>Four Romances on Poems by Alexander Pushkin</td>
<td>for bass and piano</td>
<td>1936-1937</td>
<td>130</td>
</tr>
<tr>
<td>No.</td>
<td>Work Description</td>
<td>Year</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>46a</td>
<td>Three Romances on Poems by Alexander Pushkin (Nos. 1-3) for bass and small orchestra</td>
<td>1936</td>
<td>131</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Symphony No. 5 in D minor</td>
<td>1937</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Volochayevka Days</td>
<td>1936-1937</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>String Quartet No. 1 in C major</td>
<td>1938</td>
<td>135</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Vyborg District</td>
<td>1938</td>
<td>139</td>
<td></td>
</tr>
<tr>
<td>50a</td>
<td>Suite from the ‘Maxim’ Film Trilogy</td>
<td>1961</td>
<td>140</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Friends</td>
<td>1938</td>
<td>136</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>The Great Citizen</td>
<td>1938</td>
<td>138</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>The Man with a Gun</td>
<td>1938</td>
<td>137</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>Symphony No. 6 in B minor</td>
<td>1939</td>
<td>144</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>The Great Citizen</td>
<td>1938-1939</td>
<td>142</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>The Story of a Silly Baby Mouse</td>
<td>1939</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Piano Quintet in G minor</td>
<td>1940</td>
<td>149</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Boris Godunov Reorchestration of Musorgsky’s opera</td>
<td>1939-1940</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>58a</td>
<td>King Lear Incidental music</td>
<td>1940</td>
<td>147</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>Korzinkina’s Adventures</td>
<td>1940</td>
<td>150</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Symphony No. 7 in C major, ‘Leningrad’</td>
<td>1941</td>
<td>155</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>Sonata for Piano No. 2 in B minor</td>
<td>1943</td>
<td>161</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Six Romances on Words by W. Raleigh, R. Burns and W. Shakespeare for bass and piano</td>
<td>1942</td>
<td>160</td>
<td></td>
</tr>
<tr>
<td>62a</td>
<td>Six Romances on Words by W. Raleigh, R. Burns and W. Shakespeare for bass and symphony orchestra</td>
<td>1943</td>
<td>161</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>Native Leningrad Incidental music</td>
<td>1942</td>
<td>159</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>Zoya Incidental music</td>
<td>1944</td>
<td>167</td>
<td></td>
</tr>
<tr>
<td>64a</td>
<td>Suite from ‘Zoya’ for orchestra with choir</td>
<td>1944[?]</td>
<td>168</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>Symphony No. 8 in C minor</td>
<td>1943</td>
<td>163</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>Russian River Incidental music</td>
<td>1944</td>
<td>171</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>Piano Trio No. 2 in E minor</td>
<td>1943-1944</td>
<td>169</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>String Quartet No. 2 in A major</td>
<td>1944</td>
<td>170</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>Children’s Notebook for piano</td>
<td>1944/1945</td>
<td>173</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>Symphony No. 9 in E flat major</td>
<td>1945</td>
<td>174</td>
<td></td>
</tr>
</tbody>
</table>
INDEX OF OPUS NUMBERS

71  Simple Folk
    Music to the film ........................................ (1945) . 177
72  Victorious Spring
    Incidental music ........................................ (1945) . 176
73  String Quartet No. 3 in F major ....................... (1946) . 178
74  Poem of the Motherland
    Cantata for soloists, mixed choir and orchestra ........ (1947) . 179
75  The Young Guard
    Music to the film ........................................ (1947-1948) . 184
75 a Suite from ‘The Young Guard’ for orchestra .......... (1951) . 185
76  Pirogov
    Music to the film ........................................ (1947) . 180
76 a Suite from ‘Pirogov’ for orchestra .................... (1951) . 181
77  Concerto for Violin and Orchestra No. 1 in A minor ... (1947-1948) . 183
78  Michurin
    Music to the film ........................................ (1948) . 188
78 a Suite from ‘Michurin’ for orchestra with choir ...... (1964) . 189
79  From Jewish Folk Poetry
    Song cycle for soprano, contralto, tenor and piano ... (1948) . 186
79 a From Jewish Folk Poetry
    Song cycle for soprano, contralto, tenor and orchestra (1948) . 187
80  Encounter on the Elbe
    Music to the film ........................................ (1948) . 190
80 a Suite from ‘Encounter on the Elbe’ for orchestra and mixed choir (1948) . 191
81  The Song of the Forests
    Oratorio for soloists, two choirs and orchestra ...... (1949) . 194
82  The Fall of Berlin
    Music to the film ........................................ (1949) . 196
82 a Suite from ‘The Fall of Berlin’ for orchestra with choir (1950) . 197
83  String Quartet No. 4 in D major ........................ (1949) . 195
84  Two Romances on Verses by Mikhail Lermontov
    for voice and piano ....................................... (1950) . 199
85  Belinsky
    Music to the film ........................................ (1950) . 200
85 a Suite from ‘Belinsky’ for orchestra with choir ...... (1960) . 201
86  Four Songs to Words by Evgeni Dolmatovsky
    for voice and piano ....................................... (1950-1951) . 204
87  Twenty-Four Preludes and Fuges for piano .......... (1950-1951) . 202
88  Ten Poems on Texts by Revolutionary Poets
    of the late Nineteenth and early Twentieth Century
    for mixed choir a cappella .............................. (1951) . 205
89  The Unforgettable Year 1919
    Music to the film ........................................ (1951) . 209
89 a Suite from ‘The Unforgettable Year 1919’ for orchestra (1954) . 210
90  The Sun Shines Over our Motherland
    Patriotic cantata for two choirs and orchestra ...... (1952) . 210
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>Four Monologues on Verses of Pushkin for bass and piano</td>
<td></td>
<td>1952</td>
<td>211</td>
</tr>
<tr>
<td>92</td>
<td>String Quartet No. 5 in B flat major</td>
<td></td>
<td>1952</td>
<td>212</td>
</tr>
<tr>
<td>93</td>
<td>Symphony No. 10 in E minor</td>
<td></td>
<td>1953</td>
<td>217</td>
</tr>
<tr>
<td>94</td>
<td>Concertino in A minor, for two pianos</td>
<td></td>
<td>1953</td>
<td>218</td>
</tr>
<tr>
<td>95</td>
<td>Song of the Great Rivers</td>
<td></td>
<td>1954</td>
<td>220</td>
</tr>
<tr>
<td>96</td>
<td>Festive Overture for orchestra</td>
<td></td>
<td>1954</td>
<td>221</td>
</tr>
<tr>
<td>97</td>
<td>The Gadfly</td>
<td></td>
<td>1955</td>
<td>223</td>
</tr>
<tr>
<td>97a</td>
<td>Suite from ‘The Gadfly’ for orchestra</td>
<td></td>
<td>1955</td>
<td>225</td>
</tr>
<tr>
<td>98</td>
<td>Five Romances (Songs of Our Days) for bass and piano</td>
<td></td>
<td>1954</td>
<td>219</td>
</tr>
<tr>
<td>99</td>
<td>The First Echelon</td>
<td></td>
<td>1955-1956</td>
<td>227</td>
</tr>
<tr>
<td>99a</td>
<td>Suite from ‘The First Echelon’ for orchestra with choir</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>Spanish Songs Arrangements of traditional folk songs</td>
<td></td>
<td>1956</td>
<td>229</td>
</tr>
<tr>
<td>101</td>
<td>String Quartet No. 6 in G major</td>
<td></td>
<td>1956</td>
<td>229</td>
</tr>
<tr>
<td>102</td>
<td>Concerto for Piano and Orchestra No. 2 in F major</td>
<td></td>
<td>1957</td>
<td>232</td>
</tr>
<tr>
<td>103</td>
<td>Symphony No. 11 in G minor, ‘The Year 1905’</td>
<td></td>
<td>1957</td>
<td>233</td>
</tr>
<tr>
<td>104</td>
<td>Two Russian Folksongs</td>
<td></td>
<td>1957</td>
<td>235</td>
</tr>
<tr>
<td>105</td>
<td>Moscow Cheryomushki</td>
<td></td>
<td>1957-1958</td>
<td>236</td>
</tr>
<tr>
<td>105a</td>
<td>Cheryomushki</td>
<td></td>
<td>1962</td>
<td>239</td>
</tr>
<tr>
<td>106</td>
<td>Khovanshchina MODEST MUSORGSKY</td>
<td></td>
<td>1958-1959</td>
<td>240</td>
</tr>
<tr>
<td>106a</td>
<td>Khovanshchina</td>
<td></td>
<td>1959</td>
<td>241</td>
</tr>
<tr>
<td>107</td>
<td>Concerto for Violoncello and Orchestra No. 1 in E flat major</td>
<td></td>
<td>1959</td>
<td>241</td>
</tr>
<tr>
<td>108</td>
<td>String Quartet No. 7 in F sharp minor</td>
<td></td>
<td>1960</td>
<td>242</td>
</tr>
<tr>
<td>109</td>
<td>Satires (Pictures of the Past)</td>
<td></td>
<td>1960</td>
<td>243</td>
</tr>
<tr>
<td>110</td>
<td>String Quartet No. 8 in C minor</td>
<td></td>
<td>1960</td>
<td>244</td>
</tr>
<tr>
<td>111</td>
<td>Five Days – Five Nights</td>
<td></td>
<td>1960</td>
<td>254</td>
</tr>
<tr>
<td>111a</td>
<td>Suite from ‘Five Days – Five Nights’ for orchestra</td>
<td></td>
<td>1961</td>
<td>246</td>
</tr>
<tr>
<td>112</td>
<td>Symphony No. 12 in D minor, ‘The Year 1917’</td>
<td></td>
<td>1960-1961</td>
<td>248</td>
</tr>
<tr>
<td>113</td>
<td>Symphony No. 13 in B flat minor, ‘Babi Yar’</td>
<td></td>
<td>1962</td>
<td>250</td>
</tr>
<tr>
<td>114</td>
<td>Katerina Izmailova</td>
<td></td>
<td>1956-1963</td>
<td>252</td>
</tr>
<tr>
<td>114a</td>
<td>Five Entr’actes from ‘Lady Macbeth of Mtsensk’ / ‘Katerina Izmailova’</td>
<td></td>
<td>1956-1963</td>
<td>255</td>
</tr>
<tr>
<td>115</td>
<td>Overture on Russian and Kirghiz Folk Themes in C major</td>
<td></td>
<td>1963</td>
<td>258</td>
</tr>
</tbody>
</table>
## INDEX OF OPUS NUMBERS

<table>
<thead>
<tr>
<th>Opus</th>
<th>Title</th>
<th>Description</th>
<th>Year(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>116</td>
<td>Hamlet</td>
<td>Music to the film</td>
<td>1963-1964</td>
<td>259</td>
</tr>
<tr>
<td>116a</td>
<td>Suite from ‘Hamlet’</td>
<td></td>
<td>1964</td>
<td>261</td>
</tr>
<tr>
<td>117</td>
<td>String Quartet No. 9 in E flat major</td>
<td></td>
<td>1964</td>
<td>262</td>
</tr>
<tr>
<td>118</td>
<td>String Quartet No. 10 in A flat major</td>
<td></td>
<td>1964</td>
<td>262</td>
</tr>
<tr>
<td>119</td>
<td>The Execution of Stepan Razin</td>
<td>Vocal-symphonic poem for bass, mixed choir and orchestra</td>
<td>1964</td>
<td>263</td>
</tr>
<tr>
<td>120</td>
<td>A Year is Like a Lifetime</td>
<td>Music to the film</td>
<td>1965</td>
<td>264</td>
</tr>
<tr>
<td>120a</td>
<td>Suite from ‘A Year is Like a Lifetime’</td>
<td></td>
<td>1969</td>
<td>265</td>
</tr>
<tr>
<td>121</td>
<td>Five Romances on Texts from ‘Krokodil’ Magazine</td>
<td>for bass and piano</td>
<td>1965</td>
<td>266</td>
</tr>
<tr>
<td>122</td>
<td>String Quartet No. 11 in F minor</td>
<td></td>
<td>1966</td>
<td>268</td>
</tr>
<tr>
<td>123</td>
<td>Preface to the Complete Edition of my Works and a Brief Reflection Apropos of this Preface</td>
<td>for bass and piano</td>
<td>1966</td>
<td>269</td>
</tr>
<tr>
<td>124</td>
<td>Two Choruses</td>
<td>Arrangements for mixed choir and orchestra after Davidenko</td>
<td>1963</td>
<td>257</td>
</tr>
<tr>
<td>125</td>
<td>Concerto for Violoncello and Orchestra in A minor</td>
<td>ROBERT SCHUMANN Reorchestration of Schumann’s Cello Concerto Op. 125</td>
<td>1963</td>
<td>257</td>
</tr>
<tr>
<td>126</td>
<td>Concerto for Violoncello and Orchestra No. 2 in G major</td>
<td></td>
<td>1966</td>
<td>270</td>
</tr>
<tr>
<td>127</td>
<td>Seven Romances on Poems of Alexander Blok</td>
<td>Vocal-instrumental Suite for soprano, violin, violoncello and piano</td>
<td>1967</td>
<td>272</td>
</tr>
<tr>
<td>128</td>
<td>Spring, Spring</td>
<td>Song for bass and piano</td>
<td>1967</td>
<td>276</td>
</tr>
<tr>
<td>129</td>
<td>Concerto for Violin and Orchestra No. 2 in C sharp minor</td>
<td></td>
<td>1967</td>
<td>273</td>
</tr>
<tr>
<td>130</td>
<td>Funeral-Triumphant Prelude</td>
<td>for orchestra</td>
<td>1967</td>
<td>277</td>
</tr>
<tr>
<td>131</td>
<td>October</td>
<td>Symphonic poem for orchestra</td>
<td>1967</td>
<td>274</td>
</tr>
<tr>
<td>132</td>
<td>Sofia Perovskaya</td>
<td>Music to the film</td>
<td>1967</td>
<td>275</td>
</tr>
<tr>
<td>133</td>
<td>String Quartet No. 12 in D flat major</td>
<td></td>
<td>1968</td>
<td>277</td>
</tr>
<tr>
<td>134</td>
<td>Sonata for violin and Piano in G major.</td>
<td></td>
<td>1968</td>
<td>278</td>
</tr>
<tr>
<td>135</td>
<td>Symphony No. 14 in G minor</td>
<td>for soprano, bass and chamber orchestra</td>
<td>1969</td>
<td>279</td>
</tr>
<tr>
<td>136</td>
<td>Loyalty</td>
<td>Eight ballads for male choir a cappella</td>
<td>1970</td>
<td>281</td>
</tr>
<tr>
<td>137</td>
<td>King Lear</td>
<td>Music to the film</td>
<td>1970</td>
<td>282</td>
</tr>
<tr>
<td>138</td>
<td>String Quartet No. 13 in B flat minor</td>
<td></td>
<td>1970</td>
<td>284</td>
</tr>
<tr>
<td>139</td>
<td>March of the Soviet Militia</td>
<td>for military band</td>
<td>1970</td>
<td>285</td>
</tr>
<tr>
<td>141</td>
<td>Symphony No. 15 in A major</td>
<td></td>
<td>1971</td>
<td>287</td>
</tr>
<tr>
<td>142</td>
<td>String Quartet No. 14 in F sharp major</td>
<td></td>
<td>1973</td>
<td>288</td>
</tr>
<tr>
<td>143</td>
<td>Six Poems of Marina Tsvetaeva</td>
<td>Vocal cycle for contralto and piano</td>
<td>1973</td>
<td>289</td>
</tr>
<tr>
<td>143a</td>
<td>Six Poems of Marina Tsvetaeva</td>
<td>Version for contralto and small orchestra</td>
<td>1974</td>
<td>290</td>
</tr>
<tr>
<td>Opus Number</td>
<td>Composition Title</td>
<td>Description</td>
<td>Year</td>
<td>Page</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>144</td>
<td>String Quartet No. 15 in E flat minor</td>
<td></td>
<td>1974</td>
<td>291</td>
</tr>
<tr>
<td>145</td>
<td>Suite on Verses of Michelangelo Buonarroti</td>
<td>for bass and piano</td>
<td>1974</td>
<td>292</td>
</tr>
<tr>
<td>145a</td>
<td>Suite on Verses of Michelangelo Buonarroti</td>
<td>Version for bass and orchestra</td>
<td>1974</td>
<td>294</td>
</tr>
<tr>
<td>146</td>
<td>Four Verses of Captain Lebyadkin</td>
<td>for bass and piano</td>
<td>1974</td>
<td>293</td>
</tr>
<tr>
<td>147</td>
<td>Sonata in C major, for viola and piano</td>
<td></td>
<td>1975</td>
<td>295</td>
</tr>
</tbody>
</table>
WORKS WITHOUT OPUS NUMBERS

A Great Day Has Come
Song for bass, choir and piano ............................... (1941) ... 157
A la France! for voice, mixed choir and piano. ................. (late 1950s) ... 204
Annie Laurie
Folksong Adaptation for voice and chamber orchestra ............ (1944) ... 172
Anthem of the Soviet Union (I) ................................ (1943) ... 164
Anthem of the Soviet Union (II) ................................ (1943) ... 165
Antiformalistic Rayok
for four basses, mixed choir, piano and narrator. ............ (1948-1957-late 1960ies[?]) ... 192

Bagatelle for piano .............................................. (1919) ... 22
Ballet Suite No. 1 for orchestra ................................ (1949) ... 198
Ballet Suite No. 2 for orchestra ................................ (1951) ... 207
Ballet Suite No. 3 for orchestra ................................ (1952) ... 208
Ballet Suite No. 4 for orchestra ................................ (1953) ... 218

Bilder aus dem Osten (Pictures from the East) ROBERT SCHUMANN
Arrangement for large orchestra ............................... (1921-1922) ... 31

Bird of Peace JOAN SMITH
for voice and piano ............................................. (1953) ... 216

The Black Sea for bass, male choir and piano .................... (1944) ... 172

Ceremonial March for military band .............................. (1941) ... 156
Concerto for Piano and Orchestra ................................ (1926) ... 41

Concerto for Violoncello and Orchestra BORIS TISHCHENKO
Reorchestration .................................................. (1969) ... 280

Choreographic Miniatures for piano ............................ (mid 1960ies) ... 267
Cudgel for bass and orchestra .................................... (late 1930ies) ... 146

Dance for piano ................................................... (1923) ... 35
Dances of the Dolls for piano .................................... (1952) ... 214
The Devils for high voice and piano ............................... (1936) ... 127

Eight British and American Folksongs
for soprano, bass and chamber orchestra ....................... (1943) ... 162

Eleven Variations on a Theme by Glinka for piano ................ (1957) ... 234

Evgeni Onegin
Incidental music .................................................. (1964-1965) ... 263

Excursion Train Polka (Vergnügungszug) JOHANN STRAUSS II
for orchestra ....................................................... (1940) ... 151

Exercise Piece for two pianos .................................... (1919-1920) ... 23
Exercise Pieces for piano ........................................ (1919-1920) ... 23
WORKS WITHOUT OPUS NUMBERS

Five Piano Pieces ................................................................. (1914-1915) ... 20
Five Preludes for piano ........................................................... (1921[?]) ... 27
The Flame of Eternal Glory [Novorossiisk Chimes] ......................... 247
Four Fugues for piano ............................................................. (1934) ... 106
From Karl Marx to Our Own Days
Symphonic poem ................................................................. (1932) ... 88
Fugue No. 7 in E flat major, BWV 876 J. S. Bach
for small orchestra ................................................................. (1921-1922) ... 28
Funeral March in Memory of the Victims of the Revolution for piano ... (1918) ... 21
Funeral March on Sergei Kirov’s Death .............................................. (1934) ... 115

The Gamblers
Opera after Gogol ................................................................. (1941-1942) ... 158
German March for woodwinds and percussion ................................... (1950) ... 201
Glory to Our Soviet Motherland [Anthem of the Soviet Union (I)] .... (1943) ... 164
The Great Lightning
Unfinished comic opera ............................................................ (1933) ... 89
Greek Songs for voice and piano ................................................... (1952-1953) ... 216
The Gypsies
Opera after Pushkin ............................................................... (1920-1921) ... 25

Hey, Let’s Bang!
Folksong Adaptation for bass and orchestra ................................... (1929[?]) ... 61
Hymn to Freedom for piano ....................................................... (1915-1916) ... 20
Hymn to Moscow for choir and piano ............................................. (1948) ... 193

I Love for tenor and piano .......................................................... 103
Impromptu for viola and piano ..................................................... 74
Internationale Pierre de Geyter
for orchestra ................................................................. (1937) ... 134
Intervision for orchestra ............................................................ (1971) ... 287
In the Beginning was ...
for soprano, contralto, tenor and bass or mixed choir ................. (1921-1922) ... 30
Invincible Red Army ................................................................... (1943) ... 165
I Waited for Thee in the Grotto Nikolai Rimsky-Korsakov
Arrangement for soprano and orchestra ....................................... (1921-1922) ... 30

Katerina Izmailova
Filmversion of Op. 114 ............................................................. (1966) ... 256
Katyusha Maslova

Opera after Lev Tolstoy .................................................. (1941) 151

Lenin Symphony for soloists, choir and orchestra ................. (1938-1940[?]) 146
The Littel Mermaid Ballet after Hans Christian Andersen .......... (1922-1923) 34

Madrigal for tenor and piano ........................................... (1933) 99
Main Street
Synesthetic stage composition in two acts .......................... (1927) 44
March of Peace Champions for tenor, choir and piano ............ (1950) 199
March of the Defenders of Peace [► March of Peace Champions] .... 199
Mephistopheles’s Song in Auerbach’s Cellar MODEST MUSORGSKY 151
Mephistopheles’s Song of the Flea LUDWIG VAN BEETHOVEN
for bass and orchestra .......................................................... (1975) 294
Merry March for two pianos ............................................... (1949) 193
Military March in D major FRANZ SCHUBERT
for orchestra ................................................................. (1921-1922) 31
Moderato for violoncello and piano ..................................... (1934[?]) 107
Murzilka for piano ............................................................ (1944-1945) 174

Narodovoltsy

Opera .......................................................... (1934) 108
Nostalgia for piano .......................................................... (1918) 21
Novorossiisk Chimes for orchestra ................................. (1960) 247

Oath to the People’s Commissar [► A Great Day has Come] ....... (1941) 157
On Combat Course
Incidental music .......................................................... (1932) 91
Orango
Satirical opera ............................................................. (1932) 90
Our Native Russia has Gained Strength from Storms
for choir and orchestra .................................................... (1945) 175
Our Song for bass, mixed choir, and piano ........................... (1950) 199
Overture to ‘The Green Company’ IVAN DZERZHINSKY
for orchestra ................................................................. (1932) 99

Piano Piece ................................................................. (1922-1924) 36
Piano Pieces from the Exercise Book ‘1919’ .................. (1919) 21
Piano Quintet ............................................................... (1923) 35
for orchestra ................................................................. (1921-1922) 28
Piano Sonata No. 32 in C minor, Op. 111  
Ludwig von Beethoven  
for orchestra.  
(1921-1922)  
27

Pictures from the East (Bilder aus dem Osten)  
Robert Schumann  
Arrangement for large orchestra.  
(1921-1922)  
31

Polka  
Mili Balakirev  
for two harps or harp ensemble.  
(1941)  
156

Prelude  
for violoncello.  
(1920-1921)  
24

Quiet Flows the Don  
Chamber opera.  
(1965-1970[?])  
280

Revolutionary Symphony.  
(1917-1918)  
20

Rhapsody No. 4 in E flat major, Op. 119  
Johannes Brahms  
for orchestra.  
(1921-1922)  
28

Rimsky-Korsakov  
(1952)  
213

Romance  
for voice and piano.  
(1938 or 1941)  
157

Rothschild’s Violin  
Veniamin Fleishman  
Opera after Chekhov.  
(1942-1944[?])  
166

Russian Folksongs  
arrangements for flute and piano.  
(1952[?])  
215

Scenes after Gogol  
[► The Gamblers]  
(1941-1942)  
158

Scherzo  
for orchestra.  
(1923-1924)  
37

Serenade  
Gaetano Braga  
for soprano, mezzo-soprano, violin and piano.  
(1972)  
288

Seven Fugues  
(1922-1923)  
33

Sonata for Piano  
(1923-1924)  
38

Sonata for Piano in B flat minor  
(1920-1921)  
25

Song of a Guard’s Division  
[► Song of the Regiment of the Guards]  
(1941)  
154

Song of Fighters for Peace  
[► March of Peace Champions]  
199

Song of the Flea  
[► Mephistopheles’s Song in Auerbach’s Cellar]  
Modest Mussorgsky  
151

Song of the Red Army  
[► Invincible Red Army]  
(1943)  
165

Song of the Regiment of the Guards  
Song for bass, mixed choir and piano.  
(1941)  
154

Songs and Dances of Death  
Modest Mussorgsky  
for voice and orchestra.  
(1962)  
251

Stand Fast, Our Inviolable National Shrine  
[► Hymn to Moscow]  
(1948)  
193

St. Petersbourg Days  
Music to the film  
(1973)  
290

Suite for Bassoon and Piano  
(1934[?])  
115

Suite for Jazz Orchestra No. 1  
(1934)  
106

Suite for Jazz Orchestra No. 2  
(1938)  
141

Suite for Variety Orchestra No. 1  
(after 1956)  
230
<table>
<thead>
<tr>
<th>Work Title</th>
<th>Composer/Artist</th>
<th>Orchestra/Instrumentation</th>
<th>Date</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suite for Variety Orchestra No. 2</td>
<td></td>
<td></td>
<td>(before 1967)</td>
<td>271</td>
</tr>
<tr>
<td>Suite for Violin and Piano</td>
<td></td>
<td></td>
<td>(1923-1924)</td>
<td>37</td>
</tr>
<tr>
<td>Suite on Finnish Themes</td>
<td></td>
<td></td>
<td>(1939)</td>
<td>145</td>
</tr>
<tr>
<td>Supporters of Peace March [► March of Peace Champions]</td>
<td></td>
<td></td>
<td></td>
<td>199</td>
</tr>
<tr>
<td>Symphonic Fragment</td>
<td></td>
<td></td>
<td>(1945)</td>
<td>175</td>
</tr>
<tr>
<td>Symphonie No. 3, ‘Liturgique’ ARTHUR HONEGGER</td>
<td></td>
<td></td>
<td>(1947)</td>
<td>181</td>
</tr>
<tr>
<td>Symphonie No. 10, second movement GUSTAV MAHLER</td>
<td></td>
<td></td>
<td>(1920ies)</td>
<td>61</td>
</tr>
<tr>
<td>Symphony No. 16</td>
<td></td>
<td></td>
<td>(late 1975[?])</td>
<td>295</td>
</tr>
<tr>
<td>Symphony of Psalms IGOR STRAVINSKY</td>
<td></td>
<td></td>
<td>(1937)</td>
<td>134</td>
</tr>
<tr>
<td>The Tale of the Popo and his Blockhead Servant</td>
<td>[► The Tale of the Priest and his Servant Balda] Opera after Op. 36</td>
<td></td>
<td>(1980)</td>
<td>113</td>
</tr>
<tr>
<td>The Tale of the Priest and his Servant Balda Opera after Op. 36</td>
<td>[► The Tale of the Priest and his Servant Balda] Opera after Op. 36</td>
<td></td>
<td>(1980)</td>
<td>113</td>
</tr>
<tr>
<td>Tarantella for two pianos</td>
<td></td>
<td></td>
<td>(1954[?])</td>
<td>222</td>
</tr>
<tr>
<td>Taras Bulba Opera after Gogol</td>
<td></td>
<td></td>
<td>(1915-1916)</td>
<td>20</td>
</tr>
<tr>
<td>Ten Russian Folksongs for soloists, choir and piano</td>
<td></td>
<td></td>
<td>(1951)</td>
<td>206</td>
</tr>
<tr>
<td>The Fearless Guard’s Regiments Are on the Move</td>
<td>[► Song of the Regiment of the Guards]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There were Kisses Song for voice and piano</td>
<td></td>
<td></td>
<td>(1941)</td>
<td>154</td>
</tr>
<tr>
<td>Three Choruses for the Fortieth Anniversary of the October Revolution</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three Pieces for orchestra</td>
<td></td>
<td></td>
<td>(1947-1948)</td>
<td>182</td>
</tr>
<tr>
<td>Three Pieces for solo violin</td>
<td></td>
<td></td>
<td>(1940)</td>
<td>150</td>
</tr>
<tr>
<td>A Toast to our Motherland for tenor, mixed choir and piano</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Twelve Chairs Operetta after Ilf and Petrov</td>
<td></td>
<td></td>
<td>(1939)</td>
<td>146</td>
</tr>
<tr>
<td>Twenty-Seven Romances and Songs for voice and piano</td>
<td></td>
<td></td>
<td>(1941)</td>
<td>152</td>
</tr>
<tr>
<td>Two Pieces for String Quartet</td>
<td></td>
<td></td>
<td>(1931)</td>
<td>82</td>
</tr>
<tr>
<td>Two Preludes ‘Op. 1’</td>
<td></td>
<td></td>
<td>(1919)</td>
<td>22</td>
</tr>
<tr>
<td>Unbreakable Union of Freeborn Republics</td>
<td>[► Anthem of the Soviet Union (II)]</td>
<td></td>
<td>(1943)</td>
<td>165</td>
</tr>
<tr>
<td>Unfinished Sonata for Violin and Piano</td>
<td></td>
<td></td>
<td>(1945)</td>
<td>176</td>
</tr>
<tr>
<td>Unfinished String Quartet</td>
<td></td>
<td></td>
<td>(1961)</td>
<td>249</td>
</tr>
<tr>
<td>Unfinished Symphony</td>
<td></td>
<td></td>
<td>(1934-1935)</td>
<td>115</td>
</tr>
<tr>
<td>Variations on Mikhail Glinka’s Song ‘The Lark’ for piano</td>
<td></td>
<td></td>
<td>(1919)</td>
<td>22</td>
</tr>
</tbody>
</table>
WORKS WITHOUT OPUS NUMBERS

Vergnügungszug (Excursion Train Polka)  JOHANN STRAUSS II
for orchestra .......................................................... (1941) ... 151

Vienna Blood (Wiener Blut)  JOHANN STRAUSS II
Reorchestration ..................................................... (1941) ... 157

Walzes from Film Music ........................................... (second half of the 1950ies) ... 231
Wiener Blut (Vienna Blood)  JOHANN STRAUSS II · ADOLF MÜLLER
Reorchestration ..................................................... (1941) ... 157
## Alphabetic Index of Works

The Age of Gold, Op. 22 .................................................................................................. 56
A Great Day Has Come .................................................................................................. 157
A la France! [➤ The Motherland Hears, the Motherland Knows from
Four Songs to Words by Evgeni Dolmatovsky Op. 86] ............................................ 204
All Alone [➤ Alone, Op. 26].......................................................................................... 62
Allegedly Murdered [➤ Declared Dead, Op. 31] ............................................................. 75
Alone, Op. 26 ................................................................................................................ 62
Annie Laurie ..................................................................................................................... 172
Anthem of the Soviet Union (I) ...................................................................................... 164
Anthem of the Soviet Union (II) ..................................................................................... 165
Antiformalistic Rayok ..................................................................................................... 192
Aphorisms, Op. 13 ......................................................................................................... 41
Armer Columbus [➤ Columbus, Op. 23] ...................................................................... 54
A Year is Like a Lifetime, Op. 120 ................................................................................. 264

Bagatelle ................................................................................................................................ 22
Balda’s Abenteuer oder Das Märchen vom Popen und seinem Knecht Balda
[➤ The Tale of the Priest and his Servant Balda (Opera after Op. 36)] ....................... 113
Ballet Suite No. 1 ........................................................................................................... 198
Ballet Suite No. 2 ........................................................................................................... 207
Ballet Suite No. 3 ........................................................................................................... 208
Ballet Suite No. 4 ........................................................................................................... 218
Ballet Suite No. 5 [➤ Suite from ‘The Bolt’, Op. 27a] ...................................................... 72
Beautiful Day (from Op. 82) ......................................................................................... 196
The Bedbug, Op. 19 ....................................................................................................... 52
Belinsky, Op. 85 ............................................................................................................ 200
Bilder aus dem Osten (Pictures from the East) ROBERT SCHUMANN ....................... 31
Bird of Peace .................................................................................................................. 216
The Black Monk [➤ Serenade] ......................................................................................... 288
The Black Sea ................................................................................................................ 172
The Bolshevik [➤ Maxim’s Youth, Op. 41] .................................................................. 121
The Bolt, Op. 27 ............................................................................................................ 68
Boris Godunov MODEST MUSSORGSKY, Op. 58 ....................................................... 148

Cantata About the Party [➤ The Sun Shines Over Our Motherland, Op. 90] ............... 210
Ceremonial March .......................................................................................................... 156
Cheryomushki, Op. 105a (Film version of Moscow Cheryomushki) ......................... 239
Choreographic Miniatures for piano ............................................................................. 267
Children’s Notebook, Op. 69 ....................................................................................... 173
ALPHABETIC INDEX OF WORKS

Columbus, Op. 23 ......................................................... 54
Concertino in A minor, op. 94 ........................................... 218
Conerto for Piano and Orchestra (1926) ......................... 41
Conerto for Piano and Orchestra No. 1 in C minor, Op. 35 ....... 102
Conerto for Piano and Orchestra No. 2 in A minor, Op. 94 ... 232
Conerto for Piano, String Orchestra and Trumpet
   [Conerto for Piano and Orchestra No. 1 in C minor, Op. 35] .... 102
Conerto for Violin and Orchestra No. 1 in A minor, Op. 77 ...... 183
Conerto for Violin and Orchestra No. 2 in C sharp minor, Op. 129 273
Conerto for Violoncello and Orchestra .............................. 280
Conerto for Violoncello and Orchestra .............................. 257
Conerto for Violoncello and Orchestra No. 1 in E flat major, Op. 107 241
Conerto for Violoncello and Orchestra No. 2 in G major, Op. 126 . . . . 5270
Conerto Movement (from Op. 89a, No. 5) ......................... 210
Conditionally Killed [Declared Dead, Op. 31] ................. 75
Conditional Death [Declared Dead, Op. 31] ...................... 75
Cordelia’s Ballad [Kind Lear, Op. 58a] .............................. 147
Counterplan [Encounter, Op. 33] .................................. 92
Cudgel .................................................................. 146

Dance ................................................................ 35
Dances of the Dolls .................................................. 234
The Dawn of October (from Three Choruses) .................. 234
Declared Dead, Op. 31 ......................................... 75
The Devils ................................................................ 127
The Dreamers ......................................................... 58
Dresden Quartet [String Quartet No. 8, Op. 110] ............ 244

Eight British and American Folksongs .............................. 162
Eight Preludes, Op. 2 ............................................. 26
Eleven Variations on a Theme by Glinka ......................... 234
Encounter, Op. 33 .................................................. 92
Encounter on the Elbe, Op. 80 .................................... 190
Entgegen dem kühlenden Morgen [Song About the Counterplan (from Op. 33)] 92
Evgeni Onegin .......................................................... 263
Exercise Piece for two pianos ...................................... 23
Exercise Pieces for piano ......................................... 23
Excursion Train Polka (Vergnügungszug) .......................... 151
The Execution of Stepan Razin, Op. 119 ...................... 263
ALPHABETIC INDEX OF WORKS

A Fairy Tale of the Priest and the Knockhead, his Servant  
[► The Tale of the Priest and his Servant Balda (Opera after Op. 36)]  110

The Fall of Berlin, Op. 82  196
Festival Overture [► Festive Overture, Op. 96]  221
Festive Overture, Op. 96  221
The First Echelon, Op. 99  227

Five Days – Five Nights, Op. 111  245
Five Fragments, Op. 42  124
Five Piano Pieces  20
Five Preludes  27
Five Romances, Op. 98  219
Five Romances on Texts from ‘Krokodil’ Magazine, Op. 121  266
The Flame of Eternal Glory [► Novorossiisk Chimes]  247

Four Fugues  106
Four Monologues on Verses of Pushkin, Op. 91  211
Four Romances on Poems of Pushkin, Op. 46  130
Four Songs to Words by Evgeni Dolmatovsky, Op. 86  204
Four Verses of Captain Lebyadkin, Op. 146  293

Four Waltzes (from Opp. 27, 45, 78a, 97a)  71, 128, 189, 226
Friends, Op. 51  136

From Jewish Folk Poetry, Op. 79.  186
From Jewish Folk Poetry, Op. 79a.  187

From Karl Marx to Our Own Days  88

Fugue No. 7 in E flat major, BWV 876 JOHANN SEBASTIAN BACH  28

Funeral March in Memory of the Victims of the Revolution  21
Funeral March on Sergei Kirov’s Death  115
Funeral-Triumphal Prelude, Op. 130  227

The Gadfly, Op. 97  223
The Gamblers  158
German March  187
Girlfriends, Op. 41a  201

Girl’s Song [► A Talk of Mine (from Op. 85, No. 11)]  200

Glory to Our Soviet Motherland [► Anthem of the Soviet Union (I)]  164
The Golden Age [► The Age of Gold, op. 22]  56

Golden Mountains, Op. 30  79
The Great Citizen (part I), Op. 52  138
The Great Citizen (parts III), Op. 55  142
The Great Lightning  89
Greek Songs  216


332
# ALPHABETIC INDEX OF WORKS

<table>
<thead>
<tr>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Gunshot, Op. 24</td>
<td>60</td>
</tr>
<tr>
<td>The Gypsies</td>
<td>25</td>
</tr>
<tr>
<td><strong>Hamlet</strong> (Incidental music to the play), Op. 32</td>
<td>83</td>
</tr>
<tr>
<td><strong>Hamlet</strong> (Music to the film), Op. 116</td>
<td>259</td>
</tr>
<tr>
<td><strong>Hamlet Symphony</strong> [► <strong>Symphony No. 5</strong> in D minor, Op. 47]</td>
<td>133</td>
</tr>
<tr>
<td><strong>Hey, Let’s Bang!</strong></td>
<td>61</td>
</tr>
<tr>
<td><strong>Holiday Overture</strong> [► <strong>Festive Overture</strong>, Op. 96]</td>
<td>221</td>
</tr>
<tr>
<td><strong>Homesickness</strong> [► <strong>Longing for Home</strong> from Op. 80]</td>
<td>190</td>
</tr>
<tr>
<td><strong>How Long will my Heart Ache?</strong> (from Op. 33)</td>
<td>92</td>
</tr>
<tr>
<td><strong>The Human Comedy</strong>, Op. 37</td>
<td>104</td>
</tr>
<tr>
<td><strong>Hymn of the United Nations</strong> [► <strong>Song About the Counterplan</strong> (from Op. 33)]</td>
<td>92</td>
</tr>
<tr>
<td><strong>Hymn to Freedom</strong></td>
<td>20</td>
</tr>
<tr>
<td><strong>Hymn to Moscow</strong></td>
<td>193</td>
</tr>
<tr>
<td><strong>Hypothetically Murdered</strong> [► <strong>Declared Dead</strong>, Op. 31]</td>
<td>75</td>
</tr>
<tr>
<td><strong>I Love</strong></td>
<td>103</td>
</tr>
<tr>
<td><strong>Impromptu</strong> (for viola and piano)</td>
<td>74</td>
</tr>
<tr>
<td><strong>Impromptu</strong> (for tenor and piano) [► <strong>Madrigal</strong>]</td>
<td>99</td>
</tr>
<tr>
<td><strong>Internationale</strong> [PIERRE DE GYTER]</td>
<td>134</td>
</tr>
<tr>
<td><strong>Intervision</strong></td>
<td>287</td>
</tr>
<tr>
<td><strong>In the Beginning was ...</strong></td>
<td>33</td>
</tr>
<tr>
<td><strong>In the Fields Stand the Collective Farms</strong> (from Op. 81)</td>
<td>194</td>
</tr>
<tr>
<td><strong>Invincible Red Army</strong></td>
<td>165</td>
</tr>
<tr>
<td><strong>I Waited for Thee in the Grotto</strong> [NIKOLAI RIMSKY-KORSAKOV]</td>
<td>30</td>
</tr>
<tr>
<td><strong>Karl Marx</strong> [► <strong>A Year is Like a Lifetime</strong>, Op. 120]</td>
<td>264</td>
</tr>
<tr>
<td><strong>Katerina Izmailova</strong>, Op. 114 (Opera)</td>
<td>252</td>
</tr>
<tr>
<td><strong>Katerina Izmailova</strong> (Film version)</td>
<td>256</td>
</tr>
<tr>
<td><strong>Katuysha Maslova</strong></td>
<td>151</td>
</tr>
<tr>
<td><strong>Khovanshchina</strong> [MODEST MUSSORGSKY, Op. 106] (Opera)</td>
<td>240</td>
</tr>
<tr>
<td><strong>Khovanshchina</strong> [MODEST MUSSORGSKY, Op. 106a] (Film version)</td>
<td>241</td>
</tr>
<tr>
<td><strong>King Lear</strong>, Op. 58a (Incidental music)</td>
<td>147</td>
</tr>
<tr>
<td><strong>King Lear</strong>, Op. 137 (Music to the film)</td>
<td>282</td>
</tr>
<tr>
<td><strong>Korzinkina’s Adventures</strong>, Op. 59</td>
<td>150</td>
</tr>
<tr>
<td><strong>The Lady and the Hooligan</strong></td>
<td>119</td>
</tr>
<tr>
<td><strong>Lady Macbeth of Mtsensk</strong> [► <strong>Lady Macbeth of the Mtsensk District</strong>, Op. 29]</td>
<td>94</td>
</tr>
<tr>
<td><strong>Lady Macbeth of the Mtsensk District</strong>, Op. 29</td>
<td>94</td>
</tr>
<tr>
<td><strong>Lenin Symphony</strong> (1938-1940[?])</td>
<td>146</td>
</tr>
<tr>
<td><strong>Lenin Symphony</strong> [► <strong>Symphony No. 12</strong> ‘1917’, Op. 112]</td>
<td>248</td>
</tr>
</tbody>
</table>
### ALPHABETIC INDEX OF WORKS

<table>
<thead>
<tr>
<th>Work</th>
<th>Composer/Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Das Lied der Ströme [► Song of the Great Rivers, Op. 95]</td>
<td></td>
<td>220</td>
</tr>
<tr>
<td>Life in Bloom [► Michurin, Op. 78]</td>
<td></td>
<td>188</td>
</tr>
<tr>
<td>The Limpid Stream, Op. 39</td>
<td></td>
<td>116</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>Longing for Home (from Op. 80)</td>
<td></td>
<td>190</td>
</tr>
<tr>
<td>Love and Hate [► Love and Hatred, Op. 38]</td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>Love and Hatred, Op. 38</td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>Loyalty, Op. 136</td>
<td></td>
<td>281</td>
</tr>
<tr>
<td>Madrigal</td>
<td>MIKHAJL MIKHAILOV</td>
<td>99</td>
</tr>
<tr>
<td>Main Street</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Man at Arms [► The Man With a Gun, Op. 53]</td>
<td></td>
<td>137</td>
</tr>
<tr>
<td>The Man With a Gun, Op. 53</td>
<td></td>
<td>137</td>
</tr>
<tr>
<td>March of Peace Champions</td>
<td></td>
<td>199</td>
</tr>
<tr>
<td>March of the Defenders of Peace [► March of Peace Champions]</td>
<td></td>
<td>199</td>
</tr>
<tr>
<td>March of the Soviet Militia, op. 139</td>
<td></td>
<td>285</td>
</tr>
<tr>
<td>Maxim's Return, Op. 45</td>
<td></td>
<td>128</td>
</tr>
<tr>
<td>Maxim's Youth, Op. 41</td>
<td></td>
<td>121</td>
</tr>
<tr>
<td>Meet the Cool of the Morning [► Song About the Counterplan (from Op. 33)]</td>
<td></td>
<td>92</td>
</tr>
<tr>
<td>The Memorable Year 1919 [► The Unforgettable Year 1919, Op. 89]</td>
<td></td>
<td>209</td>
</tr>
<tr>
<td>Mephistopheles's Song in Auerbach’s Cellar</td>
<td>MODEST MUSSORGSKY</td>
<td>151</td>
</tr>
<tr>
<td>Mephistopheles's Song of the Flea</td>
<td>LUDWIG VAN BEETHOVEN</td>
<td>294</td>
</tr>
<tr>
<td>Merry March</td>
<td></td>
<td>193</td>
</tr>
<tr>
<td>Michurin, Op. 78</td>
<td></td>
<td>188</td>
</tr>
<tr>
<td>Military March in D major</td>
<td>FRANZ SCHUBERT</td>
<td>31</td>
</tr>
<tr>
<td>Moderato</td>
<td></td>
<td>107</td>
</tr>
<tr>
<td>Moscow Cheryomushi, Op. 105 (Operetta)</td>
<td></td>
<td>236</td>
</tr>
<tr>
<td>Motherland [► Native Leningrad, Op. 63]</td>
<td></td>
<td>159</td>
</tr>
<tr>
<td>Murzilka</td>
<td></td>
<td>174</td>
</tr>
<tr>
<td>My Dear Fatherland [► Native Leningrad, Op.63]</td>
<td></td>
<td>159</td>
</tr>
<tr>
<td>My Native Land [► Native Leningrad, Op.63]</td>
<td></td>
<td>159</td>
</tr>
<tr>
<td>My Rowan-Tree [► Oh, My Ash-Tree (from Op. 85, No. 3)]</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>My Talk [► A Talk of Mine (from Op. 85, No. 2)]</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>Narodovoltsy</td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>Native Leningrad, Op. 63</td>
<td></td>
<td>159</td>
</tr>
<tr>
<td>New Babylon, Op. 18</td>
<td></td>
<td>49</td>
</tr>
<tr>
<td>The Nose, Op. 15</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Nostalgia</td>
<td></td>
<td>21</td>
</tr>
</tbody>
</table>
ALPHABETIC INDEX OF WORKS

November [► The Man With a Gun, Op. 53] ......................................................... 137
Novorossiisk Chimes ..................................................... 247

Oath to the People’s Commissar [► A Great Day Has Come] ................................. 157
October [► Sonata No. 1 for piano, Op. 12] ......................................................... 40
October, Op. 131 .............................................................. 274
October Sonata [► Sonata No. 1 for piano, Op. 12] ............................................. 40
October – Ten Days That Shook the World ........................................................ 248
Oh, My Ash-Tree (from Op. 85, No. 3) ............................................................... 200
Oh, Rowan-Tree [► Oh, My Ash-Tree (from Op. 85, No. 3)] .............................. 200
On Combat Course .......................................................... 91
Orango .......................................................... 90
Our Native Russia has Gained Strength from Storms ........................................... 175
Our Song .............................................................. 199
Overture on Russian and Kirghiz Folk Themes in C major, Op. 115 ................. 258
Overture to ‘The Green Company’ IVAN DZERZHINSKY ........................................ 99

Passacaglia (from Op. 29) ........................................................................... 98
Passer-by [► Encounter, Op. 33] ................................................................. 92
Peaceful Labour (from Op. 95) ............................................................... 220
People’s Lamentation (from Op. 137) ............................................................ 282
People’s Might (from Op. 85, No. 1) .............................................................. 200
Piano Concerto en miniature (from Op. 89a, No. 5) ........................................... 209
Piano Piece .............................................................. 36
Piano Pieces from the Exercise Book ‘1919’ .................................................... 21
Piano Quintet (1923) .............................................................. 35
Piano Quintet in G minor, Op. 57 .............................................................. 149
Piano Sonata No. 32 in C minor, Op. 111 LUDWIG VAN BEETHOVEN 27
Piano Trio No. 1 in C minor, Op. 8 ........................................................... 34
Piano Trio No. 2 in E minor, Op. 67 .............................................................. 169
Pictures from the East (Bilder aus dem Osten) ROBERT SCHUMANN .............. 31
Pirogov, Op. 76 .............................................................. 180
Plain People [► Simple Folk, Op. 71] ............................................................... 177
Pleasure Train Polka [► Vergnügungszug] ....................................................... 151
Poem [► Piano Trio No. 1 in C minor, Op. 8] .................................................... 34
Poem of the Motherland, Op. 74 .............................................................. 179
Polka MILI BALAKIREV ......................................................... 156

Preface to the Complete Edition of my Work
and a Brief Reflection apropos of this Preface, Op. 123 ..................................... 269
Prelude .......................................................... 24
### ALPHABETIC INDEX OF WORKS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quiet Flows the Don</td>
<td>280</td>
</tr>
<tr>
<td>The Return of Maxim [► Maxim's Return, Op. 45]</td>
<td>128</td>
</tr>
<tr>
<td>Revolutionary Symphony</td>
<td>20</td>
</tr>
<tr>
<td>Rhapsody No. 4 in E flat major, Op. 119 J ohannes Brahms</td>
<td>28</td>
</tr>
<tr>
<td>Rimsky-Korsakov</td>
<td>213</td>
</tr>
<tr>
<td>Romance</td>
<td>157</td>
</tr>
<tr>
<td>Rothschild's Violin V eniamin Fleishman</td>
<td>166</td>
</tr>
<tr>
<td>Rule, Britannia! Op. 28</td>
<td>73</td>
</tr>
<tr>
<td>Russian Folksongs</td>
<td>215</td>
</tr>
<tr>
<td>Russian River, Op. 66</td>
<td>171</td>
</tr>
<tr>
<td>Salute, Spain! [► Salute to Spain, Op. 44]</td>
<td>126</td>
</tr>
<tr>
<td>Salute to Life [► Song of the Counterplan (from Op. 33)]</td>
<td>92</td>
</tr>
<tr>
<td>Salute to Spain, Op. 44</td>
<td>126</td>
</tr>
<tr>
<td>Satires, Op. 109</td>
<td>243</td>
</tr>
<tr>
<td>Scenes after Gogol [► The Gamblers]</td>
<td>158</td>
</tr>
<tr>
<td>Scherzo (1923-1924)</td>
<td>37</td>
</tr>
<tr>
<td>Scherzo in F sharp minor, Op. 1</td>
<td>24</td>
</tr>
<tr>
<td>Scherzo in E flat major, Op. 7</td>
<td>38</td>
</tr>
<tr>
<td>Serenade G aetano Braga</td>
<td>288</td>
</tr>
<tr>
<td>Seven Fugues</td>
<td>33</td>
</tr>
<tr>
<td>Seven Rivers [► Song of the Great Rivers, Op. 95]</td>
<td>220</td>
</tr>
<tr>
<td>Seven Romances on Poems of Alexander Blok, Op. 127</td>
<td>272</td>
</tr>
<tr>
<td>The Silly Little Mouse [► The Story of a Silly Baby Mouse, Op. 56]</td>
<td>143</td>
</tr>
<tr>
<td>Simple Folk, Op. 71</td>
<td>177</td>
</tr>
<tr>
<td>Simple People [► Simple Folk, Op. 71]</td>
<td>177</td>
</tr>
<tr>
<td>Six Poems of Marina Tsvetaeva, Op. 143</td>
<td>289</td>
</tr>
<tr>
<td>Six Poems of Marina Tsvetaeva, Op. 143a</td>
<td>290</td>
</tr>
<tr>
<td>Six Romances on Verses by British Poets [► Six Romances on Verses</td>
<td></td>
</tr>
<tr>
<td>Six Romances on Verses by English Poets [► Six Romances on Verses</td>
<td></td>
</tr>
<tr>
<td>Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 62a</td>
<td>161</td>
</tr>
<tr>
<td>Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 140</td>
<td>286</td>
</tr>
<tr>
<td>Six Romances on Words by Japanese Poets, Op. 21</td>
<td>87</td>
</tr>
<tr>
<td>Sofia Perovskaya, Op. 132</td>
<td>275</td>
</tr>
<tr>
<td>Sonata for Piano (1923-1924)</td>
<td>38</td>
</tr>
<tr>
<td>Sonata for Piano in B flat minor (1920-1921)</td>
<td>25</td>
</tr>
</tbody>
</table>
ALPHABETIC INDEX OF WORKS

Sonata for Piano No. 1, Op. 12 ...................................................... 40
Sonata for Piano No. 2 in B minor, Op. 61 ................................. 161
Sonata for Viola and Piano in C major, Op. 147 ......................... 295
Sonata for Violin and Piano in G major, Op. 134 ....................... 278
Sonata for Violoncello and Piano in D minor, Op. 40 ................. 107
Song of the Counterplan (from Op. 33) .................................... 92
Song of a Guard's Division [► Song of the Regiment of Guards] .... 154
Song of Encounter [► Song of the Counterplan (from Op. 33)] ... 92
Song of Fighters for Peace [► March of Peace Champions] ....... 199
Song of Peace (Op. 80a) .......................................................... 191
Song of the Flea MODEST MUSSORGSKY
[► Mephistopheles's Song in Auerbach's Cellar] ......................... 151
The Song of the Forests, Op. 81 .............................................. 194
Song of the Great Rivers, Op. 95 ............................................ 220
Song of the Red Army [► Invincible Red Army] ......................... 165
Song of the Regiment of the Guards ....................................... 154
Song of Unity (from op. 95) ................................................... 220
Songs and Dances of Death MODEST MUSSORGSKY ................. 251
Song Without Words (from Op. 85, No. 4) ............................. 200
A Soviet Artist's Practical Creative Reply to Justified Criticism
[► Symphony No. 5 in D minor, Op. 47] ................................. 133
Spanish Songs, Op. 100 ..................................................... 229
Sparkling Brook [► The Limpid Stream, Op. 39] ....................... 116
Spring, Spring, Op. 128 ....................................................... 276
The Standard-Bearers of the Twentieth Century
[► The Sun Shines Over Our Motherland, Op. 90] ................... 210
Stand Fast, Our Inviolable National Shrine
[► Hymn to Moscow] .......................................................... 193
The Story of a Silly Baby Mouse, Op. 30 .................................. 143
St. Petersburg Days ............................................................ 290
String Quartet No. 1 in C major, Op. 49 .................................. 135
String Quartet No. 2 in A major, Op. 68 .................................. 170
String Quartet No. 3 in F major, Op. 73 .................................. 178
String Quartet No. 4 in D major, Op. 83 ................................. 195
String Quartet No. 5 in B flat major, Op. 92 ........................... 212
String Quartet No. 6 in G major, Op. 101 ............................... 229
String Quartet No. 7 in F sharp minor, Op. 108 ....................... 242
String Quartet No. 8 in C minor, Op. 110 ............................... 244
String Quartet No. 9 in E flat major, Op. 117 ......................... 262
String Quartet No. 10 in A flat major, Op. 118 ....................... 262
String Quartet No. 11 in F minor, Op. 122 ............................ 268
String Quartet No. 12 in D flat major, Op. 133 ....................... 277
String Quartet No. 13 in B flat minor, Op. 138 ....................... 284
### Alphabetic Index of Works

<table>
<thead>
<tr>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>String Quartet No. 14 in F sharp major, Op. 142</td>
<td>288</td>
</tr>
<tr>
<td>String Quartet No. 15 in E flat minor, Op. 144</td>
<td>291</td>
</tr>
<tr>
<td>Stupid Little Mouse [► The Story of a Silly Baby Mouse, Op. 56]</td>
<td>143</td>
</tr>
<tr>
<td>Suite for Bassoon and Piano</td>
<td>115</td>
</tr>
<tr>
<td>Suite for Jazz Orchestra No. 1</td>
<td>106</td>
</tr>
<tr>
<td>Suite for Jazz Orchestra No. 2</td>
<td>141</td>
</tr>
<tr>
<td>Suite for Two Pianos in F sharp minor, Op. 6</td>
<td>33</td>
</tr>
<tr>
<td>Suite for Variety Orchestra No. 1</td>
<td>230</td>
</tr>
<tr>
<td>Suite for Variety Orchestra No. 2</td>
<td>271</td>
</tr>
<tr>
<td>Suite from ‘Alone’, Op. 26a</td>
<td>37</td>
</tr>
<tr>
<td>Suite from ‘A Year is Like a Lifetime’, Op. 120a</td>
<td>265</td>
</tr>
<tr>
<td>Suite from ‘Belinsky’, Op. 85a</td>
<td>201</td>
</tr>
<tr>
<td>Suite from ‘Declared Dead’, Op. 31a</td>
<td>78</td>
</tr>
<tr>
<td>Suite from ‘Encounter on the Elbe’, Op. 80a</td>
<td>191</td>
</tr>
<tr>
<td>Suite from ‘Five Days – Five Nights’, Op. 111a</td>
<td>246</td>
</tr>
<tr>
<td>Suite from ‘Golden Mountains’, Op. 30a</td>
<td>81</td>
</tr>
<tr>
<td>Suite from ‘Hamlet’ (Incidental music to the play), Op. 32a</td>
<td>86</td>
</tr>
<tr>
<td>Suite from ‘Hamlet’ (Music to the film), Op. 116a</td>
<td>261</td>
</tr>
<tr>
<td>Suite from ‘Lady Macbeth of the Mtensk District’, Op. 29a</td>
<td>97</td>
</tr>
<tr>
<td>Suite from ‘Michurin’, Op. 78a</td>
<td>189</td>
</tr>
<tr>
<td>Suite from ‘New Babylon’, Op. 18a</td>
<td>51</td>
</tr>
<tr>
<td>Suite from ‘Pirogov’, Op. 76a</td>
<td>181</td>
</tr>
<tr>
<td>Suite from ‘The Bolt’, Op. 27a (Ballet Suite No. 5)</td>
<td>72</td>
</tr>
<tr>
<td>Suite from ‘The Fall of Berlin’, Op. 82a</td>
<td>197</td>
</tr>
<tr>
<td>Suite from ‘The Gadfly’, Op. 97a</td>
<td>225</td>
</tr>
<tr>
<td>Suite from ‘The Limpid Stream’, Op. 39a</td>
<td>120</td>
</tr>
<tr>
<td>Suite from the ‘Maxim’ Film Trilogy, Op. 50a</td>
<td>140</td>
</tr>
<tr>
<td>Suite from ‘The Nose’, Op. 15a</td>
<td>47</td>
</tr>
<tr>
<td>Suite from ‘The Tale of the Priest and his Servant Balda’, Op. 36a</td>
<td>112</td>
</tr>
<tr>
<td>Suite from ‘The Unforgettable Year 1919’, Op. 89a</td>
<td>210</td>
</tr>
<tr>
<td>Suite from ‘The Young Guard’, Op. 75a</td>
<td>185</td>
</tr>
<tr>
<td>Suite from ‘Zoya’, Op. 64a</td>
<td>168</td>
</tr>
<tr>
<td>Suite on Finnish Themes</td>
<td>145</td>
</tr>
<tr>
<td>Suite on Texts of Michelangelo Buonarroti</td>
<td>292/294</td>
</tr>
<tr>
<td>[► Suite on Verses of Michelangelo Buonarroti, Op. 145/145a]</td>
<td></td>
</tr>
<tr>
<td>Suite on Verses of Michelangelo Buonarroti, Op. 145</td>
<td>292</td>
</tr>
<tr>
<td>Suite on Verses of Michelangelo Buonarroti, Op. 145a</td>
<td>294</td>
</tr>
<tr>
<td>Supporters of Peace March [► March of Peace Champions]</td>
<td>199</td>
</tr>
<tr>
<td>Symphonic Fragment (1945)</td>
<td>175</td>
</tr>
<tr>
<td>Symphony of Psalms IGOR STRAVINSKY</td>
<td>134</td>
</tr>
<tr>
<td>Symphony No. 1 in F minor, Op. 10</td>
<td>39</td>
</tr>
<tr>
<td>Symphony No. 2 in B major, ‘To October – A Symphonic Dedication’, Op. 14</td>
<td>42</td>
</tr>
</tbody>
</table>
ALPHABETIC INDEX OF WORKS

Symphony No. 3 in E flat major, ‘The First of May’, Op. 20 ........................................ 55
Symphony No. 3, ‘Liturgique’ ARTHURHONEGGER .................................................. 181
Symphony No. 4 in C minor, Op. 43 ........................................................................ 125
Symphony No. 5 in D minor, Op. 47 ........................................................................ 133
Symphony No. 6 in B minor, Op. 54 ........................................................................ 144
Symphony No. 7 in C major, ‘Leningrad’, Op. 60 ...................................................... 155
Symphony No. 8 in C minor, Op. 65 ........................................................................ 163
Symphony No. 9 in E flat major, Op. 70 .................................................................... 174
Symphony No. 10 in E minor, Op. 93 ....................................................................... 217
Symphony No. 10 GUSTAV MAHLER ............................................................................. 61
Symphony No. 11 in G minor, ‘The Year 1905’, Op. 103 ......................................... 233
Symphony No. 13 in B flat minor, ‘Babi Yar’, Op. 113 ............................................. 250
Symphony No. 14 in G minor, Op. 135 .................................................................... 279
Symphony No. 15 in A major, Op. 141 .................................................................... 287
Symphony No. 16 ....................................................................................................... 295

Tahiti Trot VINCENT YOUMANS, Op. 16 ................................................................. 43
The Tale of the Pope and his Servant Balda
[► The Tale of the Priest and his Servant Balda, Op. 36] ......................................... 110
The Tale of the Pope and his Blockhead Servant
[► The Tale of the Priest and his Servant Balda (Opera after Op. 36)] ..................... 113
The Tale of the Priest and his Servant Balda, Op. 36 (Animated cartoon film) ........ 110
The Tale of the Priest and his Servant Balda (Opera after Op. 36) ......................... 113
The Tale of the Stupid Little Mouse [► The Story of a Silly Baby Mouse, Op. 56] . 143
A Talk of Mine (from Op. 85, No. 11) ................................................................. 200
Tarantella ................................................................................................................. 222
Taras Bulba ............................................................................................................. 20
Tea for Two [► Tahiti Trot, Op. 16] .......................................................................... 43
Ten Poems on Texts by Revolutionary Poets
of the Late Nineteenth and Early Twentieth Century, Op. 88 ............................ 205
Ten Russian Folksongs ............................................................................................. 206
Ten Songs of the Fool [► King Lear, Op. 58a] ......................................................... 147
The Fearless Guard’s Regiments are on the Move [► Song of the Regiment of Guards] . 154
Theme with Variations in B flat major, Op. 3 ......................................................... 29
There were Kisses .................................................................................................... 222
The Sun Shines Over Our Motherland, Op. 90 ...................................................... 210
Three Choruses for the Fortieth Anniversary of the October Revolution .......... 234
Three Fantastic Dances, Op. 5 ............................................................................... 32
Three Piano Pieces (1919-1920) ........................................................................... 23
Three Piano Pieces (1921-1922) ........................................................................... 30
Three Pieces (for orchestra) ................................................................................... 182
Three Pieces (for solo violin) .................................................................................. 150
Three Pieces, Op. 9 (for violoncello and piano) .................................................... 37
Three Romances on Poems of Pushkin, Op. 46a ..................................................... 131

339
ALPHABETIC INDEX OF WORKS

A Ticket to Zone Five [► Korzinkina's Adventures, Op. 59] ................. 150
A Toast to Our Motherland ............................................................. 171
To October – A Symphonic Dedication [► Symphony No. 2 in B major, Op. 14] ............... 42
Train of Joy [► Vergnügungszug] ...................................................... 151
Turbine 50000 [► Encounter, Op. 33] .............................................. 92
The Twelve Chairs .......................................................................... 146
Twenty-Four Preludes, Op. 34 ....................................................... 100
Twenty-Four Preludes and Fugues, Op. 87 ...................................... 202
Twenty-Seven Songs for the Front .................................................. 152
Two Choruses ALEXANDER DAVIDENKO, Op. 124 ............................ 257
Two Fables of Krylov, Op. 4 ............................................................. 36
Two Pieces for String Octet, Op. 11 ................................................. 40
Two Pieces for String Quartet .......................................................... 82
Two Preludes 'Op. 1' ....................................................................... 22
Two Romances on Verses by Mikhail Lermontov, Op. 84 ................. 199
Two Russian Folksongs, Op. 104 ..................................................... 235
Two Scarlatti Pieces, op. 17 ............................................................ 48

Unbreakable Union of Freeborn Republics [► Anthem of the Soviet Union (II)] ............ 165
Unfinished Sonata for Violin and Piano (1945) .................................. 176
Unfinished String Quartet (1961) ..................................................... 249
Unfinished Symphony (1934-1935) .................................................. 115
The Unforgettable Year 1919, Op. 89 .............................................. 209
Unity [► Song of the Great Rivers, Op. 95] ....................................... 220

Variations on Mikhail Glinka's Song 'The Lark' .................................. 22
Varshavyanka [► Maxim's Youth, Op. 41] ......................................... 121
Velocity Etude [► Twenty-Four Preludes, Op. 34, No. 5] .................... 100
Vergnügungszug (Excursion Train Polka) JOHANN STRAUSS II ....... 151
Victorious Spring, Op. 72 ............................................................... 176
Vienna Blood [► Wiener Blut JOHANN STRAUSS II] ......................... 157
Virgin Land [► Virgin Soil, Op. 25] .................................................. 66
Virgin Lands [► The First Echelon, Op. 99)] .................................... 227
Virgin Soil, Op. 25 ........................................................................... 66
Vocalise (from Op. 51) ..................................................................... 136
Vocalise (from Op. 82) ..................................................................... 196
Volochayevka Days, Op. 48 ............................................................. 132
Vyborg District, Op. 50 ................................................................. 139
The Vyborg Side [ ► Vyborg District, Op. 50] ................................... 139

A Walk Into the Future (Op. 81) ......................................................... 194
ALPHABETIC INDEX OF WORKS

Waltz (from Op. 95) ................................................................. 220
Waltzes from Film Music .......................................................... 231
We Cherish the October Dawns in our Hearts (from Three Choruses) .................. 234
We Sing Glory to Our Motherland (from Three Choruses) ................................ 234
Who Is She? [► Zoya, Op. 64] ................................................. 167
Wiener Blut JOHANN STRAUSS II ........................................... 157
Won in Persistant Struggles [► The Sun Shines Over Our Motherland, Op. 90] .... 210

The Young Guard, Op. 75 ...................................................... 184
The Youth of Maxim [► Maxim’s Youth, Op. 41] .............................. 121

Zoya, Op. 64 ........................................................................ 167
Zoya Kosmodemyanskaya [► Zoya, Op. 64] ................................... 167
AWARDS

1935

Maxim’s Youth Music for the film, part I, Op. 41 .............................. 121
■ First Prize at the Moscow International Film Festival

1941

The Great Citizen Music for the film, part I, Op. 52 .......................... 138
■ Stalin Prize, Second Class, together with part II, Op. 55

The Great Citizen Music for the film, part II, Op. 55 .......................... 142
■ Stalin Prize, Second Class, together with part I, Op. 52

Maxim’s Return Music for the film, part II, Op. 45 .............................. 128
■ Stalin Prize, First Class, together with part I (‘Maxim’s Youth’, Op. 41) and III (‘Vyborg District’, Op. 50)

Maxim’s Youth Music for the film, part I, Op. 41 .............................. 121
■ Stalin Prize, First Class, together with part II (‘Maxim’s Return’, Op. 45) and III (‘Vyborg District’, Op. 50)

Piano Quintet in G minor, Op. 57 ....................................................... 149
■ Stalin Prize, First Class

Vyborg District Music for the film, part III of the ‘Maxim’ trilogy, Op. 50 .......................... 139
■ Stalin Prize, First Class, together with part I (‘Maxim’s Youth’, Op. 41) and II (‘Maxim’s Return’, Op. 45)

1942

Symphony No. 7 in C major, ‘Leningrad’, Op. 60 ................................. 155
■ Stalin Prize, First Class

1946

Piano Trio No. 2 in E minor, Op. 67 ................................................... 169
■ Stalin Prize, Second Class

Zoya Music to the film, Op. 64 ............................................................. 167
■ Stalin Prize, First Class

1948

Pirogov Music for the film, Op. 76 ....................................................... 180
■ Stalin Prize, Second Class
AWARDS

1949

**Encounter on the Elbe** Music for the film, Op. 80 ................................. 190
  ■ Prize of Peace of the Fourth International Film Festival in Gotvaldov

**Michurin** Music for the film, Op. 78 .................................................. 188
  ■ Stalin Prize, Second Class
  ■ Prize of Labour at the Second International Film Festival in Gotvaldov

**The Young Guard** Music for the film, Op. 75 ................................. 184
  ■ Stalin Prize, First Class

1950

**Encounter on the Elbe** Music for the film, Op. 80 ................................. 190
  ■ Stalin Prize, First Class

**The Fall of Berlin** Music for the film, Op. 82 ................................. 196
  ■ Stalin Prize, First Class

**The Song of the Forests** Oratorio for tenor and bass, boys’ choir, mixed choir
and orchestra, Op. 81 ................................................................. 194
  ■ Stalin Prize, First Class

1951

**Ten Poems on Texts by Revolutionary Poets of the Late Nineteenth and Early
Twentieth Century** for mixed choir a cappella and boys’ choir, Op. 88 ..... 205
  ■ Stalin Prize, Second Class

1952

**The unforgettable Year 1919** Music for the film, Op. 89 ........................ 209
  ■ First Prize at the International Film Festival in Karlovy Vary

1955

**Song of the Great Rivers** Music for the film, Op. 95 .............................. 220
  ■ First Prize at the International Film Festival in Karlovy Vary

1958

**Symphony No. 11** in G minor, ‘The Year 1905’, Op. 103 ........................ 233
  ■ Lenin Prize
1968

The Execution of Stepan Razin Vocal-symphonic poem for bass, mixed choir and orchestra, Op. 119 .................................................. 263
■ Glinka State Prize

1970

March of the Soviet Militia for military band, Op. 139 .................. 285
■ First Prize of the All-Union’s Literature and Arts Competition

1974

Loyalty Eight ballads for male choir a cappella, Op. 136 ............... 281
■ Glinka State Prize First Class, together with String Quartet No. 14, Op. 142

String Quartet No. 14, Op. 142 ............................................... 288
■ Glinka State Prize First Class, together with ‘Loyalty’, Op. 136
ALPHABETIC INDEX OF NAMES

A

Abbakumov, Zosima Yakovlevich  ▶ Bass  Op. 29
Ablaberdyeva, Alla Mikhailovna  ▶ Soprano  ‘I Waited for Thee in the Grotto’
Abramovich, Boris  ▶ Pianist  Op. 100
Abramova, Anna  ▶ Script-Writer  Op. 106a  ‘Rimsky-Korsakov’
Abrikosov, Andrei Lvovich  ▶ Actor  Opp. 33, 38, 82
Abrosimova, Tamara  ▶ Actress  Op. 132
Adashevsky, Konstantin Ignatievich  ▶ Actor  Opps. 55, 71
Adomaitis, Regimantas  ▶ Actor  Op. 137
Adomian, Lan  ▶ Arranger  ‘Five Preludes’
Adrianova, Ekaterina Vilgelmovna  ▶ Soprano  Opps. 15, 29
Afanasev, Nikolai Yurievich  ▶ Actor  Op. 85
Afinogenov, Alexander Nikolaeovich  ▶ Playwright, Lyricist  Op. 44
Agababov, Valeri Pavlovich  ▶ Arranger  Opps. 34, 37
Akhatova, Anna Andreevna  ▶ Poet  Op. 143
Akimov, Nikolai Pavlovich  ▶ Playwright/Stage-Director  ‘Evgeni Onegin’
Akimov, Yuri Timefeevich  ▶ Arranger  Opps. 27, 34
Akopian, Levon Oganesovich  ▶ Translator  Op. 56
Aleksashova, Kira Sergeevna  ▶ Lyricist  ‘Novorossiisk Chimes’
Alexander II,  ▶ ‘Narodovoltsy’
Alexandrov, Alexander Vasilievich  ▶ Composer  Opps. 63, 74  ‘Anthem of the Soviet Union’ (i-ii)
Alexandrov, Anatoli Nikolaeovich  ▶ Composer  Op. 7
Alexandrov, Dmitri Petrovich  ▶ Arranger  Op. 37
Alexandrov, Grigori Vasilievich  ▶ Film-Director  Op. 80
Alexeev, Alexei Petrovich  ▶ Actor  Op. 120
Alexeev, Leonid Alexandrovich  ▶ Actor  Op. 33
Aliiev, Yuri Yurievich  ▶ Arranger  Op. 97a
Almkvist, Lars  ▶ Arranger  Op. 60
Alterman, Iai Moiseevich  ▶ Conductor  ‘Overture to ‘The Green Company’’  ‘On Combat Course’
Altman, Natam Isakovich  ▶ Stage Designer  Op. 58a
Altman, Evgeni Alexandrovich  ▶ Cellist  Op. 144
Altseva, Tamara  ▶ Actress  Op. 64
Altus, Efim  ▶ Actor  Opps. 52, 55
Alymov, Sergei Yakovlevich  ▶ Lyricist  Op. 63  ‘The Black Sea’
Ambros, August Wilhelm  ▶ Musicologist  Op. 97
Amicis, Edmondo de  ▶ Novelist  ‘The Lady and the Hooligan’
Andersen, Hans Christian  ▶ Novelist  ‘The Little Mermaid’
Andreev, A.  ▶ Actor  Op. 53
Andreev, Boris  ▶ Actor  Opps. 80, 82, 89
Andreeva, Eleonora Evgenievna  ▶ Soprano  Op. 114
ALPHABETIC INDEX OF NAMES

A

Andzhan, Anton ▶ MAKEUP ARTIST Opp. 52, 53
Andzhaparidze, M. ▶ ASSISTANT DIRECTOR Opp. 82, 89
Anikev, S. ▶ BARITONE Op. 105
Anisimov, B. ▶ ARRANGER ‘Ballet Suite No. 3’
Annenkov, Nikolai ▶ ACTOR Op. 99
Anosov, Nikolai Pavlovich ▶ CONDUCTOR Opp. 39a, 102
Antokolsky, Pavel Grigorievich ▶ STAGE-DIRECTOR Op. 32
Antonov, Alexander Pavlovich ▶ ACTOR Op. 75
Antonova, I. (Antipova) ▶ ACTRESS Op. 41a
Antrobus, Michael ▶ ARRANGER Op. 96
Anufrieva, Elena Ivanovna ▶ ACTRESS Op. 75
Aparin, Nikolai ▶ ACTOR Op. 111
Apollinaire, Guillaume ▶ POET Op. 135
Apsolon, Andrei Nikolaeевич ▶ ACTOR Op. 48
Arai, Eiji ▶ ARRANGER Op. 100
Archibald, Paul ▶ ARRANGER Op. 108
Arefev, Alexei Ivanovich ▶ ACTOR Op. 24
Arkadiev, V. ▶ CHOREOGRAPHER Op. 32
Arkanov, Veniamin Pavlovich ▶ BASS Op. 46a
Arkhangelsky, (Amosov) Anton Alexandrovich ▶ LYRICIST Op. 103
Armand, P. ▶ SET DESIGNER Op. 80
Armand, Pyotr ▶ SONG WRITER Op. 53
Arndt, Clemens ▶ ARRANGER Op. 110
Arne, Thomas Augustin ▶ COMPOSER Op. 28
Arnold, Alan H. ▶ ARRANGER Op. 5
Arnshtam, Lev Oskarovich ▶ SCRIPT-WRITER Opp. 30, 33, 41a, 51, 64, 111, 132
▶ ‘German March’
▶ FILM-DIRECTOR Opp. 41a, 51, 64, 111, 132
▶ FILM-CODIRECTOR Op. 33
▶ SOUND EDITOR Op. 26
Asafiev, Boris Vladimirovich ▶ DEDICATEE Op. 29
Aseev, Nikolai Nikolaevich ▶ LIBRETTIST ‘The Great Lightning’
▶ LYRICIST ‘From Karl Marx to Our OwnDays’
Ashbee, Felicity ▶ TRANSLATOR Opp. 140, 143, 145
Atman, Evgeni Alexandrovich ▶ CELLISt Op. 144
Atovmyan, Levon Tadevosovich ▶ ARRANGER Opp. 10, 22a, 26, 27, 30a, 32, 34, 36, 37, 38, 39, 39a, 40, 43, 45, 47, 50a, 54, 60, 64a, 65, 70, 74, 75a, 76a, 78, 81, 82a, 85a, 89a, 95, 97a, 99a, 105, 111, 116a, 120a · ‘A Great Day Has Come’ · ‘Ballet Suites Nos. 1-4’ · ‘Choreographic Miniatures’ · ‘Four Waltzes’ · ‘The Lady and the Hooligan’ · ‘Suite for Jazz Orchestra No.1’ · ‘Suite for Variety Orchestra No.1’ · ‘Suite for Variety Orchestra
## ALPHABETIC INDEX OF NAMES

### A

**Atovmyan, Levon Tadevosovich** ▶ **ARRANGER** ▶ **DETAILEE**  No. 2’ · ‘Waltzes from Film Music’

**Atrofimovich, A.** ▶ **DANCER**  Op. 27

**Aturov, Ilya Sergeevich** ▶ **SONGWRITER**  Opps. 48, 74

**Auerbach, Lena (Valeria) Lvovna (Averbakh)** ▶ **ARRANGER**  Opps. 34, 143

**Avdeeva, Larisa Ivanovna** ▶ **CONTRALTO**  Op. 79a

**Avdyushko, Viktor Antonovich** ▶ **ACTOR**  Op. 75

**Azarkhin, Rodion Mikhailovich** ▶ **ARRANGER**  Opps. 34, 39, 62, 77, 87, 97a, 100 · ‘Ballet Suite No. 2’

### B

**Babadzhanov, F.** ▶ **ACTOR**  Op. 71

**Babanova, Maria Ivanovna** ▶ **ACTRESS**  Op. 26

**Babayan, Agasi Artunyovich** ▶ **ACTOR**  ‘Rimsky-Korsakov’

**Babich, Alexander Ruvimovich** ▶ **VIOLA PLAYER**  Op. 11

**Babochkin, Boris Andreevich** ▶ **ACTOR**  Opp. 41a, 51

**Bach, Johann Sebastian** ▶ **COMPOSER**  Op.97’ · ‘Fugue No.7’ · ‘Three Fugues’

**Backman, Katarina** ▶ **ARRANGER**  Op. 60

**Bakeeva, Vera Nikolaevna** ▶ **ARRANGER**  Op. 87

**Baklanov, P.** ▶ **DANCER**  Op. 27

**Balabina, Feva (Feona) Ivanovna** ▶ **DANCER**  Op. 39

**Balakirev, Mili Alexeevich** ▶ **COMPOSER**  ‘Polka’

**Balashov, Stepan Vasilievich** ▶ **TENOR**  Op. 29

**Balashov, Vladimir Pavlovich** ▶ **ACTOR**  Op. 120 · ‘Rimsky-Korsakov’

**Balzac, Honoré de** ▶ **NOVELIST**  Op. 37

**Banionis, Donatas** ▶ **ACTOR**  Op. 137

**Bannerman, Richard** ▶ **TRANSLATOR**  Op. 14

**Baranovich, N.** ▶ **DANCER**  Op. 27

**Baratov, Leonid Vasilievich** ▶ **STAGE-DIRECTOR**  Op. 106

**Barinova, Rimma Andreevna** ▶ **SOPRANO**  Op. 58

**Barshai, Rudolf Borisovich** ▶ **ARRANGER**  Opps. 49, 73, 83, 87, 110, 118

**Barth, Bernhard** ▶ **ARRANGER**  Op. 147

**Bartholdi, Annette** ▶ **ARRANGER**  Op. 40

**Bartlett, Rosamund** ▶ **MUSICOLOGIST**  ‘Narodovoltsy’

**Bartók, Béla** ▶ **COMPOSER**  Opps. 13, 60, 62

**Baryshev, Nikifor Mikhailovich** ▶ **TENOR**  Op. 15a

**Basarova, N.** ▶ **DANCER**  Op. 27

**Basner, Veniamin Efimovich** ▶ **ARRANGER**  Op. 114

**Basurmanov, Arkadi Pavlovich** ▶ **ARRANGER**  Opps. 30a, 38

**Batiashvili, Tamas** ▶ **ARRANGER**  ‘Dances of the Dolls’
Baturin, Alexander Iosifovich  ▶ BASS  Opp. 46, 62
Bauer, Andrezj  ▶ ARRANGER  Op. 147
Baumgartner, Rudolf  ▶ ARRANGER  Op. 110
Baylay, Pat  ▶ TRANSLATOR  Op. 81
Bedny, Demyan (Pridvorov, Efim Alexeevich)  ▶ POET  ‘Main Street’
Beethoven, Ludwig van  ▶ COMPOSER  Opp. 35, 37, 109, 111a, 147  ·  ‘The Great Lightning’  ·  ‘Song of the Flea’  ·  Piano Sonata No. 8 in C minor, ‘Pathétique’, Op. 13  ·  Piano Sonata No. 32 in C minor, Op. 111  ·  ‘Twenty-Seven Songs for the Front’
Bekbosunov, Timur  ▶ TENOR  ‘Orango’
Bekhterev, Boris Borisovich  ▶ ARRANGER  Op. 13
Bekker, Alexander  ▶ SOUND EDITOR  Opp. 48, 56
Belinsky, Alexander Arkadievich  ▶ LIBRETTIST  ‘The Lady and the Hooligan’
Bellini, Vincenzo  ▶ COMPOSER  Op. 41a
Belokrykin, Yuri  ▶ BARITONE  Op. 114
Belokurov, Vladimir  ▶ ACTOR  Op. 85
Belov, Gavriil Nikitich  ▶ ACTOR  Op. 82
Belov, Grigori Akinfievich  ▶ ACTOR  Op. 78  ·  ‘Rimsky-Korsakov’
Belov, Rudolf  ▶ ARRANGER  Op. 27a
Belov, Pyotr  ▶ TRANSLATOR  ‘Twenty-Seven Songs for the Front’
Belovtseva, Xenia  ▶ MEZZO-SOPRANO  Op. 114
Belugin, Nikolai Nikolaevich  ▶ TENOR  Op. 79
Belukhina, Nina Dmitrievna  ▶ SOPRANO  Op. 15
Bely, Viktor Arkadievich  ▶ COMPOSER  Op. 63
Belykh, Valeri  ▶ BASS  ‘The Gamblers’
Benderoff, Sonia  ▶ TRANSLATOR  Op. 29
Benditsky, Alexander  ▶ ARRANGER  Op. 47
Beraldo, Andreas Luca  ▶ ARRANGER  Op. 105
Berezovsky, B.  ▶ ARRANGER  ‘Suite on Finnish Themes’
Berg, Nikolai Vasilievich  ▶ TRANSLATOR  ‘Twenty-Seven Songs for the Front’
Bersenev, Ivan  ▶ ACTOR  Opp. 52, 55
Berseneva, Elena Mikhailovna  ▶ ACTRESS  Op. 37
Beryozova, Anna (Galina Alexeevna)  ▶ DANCER  Op. 27
Besendahl, Maria  ▶ ACTRESS  Op. 111
Besedin, Askold Nikolaevich  ▶ BARITONE  Op. 91
Bezrakov, Georgi Ivanovich  ▶ ARRANGER  Opp. 5, 22a, 87
Bezymensky, Alexander Ilyich  ▶ POET  Opp. 14, 24
Biber, A.  ▶ DANCER  Op. 27
Bibergan, Vadim Davidovich  ▶ ARRANGER  Op. 36
Bibikov, Boris  ▶ ACTOR  Op. 89, 132
Birman, Senafina  ▶ ACTRESS  Opp. 51, 53
Bisch, Jordan  ▶ BASS  ‘Orango’
Bischof, Simon  ▶ ARRANGER  ‘Suite for Variety Orchestra No.1’
# ALPHABETIC INDEX OF NAMES

**B**

<table>
<thead>
<tr>
<th>Name</th>
<th>Profession</th>
<th>Op. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bityukov, Boris Valentinovich</td>
<td>Actor</td>
<td>75</td>
</tr>
<tr>
<td>Bizet, Georges</td>
<td>Composer</td>
<td>47, Twenty-Seven Songs for the Front</td>
</tr>
<tr>
<td>Black, Alexander Eduardovich</td>
<td>Set Designer</td>
<td>53</td>
</tr>
<tr>
<td>Blanter, Matvey Isaakovich</td>
<td>Composer</td>
<td>Twenty-Seven Songs for the Front</td>
</tr>
<tr>
<td>Blazhevich, Fyodor</td>
<td>Actor</td>
<td>82</td>
</tr>
<tr>
<td>Blazhkov, Igor Ivanovich</td>
<td>Conductor</td>
<td>21, 42</td>
</tr>
<tr>
<td>Blazo, Brandon</td>
<td>Arranger</td>
<td>87</td>
</tr>
<tr>
<td>Bleiman, Mikhail</td>
<td>Script-Writer</td>
<td>52, 55</td>
</tr>
<tr>
<td>Bley, Jochen</td>
<td>Actor</td>
<td>111</td>
</tr>
<tr>
<td>Blinov, Boris</td>
<td>Actor</td>
<td>48</td>
</tr>
<tr>
<td>Block, Frederick</td>
<td>Arranger</td>
<td>22a, 27, 32, 35, 29, 32a, 47</td>
</tr>
<tr>
<td>Blok, Alexander Alexandrovich</td>
<td>Poet</td>
<td>127</td>
</tr>
<tr>
<td>Blok, D.</td>
<td>Conductor</td>
<td>64</td>
</tr>
<tr>
<td>Blok, David</td>
<td>Sound Editor</td>
<td>38</td>
</tr>
<tr>
<td>Blok, Konon Semyonovich</td>
<td>Cellist</td>
<td>11</td>
</tr>
<tr>
<td>Blyakhin, Pavel Andreevich</td>
<td>Writer</td>
<td>18</td>
</tr>
<tr>
<td>Blyumental-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tamarina, Maria Mikhailovna</td>
<td>Actress</td>
<td>33, 41a</td>
</tr>
<tr>
<td>Bobo, Roger</td>
<td>Arranger</td>
<td>39</td>
</tr>
<tr>
<td>Bobrik, Olesya Anatoliyevna</td>
<td>Musicologist</td>
<td>27, 27a</td>
</tr>
<tr>
<td>Bobyshov, Mikhail Pavlovich</td>
<td>Stage Designer</td>
<td>39</td>
</tr>
<tr>
<td>Bodrov, Ivan</td>
<td>Actor</td>
<td>89</td>
</tr>
<tr>
<td>Boyanitskaya, Galina</td>
<td>Actress</td>
<td>64</td>
</tr>
<tr>
<td>de Boer, Eduard</td>
<td>Arranger</td>
<td>11, 19a, 34</td>
</tr>
<tr>
<td>Böhnisch, Carola</td>
<td>Translator</td>
<td>The Tale of the Priest and his Servant Balda (Opera)</td>
</tr>
<tr>
<td>Bogachyova, Irina Petrovna</td>
<td>Contralto, Dedicatee</td>
<td>84, 143, 143a, 143</td>
</tr>
<tr>
<td>Bogdanov, Mikhail</td>
<td>Set Designer</td>
<td>78, 99</td>
</tr>
<tr>
<td>Bogdanov, Vasily Ivanovich</td>
<td>Lyricist</td>
<td>Cudgel</td>
</tr>
<tr>
<td>Bogdanova, Alla Vladimirovna</td>
<td>Musicologist</td>
<td>Ballet Suite No. 1, Choreographic Miniatures</td>
</tr>
<tr>
<td>Bogdanovitch-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berezovsky, Valerian Mikhailovich</td>
<td>Dedicatee</td>
<td>9</td>
</tr>
<tr>
<td>Böhne, Ralf</td>
<td>Arranger</td>
<td>105</td>
</tr>
<tr>
<td>Bild, Mathias</td>
<td>Arranger</td>
<td>34</td>
</tr>
<tr>
<td>Bogolyubov, Nikolai</td>
<td>Actor</td>
<td>52, 55, 82</td>
</tr>
<tr>
<td>Bogomolov, P.</td>
<td>Assistant Director</td>
<td>82</td>
</tr>
<tr>
<td>Bokarev, Vasily Dmitrievich</td>
<td>Actor</td>
<td>75</td>
</tr>
<tr>
<td>Boland, Holger</td>
<td>Translator</td>
<td>114</td>
</tr>
<tr>
<td>Bolotin, Samuel Borisovich</td>
<td>Translator</td>
<td>100, Eight British and American Folksongs, Greek Songs</td>
</tr>
<tr>
<td>Bolotin, Sergei Vasilievich</td>
<td>Arranger</td>
<td>30a, 35, 79, 80a, Novorossiisk Chimes</td>
</tr>
</tbody>
</table>
ALPHABETIC INDEX OF NAMES

B

Bolshintsov, Manuel ▶ SCRIPT-WRITER Opp. 52, 55
Boonin, Joseph ▶ TRANSLATOR Op. 88
Bondarchuk, Sergei Fyodorovich ▶ ACTOR Op. 75
Bondi, Alexander ▶ ACTOR Op. 45
Boriskovich, Vladimir Grigorievich ▶ LIBERTTIST Op. 22
Borisov, A. ▶ SET DESIGNER Op. 106a
Borisov, Alexander Fyodorovich ▶ ACTOR Opp. 51, 85 · ‘Rimsky-Korsakov’
Borisov, Anatoli Ivanovich ▶ ACTOR Op. 37
Borisova, Olga ▶ SOPRANO Op. 114
Bornkamp, Arno ▶ ARRANGER Op. 108
Borodin, Alexander Porfirievich ▶ COMPOSER Opp. 105, 146
Borovko-Lange, N. ▶ TRANSLATOR ‘Suite on Finnish Themes’
Bortnikov, Gennadi ▶ ACTOR Op. 105a
Bostelmann, Rainer ▶ ARRANGER ‘Suite for Variety Orchestra No.1’
Bourquin, Jean-Pierre ▶ ARRANGER ‘Suite for Variety Orchestra No.1’
Boyarsky, Konstantin Fyodorovich ▶ CHOREOGRAPHER Op. 105 · ‘The Lady and the Hooligan’
Boyarsky, Nikolai ▶ ACTOR Op. 114 (film version)
Braak, Jos van de ▶ ARRANGER Op. 114a
Braginskaya, Natalia Alexandrovna ▶ MUSICOLOGIST ‘Wiener Blut’
Brahms, Johannes ▶ COMPOSER ‘Rhapsody No. 4’
Brancojoeanu, Eugene ▶ BARITONE ‘Orango’
Brandt, Alexander Andreevich ▶ TRANSLATOR Op. 21
Braslavsky, Daniil Abramovich ▶ ARRANGER Op. 131
Braudo, Iaiya Alexandrovich ▶ ORGANIST Opp. 29a, 30, 30a ▶ ARRANGER Op. 81
Braun, Joachim ▶ TRANSLATOR Op. 79
Braun, Martin ▶ ARRANGER Opp. 37, 39, 97a
Brecht, Bertold ▶ LYRICIST Op. 95
Bredun, Eduard Alexandrovich ▶ ACTOR Op. 99
Brendler, Charles ▶ ARRANGER ‘Song of the Counterplan’
Britten, Benjamin ▶ DEDICATEE Op. 135 ▶ COMPOSER ‘Symphony No. 10’ [GUSTAV MAHLER]
Broadbent, Derek Michael ▶ ARRANGER Op. 97a
Bruni, Tatjana Georjevna ▶ STAGE DESIGNER Op. 27
Brussilovsky, Alexandre ▶ ARRANGER ‘Two Pieces for String Quartet’
Bubelnikov, A. ▶ ARRANGER Op. 96
Bucher, Matthias ▶ ARRANGER ‘Suite for Variety Orchestra No.1’
Budnitskaya, Alla Zinovevna ▶ ACTRESS Op. 120
Budraitis, Juozas ▶ ACTOR Op. 137
ALPHABETIC INDEX OF NAMES

B

Bürger, Annekatrin ▶ ACTRESS Op. 111
Bugaev, Ivan Maximovich ▶ TENOR Op. 58
Buitenhuys, Gert ▶ ARRANGER ‘Suite for Variety Orchestra No.1’
Buketoff, Igor ▶ TRANSLATOR Op. 135
Bulavin, Eduard ▶ BASS Op. 114
Buonarroti, Michelangelo ▶ POET Opp. 145, 145a
Burenin, A. ▶ BASS Op. 29
Burkhardt, Viktor ▶ ARRANGER ‘Ballet Suite No. 2’ · ‘Ballet Suite No. 3’
Burlak, Ivan Pavlovich ▶ BARITONE Op. 15a
Burmeister, Anneliese ▶ CONTRALTO Op. 79a
Burnasheva, Natalia Ildarovna ▶ MEZZO-SOPRANO Op. 4
Burns, Robert ▶ POET Opp. 62, 62a, 140 · ‘Eight British and American Folksongs’
Bushuev, Fyodor Fyodorovich ▶ ARRANGER Op. 37
Butakov, Nikolai ▶ SOUND EDITOR Op. 51
Buyanovsky, Mikhail Nikolayevich ▶ ARRANGER Op. 39
Buzina, Nadezhda ▶ COSTUME DESIGNER Op. 111

C

Calvocoressi, Michel Dimitri ▶ TRANSLATOR Op. 29
Carroll, Geoffrey ▶ ARRANGER Op. 5
Chabukiani, Vakhtang Mikhailovich ▶ DANCER Op. 22
Chagin, F ▶ ACTOR Op. 48
Chaikovsky, Alexander Vladimirovich ▶ ARRANGER Op. 138
Chaikovsky, Boris Alexandrovich ▶ COMPOSER Op. 144
Chaney, Daniel ▶ TENOR ‘Orango’
Chapuyin, Alexei Pavlovich ▶ SCRIPT-WRITER Op. 30
Chekarov, V ▶ BARITONE Op. 105
Chekhov, Anton Pavlovich ▶ PLAYWRIGHT ‘Rothschild’s Violin’ · ‘Serenade’ · ‘Neradovoltsy’
Chekursky, V ▶ ACTOR Op. 116
Chelkaukazas, Juozas Ionovich ▶ ARRANGER Opp. 32, 37, 97a
Chemberdzhii, Nikolai Karlovich ▶ COMPOSER Op. 63
Chemodurov, Anatoli Vladimirovich ▶ ACTOR Op. 75
Chen, Yu-Lan ▶ CAMERA MAN Opp. 111, 132
Chenoweth, Gene ▶ ARRANGER Op. 34
Chepikov, Egeni ▶ BASS ‘Antiformalistic Rayok’
Cherkasov, Nikolai Konstantinovich ▶ ACTOR Op. 51, 53, 76 · ‘Rimsky-Korsakov’
Chernelevsky, Viktor Yurevich ▶ ARRANGER Op. 115
Chernov, Yuri Ivanovich ▶ ARRANGER Opp. 30a, 77
Chernyshenko, Fyodor Ionovich (Ivanovich) ▶ DANCER Op. 39
### ALPHABETIC INDEX OF NAMES

#### C

<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Opp. Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chervinsky, Mikhail Abramovich</td>
<td>LIBRETTIST</td>
<td>Opp. 105, 105a</td>
</tr>
<tr>
<td>Chervyakov, Evgeni Veniaminovich</td>
<td>ACTOR</td>
<td>Op. 18</td>
</tr>
<tr>
<td>Chesnakov, Vladimir Petrovich</td>
<td>CHOREOGRAPHER</td>
<td>Op. 22</td>
</tr>
<tr>
<td>Chesnokov, Nikolai Yakovlevich</td>
<td>TENOR</td>
<td>Op. 29</td>
</tr>
<tr>
<td>Chesnokova, Elizaveta Ivanovna</td>
<td>ACTRESS</td>
<td>Op. 38</td>
</tr>
<tr>
<td>Chestnokov, Vladimir Ivanovich</td>
<td>ACTOR</td>
<td>Opp. 76, 85, 97</td>
</tr>
<tr>
<td>Chiaureli, Mikhail Edisherovich</td>
<td>FILM-DIRECTOR, SCRIPT-WRITER</td>
<td>Opp. 82, 89</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Opp. Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chirev, Anatoli</td>
<td>ACTOR</td>
<td>Op. 71</td>
</tr>
<tr>
<td>Chirkov, Alexander</td>
<td>CAMERA MAN</td>
<td>Op. 105a</td>
</tr>
<tr>
<td>Chirkov, Boris Petrovich</td>
<td>ACTOR</td>
<td>Opps. 41, 41a, 45, 48, 50, 52, 53</td>
</tr>
<tr>
<td>Chirskov, Boris Fyodorovich</td>
<td>SCRIPT WRITER</td>
<td>Op. 64</td>
</tr>
<tr>
<td>Chisson, Marc</td>
<td>ARRANGER</td>
<td>Op. 5, 27, 34</td>
</tr>
<tr>
<td>Chistyakov, Alexander Petrovich</td>
<td>ACTOR</td>
<td>Opps. 38, 45, 50</td>
</tr>
<tr>
<td>Chorny, Sasha</td>
<td>POET</td>
<td>Op. 109</td>
</tr>
<tr>
<td>Christiansen, Leo E.</td>
<td>TRANSLATOR</td>
<td>Op. 81</td>
</tr>
<tr>
<td>Chukovskaya, Lidiya Korneevna</td>
<td>SCRIPT-WRITER</td>
<td>Op. 33</td>
</tr>
<tr>
<td>Chunin, V.</td>
<td>ARRANGER</td>
<td>Op. 5</td>
</tr>
<tr>
<td>Chupakov, Mikhail Fyodorovich</td>
<td>ACTOR</td>
<td>Opp. 24, 28</td>
</tr>
<tr>
<td>Chupyatov, L.</td>
<td>ART DIRECTOR</td>
<td>Op. 56</td>
</tr>
<tr>
<td>Churbanov, Alexander-Dmitrievich</td>
<td>LYRICIST</td>
<td>‘Twenty-Seven Songs for the Front’</td>
</tr>
<tr>
<td>Chursina, Lyudmila Alexeeva</td>
<td>ACTRESS</td>
<td>Op. 120</td>
</tr>
<tr>
<td>Comitas, Alexander</td>
<td>de Boer, Eduard</td>
<td></td>
</tr>
<tr>
<td>Conlon, James</td>
<td>ARRANGER</td>
<td>Op. 29</td>
</tr>
<tr>
<td>Cooper, Martin</td>
<td>TRANSLATOR</td>
<td>Op. 135</td>
</tr>
<tr>
<td>Cornall, Andrew</td>
<td>ARRANGER</td>
<td>Op. 56, 105</td>
</tr>
<tr>
<td>Cray, Robert</td>
<td>ARRANGER</td>
<td>Op. 32a</td>
</tr>
<tr>
<td>Croonen, Maria</td>
<td>SOPRANO</td>
<td>Op. 79a</td>
</tr>
<tr>
<td>Crucyent, Ferran</td>
<td>ARRANGER</td>
<td>‘Suite for Variety Orchestra No.1’</td>
</tr>
<tr>
<td>Curnow, James</td>
<td>ARRANGER</td>
<td>Opp. 63, 97a</td>
</tr>
<tr>
<td>De Curtis, Ernesto</td>
<td>COMPOSER</td>
<td>Op. 142</td>
</tr>
</tbody>
</table>

#### D

<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Opp. Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dafov, Iordan</td>
<td>ARRANGER</td>
<td>Opp. 87, 101, 108, 110</td>
</tr>
<tr>
<td>Dal, Oleg Ivanovich</td>
<td>ACTOR</td>
<td>Op. 137</td>
</tr>
<tr>
<td>Dalgat, Dzhemal-Eddin Emverovich</td>
<td>CONDUCTOR</td>
<td>Op. 137</td>
</tr>
<tr>
<td>D’Amico, Fedele</td>
<td>TRANSLATOR</td>
<td>Op. 15</td>
</tr>
<tr>
<td>Danilevich, Lev Vasilievich</td>
<td>MUSICOLOGIST</td>
<td>Op. 85</td>
</tr>
<tr>
<td>Danyushhevskaya, M.</td>
<td>ARRANGER</td>
<td>Op. 30a</td>
</tr>
<tr>
<td>Dargomyzhsky, Alexander-Sergeevich</td>
<td>COMPOSER, LYRICIST</td>
<td>‘Twenty-Seven Songs for the Front’</td>
</tr>
</tbody>
</table>
D

Daushvili, Kote Davidovich ► ACTOR Op. 51
Davidenko, Alexander Alexandrovich ► COMPOSER Opp. 32, 124
Davis, Colin ► CONDUCTOR ‘Suite for Jazz Orchestra No. 2’
Davydov, Mikhail Vladimirovich ► BARITONE ‘The Gypsies’
Davydov, Rostislav Borisovich ► CAMERA MAN Op. 114 (film version)
Davydov, Vladlen Semyonovich ► ACTOR Op. 80
De Geyter, Pierre Chretien ► COMPOSER Opp. 28, 64, 64a · ‘Internationale’ · ‘Anthem of the Soviet Union’ (I-II)
Del, D. (Leonid Solomonovich Lypashkewsky) ► SCRIPT-WRITER Op. 33
Dementiev, Yuri Viktorovich ► TENOR Op. 106a
Demyanenko, Alexander Sergeevich ► ACTOR Op. 111
Demyanov, Andrei ► ACTOR Op. 111
Denisov, Edison Vasilievich ► ARRANGER Op. 72
Denisova, Alexandra Alexeevna ► ACTRESS Op. 75
Derevyanko, Viktor ► ARRANGER Op. 141
Derezhinsky, K. ► BASS Op. 29
Deutsch, Jonathan ► BASS ‘Antiformalistic Rayok’
Dierichs, Otto ► ACTOR Op. 111
Diether, Jack ► MUSICOLOGIST ‘Symphony No. 10’ [GUSTAV MAHLER]
Digonskaya, Olga Georgievna ► MUSICOLOGIST Opp. 2, 112 · ‘Three Piano Pieces’ · ‘Ceremonial March’ · ‘The Great Lighting’ · ‘Narodovoltsy’ · ‘Orango’ · ‘Serenade’ · ‘Symphonic Fragment’ [1945]
Diky, Alexei Denisovich ► ACTOR Op. 76
Dimov, Ilya ► ARRANGER Op. 94
Dittus, Barbara ► ACTOR Op. 111
Dligach, Lev Mikhailovich ► TRANSLATOR Op. 79
Dmitreetsky, Georgi Alexandrovich ► CHOIR MASTER Op. 81
Dmitriev, Igor Borisovich ► ACTOR Op. 116
Dmitriev, Ivan Ivanovich ► SOUND EDITOR Opp. 30, 33, 41a, 52, 55
Dmitriev, Vladimir Vladimirovich ► STAGE DESIGNER Opp. 15, 25, 29, 31
Dmokhovsky, Boris Mikhailovich ► ACTOR Opp. 85, 89, 97
Dobo, Krisztina ► ARRANGER Op. 16, ‘Suite for Variety Orchestra No.1’
Dobrolyubov, Ivan ► ACTOR Op. 48
Dobrovolsky, Iosif ► SCRIPT-WRITER Opp. 63, 66, 72 ► LYRICIST Op. 66
Dobrushin, Iekhezkel Moiseevich ► FOLKSONG COLLECTOR Op. 79
Dokshitzer, Timofei Alexandrovich ► ARRANGER Opp. 5, 35
Dolgov, Oleg Anatolievich ► TENOR ‘The Gypsies’
Dolinskaya, Evgenia Ivanovna ► DANCER Op. 27
Dolmatovsky, Evgeni Aronovich ► LYRICIST Opp. 72, 80, 80a, 81, 82, 86, 90, 98, 136 · ‘Glory to Our Soviet Motherland’ · ‘There
D

Dolmatovsky, Evgeni Aronovich ► LYRICIST ‘... Were Kisses’ • ‘My Native Land’
Dolukhanova, Zara Alexandrovna ► MEZZO-SOPRANO Op. 79
Dombrovskiy, Viktor Viktorovich ► CAMERAMAN Op. 106a
Dombrovskaya, Olga Viktorovna ► MUSICOLOGIST Op. 137 • ‘German March’ • ‘Rimsky-Korsakov’

Dolmatovskiy, Evgeni Aronovich ► LYRICIST ‘... Were Kisses’ • ‘My Native Land’
Dolukhanova, Zara Alexandrovna ► MEZZO-SOPRANO Op. 79
Dombrovski, Viktor Viktorovich ► CAMERAMAN Op. 106a
Dombrovskaya, Olga Viktorovna ► MUSICOLOGIST Op. 137 • ‘German March’ • ‘Rimsky-Korsakov’

Dorfmüller, Joachim ► ARRANGER Op. 87
Dorliak, Dmitri ► RECITER ‘Antiformalistic Rayok’
Dorliak, Dmitri Lvovich ► ACTOR Op. 37
Dorliak, Nina Lvovna ► SOPRANO Op. 79
Dorokhin, Nikolai Ivanovich ► ACTOR Op. 48
Doroshin, Ivan Konstantinovich ► BASS Op. 15, 29
Dorozhina, Tatjana Vasilievna ► ACTRESS Op. 99
Dorozhinsky, K. ► BARITONE Op. 29
Dorrell, Valeri Ivanovich ► STAGE DESIGNER ‘The Lady and the Hooligan’
Dostal, N. ► ASSISTANT DIRECTOR Op. 99
Dostoevsky, Fyodor Mikhailovich ► NOVELIST Opp. 15, 146
Douay, Jean ► ARRANGER Op. 34
Douglas of Fingland, William ► POET ‘Annie Laurie’
Dovzhenko, Alexander Petrovich ► FILM-DIRECTOR Op. 78
Downes, Edward Thomas ► TRANSLATOR Opp. 15, 29, 114
Dranga, Yuri Petrovich ► ARRANGER Op. 87
Dranovskaya, Lidya Dmitrievna ► ACTRESS ‘Rimsky-Korsakov’
Dressel, Erwin ► COMPOSER Op. 23
Drew, Lucas ► ARRANGER Opp. 11, 110
Dreyer, Lucas ► ARRANGER Opp. 97a, 116a
van Driel, Judith ► ARRANGER Op. 34
Druzhinin, Fyodor Senafimovich ► VIOLA PLAYER Opp. 122, 133, 138, 142, 147
                                ► DEDICATEE Op. 147
Dubinin, Sergei Pavlovich ► DANCER Op. 39
Dubinsky, Rostislav Davidovich ► ARRANGER Op. 87
Dubinsky, E. ► ARRANGER Opp. 75a, 81
Dubirny, Mikhail Borisovich ► ARRANGER Op. 34
Dubov, Dmitri Alexandrovich ► ACTOR Op. 78
Dubrovsky-Eshke, Boris Vladimirovich ► SET DESIGNER Op. 33
Dubarev, Georgi Danilovich ► BASS Op. 114
Dudko, A. ► CAMERAMAN Op. 48
Dudko, Mikhail Andreevich ► DANCER Op. 22
Dudnikov, Dmitri Mikhailovich ► ACTOR Op. 50
Dulova, Vera Georgievna ► HARPIST ‘Polka’
Dunaevsky, Isaak Osipovich ► CONDUCTOR Op. 31
                                ► COMPOSER Op. 74 • ‘Twenty-Seven Songs for the Front’
Dunaevsky, Zinovi Osipovich ► COMPOSER Op. 63
Dvorikov, Nikolai Sergeevich ► CONDUCTOR Opp. 24, 25, 28
### ALPHABETIC INDEX OF NAMES

#### D

Dzerzhinsky, Ivan Ivanovich  ▶ COMPOSER  Overture to ‘The Green Company’
Dzhabayev, Dzhambul  ▶ POET  Op. 63 · ‘Lenin Symphony’
Dzhumakhmatov, Asankhan Dzhumakhmatovich  ▶ CONDUCTOR  Op. 115

#### E

Ebeling, Wolfgang  ▶ SCRIPT-WRITER  Op. 111
Ebert, Wolfgang  ▶ ARRANGER  Op. 105
Edens, Roger  ▶ ARRANGER  ‘Song of the Counterplan’
Ediet, Pyotr Kirillovich  ▶ LYRICIST  Op. 124
Efimov, Gennadi Alexeevich  ▶ TENOR  Op. 114
Efremov, Oleg Nikolaevich  ▶ ACTOR  Op. 99
Efros, Abram Markovich  ▶ TRANSLATOR  Op. 145
Egorov, Anatoli  ▶ CELLI絲T  Opp. 8, 9
Egorov, Yuri Pavlovich  ▶ ACTOR  Op. 75
Eidinov, Semyon Grigorievich  ▶ CONDUCTOR  ‘Ten Russian Folksongs’
Eiges, Oleg Konstantinovich  ▶ COMPOSER  ‘Sonata for Piano’ [1923-1924]
Eisenmann, Hans Peter  ▶ ARRANGER  Op. 145
Eisenstein, Sergei Mikhailovich  ▶ FILM DIRECTOR  Opp. 27, 82, 99a, 112, 113, 126
Eisymont, Viktor Vladislavovich  ▶ ASSISTANT DIRECTOR  Op. 30, 51
Ekelchik, Yuri Izrailevich  ▶ CAMERAMAN  Op. 99
Ekimovsky, Viktor Alexeevich  ▶ ARRANGER  Opp. 4, 32 · ‘Eight British and American Folksongs’
▶ EDITOR  Op. 27
Elbert, Grigori Abramovich  ▶ SOUND EDITOR  Op. 105a
Elchaninova, Lyudmila (Larisa) Pavlovna  ▶ SOPRANO  ‘Eight British and American Folksongs’
Elder, Mark  ▶ CONDUCTOR  Op. 31a
Eliseev, Lev  ▶ TENOR  Op. 114
Elizeeva, Maria Nikolaevna  ▶ ACTRESS  Op. 24
Elizarova, Maria Alexandrovna  ▶ SOPRANO  Op. 15
El-Registan, (Gabriel Arkadievich Ureklyan)  ▶ LYRICIST  ‘Anthem of the Soviet Union’ (I-II)
Eltsin, Sergei Vitalievich  ▶ CONDUCTOR  Opp. 58, 106 · ‘Main Street’
Emelyanov, Vladimir Nikolaevich  ▶ ACTOR  Op. 137
Emelyantseva, Larisa Semyonovna  ▶ ACTRESS  Opp. 55, 71
Enei, Evgeni Eugenievich  ▶ SET DESIGNER  Opp. 18, 26, 41, 45, 71, 76, 85, 97, 114 (film version), 116, 137
Enzel, Christoph  ▶ ARRANGER  Op. 57 · ‘Suite for Variety Orchestra No. 1’· ‘Suite for Jazz Orchestra No. 1’
Epaneshnikova, Vera Ivanovna  ▶ TRANSLATOR  Op. 33
Erasmus, Desiderius  ▶ HUMANIST  Op. 32
### ALPHABETIC INDEX OF NAMES

#### E

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erdman, Nikolai Robertovich</td>
<td><strong>SCRIPT-WRITER</strong></td>
<td>Opp. 63, 66, 72</td>
</tr>
<tr>
<td>Eremeev, Vitali Nikolaevich</td>
<td><strong>ARRANGER</strong></td>
<td>‘Ballet Suite No. 3’</td>
</tr>
<tr>
<td>Erenberg, Vladimir Vladimirovich</td>
<td><strong>ACTOR</strong></td>
<td>Op. 116</td>
</tr>
<tr>
<td>Ermler, Friedrich Markovich</td>
<td><strong>FILM-DIRECTOR</strong></td>
<td>Opp. 33, 52, 55</td>
</tr>
<tr>
<td>Ermolaev, Mikhail Georgievich</td>
<td><strong>PIANIST</strong></td>
<td>Op. 128</td>
</tr>
<tr>
<td>Ermolinsky, Sergei Alexandrovich</td>
<td><strong>SCRIPT-WRITER</strong></td>
<td>Op. 38</td>
</tr>
<tr>
<td>Ernesaks, Gustav Gustavovich</td>
<td><strong>CONDUCTOR, DEDICATEE</strong></td>
<td>Op. 136</td>
</tr>
<tr>
<td>Errion, Paul</td>
<td><strong>ARRANGER</strong></td>
<td>Op. 83</td>
</tr>
<tr>
<td>Eshpai, Andrei Yakovlevich</td>
<td><strong>COMPOSER</strong></td>
<td>‘Eleven Variations on a Theme by Glinka’</td>
</tr>
<tr>
<td>Etush, Vladimir Abramovich</td>
<td><strong>ACTOR</strong></td>
<td>Op. 97</td>
</tr>
<tr>
<td>Evtushenko, Evgeni Alexandrovich</td>
<td><strong>POET</strong></td>
<td>Opp. 113, 119</td>
</tr>
</tbody>
</table>

#### F

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faber, David</td>
<td><strong>ARRANGER</strong></td>
<td>Op. 34</td>
</tr>
<tr>
<td>Fabiano, Michael</td>
<td><strong>TENOR</strong></td>
<td>‘Orango’</td>
</tr>
<tr>
<td>Fadeev, Alexander Alexandrovich</td>
<td><strong>NOVELIST</strong></td>
<td>Op. 75</td>
</tr>
<tr>
<td>Faintsimmer, Alexander Mikhailovich</td>
<td><strong>FILM-DIRECTOR</strong></td>
<td>Op. 97</td>
</tr>
<tr>
<td>Fait, Andrei Andreevich</td>
<td><strong>ACTOR</strong></td>
<td>Opp. 75, 80</td>
</tr>
<tr>
<td>Falik, Yuri Alexandrovich</td>
<td><strong>ARRANGER</strong></td>
<td>Op. 22a</td>
</tr>
<tr>
<td>Fanning, David</td>
<td><strong>TRANSLATOR</strong></td>
<td>Op. 4</td>
</tr>
<tr>
<td></td>
<td><strong>MUSICOLOGIST</strong></td>
<td>Opp. 92, 93, String Quartet ‘The Unfinished’</td>
</tr>
<tr>
<td></td>
<td><strong>EDITOR</strong></td>
<td>Op. 114 (‘Shostakovich Studies’)</td>
</tr>
<tr>
<td>Farr, Ray</td>
<td><strong>ARRANGER</strong></td>
<td>Op. 32a</td>
</tr>
<tr>
<td></td>
<td><strong>EDITOR</strong></td>
<td>Opp. 27, 105</td>
</tr>
<tr>
<td>Fedotova, Tatiana Aleceevna</td>
<td><strong>SOPRANO</strong></td>
<td>‘The Gypsies’</td>
</tr>
<tr>
<td>Feigin, Grigori Yakovlevich</td>
<td><strong>ARRANGER</strong></td>
<td>Op. 27</td>
</tr>
<tr>
<td>Feigleson, Iosif</td>
<td><strong>ARRANGER</strong></td>
<td>Op. 147</td>
</tr>
<tr>
<td>Feldt, Pavel Emilievich</td>
<td><strong>COMPOSER</strong></td>
<td>‘Five Preludes’</td>
</tr>
<tr>
<td></td>
<td><strong>CONDUCTOR</strong></td>
<td>Op. 39</td>
</tr>
<tr>
<td></td>
<td><strong>PIANIST</strong></td>
<td>Op. 10</td>
</tr>
<tr>
<td>Fenin, Lev Alexandrovich</td>
<td><strong>ACTOR</strong></td>
<td>Op. 75</td>
</tr>
<tr>
<td>Feodosev, Boris Nikolaevich</td>
<td><strong>ACTOR</strong></td>
<td>Op. 30</td>
</tr>
<tr>
<td>Fershtman, Dmitri</td>
<td><strong>CELLIST</strong></td>
<td>‘Serenade’</td>
</tr>
<tr>
<td>de Févin, Antoine</td>
<td><strong>COMPOSER</strong></td>
<td>Op. 97</td>
</tr>
<tr>
<td>Filatov, Georgi Nikolaevich</td>
<td><strong>CAMERA MAN</strong></td>
<td>Op. 50</td>
</tr>
<tr>
<td>Filimonov, Alexander Alexandrovich</td>
<td><strong>SCRIPT-WRITER</strong></td>
<td>Op. 89</td>
</tr>
</tbody>
</table>
**ALPHABETIC INDEX OF NAMES**

**F**

Filippov, Sergei Nikolaevich ▶ **actor** Opp. 48, 59, 105a  
Firsova, Elena Olegovna ▶ **arranger** Opp. 22, 100  
Fischer-Dieskau, Dietrich ▶ **baritone** Op. 135  
Fitelberg, Grzegorz ▶ **arranger** Opp. 5, 35  
Fitingof, Mark Abramovich ▶ ‘Madrigal’  
Fitz-Gerald, Mark ▶ **editor** Opp. 26, 28, 41a, 44, 97 · ‘Symphonic Fragment’ [1945]  
Flaks, Efrem Borisovich ▶ **bass** Op. 56, 62  
Fleishman, Veniamin Iosifovich ▶ **composer** ‘Rothschild’s Violin’  
Flik, Geert ▶ **arranger** Op. 97a  
Flössel, Hans ▶ **actor** Op. 111  
Flyangolts, Dmitri Solomonovich ▶ **sound editor** Op. 64  
Fogt, Anna Ivanovna ▶ Op. 4  
Fokin, F ▶ **bass** Op. 106a  
Fomin, A. ▶ **bass** Op. 15  
Forst, Rudolf ▶ **arranger** Op. 27  
Fortunatov, Konstantin Alexandrovich ▶ **arranger** Opp. 34, 37, 39, 45, 50a, 69, 78a, 97a · ‘Ballet Suite No. 2’ · ‘Ballet Suite No. 3’ · ‘Dances of the Dolls’  

‘The Four Giovannis’ ▶ **high-wire artists** Op. 31  
Fradkin, Zinovi ▶ **percussionist** Op. 31  
Frameeva, A. ▶ **singer** Op. 105  
Franz, Erich ▶ **actor** Op. 111  
Fraser, Donald ▶ **arranger** Op. 97a  
Fredersdorf, Karen ▶ **actress** Op. 111  
Freidkov, Boris Matveevich ▶ **bass** Op. 23 · ‘Hey, Let’s Bang!’  
Freindlikh, Bruno Arturovich ▶ **actor** ‘Rimsky-Korsakov’  
Freilikh, Oleg Nikolaevich ▶ **actor** Op. 82  
Frenkel, Ilya Lvovich ▶ **lyricist** ‘Hymn to Moscow’  
Fried, Enns ▶ **translator** Op. 114  
Frid, Grigori Samuilovich ▶ **composer** Op. 87  
Füssl, Karl Heinz ▶ **translator** Op. 15  
Fyodorkin, Vyacheslav Arsentievich ▶ **bass** Op. 114  
Fyodorov, Nikolai ▶ **violinist** Op. 8  
Fyodorova, Zoya Alexeevna ▶ **actress** Opp. 41a, 52, 53, 55  
Fyodorovsky, Fyodor Fyodorovich ▶ **stage designer** Op. 106

**G**

Gabrilovich, Evgeni Iosifovich ▶ **script-writer** Opp. 97, 132  
Gagarin, Yuri Alexeevich ▶ **cosmonaut** Op. 86  
Gaidamak, I. ▶ **actor** Op. 75
ALPHABETIC INDEX OF NAMES

G

Gaideburov, Pavel Pavlovich ▶ ACTOR Op. 51
Gaiswinkler, Hans Peter ▶ ARRANGER Op. 34
Gal, Emil Mikhailovich ▶ ACTOR Op. 18
Gale, Joolz ▶ ARRANGER Opp. 70, 93
Galli-Shokhat, Nadezhda Vasilievna ▶ ‘Revolutionary Symphony’
Gamburg, Grigori Semyonovich ▶ VIOLIST Op. 11
▶ CONDUCTOR Op. 111
Gamrekeli, David Alexandrovich ▶ BARITONE Opp. 74
Gapov, A. ▶ LyrIcIST ‘Internationale’
Gardin, (Blagonravov) Vladimir Rostislavovich ▶ ACTOR Op. 33
Garcia Lorca, Federico ▶ POET Op. 135
Gardemann, Gregor ▶ ARRANGER ‘Suite for Variety Orchestra No.1’
Garin, (Gerasimov) Erast Pavlovich ▶ ACTOR Op. 80
Garina, XXXXXX XXXXX ▶ ACTRESS Op. 31
Garlitsky, Vladimir Alexandrovich ▶ LyrIcIST ‘Suite on Finnish Themes’
Gatsenko, Alla ▶ ARRANGER Op. 94
Gatsenko, Anatoli Timofeevich ▶ ARRANGER Opp. 32, 34, 38
Gauk, Alexander Vasilievich ▶ CONDUCTOR Opp. 16, 20, 22, 22a, 27, 27a, 29a, 30a, 75a, 82, 82a, 89 · ‘Ballet Suite No. 1’. ‘Ballet Suite No. 2’
▶ ARRANGER Op. 27a
Gaukhman-Sverdlov, Marksen Yakovlevich ▶ SET DESIGNER Op. 105a
Gavrilkin, Matvei Matteevich ▶ TENOR Opp. 58, 106
Gavrilova, Tatiana Anatoliyevna ▶ ACTRESS Op. 114 (film version)
Geft, Boris Osipovich ▶ TENOR Opp. 15, 23
Gegello, Nina Vasilievna ▶ STAGE DESIGNER Op. 31
Geleskul, Anatoli Mikhailovich ▶ TRANSLATOR Op. 135
Gelovani, Mikhail Georgievich ▶ ACTOR Opp. 50, 53, 82, 89
Gendelstein, Albert Alexandrovich ▶ FILM-DIRECTOR Op. 38
Generalov, Vladimir Mikhailovich ▶ BASS Op. 114
Georgiu, Georgi Alexandrovich ▶ ACTOR Op. 75
Gerasimov, Sergei Apollinarievitch ▶ FILM-DIRECTOR Op. 75
▶ ACTOR Opp. 18, 26
Gerdt, Zinovi Efimovich ▶ ACTOR Op. 120
Geringas, David ▶ CELLIST ‘Moderato’
German, Yuri Pavlovich ▶ SCRIPT-WRITER Opp. 76, 85
Gershkovich, Iosif Akimovich ▶ TROMBONIST Op. 31
Gershon, Grant ▶ CHORAL DIRECTOR ‘Orango’
Gershuni, Evgeni Pavlovich ▶ CIRCUS DIRECTOR Op. 31
Gerwein, Bernd ▶ SOUND EDITOR Op. 111
Giatsintova, Sofia Vladimirovna ▶ ACTRESS Op. 82
Gilmore, Patrick Sarsfield ▶ POET ‘Eight British and American Folksongs’
Gilburg, Boris Leonidovich ▶ ARRANGER Opp. 68, 73, 110
Ginzburg, Alexander Ilich ▶ CAMERA MAN Op. 33
G

Ginzburg, Grigori Isaievich  ► VIOLINIST  Op. 49
Gippius, Evgeni Vladimirovich  ► FOLKSONG COLLECTOR  ‘Ten Russian Folksongs’
Glan, Natalya Alexandrovna  (Rzhepishevskaya)  ► CHOREOGRAPHER  Opp. 19, 31
Glazunov, Osvald Fyodorovich (Glāznieks, Osvalds)  ► ACTOR  Op. 37
Glazunov, Alexander Konstantinovich  ► DEDICATEE  ‘Fantasy for Two Pianos’
Glickman, Harry  ► ARRANGER  Opp. 5, 22a
Glière, Reinhold Mritsovich  ► COMPOSER  ‘The Great Lightning’
Glikberg, Alexander Mikhailovich  ► CHORUSTRY  Opp. 22, 114
Glikman, Isaak Davidovich  ► LIBRETTIST  Op. 29
Glinka, Mikhail Ivanovich  ► COMPOSER, DEDICATEE  ‘Variations on Mikhail Glinka’s Song ‘The Lark’’  ‘Eleven Variations on a Theme by Glinka’  ‘Antiformalistic Rayok’
Glinka-Shestakov, Lyudmila Ivanovna  ► DEDICATEE  ‘Songs and Dances of Death’
Glivenko, Tátyana Ivanovna  ► DEDICATEE  Op. 8
Golovin, Alexander Mikhailovich  ► ARRANGER  Op. 37
Glinka-Shestakov, Lyudmila Ivanovna  ► DEDICATEE  ‘Songs and Dances of Death’
Glinka-Shestakov, Lyudmila Ivanovna  ► DEDICATEE  ‘Songs and Dances of Death’
Glivenko, Tátyana Ivanovna  ► DEDICATEE  Op. 8
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovanov, Anatoli  ► FILM-DIRECTOR  Op. 111
Golovchenko, E.  ► BASS  Op. 114
Golovina, Vera Leonidovna  ► ACTRESS  Op. 37
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexei Arkadievich  ► ACTOR  Op. 132
Golovin, Alexe
### ALPHABETIC INDEX OF NAMES

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Op.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Golovko, Kira Nikolaevna</td>
<td>Actress</td>
<td>132</td>
</tr>
<tr>
<td>Golubitsky, Oleg Borisovich</td>
<td>Actor</td>
<td>111</td>
</tr>
<tr>
<td>Goncharov, P</td>
<td>Dancer</td>
<td>27</td>
</tr>
<tr>
<td>Gonzalez, Abdel</td>
<td>Tenor</td>
<td>‘Orango’</td>
</tr>
<tr>
<td>Gorbenko, Arkadi Nikolaevich</td>
<td>Playwright</td>
<td>25 · ‘On Combat Course’</td>
</tr>
<tr>
<td>Gorchakov, Sergei Petrovich</td>
<td>Arranger</td>
<td>30a</td>
</tr>
<tr>
<td>Gorchakova, Alexandra Alexandrovna</td>
<td>Translator</td>
<td>‘Serenade’ · ‘Twenty-Seven Songs for the Front’</td>
</tr>
<tr>
<td>Gordon, Konstantin Vasilevich</td>
<td>Sound Editor</td>
<td>53</td>
</tr>
<tr>
<td>Gorin, G.</td>
<td>Actor</td>
<td>75</td>
</tr>
<tr>
<td>Gornstein, Albert</td>
<td>Sound Editor</td>
<td>38</td>
</tr>
<tr>
<td>Gorokhov, Viktor Gleovich</td>
<td>Arranger</td>
<td>34 · ‘Suite for Jazz Orchestra No. 1’</td>
</tr>
<tr>
<td>Goryunov, Anatoli Iosifovich (Bendel)</td>
<td>Akteor</td>
<td>Opp. 32, 37</td>
</tr>
<tr>
<td>Goryunov, Vasily</td>
<td>Makeup Artist</td>
<td>85</td>
</tr>
<tr>
<td>Gotsdiner, Arnold Lvovich</td>
<td>Arranger</td>
<td>27a</td>
</tr>
<tr>
<td>Gouinguené, Christian</td>
<td>Arranger</td>
<td>34</td>
</tr>
<tr>
<td>Gould, Morton</td>
<td>Conductor</td>
<td>‘Suite for Variety Orchestra No. 2’</td>
</tr>
<tr>
<td>Gounod, Charles</td>
<td>Composer</td>
<td>Opp. 31, 59</td>
</tr>
<tr>
<td>Govorushko, Pyotr Ivanovich</td>
<td>Arranger</td>
<td>Opp. 11, 38, 110</td>
</tr>
<tr>
<td>Gozman, Lazar</td>
<td>Arranger</td>
<td>Opp. 11, 110</td>
</tr>
<tr>
<td>Grabar, K.A.</td>
<td>Arranger</td>
<td>‘Suite for Jazz Orchestra No. 1’</td>
</tr>
<tr>
<td>Graefe, Marianne</td>
<td>Translator</td>
<td>79</td>
</tr>
<tr>
<td>Gradsky, Boris V.</td>
<td>Banjo Player</td>
<td>31</td>
</tr>
<tr>
<td>Grande, Alexander</td>
<td>Arranger</td>
<td>56</td>
</tr>
<tr>
<td>Gramenitskaya, Marianna Fyodorovna</td>
<td>Dedicatee</td>
<td>‘Bagatelle’</td>
</tr>
<tr>
<td>Grayson, Kathryn</td>
<td>Soprano</td>
<td>‘Song of the Counterplan’</td>
</tr>
<tr>
<td>Greiner, Hans</td>
<td>Arranger</td>
<td>‘Suite for Variety Orchestra No. 1’</td>
</tr>
<tr>
<td>Gribov, Alexei Nikolaevich</td>
<td>Actor</td>
<td>82</td>
</tr>
<tr>
<td>Grieg, Edvard</td>
<td>Composer</td>
<td>35</td>
</tr>
<tr>
<td>Griffiths, Einan</td>
<td>Arranger</td>
<td>97a</td>
</tr>
<tr>
<td>Grigorev, Alexander Mikhailovich</td>
<td>Actor</td>
<td>28</td>
</tr>
<tr>
<td>Grigorev, Anton Aleceovich</td>
<td>Tenor</td>
<td>106a</td>
</tr>
<tr>
<td>Grigorev, Pyodor Vasilievich</td>
<td>Actor</td>
<td>78</td>
</tr>
<tr>
<td>Grigorovich, Yuri Nikolaevich</td>
<td>Choreographer</td>
<td>22</td>
</tr>
<tr>
<td>Griguoli, Carlo Maria</td>
<td>Arranger</td>
<td>105</td>
</tr>
<tr>
<td>Grikurov, Eduard Petrovich</td>
<td>Conductor</td>
<td>33</td>
</tr>
<tr>
<td>Grishko, Elena</td>
<td>Actress</td>
<td>75</td>
</tr>
<tr>
<td>Gritsenko, Lilia Olimpievna</td>
<td>Soprano</td>
<td>Op. 106a · ‘Rimsky-Korsakov’</td>
</tr>
<tr>
<td>Gritsius, Jonas</td>
<td>Camera Man</td>
<td>Opp. 116, 137</td>
</tr>
<tr>
<td>Groll, Peter Florian</td>
<td>Arranger</td>
<td>97a</td>
</tr>
<tr>
<td>Gromadsky, Vitali Alexandrovich</td>
<td>Bass</td>
<td>Opp. 113, 119</td>
</tr>
<tr>
<td>Gromova, Viveya Vitalievna</td>
<td>Soprano</td>
<td>Op. 106a</td>
</tr>
<tr>
<td>Grond, Marten</td>
<td>Arranger</td>
<td>‘Ballet Suite No. 4’</td>
</tr>
</tbody>
</table>

360
ALPHABETIC INDEX OF NAMES

G

Grunes, D. J. • ARRANGER • Op. 22a • ‘A Great Day Has Come’
Grudina, Lyudmila Yakovlevna • MEZZO-SOPRANO • Op. 58
Gudkin, Yakov Matveevich • ACTOR • Op. 33
Gulak-Artémovský, Semyon Stepanovich • COMPOSER • ‘Twenty-Seven Songs for the Front’
• LYRICIST • ‘Twenty-Seven Songs for the Front’
Gumilevsky, Georgi Konstantinovich • ACTOR • Op. 76
Gunther, Phyllis • ARRANGER • Op. 22a
Guretskaya, Tayana Ivanovna • ACTRESS • Op. 33
Gurilyov, Alexander Lvovich • COMPOSER • ‘Twenty-Seven Songs for the Front’
Gurov, Evgeni Alexeevich • ACTOR • Op. 51
Gurzo, Sergei Sazonovich • ACTOR • Op. 75
Gusev, A. • ACTOR • Op. 37
Gusev, Pyotr Andreievich • DANCER • Op. 39
Gusev, P. • BASS • Op. 15
Gushchinsky, Vasily • ACTOR • Op. 48
Gutman, David Grigorievich • ACTOR • Op. 18
Gvozdev, Pavel Alexandrovich • ARRANGER • ‘Ballet Suite No. 4’

H

Gaenchen, Hartmut • ARRANGER • Op. 144
Halasz, Franz • ARRANGER • Op. 34
Halévy, Ludovic • LYRICIST • ‘Twenty-Seven Songs for the Front’
Halfvarson, Eric • BASS • ‘Antiformalistic Rayok’
Halsted, Margo • ARRANGER • Op. 87
Hanon, Charles Louis • COMPOSER • Op. 102
Hanson, Torgny • ARRANGER • Op. 63
Harburg, Edgar (Isidore Hochberg) • LYRICIST • ‘Song of the Counterplan’
Harlan, Veit • FILM DIRECTOR • Op. 82
Hautvast, Willy • ARRANGER • Op. 97a
Haydn, Franz Joseph • COMPOSER • Op. 35
Head, Nancy • LYRICIST • ‘Song of the Counterplan’
Heiberg, Harold • TRANSLATOR • Op. 119
Heinrich, Heine • POET • ‘Romance’
Hellmundt, Christoph • TRANSLATOR • Op. 46a, 91
Henry, Aaron • ARRANGER • Op. 22a
Herberding, Erich • ACTOR • Op. 120
Herrmann, Alexander • ARRANGER • ‘The Tale of the Priest and his Servant Balda’ (Opera)
Heyn, Walter Thomas • ARRANGER • Op. 87
Hilger, Norbert • ARRANGER • Op. 134
Hindemith, Paul • COMPOSER • Op. 35
ALPHABETIC INDEX OF NAMES

H

Hörich, Andreas ▶ ARRANGER Op. 87
Holland, Jack ▶ ARRANGER Op. 36
Holtz-Miller, Ivan Ivanovich ▶ LYRICIST Op. 103
Honegger, Arthur ▶ COMPOSER Symphony No. 3, ‘Liturgique’
Howarth, Elgar ▶ ARRANGER Op. 102
Hugh, Andrew ▶ TRANSLATOR Op. 113
Huisinga, Henk ▶ ARRANGER Op. 79
Huiskens, Joop ▶ ASSISTANT DIRECTOR Op. 95
Hulme, Derek ▶ WRITER ON MUSIC Op. 5, 8, 19, 19a, 22, 24, 25, 32, 33, 36a, 39a, 51, 52, 54, 57, 58, 59, 63, 65, 72, 74, 75, 78, 93, 96, 99a, 104, 111, 113, 116, 122, 127, 128, 130, 143 · ‘Antiformalistic Rayok’ · ‘The Gamblers’ · ‘Three Pieces’ · ‘Vergnügungszug’
Hunsberger, Donald ▶ ARRANGER Opp. 27, 96, 97a
Huth, Andrew ▶ TRANSLATOR Op. 14
Hyde, Howard ▶ ARRANGER Op. 73

I

Ignatiev, Nikolai S. ▶ DOUBLE BASS PLAYER Op. 31
Ilf, Ilya Arnoldovich (Feinzelberg) ▶ NOVELIST Op. 31, ‘The Twelve Chairs’
Ilyashevich, Vladimir Nikolaevich ▶ ARRANGER ‘Dances of the Dolls’
Inozemtsev, Artyom Mikhailovich ▶ ACTOR Op. 114 (film version)
Ionin, Georgi ▶ LIBRETTIST Op. 15
Iordan, Olga Genrikhovna ▶ DANCER Op. 22
Iosafov, Nikolai ▶ DANCER Op. 27
Ippolitov-Ivanov, Mikhail Mikhailovich ▶ COMPOSER ‘Twenty-Seven Songs for the Front’
Isaev, Vladimir ▶ ACTOR Op. 78
Isaeva, Galina Ivanovna ▶ DANCER Op. 39
Isakova, Nina Sergeevna ▶ CONTRALTO Op. 114
Isakovsy, Mikhail Vasilevich ▶ LYRICIST ‘Twenty-Seven Songs for the Front’
Ito, Yasuhide ▶ ARRANGER Op. 47
Iturbi, José ▶ CONDUCTOR ‘Song of the Counterplan’
Ivanov, Alexei Petrovich ▶ BARITONE Op. 74
Ivanov, Azari Ivanovich ▶ ARRANGER Op. 32
Ivanov, A. ▶ MAKEUP ARTIST Op. 75
Ivanov, B. ▶ ASSISTANT DIRECTOR Op. 82
Ivanov, Konstantin Alexeevich ▶ ACTOR Op. 24, 25, 28 · ‘On Combat Course’
Ivanov, Konstantin Konstantinovitch ▶ CONDUCTOR Opp. 74, 90
Ivanov, Sergei Vasilevich ▶ CAMERA MAN Op. 85
Ivanov, Vladimir Nikolaevich ▶ ACTOR Op. 75
Ivanova, Oleya (Lyudmila Mstislavovna) ▶ ACTRESS Op. 75
## ALPHABETIC INDEX OF NAMES

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Function</th>
<th>Op.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ivanovsky, Alexander</td>
<td>Librettist</td>
<td>Op. 22</td>
<td></td>
</tr>
<tr>
<td>Ivanovsky, Vladimir</td>
<td>Tenor</td>
<td>Op. 81</td>
<td></td>
</tr>
<tr>
<td>Ivashkin, Vladimir</td>
<td>Dancer</td>
<td>Op. 22</td>
<td></td>
</tr>
<tr>
<td>Ivens, Joris</td>
<td>Film-Director, Script-Wr</td>
<td>Op. 95</td>
<td></td>
</tr>
<tr>
<td>Izvitskaya, Izodka</td>
<td>Actress</td>
<td>Op. 99</td>
<td></td>
</tr>
<tr>
<td>Järvet, Jüri</td>
<td>Actor</td>
<td>Op. 137</td>
<td></td>
</tr>
<tr>
<td>Jansons, Arvid</td>
<td>Conductor</td>
<td>‘Novorossiisk Chimes’</td>
<td></td>
</tr>
<tr>
<td>Janssen, Christiaan</td>
<td>Arranger</td>
<td>‘Ballet Suite No. 1’ · ‘Ballet Suite No. 4’</td>
<td></td>
</tr>
<tr>
<td>Janssen, Harrie</td>
<td>Arranger</td>
<td>Opps. 93, 102, 105</td>
<td></td>
</tr>
<tr>
<td>Job, Erwin</td>
<td>Translator</td>
<td>Op. 81</td>
<td></td>
</tr>
<tr>
<td>Johnston, Matthew</td>
<td>Arranger</td>
<td>Opps. 22, 70</td>
<td></td>
</tr>
<tr>
<td>Jolly, Cynthia</td>
<td>Translator</td>
<td>Op. 127</td>
<td></td>
</tr>
<tr>
<td>Jourist, Efim Efimovich</td>
<td>Arranger</td>
<td>‘Suite for Variety Orchestra’</td>
<td></td>
</tr>
<tr>
<td>Jüenemann, Gerd</td>
<td>Arranger</td>
<td>‘Rothschild’s Violin’</td>
<td></td>
</tr>
<tr>
<td>Jung, Helge</td>
<td>Arranger</td>
<td>Op. 70</td>
<td></td>
</tr>
<tr>
<td>Jurowski, Mikhail</td>
<td>Arranger</td>
<td>‘Suite for Variety Orchestra’</td>
<td></td>
</tr>
<tr>
<td>Kabalevsky, Dmitri</td>
<td>Composer</td>
<td>Op. 63, ‘Eleven Variations on a Theme by Glinka’</td>
<td></td>
</tr>
<tr>
<td>Kabalov, Mikhail</td>
<td>Actor</td>
<td>Op. 37</td>
<td></td>
</tr>
<tr>
<td>Kabanov, Alexander</td>
<td>Tenor</td>
<td>Op. 15</td>
<td></td>
</tr>
<tr>
<td>Kachalov, Mikhail</td>
<td>Tenor</td>
<td>Op. 105</td>
<td></td>
</tr>
<tr>
<td>Kagan, Oleg</td>
<td>Violinist</td>
<td>‘Serenade’</td>
<td></td>
</tr>
<tr>
<td>Kalashnikov,</td>
<td>Actor</td>
<td>‘On Combat Course’</td>
<td></td>
</tr>
<tr>
<td>Kalatozov, Mikhail</td>
<td>Film-Director</td>
<td>Op. 99</td>
<td></td>
</tr>
<tr>
<td>Kalinin, V</td>
<td>Tenor</td>
<td>Op. 15</td>
<td></td>
</tr>
<tr>
<td>Kalinkovich, Grigori</td>
<td>Composer</td>
<td>Op. 37</td>
<td></td>
</tr>
<tr>
<td>Kalmykov, Betal</td>
<td>Party Leader</td>
<td>Op. 51</td>
<td></td>
</tr>
<tr>
<td>Kalyanov, S.</td>
<td>Arranger</td>
<td>Op. 105</td>
<td></td>
</tr>
<tr>
<td>Kandelaki, Vladimir</td>
<td>Theatre Director</td>
<td>Op. 105</td>
<td></td>
</tr>
<tr>
<td>Kangas, Juba</td>
<td>Conductor</td>
<td>‘Suite on Finnish Themes’</td>
<td></td>
</tr>
<tr>
<td>Kankarovich, Anatoli</td>
<td>Conductor</td>
<td>‘Hey, Let’s Bang!’</td>
<td></td>
</tr>
<tr>
<td>Kaplan, Eliot</td>
<td>Arranger</td>
<td>Op. 94</td>
<td></td>
</tr>
<tr>
<td>Kaplan, Emmanuel</td>
<td>Tenor</td>
<td>Op. 56</td>
<td></td>
</tr>
</tbody>
</table>
### ALPHABETIC INDEX OF NAMES

#### K

**Kaplan, Emmanuil Isosifovich**  ► **Ballet Producer**  Op. 22  
**Kaplan, Mikhail Grigorievich**  ► **Camera Man**  Op. 59  
**Kaplunovsky, Vladimir Pavlovich**  ► **Set Designer**  Opp. 82, 89  
**Kapp, Eugen Arturovich**  ► **Composer**  ‘Eleven Variations on a Theme by Glinka’  
**Karagod, E.**  ► **Choirmaster**  ‘On Combat Course’  
**Karapetyan, Artyom Yakovlevich**  ► **Actor**  Op. 120  
**Karavkin, Yuri Borisovich**  ► **Scenarist**  Op. 95  
**Kashirin, Ivan Ignatievich**  ► **Actor**  Opp. 37, 78  
**Kats, G.**  ► **Arranger**  ‘Ballet Suite No. 1’  
**Kaufman, IsosVilyamovich**  ► **Arranger**  Op. 32  
**Kaundinya, Stefan**  ► **Arranger**  Op. 96  
**Kavokin, Pyotr**  ► **Dancer**  Op. 22  
**Kay, Hershy**  ► **Arranger**  Op. 34  
**Kayukov, Stepan Yakovlevich**  ► **Actor**  Opp. 30, 31, 41, 41a, 51, 53, 59  
**Kazansky, Gennadi Sergeevich**  ► **Director**  ‘Rimsky-Korsakov’  
**Keeley, Ed**  ► **Arranger**  Op. 97a  
**Kedrov, Mikhail Nikolaevich**  ► **Actor**  Op. 38  
**Kelemen, Milko**  ► **Arranger**  Op. 34  · ‘Five Preludes’  
**Kemarskaya, Nadezhda Fyodorovna**  ► **Assistant Director**  Op. 114  
**Kenigson, Vladimir Vladimirovich**  ► **Actor**  Op. 89  
**van Keulen, Geert**  ► **Arranger**  Opp. 109, 123, 146  · ‘Antiformalistic Rayok’  
**Khachaturyan, Aram Ilyich**  ► **Composer**  Op. 97  · ‘Anthem of the Soviet Union’  
  (ii)  · ‘Invincible Red Army’  · ‘Antiformalistic Rayok’  
**Khachaturyan, Emin Levonovich**  ► **Arranger**  Opp. 96, 97a  
  ► **Conductor**  Op. 111a  
**Khachaturyan, Karen Anamovich**  ► **Composer**  Op. 66  
**Khaidarov, Boris (Barry) Azizovich**  ► **Actor**  Op. 48  
**Khaikin, Boris Emmanuilovich**  ► **Conductor**  Op. 125  · ‘Vergnügungszug’  · ‘Rimsky-Korsakov’  
**Khakov, Oleg Petrovich**  ► **Actor**  Opp. 52, 55  
**Khanov, Alexander Alexandrovich**  ► **Actor**  Op. 82  
**Khapysky, A.**  ► **Arranger**  Op. 5  
**Khanin, Yakov M.**  ► **Trumpetist**  Op. 31  
**Kharitonov, Vladimir Gavriloovich**  ► **Lyricist**  ‘Three Coruses for the 40th Anniversary of the October Revolution’  
**Kharitonova, Alexandra Grigorievna**  ► **Actress**  Op. 75  
**Kharitonova, Svetlana Nikolaevna**  ► **Actress**  Op. 120  
**Khatuntseva, Marina Romanovna**  ► **Actress**  Op. 105a  
**Khavkin, Mikhail**  ► **Arranger**  Op. 37  
**Khazanov, A.**  ► **Choral Director**  Op. 106a  
**Khenkin, Vladimir Yakovlevich**  ► **Actor**  Op. 38  
**Khentova, Sofia Mikhailovna**  ► **Librettist**  ‘The Tale of the Priest and his Servant Balda’ (Opera)
**ALPHABETIC INDEX OF NAMES**

<table>
<thead>
<tr>
<th>K</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Khentova</strong>, Sofia Mikhailovna ▶ <strong>Musicologist</strong> Opp. 8, 46a, 54, 62, 79, 91, 98, 117, 125, 136 · ‘Piano Quintet’ [1923] · ‘Dances of the Dolls’ · ‘Suite for Jazz Orchestra No. 2’ ▶ <strong>Arranger</strong> ‘The Tale of the Priest and his Servant Balda’ (Opera) · ‘Ten Russian Folksongs’ ▶ <strong>Pianist</strong> ‘Madrigal’</td>
</tr>
<tr>
<td><strong>Khmara</strong>, Alexander Mikhailovich ▶ <strong>Actor</strong> Op. 37</td>
</tr>
<tr>
<td><strong>Khmelnitsky</strong>, Boris Alexeevich ▶ <strong>Actor</strong> Op. 132</td>
</tr>
<tr>
<td><strong>Khodasevich</strong>, Valentina Mikhailovna ▶ <strong>Stage Designer</strong> Op. 22</td>
</tr>
<tr>
<td><strong>Khodursky</strong>, Antoni Marselievich ▶ <strong>Actor</strong> Op. 97</td>
</tr>
<tr>
<td><strong>Khokhryakov</strong>, Viktor Ivanovich ▶ <strong>Actor</strong> Opp. 75, 78 · ‘Rimsky-Korsakov’</td>
</tr>
<tr>
<td><strong>Kholodilin</strong>, Alexander Alexandrovich ▶ <strong>Musicologist</strong> Op. 112</td>
</tr>
<tr>
<td><strong>Khotuntsov</strong>, N. ▶ <strong>Arranger</strong> ‘Suite on Finnish Themes’</td>
</tr>
<tr>
<td><strong>Khoven</strong>, Elena Petrovna ▶ <strong>Arranger</strong> Op. 87</td>
</tr>
<tr>
<td><strong>Khrushtsov</strong>, N. ▶ <strong>Arranger</strong> ‘A Great Day Has Come’</td>
</tr>
<tr>
<td><strong>Khudolei</strong>, Igor Leonidovich ▶ <strong>Pianist</strong> ‘Antiformalistic Rayok’</td>
</tr>
<tr>
<td><strong>Khukova</strong>, ▶ <strong>Actress</strong> Op. 31</td>
</tr>
<tr>
<td><strong>Khutoryansky</strong>, Boris ▶ <strong>Sound Editor</strong> Opp. 45, 50, 76, 116</td>
</tr>
<tr>
<td><strong>Khvostov</strong>, Mikhail Veniaminovich ▶ <strong>Conductor</strong> Op. 32</td>
</tr>
<tr>
<td><strong>Khvylya</strong>, Alexander Leopoldovich ▶ <strong>Actor</strong> Op. 120</td>
</tr>
<tr>
<td><strong>Kibardina</strong>, Valentina Tikhonovna ▶ <strong>Actress</strong> Opp. 41, 45, 50</td>
</tr>
<tr>
<td><strong>Kibkalo</strong>, Evgeni Gavrilovich ▶ <strong>Baritone</strong> Op. 106a</td>
</tr>
<tr>
<td><strong>Kigil</strong>, Grigori Lvovich ▶ <strong>Stage Designer</strong> Op. 105</td>
</tr>
<tr>
<td><strong>Kirillov</strong>, Anatoli Ivanovich ▶ <strong>Actor</strong> Op. 99</td>
</tr>
<tr>
<td><strong>Kirillov</strong>, Grigori Pavlovich ▶ <strong>Actor</strong> Op. 132</td>
</tr>
<tr>
<td><strong>Kirillov</strong>, Pyotr Klaudievich ▶ <strong>Actor</strong> Opp. 52, 55</td>
</tr>
<tr>
<td><strong>Kirkor</strong>, Georgi Vasilievich ▶ <strong>Arranger</strong> Op. 69</td>
</tr>
<tr>
<td><strong>Kirov</strong>, Sergei Mironovich ▶ <strong>Party Leader</strong> Op. 52, 55 · ‘Narodovoltsy’ · ‘Funeral March on Sergei Kirov’s Death’</td>
</tr>
<tr>
<td><strong>Kirsanov</strong>, Semyon Isaakovich ▶ <strong>Translator</strong> Op. 95</td>
</tr>
<tr>
<td>▶ <strong>Lyricist</strong> Opp. 20, 95</td>
</tr>
<tr>
<td><strong>Kiselyov</strong>, Valentin Georgievich ▶ <strong>Actor</strong> Op. 52</td>
</tr>
<tr>
<td><strong>Kitson</strong>, Peter ▶ <strong>Arranger</strong> Op. 96</td>
</tr>
<tr>
<td><strong>Klements</strong>, Grigori Lvovich ▶ <strong>Composer</strong> ‘Five Preludes’</td>
</tr>
<tr>
<td><strong>Klimov</strong>, Evgeni Timofeevich ▶ <strong>Arranger</strong> Op. 34</td>
</tr>
<tr>
<td><strong>Klingberg</strong>, Max ▶ <strong>Actor</strong> Op. 111</td>
</tr>
<tr>
<td><strong>Klucersek</strong>, Guy ▶ <strong>Arranger</strong> Op. 87</td>
</tr>
<tr>
<td><strong>Knaup</strong>, Hans-Dieter ▶ <strong>Actor</strong> Op. 111</td>
</tr>
<tr>
<td><strong>Knushevitsky</strong>, Viktor Nikolaevich ▶ <strong>Conductor</strong> ‘Suite for Jazz Orchestra No. 2’</td>
</tr>
<tr>
<td><strong>Koball</strong>, Michael ▶ <strong>Arranger</strong> Op. 22a</td>
</tr>
<tr>
<td><strong>Koch-Hooge</strong>, Wilhelm ▶ <strong>Actor</strong> Op. 111</td>
</tr>
<tr>
<td><strong>Kochnev</strong>, Yuri Leonidovich ▶ <strong>Conductor</strong> ‘Song of the Flea’</td>
</tr>
<tr>
<td>Name</td>
</tr>
<tr>
<td>-----------------------------</td>
</tr>
<tr>
<td>Koerth, Manfred</td>
</tr>
<tr>
<td>Kokoshkin, Fyodor FYodorovich</td>
</tr>
<tr>
<td>Kokovkin, Boris Sergeevich</td>
</tr>
<tr>
<td>Kolchin, Vladimir Alexandrovich</td>
</tr>
<tr>
<td>Kolokoltsev, Vladimir Georgievich</td>
</tr>
<tr>
<td>Kolomoitseva, M.</td>
</tr>
<tr>
<td>Kolomytsev, P.</td>
</tr>
<tr>
<td>Kolpakov, Viktor Mikhailovich</td>
</tr>
<tr>
<td>Koltsat, Arkadi Nikolaevich</td>
</tr>
<tr>
<td>Kolts, Viktor Grigorievich</td>
</tr>
<tr>
<td>Komalkov, Yuri Kuzmich</td>
</tr>
<tr>
<td>Komarov, Sergei Petrovich</td>
</tr>
<tr>
<td>Komissarov, Nikolai Valerianovich</td>
</tr>
<tr>
<td>Kommerell, Ruth</td>
</tr>
<tr>
<td>Komsi, Ana</td>
</tr>
<tr>
<td>Kondratev, Alexander Alexandrovich</td>
</tr>
<tr>
<td>Kondratov, Fyodor Filippovich</td>
</tr>
<tr>
<td>Kondrashin, Kirill Petrovich</td>
</tr>
<tr>
<td>Konovalov, Nikolai</td>
</tr>
<tr>
<td>Konstantinov, N. S.</td>
</tr>
<tr>
<td>Konstantinovskaya, Elena Eiseevena</td>
</tr>
<tr>
<td>Kopelyan, Efim Zakharovich</td>
</tr>
<tr>
<td>Kopytova, Galina Viktorovna</td>
</tr>
<tr>
<td>Koralli, Vladimir Filippovich (Kemper)</td>
</tr>
<tr>
<td>Korchagina-,</td>
</tr>
<tr>
<td>Alexandrovskaya, Ekaterina Pavlovna</td>
</tr>
<tr>
<td>Korchmar, Grigori Osbieveich</td>
</tr>
<tr>
<td>Koren, Sergei Gavrilovich</td>
</tr>
<tr>
<td>Korenev, Evgeni</td>
</tr>
<tr>
<td>Kornblit, Evgeni Mikhailovich</td>
</tr>
<tr>
<td>Kornilov, Boris Petrovich</td>
</tr>
<tr>
<td>Korolyov, V.</td>
</tr>
<tr>
<td>Korolyov, Evgeni Alexandrovich</td>
</tr>
<tr>
<td>Korsakov, L.</td>
</tr>
<tr>
<td>Korvin-Krakovsky, Yuri Vasilievich</td>
</tr>
<tr>
<td>Korshikov, Georgi Nestorovich</td>
</tr>
<tr>
<td>Kosheverova, Nadezda Nikolaevna</td>
</tr>
<tr>
<td>Kosmatov, Leonid Vasilievich</td>
</tr>
<tr>
<td>Kostrichkin, Andrei Andreevich</td>
</tr>
<tr>
<td>Kotova, A.</td>
</tr>
<tr>
<td>Kots, Arkadi Yakovlevich</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
K

Kovalyov, Genrikh Andreevich ► ARRANGER ‘Novorossiisk Chimes’
Kovalyova, Marina Frantsevna ► ACTRESS Op. 82, 89
Kozakov, Mikhail Mikakhailovich ► RECITER ‘Antiformalistic Rayok’
Kozhevnikov, Alexei Alexandrovich ► ACTOR Op. 99
Kozhin, Valentin Vasilievich ► CONDUCTOR ‘The Tale of the Priest and his Servant Balda’ (Opera)
Kozintsev, Grigori Mikhailovich ► FILM-DIRECTOR Opp. 18, 26, 41, 45, 50, 58(a), 71, 76, 85, 116, 137, ‘St. Petersburg Days’
► STAGE-DIRECTOR Op. 32
► SCRIPT-WRITER Opp. 26, 41, 45, 50, 71, 85, 116
Kozlov, Nikolai ► TENOR Op. 114
Kozlovsky, Alexander Dmitrievich ► ACTOR Op. 32
► STAGE-DIRECTOR Op. 37
Kozlovsky, Nikolai Feofanovich ► ACTOR Op. 33
Kozlovsky, Sergei Vasilievich ► SET DESIGNER Op. 38
Kozyreva, Evgenya Nikolaevna ► ACTRESS Op. 111
Kramer, Lilian ► LYRICIST ‘Suite for Variety Orchestra No.1’
Kreisler, Fritz ► COMPOSER Op. 37
Krepkogorskaya, Muza Viktorovna ► ACTRESS Op. 75
Krevald, Aadu ► ACTOR Op. 116
Krimer, Rostislav Olegovich ► PIANIST ‘Impromptu’
Krish, Ferdinand Ferdinandovich ► CONDUCTOR Op. 18
Krivchenya, Alexei Filippovich ► BASS Op. 106a
Kropachyov, Georgi Borisovich ► SET DESIGNER Op. 116
Krotkin, Mikhail ► SET DESIGNER Op. 55
Krylov, Ivan Andreevich ► POET Op. 4
Krylov, Porfiri Nikitich ► CARTOONIST, STAGE DESIGNER Op. 19
Krylova, Nelli ► SOPRANO Op. 105
Kryuchkov, Nikolai Afansievich ► ACTOR Opp. 38, 45, 53
Krhzhizhanovsky, Gleb Maximilianovich ► LYRICIST Op. 113
Kubatsky, Viktor Lvovich ► CELLIST Opp. 11, 40
► DEDICATEE Op. 40
► ARRANGER Op. 40
Kube, Natalya Nikolaevna ► DEDICATEE Op. 2
Küchelbecker, Wilhelm Ludwig (Kuakhbeker, Vilgelm Karlovich) ► POET Op. 135
Kudinov, Mikhail Pavlovich ► TRANSLATOR Op. 135
Kudryavtseva, I. V. ► ACTRESS Op. 71
Kugel, Michael ► ARRANGER Op. 147
Kukryniksy ► Kupriyanov, Mikhail Vasilievich
► Krylov, Porfiri Nikitich
► Sokolov, Nikolai Alexandrovich
Kula, Richard ► ARRANGER ‘Suite for Variety Orchestra No.1’
ALPHABETIC INDEX OF NAMES

K

Kulakov, Alexander Georgievich ▶ actor Op. 41
Kulakov, Viktor Ivanovich ▶ actor Op. 80
Kun, Yuli Mikhailovich ▶ cameraman Op. 78
Kupriyanov, Mikhail Vasilevich ▶ cartoonist, stage designer Op. 19
Kuralessina, Nonna Vasilevna ▶ soprano Op. 105
Kurchavov, Vladimir Ivanovich ▶ dedicatee Op. 9, 11
Kurella, Alfred ▶ translator Op. 79
Kurilev, Boris Mikhailovich ▶ dedicatee Op. 2
Kutin, Pyotr ▶ dedicatee ‘Two Pieces for String Quartet’
Kuza, Vasilii Vasilevich ▶ actor Op. 37
Kuzmin, Mikhail Alekseyevich ▶ translator Op. 58(a)
Kuzmina, Elena Alexandrovna ▶ actress Opp. 18, 26
Kuzmina, Kapitolina Artemievna ▶ singer Op. 105
Kuznetsov, Alexander Ivanovich ▶ accordion player Op. 19
Kuznetsova, Taisiya Sergeevna ▶ mezzo-soprano Op. 106
Kuznetsova, Valentina ▶ actress Op. 99
Kvadri, Mikhail Vladimirovich ▶ dedicatee Opp. 4, 10
Kvasha, Igor Vladimirovich ▶ actor Op. 120
Kyukhelbeker, Wilgelm Karlovich ▶ Küchelbecker, Wilhelm

L

Lagutin, Valentin ▶ sound editor Op. 120
Lakond, Vladimir ▶ translator Op. 29
Lamm, Pavel Alexandrovich ▶ arranger Opp. 10, 47, 54, 58, 60, 65
Land-Frid, Nikolai Alexandrovich ▶ dedicatee ‘Two Pieces for String Quartet’
Lang, P.J. ▶ arranger Op. 22a
Lapinsch, Ilmar ▶ arranger Op. 34
Lapirov, M. ▶ translator ‘To France!’
Laptev, Konstantin Antonovich ▶ baritone Op. 106
Lara, Agustin ▶ arranger Op. 69
Larichev, Evgeni Dmitrievich ▶ arranger Opp. 34, 97
Larikov, Alexander Iosifovich ▶ actor Op. 71
Larin, Alexei ▶ arranger Op. 63
Latonina, Nina Nikolaevna ▶ dancer Op. 39
Laube, Fritz ▶ arranger ‘Suite for Variety Orchestra No.1’
Lauter, Ants ▶ actor Op. 116
Lavronsky, Leonid Mikhailovich ▶ dancer Op. 22
Lavrov, Yuri Sergeevich ▶ actor Op. 48
L

Lavrova, Tatyana Nikolaevna ► soprano Op. 56
Lavrovaya, I. ► arranger Op. 69
Lawrence, Peter ► arranger Op. 96
Leal, Nuno ► arranger Op. 47
Lebedev, Boris Evgenievich ► actor Op. 37
Lebedev, Igor Viktorovich ► pianist Op. 84
Lebedev, Nikolai Alexeevich ► stage-director Op. 25
Lebedev-Kumach, Vasily Ivanovich ► lyricist Opp. 74, 80, ‘Twenty-Seven Songs for the Front’
Lebedinsky, Lev Nikolaievich ► musicologist ‘Antiformalistic Rayok’
Lebzak, Olga Yakovlevna ► actress Opp. 71, 76
Ledenyov, Roman Semyonovich ► composer String Quartet ‘The Unfinished’
Legal, Marga ► actress Op. 111
Lehmann, Siegfried ► arranger ‘Dances of the Dolls’, ‘Suite for Variety Orchestra No.1’
Lehnhoff, Sheppard ► arranger Op. 22a
Lemaire, Frans ► writer on music String Quartet ‘The Unfinished’
Lemeshev, Sergei Yakovlevich ► tenor Op. 74
Lemeshev, Xxxxxxxx Xxxxxxxx ► actor Op. 31
Lenin, Vladimir Ilyich ► dedicatee Opp. 112, 136
Lennartz, Monika ► actress Op. 111
Lennikova, Tatyana Ivanovna ► actress ‘Rimsky-Korsakov’
Leoncavallo, Ruggero ► composer ‘Twenty-Seven Songs for the Front’
► lyricist ‘Twenty-Seven Songs for the Front’
Leongarov, Isaak Arkadiievich ► singer Op. 105
Leonov, Evgeni Pavlovich ► actor Op. 105a
Leonova, Kira Vasilievna ► mezzo-soprano Op. 106a
Leonskaya, Elizaveta Ilinichna ► pianist ‘Serenade’
Leontev, Leonid Sergeevich ► dancer Op. 22
Leontev, S. ► actor Op. 41
Lermontov, Mikhail Yurievich ► poet Op. 84
Leshevich, T. ► dancer Op. 27
Leskov, Nikolai Semyonovich ► novelist Opp. 29, 114
Lesnick, Adam ► arranger Op. 22a
Levander, Jan ► arranger Op. 60
Levin, Moisei Zelikovich ► set designer Opp. 28, 41a
Levine, Waltraut ► translator Op. 135
Levinzon, Isif Izrailevich ► cellist Op. 144
Levitin, Yuri Abramovich ► composer Op. 87 · ‘Eleven Variations on a by Glinka’
Lezhdei, Elza Ivanovna ► actress Op. 99
Likhachyova, Tatyana ► cutter Opp. 82, 111
Liljefors, Mats ► arranger Op. 110
Linden, Johan van der ► arranger Opp. 57, 144
### ALPHABETIC INDEX OF NAMES

#### L

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Work/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lineva, Evgenia Eduardovna</td>
<td>FOLKSONG COLLECTOR</td>
<td>‘Ten Russian Folksongs’</td>
</tr>
<tr>
<td>Link, Joachim-Dietrich</td>
<td>ARRANGER</td>
<td>‘The Tale of the Priest and his Servant Balda’ (Opera)</td>
</tr>
<tr>
<td>Lipsky, Igor Konstantinovich</td>
<td>ACTOR</td>
<td>Op. 37</td>
</tr>
<tr>
<td>Liszts, Franz</td>
<td>COMPOSER</td>
<td>Op. 65</td>
</tr>
<tr>
<td>Litovkin, Igor Nikolaevich</td>
<td>ACTOR</td>
<td>Op. 85</td>
</tr>
<tr>
<td>Livanyov, Vasily Borisovich</td>
<td>ACTOR</td>
<td>Op. 120</td>
</tr>
<tr>
<td>Lobanov, Pyotr Vasilievich</td>
<td>ACTOR</td>
<td>Op. 76</td>
</tr>
<tr>
<td>Lokshin, V.</td>
<td>CHORAL DIRECTOR</td>
<td>Opp. 113</td>
</tr>
<tr>
<td>Lokshina, Khesya Alexandrovna</td>
<td>ASSISTANT DIRECTOR</td>
<td>Op. 19</td>
</tr>
<tr>
<td>Loo, Hendry van</td>
<td>ARRANGER</td>
<td>‘Novorossiiski Chimes’</td>
</tr>
<tr>
<td>Lopukhov, Andrei Vasilievich</td>
<td>DANCER</td>
<td>Opp. 27, 39</td>
</tr>
<tr>
<td>Lopukhov, Fyodor Vasilievich</td>
<td>CHOREOGRAPHHER</td>
<td>Opp. 27, 31, 39</td>
</tr>
<tr>
<td></td>
<td>LIBRETTIST</td>
<td>Op. 39</td>
</tr>
<tr>
<td>Lopukhova, Evgeniya Vasilievna</td>
<td>DANCER</td>
<td>Op. 39</td>
</tr>
<tr>
<td>Lozinsky, Mikhail Leonidovich</td>
<td>TRANSLATOR</td>
<td>Op. 32</td>
</tr>
<tr>
<td>Luboshutz, Pierre</td>
<td>ARRANGER</td>
<td>Op. 22a, 30a</td>
</tr>
<tr>
<td>Luchko, Klia Stepanovna</td>
<td>ACTRESS</td>
<td>Opp. 75, 120</td>
</tr>
<tr>
<td>Ludwig, Florian</td>
<td>CONDUCTOR</td>
<td>‘Andante cantabile’</td>
</tr>
<tr>
<td>Lukasevich, Klavdiya Vladimirovna</td>
<td>CHILDREN’S WRITER</td>
<td>Op. 5</td>
</tr>
<tr>
<td>Lukashevsky, Ilya Anteевич</td>
<td>VIOLINIST</td>
<td>Op. 49</td>
</tr>
<tr>
<td>Lukin, Vladimir Andreевич</td>
<td>ACTOR</td>
<td>Opp. 48, 53</td>
</tr>
<tr>
<td>Lukina, Raisa Alexandrovna</td>
<td>SOUND EDITOR</td>
<td>Op. 80</td>
</tr>
<tr>
<td>Lukyanov, Alexander Alexandrovich</td>
<td>ACTOR</td>
<td>Op. 132</td>
</tr>
<tr>
<td>Lukyanov, Sergei Vladimirovich</td>
<td>ACTOR</td>
<td>Op. 89</td>
</tr>
<tr>
<td>Lutsky, Grigori</td>
<td>VIOLINIST</td>
<td>Op. 144</td>
</tr>
<tr>
<td>Luquet, P.</td>
<td>LYRICIST</td>
<td>‘A la France!’ (Op. 86)</td>
</tr>
<tr>
<td>Lvov, Nikolai Fyodorovich</td>
<td>PLAYWRIGHT</td>
<td>Op. 25 · ‘On Combat Course’</td>
</tr>
<tr>
<td>Lyova, Vera Konstantinova</td>
<td>ACTRESS</td>
<td>Op. 37</td>
</tr>
<tr>
<td>Lyakov, Anatoli Konstantinovich</td>
<td>ARRANGER</td>
<td>‘Russian Folksongs’</td>
</tr>
<tr>
<td>Lyaudanskaya, Elizaveta Vladimirovna</td>
<td>ACTRESS</td>
<td>Op. 37</td>
</tr>
<tr>
<td>Lyshin, A.</td>
<td>BASS</td>
<td>Op. 15</td>
</tr>
<tr>
<td>Lyubashevsky, Leonid Solomonovich</td>
<td>ACTOR</td>
<td>Op. 50</td>
</tr>
<tr>
<td>Lyubeshkin, Pyotr Vladimirovich</td>
<td>ACTOR</td>
<td>Op. 111</td>
</tr>
<tr>
<td>Lyubeznov, Ivan Alexandrovich</td>
<td>ACTOR</td>
<td>Op. 80</td>
</tr>
<tr>
<td>Lyubimov, Anatoli</td>
<td>ARRANGER</td>
<td>Op. 22a</td>
</tr>
<tr>
<td>Lyubimov, Vladimir Alexandrovich</td>
<td>ACTOR</td>
<td>Op. 82</td>
</tr>
<tr>
<td>Lyubimov, Yuri Petrovich</td>
<td>ACTOR</td>
<td>Op. 78, 85</td>
</tr>
<tr>
<td>Lyuis-yan, Van</td>
<td>ACTOR</td>
<td>Op. 26</td>
</tr>
<tr>
<td>Lyukom, Elena Mikhailovna</td>
<td>DANCER</td>
<td>Op. 22</td>
</tr>
</tbody>
</table>
MacDonald, Malcolm ▶ Writer on Music  Opp. 3, 84
MacPhail, Ian ▶ Arranger  Op. 11
McBurney, Gerard ▶ Translator  Opp. 19, 19a, 26, 31a, 32, 46a, 105 · ‘Orango’ · ‘Suite for Jazz Orchestra No. 1’ · ‘Suite for Jazz Orchestra No. 2’ ▶ Writer on Music  Opp. 31, 105
McKinney, Ryan ▶ Bass  ‘Orango’
Maevsky, E. ▶ Baritone  Op. 15
Maganini, Quinto ▶ Arranger  Opp. 5, 11, 15, 22a, 27, 29, 34
Magarill, Sofia Zinovievna ▶ Actress  Op. 18
Magid, Moisei Sholomovich ▶ Director  ‘Rimsky-Korsakov’
Magidson, Mark Pavlovich ▶ Camera Man  Op. 85
Mahler, Gustav ▶ Composer  Op. 35 · ‘Symphony No. 10’
Maikov, Appolon Nikolaevich ▶ Poet  ‘I Waited for Thee in the Grotto’
Mairs, George Donald ▶ Arranger  Op. 34
Makarov, Evgeni Petrovich ▶ Arranger  ‘Ballet Suite No. 1’
Makarov, Mikhail Yakovlevich ▶ Accordion Player  Op. 19
Makarova, Maria ▶ Arranger  Opp. 16, 27a, 39, 97a, ‘Suite for Jazz Orchestra No. 1’
Makarova, Tamara Pyodorovna ▶ Actress  Opp. 18, 75
Makarova, Inna Vladimirovna ▶ Actress  Op. 75
Makhov, N. ▶ Arranger  Op. 5
Makhtin, L. ▶ Assistant Director  Op. 105a
Maksakova, Maria Petrovna ▶ Mezzo-Soprano  Op. 74 · ‘Annie Laurie’
Malkin, Semyon Yakovlevich ▶ Set Designer  Op. 76
Malko, Nikolai Andreevich ▶ Conductor  Opp. 10, 14, 16, 15a, 17 ▶ Dedicated  Op. 16
Maloletkova, Alla ▶ Pianist  Opp. 87, 94, ‘Tarantella’
Malukhova, Elena Filippovna ▶ Actress  Op. 38
Malyutin, Yakov Osipovich ▶ Actor  Op. 76
Mamaeva, Nina Vasilievna ▶ Actress  Op. 85
Mamin, M. ▶ Actor  Op. 80
Manevich, Berta ▶ Costume Designer  Op. 97
Manfredi, Adriana ▶ Contralto  ‘Orango’
Mansurova, Tetsiliya Lvovna ▶ Actress  Op. 37
Manukhov, Anatoli ▶ Tenor  Op. 21
Mar, Susanna Georgievna ▶ Translator  Op. 79
Marantslikht, Moisey Lvovich ▶ Arranger  Opp. 26, 95, 99a · ‘Suite for Jazz Orchestra No. 1’
Marcello, Marco ▶ Lyricist  ‘Serenade’
Maretskaya, Véra Petrovna ▶ Actress  Op. 38
Mariengof, Anatoli Borisovich ▶ Librettist  ‘Katjusha Maslova’
Marin, Arkadi Alexandrovich ▶ Actor  Op. 37
### ALPHABETIC INDEX OF NAMES

#### M

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Work(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Markiz, Lev Isiofich</td>
<td>ARRANGER</td>
<td>Op. 144</td>
</tr>
<tr>
<td>Markov, N.</td>
<td>ACTOR</td>
<td>Op. 41a</td>
</tr>
<tr>
<td>Markovich, Alexander</td>
<td>ARRANGER</td>
<td>Op. 29</td>
</tr>
<tr>
<td>Marshak, Samuil Yakovlevich</td>
<td>SCRIPT-WRITER</td>
<td></td>
</tr>
<tr>
<td>Martens, Dick</td>
<td>ARRANGER</td>
<td>‘Suite for Variety Orchestra No.1’</td>
</tr>
<tr>
<td>Martov, Z.osef Klimentievich</td>
<td>CAMERA MAN</td>
<td>Opp. 30, 33, 53</td>
</tr>
<tr>
<td>Mashistov, Alexei Ivanovich</td>
<td>POET</td>
<td>‘Ten Russian Folksongs’</td>
</tr>
<tr>
<td>Maslennikov, Alexei Dmitrievich</td>
<td>TENOR</td>
<td>Opp. 21, 79, 79a, 106a</td>
</tr>
<tr>
<td>Maslovskaya, Sofia Dmitrievna</td>
<td>DIRECTOR</td>
<td>‘Main Street’</td>
</tr>
<tr>
<td>Mass, Natalia Lvovna</td>
<td>ACTRESS</td>
<td>Op. 37</td>
</tr>
<tr>
<td>Mass, Vladimir Zakharovich</td>
<td>LIBRETTIST</td>
<td>Opp. 105, 105a</td>
</tr>
<tr>
<td>Massalski, Józef</td>
<td>POET</td>
<td>‘Twenty-Seven Songs for the Front’</td>
</tr>
<tr>
<td>Massalsky, Pavel Vladimirovich</td>
<td>ACTOR</td>
<td>Op. 89</td>
</tr>
<tr>
<td>Masur, Kurt</td>
<td>TRANSLATOR</td>
<td>Opp. 113</td>
</tr>
<tr>
<td>Matalaeva, T.</td>
<td>ARRANGER</td>
<td>‘Ballet Suite No. 4’</td>
</tr>
<tr>
<td>Matalaevsky, T.</td>
<td>ARRANGER</td>
<td>Op. 47</td>
</tr>
<tr>
<td>Matov, Alexei Mikhailovich (Strelkov)</td>
<td>ACTOR</td>
<td>Op. 31, 48</td>
</tr>
<tr>
<td>Matthew-Walker, Robert</td>
<td>ARRANGER</td>
<td>‘Three Piano Pieces’</td>
</tr>
<tr>
<td>Matusov, Vladimir Leonidovich</td>
<td>BASS</td>
<td>‘Eight British and American Folksongs’</td>
</tr>
<tr>
<td>Matveev, Matvei Alexandrovich</td>
<td>TENOR</td>
<td>Op. 114</td>
</tr>
<tr>
<td>Mavrodi-Papadaki, Sofia</td>
<td>LYRICIST</td>
<td>‘Greek Songs’</td>
</tr>
<tr>
<td>Maximenko, Evgeni Ivanovich</td>
<td>BASS</td>
<td>Op. 114</td>
</tr>
<tr>
<td>Maximenko, Vladimir Andreevich</td>
<td>ARRANGER</td>
<td>Op. 34</td>
</tr>
<tr>
<td>Maximova, Elena Alexandrovna</td>
<td>ACTRESS</td>
<td>Op. 38</td>
</tr>
<tr>
<td>May, Gisela</td>
<td>ACTRESS</td>
<td>Op. 111</td>
</tr>
<tr>
<td>May, Jane</td>
<td>TRANSLATOR</td>
<td>Opp. 88, 143</td>
</tr>
<tr>
<td>Mayakovskoy, Vladimir Vladimirovich</td>
<td>POET</td>
<td>Op. 19</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘Lenin Symphony’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘The Lady and the Hooligan’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘Orango’</td>
</tr>
<tr>
<td>Mayorov, Mikhail mikhailovich</td>
<td>ACTOR</td>
<td>Op. 111</td>
</tr>
<tr>
<td>Medvedev, M.</td>
<td>SINGER</td>
<td>Op. 15</td>
</tr>
<tr>
<td>Medvedev, Vadim Alexandrovich</td>
<td>ACTOR</td>
<td>Op. 97, 116</td>
</tr>
<tr>
<td>Medvedev, Vasili Vladimirovich</td>
<td>ARRANGER</td>
<td>Op. 5</td>
</tr>
<tr>
<td>Mei, LevAlexandrovich</td>
<td>TRANSLATOR</td>
<td>‘Twenty-Seven Songs for the Front’</td>
</tr>
<tr>
<td>Meiij, Johan de</td>
<td>ARRANGER</td>
<td>‘Suite for Variety Orchestra No.1’</td>
</tr>
<tr>
<td>Meilhac, Henri</td>
<td>LYRICIST</td>
<td>‘Twenty-Seven Songs for the Front’</td>
</tr>
<tr>
<td>Meinkin, Semyon Lvovich</td>
<td>SET DESIGNER</td>
<td>Opp. 52, 55</td>
</tr>
<tr>
<td>Meisel, Edmund</td>
<td>COMPOSER</td>
<td>Op. 112</td>
</tr>
<tr>
<td>Melik-Pashaev, Alexander Shamilievich</td>
<td>CONDUCTOR</td>
<td>Opp. 36, 96</td>
</tr>
<tr>
<td>Mendelssohn, Vladimir</td>
<td>ARRANGER</td>
<td>Op. 147</td>
</tr>
<tr>
<td>Mendelssohn,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bartholdy, Felix</td>
<td>COMPOSER</td>
<td>Op. 82</td>
</tr>
</tbody>
</table>
Alphabetical Index of Names

M

Menegoz, Robert ▶ Assistant Director Op. 95
Menro, Lev Alexandrovich ▶ Arranger Op. 37
Menyalshchikov, Said Dzhiganovich ▶ Set Designer Op. 132
Merkurev, VasiI ▶ Actor Opp. 45, 105a
Merlinsky, Grigori Markovich ▶ Actor Op. 37
Mertens, Hardy ▶ Arranger Op. 70
Mertens, Igor ▶ Choral Director Op. 114
Merzin, Leonard ▶ Actor Op. 137
Messner, Evgeni Iosifovich ▶ Arranger Opp. 27, 30a
Messerer, Asaf Mikhailovich ▶ Choreographer Op. 66
Meyer, Krzysztof ▶ Composer ‘The Gamblers’
▶ Arranger Op. 134
▶ Writer on Music Opp. 2, 8, 24, 46, 58, 61, 113, 120a 120a, 131, 134, 135, 143, 144, 146 · ‘Suite for Jazz Orchestra No. 1’
Meyerhold, Vsevolod Emilievich ▶ Theatrical Producer Op. 19
Meyerovich, Mikhail Alexandrovich ▶ Pianist Op. 103
Mezhevich, VasiI Stepanovich ▶ Poet ‘Ten Russian Folksongs’
Mgeladze, Karman Georgievich (Guguli) ▶ Actor Op. 75
Michelis, Frank ▶ Actor Op. 111
Michurin, Nikolai ▶ Actor Op. 30
Mickle, William Julius ▶ Poet ‘Eight British and American Folksongs’
Mikhailov, A. V. ▶ Choral Director Op. 58
Mikhailov, Evgeni ▶ Camera Man Op. 18
Mikhailov, Lev Dmitrievich ▶ Stage-Director Op. 114
Mikhailov, Maxim Dormidonovich ▶ Bass Op. 74
Mikhailov, Mikhail Kesarevich ▶ Composer ‘Main Street’
Mikhailovsky, Andrei Pavlovich ▶ Script-Writer Op. 30
Mikhalkov, Nikita Sergeevich ▶ Actor Op. 120
Mikhalkov, Sergei Vladimirovich ▶ Lyricist ‘Anthem of the Soviet Union’ (i–ii)
Milman, Vladimir Markovich ▶ Arranger Op. 73 · ‘Antiformalistic Rayok’
Milokhina, Zinaida Mikhailovna ▶ Actor Op. 25
Milone, Julian ▶ Arranger Op. 97a
Milovidov, Lev Ivanovich ▶ Arranger Op. 30a
Milyutin, Yuri Sergeevich ▶ Composer ‘Twenty-Seven Songs for the Front’
Minervin, Sergei Petrovich ▶ Sound Editor Op. 80
Mints, Kliment Borisovich ▶ Film-Director, Script-Writer Op. 59
### M

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Op. Number(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mirgorodsky, Dmitri Nikolaevich</td>
<td>Actor</td>
<td>120</td>
</tr>
<tr>
<td>Mirek, Erich</td>
<td>Actor</td>
<td>111</td>
</tr>
<tr>
<td>Mironov, Andrei Alexandrovich</td>
<td>Actor</td>
<td>120</td>
</tr>
<tr>
<td>Mironov, Konstantin Yakovlevich</td>
<td>Actor</td>
<td>32, 37</td>
</tr>
<tr>
<td>Miroshnikova, Margarita Khrystoforovna</td>
<td>Soprano</td>
<td>135</td>
</tr>
<tr>
<td>Misyuk, Olga Mikhailovna</td>
<td>Actress</td>
<td>24</td>
</tr>
<tr>
<td>Mnatsakanov, Walter</td>
<td>Arranger</td>
<td>46, 91, 109, 121, 123 · ‘Antiformalistic Rayok’</td>
</tr>
<tr>
<td>Mönkemeyer, Nils</td>
<td>Viola Player</td>
<td></td>
</tr>
<tr>
<td>Mogilevskaya, Liya</td>
<td>Pianist</td>
<td>21</td>
</tr>
<tr>
<td>Mogilevsky, David Yakovlevich</td>
<td>Cellist</td>
<td>49</td>
</tr>
<tr>
<td>Mohaupt, Richard</td>
<td>Arranger</td>
<td>22a</td>
</tr>
<tr>
<td>Molchanov, Pavel</td>
<td>Actor</td>
<td>89</td>
</tr>
<tr>
<td>Mollat, Annika</td>
<td>Arranger</td>
<td>105</td>
</tr>
<tr>
<td>Mordvinov, Boris Arkadijevich</td>
<td>Director</td>
<td>29</td>
</tr>
<tr>
<td>Mordyukova, Nonna Viktorovna</td>
<td>Actress</td>
<td>75</td>
</tr>
<tr>
<td>Morgener, Jörg</td>
<td>Translator</td>
<td>4, 14, 21, 29, 79, 109, 113, 121, 123, 135, 143, 145 · ‘The Gamblers’ · ‘Rothschild’s Violin’</td>
</tr>
<tr>
<td>Morgunov, Evgeni Alexandrovich</td>
<td>Actor</td>
<td>75</td>
</tr>
<tr>
<td>Morgunova, K.</td>
<td>Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Morozov, A.</td>
<td>Actor</td>
<td>48</td>
</tr>
<tr>
<td>Morris, Myron</td>
<td>Translator</td>
<td>14, 81, 109, 127</td>
</tr>
<tr>
<td>Morris, Simon</td>
<td>Writer on Music</td>
<td>27</td>
</tr>
<tr>
<td>Morton, Jonathan</td>
<td>Arranger</td>
<td>68</td>
</tr>
<tr>
<td>Moseev, G. N.</td>
<td>Stage Designer</td>
<td>58</td>
</tr>
<tr>
<td>Moses, Robert</td>
<td>Arranger</td>
<td>107</td>
</tr>
<tr>
<td>Moskvin, Andrei</td>
<td>Camera Man</td>
<td>18, 26, 41, 45, 50, 71, 76, 85, 97</td>
</tr>
<tr>
<td>Moskvin, Vladimir Ivanovich</td>
<td>Actor</td>
<td>32</td>
</tr>
<tr>
<td>Mostras, Konstantin Gregorievich</td>
<td>Arranger</td>
<td>5</td>
</tr>
<tr>
<td>Motov, Vladimir Nikolaeевич</td>
<td>Arranger</td>
<td>32 · ‘Ballet Suite No. 1’</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Composer</td>
<td>19, 23</td>
</tr>
<tr>
<td>Mravinsky, Evgeni Alexandrovich</td>
<td>Conductor</td>
<td>47, 54, 65, 70, 77, 81, 93, 107, 112, 113 · ‘Internationale’ · Dedicatee</td>
</tr>
<tr>
<td>Mühlenhardt, Olaf</td>
<td>Arranger</td>
<td>87,110        · ‘Ballet Suite No. 1’</td>
</tr>
<tr>
<td>Müller, Adolf</td>
<td>Composer</td>
<td>· ‘Wiener Blut’</td>
</tr>
<tr>
<td>Mungalova, Olga Petrovna</td>
<td>Dancer</td>
<td>22, 27</td>
</tr>
<tr>
<td>Muntyan, Mikhail</td>
<td>Pianist</td>
<td>147</td>
</tr>
<tr>
<td>Muradeli, Vano Ilyich</td>
<td>Composer</td>
<td>74</td>
</tr>
<tr>
<td>Murzina, Tamara</td>
<td>Arranger</td>
<td>94</td>
</tr>
<tr>
<td>Musorgsky, Modest Petrovich</td>
<td>Composer</td>
<td>58, 59, 106, 106a, ‘Songs and Dances of Death’ · ‘Twenty-Seven Songs for the Front’ · ‘Antiformalistic Rayok’ · Librettist</td>
</tr>
<tr>
<td></td>
<td></td>
<td>106</td>
</tr>
</tbody>
</table>
ALPHABETIC INDEX OF NAMES

M

Myasnikov, Gennadi ➤ SET DESIGNER Op. 78, 99
Myasnikova, Varvara ➤ ACTRESS Op. 48

N

Nal, Anatoli Mironovich ➤ ACTOR Op. 37
Nassonov, Konstantin Arkadievich ➤ ACTOR Op. 78
Natsvalova, E ➤ SOPRANO Op. 15
   Natte, Paul ➤ ARRANGER ‘Suite for Variety Orchestra No.1’
Nazarchuk, Elena Ivanovna ➤ ACTRESS Op. 25
Nazarov, Anatoli ➤ CAMERA MAN Opp. 71, 76, 105a
Nazarov, Ivan ➤ ACTOR Opp. 50, 51, 78
Nazarov, Nikolai Vladimirovich ➤ ARRANGER Op. 10
Nazarova, Alexandra ➤ ACTRESS Op. 132
Nazarova, T. ➤ ARRANGER Opp. 5, 81, 100
Nazirova, Elmina ➤ STUDENT Op. 93
Nazianov, Mikhail ➤ ACTOR Opp. 80, 85, 116
Nechaev, Ivan Alexeevich ➤ TENOR Op. 15
Nechipailo, Viktor Timofeevich ➤ BASS Op. 113
Nedobrovo, V ➤ SCRIPT-WRITER Op. 30
   Neéf, Sigrid ➤ TRANSLATOR ‘The Tale of the Priest and his Servant Balda’ (Opera)
Nekrasov, Viktor Alexeevich ➤ LYRICIST Opp. 85, 85a
Nekrasova, Maria Fyodorovna ➤ ACTRESS Op. 37
Nemchenko, Evgeni ➤ ACTOR Opp. 52, 55
Nesterenko, Evgeni Evgenievich ➤ BASS Opp. 121, 123, 128, 140, 145, 145a, 146 · ‘Song of the Flea’ · ‘Symphony No. 16’
Nesterov, A. ➤ ASSISTANT DIRECTOR Op. 19
Nesterov, E ➤ SOUND EDITOR Op. 59
Nesterov, Valentin Ivanovich ➤ ARRANGER Op. 34
   Nevins, William Irving ➤ ARRANGER Op. 5
   Niese, Roger ➤ ARRANGER Op. 27
Nifontova, Rafina Dmitrievna ➤ ACTRESS Op. 120
Nikitenko, P ➤ TENOR Op. 29
Nikitich, N ➤ ACTOR Op. 80
   Nikitin, Fyodor ➤ ACTOR Opp. 105a, 120
   Nikitin, Gleb Pavlovich ➤ ARRANGER Op. 34
Nikolaiev, Leonid Vladimirovich ➤ DEDICATEE Op. 61
Nikolaev, Vitali ➤ CAMERA MAN Op. 89
Nikolaev, V.E. ➤ DANCER Op. 39
Nikolaeva, Tatyana Petrovna ➤ PIANIST Op. 87
Nikolsky, Yuri Sergeevich ➤ CONDUCTOR Op. 19

375
## ALPHABETIC INDEX OF NAMES

### N

Nikolsky, Yuri Sergeevich  • Arranger  • Opp. 49, 68, 73

Nitzschke, Herbert  • Set Designer  • Op. 111

Nitzschmann, Erich  • Camera Man  • Op. 95

Noack, Florian  • Arranger  • ‘Suite for Variety Orchestra No.1’

Nordgren, Pehr Henrik  • Writer on Music  • Op. 112

Nortsov, Fantelemon Markovich  • Baritone  • ‘Eight British and American Folksongs’

Nosova, Tamara Makarovna  • Actress  • Op. 75

Novakova, Maria (Marie Novakova)  • Actress  • Op. 82

Novsky, I.  • Actor  • Op. 76

Nyman, Tom  • Tenor  • ‘Suite on Finnish Themes’

Nyurnberg, Mikhail Vladimirovich  • Arranger  • Op. 30a

### O

Oborin, Lev Nikolaevich  • Pianist  • Opp. 8, 77  • ‘Scherzo’ [1924]

Obraztsov, Anatoli  • Bass  • ‘Antiformalistic Rayok’

Obukhova, Nadezdba Andreevna  • Mezzo-Soprano  • Op. 80

O’Connell, Charles  • Arranger  • ‘Song of the Counterplan’

Offenbach, Jacques  • Composer  • Op. 18

Ogden, David  • Arranger  • Op. 22a

Ognivtsev, Alexander Pavlovich  • Director  • ‘Rimsky-Korsakov’

Oistrakh, David Fyodorovich  • Violinist  • Opp. 77, 127, 129, 134

Oistrakh, Igor Davidovich  • Op. 77

Okorokov, Ivan Egorovich (Georgievich)  • Stage Designer  • Op. 31

Okunev, Yuri  • Arranger  • Op. 37

Oleksenko, Stepan Stepanovich  • Actor  • Op. 116

Olender, Semyon Yulievich  • Translator  • Op. 79

Olenev, Yuri Mikhailovich  • Arranger  • Opp. 14, 28

Olevanov, Pyotr Dmitrievich  • Actor  • Op. 24

Oosterbaan, Arnaud  • Arranger  • Op. 112

Orlov, Xccccc.  • Actor  • Op. 31

Orlov, Alexander Alexandrovich  • Accordion Player  • Op. 39

Orlov, Alexander  • Actor  • Op. 18

Orlov, Alexander Ivanovich  • Conductor  • ‘Eight British and American Folksongs’

Orlov, Georgi  • Bass  • Op. 29

Orlova, Lyubov Petrovna  • Actress  • Op. 80

Orochko, Anna Alekseevna  • Actress  • Opp. 32, 37

Orsouv, Coen van  • Arranger  • ‘Suite for Variety Orchestra No.1’
ALPHABETIC INDEX OF NAMES

O

Orvida, G. ▶ ARRANGER Op. 49
Ostrander, Allen ▶ ARRANGER Op. 34
Ostrin, Lev ▶ PIANIST Op. 98
Ostroumov, Yuri Nikolaevich ▶ ARRANGER Opp. 27, 30a
Otsu, Prince ▶ POET Op. 21
Otto, N. ▶ ACTOR Op. 59
Ovcharek, Vladimir ▶ VIOLINIST Op. 144
Ozerov, Lev Adolfovich ▶ TRANSLATOR ‘Bird of Peace’

P

Padokin, I. ▶ BASS Op. 29
Palamás, Kostis ▶ LYRICIST ‘Greek Songs’
Pankov, G. ▶ BASS Op. 106a
Panne, D. ▶ ACTRESS Op. 41a
Panova, Alexandra Petrovna ▶ ACTRESS Op. 75
Panteleev, Alexei Ivanovich ▶ SCRIPT-WRITER Op. 33
Pantofel-,
Nechetskaya, Deborah Yakovlevna ▶ SOPRANO Op. 100
Pappe, A. ▶ PIANIST Op. 19
Parfenov, Pyotr Semyonovich ▶ LYRICIST Opp. 48, 74
Parkhomenko, Alexei ▶ SET DESIGNER Opp. 82, 111
Partridge, H. B. ▶ TRANSLATOR Op. 114
Pasternak, Boris Leonidovich ▶ TRANSLATOR Opp. 62, 116, 137, 140
Patow, Ulrike ▶ TRANSLATOR Opp. 56, 105
Paulson, Joseph ▶ ARRANGER Op. 47
Pavin, Stepan Andreevich ▶ ARRANGER Opp. 30a, 34, 37
Pavlenko, Pyotr Andreevich ▶ SCRIPT-WRITER Op. 82
Pavlikhin, Anatoli Timofeevich ▶ ACTOR Op. 37
Pavlov, Dmitri ▶ ACTOR Op. 82
Pechnikov, Gennadi Mikhailovich ▶ ACTOR Op. 78
Peiko, Nikolai ▶ COMPOSER Op. 87
Pekker, Gorgori Ilyich ▶ CELLIST Op. 8
Peltsar, Tatyana Ivanovna ▶ ACTRESS Op. 71
Pemberton Smith, Joan ▶ TRANSLATOR Opp. 4, 46a, 58(a), 121, 123, 146 · ‘I Waited for Thee in the Grotto’ · ‘Songs and Dances of Death’ · ‘Song of the Flea’
Peponi, Carlo ▶ LYRICIST ‘Twenty-Seven Songs for the Front’
Pereira, David ▶ ARRANGER Op. 39
Perelyotov, V ▶ COSTUME DESIGNER Op. 99
Perret, Jeanne ▶ LYRICIST Op. 33
Peters, Gordon ▶ ARRANGER Op. 22a
ALPHABETIC INDEX OF NAMES

P

Petrenko, Alexei ▶ actor Op. 137
Petrov, Andrei ▶ arranger ‘Symphony No. 16’
Petrov, Andrei Petrovich ▶ stage-director ‘The Tale of the Priest and his Servant Balda’ (Opera)
Petrov, Evgeni Petrovich (Kataev) ▶ novelist Op. 31 · ‘Twelve Chairs’ ▶ librettist ‘Twelve Chairs’
Petrov, Ivan ▶ arranger Op. 82a
Petrov, Nikolai Vasilevich ▶ stage-director Op. 31, 44
Petrov, Osip Afanasevich ▶ dedicatee ‘Songs and Dances of Death’
Petrov, Vladimir Nikolaevich ▶ tenor Op. 106a
Petrov, Valeri Ivanovich ▶ arranger Op. 96
Petrunkin, Nikolai Vasilevich ▶ actor Op. 82
Pfeffer, Wolfgang ▶ arranger ‘Suite for Variety Orchestra No.1’
Piletskaya, Tatyana Lvovna ▶ actress Op. 76
Piotrovsky, Adrian Ivanovich ▶ playwright Op. 28, 39
Pirumov, Alexander Ivanovich ▶ arranger Op. 48
Pisarenko, Galina Alexeevna ▶ soprano Op. 79a, · ‘Serenade’
Pisarev, Nikolai ▶ sound editor Op. 75
Pitsek, Vladimir ▶ actor Op. 111
Planquette, Jean-Robert ▶ composer ‘Antiformalistic Rayok’
Plasger, Uwe ▶ arranger ‘Suite for Variety Orchestra No.1’
Plotnikov, Nikolai Sergeevich ▶ actor Op. 82
Plyatt, Rostislav ▶ actor Op. 64
Podgorny, Boris ▶ actor Op. 64
Poel, Frank van der ▶ arranger ‘Ballet Suite No. 4’
Pogodin, Nikolai Fyodorovich (Stukolov) ▶ script-writer Opp. 53, 99 ▶ actor Op. 111
Pokrass, Daniil & Dmitri Yakovlevich ▶ composers ‘Twenty-Seven Songs for the Front’
Pokrovsky, Vladimir Alexandrovich ▶ actor Opp. 37, 82
Polbentseva, Marina ▶ actress Op. 105a
Polevoi, B. ▶ translator Op. 95
Poleyes, L. ▶ arranger Op. 34
Polezhaev, Alexander Ivanovich ▶ lyricist ‘Twenty-Seven Songs for the Front’
Polibin, A. ▶ actor Op. 52
Poltoratsky, Viktor ▶ arranger Op. 34
Polyansky, Valeri ▶ conductor ‘Antiformalistic Rayok’
Ponomaryov, Vladimir Ivanovich ▶ dancer Op. 27 ▶ choreographer ‘The Little Mermaid’
Ponomaryov, Vladimir ▶ camera man Op. 114 (film version)
Popkin, Mark A. ▶ arranger Op. 110
Popkov, I. ▶ arranger Op. 34
Popkov, Yakov Fyodorovich ▶ accordion player Op. 19
Popov, Andrei ▶ actor Op. 89
### ALPHABETIC INDEX OF NAMES

#### P

**Popov, Georgi Mikhailovich**  ▶ PARTY OFFICIAL  ‘Hymn to Moscow’

**Popov, Valeri**  ▶ SOUND EDITOR  Op. 99

**Popov, Vladimir**  ▶ BASS  Op. 114

**Popova, Vera Nikolaevna**  ▶ ACTRESS  Opp. 38, 41a

**Poslavsky, Boris**  ▶ ACTOR  Opp. 30, 33, 41a, 52, 55, 64

**Postnikova, Viktoriya Valentinovna**  ▶ PIANIST  ‘Three Piano Pieces’

**Pototskaya, Maria Alexandrovna**  ▶ ACTRESS  Op. 33

**Pottier, Eugène**  ▶ LYRICIST  ‘Internationale’

**Pountney, David**  ▶ TRANSLATOR  Opp. 29, 105

**Powers, Maxwell**  ▶ ARRANGER  Op. 27

**Pozdnyakov, Alexander Borisovich**  ▶ ARRANGER  ‘Ballet Suite No. 3’

**Pozner, Vladimir**  ▶ SCRIPT-WRITER  Op. 95

**Prach, Ivan**  ▶ FOLKSONG COLLECTOR  ‘Ten Russian Folksongs’

**Pravdin, Mikhail Osipovich**  ▶ LYRICIST  ‘Madrigal’

**Predtechenskaya, Julia Nikolaevna**  ▶ ACTRESS  Op. 51

**Preys, Alexander Germanovich**  ▶ LIBRETTIST  Opp. 15, 29 · ‘Rothschild’s Violin’ · ‘Narodovoltsy’

**Pritscher, David Abramovich**  ▶ COMPOSER  ‘Twenty-Seven Songs for the Front’

**Prokopovich, Nikolai**  ▶ ACTOR  Op. 75

**Pronin, Vasili**  ▶ CAMERA MAN, CO-DIRECTOR  Op. 38

**Prooijen, Marin van**  ▶ ARRANGER  Opp. 68, 83

**Prostakoff, Jopseph**  ▶ ARRANGER  Op. 38

**Provatorov, Gennadi Panteleimonovich**  ▶ CONDUCTOR  Op. 114

**Pryanishnikov, Ippolit Petrovich**  ▶ TRANSLATOR  ‘Twenty-Seven Songs for the Front’

**Puchkov, Vsevolod Vsevolodovich**  ▶ TENOR  Op. 106

**Pudovkin, Vsevolod**  ▶ ACTOR  Op. 18

**Puffer, Deena**  ▶ TRANSLATOR  Op. 15

**Puffer, Merle**  ▶ TRANSLATOR  Op. 15, 29

**Puls, Gerd**  ▶ CONDUCTOR  Op. 1

**Puntus, Andrei Yakovlevich**  ▶ ACTOR  Op. 75

**Purser, David**  ▶ ARRANGER  Op. 16

**Pushkarev, Andrei Valerievich**  ▶ ARRANGER  Op. 134 · ‘Antiformalistic Rayok’

**Pushkin, Alexander Sergeevich**  ▶ POET  Opp. 36, 46, 46a, 91, 123, 128 · ‘The Devils’ · ‘Evgeni Onegin’ · ‘The Gypsies’ · ‘The Tale of the Priest and his Servant Balda’ (Opera) · ‘Twenty-Seven Songs for the Front’

**Pustkova, Zdeňka**  ▶ TRANSLATOR  Op. 127
ALPHABETIC INDEX OF NAMES

R

Raatke, W.  ▶ conductor  Op. 95
Rabinovich, Isak Moiseevich  ▶ stage designer  Op. 37
Rabinovich, Nikolai Semyonovich  ▶ conductor  Opps. 26, 29, 30, 33, 41, 45, 48, 50, 76, 97a, 105a, 116, 137
Rabinowitz, Harry  ▶ arranger  Op. 97a
Radin, Leonid Petrovich  ▶ lyricist  Opps. 74, 88, 103
Radionik, Yaroslav  ▶ baritone  ‘The Gamblers’
Radlov, Sergei Ernestovich  ▶ stage-director  Op. 44
Radlova, Anna Dmitrievna  ▶ translator  Op. 58(a)
Radzievsky, Vyacheslav  ▶ tenor  Op. 114 (film version)
Radzinya-Szolkonis, Elza Yanovna  ▶ actress  Op. 116, 137
Rafalovich, M.  ▶ set designer  Op. 53
Raikh, Zinaida Nikolaevna  ▶ assistant director  Op. 19
Raikina, Ekaterina  ▶ actress  Op. 132
Raikov, Valeri Filaretovich  ▶ bass  Opp. 15, 29
Raiskaya-Doré, Nadezhda Petrovna  ▶ actress  Opp. 52, 55
Raisky, Nazari Grigorievich  ▶ translator, editor  ‘Annie Laurie’
Rakhlevsky, Misha  ▶ arranger  Op. 144, ‘Two Pieces for String Quartet’
Rakhlin, Natan Grigorievich  ▶ conductor  Op. 103 · ‘Eight British and American Folksongs’
Rakhmilevich, Lev  ▶ lyricist  ‘Song of the Regiment of the Guards’
Rakov, Nikolai Petrovich  ▶ arranger  Op. 32
Raku, Marina Grigorevna  ▶ musicologist  Op. 15
Raleigh, Sir Walter  ▶ poet  Opp. 62, 62a, 140
Ranevskaya, Fania  ▶ actress  Op. 80
Raph, Alan  ▶ arranger  Op. 27 · ‘Suite for Variety Orchestra No.1’
Rapoport, Vladimir Abramovich  ▶ camera man  Opp. 30, 33, 41a, 51, 75
Rapoport, Elza  ▶ costume designer  Opp. 75
Rapoport, Gertot Moritsevich  ▶ stage-director  Opp. 32, 105a
Rapoport, Iosif Matveevich  ▶ actor  Op. 32
Rashevskaya, Natalya  ▶ actress  Op. 52
Raskatov, Alexander Michailovich  ▶ arranger  Op. 108 · ‘Suite for Variety Orchestra No.1’
Ratner, Gennadi I.  ▶ saxophonist  Op. 31
Razumova, Natalya  ▶ actress  Op. 30
Razveev, Ivan Alexeevich  ▶ actor  ‘On Combat Course’
Redkin, Sergei Sergeevich  ▶ pianist  ‘Bagatelle’
Reed, Alfred  ▶ arranger  Op. 34
Reizen, Mark Osipovich  ▶ bass  Op. 106a · ‘Eight British and American Folksongs’
Reka, Valentina  ▶ contralto  Op. 114 (film version)
Remiszova, Alexandra Isaakovna  ▶ actress  Op. 37
Renin, Vladimir  ▶ actor  Op. 82
Renoir, Jean  ▶ film director  ‘Song of the Counterplan’
ALPHABETIC INDEX OF NAMES

R

Reshetin, Mark Stepanovich ► Bass Op. 135
Reusch, Heinz ► Sound Editor Op. 95
Reynolds, H. Robert ► Arranger Op. 34
Richter, Svetoslav Teofilovich ► Pianist Op. 134
Riefenstahl, Leni ► Film Director Op. 82
Rieu, André ► Arranger ‘Suite for Variety Orchestra’
Righter, Charles B. ► Arranger Op. 47
Rilke, Rainer Maria ► Poet Op. 135
Riley, John ► Writer on Music Opp. 23, 64, 75a, 105a, ‘Song of the Counterplan’
Rimsky-Korsakov, Nikolai Andreevich ► Composer Op. 105 · ‘I Waited for Thee in the Grotto’ · ‘Russian Folksongs’ · ‘Twenty-Seven Songs for the Front’
Rimskaya-Korsakova, Julia Lazarevna (Veisberg) ► Translator ‘Twenty-Seven Songs for the Front’
Rogal-Levitsky, Dmitri Romanovich ► Composer Op. 1 · ‘Five Piano Pieces’ · ‘Taras Bulba’
Rogoll, Hans-Joachim ► Arranger Opp. 16, 97a, ‘Suite for Variety Orchestra No.1’
Roitman, Arnold ► Conductor Opp. 75, 78, 80, 99
Roland, Reiny ► Arranger Op. 30a
Rolland, Romain ► Decicatee Op. 41a
Romanov, Gleb Vasilievich ► Actor Op. 75
Romansky, Lyubomir ► Translator Op. 119
Rome, Harold Jacob ► Lyricist, Arranger ‘Song of the Counterplan’
Romodanov, Sergei ► Actor Op. 99
Rose, Hans ► Actor Op. 111
Rosenthal, Carl A. ► Arranger Op. 119
Roshal, Grigori Lvovich ► Film-Director, Script-Writer Op. 120 · ‘Rimsky-Korsakov’
Ross, Hugh ► Arranger ‘A Great Day Has Come’
Rossini, Gioachino ► Composer Op. 141 · ‘Twenty-Seven Songs for the Front’
Rostovtsev, Mikhail Antonovich ► Bass Opp. 15, 23
► Actor Op. 39
Rostropovich, Mstislav Leopoldovich ► Cellist Opp. 107, 125, 126, 127
► Pianist Opp. 109 · ‘Antiformalistic Rayok’
Rostropovich, Mstislav Leopoldovich ▶ CONDUCTOR ‘Antiformalistic Rayok’ · ‘Songs and Dances of Death’ · ‘Suite for Variety Orchestra No.1’
▶ DEDICATEE Opp. 107, 125, 126
▶ EDITOR Op. 107
Rouget de l’Isle, Claude Joseph ▶ COMPOSER Op. 18
Rozanov, V. ▶ ARRANGER ‘Ballet Suite No.1’
Rozanova-Nechaeva, Alexandra Alexandrovna ▶ TEACHER ‘Three Piano Pieces’
Rozov, N. ▶ ARRANGER ‘Ballet Suite No.1’
Rozengauz, Bronislava Moiseevna ▶ CONDUCTOR Opp. 3, 4, 7, 36a, 62a, 79a, 114a · ‘Eight British and American Folksongs’ · ‘The Gamblers’ · ‘The Gypsies’ · ‘I Waited for Thee in the Grotto’ · ‘Symphonic · Symphonic Fragment’ [1945] · Unfinished Symphony [1934]
▶ ARRANGER Opp. 11, 18a, 26, 36a, 46a, 59, 91, 116a, 128 · ‘The Gamblers’ · ‘The Gypsies’
Ruban, Nikolai Osipovich ▶ BARITONE Op. 105
Rubtsov, Feodosi Antonovich ▶ COMPOSER ‘On Combat Course’
Rudakova, K. ▶ SOPRANO Op. 29
Rudel, Julius ▶ TRANSLATOR Op. 114
Rudina, Vera ▶ MAKEUP ARTIST Op. 80
Ruf, ▶ ACTOR Op. 31
Rusinova, Nina Pavlovna ▶ ACTRESS Op. 37
Rutter, V. ▶ ARRANGER Op. 47
Ryabinkin, S. ▶ ACTOR Op. 52
Ryazanov, Pyotr Borisovich ▶ DEDICATEE Op. 7
Ryazanov, Valeri Nikolaevich ▶ DANCER Op. 22
Rybasenko, Vladimir ▶ BASS ‘The Gamblers’
Ryndin, V. ▶ STAGE DESIGNER Op. 72
Ryss, Evgeni Samuilovich ▶ STAGE WRITER Op. 31
Ryvkin, Alexander Mikhailovich ▶ VIOLA PLAYER Op. 49
▶ DEDICATEE ‘Impromptu’
Ryzhenko, Natalya Ivanovna ▶ CHOREOGRAPHER ‘The Dreamers’
Ryzhov, Nikolai ▶ ACTOR Op. 64, 82

S

Sabinina, Ekaterian Alexandrovna ▶ MEZZO-SOPRANO Op. 15
Sadikova, Aziza ▶ ARRANGER Op. 115
Sadovnikov, Efim Lvovich ▶ MUSICOLOGIST Op. 96
S

Safiulin, Anatoli Alexandrovich    ▶  BASS  Op. 62a
Safonov, Vsevolod    ▶  ACTOR  Op. 111
Sagmari, X.X.    ▶  ACTOR  Op. 31
Sagradova, M.    ▶  ARRANGER  Op. 97a
Saichkin, G.    ▶  SINGER  Op. 105
Salonen, Esa-Pekka    ▶  CONDUCTOR  ‘Orango’
Samarin, Vladimir Arkadievich    ▶  ARRANGER  Opp. 3, 19, 24, 44
Samanina, Lyubov Andreevna    ▶  MEZZO-SOPRANO  Op. 15
Samoilov, Evgeni Valerianovich    ▶  ACTOR  Op. 89
Samonov, Anatoli Vasilievich    ▶  ARRANGER  Op. 60
Samosud, Samuil Abramovich    ▶  CONDUCTOR  Opp. 15, 23, 29, 60, 96
San Filippo, R.    ▶  ARRANGER  Op. 22a
Sapozhnikov, Roman Ekhlovich    ▶  ARRANGER  Op. 69
Sapozhnikov, Sergei Romanovich    ▶  ARRANGER  Op. 13, ‘The Dreamers’
Sarkisov, Ashot    ▶  BASS  ‘The Gamblers’
Savelev, Vladimir Dmitrievich    ▶  ACTOR  Op. 82
Savelkoul, Marcel    ▶  ARRANGER  ‘Suite for Variety Orchestra No. 1’
Savostin, Viktor Georgievich    ▶  SET DESIGNER  Op. 59
Sayanov, (Makhnin) Vissarion Mikhailovich    ▶  LYRICIST  ‘A Great Day Has Come’
Scarlatti, Domenico    ▶  COMPOSER  Op. 17
Schaefer, William A.    ▶  ARRANGER  Op. 70
Scharitsch, Ljubodlau    ▶  ARRANGER  Op. 87
Schelcher, Raimund    ▶  ACTOR  Op. 111
Schempp, Jürgen    ▶  ARRANGER  Op. 79
Scherchen, Hermann    ▶  TRANSLATOR  Op. 103
Schild, Johannes    ▶  ARRANGER  Op. 87
Schiltknecht, Hans-Peter    ▶  ARRANGER  ‘Songs and Dances of Death’
Schmalenberg, Hilmar    ▶  Op. 83
Schmidt, Alexander Nikolaevich    ▶  TRUMPETIST  Op. 35
Schmittke, Alfred    ▶  COMPOSER  Op. 22
Schoenberg, Arnold    ▶  COMPOSER  Op. 13 · ‘Symphony No. 10’ [GUSTAV MAHLER]
Schoenbohm, Siegfried    ▶  TRANSLATOR  Op. 29
Schott, Johannes C.    ▶  ARRANGER  ‘Suite for Jazz Orchestra No. 1’
Schreier, Peter    ▶  TENOR  Op. 79a
Schubbe, Jens    ▶  ARRANGER  Op. 36 (Opera)
Schubert, Franz    ▶  COMPOSER  ‘Military March’ in F major
Schulze-Mittendorf, Walter    ▶  COSTUME DESIGNER  Op. 111
Schumann, Robert    ▶  COMPOSER  Op. 125 · ‘Bilder aus dem Osten’
Schwartz, Iosif Zakharovich    ▶  DEDICATEE  Op. 5
# ALPHABETIC INDEX OF NAMES

## S

**Schwarz, Georg** ▶ **TRANSLATOR**  ‘The Gamblers’
**Schwenn, Günther** ▶ **TRANSLATOR**  Op. 105

**Schwenger, Bruno** ▶ **ARRANGER**  ‘Suite for Variety Orchestra No. 1’

**Scott, Alicia (Lady John Scott)** ▶ **COMPOSER, LYRICIST**  ‘Annie Laurie’

**Scribner, Norman** ▶ **CHORAL DIRECTOR**  ‘Antiformalistic Rayok’

**Sebris, Karlis** ▶ **ACTRESS**  Op. 137

**Seerden, A.** ▶ **ARRANGER**  Op. 131

**Sellars, Peter** ▶ **DIRECTOR**  ‘Orango’

**Selyanin, A.** ▶ **ARRANGER**  Op. 5

**Semkov, P.** ▶ **SINGER**  Op. 105

**Semyonov, B.** ▶ **TRANSLATOR**  Op. 79

**Semyonov, Gleb Sergeevich** ▶ **TRANSLATOR**  Op. 79

**Semyonov, Georgi** ▶ **ACTOR**  Opp. 52, 55

**Semyonov, V.** ▶ **ACTOR**  Op. 48

**Semyonova, Lyudmila Nikolaevna** ▶ **ACTRESS**  Op. 18

**Semyonova, Z.** ▶ **ARRANGER**  Op. 27a

**Senderei, Samuil** ▶ **ARRANGER**  Op. 37

**Senin, Anatoli** ▶ **ARRANGER**  Op. 87

**Serebrovskaya, Elena Pavlovna** ▶ **SCRIPT-WRITER**  Op. 85

**Serebryakova, Galina Isaivovna** ▶ **SCRIPT-WRITER, NOVELIST**  Op. 120

**Sergeev, Konstantin Mikhailovich** ▶ **DANCER**  Opp. 22, 27

**Sergeev, Nikolai Vasilevich** ▶ **ACTOR**  Op. 111

**Sergeeva, Tārīvana** ▶ **ARRANGER**  Op. 14

**Serostanov, Konstantin Yakovlevich** ▶ **ARRANGER**  Opp. 37, 97a

**Sevastyanova, Alla Vasilevna** ▶ **ACTRESS**  Op. 37

**Shafir, B.** ▶ **POET**  Op. 79

**Shafran, Arkadi** ▶ **CAMERA MAN**  Op. 41a

**Shafran, Daniil Borisovich** ▶ **ARRANGER**  Op. 147

**Shagalova, Lyudmila Alexandrovna** ▶ **ACTRESS**  Op. 75

**Shakespeare, William** ▶ **PLAYWRIGHT**  Opp. 32, 58(a), 116, 137

**Shapiro, Iosif** ▶ **ASSISTANT DIRECTOR**  Op. 71, 97, 116

**Shapiro, Mikhail Grigorievich** ▶ **FILM-DIRECTOR**  Op. 114 (film version)

**Shapovalov, Georgi Mitrofanovich** ▶ **ACTOR**  Op. 75

**Shapochnikova, Margarita Konstantinovna** ▶ **ARRANGER**  Op. 37

**Shargorodsky, Arnold Alexandrovich** ▶ **SOUND EDITOR**  Op. 45 · ‘Rimsky-Korsakov’

**Shashkin, P.** ▶ **ARRANGER**  ‘Ballet Suite No. 3’

**Shatrov, Nikolai Mikhailovich** ▶ **POET**  ‘Ten Russian Folksongs’

**Shavrov, Boris Vasilevich** ▶ **DANCER**  Opp. 22, 27

**Shchavinsky, M.** ▶ **TENOR**  Op. 114
ALPHABETIC INDEX OF NAMES

S

Shchedrin, Rodion Konstantinovich  ► Composer  ‘Eleven Variations on a Theme by Glinka’
Shchelkovsky, M.  ► Actor  Op. 41
Shchelokov, Nikolai  ► Commissioner  Op. 139
Shcherbachyov, Vladimir Vladimirovich  ► Composer  ‘Rimsky-Korsakov’
Shchipachyov, Stepan Petrovich  ► Lyricist  ‘Our Native Russia has Gained Strength from Storms’
Shchukin, Boris Vasilievich  ► Actor  Op. 32  ► Stage-Director  Op. 37
Shebalin, Visarion Yakovlevich  ► Dedicatee  Opp. 62, 68  ► Composer  ‘Eleven Variations on a Theme by Glinka’
Sheinin, Lev Romanovich  ► Script-Writer  Op. 80
Sheinin, Semyon Alterovich  ► Camera Man  Op. 59
Sheleenkov, Alexander  ► Camera Man  Opp. 64, 111, 132
Shemyakin, D.  ► Camera Man  Op. 56
Shenderovich, Evgeni Mikhailovich  ► Pianist  Opp. 145, 146
Shendrikova, Valentina Konstantinovna  ► Actress  Op. 137
Shengelaya, Adriana Vsevolodovna  ► Actress  Op. 120
Shepilov, Dmitri Trofimovich  ► ‘Antiformalistic Rayok’
Sher, Veniamin Iosifovich  ► Violinist  Op. 8  ► Dedicatee  ‘Suite’ [1923-1924]
Shervinsky, S.  ► Choreographer  Op. 32
Shevchenko, Larisa Andreevna  ► Soprano  ‘Madrigal’
Shevchenko, Tanas Grigorovitch  ► Lyricist  ‘Twenty-Seven Songs for the Front’
Shifrin, Naum  ► Camera Man  Op. 76
Shildknekht, L.  ► Costume Designer  Op. 105a
Shikhmatov, Leonid Moiseevich  ► Actor  Op. 32
Shimanskaya, E.  ► Dancer  Op. 27
Shingaryov, Andrei Ivanovich  ► Dedicatee  ‘Funeral March in Memory of the Victims of the Revolution’
Shirinsky, Vasilij Petrovich  ► Violinist  Opp. 49, 57, 68, 73, 83, 92, 101, 108, 110, 117, 118  ► Dedicatee  Opp. 73, 92, 122
Shlepyanov, I. Yu.  ► Stage-Director  Op. 58
Shmelyov, Nikolai Alexeevich  ► Tenor  Op. 58
Shmidtgof, Vladimir Georgievich  ► Lyricist  ‘Twenty-Seven Songs for the Front’
Shmyga, Tatjana Ivanovna  ► Soprano  Op. 105
Shmyrov, Boris Ivanovich  ► Actor  Opp. 24, 28
Sholokhov, Mikhail Alexandrovich  ► Novelist  Op. 25, ‘Quiet Flows the Don’
Shorin, M.  ► Lyricist  Op. 124
Shostakovich, Dmitri Boleslavovich ▶ DEDICATEE Op. 6
Shostakovich, Dmitri Dmitrievich ▶ PIANIST Opp. 1, 2, 5, 6, 8, 9, 10, 12, 13, 34, 35, 40, 46, 57, 61, 62, 67, 69, 77, 79, 121, 123, 127 ▶ LIBRETTIST Opp. 15, 29 · ‘Antiformalistic Rayok’ · ‘The Gamblers’ · ‘Narodovoltsy’ ▶ SCRIPT-WRITER Op. 106a, 123 · ‘Katerina Izmailova’ (music to the film)

Shostakovich, Galina Dmitrievna ▶ PIANIST Op. 69
Shostakovich, Irina Antonovna ▶ DEDICATEE Opp. 117, 145 ▶ COMMISSIONER ‘Suite for Jazz Orchestra No. 2’ ▶ ‘Five Preludes’

Shostakovich, Maria Dmitrievna ▶ DEDICATEE Op. 2 ▶ PIANIST Op. 6
Shostakovich, Maxim Dmitrievich ▶ DEDICATEE Opp. 94, 102, 114a, ‘Merry March’ ▶ PIANIST Opp. 62, 87, 94, 102, ‘Tarantella’ ▶ CONDUCTOR Opp. 131, 141, 145a, ‘Symphony No. 16’

Shostakovich, Nina Vasilievna ▶ DEDICATEE Opp. 29, 62, 108, 114
Shostakovich, Zoya Dmitrievna ▶ DEDICATEE Opp. 9, 26, 44

Shpigel, Grigori Oiserovich ▶ ACTOR Opp. 75, 97, 120
Shpinelev, Iosif Aronovich ▶ SET DESIGNER Op. 120
Shtefutsa, Vasily Ivanovich ▶ TENOR Op. 114
Shteiman, Vladimir Pavlovich ▶ ARRANGER ‘Suite for Jazz Orchestra No. 1’

Shteinberg, Maximilian Oseevich ▶ Steinberg, Maximilian Oseevich
Shtokolov, Boris Timofeevich ▶ BASS Opp. 58, 106
Shtraukh, Ivan Vladimirovich ▶ ACTOR Op. 30
Shtraukh, Maxim Maximovich ▶ ACTOR Opp. 50, 53, 82
Shukhmin, Boris Mitrofanovich ▶ ACTOR Op. 37
Shukhmina, Tatyana Mitrofanovna ▶ ACTRESS Op. 37
Shulzhenko, Klavdia Ivanovna ▶ SINGER Op. 31
Shuraslenko, N. ▶ BASS Op. 29
Shvarts, Iosif Zakharovich ▶ Schwartz, Iosif Zakharovich
Shvelidze, V. ▶ ASSISTANT DIRECTOR Op. 82, 89
Sibelius, Jean ▶ Op. 112
Sidorkin, Mikhail Nikolaeovich ▶ ACTOR Op. 82
Sidorov, Valentin Mitrofanovich ▶ LYRICIST ‘Three Coruses for the Fourtieth Anniversary of the October Revolution’
Sigaev, N. ▶ CAMERAMAN Op. 48

Sikorskaya, Tatyana Sergeevna ▶ TRANSLATOR Op. 100 · ‘Eight British and American Folksongs’ · ‘Greek Songs’
Sikorski, Christian ▶ ARRANGER Op. 22a, 29 · ‘Two Pieces for String Quartet’
Silantiev, Yuri Vasilievich ▶ CONDUCTOR Op. 63, 66, 72 ▶ ARRANGER ‘My Native Land’
ALPHABETIC INDEX OF NAMES

S

Silina, Elena ▶ MUSICOLOGIST ‘Rothshild’s Violin’
Silman, Tamara Isaakovna ▶ TRANSLATOR Op. 135
Simeonov, Konstantin Arsenievich ▶ CONDUCTOR Op. 114 (film version)
Simkin, Mikhail Grigorevich ▶ DEDICATEE ‘Two Pieces for String Quartet’
Simonov, Alexander ▶ CAMERAMAN Op. 120
Simonov, Konstantin Mikhailovich ▶ LYRICIST Op. 64 · ‘Our Song’, ‘March of Peace Champions’
Simonov, Nikolai Konstantinovich ▶ ACTOR Op. 97
Simonov, Ruben Nikolaevich ▶ STAGE-DIRECTOR Op. 66
Simsky, Boris Moiseевич ▶ VIOLINIST Op. 11
Sinetsky, Boris Vasilievich ▶ ARRANGER Op. 34
Singleton, Kenneth ▶ ARRANGER Op. 94
Sipolniek, Peteris ▶ ARRANGER Op. 97a
Sirotin, Ilya D. ▶ ARRANGER Opp. 37, 39 · ‘Ballet Suites Nos. 1 and 2’
Sitkovetsky, Dmitri Yulianovich ▶ ARRANGER Op. 73
Sizov, I. ▶ ACTOR Op. 48
Skans, Per ▶ TRANSLATOR Op. 127
Skorobogatov, Konstantin ▶ ACTOR Opp. 76, 85
Skomorovsky, Yakov Borisovich ▶ TRUMPETIST Op. 31
Skomorovsky, Alexander B. ▶ PIANIST Op. 31
Skvortsova, Katerina ▶ ACTRESS Op. 64
Sladkopevtsev, Vladimir Vladimirovich ▶ ACTOR Op. 10, 11
Slavinsky, Evgeni Vikentievich ▶ ARRANGER
Slavyaninov, S. ▶ DANCER Op. 22
Slovtsova, E. ▶ COSTUME DESIGNER ‘Rimsky-Korsakov’
Smeaton, Bruce ▶ ARRANGER Op. 34
Smirnov, Alexander Ilich ▶ ACTOR Op. 120
Smirnov, Dmitri ▶ ARRANGER Opp. 26, 97a, 108, 110, 118, 147
Smirnov, Nikolai Nikolaevich ▶ ACTOR Op. 37
Smirnov, Pavel Alexandrovich ▶ ACTOR Opp. 24, 28
Smirnov, V. ▶ ARRANGER Op. 97a
Smirnov, Viktor Fyodorovich ▶ LIBRETTIST Op. 27
Smit, H. ▶ ARRANGER ‘Suite for Variety Orchestra No.1’
Smith, Jerry Neil ▶ ARRANGER Op. 22a
Smith, Joan ▶ COMPOSER ‘Bird of Peace’
Smith, Roger ▶ ARRANGER Opp. 22a, 47
Smoktunovsky, Innokenti Mikhailovich ▶ ACTOR Op. 116
Smolenskaya, F ▶ SINGER Op. 105
Smolich, Nikolai Vasilievich ▶ DIRECTOR Opp. 15, 23, 29
Smorchkov, Nikolai ▶ ACTOR Op. 111
Snamenskova, Vladimir ▶ ARRANGER Op. 76a
Snell, Howard ▶ ARRANGER Op. 16
Sobol, Itai ▶ ARRANGER Op. 39 · ‘Ballet Suite No. 1’
**ALPHABETIC INDEX OF NAMES**

**S**

**Sobolevsky, Pyotr** ▶ **ACTOR** Op. 18, 26

**Sokalsky, Pyotr Petrovich** ▶ **COMPOSER** Op. 113

**Sokolov, Alexander** ▶ **ACTOR** Op. 114 (film version)

**Sokolov, Boris Alexeevich** ▶ **CONDUCTOR** Op. 37

**Sokolov, Nikolai Alexandrovich** ▶ **DEDICATEE** Op. 3

**Sokolov, Nikolai Alexandrovich** ▶ **CARTOONIST, STAGE DESIGNER** Op. 19

**Sokolov, P.** ▶ **STAGE DESIGNER** Op. 23

**Sokolov, V.** ▶ **MAKEUP ARTIST** Op. 50

**Sokolov, Yuri** ▶ **EDITOR** Op. 79

**Sokolova, Agrippina Ivanovna (Alexeeva)** ▶ **SOPRANO** Op. 29

**Sokolova, Z.** ▶ **SOPRANO** Op. 56

**Sokolovsky, Mikhail Vladimirovich** ▶ **STAGE-DIRECTOR** Op. 24, 25, 28 · ‘Overture to ‘The Green Company’” ▶ **PLAYWRIGHT** ‘On Combat Course’

**Sokolsky, Lev Evgenevich** ▶ **CAMERA MAN** ‘Rimsky-Korsakov’

**Solin, Lev Lvovich** ▶ **ARRANGER** Opp. 19, 31, 32a, 37, 44, 58(a), 63 ▶ **MUSICOLOGIST** Op. 32

**Sollertinsky, Ivan Ivanovich** ▶ **DEDICATEE** Opp. 62, 67 ▶ **FRIEND** Op. 65

**Solntseva, Julia** ▶ **ASSISTANT DIRECTOR** Op. 78

**Soloviev, K.** ▶ **CAMERA MAN** Op. 105a

**Soloviev, Vissarion** ▶ **VIOLIST** Op. 144 ▶ **MUSICOLOGIST** Op. 65

**Soloviev-Sedoi, Vasilii Pavlovich** ▶ **COMPOSER** Op. 105

**Solovyov, Anatoli Vasilievich** ▶ **ACTOR** Op. 120

**Solovyov, Vladimir Romanovich** ▶ **ACTOR** Op. 78

**Solyannikov, Nikolai Alexandrovich** ▶ **DANCER** Op. 27

**Sommerlatte, Ulrich** ▶ **ARRANGER** Op. 22a

**Sondeckis, Saulius** ▶ **ARRANGER** Op. 39, 110

**Sorokin, Konstantin Nikolaevich** ▶ **ACTOR** Op. 53, 105a

**Sosnin, Nikolai Nikolaevich** ▶ **ACTOR** Op. 53

**Soudakova, L.** ▶ **TRANSLATOR** Op. 29

**Spendiarova, Tatyana Alexandrovna** ▶ **TRANSLATOR** Op. 79

**Spillmann, Rudolf** ▶ **ARRANGER** ‘Suite for Variety Orchestra No.1’

**Spiridonov, N. P.** ▶ **ACTOR** Op. 24

**Spivakov, Vladimir Teodorovich** ▶ **ARRANGER** Op. 13 · ‘Anti formalistic Rayok’

**Stalin, Iosif Visarionovich** ▶ **ARRANGER** Opp. 62, 65, 81, 82, ‘A Great Day Has Come’ · ‘Anthem of the Soviet Union’ (i-ii) · ‘Anti formalistic Rayok’

**Stalsky, Suleiman** ▶ **POET** ‘Lenin Symphony’

**Stanek, Josef** ▶ **ARRANGER** Op. 87

**Stanitsyn, Viktor Yakovlevich** ▶ **ACTOR** Opp. 38, 82, 89

**Starchakov, Alexander Osipovich** ▶ **LIBRETTIST** ‘Orango’

**Stark, Lutz** ▶ **ARRANGER** ‘Suite for Variety Orchestra No.1’
ALPHABETIC INDEX OF NAMES

S

Starkovsky, Pyotr ▼ Actor ▼ Op. 80
Staroselsky, Alexander Ionisovich ▼ Dedicatee ‘Two Pieces for String Quartet’
Stasevich, Abram Lvovich ▼ Conductor ‘Ballet Suite No. 3’
Stasievich, Abram Lvovich ▼ Dedicatee ‘Two Pieces for String Quartet’
Stasievich, Abram Lvovich ▼ Teacher Opp. 3, 6, 11 · ‘Sonata for Piano’ [1923-1924]
Stauder, Josef ▼ Actor ▼ Op. 111
Steinberg, Maximilian Oseevich ▼ Dedicatee ▼ Teacher Opp. 3, 6, 11 · ‘Sonata for Piano’

Stempnevsky, Stanislav Vladislavovich ▼ Arranger ‘Suite for Jazz Orchestra No. 1’
Stenis, Alphons van ▼ Arranger Opp. 26, 55, 56
Stepanov, A. ▼ Choral Director Opp. 63, 66
Stepanov, Ivan Grigorievich ▼ Set Designer Op. 75
Stepanova, Angelina Isifovna ▼ Actress Op. 89
Steputenko, Alexei Alexeevich ▼ Singer Op. 105

Stiedry, Fritz ▼ Conductor Op. 35
Stoffels, Jos ▼ Arranger Op. 97a
Stokowski, Leopold ▼ Arranger Op. 34, ‘Song of the Counterplan’
Stolyarov, Grigori Arnoldovich ▼ Conductor Op. 105
Stolyarov, Sergei Dmitrievich ▼ Actor Op. 120
Stothart, Herbert ▼ Arranger ‘Song of the Counterplan’
Strakhov, Evgeni Vladimirovich ▼ Arranger Op. 34, 40
Strange, Todd ▼ Tenor ‘Orango’
Strauß, Johann ▼ Composer ‘Vergnügungszug’ · ‘Wiener Blut’
Stravinsky, Igor ▼ Composer ‘Symphony of Psalms’
Strezhnev, Saveli Efimovich ▼ Tenor Opp. 58, 114 (film version)
Strizhenov, Oleg Alexandrovich ▼ Actor Op. 97
Strizhenova, Marianna Alexandrovna ▼ Actress Op. 97
Stroeva, (Richter) Vera Pavlovna ▼ Film-Director, Script-Writer Op. 106a
Stroitelev, ▼ Actor ‘On Combat Course’
Strugovchikov, Alexander Nikolaevich ▼ Translator ‘Song of the Flea’
Strzhelchik, Vladislav ▼ Actor Op. 132
Suborov, Nikolai Georgievich ▼ Set Designer ‘Rimsky-Korsakov’
Studnitzky, Norbert ▼ Arranger ‘Suite for Variety Orchestra No.1’
Suchoff, Benjamin ▼ Arranger Op. 32
Sukharevskaya, Lidia Pavlovna ▼ Actress Op. 80 · ‘Rimsky-Korsakov’
Sukhotin, Pavel Sergeevich ▼ Playwright Op. 37
Sumbatashvili, Iosif Georgievich ▼ Stage Designer Op. 114
Surkov, Alexei Alexandrovich ▼ Lyricist ‘Twenty-Seven Songs for the Front’
Suslovich, Rafail Rafailovich ▼ Stage-Director Opp. 22, 28
Suvorov, Nikolai ▼ Set Designer Opp. 30, 52
Suykerbuyk, J. M. ▼ Arranger Op. 70
Svashenko, Semyon Andreevich ▼ Actor Op. 97
ALPHABETIC INDEX OF NAMES

S

Sverdlin, Lev ▶ ACTOR Op. 48
Sveshnikov, Alexander Vasilievich ▶ CONDUCTOR Opp. 75, 88, 104
Svetlanov, Evgeni Fyodorovich ▶ CONDUCTOR Opp. 106, 126, 130
Svetlov, Mikhail Arkadievich ▶ LYRICIST Op. 72 · ‘My Native Land’
Sviridov, Georgi Vasilievich ▶ COMPOSER Opp. 87 · 103, ‘Eleven Variations on a Theme by Glinka’ · ‘Rimsky-Korsakov’
Sviridov, Yuri Vasilievich ▶ DEDICATEE Op. 62
Sivsky, Anselm ▶ DEDICATEE ‘Two Pieces for String Quartet’
Svoboda, Bohumil ▶ ACTOR Op. 80

T

Tagore, Rabindranath ▶ POET Op. 21
Takahashi, Takeda ▶ ARRANGER Op. 96
Tambieva, D. ▶ ASSISTANT DIRECTOR Op. 106a
Tan, N.A.
(Vladimir Germanovich [Natan (N.A.Tan) Mendelevich] Bogoraz)
▶ LYRICIST Op. 88
Tarasov, Evgeni Mikhailovich ▶ POET Op. 88
Tarasov, Viktor Pavlovich ▶ ACTOR Op. 132
Tarasova, Xenia Ivanovna ▶ ACTRESS Op. 64
Taratorkin, Georgi Georievich ▶ ACTOR Op. 132
Tardov, Vladimir Gennadievich ▶ TRANSLATOR Op. 21
Targonsky, Abram Semyonovich ▶ VIOLINIST Op. 11
Targonsky, Yakov Borisovich ▶ VIOLINIST Op. 11
Tarkhanov, Mikhail ▶ ACTOR Op. 41
Tarkhov, Boris Nikolaeveich ▶ TENOR ‘The Gamblers’
Tarvil, Leonid Arkadievich ▶ ACTOR Op. 25
Tausig, Carl ▶ ARRANGER Op. 17
Tchaikovsky, Pyotr Ilyich ▶ COMPOSER Opp. 18, 35, 59, 105, 110, 146
Tchemberdji, Katia (Ekaterina Vladimirova) ▶ ARRANGER Op. 34
Tenin, Boris ▶ ACTOR Opp. 30, 33, 53, 82
Teterin, Evgeni Efimovich ▶ ACTOR Op. 75
Thévenaz, René ▶ ARRANGER ‘Suite for Variety Orchestra No.1’
Thiel, Heinz ▶ FILM-DIRECTOR, ACTOR Op. 111
Thoma, Michael ▶ ARRANGER Op. 34
Tikhomirov, Kirill Vladimirovich ▶ DANCER Op. 39
Tikhonov, A. ▶ ARRANGER Op. 27a
Tikhonov, Nikolai Semyonovich ▶ SCRIPT-WRITER Opp. 41a, 51
Tikhonov, Vyacheslav Vasilievich ▶ ACTOR Op. 75
Tiles, Boris ▶ ARRANGER Opp. 51, 56
▶ CONDUCTOR Op. 56
ALPHABETIC INDEX OF NAMES

T

Timartsev, N. ► sound editor Op. 78
Timoshenko, Yuri Tropimovich ► actor Op. 82
Tipot, Viktor Yakovlevich (Ginzburg) ► translator ‘Wiener Blut’
Tishchenko, Boris Andreevich ► composer ‘Concerto for Violoncello and Orchestra’
► arranger Opp. 8, 54, 109, 121 · ‘Antiformalistic Rayok’
Tisse, Eduard Kazimirovich ► camaraman Op. 18
Titarenko, Konstantin Afanasievich ► arranger Op. 44
Titarenko, Konstantin Afanasievich ► composer ‘Concerto for Violoncello and Orchestra’
► arranger Opp. 8, 54, 109, 121 · ‘Antiformalistic Rayok’
Titarenko, Konstantin Afanasievich ► arranger Opp. 44
Tolmazova, Antonina Nikitichna ► actress Op. 32
Tolstoy, Alexei Nikolaevich ► librettist ‘Orango’
Tolstoy, Lev Nikolaevich ► novelist Op. 109, ‘Katyusha Maslova’
Tolubeev, Yuri ► actor Opp. 45, 50, 55, 71, 85, 116
Torgert, S. ► bass-baritone Op. 15
Traktovenko, El Yakovlevich ► actor Op. 120
Trambitsky, Viktor Nikolaevich ► composer Op. 97
Trauberg, Leonid Zakharovich ► film-director Op. 18, 26, 41, 45, 50, 71
► script-writer Opp. 26, 41, 45, 50, 71
Treivas, Emma Moiseevna ► actress Op. 105a
Tretyak, Vasili Yakovlevich ► tenor Op. 114 (film version)
Trommer, Wolfgang ► arranger Op. 34
Tsekhanovsky, Mikhail Mikhailovich ► film-director, script-writer Opp. 36, 56
Tsakonas, A. ► songwriter ‘Greek Songs’
Tsaplin, Viktor Ivanovich ► choreographer Op. 37
Tsenin, Sergei Sergeevich ► actor Op. 78, 80
Tsesarskaya, Emma Vladimirovna ► actress Op. 38
Tsetnerovich, P. ► assistant director Op. 19
Tsfasman, Alexander Naumovich ► conductor Op. 80
Tsiryuk, Yuri ► arranger Op. 110
Tsvetaeva, Marina Ivanovna ► poet Opp. 143, 143a
Tsvetkov, Pavel Petrovich ► actor Opp. 24, 25, 28
Tsvetkov, Vladimir Andreevich ► actor Op. 25
► arranger Opp. 34, 68, 83, 133
► dedicatee Opp. 73, 92, 133
Tur, Ariadna ► script-writer Op. 80
Tur, Pyotr Lvovich (Ryzhei) ► script-writer Op. 80
Turich, Mikhail ► arranger Opp. 34, 73, 83
Tyatov, Ivan Nikolaevich ► bass Op. 81
Tynyanova, Inna Yurevna ► translator Op. 135
ALPHABETIC INDEX OF NAMES

T

Tyshkevich, Georgi Titovich ▶ ARRANGER Opp. 34, 37
Tyuremnov, Mikhail ▶ BASS Op. 114

U

Udalov, Vladimir Pavlovich ▶ ARRANGER Op. 30a
Ulanov, P ▶ DANCER Op. 27
Ulanova, Galina Sergeevna ▶ DANCER Op. 22
Ulitko, Vsevolod Sergeevich ▶ SET DESIGNER Op. 137
Ulitsky, Mikhail Abramovich ▶ TRANSLATOR ‘Twenty-Seven Songs for the Front’
Ulyanov, V ▶ MAKEUP ARTIST Op. 97
Uralsky, Vladimir Mikhailovich ▶ ACTOR Op. 75
Urasaliev, A ▶ ACTOR Op. 82
Urbetis, Konstantin Kazimirovich ▶ SET DESIGNER Op. 64, 78
Urusevsky, Sergei Pavlovich ▶ CAMERAMAN Op. 99
Ushakov, Nikolai Nikolaevich ▶ TRANSLATOR Op. 79
Uzhvy, Natalya Mikhailovna ▶ ACTRESS Op. 50
Usovnichenko, Pavel Andreievich ▶ ACTOR Op. 97
Ussov, Dmitri ▶ TRANSLATOR Op. 20
Ustvolskaya, Galina Ivanovna ▶ COMPOSER Op. 92
Utkin, Alexei ▶ SET DESIGNER Op. 80
Utkin, Iosif Pavlovich ▶ LYRICIST ‘A Toast to Our Motherland’
Utkin, Yuri ▶ ARRANGER Op. 97a
Utyosov, Leonid Osipovich (Lazar Weisbein) ▶ JAZZ BAND LEADER, ACTOR Op. 31 ▶ CONDUCTOR ‘Suite for Jazz Orchestra No. 2’

V

Vagrina, Valentina Grigorievna ▶ ACTRESS Op. 32
Vainonen, Vasili Ivanovich ▶ CHOREOGRAPHER Opp. 22, 23, 63
Vakhutinsky, Mark Borisovich ▶ ARRANGER Opp. 63, 96
Vakman, Sofia Borisovna ▶ PIANIST Op. 143
Val, Alexei Moiseevich ▶ CAMERAMAN Op. 30
Valyushok, S ▶ SET DESIGNER Op. 132
Van Doren, Yulia ▶ SOPRANO ‘Orango’
Vanin, Vasili ▶ ACTOR Op. 45
Vanunts, Eduard ▶ SOUND EDITOR Op. 137
Varlamov, Alexander Egorovich ▶ COMPOSER Op. 116a
Varzar, Nina Vasilievna ▶ Shostakovich, Nina Vasilievna
Vasileva, Zinaida Anatolievna ▶ DANCER Op. 39
Vasiliev, Sergei Alexandrovich ▶ LYRICIST Op. 99a
Vasiliev, Vladimir Petrovich ▶ ACTOR Op. 105a
Vasiliev, Vladimir Petrovich ▶ ACTOR Op. 105a
Vasileva, Alexandra Sergeevna ▶ ACTRESS Op. 78
Vasileva, Raisa ▶ SCRIPT-WRITER Op. 41a
Vedernikov, Alexander Filippovich ▶ BASS Opp. 113, 114 (film version)
Veksler, Abram Solomonovich ▶ SET DESIGNER Op. 52, ‘Rimsky-Korsakov’
Verner, Nadezhda Lvovna ▶ CONTRALTO Op. 29
Venglovsky, Viktor Fyodorovich ▶ ARRANGER Opps. 34, 97a
Verbitsky, Anatoli Vsevolodovich ▶ ACTOR ‘Rimsky-Korsakov’
Verhaert, Steven ▶ ARRANGER Op. 27, ‘Suite for Jazz Orchestra No. 1’
Verkhovsky, N. ▶ LYRICIST ‘The Black Sea’
Verstovsky, Alexei Nikolaevich ▶ COMPOSER ‘Twenty-Seven Songs for the Front’
Vertinskaya, Anastasia Alexandrovna ▶ ACTRESS Op. 116
Vierne, B. ▶ TRANSLATOR Op. 15
Viktorov, V. ▶ ARRANGER Op. 5
Vilyams, Pyotr Valdimirovich ▶ STAGE DESIGNER Opps. 63, 66 ▶ DEDICATEE Op. 83
Vinnitsky, David ▶ SET DESIGNER Op. 71
Vinogradov, Alexander Alexandrovich ▶ ACTOR Opps. 24, 25
Vinogradov, Nikolai Ivanovich ▶ ACTOR Op. 28
Vinogradov, Viktor Sergeevich ▶ FOLKSONG COLLECTOR Op. 115
Virsaladze, Simon Bagratinovich ▶ COSTUME DESIGNER Op. 116, 137
Vishnevskaya, Galina Pavlovna ▶ SOPRANO Op. 109, 114 (film version), 127, 135 · ‘Songs and Dances of Death’ ▶ DEDICATEE Op. 109, 127 · ‘Songs and Dances of Death’
Vishnyakov, Yuri ▶ BASS ‘Antiformalistic Rayok’
Vitkin, Boris Yakovlevich ▶ VIOLINIST Op. 11
Vitkind, Zinaida Yakovlevna ▶ ARRANGER Opps. 18, 37, 39, 97a, 116a
Vitlin, Irina Mikahilovna ▶ CONTRALTO Op. 56
Vitsin, Georgi ▶ ACTOR Op. 85
Vityukhov, Boris Kapitonovich ▶ SINGER Op. 105
Vladimirov, Evgeni Nikolaevich ▶ BASS Op. 135
Vladimirov, V. ▶ LIBRETTIST ‘The Twelve Chairs’
ALPHABETIC INDEX OF NAMES

V

Vladislavsky, Vladimir  ►actor  Op. 80
Vlasov, Vadim  ►set designer  Op. 50
VLazinskaya, Valeria  ►translator  Opp. 20, 113, 135
Vlovin, N.  ►dancer  Op. 22
Voevodin, Vsevolod Petrovich  ►playwright  Op. 31
Vokach, Alexander  ►actor  Op. 137
Volchanetsky, Yuri  ►set designer  Op. 80
Volchek, Galina  ►actress  Op. 137
Volchek, Vladimir  ►actor  Op. 64
Volk, Evgeni  ►assistant director  Op. 75
Volk, Ilya  ►sound editor  Opp. 26, 30, 33, 41, 41a, 45, 50, 71, 76, 85, 97, 114 (film version)
Volkov, Pavel Mikhailovich  ►actor  Op. 41
Volkov, Solomon Moiseevich  ►art director  ‘Rothschild’s Violin’
Volpin, Mikhail Davidovich  ►script-writer  Opp. 63, 66, 72
Volsky, X. X.  ►actor  Op. 31
Volsky, Boris  ►sound editor  Opp. 82, 89, 111
Vorobeva, T.  ►makeup artist  Op. 80
Vorobev-Petrov, Anna Yakovlevna  ►dedicatee  ‘Songs and Dances of Death’
Voronin, S.  ►bass  Op. 29
Voronin, Vyacheslav  ►actor  Op. 99
Voznesensky, Andrei Andreevich  ►translator  Op. 145
Voynich, Ethel Lilian  ►novelist  Op. 97
Vuskovich, Igor  ►set designer  Opp. 24, 51
Vysokovsky, A.  ►actor  Op. 75

W

Wagner, Helmut  ►translator  Op. 15
Wagner, Richard  ►composer  Opp. 35, 110, 141, 142
Waignein, André  ►arranger  ‘Suite for Variety Orchestra No.1’
Wajda, Andrzej  ►film director  ‘Katerina Izmailova’ (film music)
Walker, Steven  ►arranger  ‘Suite for Variety Orchestra No.1’
Watters, Cyril  ►arranger  Op. 22a
Weaver, Zofia  ►translator  Op. 79
Weber, Carl Maria von  ►composer  Op. 35
Weckerlin, Jean Baptiste  ►composer  ‘Twenty-Seven Songs for the Front’
Wedekind, Frank  ►dramatist  Op. 109
Weinberg, Mieczyslaw  ►composer  Opp. 65, 79
►dedicatee  Op. 118
►pianist  Op. 127
Wentzel, Andrew  ►bass  ‘Antiformalistic Rayok’
ALPHABETIC INDEX OF NAMES

W

Werich, Jan ▶ ACTOR Op. 82
Wesly, Eduard ▶ ARRANGER Op. 87
White, Eric Walter ▶ TRANSLATOR Op. 145
White, Sarah ▶ TRANSLATOR Op. 145
Whitman, Walt ▶ POET Op. 88
Wiebeke-Gottsstein, Andreas ▶ ARRANGER Op. 69
Wiegers, Bas ▶ ARRANGER Op. 69 · ‘Children’s Notebook’
Wiglesworth, Mark ▶ ARRANGER Op. 29
Willems, Cor ▶ LYRICIST ‘Suite for Varietie Orchestra’
Wilson, Elizabethe ▶ WRITER ON MUSIC Op. 62
▶ TRANSLATOR ‘Antiformalistic Rayok’
Winkelhofer, Friedemann ▶ ARRANGER ‘Suite for Variety Orchestra No.1’ ·
‘Suite for Jazz Orchestra No.1’

X

Xenos, A. ▶ SONGWRITER ‘Greek Songs’

Y

Yagdfeld, Grigori Borisovich ▶ SCRIPT-WRITER Op. 59
Yakobson, Leonid Veniaminovich ▶ CHOREOGRAPHER Op. 22
Yakovlev, Sergei ▶ ACTOR Op. 111
Yakubov, Manashir Abramovich ▶ MUSICOLOGIST Opp. 10, 22, 29, 27, 29a,
31, 35, 43, 46, 47, 93 · ‘Piano Quintet’
[1923] · ‘Two Pieces for String Quartet’ ·
‘Suite for Jazz Orchestra No. 2’ · ‘Suite for Variety Orchestra No. 1’
▶ ARRANGER Op. 97a
▶ EDITOR Opp. 94, 102
▶ LYRICIST ‘Suite on Finnish Themes’
Yampolsky, Miron Emmanuilovich ▶ COMPOSER Op. 35
Yang, Wenn-Sinn ▶ ARRANGER Op. 107
Yanko, Tamara Fyodorovna ▶ CONTRALTO Op. 79
Yanshin, Mikhail Mikhailovich ▶ ACTOR Op. 89
Yansons, Avid Krichevich ▶ CONDUCTOR ‘Novorossiisk Chimes’
Yaron, Grigori Markovich ▶ STAGE-DIRECTOR ‘Wiener Blut’
Yaroshenko, Laurenti Artemievich ▶ BASS Opp. 58, 106
Yarotskaya, Maria Kasparovna ▶ ACTRESS Op. 75
Yarov, Sergei Grigorievich ▶ ACTOR Op. 76
ALPHABETIC INDEX OF NAMES

Y

Yashnev, Vasili Ivanovich ▶ ARRANGER Op. 37
Yasyuninskaya, Xenia Ivanovna ▶ ACTRESS Op. 37
Yavorsky, Boleslav Leopoldovich ▶ DEDICATEE Op. 13
Yeo, Douglas ▶ ARRANGER Op. 34
Youmans, Vincent ▶ COMPOSER Op. 16
Yudin, Gennadi Petrovich ▶ ACTOR Op. 80
Yudin, Gavrill Yakovlevich ▶ FRIEND ‘Five Preludes’
Yudina, Maria Veniaminovna ▶ PIANIST Op. 87
Yukhov, Ivan Ivanovich ▶ CHOIRMASTER Op. 30
Yukhtin, Gennadi Gavrilovich ▶ ACTOR Op. 111
Yumatov, Georgi Alexandrovich ▶ ACTOR Op. 75
Yunger, Elena Vladimirovna ▶ ACTRESS Op. 97
Yunitsky, A. D. ▶ FOLKSONG COLLECTOR Op. 79
Yura, Gnat Petrovich ▶ ACTOR Op. 89
Yurev, V. ▶ ARRANGER ‘Ballet Suite No. 3’
Yurolov, Alexander Alexandrovich ▶ CHORAL DIRECTOR Opp. 113, 119, 124
Yurovsky, Yuri ▶ ACTOR Op. 80
Yutkevich, Sergei Isosifovich ▶ SCRIPT-WRITER Opp. 30, 33
▶ FILM-DIRECTOR Opp. 30, 33, 53
▶ STAGE-DIRECTOR Opp. 63, 72

Z

Zabavnikov, Nikolai Nikolaevich ▶ VIOLINIST Opp. 122, 133, 138, 142
Zabolotsky, Ivan ▶ SET DESIGNER Op. 48
Zaborov, Grigori ▶ ARRANGER Op. 34
Zabotkina, Olga ▶ ACTRESS Op. 105a
Zakhava, Boris Evgenievich ▶ STAGE-DIRECTOR Op. 32
▶ ACTOR Op. 37
Zaks, A. ▶ STAGE-DIRECTOR Op. 105
Zalgman, I. A. ▶ SAXOPHONIST Op. 31
Zalkind, Z. ▶ SOUND EDITOR Op. 59
Zamyatin, Evgeni Ivanovich ▶ LIBRETTIST Op. 15
Zarubina, Irina ▶ ACTRESS Opp. 41a, 51
Zarzhevsky, Alexander ▶ ACTOR Op. 45
Zarzhitskaya, Anna Yakovlevna ▶ ACTRESS Op. 18
Zasetsky, Pyotr Ivanovich ▶ TENOR Opp. 15, 23, 29
Zasorin, Alexander Petrovich ▶ ACTOR Op. 24 · ‘On Combat Course’
Zee, Rob van der ▶ ARRANGER Op. 103
Zelyonaya, Rina (Ekaterina) Vasilevna ▶ ACTRESS Opp. 38, 105a
Zemlyankin, Vladimir Mikhailovich ▶ ACTOR Op. 105a
Zenkova, G. ▶ SOPRANO Op. 114
### ALPHABETIC INDEX OF NAMES

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Op.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zhabkov, Oleg Petrovich</td>
<td>Actor</td>
<td>18</td>
</tr>
<tr>
<td>Zharov, Mikhail Ivanovich</td>
<td>Actor</td>
<td>38, 45, 50</td>
</tr>
<tr>
<td>Zhdanov, Andrei Alexandrovich</td>
<td>'Antiформalistic Rayok'</td>
<td></td>
</tr>
<tr>
<td>Zharov, Mikhail Pavlovich</td>
<td>Actor</td>
<td>78</td>
</tr>
<tr>
<td>Zharova, Margarita Vasilevna</td>
<td>Actress</td>
<td>75</td>
</tr>
<tr>
<td>Zheimo, Yanina Boleslavovna</td>
<td>Actress</td>
<td>18, 26, 41a, 59</td>
</tr>
<tr>
<td>Zhiltsov, Alexei Vasilevich</td>
<td>Actor</td>
<td>78</td>
</tr>
<tr>
<td>Zhivankova, Svetlana Vasilevna</td>
<td>Actress</td>
<td>105a</td>
</tr>
<tr>
<td>Zhukovsky, Boris Eliseevich</td>
<td>Actor</td>
<td>50, 55, 71</td>
</tr>
<tr>
<td>Zhuravlenko, Antonina Maximovna</td>
<td>Actress</td>
<td>31</td>
</tr>
<tr>
<td>Zhuravlenko, Pavel Maximovich</td>
<td>Bass</td>
<td>15, 23, 29</td>
</tr>
<tr>
<td>Zhuravlev, V.</td>
<td>Dancer</td>
<td>27</td>
</tr>
<tr>
<td>Zhurbin, Lev</td>
<td>Arranger</td>
<td>78a, 97a</td>
</tr>
<tr>
<td>Zik's, Alexander Alexandrovich</td>
<td>Composer</td>
<td>97</td>
</tr>
<tr>
<td>Zilberquit, Julia</td>
<td>Arranger</td>
<td>94</td>
</tr>
<tr>
<td>Zinkovsky, S. S.</td>
<td>'Madrigal'</td>
<td></td>
</tr>
<tr>
<td>Zinman, Mikhail</td>
<td>Arranger</td>
<td>134, 147</td>
</tr>
<tr>
<td>Zivkovic, Nebojsa</td>
<td>Arranger</td>
<td>22a, 27</td>
</tr>
<tr>
<td>Zolotaryov, N.</td>
<td>Conductor</td>
<td>139</td>
</tr>
<tr>
<td>Zolotukhin, Lev Fyodorovich</td>
<td>Actor</td>
<td>120</td>
</tr>
<tr>
<td>Zorin, V.</td>
<td>Sound Editor</td>
<td>106a</td>
</tr>
<tr>
<td>Zoshchenko, Mikhail Mikhailovich</td>
<td>Dedicatee</td>
<td>139</td>
</tr>
<tr>
<td>Zrazhevsy, Alexander Ivanovich</td>
<td>Actor</td>
<td>52, 55</td>
</tr>
<tr>
<td>Zubitsky, Nikolai Alexandrovich</td>
<td>Dancer</td>
<td>39</td>
</tr>
<tr>
<td>Zuikov, N.</td>
<td>Dancer</td>
<td>22, 27</td>
</tr>
<tr>
<td>Zvyagintseva, Vera Klavdievna</td>
<td>Translator</td>
<td>79</td>
</tr>
</tbody>
</table>
### SYMPHONIES

<table>
<thead>
<tr>
<th>Volume</th>
<th>WORK</th>
<th>NUMBER</th>
<th>COMPOSITION</th>
<th>ARRANGEMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SYMPHONIES</td>
<td>1</td>
<td>Symphony No. 1, Op. 10 <em>score</em></td>
<td>Symphony No. 5, Op. 47 <em>arrangement for piano, four hands</em></td>
</tr>
<tr>
<td>2</td>
<td>SYMPHONIES</td>
<td>2</td>
<td>Symphony No. 2, Op. 14 <em>score</em></td>
<td>Symphony No. 6, Op. 54 <em>arrangement for piano, four hands</em></td>
</tr>
<tr>
<td>3</td>
<td>SYMPHONIES</td>
<td>3</td>
<td>Symphony No. 3, Op. 20 · Unfinished Symphony (1934) <em>score</em></td>
<td>Symphony No. 7, Op. 60 <em>arrangements for piano and for piano, four hands</em></td>
</tr>
<tr>
<td>4</td>
<td>SYMPHONIES</td>
<td>4</td>
<td>Symphony No. 4, Op. 43 <em>score</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
<tr>
<td>5</td>
<td>SYMPHONIES</td>
<td>5</td>
<td>Symphony No. 5, Op. 47 <em>score</em></td>
<td>Symphony No. 8, Op. 65 <em>arrangement for piano, four hands</em></td>
</tr>
<tr>
<td>6</td>
<td>SYMPHONIES</td>
<td>6</td>
<td>Symphony No. 6, Op. 54 <em>score</em></td>
<td>Symphony No. 9, Op. 70 <em>arrangement for piano, four hands by the composer</em></td>
</tr>
<tr>
<td>7</td>
<td>SYMPHONIES</td>
<td>7</td>
<td>Symphony No. 7, Op. 60 <em>score</em></td>
<td>Symphony No. 10, Op. 93 <em>arrangement for piano, four hands by the composer</em></td>
</tr>
<tr>
<td>8</td>
<td>SYMPHONIES</td>
<td>8</td>
<td>Symphony No. 8, Op. 65 <em>score</em></td>
<td>Symphony No. 11, Op. 103 <em>arrangement for piano, four hands by the composer</em></td>
</tr>
<tr>
<td>9</td>
<td>SYMPHONIES</td>
<td>9</td>
<td>Symphony No. 9, Op. 70 <em>score</em></td>
<td>Symphony No. 12, Op. 112 <em>arrangement for piano, four hands by the composer</em></td>
</tr>
<tr>
<td>10</td>
<td>SYMPHONIES</td>
<td>10</td>
<td>Symphony No. 10, Op. 93 <em>score</em></td>
<td>Symphony No. 13, Op. 113 <em>arrangement for piano, four hands by the composer</em></td>
</tr>
<tr>
<td>11</td>
<td>SYMPHONIES</td>
<td>11</td>
<td>Symphony No. 11, Op. 103 <em>score</em></td>
<td>Symphony No. 14, Op. 135 <em>vocal score by the composer</em></td>
</tr>
<tr>
<td>12</td>
<td>SYMPHONIES</td>
<td>12</td>
<td>Symphony No. 12, Op. 112 <em>score</em></td>
<td>Symphony No. 15, Op. 141 <em>arrangement for piano, four hands by the composer</em></td>
</tr>
<tr>
<td>13</td>
<td>SYMPHONIES</td>
<td>13</td>
<td>Symphony No. 13, Op. 113 <em>score</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
<tr>
<td>14</td>
<td>SYMPHONIES</td>
<td>14</td>
<td>Symphony No. 14, Op. 135 <em>score</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
<tr>
<td>15</td>
<td>SYMPHONIES</td>
<td>15</td>
<td>Symphony No. 15, Op. 141 <em>score</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
<tr>
<td>16</td>
<td>SYMPHONIES</td>
<td>16</td>
<td>Symphony No. 1, Op. 10 <em>arrangement for piano, four hands</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
<tr>
<td>17</td>
<td>SYMPHONIES</td>
<td>17</td>
<td>Symphony No. 2, Op. 14 <em>arrangement for two pianos</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
<tr>
<td>18</td>
<td>SYMPHONIES</td>
<td>18</td>
<td>Symphony No. 3, Op. 20 <em>vocal score by the composer</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
<tr>
<td>19</td>
<td>SYMPHONIES</td>
<td>19</td>
<td>Symphony No. 4, Op. 43 <em>arrangement for two pianos by the composer</em></td>
<td><em>DSCHNEW COLLECTED WORKS</em></td>
</tr>
</tbody>
</table>

398
### ORCHESTRAL WORKS

<table>
<thead>
<tr>
<th>No.</th>
<th>Work</th>
<th>Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Suite for Jazz Orchestra No. 1 · Suite for Jazz Orchestra No. 2 (McBurney) · Tahiti Trot, Op. 16 · Two Scarlatti Pieces, Op. 17 · Ceremonial March · German March · March of the Soviet Militia, Op. 139 score</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Suite for Variety Orchestra score</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Waltzes from Film Music score</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Festive Overture, Op. 96 · Overture on Russian and Kirghiz Folk Themes, Op. 115 score</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Novorossiisk Chimes · Funeral-Triumphal Prelude, Op. 130 · October, Op. 131 · Intervision score</td>
<td></td>
</tr>
</tbody>
</table>
| 37  | Suite for Jazz Orchestra No. 1 · Suite for Jazz Orchestra No. 2 · Novorossiisk Chimes · Funeral-Triumphal Prelude, Op. 130 piano score  

### CONCERTOS

<table>
<thead>
<tr>
<th>No.</th>
<th>Work</th>
<th>Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>Concerto for Piano and Orchestra No. 1, Op. 35. score</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Concerto for Piano and Orchestra No. 1, Op. 35. piano score by the composer</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Concerto for Piano and Orchestra No. 2, Op. 102 score</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Concerto for Piano and Orchestra No. 2, Op. 102 piano score by the composer · Concertino, Op. 94</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Concerto for Violin and Orchestra No. 1, Op. 77 score</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Concerto for Violin and Orchestra No. 1, Op. 77 piano score</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Concerto for Violin and Orchestra No. 2, Op. 129 score</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Concerto for Violin and Orchestra No. 2, Op. 129 piano score</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Concerto for Violoncello and Orchestra No. 1, Op. 107 score</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Concerto for Violoncello and Orchestra No. 1, Op. 107 piano score by the composer</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Concerto for Violoncello and Orchestra No. 2, Op. 126 score</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Concerto for Violoncello and Orchestra No. 2, Op. 126 piano score by the composer</td>
<td></td>
</tr>
</tbody>
</table>

* Volumes not yet published
STAGE WORKS

50 The Nose, Op. 15 score

51 The Nose, Op. 15 piano score

52 a/b Lady Macbeth of the Mtsensk District, Op. 29 score

53 Lady Macbeth of the Mtsensk District, Op. 29 piano score

54 The Great Lightning · Conditionally Killed, Op. 31 (McBurney) score

55 * The Gypsies · The Great Lightning · Conditionally Killed, Op. 31 piano score

56 The Gamblers piano score, score

57 Orango piano score, score (McBurney)

58 a/b Katerina Izmailova, Op. 114 score

59 Katerina Izmailova, Op. 114 piano score

60 a/b The Age of Gold, Op. 22 score

61 The Age of Gold, Op. 22 piano score

62 a/b The Bolt, Op. 27 score

63 The Bolt, Op. 27 piano score

64 a/b The Limpid Stream, Op. 39 score

65 The Limpid Stream, Op. 39 piano score

66 Moscow, Cheryomushki, Op. 105 score

67 Moscow, Cheryomushki, Op. 105 piano score
<table>
<thead>
<tr>
<th>SUITES FROM OPERAS AND BALLETS</th>
<th>CHOIR AND ORCHESTRA (WITH OR WITHOUT SOLOISTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>68</strong> Suite from the Opera <em>The Nose</em>, Op. 15a · <em>Columbus</em>, Op. 23 <strong>score</strong></td>
<td>73 The Song of the Forests, Op. 81 <strong>score</strong></td>
</tr>
<tr>
<td><strong>69</strong> Suite from ‘Lady Macbeth of the Mtsensk District’, Op. 29a · Five Entr’actes from ‘Katerina Izmailova’, Op. 114a · Entr’acte (No. 4) from ‘Katerina Izmailova’, Op. 114b <strong>score</strong></td>
<td>74 The Song of the Forests, Op. 81 <strong>piano score</strong></td>
</tr>
<tr>
<td><strong>71</strong> Suite from ‘The Limpid Stream’, Op. 39a <strong>score</strong></td>
<td>76 Native Leningrad, Op. 63 <strong>piano score</strong> · National Anthems (I, II) · Our Native Russia Has Gained Strenght From Storms <strong>score and piano score</strong> · Hymn to Moscow</td>
</tr>
<tr>
<td><strong>72</strong> Suite from ‘The Bolt’, Op. 27a <strong>score</strong></td>
<td>77 Poem of the Motherland, Op. 74 <strong>score</strong></td>
</tr>
<tr>
<td><strong>73</strong></td>
<td>78 Poem of the Motherland, Op. 74 <strong>piano score</strong></td>
</tr>
<tr>
<td><strong>79</strong> * The Sun Shines Over Our Motherland, Op. 90 <strong>score</strong></td>
<td><strong>80</strong> * The Sun Shines Over Our Motherland, Op. 90 <strong>piano score</strong></td>
</tr>
<tr>
<td><strong>81</strong> The Execution of Stepan Razin, Op. 119 <strong>score</strong></td>
<td><strong>82</strong> The Execution of Stepan Razin, Op. 119 <strong>piano score</strong></td>
</tr>
<tr>
<td><strong>83</strong> Antiformalistic Rayok</td>
<td><strong>84</strong></td>
</tr>
</tbody>
</table>
**CHOIR A CAPPELLA**

84 Ten Poems on Texts by Revolutionary Poets, Op. 88

85 Loyalty, Op. 136


**SOLO VOICE(S) AND ORCHESTRA**


88 Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Opp. 62a and 140 *score*

89 From Jewish Folk Poetry, Op. 79a · Six Songs on Poems by Marina Tsveltava, Op. 143a · Suite on Finnish Themes *score*

90 Suite on Verses by Michelangelo Buonarroti, Op. 145 and Op. 145a *score*
## Vocal Works and Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>92</td>
<td>Two Fables by Ivan Krylov, Op. 4 · Two Romances on Verses by Mikhail Lermontov, Op. 84 · Spanish Songs, Op. 100 · Six Songs on Poems by Marina Tsvetaeva, Op. 143 · Greek Songs · Bird of Peace [Joan Smith]</td>
</tr>
<tr>
<td>95</td>
<td>Six Romances on Verses by W. Raleigh, R. Burns and W. Shakespeare, Op. 62 · Five Romances to Words by Evgeni Dolmatovsky, Op. 98 · There Were Kisses</td>
</tr>
<tr>
<td>96</td>
<td>Songs</td>
</tr>
<tr>
<td>97</td>
<td>Twenty-Seven Songs for the Front</td>
</tr>
</tbody>
</table>

## Instrumental Chamber Music

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>98</td>
<td>Piano Trio No. 1, Op. 8 · Piano Trio No. 2, Op. 67</td>
</tr>
<tr>
<td>99</td>
<td>Piano Quintet, Op. 57 · Two Pieces for String Octet, Op. 11 · Two Pieces for String Quartet · Polka for two harps [Mili Balakirev]</td>
</tr>
<tr>
<td>100</td>
<td>String Quartet No. 1, Op. 49 · String Quartet No. 2, Op. 68 · Quartet No. 3, Op. 73</td>
</tr>
<tr>
<td>102</td>
<td>String Quartet No. 7, Op. 108 · String Quartet No. 8, Op. 110 · String Quartet No. 9, Op. 117 · Unfinished String Quartet</td>
</tr>
<tr>
<td>105</td>
<td>String Quartet No. 3, Op. 73 · String Quartet No. 4, Op. 83 arrangement for two pianos by the composer</td>
</tr>
<tr>
<td>106</td>
<td>Sonata for Violoncello and Piano Op. 40 · Moderato for violoncello and piano</td>
</tr>
<tr>
<td>107</td>
<td>Sonata for Violin and Piano, Op. 134 · Unfinished Sonata for Violin and Piano</td>
</tr>
</tbody>
</table>
### PIANO WORKS

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>108</td>
<td>Impromptu for viola and piano · Sonata for Viola and Piano, Op. 147</td>
</tr>
<tr>
<td>110 *</td>
<td>Twenty-Four Preludes, Op. 34</td>
</tr>
<tr>
<td>111 *</td>
<td>Sonata for Piano No. 1, Op. 12 · Sonata for Piano No. 2, Op. 61</td>
</tr>
<tr>
<td>112</td>
<td>Suite for Two Pianos, Op. 6 · Prelude in D flat major, Op. 87,15 · Concertino, Op. 94 · Tarantella · Merry March</td>
</tr>
<tr>
<td>113</td>
<td>Twenty-Four Preludes and Fugues, Op. 87</td>
</tr>
<tr>
<td>114</td>
<td>Symphony of Psalms [Igor Stravinsky] · Symphony No. 10 [Gustav Mahler] · Arrangement for piano, four hands</td>
</tr>
<tr>
<td>115</td>
<td>Symphony No. 3, ‘Liturgique’ [Arthur Honegger] · Arrangement for two pianos</td>
</tr>
</tbody>
</table>
**INCIDENTAL MUSIC**


117 Hamlet, Op. 32 score

118 * The Human Comedy, Op. 37 · King Lear, Op. 58a score

119 * Salute to Spain!, Op. 44 · Russian River, Op. 66 · Victorious Spring, Op. 72 score


**FILM MUSIC**

122 New Babylon, Op. 18 score

123 Alone, Op. 26 score

124 * Golden Mountains, Op. 30 · Love and Hatred, Op. 38 score

125 * Encounter, Op. 33 · Girl Friends, Op. 41a score

126 The Story of the Priest and His Servant Balda, Op. 36 · The Story of the Silly Baby Mouse, Op. 56 score

127 * Maxim’s Youth, Op. 41 · Maxim’s Return, Op. 45 · The Vyborg Side, Op. 50 score

128 * Volochaevka Days, Op. 48 · The Great Citizen, Opp. 52, 55 score

129 * Friends, Op. 51 · The Man with a Gun, Op. 53 score

130 * Korzinkina’s Adventures, Op. 59 · Zoya, Op. 64 score

131 * Simple Folk, Op. 71 · The Young Guard, Op. 75 score

132 Pirogov, Op. 76 · Michurin, Op. 78 score

133 * Encounter on the Elbe, Op. 80 score

134 * The Fall of Berlin, Op. 82 score

135 * Belinsky, Op. 85 · Rimsky-Korsakov score
DSCH NEW COLLECTED WORKS

ORCHESTRATIONS

136 * The Unforgettable Year 1919, Op. 89 score

137 * Song of the Great Rivers, Op. 95 · Five Days, Five Nights, Op. 111 score

138 The Gadfly, Op. 97 score

139 * The First Echelon, Op. 99 score

140 Hamlet, Op. 116 score

141 * A Year is Like a Lifetime, Op. 120

142 Sofia Perovskaya, Op. 132 · King Lear, Op. 137 score

143 * The Story of the Priest and His Servant Balda, Op. 36 · The Story of the Silly Baby Mouse, Op. 56 piano score

144 * Boris Godunov [MODEST MUSSORGSKY], Op. 58 score

145 * Khovanshchina [MODEST MUSSORGSKY], Op. 58 score

146 * Rothschild’s Violin [VENIAMIN FLEISCHMAN] score

147 * Concerto for Violoncello and Orchestra [ROBERT SCHUMANN], Op. 125 · Concerto for Violoncello and Orchestra [BORIS TISHCHENKO] score


149 Eight British and American Folk-songs · Annie Laurie score

150 * Two Choruses [ALEXANDER DAVIDENKO], Op. 124 score