

APPENDIX A

THE INSTRUMENTATION OF SHOSTAKOVICH'S FIFTEEN SYMPHONIES

Symphony No. 1 in F minor, Op. 10 (1925)

Piccolo (Flute II and III doubling with piccolo)	Timpani
Flute I, II and III	Piano
Oboe I and II	Glockenspiel
Clarinet I and II in A and B-flat	Triangle
Bassoon I and II	Side drum
Horn I, II, III and IV	Cymbal
Trumpet I and II in B-flat	Tam-Tam
Trumpet III in F	Violin I
Trombone I, II and III	Violin II
Tuba	Viola
	Cello
	Double bass

Symphony No. 2 in B, Op. 14, "To October" (1927)

Piccolo	Timpani
Flute I and II	Tambourine
Oboe I and II	Snare Drum
Cor Anglais	Triangle
Clarinet I and II in B-flat	Cymbal
Bass Clarinet	Bass Drum
Bassoon I and II	Tenor Drum
	Tam-Tam
Horn I, II, III and IV	Xylophone
Trumpet I, II and III in C	Piano
Trombone I, II and III	Xylophone
Tuba	Choir
	Violin I
	Violin II
	Viola
	Cello
	Double Bass

Symphony No. 3 in E-flat, Op. 20, “First of May” (1929)

Piccolo	Timpani
Flute I and II	Snare Drum
Oboe I and II	Bass Drum
Cor Anglais	Long Drum
Clarinet I and II in B-flat	Small Chinese Drum
Bass Clarinet	Triangle
Bassoon I and II	Cymbal
	Tambourine
Horn I, II, III and IV	Wood Block
Trumpet I and II	Tam-Tam
Trombone I, II and III	Xylophone
Tuba	Vibraphone
	Celesta
	Harp
	Choir
	Violin I
	Violin II
	Viola
	Cello
	Double Bass

Symphony No. 4 in C minor, Op.43 (1935/36)

Piccolo I and II	Timpani I x 3
Flute I, II, III and IV	Timpani II x 3
Oboe I, II, III and IV (IV = Cor Anglais)	Triangle
Cor Anglais	Castanets
Clarinet in E-flat	Wood Drum
Clarinet I, II, III in B-flat and IV in A	Side-drum
Bass Clarinet	Cymbal (with timpani mallet)
Bassoon I, II and III	Cymbal (with ordinary mallet)
Contrabassoon	Tam-Tam
Trumpet I, II, III and IV	Bass Drum
Horn I, II, III, IV, V, VI, VII and VIII	Xylophone
Trombone I, II and III	Bells
Tuba I and II	Celesta
	Harp I and II
	Violin I (16-20)
	Violin II (14-18)
	Viola (12-16)
	Cello (12-16)
	Double Bass (10-14)

Symphony No. 5 in D minor, Op. 47 (1937)

Piccolo	Timpani
Flute I and II	Glockenspiel
Oboe I and II	Xylophone
Clarinet in E-flat	Triangle
Clarinet I and II in A and B-flat	Tenor Drum (with snares)
Bassoon I and II	Bass Drum
Contrabassoon	Cymbals
	Tam-Tam
Horn I, II, III and IV	Celesta
Trumpet I, II and III in B-flat	Piano
Tuba	Harp I and II
	Violin I
	Violin II
	Viola
	Cello
	Double Bass

Symphony No. 6 in B minor, Op. 54 (1939)

Piccolo (Flute III)	Timpani
Flute I and II	Tambourine
Oboe I and II	Snare-drum
Cor Anglais	Triangle
Clarinet in E-flat (Clarinet III)	Cymbal
Clarinet I and II in A and B-flat	Bass Drum
Bass Clarinet	Tam-Tam
Bassoon I and II	Xylophone
Contrabassoon (Bassoon III)	Celesta
	Harp
Horn I, II, III and IV	Violin I
Trumpet I, II and III	Violin II
Trombone I, II and III	Viola
Tuba	Cello
	Double Bass

Symphony No. 7 in C major, Op. 60, “Leningrad” (1941)

Piccolo (Flute III)	Timpani (5)
Flute I and II	Triangle
Oboe I and II	Tambourine
Cor Anglais	Snare Drum,
Clarinet in E-flat	Cymbal
Clarinet I and II in A and B-flat	Bass Drum
Bass Clarinet	Tam-Tam
Bassoon I and II	Xylophone
Contrabassoon (Bassoon III)	Harp I and II
	Piano
	Cello
Horn I, II, III and IV to VIII	Violin I Bass
Trumpet I, II and III to VI	Violin II
Trombone I, II and III to VI	Viola
Tuba	Cello
	Double Bass

Symphony No. 8 in C minor, Op. 65 (1943)

Piccolo I and II	Timpani
Flute I and II	Xylophone
Oboe I and II	Side-drum
Cor Anglais	Bass Drum
Clarinet in E-flat	Tam-Tam
Clarinet I and II in A and B-flat	Cymbal
Bass Clarinet	
Bassoon I and II	Violin I
Contrabassoon (Bassoon III)	Violin II
	Viola
Horn I, II, III and IV	Cello
Trumpet I, II and III	Double Bass
Trombone I, II and III	
Tuba	

Symphony No. 9 in E-flat major, Op. 70 (1945)

Piccolo	Timpani
Flute I and II	Triangle
Oboe I and II	Tambourine
Clarinet I and II in A and B-flat	Tenor Drum
Bassoon I and II	Cymbals
Clarinet I and II in A and B-flat	Bass Drum
Horn I, II, III and IV	Violin I
Trumpet I and II in B	Violin II
Trombone I, II and III	Viola
Horn I, II, III and IV	Cello
Trumpet I, II and III	Double Bass
Trombone I, II and III	
Tuba	
Cello	
Double Bass	

Symphony No. 10 in E minor, Op. 93 (1953)

Piccolo I and II (Flute I)	Timpani
Flute I and II	Triangle
Oboe I, II and III	Cymbal
Cor Anglais (Oboe III)	Tambourine
Clarinet in E-flat	Tam-Tam
Clarinet I and II in A and B-flat	Snare Drum
Bassoon I and II	Bass Drum
Contrabassoon (Bassoon III)	Xylophone
Horn I, II, III and IV	Violin I
Trumpet I, II and III	Violin II
Trombone I, II and III	Viola
Tuba	Cello
	Double Bass

Symphony No. 11 in G minor, Op. 103, "The Year 1905" (1957)

Piccolo (Flute III)	Timpani
Flute I and II	Triangle
Oboe I and II	Side Drum
Cor Anglais	Cymbal
Clarinet I and II in A and B-flat	Bass Drum
Bass Clarinet	Tam-Tam
Bassoon I and II	Xylophone
Contrabassoon (Bassoon III)	Bells
	Celesta
Horn I, II, III and IV	Harp I, II, III and IV
Trumpet I, II and III	
Trombone I, II and III	Violin I
Tuba	Violin II
	Viola
	Cello
	Double Bass

Piccolo (Flute III)	Timpani
Flute I and II	Triangle
Oboe I, II and III	Side Drum
Clarinet I, II and III in A and B-flat	Cymbal
Bassoon I and II	Bass Drum
Contrabassoon (Bassoon III)	Tam-Tam
Horn I, II, III and IV	Whip
Trumpet I, II and III	Violin I
Trombone I, II and III	Violin II
Tuba	Viola
	Cello
	Double Bass
	Xylophone
	Harp I, II, III and IV
	Piano
	Bass Solo
	Bass Choir
	Violin I (16-20)
	Violin II (14-18)
	Viola (12-16)
	Cello (12-16)
	Double Bass (10-14)

Symphony No. 13 in B flat minor, Op. 113, “Babi Yar” (1962)

Piccolo	Timpani
Flute I and II	Triangle
Oboe I and II	Castanets
Cor Anglais (Oboe III)	Woodblock
Clarinet in E-flat	Tambourine
Clarinet I and II in A and B-flat	Side Drum
Bass Clarinet (Clarinet III)	Whip
Bassoon I and II	Cymbal
Contrabassoon (Bassoon III)	Bass Drum
	Tam-Tam
Horn I, II, III and IV	Tubular Bells
Trombone I, II and III	Bells
Tuba	Xylophone
	Harp I, II, III and IV
	Piano
	Bass Solo
	Bass Choir
	Violin I (16-20)
	Violin II (14-18)
	Viola (12-16)
	Cello (12-16)
	Double Bass (10-14)

Symphony No. 14, Op. 135 (1969) (1971)

Castanets	Violin I and II (10)
Wood block	Viola (4)
Whip	Cello (3)
Chimes	Double Bass (2 with 5 strings)
Vibraphone	Whip
Xylophone	Soprano and Bass voices
Celesta	Tambourine (military)
Tom-toms (soprano, alto and tenor)	Cymbal
	Bass Drum
	Taco-Taco
	Bells
	Celeste
	Xylophone
	Vibraphone
	Violin I
	Violin II
	Viola
	Cello
	Double Bass

Symphony No. 15 in A major, Op. 141 (1971)

Piccolo	Timpani
Flute I and II	Triangle
Oboe I and II	Castanets
Clarinet I and II in A	Woodblock
Bassoon I and II	Whip
Horns I, II, III and IV	Tom-Tom (Soprano)
Trumpet I, II and III	Tambourine (military)
Trombone I, II and III	Cymbal
Tuba	Bass Drum
	Tam-Tam
	Bells
	Celesta
	Xylophone
	Vibraphone
	Violin I
	Violin II
	Viola
	Cello
	Double Bass

APPENDIX B

ENGLISH TRANSLATIONS OF THE RUSSIAN TEXTS USED IN SYMPHONIES NO. 2, 3 AND 13

(Information sourced from programme notes by Barbier 1988:1-63)

Symphony No. 2

“To October – A Symphonic Dedication”

Russian text by Alexander Bezymensky (1898-1973, “proletariate” poet)

We marched, and begged for work and bread,
our hearts gripped in the vice of anguish,
factory chimneys reached up into the clouds,
like hands which could not clench a fist.

The dread names of our fetters:
silence, suffering.

Our sad words burst out in the silence
louder than the roar of guns.

Oh, Lenin:

You forged freedom from our torment.

You forged freedom from our toil-hardened hands

We understood, Lenin, that our fate has only one name:

Strife, Strife.

Strife, you led us to the ultimate freedom.

Strife, you gave us the victory of labour.

Nobody will ever deprive us of the victory over
oppression and darkness, never.

May each in the battle be young and bold.

May the name of this victory be October.

October is the herald of the awaited dawn.

October is the freedom of rebellious ages.

October is labour, joy and song.

October is happiness in the field and at the work bench.

The slogan, October and Lenin.

The new age and Lenin.

The Commune and Lenin.

A storm was thrown into the past,

A spark, growing into a fire,

And a flame enveloped the forest.

With the drooping fir trees' ears

The snow leached

The snow leached

The snow leached

Our May Day parade

Our May Day,

In the whistling of grief's bullets

quivering bayonet and gun,

The tsar's palace was taken.

The tsar's palace was taken –

It was the dawn of May,

Marching ahead,

Marching ahead,

In the light of grief's banners

Our May Day

Our May Day

In the future there will be sowing

Unfurled over the sea of corn,

And the resounding steps of the corps.

New corps – the new ranks of May

Their eyes like fires looking to the future,

Factories and workers

Factories and workers

March in the May Day parade

Symphony No. 3

“The First of May”

Russian text by Semyon Kirsanov (1906-1972)

On the very first May Day
a torch was thrown into the past,
a spark, growing into a fire,
and a flame enveloped the forest.

With the drooping fir trees' ears
the forest listened
to the voices and noises
of the new May Day parade.

Our May Day.
In the whistling of grief's bullets
grasping bayonet and gun,
the tsar's palace was taken.

The fallen tsar's palace –
this was the dawn of May,
marching ahead,
in the light of grief's banners.

Our May Day –
in the future there will be sails –
unfurled over the sea of corn,
and the resounding steps of the corps.

New corps – the new ranks of May
their eyes like fires looking to the future,
factories and workers
march in the May Day parade.

We will reap the land,

our time has come.

Listen, workers, to the voice of our factories:

in burning down the old, you must kindle a new reality.

Banners rising like the sun,

march, let your steps resound.

Every May Day is like a cosmic milestone.

is a step towards Socialism.

May Day is the march

of armed miners.

Into the squares, revolution,

march with a million feet!

I will tear the roof of the mills.

I will die, I am Derglas.

The time has come of the dance and judge me.

I am a Jew, I am a Jew.

I am a Jew, I am a Jew.

I am a Jew, I am a Jew.

squid and pots their passions into my face.

I am a Jew, I am a Jew.

It is a Jew, I am a Jew.

The ring leaders in the tavern are getting brutal.

They smell of vodka and onions.

I am a Jew, I am a Jew.

In vain I beg the persecutors.

They guffaw "Kill the Yids! Save Russia!"

A grain merchant beats up my mother.

On my Russian people, I know

that at heart you are internationalists.

Symphony No. 13

“Babi Yar”

Original Russian text by Yevgeny Yevtushenko (1933-)

I. “Babi Yar” (First movement)

There is no memorial above “Babi Yar”,
the steep ravine is like a coarse tombstone.

I’m frightened,

I feel as old today
as the Jewish race itself.

I feel now that I am a Jew.

Here I wander through ancient Egypt.

And here I hang on the cross and die,
and I still bear the mark of the nails.

I feel that I am Dreyfus.

The bourgeois rabble denounce and judge me.

I am behind bars, I am encircled,
persecuted, spat on, slandered,
and fine ladies with lace frills
squeal and poke their parasols into my face.

I feel that I am a little boy in Bielostok.

Blood is spattered over the floor.

The ringleaders in the tavern are getting brutal.

They smell of vodka and onions.

I’m kicked to the ground, I’m powerless,
in vain I beg the persecutors.

They guffaw “Kill the Yids! Save Russia!”

A grain merchant beats up my mother.

Oh my Russian people, I know
that at heart you are internationalists,

but there have been those with soiled hands
who abused your good name.
I know that my land is good.
How filthy that without the slightest shame
the anti-Semites proclaimed themselves
“The Union of the Russian People”.
I feel that I am Anne Frank,
as tender as a shoot in April,
I am in love and have no need of words,
but we need to look at each other.
How little we can see or smell!
The leaves and the sky are shut off from us,
but there is a lot we can do -
we can tenderly embrace each other
in the darkened room!
- “Someone’s coming!”
- “Don’t be frightened. These are the sounds of spring,
spring is coming.
Come to me,
give me your lips quickly!”
- “They’re breaking down the door!”
- “No! It’s the ice breaking!”
Above “Babi Yar” the wild grass rustles,
the trees look threatening, as though in judgement.
Here everything silently screams,
and, baring my head,
I feel as though I am slowly turning grey.
And I become a long, soundless scream
above the thousands and thousands buried here,
I am each old man who was shot here.
I am each child who was shot here.

No part of me can ever forget this.
 Let the “International” thunder out
 when the last anti-Semite on the earth
 has finally been buried.
 There is no Jewish blood in my blood,
 but I feel the loathsome hatred
 of all anti-Semites as though I were a Jew
 and that is why I am a true Russian!

II. Humour (second movement)

Tsars, kings, emperors,
 rulers of all the world,
 have commanded parades
 but couldn't command humour.
 In palaces of the great,
 spending their days sleekly reclining,
 Aesop the vagrant turned up
 and they would all seem like beggars.
 Aesop the vagrant turned up
 and they would all seem like beggars.
 In houses where a hypocrite had left
 his wretched little footprints,
 Mullah Nasreddin's jokes would demolish
 trivialities like pieces on a chessboard!
 Mullah Nasreddin's jokes would demolish
 trivialities like pieces on a chessboard!
 They've wanted to buy humour,
 but he just wouldn't be bought!
 They've wanted to kill humour,
 but humour gave them the finger.
 Fighting him's a tough job.

They've never stopped executing him.
His chopped-off head
was stuck onto a soldier's pike.
But as soon as the clown's pipes
struck up their tune,
he screeched out
"I'm here!"
and broke into a jaunty dance.
Wearing a threadbare little overcoat,
downcast and seemingly repentant,
caught as a political prisoner,
he went to his execution.
Everything about him displayed submission,
resignation to the life hereafter,
when he suddenly wriggled out of his coat,
waved his hand
and – bye-bye!
They've hidden humour away in dungeons,
but they hadn't a hope in hell.
He passed straight through
bars and stone walls.
Clearing his throat from a cold,
like a rank-and-file soldier,
he was a popular tune marching along
with a rifle to the Winter Palace.
He's quite used to dark looks,
they don't worry him at all,
and from time to time humour
looks at himself humourously.
He's eternal.
Eternal!
He's artful.

Artful!
 And quick. And quick!
 He gets through everyone and everything.
 So then, three cheers for humour!
 He's a brave fellow!

III. In the Store (third movement)

Some with shawls, some with scarves,
 as though to some heroic enterprise or to work,
 into the store one by one
 the women silently come.
 Oh, the rattling of their cans,
 the clanking of bottles and pans!
 There's a smell of onions, cucumbers,
 a smell of "Kabul" sauce.
 I'm shivering as I queue up at the cash desk,
 but as I inch forward towards it,
 from the breath of so many women
 a warmth spreads round the store.
 They wait quietly,
 their families' guardian angel,
 and they grasp in their hands
 their hard-earned money.
 These are the women of Russia.
 They honour us and they judge us.
 They have mixed concrete,
 and ploughed, and harvested...
 They have endured everything.
 Nothing in the world is beyond them -
 they have been granted such strength!
 it is shameful to short-change them!

It is sinful to short-weigh them!
As I shove dumplings into my pocket
I sternly and quietly observe
their pious hands
weary from carrying their shopping bags.

IV. Fears (fourth movement)

Fears are dying out in Russia,
like the wraiths of bygone years;
only in church porches, like old women,
here and there they still beg for bread.
I remember when they were powerful and mighty
at the court of the lie triumphant.
Fears slithered everywhere, like shadows,
penetrating every floor.
They stealthily subdued people
and branded their mark on everyone;
when we should have kept silent they taught us to scream;
and to keep silent when we should have screamed.
All this seems remote today.
It is even strange to remember now.
The secret fear of an anonymous denunciation,
the secret fear of a knock at the door.
Yes, and the fear of speaking to foreigners?
Foreigners?... even to your own wife!
Yes, and that unaccountable fear of being left,
after a march, alone with the silence?
We weren't afraid of construction work in blizzards,
or of going into battle under shell-fire,

but at times we were mortally afraid
 of talking to ourselves.
 We weren't destroyed or corrupted,
 and it is not for nothing that now
 Russia, victorious over her own fears,
 inspires greater fear in her enemies.
 I see new fears dawning:
 the fear of being untrue to one's country,
 the fear of dishonestly debasing ideas
 which are self-evident truths;
 the fear of boasting oneself into a stupor,
 the fear of parroting someone else's words,
 the fear of humiliating others with distrust
 and of trusting oneself overmuch.
 Fears are dying out in Russia.
 And while I am writing these lines,
 at times unintentionally hurrying,
 I write haunted by the single fear
 of not writing with all my strength.

V. Career (fifth movement)

The priests kept on saying that Galileo
 was dangerous and foolish.
 But, as time has shown,
 the fool was much wiser!

A certain scientist, Galileo's contemporary,
 was no more stupid than Galileo.
 He knew that the earth revolved,
 but he had a family.
 And as he got into a carriage with his wife

after accomplishing his betrayal,
 he reckoned he was advancing his career,
 but in fact he'd wrecked it.

For his discovery about our planet
 Galileo faced the risk alone
 and he was a great man.
 Now that is what I understand by a careerist.

So then, three cheers for a career
 when it's a career like that of
 Shakespeare or Pasteur,
 Newton or Tolstoy,
 or Tolstoy... Lev?
 Lev!

Why did they have mud slung at them?
 Talent is talent, whatever name you give it.
 They've forgotten, those who hurled curses,
 but we remember the ones who were cursed.

All those who strove towards the stratosphere,
 the doctors who died of cholera,
 they were following careers!
 I'll take their careers as an example!

I believe in their sacred belief,
 and their belief gives me courage.
 I'll follow my career in such a way
 that I'm not following it!

APPENDIX C

COMPLETE LIST OF WORKS

(Jackson 1998:89-95 and Internet source)

- 1919 Opus 1, *Scherzo in F sharp minor for Orchestra*
- 1919-20 Opus 2, *Eight Preludes for Piano*
- 1920-21 *Five Preludes for Piano*
- 1921 (sans opus) arrangement of Rimsky-Korsakov's *Waiting in the Grotto*
- 1921-22 Opus 3, *Theme with Variations in B minor for Orchestra*
- 1922 Opus 4, *Two Fables of Krilov* (for mezzo-soprano and orchestra)
- 1922 Opus 5, *Three Fantastic Dances for Piano*
- 1922 Opus 6, *Suite in F sharp minor for Two Pianos*
- 1924 Opus 7, *Scherzo in E-flat for Orchestra*
- 1923 Opus 8, *Trio No. 1*
- 1923-24 Opus 9 (lost) *Three Pieces for Cello and Piano*
- 1924-25 Opus 10, *Symphony No. 1 in F minor***
- 1924-25 Opus 11, *Two Pieces* ("Prelude" and "Scherzo") *for String Octet*
- 1926 Opus 12, *Sonata No. 1 for Piano*
- 1927 Opus 13, *Aphorisms for Piano*
- 1927 Opus 14, *Symphony No. 2 in B for Orchestra and Chorus, "October"***
- 1927-28 Opus 15, *The Nose* (opera in three acts)
- 1927-28 Opus 15a, *Suite from The Nose*
- 1928 Opus 16, *Tahiti Trot* ('Tea for Two', arranged for orchestra)
- 1928 Opus 17, *Two Scarlatti Pieces* (transcription for wind orchestra)
- 1928 Opus 18, *Film Music: New Babylon*
- 1919 Opus 19, *The Bedbug* (incidental music to Mayakovsky's play)
- 1929 Opus 20, *Symphony No. 3 in E-flat for Orchestra and Chorus, "The First of May"***
- 1928-32 Opus 21, *Six Romances on words by Japanese Poets* (for tenor and orchestra)
- 1927-30 Opus 22, *The Age of Gold* (ballet in three acts)
- 1929-32 Opus 22a, *Suite from the Age of Gold for Orchestra*

- 1935 Polka from *The Age of Gold* for Piano (arranged for two pianos/four hands in 1962)
- 1929 Opus 23 (lost), *Two Pieces* for the Opera *Columbus*
- 1929 Opus 24 (lost), *The Gunshot* (incidental music to Bezymensky's play)
- 1929 Opus 25 (lost), *Virgin Soil* (incidental music to Gorbenko and Lyov's play)
- 1930 (sans opus) arrangement of Stravinsky's *Symphony of Psalms* (piano four hands)
- 1930-31 Opus 26, Film music: *Alone*
- 1930-31 Opus 27, *The Bolt* (choreographic spectacle in three acts)
- 1931 Opus 27a, *Suite* for Orchestra from *The Bolt* (Ballet Suite No. 5)
- 1931 Opus 28, *Rule Britannia!* (incidental music to Pyotrovsky's play)
- 1930-32 Opus 29, Opera: *Lady Macbeth of the Mtsensk District*
- 1931 Opus 30 (lost), Film music: *Golden Mountains*
- 1931 Opus 30a, *Suite* for orchestra from *Golden Mountains*
- 1931 Opus 31, *Conditional Death* (music for a music-hall review)
- 1931 (sans opus) arrangement of Dzershinsky's *Overture for the Green Guild*
- 1931-32 Opus 32, *Hamlet* (music for Shakespeare's tragedy)
- 1932 Opus 32a, *Hamlet* (suite for small orchestra from the theatre music)
- 1932 *From Karl Marx to our own Days* (symphonic poem for orchestra and chorus)
- 1932 Opus 33, Film music: *Encounter*
- 1932 *We meet this morning* (song for voice and piano from *Encounter*)
- 1932 (sans opus) Operetta: *The Big Lightning* (unfinished)
- 1932-33 Opus 34, Twenty-four *Preludes for Piano*
- 1933 Opus 35, *Concerto No. 1 in C minor* for Piano, Strings and Trumpet
- 1936 Opus 36, Music for a cartoon-film: *The Tale of the Priest and his worker Balda*
- 1933-34 Opus 37, *The Human Comedy* (incidental music to Balzac's play)
- 1934 *Suite No.1* for Jazz Orchestra
- 1934 Opus 38, Film music: *Love and Hate*
- 1934-35 Opus 39, *Bright Stream* (comedy-ballet in three acts)
- 1934 Opus 40, *Sonata in D minor for Cello and Piano*
- 1934-35 Opus 41(i), Film music: *Maxim's Youth (The Bolshevik)*
- 1934-35 Opus 41(ii), Film music: *Girl Companions*
- 1935 Opus 42, *Five Fragments* for Small Orchestra
- 1935-36 **Opus 43, *Symphony No. 4 in C minor***

- 1936 Opus 44, *Salute to Spain* (incidental music to Afinogenov's play)
- 1936-37 Opus 45, Film music: *Maxim's Return*
- 1936 Opus 46, *Four Romances on verses of Pushkin* (for bass and piano)
- 1937 **Opus 47, Symphony No. 5 in D minor**
- 1936-37 Opus 48, Film music: *Volochayevska Days*
- 1938 Opus 49, *String Quartet No. 1 in C*
- 1938 *Suite No. 2 for Jazz Orchestra*
- 1938 Opus 50, Film-music: *Vybvorg District*
- 1938 Opus 50a, Fragments from the Maxim film-trilogy (assembled from Op. 41(i))
- 1938 Opus 51, Film-music: *Friends*
- 1938 Opus 52, Film-music: *The Great Citizen* (Part 1)
- 1938 Opus 53, Film-music: *Man at Arms* (also called *November*)
- 1938 (sans opus) arrangement of Johann Strauss's *Wiener Blut*
- 1939 **Opus 54, Symphony No. 6 in B minor**
- 1939 Opus 55, Film-music: *The Great Citizen* (Part 2)
- 1939 Opus 56 (lost), Music for a cartoon film: *Stupid Little Mouse*
- 1940 Opus 57, *Piano Quintet in G minor*
- 1939-40 Opus 58, *Boris Godunov* (re-orchestration of Mussorgsky's opera)
- 1940 (originally Opus 59; apparently withdrawn) *Three pieces* for Violin
- 1940 Opus 58a, *King Lear* (incidental music to Shakespeare's tragedy)
- 1940 Opus 59 (lost), Film-music: *Korzinka's Adventure*
- 1940 (sans opus) arrangement of Johann Strauss's *Excursion Train Polka*
- 1941 **Opus 60, Symphony No. 7 in C, "Leningrad"**
- 1941 (sans opus) arrangement of Balakirev's *Polka for Harp Duet in F sharp minor*
- 1941 (sans opus) arrangements and orchestrations, Various: Twenty-seven Romances and Songs
- 1941 (sans opus) Solemn March for Military Band
- 1942 Opus 61, *Sonata No. 2 in B minor for Piano*
- 1942 Opus 62, *Six Romances on verses of English Poets* (for bass and piano)
- 1942 Opus 63, *Suite* for theatre show: *Native Leningrad*
- 1941 originally Opus 63, *The Gamblers* (unfinished opera after Gogol)
- 1942 *The Vow of the People's Commissar* (song for bass, chorus and orchestra)
- 1943 **Opus 65, Symphony No. 8 in C minor**

- 1943 3 National Anthem Contest entries
- 1944 Opus 64, Film-music: *Zoya* (on verses by Mikhail Lermontov)
- 1944 Opus 66, *Suite* for dancing: *Russian River*
- 1944 *Eight English and American Folksongs* (for low voice and orchestra)
- 1944 Opus 67, *Piano Trio No. 2 in E minor* (suite from *Byelinsky*)
- 1944 Opus 68, *String Quartet No. 2 in A* (Dolmatovsky)
- 1944 (sans opus) arrangement of Fleishman's *Rothschild's Violin*
- 1944-45 Opus 69, *Children's Notebook: Six Pieces for Piano* (for soloists and chamber orchestra)
- 1945 Opus 70, *Symphony No. 9 in E flat***
- 1945 Opus 71, Film-music: *Simple Folk*
- 1945 Opus 72, *Two Songs* for Voice and Piano (from 1912)
- 1946 Opus 73, *String Quartet No. 3 in F* (from the music to *The Mammals* 1912)
- 1947 Opus 74, Cantata: *Poem of the Motherland*
- 1947-48 Opus 75, Film-music: *Young Guards* (for our Motherland)
- 1948 Opus 75a, *Suite* from the music to *Young Guards* (for bass and piano)
- 1947 Opus 76, Film-music: *Pirogov*
- 1947 Opus 76a, *Suite* from the music to *Pirogov*
- 1947-48 Opus 77, *Violin Concerto No. 1 in A minor*
- 1948 Opus 78, Film-music: *Michurin* (E minor)
- 1948 Opus 78a, *Suite* from the music to *Michurin*
- 1948 Opus 79, *From Jewish Folk-Poetry* (cycle for soprano, contralto and tenor with piano) (1952) (St. Petersburg Operetta)
- 1948 Opus 80, Film-music: *Meeting on the Elbe*
- 1956 "Homesickness" (from *Meeting on the Elbe*) for Voice and Piano
- 1948(?) Opus 80a, *Suite* from the music to *Meeting on the Elbe* (The Gaidyk)
- 1949 Opus 81, *The Song of the Forest* (oratorio) (1948) (for bass and piano)
- 1960(?) Chorus: "In the Fields stand the Collective Farms" (from *The Song of the Forests*) (1936) (Fragments for Chorus and Orchestra from *The First Edition*)
- 1962(?) "A Walk into the Future" (song from *The Song of the Forests*)
- 1949 *Ballet Suite No. 1* for Orchestra (in G)
- 1949 Opus 82, Film-music: *The Fall of Berlin*
- 1950 Song: "Beautiful Day" (from *The Fall of Berlin*, arranged in 1950)
- 1950 Opus 82a, *Suite* from *The Fall of Berlin* (assembled in 1950) (and a cappella Chorus)

- 1949 Opus 83, *String Quartet No. 4 in D*
- 1950 Opus 84, *Two Romances* on verses by Mikhail Lermontov (for male voice and piano)
- 1950 Opus 85, Film-music: *Byelinsky*
- 1950 Opus 85a, *Suite* for Chorus and Orchestra from *Byelinsky*
- 1951 Opus 86, *Four Songs* to words by Dolmatovsky
- 1950-51 Opus 87, *Twenty-four Preludes and Fugues* for Piano
- 1951 Opus 88, *Ten Poems on texts by Revolutionary Poets* (for soloists and chorus a cappella)
- 1951 *Ballet Suite No. 2* for Orchestra
- 1951 Opus 89, Film-music: *The Memorable Year 1919*
- 1951 Opus 89a, *Fragments for Orchestra* from the music to *The Memorable Year 1919*
- 1951 (sans opus) *Ten Russian Folksongs*
- 1952 Opus 90, Cantata: *The Sun shines over our Motherland*
- 1952 Opus 91, *Four Monologues on verses of Pushkin*, for bass and piano
- 1952 *Ballet Suite No. 3* for Orchestra
- 1952 Opus 92, *String Quartet No. 5 in B flat*
- 1953 *Ballet Suite No. 4* for Orchestra
- 1953 Opus 93, Symphony No. 10 in E minor**
- 1953 Opus 94, *Concertino* for two pianos
- 1954 Opus 95, Film music: *Song of a Great River*
- 1954 Opus 96, *Festival Overture*
- 1955 Opus 97, Film music: *The Gadfly*
- 1963 Opus 97, *Tarantella* from *The Gadfly*, for two pianos
- 1955 Opus 97a, *Fragments for Orchestra* from the music for *The Gadfly*
- 1954 Opus 98, *Five Romances (Songs of Our Days)* for bass and piano
- 1956 Opus 99, Film-music: *The First Echelon*
- 1956 Opus 99a, *Fragments for Chorus and Orchestra* from *The First Echelon*
- 1956 Opus 100, *Six Spanish Songs* for Soprano and Orchestra
- 1956 Opus 101, *String Quartet No. 6 in G*
- 1957 Opus 102, *Piano Concerto No. 2 in F*
- 1957 Opus 103, Symphony No. 11 in G minor, "The Year 1905"**
- 1957 Opus 104, *Two Russian Folksong Adaptations*, for Soloists and a cappella Chorus

- 1957 (sans opus) arrangement of *Variations on a Theme by Glinka*
- 1958 Opus 105, Operetta: *Moscow, Cheryomushki*
- 1959 Opus 106, *Khovanschina* (orchestration of Mussorgsky's opera)
- 1959 Opus 107, *Cello Concerto No. 1 in E flat*
- 1960 Opus 108, *String Quartet No. 7 in F sharp minor*
- 1960 Opus 109, *Satires (Pictures of the Past: five romances for soprano and piano)*
- 1960 Opus 110, *String Quartet No. 8 in C minor*
- 1960 *Novorossiysk Chimes (The Fire of Eternal Glory)* for orchestra
- 1960 Opus 111, Film-music: *Five Days – Five Nights*
- 1960 Opus 111a, *Suite* from the music for *Five Days – Five Nights*
- 1961 **Opus 112, Symphony No. 12 in D minor, "1917"**
- 1952-62 *Dances of the Dolls: Suite for Piano*
- 1962 *Songs and Dances of Death* (orchestration of Mussorgsky's work)
- 1962 **Opus 113, Symphony No. 13 in B flat, "Babi Yar"**
- 1956 Opus 114, *Katerina Ismailova* (revision of opera Opus 29)
- 1956 *Suite in Five Scenes for Orchestra, from Katerina Ismailova*
- 1963 *From Jewish Folk-Poetry* (orchestration of Opus 79)
- 1963 Opus 115, *Overture on Russian and Kirghiz Folk Themes*
- 1963-64 Opus 116, Film-music: *Hamlet*
- 1964 Opus 116a, *Suite for Orchestra* from the music to *Hamlet*
- 1964 Opus 117, *String Quartet No. 9 in E flat*
- 1964 Opus 118, *String Quartet No. 10 in A flat*
- ? (sans opus) *Symphony for Strings* (arrangement of String Quartet No. 10)
- 1964 Opus 119, *Cantata for Bass, Chorus and Orchestra: The Execution of Stepan Rapin*
- 1965 Opus 120, Film-music: *A Year in the Life* (also translated as *A Year as Long as a Lifetime*)
- 1965 Opus 121, *Five Romances* on texts from *Krokodil* magazine (for bass and piano)
- 1966 Opus 122, *String Quartet No. 11 in F minor*
- 1966 Opus 123, *Preface to the Complete Collection of my Works, and Brief Reflections apropos this Preface* (for bass and piano)
- 1962 Opus 124, *Two Choruses after Davidenko*

- 1963 Opus 125, *Cello Concerto in A minor* (by Schumann: re-orchestrated by Shostakovich for Rostropovich)
- 1966 Opus 126, *Cello Concerto No. 2 in G*
- 1967 Opus 127, *Seven Romances for Soprano and Piano Trio on Poems of Alexander Blok*
- 1967 Opus 128, *Spring, Spring* (for bass and piano)
- 1967 Opus 129, *Concerto No. 2 for Violin and Orchestra*
- 1967 Opus 130, *Funeral-Triumphant Prelude* for Orchestra
- 1967 Opus 131, *Symphonic Poem* for Orchestra: "October"
- 1967 Opus 132, Film-music: *Sofya Perovskaya*
- 1968 Opus 133, *String Quartet No. 12 in D flat*
- 1968 Opus 134, *Sonata for Violin and Piano*
- 1969 (sans opus) arrangement of Tischenko's *Cello Concerto No. 1*
- 1969 Opus 135, Symphony No. 14 for Bass, Strings and Percussion**
- 1970 Opus 136, *Eight Ballads* for Male Chorus: "Loyalty"
- 1970 Opus 137, Film-music: *King Lear*
- 1970 Opus 138, *String Quartet No. 13 in B flat minor*
- 1970 Opus 139, *March of the Soviet Militia* (for wind orchestra)
- 1971 Opus 140, *Six Romances on Verses of English Poets* (orchestration of Opus 62)
- 1971 Opus 141, Symphony No. 15 in A** (also as arrangement for two pianos)
- 1971 (sans opus) *Intervision* (6 bar fragment)
- 1972 Opus 142, *String Quartet No. 14 in F sharp minor*
- 1973 Opus 143, *Suite* for Contralto and Piano: *Six poems of Marina Tsvetaeva*
- 1973 Opus 143a, *Six Poems of Marina Tsvetaeva* (version for contralto and small orchestra)
- 1974 Opus 144, *String Quartet No. 15 in E flat minor*
(Requiem for Strings, arrangement of String Quartet No. 15)
- 1974 Opus 145, *Suite* for Bass and Piano on Verses of Michelangelo Buonarroti
- 1974 Opus 145a, *Suite* on Verses of Michelangelo Buonarroti (version for bass and orchestra)
- 1974 Opus 146, *Four Verses of Capitan Lebjadkin* (for bass and piano)
- 1975 Opus 147, *Sonata* for Viola and Piano
- 1975 (sans opus) arrangement of Beethoven's *Song of the Flea*

- 1975 (sans opus) Ballet in Four Acts: *The Dreamers* (largely drawn from the music of *The Bolt* and *The Age of Gold*, with some new material)
- 1975 1.28 Symphony No. 16? (Reports were circulating in the West shortly before Shostakovich's death that he had completed two movements of a Sixteenth Symphony. But the Russian authorities have yet to confirm the existence of this work.)

APPENDIX D

LIST OF MUSIC EXAMPLES

SYMPHONY NO. 1

First movement

mm. 58-66	Ex. 8-4	p. 8-11
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SYMPHONY NO. 2

mm. 117-142	Ex. 10-2	p. 10-6
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SYMPHONY NO. 3

mm. 1-38	Ex. 8-5	p. 8-13
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SYMPHONY NO. 4

First movement

mm. 35-45	Ex. 6-7	p. 6-22
mm. 333-352	Ex. 9-4	p. 9-10
mm. 477-508	Ex. 7-8	p. 7-20
mm. 497-515	Ex. 6-2	p. 6-7
mm. 497-523	Ex. 11-3	p. 11-9
mm. 752-761	Ex. 3-3	p. 3-8
mm. 812-841	Ex. 9-2	p. 9-7
mm. 850-892	Ex. 3-12	p. 3-38
mm. 935-949	Ex. 9-6	p. 9-17
mm. 935-976	Ex. 6-6	p. 6-18
mm. 1037-1045	Ex. 11-1	p. 11-3

Second movement

mm. 44-65	Ex. 7-4	p. 7-10
mm. 163-175	Ex. 3-15	p. 3-48
mm. 399-403	Ex. 3-13	p. 3-41

mm. 198-215	Ex. 3-5	p. 3-13
mm. 355-377	Ex. 9-7	p. 9-18
mm. 396-419	Ex. 3-10	p. 3-32

Third movement

mm. 55-68	Ex. 3-11	p. 3-35
mm. 392-404	Ex. 10-10	p. 10-31
mm. 445-456	Ex. 11-2	p. 11-5

SYMPHONY NO. 7**First movement**

mm. 13-21	Ex. 7-2	p. 7-5
mm. 111-142	Ex. 3-2	p. 3-5
mm. 274-298	Ex. 7-9	p. 7-22
mm. 548-563	Ex. 8-2	p. 8-6
mm. 564-601	Ex. 10-7	p. 10-21

Second movement

mm. 30-75	Ex. 6-4	p. 6-13
mm. 246-281	Ex. 5-1	p. 5-3
mm. 246-281	Ex. 9-1	p. 9-3
mm. 300-311	Ex. 5-2	p. 5-8

Third movement

mm. 105-182	Ex. 4-4	p. 4-13
mm. 262-277	Ex. 10-1	p. 10-3

SYMPHONY NO. 8**First movement**

mm. 31-45	Ex. 8-1	p. 8-4
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Second movement

mm. 60-115	Ex. 3-6	p. 3-16
mm. 90-98	Ex. 7-6	p. 7-12

D-4

mm. 95-111	Ex. 3-14	p. 3-45
mm. 223-234	Ex. 4-3	p. 4-10

Third movement

mm. 147-160	Ex. 6-13	p. 6-39
mm. 491-504	Ex. 7-3	p. 7-8

Fourth movement

mm. 56-67	Ex. 3-7	p. 3-23
mm. 68-76	Ex. 4-9	p. 4-31
mm. 74-111	Ex. 8-9	p. 8-25

Fifth movement

mm. 62-87	Ex. 4-8	p. 4-29
mm. 437-475	Ex. 9-5	p. 9-13
mm. 483-532	Ex. 10-3	p. 10-9

SYMPHONY NO. 9**Second movement**

mm. 1-99	Ex. 8-6	p. 8-16
mm. 51-99	Ex. 10-8	p. 10-26
mm. 130-149	Ex. 6-11	p. 6-35
mm. 286-303	Ex. 3-8	p. 3-26

Third movement

mm. 1-21	Ex. 8-7	p. 8-20
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Fourth movement

mm. 1-54	Ex. 10-4	p. 10-12
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Fifth movement

mm. 1-31	Ex. 10-4	p. 10-12
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SYMPHONY NO. 10**First movement**

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mm. 566-619	Ex. 8-8	p. 8-22

Third movement

mm. 241-282	Ex. 6-1	p. 6-4
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Fourth movement

mm. 1-27	Ex. 6-5	p. 6-16
mm. 289-298	Ex. 11-6	p. 11-18
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SYMPHONY NO. 11**Second movement**

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SYMPHONY NO. 13**First movement**

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mm. 309-333	Ex. 11-7	p. 11-21

Second movement

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mm. 464-469	Ex. 6-12	p. 6-37

Fourth movement

mm. 88-99	Ex. 4-12	p. 4-41
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SYMPHONY NO. 15**First movement**

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mm. 161-165	Ex. 3-16	p. 3-51

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Ex. 3-9

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Third movement

mm. 106-130

Ex. 8-3

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