

demonstrate that the relationship between the tempos in his actual performances is more consistent than the relationship between his score metronome markings and the actual speeds of his performances.

It is of the utmost importance to acknowledge the speeds of Shostakovich's recorded performances in the editorial comments to his work. These speeds remain important when the performed tempos coincide with those indicated in the score, as well as when they do not. Of special interest are his performed tempos in those pieces which have no metronome indications in their scores (see Chapter Four, Table III, pp.135-136). None of the existing editions, including the Soviet Collected Works Edition, contain any information concerning Shostakovich's tempos in his recorded performances. Accordingly the material gathered and analysed in this thesis is, as far as is known to the present writer, the first attempt⁶ to explore the problem of Shostakovich's tempos in depth and to give as full a picture as is possible of his tempos as measured from his actual performances. This information will be helpful in the interpretation and future editing of his music.

6 Shostakovich's tempos were fleetingly mentioned in the article by C. Rowland and A. George "Interpreting the String Quartets," Norris, Shostakovich: the Man, pp.13-45. Shostakovich's use of tempo terms was discussed in the present writer's article "Tempo Terms in Shostakovich's Works," South African Journal of Musicology, V.6, 2 (December, 1985), 81-92.

III. Shostakovich's Dynamics

The fact that Shostakovich was a great master of symphonic music undoubtedly affected his own performances. His dynamics in his recorded performances demonstrate that his softest piano still retains a clear quality, whereas his loud passages have the power of orchestral sound (see Chapter Six, pp.244-249).

His dynamic indications, when compared to his performances, show great precision. They usually adequately express his intentions, regard being had to the relative dynamic markings within the piece. The most important aspects of his dynamic markings and his performance of these dynamics are the following:

1. In Shostakovich's vocabulary espressivo, besides its conventional meaning, usually calls for more intensity of tone. Morendo, however, enhances his diminuendo. (See in detail Chapter Six, pp.239-243.)
2. Shostakovich's imagination and skill in dynamic nuances is most evident in his ability to find various shadings within a particular dynamic nuance. (See Chapter Six, pp.245-247, the Piano Fugue, Op.87/16, Example 12.)
3. Shostakovich's scores and performances show his extraordinary sensitivity towards the exact balance of sound (see Chapter Six, pp.250-266). His indications regarding the exact balance of sound in his solo, ensemble and symphonic compositions should

be noticed and performed as written.

4. Shostakovich was exact in his climax building indications and most convincing in the delivery of the climaxe/s in his pieces (see Chapter Six, pp.267-277).
5. Shostakovich's recordings show a great level of fidelity to the dynamic markings in his scores. As far as a general dynamic plan of interpretation is concerned, his dynamic markings are faultless. However, his recordings can give an even more detailed picture of the dynamic subtleties intended (see Chapter Six, Example 37, p.280), and can clarify certain controversial points (see Chapter Six, Example 36, p.279).

IV. Shostakovich's Articulation

Shostakovich's recorded performances are an irreplaceable source of information concerning his articulation and touch. Although the composer is precise in his indications, many important peculiarities concerning his articulation emerge from his recordings which are not expressed in the score. This is due to the limitations of conventional notational symbols, as well as to his unwillingness to overburden the score with descriptive terms or unconventional symbols. The most important features of his performance articulation as compared to his scores are the following:

1. His legato varies in different pieces from a full singing tone to a sharply articulated, though "detached" quality of sound. He uses this "detached" legato more often than any other type of legato (see Chapter Seven, pp.298-310).

Shostakovich's touch is always expressive, but he avoids oversentimentality, and always sounds natural and simple.

2. His staccato/non legato also demonstrates great variety of quality and length, and depends entirely upon the context of the piece (see Chapter Seven, pp.312-319). Shostakovich's execution of staccato/non legato is always saturated with melody, regardless of how short or long the articulation may be.

A performer should avoid exaggerated interpretation of his staccato marks, or playing in a manner which is either too short or colourless and "percussive". "Percussive" quality is used by the composer only at times to create a special effect (see Chapter Seven, p.317, Example 27).

3. Shostakovich was very exact in his indications concerning the juxtaposition of different types of articulation for different voices in his piano pieces (see Chapter Seven, pp.334-337), and in his ensemble compositions (see Chapter Seven, pp.337-338, Example 55). These indications should be strictly adhered to.

4. Because Shostakovich disliked to overburden his scores, he would usually limit himself to a single slur for a voice in his piano pieces, or the piano part in his chamber works. His slurs, however, can have different meanings (see in detail Chapter Seven, pp.349-364). His slurs show the structural units in his pieces (see Chapter Seven, p.351, Example 67). Sometimes they have a purely articulatory function (see Chapter Seven, p.363, Example 81).

The correct reading of his slurs is a question of great difficulty and is sometimes misunderstood by editors (see Chapter Seven, pp.354-356, Example 71), and often by performers (see Chapter Seven, pp.352-353, Examples 68 and 69).

Shostakovich's recorded performances show his refinement in the art of articulation. Although his score markings are very detailed, they cannot supply complete information on the exact quality of his legato, or the precise length and character of tone in his staccato/non legato. His scores, as compared to his recordings, are often merely an approximation of his exquisite ideas concerning a particular type of articulation and the tone quality required. Due to the difficulty of explaining the meaning to be attached to Shostakovich's articulatory signs and slurs in any given context, editors should supply the performer with information about Shostakovich's own manner of performance. To date no editors have supplied this type of information.

V. Shostakovich's Use of Pedal

Shostakovich as a pianist studied and developed within the framework of the Russian romantic pianistic tradition, and this is most evident in his pedal practice. His conception of piano sound is thoroughly integrated with the use of the pedal and is actually an organic development of this romantic tradition, although it incorporates many innovatory features of the language of a 20th century composer. The brief conclusions based upon the present writer's research into Shostakovich's pedal indications in his scores and in his live pedal practice are the following:

1. Shostakovich's pedal indications call for great courage and skill in the discovery of unusual tone effects (e.g., Chapter Eight, pp.370, 372-373, Examples 1 and 4).
2. His indications for the use of the damper pedal are of extraordinary expressiveness and precision when present in the score. Unfortunately, there are many works where he does not indicate his pedal intentions at all (e.g., Preludes and Fugues, Op.87).
3. Shostakovich's pedal indications reflect his most essential pedal ideas. Where these markings are provided in his scores, they should be followed however daring they may seem to be (see Chapter Eight, pp.379-380, Example 10).

4. Where pedal indications are not inserted in Shostakovich's scores, his own recordings are the only reliable guide to his manner of pedalling. His own pedalling in these pieces is often found to be absolutely different from that indicated by his editors (see Chapter Nine, pp.430-440).
5. Shostakovich seldom wrote for unpedalled playing throughout an entire piece, although quite frequently an unpedalled section is juxtaposed for contrasting effect with a pedalled section (see Chapter Eight, p.386, Example 17b). Where there are no pedal indications in his scores it is difficult to know what his pedal intentions are for contrasting pedalled and unpedalled sections or for pedalled and unpedalled pauses. Here guidance should be sought from his recordings (see Chapter Nine, p.429, Example 27).
6. Shostakovich's virtuoso pedal technique in his polyphonic works should be learned through careful listening to his own recordings. His pedalling differs greatly from that of other pianists (see Chapter Seven, p.301, Example 7; Chapter Nine, p.446, Example 42), and from his editor's pedal indications (e.g., Chapter Nine, pp.447-448, Example 43).

It can be concluded from the preceeding research that:

(a) Shostakovich was a great performer of his own music.

His performance style combines the achievements of the romantic pianistic tradition with the language of a composer of the 20th century.

(b) Although Shostakovich uses conventional notational symbols and terms, they often have a particular meaning in his scores.

(c) A comparison between his performances and his scores shows that:

(i) his notation of pitch and dynamics are usually of great precision, although the recordings of his performances add interesting details which are not contained in his scores;

(ii) his tempo designations often differ from the actual tempos in recordings. His agogics are unique and they cannot be adequately expressed by means of conventional musical symbols;

(iii) his written articulation signs are very detailed so as to convey, as far as is possible, his intended meaning within the framework of conventional symbols. None-the-less these articulation signs remain an approximation of his articulation art;

(iv) his pedal indications are of great expressiveness and refinement. When no pedal indications are written in his scores the only reliable source remains his own recordings.

By way of conclusion it seems appropriate to mention certain of Shostakovich's most important basic thoughts on the art of performance. Unlike Stravinsky or Hindemith, Shostakovich failed to leave a book which systematically sets out his views on musical art. He only sporadically mentions problems of musical interpretation in his articles.

Shostakovich had a very balanced attitude towards performers and recognized the possibility of individual interpretation of his works, although he stressed that such interpretation must not be confused with the incorrect performance of his works. In this regard he wrote the following:

Of course, there is no such thing as a performance to suit all tastes; subjectivity has to be taken into account. Take the following example concerning my own music. In 1938 Yevgeny Mravinsky, who had recently won a gold medal at an All-Union Conductors' Competition, conducted my Fifth Symphony. Heinrich Neuhaus wrote that only his performance made the symphony comprehensible. Only shortly beforehand, the symphony had been played well by Alexander Gauk - but Neuhaus did not like his performance. In this case, however, it was a question of the two conductors' individual readings of the work. This must not be confused with incorrect or careless interpretation. ⁷ (my underlining)

Shostakovich was deeply convinced that "many a work can be ruined by a poor choice of performer for the

7 D. Shostakovich, "Yunost", No 5, 1968. Translated and quoted in Dmitry Shostakovich About Himself, p.283.

premiere",⁸ and that "in most cases the first performance of a work decides its fate."⁹ (As was mentioned in Chapter Two, "Shostakovich: the Pianist" almost all his solo piano and chamber compositions with piano were premiered by the composer himself, prior to the disease which incapacitated his hands and which made this impossible.)

Shostakovich repeatedly stressed that it is difficult or even impossible for a listener to distinguish between a musical piece and its performance.¹⁰ This is because "...not every performance accurately reproduces the composer's intention, and as a result a very good work may be discredited".¹¹ This is why the responsibility of a performer is so high, and the preparation of a musical work for a performance should be embarked upon as carefully as possible. An example highlighting this viewpoint is cited from Shostakovich's recollection of his work with Y. Mravinsky on Shostakovich's Fifth Symphony:

8 Ibid.

9 D. Shostakovich, "Smena", Leningrad, 18 October, 1938. Translated and quoted in Dmitry Shostakovich About Himself, p.74.

10 Dmitry Shostakovich About Himself, pp.147, 278 and 283.

11 Ibid, p.278.

I must confess that at first I was rather put off by his methods. I felt that he was too preoccupied with small things, that he paid too much attention to detail, and it seemed to me that this would damage the overall plan and intention. Mravinsky subjected me to a veritable interrogation about every bar and every thought, demanding an answer to his every doubt. But after we had been working together for five days I realised that this method was perfectly correct... I realised that a conductor should not sing like a nightingale. Talent must be combined with long, laborious work. 12

The brilliant virtuoso technique of a pianist or violinist which raises immediate talk is not to be construed as mastery, but is merely the unfettered command of the technology of every performer's professional craft. Real mastery of performance commences where technical brilliance fades into the background and where the listener listens solely to the music admiring the inspiration of the performance, forgetting about how or with what technical means the musician has created this or that expressive effect. E. Gilels, D. Oistrakh, S. Richter and M. Rostropovich, in particular, perform like this. It is a notable detail that when admiring the performance of these extraordinary performers almost nothing is ever said about their virtuoso technique. Nevertheless it seems that these performers, if anyone, are undoubtedly virtuosos of the highest class. However, the whole point is that all the rich technique of these performers, the virtually boundless resources of expressive means in their possession, is always completely subservient to the task of embodying the composer's idea as brightly and convincingly as possible and of projecting this to the listener. 13 (my underlining)

The abovementioned performers are recognized authorities in regard to the performance of Shostakovich's music. In addition D. Oistrakh and M. Rostropovich have works by Shostakovich dedicated to

12 Ibid, p.74.

13 D. Shostakovich, "Masterstvo i remeslo," (Mastery versus Craftsmanship) Sbornik statei, p.27, in Russian, my translation.

themselves.

When one compares Shostakovich's own performances with those of S. Richter and T. Nikolayeva, it can be seen that although they may differ in some details of interpretation, the whole atmosphere and style remain remarkably similar. The writer is deeply convinced that this similarity is not because the technique of Soviet musicians is superior to that of their Western counterparts, but because they share a common historical and cultural background with the composer, and more significantly are imbued with an aural performance tradition. This tradition is due to the fact that they heard the composer's own performances and communicated with him. All these factors contributed to these artists finer understanding of Shostakovich's works and their psychological import. As a result of this knowledge their performances are superior.

Although almost twelve years have passed since the composer's death, and although his music has sounded throughout the world for half a century, the performance tradition of his music is still very young.

20th century musicians are privileged to have Shostakovich's own recordings of his music from which to learn this performance tradition.

Although Shostakovich's first Collected Works Edition is in the process of being published, there is still a need for a more complete critical edition to overcome the

shortcomings of this edition. Such a critical edition should include information which is as precise as possible on Shostakovich's own performances of his works. It is hoped that this thesis will be of assistance in this regard.

It is further to be hoped that the time will come when all of Shostakovich's own recordings, which form an indispensable portion of his musical heritage, will be gathered into one edition which will be readily accessible in all musical libraries to all those who are desirous of learning his magnificent performance art.

List of Shostakovich's Recordings of His Own Works

Index No	Composition	Opus	Date of composition	Label of Record	Date of Recording
1	Three Fantastic Dances	5	1922	USSR: Melodiya M10-39075	1947
2	Three Fantastic Dances	5	1922	Columbia CFX 769	1958
3	Polka from "The Age of Gold" (arranged by the composer for solo piano)	22	1935 (date of the arrangement)	USSR: Melodiya M10-39075	1947
4	Piano Preludes Nos 14, 15, 24, 8, 17, 18 and 19	34	1932 - 1933	USSR: Melodiya M10-39075	1947
* 4a	Piano Preludes Nos 8, 17, 18, 19, 16, 14 and 15	34	1932 - 1933	78 Ultra- phon G- 14920= G 22666=78 Supraphon 11364=78 Mercury IM-12 (Album)=33 Mercury MG 10035	1947
* 5	Piano Preludes Nos 16, 22, 23 + Quintet	34	1932 - 1933	78 USSR 014652	1947
* 6	Piano Preludes Nos 8, 22, 14, 15 + Trio	34	1932 - 1933	78 USSR 119992-93	1947
7	Piano Concerto No 1 (Moscow Philharmonic Orchestra, conducted by Samuil Samosud; Iosif Volovnik, trumpet)	35	1933	USSR: Melodiya M10-39073	1954 ?
* Each disc marked with an asterisk was not available for the present research.					

List of Shostakovich's Recordings of His Own Works

Index No	Composition	Opus	Date of composition	Label of Record	Date of Recording
8	Piano Concerto No 1 (Orchestre National de la RTF, conducted by André Cluytens; Ludovic Vaillant, trumpet)	35	1933	Columbia CFX 769	1958
9	Sonata for Cello and Piano (Daniil Shafran, cello)	40	1934	USSR: Melodiya M10-42045	1946
10	Sonata for Cello and Piano (Mstislav Rostropovich, cello)	40	1934	EMI Record LTD. HMV Melodiya HLM 7095B in Set RLS 721	1955 ?
11	Piano Quintet (The Beethoven Quartet: Dmitri Tsyganov, Vasili Shirinsky, Vadim Borisovsky, Sergei Shirinsky)	57	1940	USSR: Melodiya M10-39077-78	1955
12	Second Trio (David Oistrakh, Milos Sadlo)	67	1944	USSR: Melodiya M10-39076	1947
*13	Second Trio (Dmitri Tsyganov, Sergei Shirinsky)	67	1944	78 5-USSR 13160= Compass (USA) 13160-68 in the Set G 102 = USSR 33 D-3034-35	1947 ?
14	Children's Notebook (Seven Pieces for Piano)	69	1944 - 1945	USSR: Melodiya M10-39075	1947
* This disc was not available for the present research					

List of Shostakovich's Recordings of His Own Works

Index No	Composition	Opus	Date of composition	Label of Record	Date of Recording
15	From Jewish Folk Poetry (Nina Dorliak, Zara Dolukhanova, Alexei Maslennikov)	79	1948	EMI Record LTD. HMV Melodiya HLM 7094B in Set RLS 721	1955 ?
16	Preludes and Fugues Nos 1, 23, 5, 24 and 7	87	1950 - 1951	USSR: 78 D-873-74	1952
17	Preludes and Fugues Nos 5, 23, 3, 16, 6, 7, 20 and 2	87	1950 - 1951	USSR: Melodiya D-06459-60	1952
18	Preludes and Fugues Nos 2, 3, 4, 5, 12, 14 and 16	87	1950 - 1951	USA: Concert Hall Society CHS 1354	1952
19	Preludes and Fugues Nos 6, 7, 8, 20, 22 and 24	87	1950 - 1951	USA: Seraphim 60024	1952
20	Preludes and Fugues Nos 1, 4, 5, 6, 13, 14, 18 and 23	87	1950 - 1951	USSR: Melodiya 33D 034479-80	1957
21	Symphony No 10 (arranged for piano by the composer, 4 hands, played with Moisei Weinberg)	93	1953	USSR: Melodiya M10-39079-80	1954
22	Symphony No 10 (National Philharmonic Orchestra, conducted by the composer)	93	1953	USA: Colosseum CRLP 173	1954
23	Concertino for Two Pianos (with Maxim Shostakovich)	94	1953	USSR: Melodiya M10-39074	1956

List of Shostakovich's Recordings of His Own Works

Index No	Composition	Opus	Date of composition	Label of Record	Date of Recording
24	Fragment from "The Gadfly"	97	1955	Unpublish- -ed	1955
25	Piano Concerto No 2 (Moscow Radio Symphony Orchestra, conducted by Alexander Gauk)	102	1957	USSR: Melodiya M10-39074	1958
26	Piano Concerto No 2 (Orchestre National de la RTF, conducted by André Cluytens)	102	1957	Columbia CFX 769	1958
27	Sonata for Violin and Piano (David Oistrakh, violin)	134	1968	USSR: Melodiya M10-42046	1968
28	Four Preludes for Violin and Piano (arranged by D. Tsyganov) Nos 10, 15, 16 and 24 (Leonid Kogan, violin)	34	1935 (date of the arrange- -ment)	USSR: Melodiya M10-39078	1956

List of Scores Utilized for Comparison with
Shostakovich's Recorded Performances

Composition	Edition
Three Fantastic Dances, Op.5	D. Shostakovich. <u>Three Fantastic Dances</u>. Ed. by H. Cumpson. London: Anglo-Soviet Music Press Edition, No 23, 1954, 7p. ----- in D. Shostakovich. <u>Works for Piano. Vol. 1</u>. Moscow: State Publishers "Music", No 3184, 1966, pp.5-10. ----- in <u>Fortepiano. VII klass</u> (Music for Piano. Grade 7) Ed. by B. Militch. Kiev: Muzychna Ukraina, 1976, pp.130-135. ----- in D. Shostakovich. <u>Collected Works in 42 Volumes. Vol. 39. Works for Piano</u>. Ed. by T. Nikolayeva. Moscow: State Publishers "Music", No 10285, 1983, pp.1-6.
Polka from "The Age of Gold" (arranged by the composer for solo piano) Op.22	in D. Shostakovich. <u>Works for Piano. Vol. I</u>. Moscow: State Publishers "Music", No 3184, 1966, pp.46-49.
Piano Preludes, Op.34, Nos 8, 14, 15, 17 - 19, and 24	in D. Shostakovich. <u>Works for Piano. Vol. I</u>. Moscow: State Publishers "Music", No 3184, 1966, pp.62-63, 74-76, 79-83, 90-91. ----- in D. Shostakovich. <u>Collected Works in 42 Volumes. Vol. 39. Works for Piano</u>. Ed. by T. Nikolayeva. Moscow: State Publishers "Music", No 10285, 1983, pp.54-55, 66-67, 71-74, 81-82.
Piano Concerto No 1, Op.35	D. Shostakovich. <u>Piano Concerto No 1</u>. The composer's arrangement for two pianos. Moscow: State Publishers "Music", No 8866, 1975, 64p.

List of Scores Utilized for Comparison with
Shostakovich's Recorded Performances

Composition	Edition
(continued) Piano Concerto No 1, Op.35	in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol 12. Concertos.</u> Orchestral Score. Ed. by O. Komarnitsky and A. Pirumov. Moscow: State Publishers "Music", No 11208, 1982, pp.3-71. ----- in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 13. Concertos.</u> Reduction for two pianos by the composer. Ed. by O. Komarnitsky and A. Pirumov. Moscow: State Publishers "Music", No 11214, 1983, pp.3-64.
Sonata for Cello and Piano, Op.40	D. Shostakovich. <u>Sonata for Cello and Piano.</u> Leningrad: "Triton" Edition, 1935, 52p. ----- D. Shostakovich. <u>Sonata for Cello and Piano.</u> Ed. by G. Piatigorsky. London: Anglo-Soviet Music Press Edition, No 50, 48p. ----- D. Shostakovich. <u>Sonata for Cello and Piano.</u> Ed. by V. Kubatsky and Y. Strakhov (with added viola part in parallel versions). Moscow: State Publishers "Music", No 6366. ----- D. Shostakovich. <u>Sonata for Cello and Piano.</u> Hamburg: Hans Sikorski Edition, No 2157, 1969, 36p. ----- in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 38. Chamber Music.</u> Ed. by A. Nikolayev. Moscow: State Publishers "Music", No 10927, 1982, pp.3-36
Piano Quintet, Op.57	D. Shostakovich. <u>Quintet.</u> Moscow: Muzgiz, No 25601, 1956, 60p.

APPENDIX B (Continued)

List of Scores Utilized for Comparison with
Shostakovich's Recorded Performances

Composition	Edition
(continued) Piano Quintet, Op.57	in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 37. Chamber Music.</u> Ed. by D. Tsyganov, B. Tishchenko and V. Ekimovsky. Moscow: State Publishers "Music", No 10794, 1983, pp.73-142.
Second Trio, Op.67	D. Shostakovich. <u>Trio, Op.67.</u> Moscow - Leningrad: Muzgiz, No 18203, 1945, 62p. ----- D. Shostakovich. <u>Trio, Op.67.</u> Leipzig: Edition Peters, No 4744, 1961, 48p. ----- in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 37. Chamber Music.</u> Ed. by D. Tsyganov, B. Tishchenko and V. Ekimovsky. Moscow: State Publishers "Music", No 10794, 1983, pp.145-208.
Children's Notebook, Op.69	D. Shostakovich. <u>Children's Notebook.</u> New York: Leeds Music Corporation, ca 1946, 1lp. ----- D. Shostakovich. <u>Six Children's Pieces.</u> London: Anglo-Soviet Music Press, No 6, 1946. ----- in <u>D. Shostakovich. Selected Piano Pieces for Children.</u> Ed. by B. Rozengauz. Moscow: Sovetskii Kompozitor, No 4920, 1979, pp.3-11. ----- in <u>Music for Children. Piano Pieces for Grades 1-2.</u> Ed. by K. Sorokin. Moscow: Sovetskii Kompozitor, No 4199, 1979, p.47 (Waltz) and p.121 (The Bear). ----- in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 39. Works for Piano.</u> Ed. by T. Nikolayeva. Moscow: State Publishers "Music", No 10285, 1983, pp.123-132.

APPENDIX B (Continued)

List of Scores Utilized for Comparison with
Shostakovich's Recorded Performances

Composition	Edition
From Jewish Folk Poetry, Op.79	in <u>D. Shostakovich. Vocal Compositions.</u> Moscow: State Publishers "Music", No 4116, 1974, pp.37-88. ----- in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 32. Romances and Songs.</u> Ed. by A. Baltin. Moscow: State Publishers "Music", No 10283, 1982, pp.66-117.
Piano Preludes and Fugues, Op. 87, Nos 1, 2, 3, 4, 5, 6, 7, 8, 12, 13, 14, 16, 18, 20, 22, 23 and 24	D. Shostakovich. <u>24 Preludes and Fugues.</u> Ed. by I. Freundlich. New York: Leeds Music, 1955, Vol. I, pp.3-71, 106-117; Vol. II, pp.3-19, 32-43, 56-62, 70-77, 89-121. ----- D. Shostakovich. <u>24 Preludes and Fugues.</u> Leipzig: Edition Peters, No 4716a and 4716b, 1956, Vol. I, pp.1-48, 70-78; Vol. II, pp.1-15, 25-33, 44-49, 56-61, 70-92. ----- D. Shostakovich. <u>24 Preludes and Fugues.</u> Moscow: State Publishers "Music", No 7210, 1972, pp.1-49, 71-94, 104-112, 123-128, 135-140, 149-171. ----- in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 40. 24 Preludes and Fugues.</u> Ed. by T. Nikolayeva. Moscow: State Publishers "Music", No 10286, 1980, pp.1-48, 70-93, 103-111, 122-127, 134-139, 148-170.
Symphony No 10, Op.93	D. Shostakovich, <u>Symphony No 10.</u> New York: MCA Music. 219p. ----- in <u>D. Shostakovich. Collected Works in 42 Volumes. Vol. 5.</u> Ed. by M. Weinberg. Moscow: State Publishers "Music", No 9863, 1979, pp.111-324.

APPENDIX B (Continued)

List of Scores Utilized for Comparison with
Shostakovich's Recorded Performances

Composition	Edition
Concertino for Two Pianos, Op.94	<u>D. Shostakovich. Concertino for Two Pianos. Moscow: State Publishers "Music", No 2904, 1975, 3lp.</u> ----- <u>in D. Shostakovich. Collected Works in 42 Volumes. Vol. 13. Concertos. Ed. by O. Komarnitsky and A. Pirumov. Moscow: State Publishers "Music", No 11214, 1983, pp.123-154.</u>
Piano Concerto No 2, Op.102	<u>D. Shostakovich. Piano Concerto No 2. Orchestral Score. Moscow: Sovetskii Kompozitor, No 620, 1957, 102p.</u> ----- <u>in D. Shostakovich. Collected Works in 42 Volumes. Vol. 12. Concertos. Orchestral Score. Ed. by O. Komarnitsky and A. Pirumov. Moscow: State Publishers "Music", No 11208, 1982, pp.75-176.</u> ----- <u>in D. Shostakovich. Collected Works in 42 Volumes. Vol. 13. Concertos. Reduction for two pianos by the composer. Ed. by O. Komarnitsky and A. Pirumov. Moscow: State Publishers "Music", No 11214, 1983, pp.67-120.</u>
Sonata for Violin and Piano, Op.134	<u>D. Shostakovich. Sonata for Violin and Piano. Violin part edited by D. Oistrakh. Moscow: State Publishers "Music", No 6709, 1970, 60p.</u> ----- <u>in D. Shostakovich. Collected Works in 42 Volumes. Vol. 38. Chamber Music. Ed. by A. Nikolayev. Moscow: State Publishers "Music", No 10927, 1982, pp.39-96.</u>
Four Preludes for Violin & Piano, Op.34 (arranged by D. Tsyganov) Nos 10, 15, 16 and 24	<u>in D. Shostakovich. Preludes. Three Cycles Arranged for Violin and Piano by D. Tsyganov. Moscow: State Publishers "Music", No 6365, 1969, pp.18-30.</u>

APPENDIX C

*Shostakovich's Repertoire of Solo and Chamber Music

Composer	Work	Year	Source
A. Aleksandrov	Romance (Op.7)	1928	2/159
J.S. Bach	Well-Tempered Clavier (both volumes)	1917	17/24, 9/71
	Concerto in D Minor for Three Keyboards and Orchestra	1950	19/130
	Brandenburg Concerto, No 5	1923	9/529
Bach-Liszt	Prelude and Fugue in A Minor	1923	5/84
L. van Beethoven	Sonatas: Op.10, No 1 in C Minor	1918	6/79
	Op.53, in C Major	1923	5/31
	Op.57, in F Minor	1922	5/35
	Op.106, in B Flat Major	1922	14/122
V. Bogdanov-Berezovsky	Suite for Two Pianos	1921	9/102
	Variations	1922	9/102
	Concert Allegro	1922	9/102
J. Brahms	Variations on a Theme by Handel, Op.24	1921	9/160-161 Photograph No 6 of the program
F. Chopin	Ballade, No 3, in A flat Major	1923	5/31
	Concertos: No 1, in E Minor	1927	9/179
	No 2, in F Minor	?	18/11

* Shostakovich's own pieces and those performed privately are not included in this list. The numerals in the column headed "Source" indicate, firstly, the reference used, and secondly the page. (The list of references is supplied below. The year given is that of the first performance of the pieces.)

APPENDIX C (continued)

Shostakovich's Repertoire of Solo and Chamber Music

Composer	Work	Year	Source
F. Chopin (continued...)	Etudes: Op.10, No 4, in C sharp Minor	1927	5/85
	Op. ? in G flat Major	1927	5/85
	Krakowiak, Op.14	ca 1922	1/145
	Mazurkas: Op.33, No 4 in B Minor	1927	5/50; 9/173
	Op.? in C sharp Minor	1927	5/50; 9/173
	Nocturnes: Op.15, No 2 in F sharp Major	1927	5/50; 9/173
	Op.27, No 1 in C sharp Minor	1927	5/50; 9/173
	Preludes: Op.28, in F sharp Minor and in B flat Minor	1927	5/85; 9/173
	Polonaise, Op.44, in F sharp minor	1927	5/85; 9/173
	Waltz, Op.64, No 2, in C sharp Minor	ca 1933	9/322
	Other pieces	ca 1917	9/77
I. Dunayevsky	Songs	?	9/192
R. Gliere	Romances (Op.?)	ca 1925	9/192
M. Glinka	Romances (Op.?)	1927	2/148
M. Gnesin	Romances (Op.?)	ca 1925	9/192
E. Grieg	Concerto in A Minor, Op.16	1920	9/93
	Piano Pieces (Op.?)	ca 1917 1918	9/78

APPENDIX C (continued)

Shostakovich's Repertoire of Solo and Chamber Music

Composer	Work	Year	Source
E. Grieg (continued...)	Sonata in E Minor, Op.7	ca 1918	23/63
	Cello Sonata in A Minor	1939	9/541
G.F. Handel	Largo	ca 1917	13/56
J. Haydn	Sonatas	1916	17/24
A. Liadov	Piano Pieces (Op.?)	?	3/197
F. Liszt	Piano Pieces	ca 1918	9/77
	From "Years of Pilgrimage": "Après une lecture du Dante". Fantasia quasi Sonata	1926	9/151
	"Venice and Naples": Gondoliera. Canzone. Tarantella.	1923	5/31
	Funérailles.	1924	5/84
	Concert Studies: Waldesrauschen	1926	9/151
	Gnomenreigen	1925	5/85
	Variations	1922	9/102
	Romances (Op.?)	ca 1926 1927	9/192
N. Malakhovsky	Romances (Op.?)	1928	2/159
W.A. Mozart	Concerto for Two Pianos, in E flat Major (K. 365)	1927	9/531
	Sonatas (K.?)	1916	17/24
	Variations, in C Major, (K.?)	1923	5/31

APPENDIX C (continued)

Shostakovich's Repertoire of Solo and Chamber Music

Composer	Work	Year	Source
M. Mussorgsky	Songs (Op.?)	1927	2/148
L. Nikolaev	Variations in Four-Note Theme for Two Pianos	1927	5/85
S. Prokofiev	Concerto No 1, Op.10, in D flat Major	1925	16/253
	Sonata No 3, in A Minor, Op.28	?	3/212
	Romances on Akhmatova verses, Op.27	1927	2/148
S. Rakhmaninov	Cello Sonata	1936	5/86
J. Schillinger	Piano Pieces (Op.?)	1925	5/85
R. Schumann	Piano Pieces	ca 1917	9/77
	Concerto in A Minor, Op.54	1923	5/31
	Faschingschwank, Op.26	1920	14/122
	Humoreske, Op.20	1923	5/31
	Sonata No 1, in F sharp Minor, Op.11	1923	5/84
	Piano Quintet, Op.44, in E flat Major	1927	19/11
A. Scriabin	Sonatas: No 2, Op.19 in G sharp Minor	1921 1923	9/127
	No 3, Op.23 in F sharp Minor	1921 1923	9/127
	No 4, Op.30 in F Sharp Major	1921 1923	9/127
M. Steinberg	Romances (Op.?)	1928	2/159
I. Stravinsky	Les Noces	1926	2/148
	Serenada in A	?	27/32

Shostakovich's Repertoire of Solo and Chamber Music

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*Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1915 Autumn	Petrograd, I. Glyasser's Music Courses	Tchaikovsky: Children's Album	17/24; 9/528
1916	Petrograd, I. Glyasser's Music Courses	Mozart: Sonatas Haydn: Sonatas	17/24
1917	Petrograd, I. Glyasser's Music Courses	Handel: Largo Bach: Well-Tempered Clavier (both books)	13/56 9/71
	Petrograd, M. Stoyunina's high school	Pieces by Chopin, Grieg, Schumann Grieg: Piano Sonata in E Minor, Op.7	9/77; 23/11 23/63
	Petrograd, E. Umova's home	Shostakovich's own pieces and improvis- ations	9/77
1918 26 April	Petrograd, I. Glyasser's Music Courses	Beethoven: Sonata, Op.10, No 1, in C Minor	6/79
	B. Kustodiev's home	Pieces by Chopin, Grieg and Schumann. Shostakovich's own compositions and improvisations	23/63-64
1920 ?	Petrograd, B. Kustodiev's home	Shostakovich plays his Piano Preludes, Op.2	9/528
8 May	Petrograd, Arts' House	Shostakovich plays his Piano Preludes, Op.2 at the Kustodiev's works exhibition	9/528

* Abbreviations: SCH = Small Hall of Conservatoire
GCH = Great Hall of Conservatoire
SPH = Small Philharmonic Hall
GPH = Great Philharmonic Hall
SCMF = Society of Chamber Music Friends

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1920... Autumn	Petrograd, Prof. L.V. Nikolaev's home	Shostakovich plays Gried's Piano Concerto and his own compositions for L.V. Nikolaev	9/93
	Petrograd, Conservatoire	Schumann: Fashingschwank, Op.20	14/122
1921 21 June	Petrograd, Conservatoire	Brahms: Variations on Handel's Theme; Shostakovich: Piano Preludes	Photo of the programme 9/160-161
	Petrograd, A. Fogt's home	Shostakovich plays his own compositions (Piano Preludes, Op.2)	9/100
	Petrograd, Russian Instit- ute of Arts' History	Bogdanov-Berezovsky: Suite for Two Pianos (with Bogdanov- Berezovsky); Shostakovich: Piano Preludes	9/102
	Petrograd, Dr I. Grekov's home	Programme unknown	9/97
ca 1920- 1927	Petrograd	*Shostakovich plays Ravel's "Ma Mère l'Oye"; Rakhmaninov's Suite for Two Pianos; piano arrangement of symphonies by Haydn, Mozart, Beethoven, Tchaikovsky and Scriabin	1/144

* His duo partner has not been mentioned in the source.
It could be his sister Maria Shostakovich,
V. Bogdanov-Berezovsky, or somebody else.

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1922	Petrograd, Conservatoire	Beethoven: Sonata Op.57, in F Minor; Sonata Op.106, in B flat Major	5/35; 14/122
	Petrograd, Conservatoire	Chopin: Krakowiak, Op.14	1/145
	Petrograd, Conservatoire	Bogdanov-Berezovsky: Suite for Two Pianos (with Bogdanov- Berezovsky); Bogdanov-Berezovsky: Concert Allegro; Schillinger: Piano Pieces; Malakhovsky: Variations; Yudin: Variations	9/102
	Petrograd, Conservatoire	Shostakovich plays for his friends "Two Fables of Krylov," Op.4	1/147
1923 27 Jan- uary	Petrograd, SCH	Rehearsal of his diploma programme	9/528
Spring	Petrograd, SCH	Completion of the piano course with the following programme: 1st recital (solo): Bach: Prelude and Fugue in C sharp Minor (Book 1); Beethoven: Sonata, Op.53, in C Major; Mozart: Variations in C Major; Chopin: Ballade No 3, in A flat Major; Schumann: Humoreske, Op.20; Liszt: "Venice and Naples". 2nd recital: Schumann: Concerto for Piano and Orchestra, Op.54, in A Minor	9/123, 528

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1923... 23 April	Petrograd, Conservatoire	Shostakovich: Suite for Two Pianos, Op.6 (with M.Shostakovich)	9/113
22 June	Petrograd, SCMF	Schumann, Liszt, Shostakovich (Suite for Two Pianos, Op.6 played with M. Shostakovich)	9/125; Photograph of the programme 9/160-161
Autumn	Petrograd, SCMF	Bach-Liszt: Organ Prelude and Fugue in A Minor; Beethoven: Sonata Op.57, in F Minor; Shostakovich: Preludes, Op.2; Three Fantastic Dances, Op.5	5/84
(?)	Petrograd	Pieces by Chopin and Liszt. Shostakovich: Suite for Two Pianos	5/84
Autumn	Petrograd, SCMF	Liszt: Tarantella; Schumann: Sonata in F sharp Minor; Shostakovich: Preludes, Op.2	9/529; 5/84
November December	Petrograd, cinema "Bright Ribbon"	Shostakovich plays the piano for the silent films	9/529
(?)	Petrograd	Shostakovich's recital of his own works	3/197
10 Dec- ember	Petrograd, SCMF	Shostakovich plays the piano part in Bach's Brandenburg Concerto No 5	9/529
13 Dec- ember	Petrograd, Conservatoire. Concert of M. Steinberg's class	Shostakovich: 1st Trio, Op.8	9/529

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1923... 26 Dec- ember	Petrograd, M. Steinberg's home	Shostakovich plays with Steinberg (four hands) Bach's Organ Fugues; Tchaikovsky's Suite No 3; Haydn's Symphony in C Minor, Rimsky-Korsakov's Introduction to the Opera "Kitezh"; Glazunov's Overture solennele; Steinberg's Dramatic Fantasy and Symphony	9/103, 529
1924 January- February	Petrograd (Leningrad), SCMF	Shostakovich accompanies balerina M. Ponna (included in the accompaniment were his Fantastic Dances, Op.5)	9/104-105, 529
April	Leningrad, SCMF	Bach-Liszt: Organ Prelude and Fugue in A Minor; Liszt: Funérailles, Tarantella	9/529; 5/84
	Leningrad, SCMF (?)	Schumann: Sonata in F sharp Minor; Liszt: Tarantella	5/84; 9/529
27 May	Leningrad, Conservatoire	Tchaikovsky: 1st Piano Concerto	9/529
October- November	Leningrad, cinema "Splendid Palace"	Shostakovich works as a pianist for the silent films	9/529
1925 February	Leningrad	J. Schillinger: Pieces	9/530
15 Feb- ruary	Leningrad, cinema "Piccadilly"	Shostakovich started working as a pianist for the silent films	9/530

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1925... February	Leningrad, SCH	Liszt: Gnomenreigen, "Venice and Naples", pieces from the "Years of Pilgrimage"	5/85
Winter	Leningrad	G. Popov: Fugato for Symphonic Orchestra, arrangement for Two Pianos (with G. Popov)	9/104
December (?)	Leningrad	Shostakovich: Suite for Two Pianos, Op.6 (with L. Oborin)	5/85
20 March	Moscow, SCH	Shostakovich plays his own pieces: Three Fantastic Dances, Op.5; Three Pieces for Cello and Piano, Op.9 (with A. Yegorov); Suite for Two Pianos, Op.6 (with L. Oborin)	9/134
Summer	Slavyansk	Recitals	9/137, 149
October	Leningrad, Group for Modern Music	Shostakovich plays his Two Pieces for String Octet, Op.11, and his 1st Symphony	9/530
October	Leningrad	Shostakovich starts his performances with singer L. Vyrlan. Romances by Gliere and Gnesin	9/192, 530
1926 12 July	Kharkov	Tchaikovsky: 1st Piano Concerto (Kharkov Philharmonic Orchestra, conducted by N. Malko)	9/530

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1926... 15 July	Kharkov	Shostakovich: Prelude and Scherzo, Op.11; Eight Preludes, Op.2; Fantastic Dances, Op.5; 1st Trio, Op.8 (with Dobrzhinz, violin, and Kassan, cello). Liszt: Sonata "Après une lecture du Dante"; Funérailles; Gnomenreigen; Waldesrauschen; Canzone, Gondoliera, Tarantella	9/151
12 Dec- ember	Leningrad, SPH	Shostakovich: 1st Piano Sonata (premiere)	9/530
(?)	Leningrad, Leningrad Academic Chapel	Stravinsky: "Les Noces" (with M. Yudina, A. Maslakovez, and I. Renzin)	2/148
(?)	Leningrad	Concerts with the singer L. Vyrlan. Romances by Gliere, Medtner and Gnesin	9/192
1927 9 Jan- uary	Moscow, The Mozart Hall	Shostakovich: 1st Piano Sonata	9/530
(?) January	Moscow, The Beethoven Hall	Shostakovich: 1st Piano Sonata	9/530
14 Jan- uary	Moscow, GCH	Chopin: Polonaise in F sharp Minor, Op.44; Nocturnes in F sharp Major, Op.15/2 and in C sharp Minor, Op. 27/1; Mazurkas in B Minor, Op.33/4 and in C sharp Minor; Etudes in C sharp Minor, Op. 10/4 and in G flat Major; Ballade in A flat Major, Op.47	5/85

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1927... 15 (?) January	Moscow, M. Tukhachev- sky's home	Shostakovich plays Chopin's programme for M. Tukhachevsky	9/175
25 Jan- uary	Warsaw, First International Chopin Competition	Chopin: Polonaise in F sharp Minor, Op.44; Preludes in F sharp Minor and B flat Minor, Op.28; Ballade in A flat Major, Op. 47; Nocturnes in F sharp Major, Op.15/2 and in C sharp Minor, Op.27/1	5/85; 9/530
28 Jan- uary	Warsaw, First International Chopin Competition	Chopin: Concerto in E Minor, Op.11	9/179, 530
1 Feb- ruary	Warsaw, Conservatoire	Chopin: Pieces; Shostakovich: 1st Piano Sonata	9/531
February	Warsaw, J. Iwaszkie- wicz's home	Shostakovich: 1st Piano Sonata	9/181
6-15 February	Berlin	Shostakovich: Pieces	9/531
23 Feb- ruary	Leningrad	Shostakovich plays his 1st Piano Sonata for S. Prokofiev	9/531
11 March	Leningrad, GPH, Concert of pianists of L. Nikolaev's School	Chopin: two Noc- turnes; two Edudes; Ballade No 3. L. Nikolaev: Varia- tions on the Four Note Theme for Two Pianos (with I. Renzin)	5/85
18 March	Moscow, GCH, Concert of pianists of L. Nikolaev's School	Liszt: "Venice and Naples"	5/85

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1927... Autumn	Leningrad	Shostakovich: Aphorisms, Op.13 (premiere)	9/531
Autumn	Leningrad	Romances and songs by Glinka, Mussorgsky, Prokofiev (on A. Akhmatova verses), M. Gnesin (with the singer L. Vyrlan) Songs by Dunayevsky (?)	9/531; 2/148 9/192
(?)	Leningrad, Leningrad Academic Chapel	Stravinsky: "Les Noces" (together with M. Yudina, A. Maslakovez, I. Renzin or G. Popov)	9/531; 19/11
(?)	Leningrad	Schumann: Piano Quintet	19/11
21 and 22 November	Leningrad	Mozart: Concerto for Two Pianos (Rehear- sals with G. Popov)	9/531
23 Nov- ember	Leningrad, GPH	Mozart: Concerto for Two Pianos (with G. Popov; Leningrad Philharmonic Orches- tra, conducted by F. Stiedry)	9/531
25 Nov- ember	Leningrad	Tchaikovsky: 1st Piano Concerto (Rehearsal with Leningrad Philhar- monic Orchestra, conducted by N. Malko)	9/531
1928 January	Moscow	Shostakovich works as a musical director and pianist at V. Meyerhold's theatre	19/11

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1928... Winter	Leningrad	Romances and songs by Aleksandrov, Miaskovsky, Prokofiev (on A. Akhmatova verses), Steinberg, Streicher and Veisberg with the singer L. Vyrlan	2/159; 9/192
6, 18, and 20 November	Leningrad	Shostakovich plays his Suite from the opera "The Nose" to N. Malko	9/201
	Leningrad	Recitals of works by Chopin and Liszt	5/85
1929 January	Leningrad, Society of Dramatists and Composers	Evening of Shostako- vich's works: fragments from the opera "The Nose"	9/204, 532
3 Feb- ruary	Leningrad, GPH	Prokofiev: 1st Piano Concerto (Leningrad Philharmonic Orches- tra, conducted by G. Scheidler)	5/85
1930 Spring	Rostov-on-Don	Tchaikovsky: 1st Piano Concerto; Prokofiev: 1st Piano Concerto (conducted by A. Yakobson)	9/194
	Rostov-on-Don	Shostakovich: Piano Pieces	9/194
1932 (?)	Moscow, V. Kubatsky's home	Shostakovich plays his opera "Lady Macbeth of Mtsensk" for the members of the Bolshoi Theatre	9/290
15 Aug- ust	Gaspra	Shostakovich plays the piano arrange- ment of his 1st Symphony	9/534

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
*1933 17 Jan- uary	Leningrad, GCH	Eight Preludes, Op. 34; fragments from the music to the film "Golden Mountains"	5/85
24 May	Moscow, SCH	Premiere of the Twenty-Four Preludes, Op. 34	5/86
23 June	Baku, House of Defence	Piano Preludes, Op. 34	5/86
15 Oct- ober	Leningrad, GPH	Premiere of the 1st Piano Concerto (Leningrad Philharmonic Orchestra, conducted by F. Stiedry, solo trumpet - A. Schmidt)	9/535
17 Oct- ober	Leningrad, GPH	Premiere of the 1st Piano Concerto (Leningrad Philharmonic Orchestra, conducted by F. Stiedry, solo trumpet - A. Schmidt)	9/535
(?) Nov- ember	Leningrad, House of Culture	1st Piano Concerto (conducted by V. Dranishnikov)	9/535
(?) Dec- ember	Baku	1st Piano Concerto (conducted by A. Gauk ?)	9/355
9 Dec- ember	Moscow, GCH	1st Piano Concerto (conducted A. Gauk)	9/535
14 Dec- ember	Moscow, GCH	1st Piano Concerto (conducted by A. Gauk)	9/535

* From 1933 Shostakovich mainly performed his own compositions publicly. For this reason the compositions listed in the column entitled "Programme" are those of Shostakovich himself and his name is not repeated next to each composition.

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1933... 20 Dec- ember	Voronezh	1st Piano Concerto (Voronezh Symphonic Orchestra, conducted by A. Gauk)	5/86
1934 7 Jan- uary	Kharkov	1st Piano Concerto (Kharkov Symphonic Orchestra, conducted by A. Gauk)	5/86
23 March	Leningrad, GPH	1st Piano Concerto (Leningrad Philhar- monic Orchestra, conducted by V. Dranishnikov)	5/86
Summer	Batum	Programme unknown	9/355
1-10 June	Leningrad	1st Piano Concerto	9/536
17 June	Baku	Rehearsal of the 1st Piano Concerto (Moscow Philharmonic Orchestra, solo trumpet L. Yuriev)	9/536
21 June	Baku	Concert of Shostako- vich's Pieces (Op.?)	9/536
25 Dec- ember	Leningrad, SPH	Premiere of the Cello Sonata, Op.40 (with V. Kubatsky)	9/537
1935 28 Jan- uary	Leningrad, Artists' Club	Evening of Shostako- vich's works	9/537
February	Leningrad, Shostakovich's home	Shostakovich accompanied D. Tsy- ganov, who played his arrangement for violin and piano of Shostakovich's Preludes, Op.34, Nos 10, 15, 16 and 24	25/32; 9/537
25 March	Moscow, Arts' Masters Club	1st Piano Concerto; Twenty-Four Preludes, Op.34	5/86

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1935... 13 April -24 May	Turkey: Ankara 15 (concerts), Izmir (3 con- certs), Istanbul (5 concerts)	1st Piano Concerto (second piano part played by L. Oborin); Piano Preludes, Op. 34; fragments from the ballet "The Bolt"	5/86; 9/538
Autumn	Moscow	1st Piano Concerto (All-Union Radio Orchestra, conducted by G. Sebastian)	9/538
14 Sept- ember	Leningrad	Evening of Shostako- vich's works: Twenty- Four Preludes, Op.34; Cello Sonata, Op.40 (with A. Livshiz)	5/86
1936 11 Jan- uary	Moscow	1st Piano Concerto (conducted by A. Coates, solo trumpet - L. Yuriev)	9/538
(?) Jan- uary	Arkhangelsk	1st Piano Concerto (conducted by V. Kubatsky)	9/539
28 Jan- uary	Arkhangelsk	Cello Sonata, Op.40 and also Rakhmaninov's Cello Sonata (with V. Kubatsky)	9/539
1937 16 Nov- ember	Leningrad, GPH	1st Piano Concerto (Leningrad Philhar- monic Orchestra, conducted by N. Rabinovich)	9/540
(?)	Stalingrad	Programme unknown	9/355
(?)	Kiev	Programme unknown	9/355

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1938 7 February	Tbilisi, Paliashvili Theatre	1st Piano Concerto (Georgian Philharmonic Orchestra, conducted by N. Rabinovich); Waltz from the ballet "The Age of Gold"; Polka from the ballet "The Bolt"; fragments from the music for the film "Golden Mountains"	9/540
(?)	Leningrad, SCH	L. Nikolaev, Variations for Two Pianos (with V. Sofronitsky)	9/540
18 April	Leningrad, SCH	Cello Sonata, Op.40; Rakhmaninov: Cello Sonata; Grieg: Cello Sonata (with A. Ferkelman)	9/541
20 April	Leningrad, GPH	1st Piano Concerto (Leningrad Philharmonic Orchestra, conducted by K. Eliasberg)	5/86-87
1939 6 January	Moscow, GPH	1st Piano Concerto (conducted by K. Kondrashin)	5/87
11 April	Moscow, SCH	Cello Sonata, Op.40; Rakhmaninov: Cello Sonata; Grieg: Cello Sonata (with A. Ferkelman)	9/541
24 April	Sverdlovsk	Recital of Shostakovich's works	9/541
28 and 29 September	Sverdlovsk	1st Piano Concerto	9/541

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1939... 30 Oct- ober	Leningrad, SCH	Twenty-Four Preludes, Op.34; Cello Sonata, Op.40 (with A. Ferkelman)	9/541-542
1940 March	Moscow, Conservatoire	Preludes, Op.34; 1st Quartet and 6th Symphony played at B. Yavorsky's seminar	9/542
October	Leningrad, Composers' Union	Quintet, Op.57 (with the Glazunov Quartet)	19/80
23 Nov- ember	Moscow	Premiere of the Quintet, Op.57 (with the Beethoven Quartet)	9/542
8 Dec- ember	Moscow, Hall of the Poly- technical Museum	Preludes, Op.34; Romances, Op.46 (with A. Baturin); Quintet, Op.57 (with the Beethoven Quartet)	9/542
15 Dec- ember	Leningrad, SCH	12 Preludes from Op. 34; Romances, Op.46 (with V. Arkanov); Quintet, Op.57 (with the Glazunov Quartet)	5/87
(?)	Moscow	Radio recording of the Quintet, Op.57 (with the Beethoven Quartet)	20/5
1941 2 Jan- uary	Leningrad, GPH	Quintet, Op.57 (with the Glazunov Quartet)	5/87
5 Jan- uary	Leningrad, GPH	Quintet, Op.57 (with the Glazunov Quartet)	5/87
1 April	Moscow, GCH	1st Piano Concerto (conducted by G. Stolyarov)	9/543

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1941... 5 April	Taganrog	Programme unknown	9/543
6 April	Rostov-on-Don	1st Piano Concerto (with Rostov-on-Don Philharmonic Orches- tra, conducted by A. Paverman)	9/543
7 April	Rostov-on-Don	Preludes, Op.34; Quintet, Op.57 (with the Beethoven Quartet)	9/543
Summer- Autumn	Leningrad, Radio	Pieces by different composers and his own works	7/59
14 Sept- ember	Leningrad, GPH	Preludes, Op.34	7/47-48
17 Sept- ember	Leningrad	Shostakovich plays the two first move- ments of his 7th Symphony for V. Bog- danov-Berezovsky, K. Kochurov and G. Popov	7/51
20 Sept- ember	Leningrad	Shostakovich plays his 7th Symphony for writer N. Tikhonov	7/53
(?) Oct- ober	Moscow	Shostakovich plays the first three movements of his 7th Symphony for A. Khachaturyan	7/56
11 Oct- ober	Moscow	Shostakovich plays the first three movements of the 7th Symphony for a group of Moscow musicians	19/84-85

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1941... November	Kuibyshev, Radio Broadcast. Performances in War Hospitals	Preludes, Op.34; fragments from his ballets; 1st Piano Concerto; Romances, Op.46 (with A. Baturin)	7/60
1941 December 1942 February	Kuibyshev	Shostakovich plays his 7th Symphony with L. Oborin	7/66-68
1942 January	Kuibyshev	Preludes, Op.34; piano arrangement of the Scherzo from the 5th Symphony; Cello Sonata, Op.40 (with cellist V. Matkov- sky); Romances, Op.46 (with A. Baturin); Quintet, Op.57 (with the Bolshoi Theatre Quartet)	19/91
10 July	Novosibirsk	Concert of Shostako- vich's works: Quintet, Op.57 (with the Glazunov Quartet); Romances, Op.46 (with V. Arkanov)	7/269
17 and 18 Dec- ember	Ufa	Evening of Shostako- vich's own works: 1st Piano Sonata; Quintet, Op.57 (with the Bolshoi Theatre Quartet)	7/159, 270
20 Dec- ember	Belebei	Evening of Shostako- vich's works	7/270
1943 12 April	Moscow, Arts Committee	2nd Piano Sonata	19/102
15 April	Moscow, Compos- ers' Club	2nd Piano Sonata	19/102

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1943... 1 May	Moscow	Shostakovich plays his 2nd Piano Sonata for V. Bogdanov-Berezovsky	7/166
6 June	Moscow, SCH	Evening of Shostakovich's works: public premiere of his 2nd Piano Sonata and Romances, Op.62 (with singer E. Flaks)	7/271
Summer (Aug- ust?)	Ivanovo	Shostakovich plays some fragments of his 7th Symphony for the cadets of the Infantry School	19/102
21 Sept- ember	Moscow, Arts Committee	Shostakovich plays his 8th Symphony	19/102
1944 20 May	Moscow, The Tchaikovsky Hall	1st Piano Concerto, (State Symphonic Orchestra, conducted by A. Orlov)	7/213
(?) Oct- ober	Leningrad	Romances, Op.62 (with singer E. Flaks); 2nd Piano Sonata	7/272
Early November	Moscow, Compo- sers' Union	2nd Trio, Op.67 (with D. Tsyganov and S. Shirinsky)	19/108
14 Nov- ember	Leningrad, GPH	Concert of Shostakovich's works. Public premiere of the 2nd Trio, Op.67 (with D. Tsyganov and S. Shirinsky); Quintet, Op.57 (with the Beethoven Quartet)	7/272; 19/108

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1944... 28 Nov- ember	Moscow, GCH	Concert of Shostakovich's works. Public premiere of the 2nd Trio, Op.67 (with D. Tsyganov and S. Shirinsky); Quintet, Op.57 (with the Beethoven Quartet)	7/272
1945 4 Sept- ember	Moscow	Shostakovich gives a preview of his 9th Symphony	19/115
10 Sept- ember	Moscow, Arts Committee	Shostakovich plays his 9th Symphony with S. Richter	19/115
End of Septem- ber	Leningrad	Shostakovich plays his 9th Symphony with V. Serdechkov	19/115
1946	Leningrad, Moscow	Performances and recording for one-time use on the radio of the Cello Sonata, Op.40 (with cellist D. Shafran)	28/80, 85
1947 May	Prague, Spring Festival	2nd Trio, Op.67, (with D. Oistrakh and M. Sadlo). This performance was released on a gramophone record	19/122
	Prague, Spring Festival	Quintet, Op.57; 2nd Piano Sonata	24/285
	Prague	Shostakovich plays Violin Sonatas by Mozart and Beethoven with D. Oistrakh	8/26
10 Oct- ober	Leningrad, Conference Hall of the Academy of Sciences	Quintet, Op.57 (with the Glazunov Quartet)	5/87; 8/357

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1947... December	Leningrad, SCH	2nd Piano Sonata; Quintet, Op.57 (with the Glazunov Quartet)	5/88
(?)	Moscow	Recordings of the Ten Preludes, Op.34, Nos 8, 14-19, and 22-24; Children's Notebook, Op.69 (seven short pieces); Three Fan- tastic Dances, Op.5; and the piano arrangement of the Polka from the ballet "The Age of Gold"	20/7
(?)	Moscow	Recording of the 2nd Trio, Op.67 (with D. Tsyganov and S. Shirinsky)	11
(?)	Moscow	Cello Sonata, Op.40 (with cellist D. Shafran)	28/80
1949 27 March	New York, Madison Square Gardens	Shostakovich plays the piano arrangement of the Scherzo from his 5th Symphony	19/127
Summer	Sochi	Shostakovich plays for a group of children. Programme unknown	19/127
1950 5 Jan- uary	Leningrad, SPH	Quintet, Op.57 (with the Moscow Philhar- monic Quartet)	5/88
15 Jan- uary	Leningrad, SPH	Quintet, Op.57 (with the Beethoven Quartet)	5/88
(?)	Soviet Baltic Republics	Recitals. Programme unknown	19/130

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1950... July	Leipzig (Bach bicentenary celebrations)	J.S. Bach: Concerto for Three Keyboards and Orchestra (with T. Nikolayeva and P. Serebryakov)	19/130
1951 April	Vilnius, Philharmonic Hall	Quintet, Op.57 (with the Beethoven Quartet)	5/88
April	Kaunas	Quintet, Op.57 (with the Beethoven Quartet)	5/88
April	Riga, State University Hall	Quintet, Op.57 (with the Beethoven Quar- tet); 2nd Trio, Op. 67 (with D. Tsyganov and S. Shirinsky)	5/88
Spring	Minsk	Programme unknown	19/136
18 Nov- ember	Leningrad, SCH	Premiere of the Four Preludes and Fugues from Op.87; 2nd Trio, Op.67 (with D. Tsyga- nov and S. Shirinsky)	5/88
1952 12 March	Yerevan	Six Preludes and Fugues from Op.87; 2nd Trio, Op.67 (with A. Gabrielyan and S. Aslamazyan)	5/88
March	Yerevan	Quintet, Op.57 (with the Komitas Quartet)	5/88
March	Tbilisi	Quintet, Op.57; 2nd Trio, Op.67; Six Preludes and Fugues, Op.87	19/140
March	Baku	Quintet, Op.57; 2nd Trio, Op.67; Six Preludes and Fugues, Op.87	19/140

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1952...			
24 April	Leningrad, SPH	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with S. Knushevitsky); 2nd Trio, Op.67 (with D. Oistrakh and S. Knushevitsky); Piano Sonata (Op.?)	5/88 19/140
April	Baku, Philharmonic Hall	Quintet, Op.57 (with the Komitas Quartet)	5/88
3 May	Moscow, SCH	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with S. Knushevitsky); 2nd Trio, Op.67 (with D. Oistrakh and S. Knushevitsky); Piano Sonata (Op.?)	5/88; 8/359 19/140
24 May	Kiev, Columned Philharmonic Hall	Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with S. Knushevitsky); 2nd Trio, Op.67 (with D. Oistrakh and S. Knushevitsky); Piano Sonata (Op.?)	19/140
(?)	Moscow	Recording of the Preludes and Fugues, Op.87, Nos 1-8, 12, 14, 16, 20, 22-24	11
1953			
25 January	Leningrad, SPH	Five Preludes from Op.87; Cello Sonata, Op.40 (with S. Knushevitsky); 2nd Trio, Op.67 (with D. Oistrakh and S. Knushevitsky)	5/88; 8/359

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1953... 27 Oct- ober	Moscow, Conservatoire	Shostakovich and M. Weinberg play Shostakovich's 10th Symphony	19/146
23 Dec- ember	Leningrad, SPH	Preludes and Fugues, Op.87; Quintet, Op. 57 (with the Beethoven Quartet)	5/89
1954 29 March -5 April	Moscow	Recording by Shostakovich conduct- ing his 10th Symphony	15
27 Nov- ember	Moscow, GCH	1st Piano Concerto (Moscow Philharmonic Orchestra, conducted by S. Samosud)	5/89
27 Nov- ember	Moscow, GCH	Recording of a live broadcast of the 1st Piano Concerto (Moscow Philharmonic Orchestra, conducted by S. Samosud)	11
28 Nov- ember	Moscow, Scientists' Club	1st Piano Concerto (with Moscow Phil- harmonic Orchestra, conducted by S. Samosud)	5/89
(?)	Moscow	Recording of the piano arrangement of the 10th Symphony (with M. Weinberg)	20/7
1955 15 Jan- uary	Leningrad, SPH	Premiere of the song cycle "From Jewish Folk Poetry", Op.79 (with N. Dorliak, Z. Dolukhanova and A. Maslennikov); Quintet, Op.57 (with the Beethoven Quartet)	5/89

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1955... 20 January	Moscow, SCH	Premiere of the song cycle "From Jewish Folk Poetry", Op.79 (with N. Dorliak, Z. Dolukhanova and A. Maslennikov); Quintet, Op.57 (with the Beethoven (Quartet))	5/89
19 March	Leningrad, Maly Opera House	Shostakovich plays the opera "Lady Macbeth of Mtsensk" for the members of the Maly Opera House	8/207
6 and 7 April	Minsk	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with M. Rostropovich); song cycle "From Jewish Folk Poetry", Op.79 (with N. Dorliak, T. Yanko and A. Maslennikov)	5/89
10 April	Riga	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with M. Rostropovich); song cycle "From Jewish Folk Poetry", Op.79 (with *N. Dorliak, T. Yanko and A. Maslennikov)	5/89; 8/361
April	Tallin	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with M. Rostropovich); song cycle "From Jewish Folk Poetry", Op.79 (with *N. Dorliak, T. Yanko and A. Maslennikov)	19/159
* The singers B. Deineka and M. Ryba are mentioned in the book <u>Dmitry Shostakovich About Himself and His Times</u> (p.159), although no exact reference has been made to the dates or programmes in which they appeared.			

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1955... April	Vilnius	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with M. Rostropovich); song cycle "From Jewish Folk Poetry", Op.79 (with *N. Dorliak, T. Yanko and A. Maslennikov)	19/159
April	Kaunas	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with M. Rostropovich); song cycle "From Jewish Folk Poetry", Op.79 (with *N. Dorliak, T. Yanko and A. Maslennikov)	19/159
21 and 22 Oct- ober	Gorky, Philharmonic Hall	Quintet, Op.57 (with the Beethoven Quartet); song cycle "From Jewish Folk Poetry", Op.79 (with N. Dorliak, T. Yanko and A. Maslennikov)	5/89
November	Moscow, SCH	Three Preludes and Fugues, Op.87; Cello Sonata, Op.40; Concertino for Two Pianos, Op.94	8/96
14 Dec- ember	Leningrad, SPH	Quintet, Op.57 (with the Beethoven Quartet); Four Preludes and Fugues, Op.87; song cycle "From Jewish Folk Poetry", Op.79 (with N. Dorliak, T. Yanko and A. Maslennikov)	5/89
* The singers B. Deineka and M. Ryba are mentioned in the book <u>Dmitry Shostakovich About Himself and His Times</u> (p.159), although no exact reference has been made to the dates or programmes in which they appeared.			

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1955... (?)	Moscow	Recordings of the Cello Sonata, Op.40 (with M. Rostropovich)	11
(?)	Moscow	Recording of the song cycle "From Jewish Folk Poetry", Op.79 (with N. Dorliak, Z. Dolukhanova and A. Maslennikov)	11
(?)	Moscow	Recording of a fragment from the "Gadfly"	11
(?)	Moscow	Recording of the Quintet, Op.57 (with the Beethoven Quartet)	20/7
1956 12 February	Moscow, SCH	2nd Trio, Op.67 (with D. Oistrakh and S. Knushevitsky)	8/361
29 May	Leningrad, GPH	1st Piano Concerto (Leningrad Philharmonic Orchestra, conducted by K. Kondrashin)	5/89; 8/361
6 and 7 October	Leningrad, SPH	Three Preludes and Fugues, Op.87; song cycle "From Jewish Folk Poetry", Op.79 (with N. Dorliak, T. Antipova and A. Maslennikov)	5/89; 8/362
16 October	Leningrad, Composers' Club	Three Preludes and Fugues, Op.87	8/362
26 November	Moscow, Composers' Club	Piano Pieces (Op.?); Romances on Dolmatov-sky's words (with M. Ryba)	19/166

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1956...			
(?)	(?)	2nd Trio, Op.67	5/79
(?)	(?)	Quintet, Op.57 (with the Glazunov Quartet)	5/79
(?)	(?)	Quintet, Op.57 (with the Beethoven Quartet)	5/79
(?)	Moscow	Recording of the Concertino for Two Pianos, Op.94 (with M. Shostakovich)	20/7
(?)	Moscow	Recording of the Four Preludes, Op.34, Nos 10, 15, 16 and 24, arranged for violin and piano by D. Tsyganov (with violinist L. Kogan)	20/7
1957			
24 February	Leningrad, SPH	Quintet, Op.57 (with the Beethoven Quartet)	5/89
15 June	Leningrad, SPH	Four Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with S. Knushevitsky); From Jewish Folk Poetry, Op.79 (with N. Dorliak, Z. Dolukhanova and M. Dovenman)	5/90
17 September	Leningrad, Composers' Club	Shostakovich plays his 11th Symphony with M. Meyerovich	19/185
25 September	Moscow	Shostakovich plays his 11th Symphony with M. Meyerovich	19/185
6 October	Sverdlovsk	Programme unknown	19/185

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1957... 11 Oct- ober	Voronezh, Hall of the Officers' House	Preludes and Fugues, Op.87; Quintet, Op. 57 (with the Beet- hoven Quartet); Five Romances, Op.98 on Dolmatovsky's verses (with B. Deineka)	5/90
12 Oct- ober	Tambov, Hall of the Lunacharsky Dramatic Theatre	Preludes and Fugues, Op.87; Quintet, Op. 57 (with the Beet- hoven Quartet); Five Romances, Op.98 on Dolmatovsky's verses (with B. Deineka)	5/90
16 Nov- ember	Moscow, SCH	2nd Trio, Op.67 (with D. Oistrakh and S. Knushevitsky)	5/90
17 and 18 Dec- ember	Lvov, Philhar- monic Hall	2nd Piano Concerto (with Lvov Philhar- monic Orchestra conducted by A. Stasevich); Cello Sonata, Op.40 (with Y. Altman)	5/90; 8/363
22 and 23 Dec- ember	Kishinev	Preludes and Fugues, Op.87; Cello Sonata, Op.40 (with Y. Altman); 2nd Piano Concerto	5/90
26 Dec- ember	Odessa	2nd Piano Concerto, Cello Sonata, Op.40	8/363
(?)	Moscow	Recording of the Preludes and Fugues, Op.87, Nos 1, 4-6, 13, 14, 18, 23	21
1958 January	Sofia	2nd Piano Concerto (with Sofia Philhar- monic Orchestra, conducted by K. Iliev); Quintet, Op.57 (with the Beethoven Quartet)	5/90; 19/195

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1958... February	Moscow, GCH	2nd Piano Concerto (with the All-Union Radio Orchestra, conducted by A. Gauk)	5/90
4 and 5 May	Gorky	2nd Piano Concerto (with Gorky Philhar- monic Orchestra, conducted by I. Gusman)	19/195
20 - 30 May	Paris, Palais de Chaillot	1st and 2nd Piano Concertos (with Orchestre National de la RTF, conducted by A. Cluytens); Pre- ludes and Fugues, Op. 87	19/195; 8/99
(?)	Moscow	Recording of the 2nd Piano Concerto (with the All-Union Radio Orchestra, conducted by A. Gauk)	20/7
24 - 26 May	Paris	Recording of the 1st Piano Concerto (with Orchestre National de la RTF, conducted by A. Cluytens, solo trumpet L. Vaillant)	4/72
30 May	Paris	Recording of the 2nd Piano Concerto (with Orchestre National de la RTF, Conducted by A. Cluytens)	4/133
12 Sept- ember (?)	Paris	Recording of the Three Fantastic Dances, Op.5	4/46

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1962 Autumn	Moscow	Shostakovich plays his 13th Symphony at his home for his friends: R. Barshai, R. Bunin, A. Khachaturyan, M. Rostropovich, G. Vishnevskaya, and M. Weinberg	10/92-93; 26/274
	Leningrad	Shostakovich plays his 13th Symphony for his friends	8/234
12 Nov- ember	Gorky	Shostakovich conducts his Festival Overture, Op.96 and 1st Cello Concerto (with the Gorky Philharmonic Orchestra, soloist, M. Rostropovich)	12/108- 109; 19/228
1963 1 - 10 June	Kirghizia	Shostakovich accompanied the singer A. Besedin who sang Shostakovich's songs	8/54, 368
1964 15 - 23 February	Gorky, Festival of Shostakovich's works	Intermezzo from the Quintet, Op.57 (with the Borodin Quartet)	19/246
21 July	Dilizhan	Shostakovich plays his 9th and 10th Quartets for his friends	8/239, 368

APPENDIX D (continued)

Chart of Shostakovich's Performances (1915-1969)
and Recordings (1940-1968)

Date	Place	Programme	Source
1966 28 May	Leningrad, SPH (Glinka Hall)	"Preface to the Complete Collection of my Works, and Brief Reflections apropos this Preface", Op.123; Five Romances on texts from "Krokodil" magazine, Op.121 (with Y. Nesterenko); Romance on Shakespeare's Sonnet No 66; Aria from "Katerina Izmailova" and Five Satires on verses of Sasha Cherny Op.109 (with G. Vishnevskaya)	19/267; 1/147; 26/361-363
1967	Moscow, A. Kholodilin's home	Shostakovich plays his Seven Romances on Poems of Alexander Blok, Op. 127	8/372
1968 (?) December	Moscow, Shostakovich's home	Recording of the Violin Sonata, Op. 134 (with D. Oistrakh)	22
1969 Spring	Moscow, Shostakovich's home	Shostakovich plays his 14th Symphony for R. Barshai, R. Bunin and K. Kondrashin	10/95

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APPENDIX E

*Different Textual Versions in Recordings and Scores

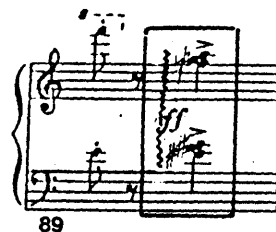
Example 1. Polka from "The Age of Gold," Op.22, bar 89.
Index No 3. Date of composition: 1935; 1st
publication: 1935; single recording: 1947.

Bar 89, beat 2: Shostakovich spreads the chord as shown
in Example "b".

a) The published version:



b) The performed version:



Example 2. Piano Prelude, Op.34/8/6. Index No 4. Date
of composition: 1933; 1st publication: 1934;
single recording: 1947.

Bar 6, top voice, beat 1: the dotted rhythm is played on
E-C natural instead of the repetitions of E.

a) The published version:



b) The performed version:



* The examples in Appendix "E" have been placed in chronological order according to their opus number. These examples have been compiled by the present writer, and are not mentioned in either the Collected Works Edition or any other editions. Except where reference is made to two recordings, all the other examples refer to one recording.

Example 3. Piano Prelude, Op.34/18/32. Index No 4.
 Date of composition: 1933; 1st publication:
 1934; single recording: 1947.

Bar 32, beat 2, left hand: Shostakovich spreads the chord
 as shown in Example "b".

a) The published version:



b) The performed version:



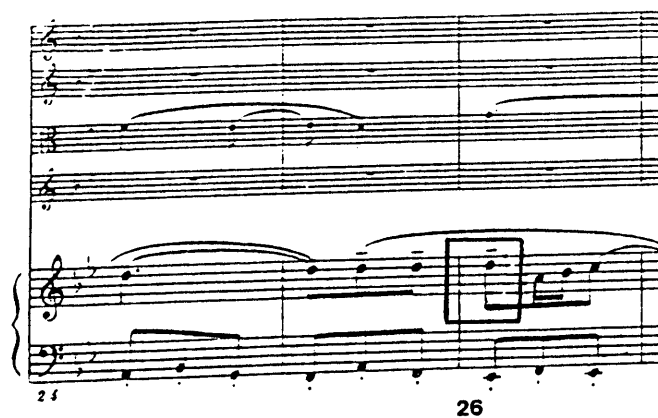
Example 4. Piano Quintet, Op.57/1/26 and 4/53. Index No
 11. Date of composition: 1940; 1st
 publication: 1941; single recording: 1955.

(i) Movement 1, bar 26, piano part, beat 1, top voice:
 the quaver D is played instead of the two semi-
 quavers D-G.

a) The published version:



b) The performed version:



(ii) Movement 4, bar 53, piano part, beat 2-3, alto and tenor: the minim is played instead of the two crotchets.

a) The published version:

b) The performed version:



Example 5. "Funny Story," Children's Notebook,
Op.69/4/32. Index No 14. Date of
composition: 1944-1945; 1st publication:
1945; single recording: 1947.

Bar 32, bass, beat 2: the second B-C is played instead of
the single B.

a) The published version:

b) The performed version:



Example 6. "Sad Story," Children's Notebook,
Op.69/5/26,30. Index No 14. Date of
composition: 1944-1945; 1st publication:
1945; single recording: 1947.

(i) Bar 26, left hand, beat 2, quaver 2: the F natural
is played instead of the D.

a) The published version:

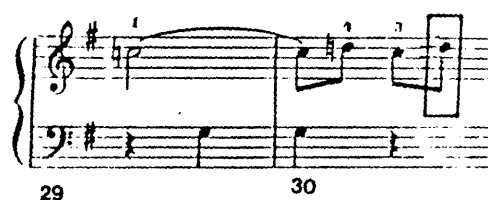
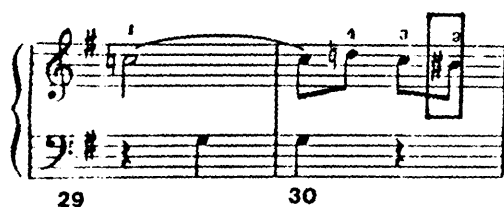
b) The performed version:



(ii) Bar 30, top voice, beat 2, quaver 2: the F natural is played instead of the D sharp.

a) The published version:

b) The performed version:



Example 7. "Clockwork Doll," Children's Notebook,
Op.69/6/15. Index No 14. Date of
composition: 1944-1945; 1st publication:
1945; single recording: 1947.

Bar 15, bass, beat 1: the second G-F sharp is played
instead of the single F sharp.

a) The published version:



b) The performed version:



Example 8. "Cradle Song," From Jewish Folk Poetry,
Op.79/3/32. Index No 15. Date of
composition: 1948; 1st publication: 1955;
single recording: 1955(?)

Bar 32, beat 4, left hand: Shostakovich spreads the chord
as shown in Example "b".

a) The published version:

A musical score for a piano piece with a vocal line. The key signature has one sharp (F#). The score is in 4/4 time. The vocal line is in Russian: "ста - я, что ей сердце жжет." The piano accompaniment is in the left hand. The score is numbered 29 and 32. The dynamic marking *dim.* is present at the end of the system.

b) The performed version:

A musical score for a piano piece with a vocal line, identical to the published version. The key signature has one sharp (F#). The score is in 4/4 time. The vocal line is in Russian: "ста - я, что ей сердце жжет." The piano accompaniment is in the left hand. The score is numbered 29 and 32. The dynamic marking *dim.* is present at the end of the system.

Example 9. "The Good Life," From Jewish Folk Poetry,
Op.79/9/37. Index No 15. Date of
composition: 1948; 1st publication: 1955;
single recording: 1955(?)

Bar 37, beat 3, left hand: Shostakovich spreads the chord
as shown in Example "b".

a) The published version:

b) The performed version:

Example 10. Piano Prelude, Op.37/3/14,26. Index Nos 17,
(18). Date of composition: 1950; 1st
publication: 1952; single recording: 1952.

(i) Bar 14, bass, beat 2, quaver 2: the octave D is
played instead of the octave E.

a) The published version:

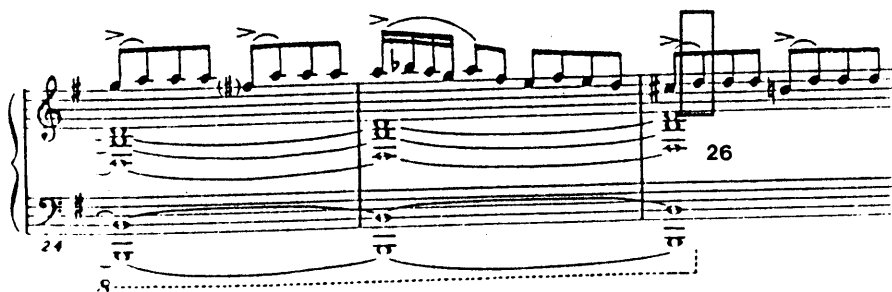


b) The performed version:

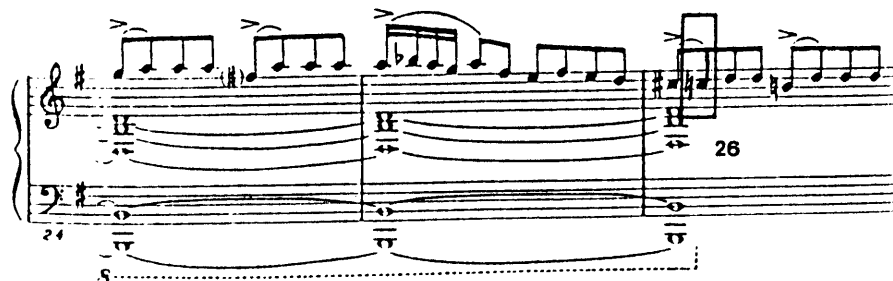


(ii) Bar 26, soprano, beat 1, quaver 2: the C natural is played instead of the D.

a) The published version:



b) The performed version:

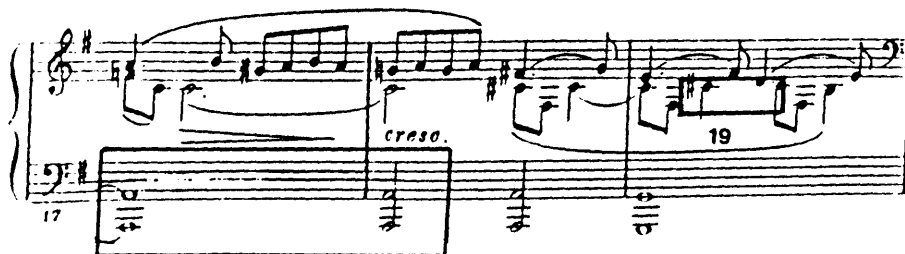


Example 11. Piano Prelude, Op.87/4/17-18,19. Index Nos 18, 20. Date of composition: 1950; 1st publication: 1952; 1st recording: 1952; 2nd recording: 1957.

- i) Bars 17-18, left hand: no tie is retained in the first recording (1952) over the octaves A. In the second recording (1957) the octave A is tied as written in the score.
 - ii) Bar 19, alto, beat 2-3: in the first recording (1952) no tie is retained. In the second recording (1957) the C sharp is tied as in the score.
- a) The published version and the second recording (1957):



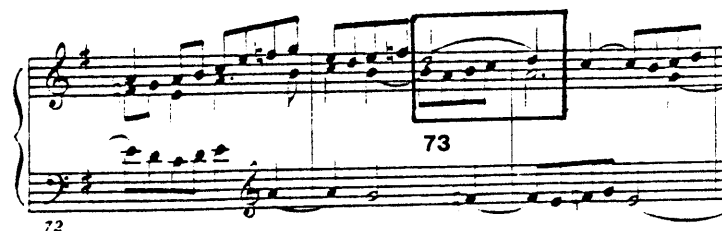
- b) The first recording (1952):



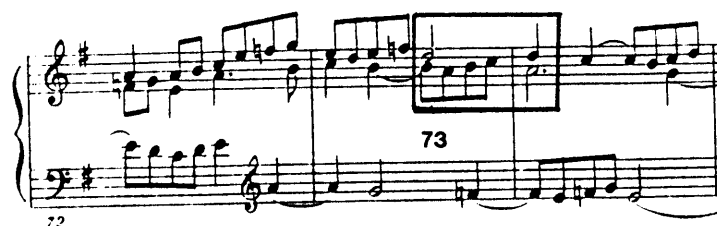
Example 12. Piano Fugue, Op.87/4/73-74. Index Nos 18, 20. Date of composition: 1950; 1st publication: 1952; 1st recording: 1952; 2nd recording: 1957.

Bar 73-74, soprano: in the first recording (1952) the tie over the D notes - beats 3-4 of bar 73 and beat 1 of bar 74 is not retained. In the second recording (1957) the tie is retained as it is written in the score.

- a) The published versions and the second recording (1957):



- b) The first recording (1952):



Example 13. Piano Prelude, Op.87/5/16,54. Index Nos 16, (17), (18), 20. Date of composition: 1950; 1st publication: 1952; 1st recording: 1952; 2nd recording: 1957.

- (i) Bar 16, soprano, beat 3: in both the recordings of 1952 and 1957 Shostakovich plays the crotchet F natural, instead of the two quavers, F natural-E flat, which is written in the score.

- a) The published version:



- b) The performed version (the recordings of 1952 and 1957):

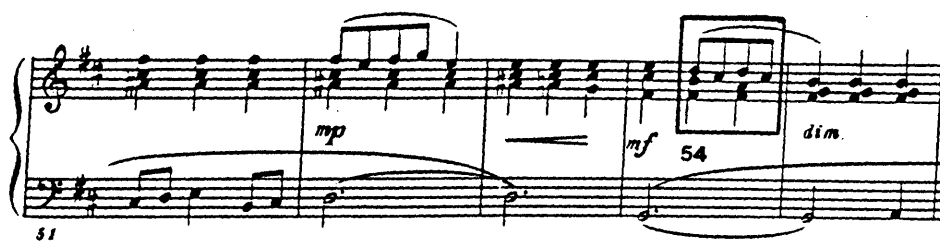


- (ii) Bar 54, soprano, beat 2 and soprano and alto beat 3: The first recording (1952) -

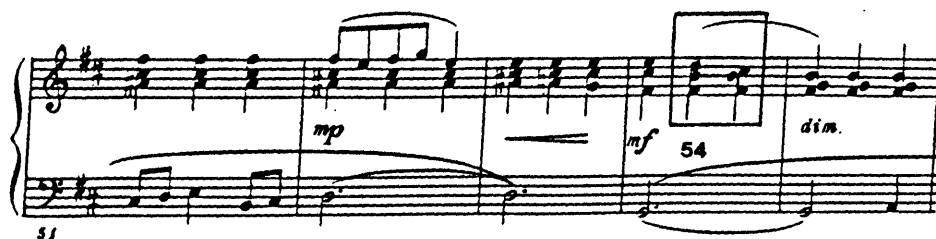
On beat 2 in the soprano Shostakovich plays the crotchet D instead of the two quavers D-C sharp. On beat 3, in the soprano he plays the crotchet C sharp instead of the two quavers D-C sharp. In the alto he plays B instead of A which is written in the score.

The second recording (1957) - he plays according to the published score.

- a) The published version and the second recording (1957):



- b) The first recording (1957):



Example 14. Piano Prelude, Op.87/7/53. Index Nos 16, (17), (19). Date of composition: 1950; 1st publication: 1952; single recording: 1952.

Bar 53, soprano, beat 1; Shostakovich plays the E instead of the D which is written in the score.

a) The published version:



b) The performed version:



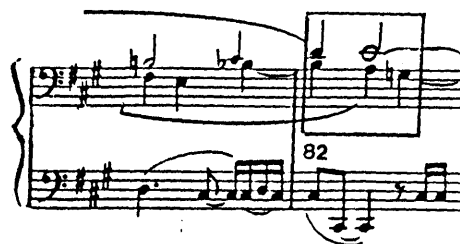
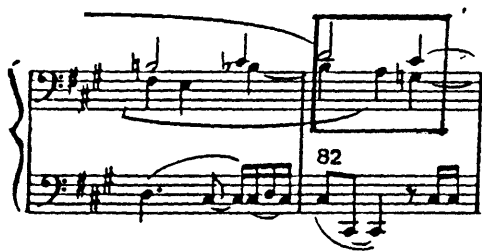
Example 15. Piano Fugue, Op.87/8/82. Index No 19. Date of composition: 1950; 1st publication: 1952; single recording: 1952.

Bar 82, soprano, beats 2-3: Shostakovich plays the minim C sharp on beats 2 and 3.

In the score it is indicated that the minim D natural should be held on beats 1-2 and the crotchet C sharp should be played on beat 3.

a) The published version:

b) The performed version:



Example 16. Piano Prelude, Op.87/12/38,47,101-102.
Index No 18. Date of composition: 1950;
1st publication: 1952; single recording:
1952.

(i) Bar 38, beat 3: the chord is broken in the manner
shown in Example "b" below.

a) The published version:

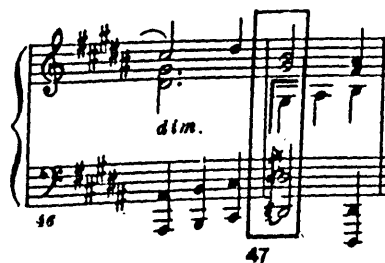
b) The performed version:



(ii) Bar 47, beat 1: the chord is broken in the manner
shown in Example "b" below.

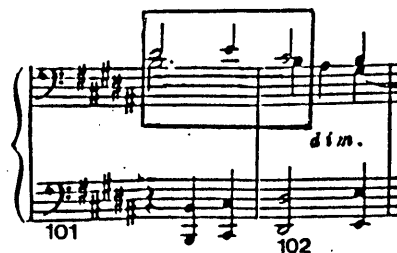
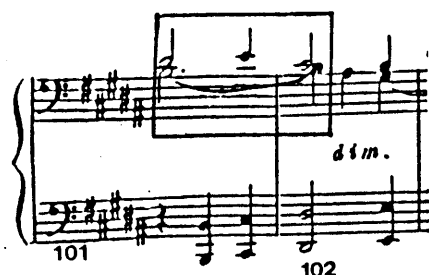
a) The published version:

b) The performed version:



(iii) Bar 101-102, alto: no tie is retained over the B notes in the recording.

a) The published version: b) The performed version:



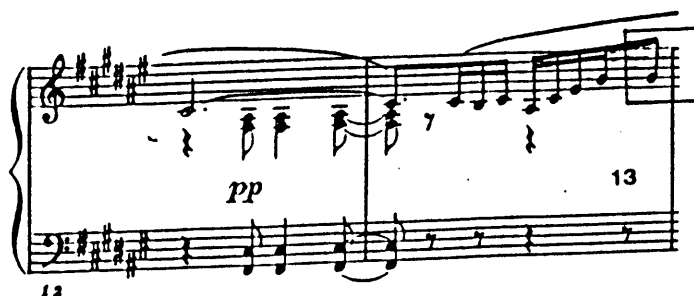
Example 17. Piano Prelude Op.87/13/13. Index No 20.
Date of composition: 1950; 1st publication: 1952; single recording: 1957.

Bar 13, top voice, beat 6: the quaver G sharp is played instead of the two semiquavers, F sharp-G sharp which are written in the score.

a) The published version:



b) The performed version:



Example 18. Piano Fugue, Op.87/13/33-35,65,67,69,70,71,75,80. Index No 20. Date of composition: 1950; 1st publication: 1952; single recording: 1957.

- (i) Bar 33-34, soprano: no tie is retained over the D sharp notes in the recording.
- (ii) Bar 33, voice 2, beat 1: the chord is broken (see Example "b" below)
- (iii) Bar 34, beat 1: the chord is broken (see Example "b" below).
- (iv) Bar 35, beat 1: the chord is broken (see Example "b" below).

a) The published version:



b) The performed version:



- (v) Bar 65, beat 2: the chord is spread (see Example "b" below).
- (vi) Bar 67, beat 1: the chord is spread (see Example "b" below).

(vii) Bar 69, beats 1-2: the chords are spread (see Example "b" below).

(viii) Bar 70, beat 1: the chord is spread (see Example "b" below).

a) The published version:

64

65

67

69

70

cresc.

f

The musical score for the published version shows measures 64 through 70. Measure 64 is marked with a piano (p) dynamic. Measures 65 and 66 are marked with a crescendo (cresc.) dynamic. Measures 67 and 68 are marked with a forte (f) dynamic. Measures 69 and 70 are marked with a piano (p) dynamic. The score is written for piano and features complex chordal textures with many notes beamed together. Vertical lines are drawn through the score at measures 65, 67, 69, and 70, likely indicating where the chords are spread.

b) The performed version:

64

65

67

69

70

cresc.

f

The musical score for the performed version shows measures 64 through 70. Measure 64 is marked with a piano (p) dynamic. Measures 65 and 66 are marked with a crescendo (cresc.) dynamic. Measures 67 and 68 are marked with a forte (f) dynamic. Measures 69 and 70 are marked with a piano (p) dynamic. The score is written for piano and features complex chordal textures with many notes beamed together. Vertical lines are drawn through the score at measures 65, 67, 69, and 70, likely indicating where the chords are spread. The performed version shows some differences in the chordal textures compared to the published version, particularly in the spread of the chords.

(ix) Bar 71, beat 2: the chord is spread (see Example "b" below).

(x) Bar 75, beat 2, quaver 2: the chord is spread (see Example "b" below).

a) The published version:

Musical score for the published version, measures 71-75. The score is written for piano in G major (one sharp) and 4/4 time. It features a treble and bass staff. Measures 71 and 75 are marked with a box around the first measure of each system. The notation includes various chords and melodic lines.

b) The performed version:

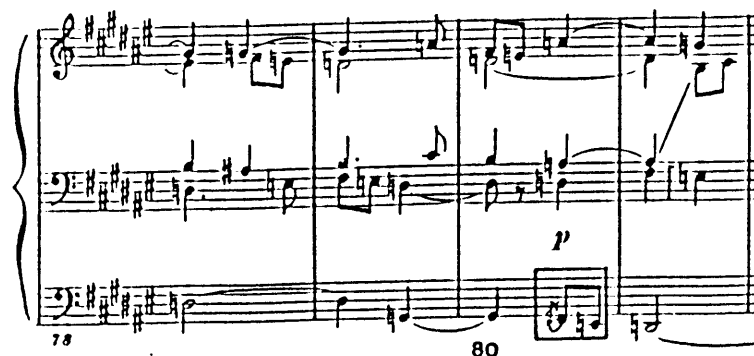
Musical score for the performed version, measures 71-75. This version shows a different interpretation of the published version, with a more complex and expressive melodic line in the treble staff. Measures 71 and 75 are marked with a box around the first measure of each system. The notation includes various chords and melodic lines.

(xi) Bar 80, beat 2: the chord is broken as is shown in Example "b" below.

a) The published version:

Musical score for the published version, measures 78-80. The score is written for piano in G major (one sharp) and 4/4 time. It features a treble and bass staff. Measures 78 and 80 are marked with a box around the first measure of each system. The notation includes various chords and melodic lines. A dynamic marking of *p* (piano) is present in measure 80.

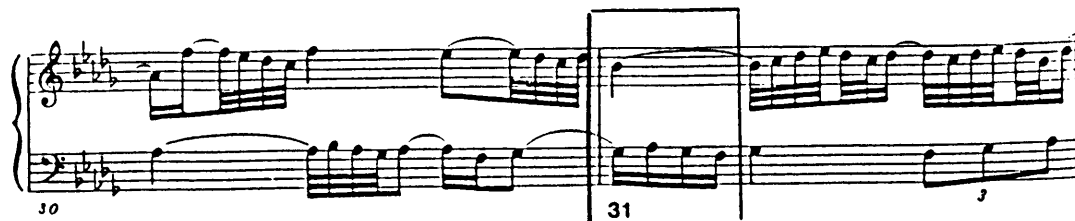
b) The performed version:



Example 19. Piano Fugue, Op.87/16/31,33,35,50-51,52, 57-58,59-60,62,68,69-70. Index No 17. Date of composition: 1951; 1st publication: 1952; single recording: 1952.

- (i) Bar 31, beat 1: Shostakovich plays an additional figure in the low voice (♭♭♭♭). In the top voice the crotchet B flat becomes a minim in his performance. Thus, the whole bar becomes elongated to 4/4 time instead of 3/4 time as it is written in the text.

a) The published version:

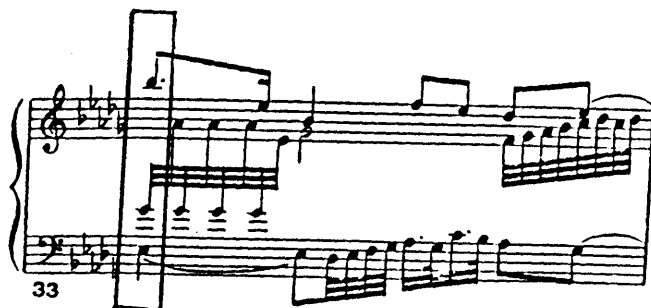


b) The performed version:

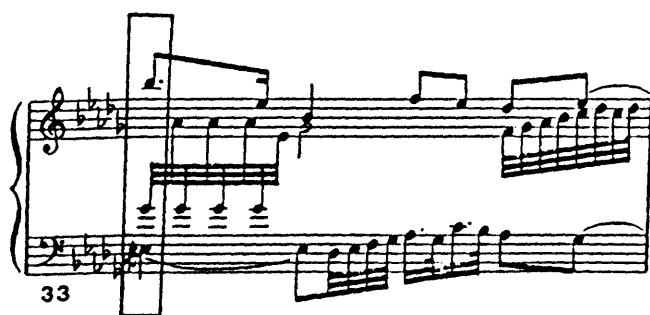


(ii) Bar 33, beat 1: Shostakovich breaks the tenth as shown in Example "b" below.

a) The published version:



b) The performed version:

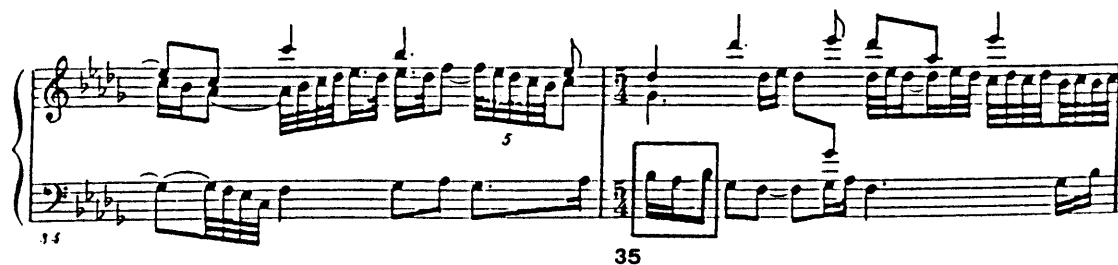


(iii) Bar 35, bass, beat 1: Shostakovich plays: B flat-A flat-B flat in the rhythm ♩ instead of, B flat-G flat-A flat in the rhythm ♩ as is written in the score.

a) The published version:

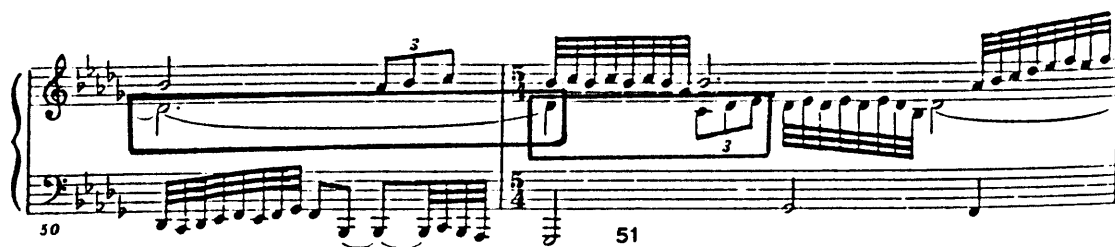


b) The performed version:

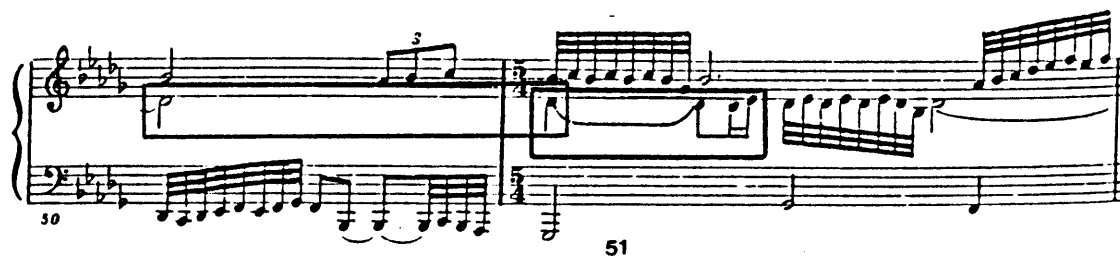


- (iv) Bar 50-51, middle voice: the D flat notes are not tied in the performed version.
- (v) Bar 51, middle voice, beat 2: the tied D flat-untied D flat-E flat, are played in the rhythm  (Example "b") instead of the triplet: C-D flat-E flat, which is written in the score (Example "a").

a) The published version:

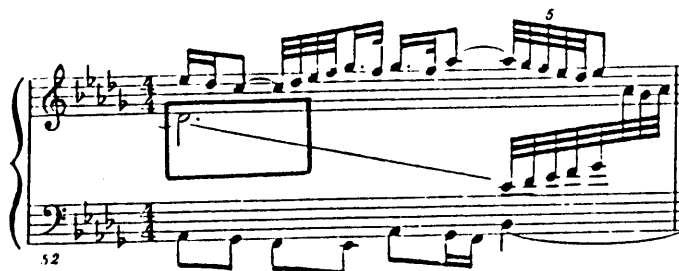


b) The performed version:

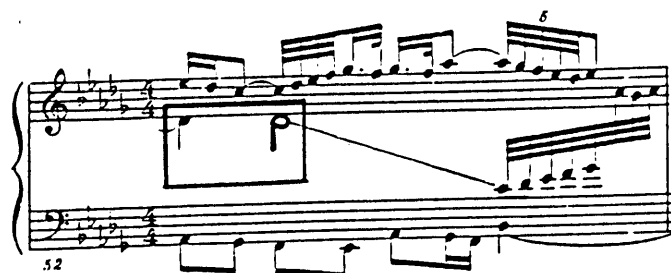


- (vi) Bar 52, middle voice, beat 2-3: Shostakovich repeats the D flat on beat 2. The tied crotchet and the following minim D flat therefore sound instead of the dotted D flat which is written in the score.

a) The published version:

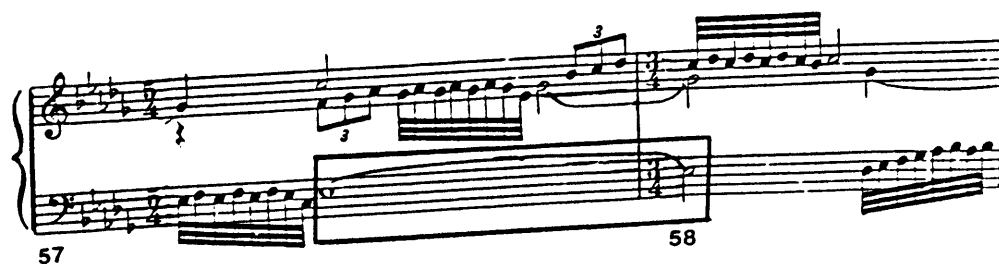


b) The performed version:

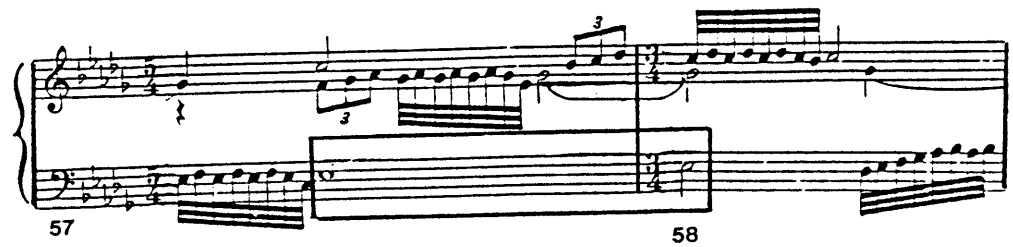


- (vii) Bar 57, bass, beats 2-5; bar 58, beat 1-2: Shostakovich does not retain the tie over the E flat notes.

a) The published version:

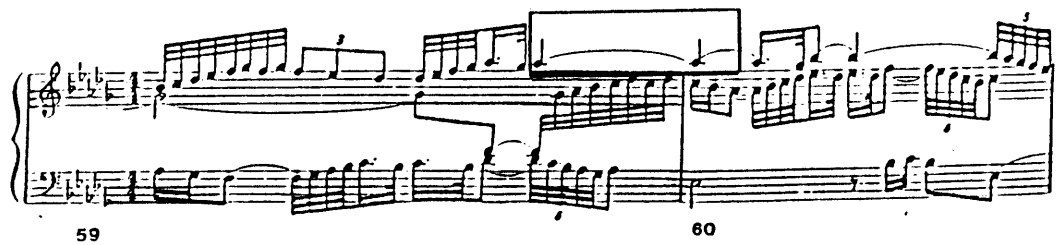


b) The performed version:

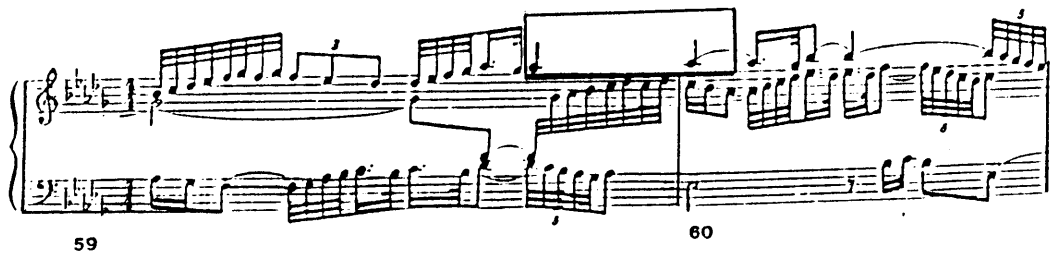


(viii) Bar 59, soprano, beat 4; bar 60, soprano, beat 1:
Shostakovich does not retain the tie over the A
flat notes.

a) The published version:

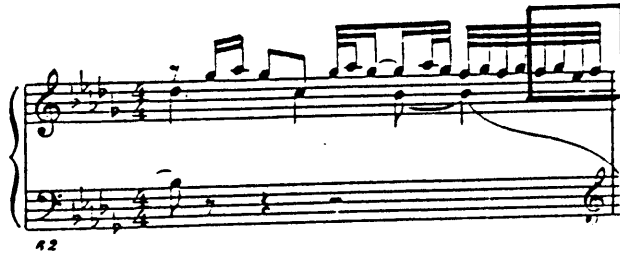


b) The performed version:

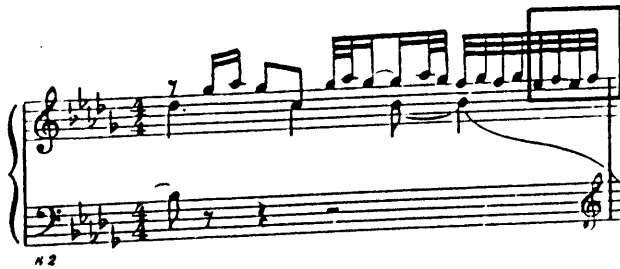


(ix) Bar 62, soprano, beat 4; in the last four
demisemiquavers Shostakovich plays, E flat-F-E
flat-F, instead of, F-G flat-E flat-F, which is
written in the score.

a) The published version:



b) The performed version:



- (x) Bar 68, bass, beats 1-2: Shostakovich repeats the B flat on the second quaver of beat 1 instead of retaining the tied minim B flat, which is written in the score.
- (xi) Bar 69, bass; bar 70, bass, beats 1-2: Shostakovich does not retain the tie over the B flat notes.

a) The published version:

Published version musical score, measures 44-70. The score is in 4/4 time, key of B-flat major. It features a piano accompaniment with a treble and bass staff. The tempo is marked "a tempo". The piece includes a triplet in measure 69 and a ritardando ("riten.") in measure 70. The bass line in measures 44-45 is boxed, and in measures 69-70 it is also boxed and labeled with a "3" for the triplet.

b) The performed version:

Performed version musical score, measures 44-70. The score is in 4/4 time, key of B-flat major. It features a piano accompaniment with a treble and bass staff. The tempo is marked "a tempo". The piece includes a triplet in measure 69 and a ritardando ("riten.") in measure 70. The bass line in measures 44-45 is boxed, and in measures 69-70 it is also boxed and labeled with a "3" for the triplet.

Example 20. Piano Prelude, Op.87/18/27. Index No 20.
 Date of composition: 1951; 1st publication:
 1952; single recording: 1957.

Bar 27, top voice, beats 1-2: Shostakovich plays the
 minim E flat instead of the crotchets, E flat-D flat,
 which are written in the score.

a) The published version:



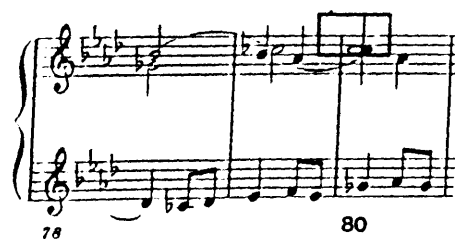
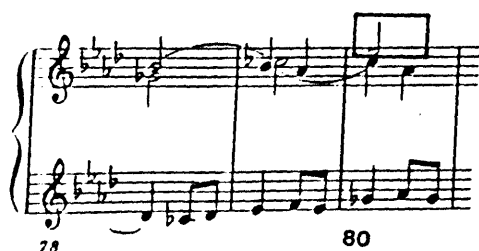
b) The performed version:



Example 21. Piano Fugue, Op.87/18/80,188. Index No 20.
 Date of composition: 1951; 1st publication:
 1952; single recording: 1957.

(i) Bar 80, top voice, beats 1-2: Shostakovich omits
 to play the E flat in the top voice.

a) The published version: b) The performed version:



- (ii) Bar 188, tenor, beats 1-2: Shostakovich plays the two crotchets, C-B flat, instead of the minim B flat which is written in the score.

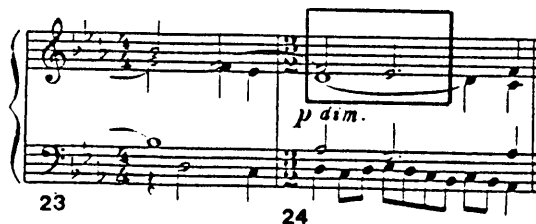
a) The published version: b) The performed version:



Example 22. Piano Fugue, Op.87/20/24,34-35,49,51,55, 67,76,91,96-98,100-101,111-112,118,120. Index Nos 17, (19). Date of composition: 1951; 1st publication: 1952; single recording: 1952.

- (i) Bar 24, alto, beat 3. Shostakovich repeats the D on beat 3 instead of retaining the tied D which is written in the score.

a) The published version:

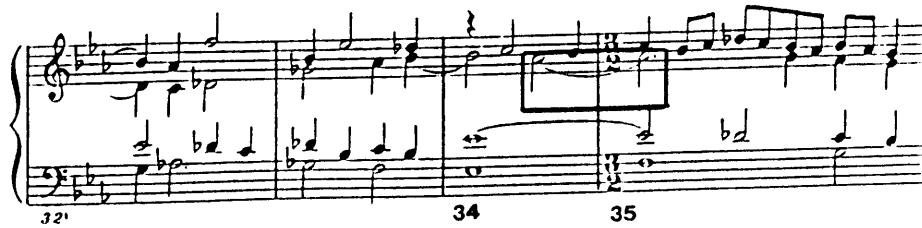


b) The performed version:

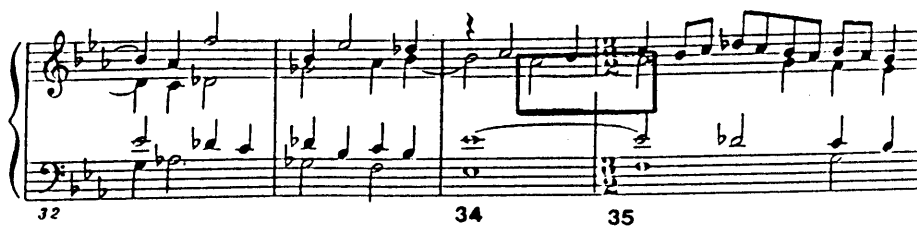


- (ii) Bar 34, alto, beats 3-4; bar 35, alto, beats 1-3:
Shostakovich does not retain the tie over the A
flat notes in his recording.

a) The published version:

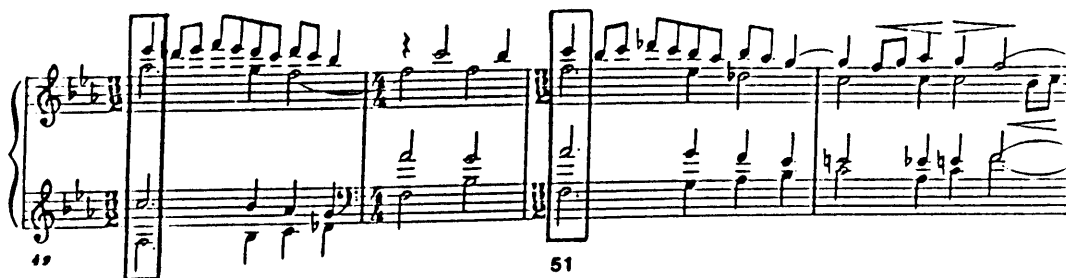


b) The performed version:



- (iii) Bar 49, beat 1; bar 51, beat 1: Shostakovich
breaks the chords as shown in Example "b" below.

a) The published version:



b) The performed version:

49 51

(iv) Bar 55, beat 5: Shostakovich breaks the chord as shown in Example "b" below.

a) The published version:

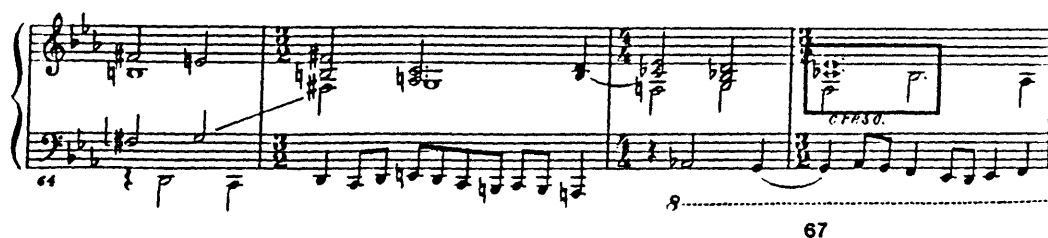
53 55

b) The performed version:

53 55

(v) Bar 67, soprano and alto, beats 3-6: Shostakovich repeats the third, E flat-C flat, in his recording instead of holding it for the whole bar as it is written in the score.

a) The published version:



b) The performed version:



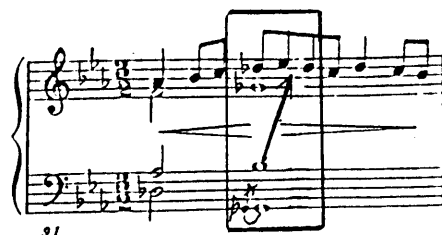
(vi) Bar 76, soprano, beats 1-3: Shostakovich plays the two crotchets, A flat-G, instead of the minim A flat which is written in the score.

a) The published version: b) The performed version:



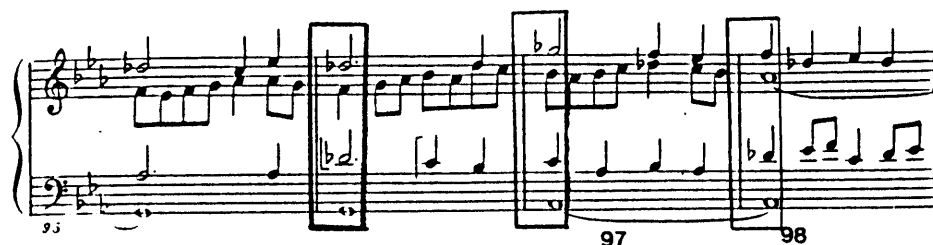
(vii) Bar 91, beat 3: Shostakovich breaks the chord in an unusual manner. He first plays the G flat in the bass, followed by the G flat in the alto together with D flat in the soprano. The B flat of the tenor is played only after the quaver E flat of the soprano.

- a) The published version: b) The performed version:

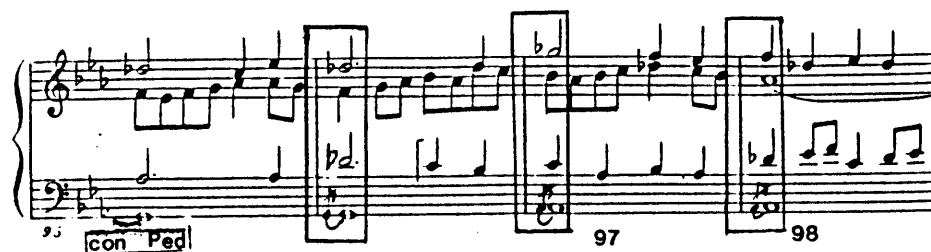


- (viii) Bar 96, beat 1; bar 97, beat 1; bar 98, beat 1: Shostakovich breaks the chords as shown in Example "b" below. In addition Shostakovich does not retain the tie between the two A flats of bar 97 and 98.

- a) The published version:



- b) The performed version:



- (ix) Bar 100, bass; bar 101, bass, beat 1: Shostakovich does not retain the tie over the A flat notes in his recording.

a) The published version:



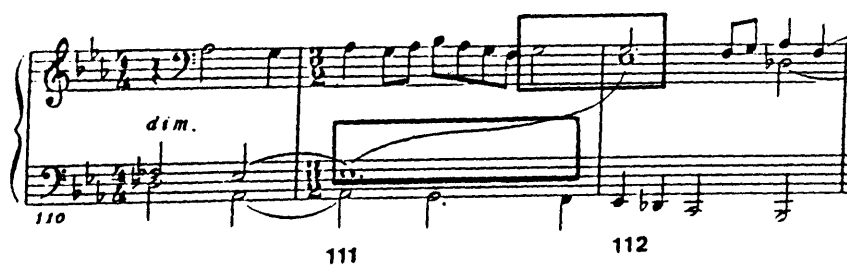
b) The performed version:



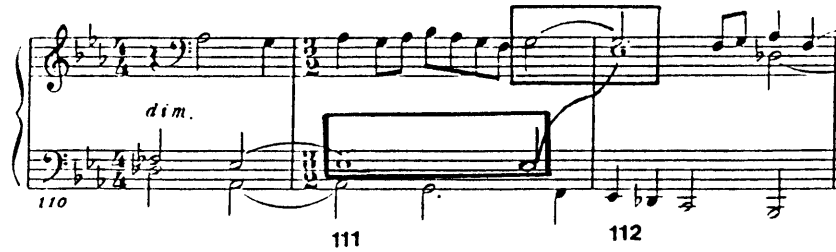
(x) Bar 111, middle voice, beats 5-6: Shostakovich repeats the E flat on beat 5 in his recording.

(xi) Bar 111, top voice, beats 5-6; bar 112, top voice, beats 1-3: the G is held in Shostakovich's recording as shown in Example "b" below.

a) The published version:

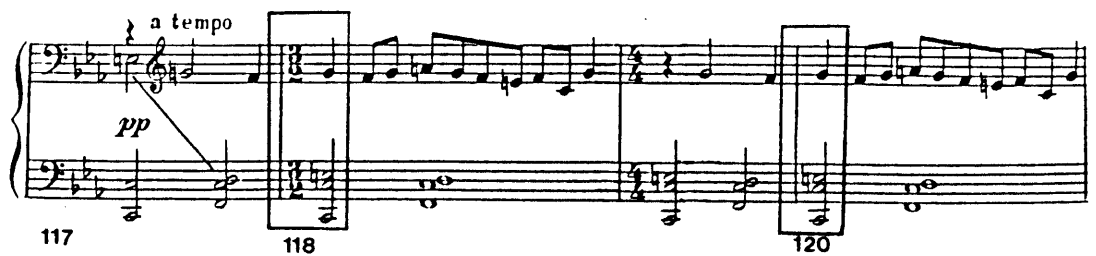


b) The performed version:

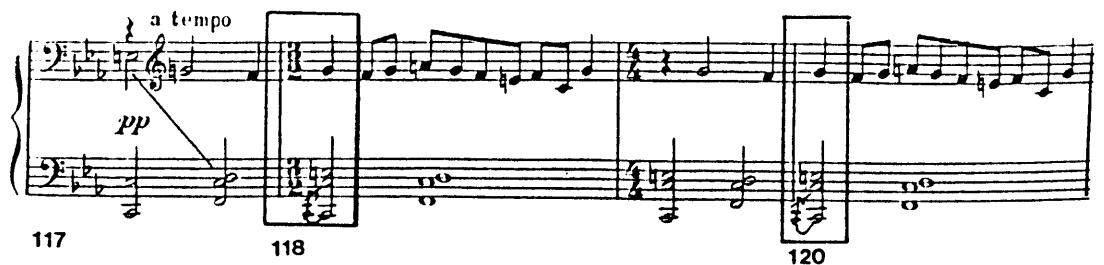


(xii) Bar 118, beat 1; bar 120, beat 1: Shostakovich breaks the chords as shown in Example "b" below.

a) The published version:



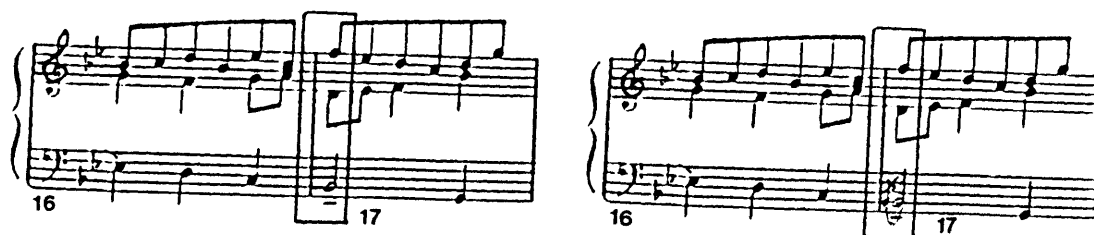
b) The performed version:



Example 23. Piano Fugue, Op.87/22/17,24,49,56,61-62, 83-84,105,107-109,111-112,118,123-126. Index No 19. Date of composition: 1951; 1st publication: 1952; single recording: 1952.

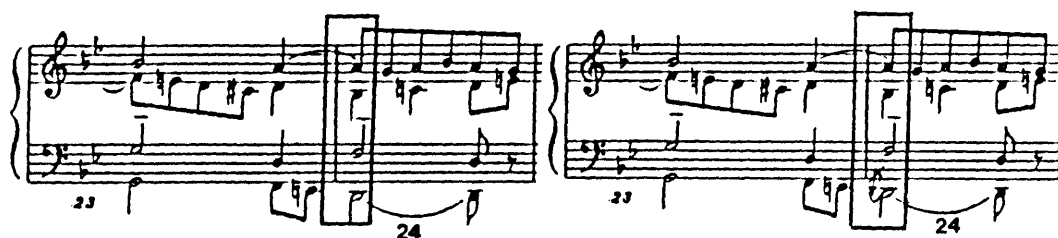
(i) Bar 17, beat 1: Shostakovich breaks the chord as shown in Example "b" below.

- a) The published version: b) The performed version:



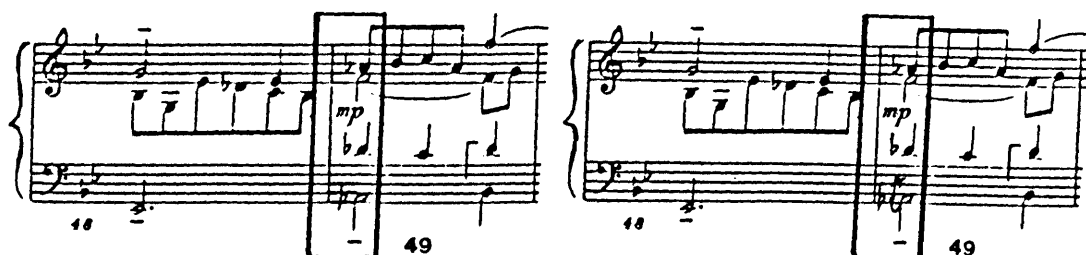
- (ii) Bar 24, beat 1: Shostakovich breaks the chord as shown in Example "b" below.

- a) The published version: b) The performed version:



- (iii) Bar 49, beat 1: Shostakovich breaks the chord as shown in Example "b" below.

- a) The published version: b) The performed version:



- (iv) Bar 56, beat 3: Shostakovich breaks the chord as shown in Example "b" below.

- a) The published version: b) The performed version:

Two musical staves are shown side-by-side, labeled '56' at the beginning. Each staff has a treble and bass clef. The notation includes various notes, rests, and dynamic markings like 'p' and 'b p.'. A vertical box highlights a specific chord in bar 57 of both versions.

- (v) Bar 61, beat 3; bar 62, beat 1: Shostakovich breaks the chord as shown in Example "b" below.

- a) The published version:

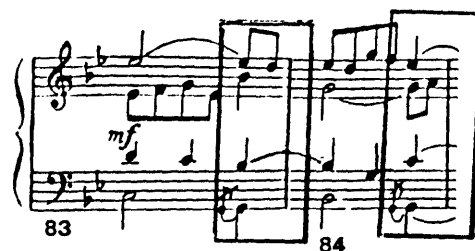
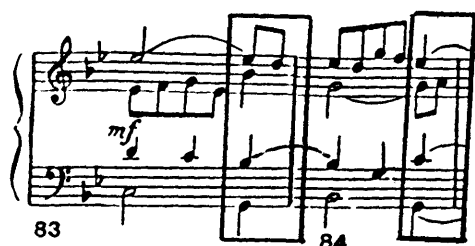
A musical staff with treble and bass clefs. It shows bars 61 and 62. Bar 61 has a 'f' dynamic marking. Bar 62 has a 'dim.' marking. Above bar 62 is the instruction 'poco riten.'. A vertical box highlights a chord in bar 62.

- b) The performed version:

A musical staff with treble and bass clefs, identical to the published version above, showing bars 61 and 62. It includes the same markings: 'f', 'dim.', 'poco riten.', and a vertical box highlighting the chord in bar 62.

- (vi) Bar 83, beat 3; bar 84, beat 3: Shostakovich breaks the chords as shown in Example "b" below.

a) The published version: b) The performed version:



(vii) Bar 105, beat 3: Shostakovich breaks the chord as shown in Example "b".

(viii) Bar 107, beat 1: Shostakovich breaks the chord as shown in Example "b".

(ix) Bar 108, beat 1: Shostakovich breaks the chord as shown in Example "b".

(ix) Bar 108, soprano, beat 3; bar 109, soprano, beat 1: Shostakovich does not retain the tie over the E flat notes in his recording.

a) The published version:

b) The performed version:

101 105

106 107 108 109

cresc. *mf dim.*

Detailed description: This musical score shows measures 101 through 109. Measures 101-105 are on the first system, and 106-109 are on the second. The bass line in measures 107, 108, and 109 is highlighted with vertical boxes. Performance markings include 'cresc.' at measure 106 and 'mf dim.' at measure 108.

(x) Bar 111, bass; bar 112, bass: Shostakovich does not retain the tie over the A flat in the bass in his recording (see Example "b").

a) The published version: b) The performed version:

111 111

Detailed description: This block compares the published and performed versions of measures 111 and 112. The left side shows the published version with a tie in the bass line of measure 111. The right side shows the performed version where the tie is removed. Both versions show a piano accompaniment in the right hand.

(xi) Bar 118, bass, beat 3: Shostakovich repeats the D on beat 3 in his recording (see Example "b").

a) The published version:

116 118

mf *dim.*

Detailed description: This musical score shows measures 116 through 118. The bass line in measure 118 is highlighted with a box. Performance markings include 'mf' at measure 116 and 'dim.' at measure 118.

b) The performed version:

musical score for the performed version, bars 116-118. The score is in G major, 4/4 time. The right hand plays a melody of eighth notes, starting on G4 and ascending to D5. The left hand plays a bass line of eighth notes, starting on G2 and ascending to D3. The dynamic marking *mf* is present at the beginning of bar 116. A box highlights bars 117 and 118, with the number 118 written below it. The dynamic marking *dim.* is present at the beginning of bar 117.

(xii) Bars 123-126, bass: Shostakovich repeats the pedal point G on beat 2 of each bar in his recording (see Example "b").

a) The published version:

musical score for the published version, bars 122-126. The score is in G major, 4/4 time. The right hand plays a melody of eighth notes, starting on G4 and ascending to D5. The left hand plays a bass line of eighth notes, starting on G2 and ascending to D3. The dynamic marking *dim.* is present at the beginning of bar 122. The tempo marking *a tempo* is present above bar 123. The tempo marking *riten.* is present above bar 125. The dynamic marking *pp* is present at the end of bar 126. The bars are numbered 122, 123, 124, 125, and 126.

b) The performed version:

musical score for the performed version, bars 122-126. The score is in G major, 4/4 time. The right hand plays a melody of eighth notes, starting on G4 and ascending to D5. The left hand plays a bass line of eighth notes, starting on G2 and ascending to D3. The dynamic marking *dim.* is present at the beginning of bar 122. The tempo marking *a tempo* is present above bar 123. The tempo marking *riten.* is present above bar 125. The dynamic marking *pp* is present at the end of bar 126. The bars are numbered 122, 123, 124, 125, and 126.

Example 24. Piano Prelude, Op.87/23/16. Index Nos 16, (17), 20. Date of composition: 1951; 1st publication: 1952; 1st recording: 1952; 2nd recording: 1957.

Bar 16, bass, beat 2 (second quaver) and beats 3-4: In his first recording (1952) Shostakovich plays the B flat on the second quaver of beat 2 (Example "b") instead of C which is written in the score (Example "a"). On beat 3 he plays the crotchet D flat, and on beat 4 the crotchet B flat (Example "b") instead of the minim B flat which is written in the score (Example "a"). His second recording (1957) is played according to the published score.

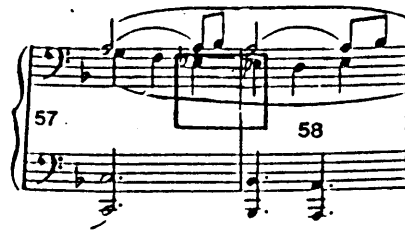
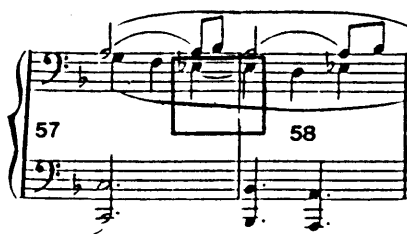
- a) The published version and the second recording: b) The first recording:



Example 25. Piano Prelude, Op.87/24/58,69-70. Index Nos 16, (19). Date of composition: 1951; 1st publication: 1952; single recording: 1952.

- (i) Bar 58, middle voice, beat 1: Shostakovich does not retain the tie and repeats the E flat in his recording (see Example "b").

- a) The published version: b) The performed version:



- (ii) Bar 69, middle voice, beat 1; bar 70, middle voice, beat 1: Shostakovich plays the dotted minim E flat on beat 1 of bar 69 in the alto instead of the crotchet F and the minim E flat, which are

written in the score. In addition he does not retain the tie over the E flat in the alto in bar 70 in his recording.

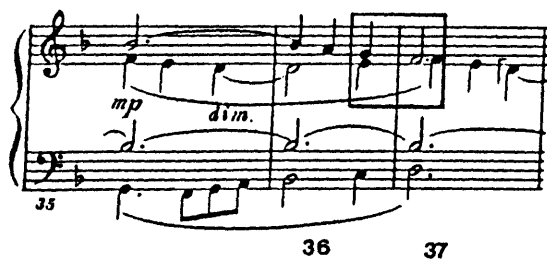
- a) The published version: b) The performed version:



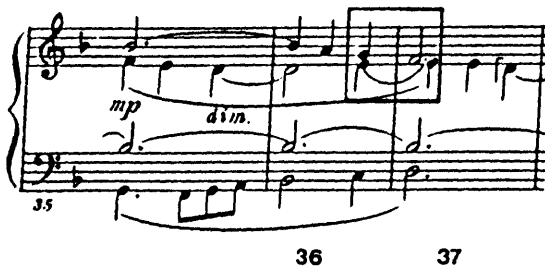
Example 26. Piano Fugue, Op.87/24/37. Index Nos 16, (19). Date of composition: 1951; 1st publication: 1952; single recording: 1952.

Bar 37, alto, beat 1: Shostakovich retains the crotchet E instead of playing F which is written in the score.

- a) The published version:



- b) The performed version:



Example 27. Violin Sonata, Op.134/3/87,260. Index No
28. Date of composition: 1968; 1st
publication: 1969; single recording: 1968.

- (i) Bar 87, piano part, beat 2, quaver 2: Shostakovich
breaks the tie and repeats the chord (see Example
"b" below).

a) The published version:

The musical score for the published version shows bars 84 to 87. The violin part is in treble clef with a key signature of one sharp (F#). It features a series of eighth notes and a half note, with markings 'rit.', 'a tempo (poco meno)', and 'rit.'. The piano part is in bass clef with a key signature of one sharp. It features a series of chords, with markings 'espr.' and 'espr.'. A box highlights the piano part in bar 87, showing a chord that is repeated.

b) The performed version:

The musical score for the performed version shows bars 84 to 87. The violin part is in treble clef with a key signature of one sharp (F#). It features a series of eighth notes and a half note, with markings 'rit.', 'a tempo (poco meno)', and 'rit.'. The piano part is in bass clef with a key signature of one sharp. It features a series of chords, with markings 'espr.' and 'espr.'. A box highlights the piano part in bar 87, showing a chord that is repeated.

- (ii) Bar 260, piano part, top voice, beat 2, quaver 2:
Shostakovich plays the D instead of the E which is
written in the score.

a) The published version:

Published version musical score, measures 257-260. The score is in 4/4 time and features a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked *And. pizz.* (Andante, pizzicato). The dynamics are *pp* (pianissimo) for measures 257-259 and *mf* (mezzo-forte) for measure 260. A first ending bracket labeled "1. 2." spans measures 259 and 260. A dotted line with the number "8" indicates an 8-measure rest in the bass staff between measures 257 and 259.

b) The performed version:

Performed version musical score, measures 257-260. The score is in 4/4 time and features a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked *And. pizz.* (Andante, pizzicato). The dynamics are *pp* (pianissimo) for measures 257-259 and *mf* (mezzo-forte) for measure 260. A first ending bracket labeled "1. 2." spans measures 259 and 260. A dotted line with the number "8" indicates an 8-measure rest in the bass staff between measures 257 and 259.

APPENDIX F

Tempo in Shostakovich's Scores

PRESTISSIMO FANTASTICO.

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
1st Trio	8	1923	-	-

PRESTO. (RANGE 168-336)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Suite for Two Pianos/2	6	1922	-	-
Symphony 1/4/ fig.44	10	1925	336	♩ = 168
Piano Prelude 9	34	1933	324	♩. = 108
Piano Concerto 1/4	35	1933	216-240	♩ = 108-120
Symphony 4/1/ fig.63	43	1936	168	168
Symphony 6/3	54	1939	304	♩ = 152
Symphony 9/3	70	1945	189	♩. = 126
Festive Overture	96	1947	-	-
Violin Concerto 1/4/fig.107	77	1948	216	♩ = 108

APPENDIX F

Tempo in Shostakovich's Scores

PRESTO. (RANGE 126-336) (continued)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Tarantella for Two Pianos	-	1954	-	-
Overture on Russian and Kirghiz Folk Themes/fig.38	115	1962	208	208
Symphony 14/3/ fig.45	135	1969	252	♩. = 168

ALLEGRO. (RANGE 104-396)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Song 1	4	1922	-	-
Song 2	4	1922	-	-
Suite for Two Pianos/3/79, 88	6	1922	-	-
1st Trio	8	1923	-	-
Symphony 1/2	10	1925	192	192
Two Pieces for String Octet/2	11	1925	-	-
Piano Sonata 1	12	1926	104-208	♩ = 104 - ♩ = 104
Symphony 3	20	1929	184-252	♩ = 92-126

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO. (RANGE 104-396) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Piano Concerto 1/1/fig.18	35	1933	144	144
Symphony 4/3	43	1936	126-300	♩ = 126 - ♩. = 100
Song 3	46	1936	276	♩. = 92
Symphony 5/4/ fig.104	47	1937	132-188	132-188
Quartet 1/4	49	1938	304	♩ = 152
Symphony 6/2	54	1939	132-144	♩. = 88-96
Symphony 8/1/ 231-284	65	1943	192	♩ = 96
Symphony 8/5/ 384-401	65	1943	216	♩ = 108
Quartet 2/3	68	1944	312	♩. = 104
Quartet 2/4/fig. 123	68	1944	378	♩. = 126
Children's Note- book/4	69	1945	-	-
Symphony 9/1	70	1945	264	♩ = 132
Symphony 9/5/336	70	1945	208	208
Violin Concerto 1/2	77	1948	156-189	♩. = 104-126
Violin Concerto 1/3/273	77	1948	216	♩ = 108
Song 7	79	1948	144	144

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO. (RANGE 104-396) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Song of the Forests/2	81	1949	207	♩. = 69
Piano Prelude/2	87	1950	184	♩ = 92
Piano Prelude 10	87	1950	132	132
Piano Prelude 11	87	1950	276	♩ = 138
Piano Prelude 21	87	1951	208	♩ = 104
Piano Fugue 9	87	1950	126	126
Piano Fugue 11	87	1950	138	138
Piano Fugue 12	87	1950	152	152
Chorus 6/70	88	1951	152	152
Chorus 8	88	1951	264	♩. = 88
The Sun Shines Over Our Country	90	1952	138	138
Song 2	91	1952	324	♩. = 108
*Symphony 10/2 (autograph of the orchestral score)	93	1953	232	♩ = 116
*Symphony 10/2/ (autograph of the piano arrangement)	93	1953	200	200
Symphony 10/4/ fig.153	93	1953	176	176
* The metronome marking is taken from Khentova, Shostakovich, Tridtsatiletie, p.85.				

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO. (RANGE 104-396) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
*Symphony 10/4/ fig.153 (auto- graph of the piano arrangement	93	1953	184	184
Concertino/fig.33	94	1953	-	-
Song 4	98	1954	160	160
Song 2	100	1956	150	♩. = 100
Piano Concerto 2/1	102	1957	160	160
Piano Concerto 2/3	102	1957	176	176
Symphony 11/2	103	1957	216-264	♩ = 108 - ♩. = 176
Symphony 11/4	103	1957	168-176	168-176
Cello Concerto 1/3/100	107	1959	144	144
Quartet 7/3	108	1960	176	176
Song 2	109	1960	152	152
Song 4/95-99	109	1960	396	♩. = 132
Symphony 12/1	112	1961	184	184
Symphony 12/2	112	1961	192	192
* The metronome marking is taken from Khentova, <u>Shostakovich, Tridtsatiletie</u> , p.85.				

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO. (RANGE 104-396) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Symphony 12/3	112	1961	192	192
Symphony 13/4/ fig.112	113	1962	104	104
Overture on Russian and Kirghiz Folk Themes/fig.36	115	1962	160	160
Quartet 9/5	117	1964	348	♩. = 116
The Execution of Stepan Razin	119	1964	144-168	144-168
Song 4	121	1965	336	♩. = 112
Quartet 11/4	122	1966	160	♩ = 80
Quartet 11/5	122	1966	160	♩ = 80
Song 5	127	1967	108	108
Violin Concerto 2/3	129	1967	132	132
October/fig.7	131	1967	216	♩. = 72
Symphony 14/8	135	1969	176	176

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO WITH QUALIFYING WORDS

ALLEGRO MOLTO. (*RANGE 96-480)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Symphony 1/4	10	1925	176-208	176-208
Two Pieces for String Octet/2/ 1-31	11	1925	-	-
Symphony 2/fig.27	14	1927	192	192
Symphony 3/fig.79	20	1929	320	♩ = 160
Quartet 1/3	49	1938	288	♩. = 96
Piano Fugue 3	87	1950	189	♩. = 126
Piano Fugue 15	87	1951	414	♩. = 138
Chorus 3	88	1951	240	♩ = 120
Song 3	109	1960	360	♩. = 120
Quartet 8/2	110	1960	480	♩ = 120
Symphony 14/3	135	1969	228	♩. = 152

* Allegro molto of ♩ = 96 is to be found in Shostakovich's opera "The Nose", 1 bar prior to fig.32.

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO WITH QUALIFYING WORDS (continued)

ALLEGRO CON BRIO. (RANGE 152-184)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Piano Concerto 1/4	35	1933	168-184	168-184
Violin Concerto 1/4	77	1948	168	168
Song of the Forests/5	81	1949	152	152

ALLEGRO VIVO. ALLEGRO VIVACE. (RANGE 160-200)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
*Suite for Two Pianos/2	6	1922	-	-
Piano Prelude 5	34	1933	200	200
Piano Concerto 1/1/fig.6	35	1933	160	160
* The tempo term is <u>Allegro vivo</u> .				

ALLEGRO CON MOTO.

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Cello Concerto 1/3	107	1959	176	♩ = 88

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO WITH QUALIFYING WORDS (continued)

ALLEGRO NON TROPPO. (RANGE 88-324)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Symphony 1/1/ fig.8	10	1925	160	160
Piano Prelude 12	34	1933	184	♩ = 92
Symphony 5/1/fig. 22	47	1937	126	126
Symphony 5/4	47	1937	88	88
Symphony 7/4	60	1941	264	♩ = 132
Symphony 8/1/198	65	1943	116	116
Symphony 8/3	65	1943	304	♩ = 152
*2nd Trio/2	67	1944	324	♩. = 108
Quartet 2/4/fig. 116	68	1944	228	♩. = 76
Quartet 3/3	73	1946	138	138
Song of the Forests/7	81	1949	132	132
Piano Fugue 14	87	1950	300	♩. = 100
Piano Fugue 21	87	1951	240	♩. = 80
The Sun Shines Over Our Country/ fig.39	90	1952	-	-
Quartet 5/1	92	1952	200	♩ = 100
* The indication is according to the first edition of 1945.				

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO WITH QUALIFYING WORDS (continued)

ALLEGRO NON TROPPO. (RANGE 88-324) (continued)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Symphony 11/4	103	1957	120	120
Chorus 5	136	1970	108	108
Song 5	145	1974	160	160

ALLEGRO POCO MODERATO.

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Piano Prelude 7	87	1950	114	♩. = 76

ALLEGRO MODERATO. (RANGE 96-132)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Piano Prelude 4 in E Minor	-	1920- 1921	-	-
1st Trio/272	8	1923	-	-
Piano Concerto 1/1	35	1933	96-132	96-132

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRO WITH QUALIFYING WORDS (continued)

ALLEGRO MODERATO E'SCHERZANDO.

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Piano Prelude 2 in A-Minor	-	1920- 1921	-	-

ALLEGRETTO. (RANGE 72-324)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Fantastic Dance 1	5	1922	-	-
Fantastic Dance 3	5	1922	-	-
Symphony 1/1	10	1925	152	152
Symphony 3	20	1929	100	100
Song 3	21	1932	-	-
Polka (piano arrangement)	22	1935	-	-
Piano Prelude 2	34	1932	189	d. = 63
Piano Prelude 6	34	1933	116	116
Piano Prelude 8	34	1933	96	96
Piano Prelude 10/ 50-53	34	1933	-	-
Piano Prelude 15	34	1933	228	d. = 76
Piano Prelude 18	34	1933	126	126

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRETTO. (RANGE 72-324) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Piano Prelude 24	34	1933	152	♩ = 76
Piano Concerto 1/1/118	35	1933	132	132
*Cello Sonata/4	40	1934	152	152
Song 2	46	1936	144	144
Symphony 5/2	47	1937	138	138
Quintet/3	57	1940	252	♩. = 84
Quintet/5	57	1940	192	♩ = 96
Symphony 7/1	60	1941	116	116
Piano Sonata 2/1	61	1942	144	144
Song 3	62	1942	112	112
Song 6	62	1942	126	126
Symphony 8/2	65	1943	132	132
Symphony 8/5	65	1943	138-192	♩ = 138 - ♩ = 96
2nd Trio/4	67	1944	72	♩ = 144
Quartet 2/4/fig. 101	68	1944	-	-
Children's Note- book/3	69	1945	-	-
* The indication is according to the autograph and first edition of 1935				

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRETTO. (RANGE 72-324) (continued)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Children's Note- book/6	69	1945	-	-
Symphony 9/5	70	1945	100	100
Quartet 3/1	73	1946	112	112
Violin Concerto 1/3/263	77	1948	144	144
Song 2	79	1948	120	120
Song 5	79	1948	92	92
Song 9	79	1948	184	♩ = 92
Song 10	79	1948	224	♩ = 112
Song 11	79	1948	160	♩ = 80
Song of the Forests/4	81	1949	100	100
Quartet 4/1	83	1949	200	♩ = 100
Quartet 4/3	83	1949	120	120
Quartet 4/4	83	1949	144	144
Song 3	86	1951	-	-
Piano Prelude 5	87	1950	120	120
Piano Prelude 6	87	1950	120	120
Piano Prelude 8	87	1950	108	108

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRETTO. (RANGE 72-324) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Piano Prelude 15	87	1950	252	♩. = 84
Piano Prelude 17	87	1951	200	♩ = 100
Piano Prelude 19	87	1951	240	♩. = 80
Piano Fugue 2	87	1950	116	116
Piano Fugue 5	87	1950	138	138
Piano Fugue 7	87	1950	184	♩ = 92
Piano Fugue 17	87	1951	116	116
Chorus 6/fig.57	88	1951	-	-
Chorus 10/fig.93	88	1951	126	126
The Sun Shines Over Our Country/ fig.43	90	1952	138	138
Song 4	91	1952	126	126
Quartet 5/3	92	1952	189	♩. = 63
Symphony 10/3	93	1953	138	138
Festive Overture	96	1947	-	-
Concertino for Two Pianos	94	1953	-	-
Song 2	98	1954	324	♩. = 108
Song 5	98	1954	200	♩ = 100
Song 4	100	1956	104	♩. = 69

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRETTO. (RANGE 72-324) (continued)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Song 5	100	1956	116	116
Song 6	100	1956	75	♩. = 50
Quartet 6/1	101	1956	224	♩ = 112
Quartet 6/4	101	1956	207	♩. = 69
Cello Concerto 1/1	107	1959	232	♩ = 116
Cello Concerto 1/3/76	107	1959	-	-
Quartet 7/1	108	1960	120	120
Quartet 7/3	108	1960	240	♩. = 80
Song 5	109	1960	189	♩. = 63
Quartet 8/3	110	1960	240	♩ = 120
Symphony 12/4	112	1961	264	♩. = 88
Symphony 13/1	113	1962	264	♩. = 88
Symphony 13/2	113	1962	232	♩ = 116
Symphony 13/5	113	1962	184	184
Quartet 9/3	117	1964	276	♩ = 138
Quartet 10/4	118	1964	116	116
Quartet 11/2	122	1966	144	144
Song	123	1966	-	-

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRETTO. (RANGE 72-324) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Cello Concerto 2/2	126	1966	200	♩ = 100
Cello Concerto 2/3	126	1966	200	♩ = 100
Song 3	127	1967	100	100
Violin Concerto 2/1/fig.19	129	1967	176	176
Quartet 12/1	133	1968	126	126
Quartet 12/2	133	1968	108	108
Violin Sonata/2	134	1968	200	♩ = 100
Symphony 14/2	135	1969	108	108
Symphony 14/5	135	1969	144	144
Chorus 2	136	1970	176	176
Chorus 3	136	1970	176	176
Chorus 4	136	1970	176	176
Chorus 8	136	1970	112	112
Symphony 15/1	141	1971	120	120
Symphony 15/3	141	1971	224	♩ = 112
Symphony 15/4	141	1971	100	100
Quartet 14/1	142	1973	116	116
Quartet 14/3	142	1973	112	112

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRETTO. (RANGE 72-324) (continued)

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Song 2	143	1973	120	120
Song 5	143	1973	120	120
Song 2	145	1974	126	126
Song 3	145	1974	112	112
Song 11	145	1974	160	160
Song 1	146	1974	240	♩. = 80
Song 3	146	1974	160	160
Song 4	146	1974	144	144
Viola Sonata/2	147	1975	100	100

ALLEGRETTO WITH QUALIFYING WORDS

ALLEGRETTO FURIOSO.

Composition	Opus	Date	Metronome Marking	
			Value of ♩ =	Shostakovich's Indication
Quartet 10/2	68	1944	200	♩ = 100

APPENDIX F

Tempo in Shostakovich's Scores

ALLEGRETTO WITH QUALIFYING WORDS (continued)

ALLEGRETTO CON MOTO. (RANGE 126-240)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Piano Sonata 2/ 3/164	61	1942	240	♩. = 80
The Sun Shines Over Our Country/ fig.32	90	1952	126	126

ALLEGRETTO POCO MODERATO. (RANGE 92-260)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Piano Prelude 21	34	1933	260	♩. = 52
Piano Concerto 1/4	35	1933	120	120
Symphony 4/1	43	1936	92	92

MODERATO. (RANGE 38-216)

Composition	Opus	Date	Metronome Marking Value of ♩ =	Shostakovich's Indication
Piano Prelude 15 in D flat Major	-	1920- 1921	-	-
1st Trio/126	8	1923	-	-