## **Contents**

	Notes on the contributors	page vi
	Chronology	ix
	Abbreviations	xv
	Introduction	1
	Pauline Fairclough and David Fanning	
PAI	RT I. Instrumental works	7
1	Personal integrity and public service: the voice of the	
	symphonist	9
_	Eric Roseberry	
2	The string quartets: in dialogue with form and tradition Judith Kuhn	38
3	Paths to the First Symphony  David Fanning	70
4	Shostakovich's Second Piano Sonata: a composition recital	
7	in three styles	95
	David Haas	7.5
5	'I took a simple little theme and developed it': Shostakovich's	
	string concertos and sonatas	115
	Malcolm MacDonald	
PAF	RT II. Music for stage and screen	145
6	Shostakovich and the theatre	147
Ū	Gerard McBurney	
7	Shostakovich as opera composer	179
	Rosamund Bartlett	
8	Shostakovich's ballets	198
_	Marina Ilichova	
9	Screen dramas: Shostakovich's cinema career	213
	John Riley	
A R	T III. Vocal and choral works	229
0	Between reality and transcendence: Shostakovich's songs	231
	Francis Maes	
1	Slava! The 'official compositions'	259
	Pauline Fairclough	

[v]

## vi Contents

PART IV. Performance, theory, reception		285
12	A political football: Shostakovich reception in Germany Erik Levi	287
13	The rough guide to Shostakovich's harmonic language David Haas	298
14	Shostakovich on record  David Fanning	325
15	Jewish existential irony as musical ethos in the music	
	of Shostakovich	350
	Esti Sheinberg	
	Notes	368
	Select bibliography	387
	Index	390