



Dmitri Shostakovich

Symphony No. 11, Op. 103 "The Year 1905"

Dmitri Dmitriyevich Shostakovich (25 September 1906 – 9 August 1975) was a Russian pianist and composer of the Soviet period. He is regarded as one of the major composers of the 20th century. Shostakovich achieved fame in the Soviet Union under the patronage of Soviet chief of staff Mikhail Tukhachevsky, but later had a complex and difficult relationship with the government. Nevertheless, he received accolades and state awards and served in the Supreme Soviet of the RSFSR (1947–1962) and the Supreme Soviet of the Soviet Union (from 1962 until his death). A polystylist, Shostakovich developed a hybrid voice, combining a variety of different musical techniques into his works. His music is characterized by sharp contrasts, elements of the grotesque, and ambivalent tonality; the composer was also heavily influenced by the neo-classical style pioneered by Igor Stravinsky, and (especially in his symphonies) by the post-Romanticism associated with Gustav Mahler. Shostakovich's orchestral works include 15 symphonies and six concerti. His chamber output includes 15 string quartets, a piano quintet, two piano trios, and two pieces for string octet. His solo piano works include two sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include three operas, several song cycles, ballets, and a substantial quantity of film music; especially well known is *The Second Waltz*, Op. 99, music to the film *The First Echelon* (1955–1956), as well as the suites of music composed for *The Gadfly*.

The **Symphony No. 11 in G minor Opus 103** (subtitled *The Year 1905*) written in 1957 and premiered, by the USSR Symphony Orchestra under Natan Rakhlin, on 30 October 1957. The subtitle of the symphony refers to the events of the Russian Revolution of 1905. The symphony was conceived as a popular piece and proved an instant success in Russia—his greatest, in fact, since the *Leningrad* Symphony fifteen years earlier. The work's popular success, as well as its earning him a Lenin Prize in April 1958, marked the composer's formal rehabilitation from the Zhdanov Doctrine of 1948. A month after the composer had received the Lenin Prize, a Central Committee resolution "correcting the errors" of the 1948 decree restored all those affected by it to official favor, blaming their treatment on "J.V. Stalin's subjective attitude to certain works of art and the very adverse influence exercised on Stalin by Molotov, Malenkov and Beria.