

Performing Pasts: Reading Collective Memory
in Shostakovich's Symphony No. 13 in B♭
minor, Op. 113 *Babi Yar*

Words: 5491 (including footnotes)

Abstract

While the study of collective memory has dominated the humanities since the 1980s, it has only been acknowledged in studies of Western art music in the last decade. This essay considers commemorative art music from the early 1960s, when collective understandings of the Second World War were crystallizing. Dmitri Shostakovich's Symphony No. 13 in B \flat minor, Op. 113 *Babi Yar* (1962) commemorates the massacre of approximately 33,000 Jews by Ukrainian forces in 1941, setting five poems by Yevgeny Yevtushenko. Though its performance and reception history reveals it as a mainstay of the Soviet Jewish collective memory, the Thirteenth has suffered from a lack of hermeneutic reflections that consider it beyond its basic political or technical content. In this essay, I examine how Shostakovich embodies both subjective and abstract elements of collective memory within the internal construction of the symphony's score. This responds to developments in the interdisciplinary field of Memory Studies, which has increasingly analyzed mnemonic media in order to understand collective memory as linguistically performative. To do so, the essay draws upon Mikhail Bakhtin's sociolinguistic concepts of dialogism, unfinalizability, and the carnivalesque as theoretical links between musico-literary hermeneutics and politico-cultural history. Arguments are derived from the analytical vantage points of motivic construction and existential irony. Firstly, I propose that Shostakovich creates an intersubjective dialogue through motivic design by utilizing both satirical and non-satirical irony. Secondly, I argue that, in tune with his political aim to promote awareness of Jewish persecution, Shostakovich presents a specifically Jewish worldview through the Thirteenth's reliance on Jewish modes of existential irony. By applying sociological theory as a basis for a hermeneutic analysis, this essay aims to contribute to dialogue between the fields of Musicology and Memory Studies, which have until recent years remained largely segregated.

Introduction

While its reception history reveals it as a mainstay of the Soviet Jewish collective memory, Shostakovich's Symphony No. 13 in B \flat minor, Op. 113 *Babi Yar* (1962) has scarcely been subject to detailed hermeneutic reflection. This essay responds to shifts in scholarly interest from reifications of memory to its semiotic expressions in language. By harnessing Mikhail Bakhtin's metalinguistics, I establish an interdisciplinary framework that unites musical semiotics, sociology, and history in the deconstruction of Shostakovich's text. Principally, I argue that Shostakovich encapsulates the dialogic nature of memory through the score's cyclical processes, and that despite such an abstract embodiment of memory, he centralizes the silenced Jewish narrative by utilizing Jewish existential irony to shape his interpretation of symphonic idealism. This reading seeks to advance understandings of how the musical text may embody not only what we remember, but how.

Reviewing the Literature

Collective memory discourses have featured primarily in ethnomusicology, with emphasis on popular and non-Western musics.¹ As Torbjørn Skinnemoen Ottersen noted in 2015, however, 'discourses on collective memory have generally remained absent from musicology.'² While scholars have recently moved to fill this gap, extant studies on collective memory in Western art music have centered around similar case studies, particularly Arnold Schoenberg's *A Survivor from Warsaw* (1947) and Benjamin Britten's *War Requiem* (1962).³

¹ See Kay Kaufman Shelemay, *Let Jasmine Rain Down: Song and Remembrance among Syrian Jews* (Chicago: University of Chicago Press, 1997); Caroline Bithell, 'The Past in Music: An Introduction,' *Ethnomusicology Forum* 15, no. 1 (1997): 3-16.

² Torbjørn Skinnemoen Ottersen, 'Music and Memory,' in *Music @ Cambridge 1*, Lent Term, 2015, 14.

³ See Amy Wlodarski, *Musical Witness and Holocaust Representation* (Cambridge: Cambridge University Press, 2015); also, Torbjørn Skinnemoen Ottersen, 'Remembering through music: issues in musical commemoration since World War II' (PhD dissertation:

Within the Shostakovich literature, moreover, the Thirteenth Symphony has tended to be overshadowed by some of the ‘core’ Shostakovich symphonies, such as the Fifth (1937), Seventh (1942), and Tenth (1953). Existing studies primarily lean towards descriptive analysis of its content, along with overviews of its social and political critiques.⁴ Revealingly, the seminal texts on the Thirteenth remain Roy Blokker’s and Robert Dearling’s *The Music of Dmitri Shostakovich: The Symphonies* (1979),⁵ and Richard M. Longman’s *Expression and Structure: Large-Scale Processes of Integration in the Works of Dmitri Shostakovich* (1989).⁶ Another valuable, yet prohibitively brief, insight into the Thirteenth is found in Hugh Ottaway’s *Shostakovich Symphonies* (1978).⁷ While Michael Rofe’s *Dimensions of Energy in Shostakovich’s Symphonies* (2012) offers the most comprehensive recent *analytical* treatment of Shostakovich’s symphonies,⁸ *hermeneutic* reflections on this symphony are few and far between.

Methodology: A Bakhtinian Approach

University of Cambridge, 2015), <https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.709119>; Ariana Sarah Phillips-Hutton, ‘Is Sorry Really the Hardest Word? Guilt, Forgiveness, and Reconciliation in Contemporary Music’ (PhD dissertation: University of Cambridge, 2017), <https://doi.org/10.17863/CAM.13224>. From the related perspective of trauma studies, see Maria Cizmic, *Performing Pain: Music and Trauma in Eastern Europe* (Oxford: Oxford University Press, 2011); Patrick Zuk, ‘Music as Post-Traumatic Discourse: Nikolay Myaskovsky’s Sixth Symphony,’ *Arts & Humanities in Higher Education* 17, no. 1 (2018): 104–118, <https://doi.org/10.1177/1474022216684636>.

⁴ See Harry Mechell, ‘Dmitri Shostakovich (1906-1975): A Critical Study of the Babi Yar Symphony With A Survey of His Works Involving Chorus’ (DMA thesis: University of Illinois at Urbana-Champaign, 1985); John Peter Hausman, ‘Shostakovich, Yevtushenko, and criticism in the Thirteenth Symphony’ (Masters thesis: University of Louisville, 2011).

⁵ Roy Blokker with Robert Dearling. *The Music of Dmitri Shostakovich: The Symphonies* (London: The Tantivy Press, 1979).

⁶ Richard Longman. *Expression and Structure: Large-Scale Processes of Integration in the Works of Dmitri Shostakovich, vol. 1* (New York: Garland Publications, 1989).

⁷ Hugh Ottaway, *Shostakovich Symphonies* (London: British Broadcasting Corporation, 1978).

⁸ See Michael Rofe, *Dimensions of Energy in Shostakovich’s Symphonies* (Surrey: Ashgate, 2012).

In seeking to bridge the semiotic-hermeneutic and the politico-cultural, a rich theoretical resource can be found in the theories of the Russian literary philosopher Mikhail Bakhtin (1895-1975). Bakhtin's emphasis on the sociality of discourse and the independence of the individual subject has rendered him popular across the social sciences and humanities in our pluralistic, post-colonial age. In this essay I harness Bakhtinian concepts including 'heteroglossia', 'dialogism', 'polyphony', 'unfinalizability,' and the 'carnavalesque'. cursory overviews are necessary to orient later discussion. 'Heteroglossia' ('many languages') is the 'master trope' at the heart of Bakhtin's philosophy of language,⁹ the notion that

language is stratified not only into linguistic dialects in the strict sense of the word ... but also ... into languages that are socio-ideological: languages of social groups, ... languages of generations and so forth.¹⁰

Shaped by the lived social conditions of the speaking subject, language in this sense denotes a particular register or perspective. But where heteroglossia is a general concept of language, 'dialogism' ('double-voicedness') is 'a relational property' whereby the many languages of heteroglossia organise themselves meaningfully.¹¹ Sociologically, dialogism is often seen to represent decentralised democracy, and monologism authoritarian power.¹² 'Polyphony' refers to the artistic representation of dialogism in the form of the novel. Fundamentally, it challenges the authority of the author over their characters to produce 'a plurality of

⁹ Mikhail Bakhtin, 'Introduction,' in *The Dialogic Imagination: Four Essays by M.M. Bakhtin*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), xix.

¹⁰ Mikhail Bakhtin, 'Discourse in the Novel,' in *The Dialogic Imagination*, 272.

¹¹ Sue Vice, *Introducing Bakhtin* (Manchester: Manchester University Press, 1997), 50.

¹² Vice, *Introducing Bakhtin*, 50.

independent and unmerged voices and consciousnesses.’¹³ ‘Carnavalesque’, on the other hand, was one of Bakhtin’s later concepts, referring to a mode of literary expression that subverts hierarchical power structures by parodying folk culture.¹⁴ What binds each of these notions together is their ‘unfinalizability’, Bakhtin’s term for the open-endedness of all discourse.¹⁵

Memory scholars such as Jeffrey K. Olick and Feindt *et al* have applied Bakhtinian theory to conceptualize memory as a continually evolving ‘dynamic’ or ‘process’, rather than a reified ‘site’ or ‘product’.¹⁶ Indeed, a common criticism of official memory is its ‘finalized’ nature: its inevitable homogenization of diverse subjective experiences which are prone to change, and in the case of traumatic memory, to idealistic distortion.¹⁷ Such a model is the basis for a proposed ‘third wave’ of Memory Studies, which would supplant the ‘first wave’ pioneered by Maurice Halbwachs (1877-1945), and the ‘second wave’ spearheaded by Pierre Nora (b. 1931).¹⁸ As a twentieth-century Russian, moreover, Bakhtin’s theories have been applied to Shostakovich in recent years, despite little convincing evidence to suggest a

¹³ Bakhtin, *Problems of Dostoyevsky’s Poetics*, ed. and trans. Caryl Emerson (Minneapolis: University of Minnesota Press), 6.

¹⁴ Vice, *Introducing Bakhtin*, 149.

¹⁵ Bakhtin, *Problems of Dostoyevsky’s Poetics*, 166.

¹⁶ See Olick, ‘From Collective Memory to the Sociology of Mnemonic Practices and Products,’ in *Cultural Memory Studies: An International and Interdisciplinary Handbook*, eds. Astrid Eerl and Ansgar Nünning. Berlin: Walter de Gruyter, (2008):151-163; Gregor Feindt, Felix Krawatzek, Daniela Mehler, Friedemann Pestel, and Rieke Trimcev, ‘Entangled Memory: Toward a Third Wave in Memory Studies,’ *History and Theory* 53 (2014), 29-31.

¹⁶ Feindt, *et al*, ‘Entangled Memory,’ 31.

¹⁷ Wlodarski, *Musical Witness and Holocaust Representation*, 7.

¹⁸ See Maurice Halbwachs, *On Collective Memory*, trans. Lewis A. Coser (Chicago: University of Chicago Press, 1992); Pierre Nora, trans Arthur Goldhammer, *Realms of Memory: The Construction of the French Past, Volume 1 - Conflicts and Divisions* (New York: Columbia University Press, 1996).

connection during their lifetimes.¹⁹ Bakhtin therefore provides a compelling bridge between the semiotic-hermeneutic with the politico-cultural.

Indeed, that dialogism has the semantic structure of irony as double-voiced discourse invites a textual analysis of the Thirteenth; for ‘more than anything else,’ writes Esti Sheinberg, ‘Shostakovich’s music is a double-voiced musical discourse.’²⁰ In this essay, I locate textual embodiments of collective memory dynamics within Shostakovich’s variegated structures of irony. As Sheinberg outlines, Shostakovich’s oeuvre is marked by the ironic sub-types of satire, parody, and the grotesque. While Shostakovich uses satire to criticize by ‘privileging one layer of meaning at the expense of the other,’²¹ he deploys parody as a more structural mode of ambiguity which, in Caryl Emerson’s estimation, ‘requires only repetition with a difference.’²² The grotesque, meanwhile, is a particular type of existential irony: ‘an unresolvable utterance...that combines the ludicrous with the horrifying.’²³ In turn, Sheinberg divides the grotesque into two types. The first type, a Romantic irony derived from Søren Kierkegaard (1813-1855), pits differing layers of meaning in an oppositional relationship that results in ‘infinite negation.’ The second type, derived from Bakhtin, celebrates semantic variance as constituting ‘an unresolvable, inevitable ambiguity,’ thereby dovetailing with ‘unfinalizability’.²⁴

Hearing the Past in Shostakovich’s Thirteenth Symphony

¹⁹ Kristian Hibberd, ‘Shostakovich and ‘polyphonic’ creativity: the Fourteenth Symphony revisited,’ in *Shostakovich Studies 2*, ed. Pauline Fairclough (Cambridge: Cambridge University Press, 2010), 192.

²⁰ Esti Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities* (Aldershot: Ashgate, 2000), 316.

²¹ Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich*, 69.

²² Caryl Emerson, ‘Shostakovich and the Russian Literary Tradition,’ in *Shostakovich and His World*, ed. Laurel E. Fay (Princeton: Princeton University Press, 2004), 191.

²³ Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich*, 207.

²⁴ See Mikhail Bakhtin ‘The Grotesque Image of the Body,’ in *Rabelais and His World*, trans. Helene Iswolsky (Bloomington: Indiana University Press, 1984), 317-318.

Between 29-30 September 1941, the Nazi Einsatzgruppe C, with assistance from the Ukrainian Auxiliary Police, herded and summarily executed approximately 33,000 Jews in the 'Babi Yar' ravine, located north of Kiev. The massacre failed to receive recognition throughout the 1950s, during which nations worldwide began to consolidate narratives of collective memory.²⁵ In 1962, Soviet composer Dmitri Shostakovich protested the Khrushchev government's refusal to erect a monument to Babi Yar by publishing his Symphony No. 13 in B \flat minor Op. 113, *Babi Yar*. Scored for a large orchestra, with an all-male bass choir of 40-100 and a bass soloist, the symphony sets five unrelated poems by the inflammatory young poet Yevgeny Yevtushenko. Each poem denounces a disparate aspect of Soviet injustice: State anti-Semitism, bureaucratic attempts to eliminate humour, the exploitation of women, the return of Stalin-era fears after the promise of Khrushchev's Thaw (1953-1964), and career opportunism. 'Given the resonance that Yevtushenko's poem[s] had,' writes Jeff Mankoff, '[their] charges of complicity and insensitivity laid the foundation for ... an alternative narrative that increasingly came to supplant the official version and provide the basis for the construction of counter-memory.'²⁶ While this statement is true of the Thirteenth Symphony's reception history, how precisely does Shostakovich carve out this democratized counter-memory space within the symphony's internal construction?

Motivic Form and Dialogic Memory

One of the foremost means by which this is achieved is through Shostakovich's approach to motivic form, which constitutes the first section of substantive analysis. Predicated on a few foundational strands of musical material, the Thirteenth exemplifies

²⁵ See Richard Ned Lebow, Wulf Kansteiner, and Claudio Fogu. *The Politics of Memory in Postwar Europe* (Durham: Duke University Press, 2006).

²⁶ Jeff Mankoff, 'Babi Yar and the Struggle for Memory,' in *Ab Imperio* 2 (2004), 404.

Shostakovich's characteristic economy of material. One central element upon which this analysis will draw is a modal motif, labelled the *a* motif.



Example 1: a motif

Another key piece of 'musical DNA,'²⁷ as Michael Rofe analogises, is the semitone, from which a self-contained ascending chromatic figure is formed, labelled the *b* motif.



Example 2: b motif

Shostakovich's interest in Jewish subjects was, in Joachim Braun's view, 'without precedent in Russian music.'²⁸ According to Braun, Shostakovich deployed several 'Jewish' techniques across his works, namely: altered Phrygian and Dorian modes, with a raised third and fourth respectively; the iambic prime, whereby two repetitions of the same pitch on a weak beat are followed by a different note on a strong beat; a dance-style syncopated accompaniment often supported by a pedal bass; musicalized speech; and an expression of joy through minor keys.²⁹

Scholarly consensus, however, is that Shostakovich jettisoned these overt Jewish elements in the Thirteenth. Francis Maes argues that 'Shostakovich dispensed with the Jewish colouring [since] the text was perfectly clear without it.'³⁰ Braun goes further to suggest that

²⁷ Rofe, *Dimensions of Energy in Shostakovich's Symphonies*, 129.

²⁸ Joachim Braun, 'The Double Meaning of Jewish Elements in Dimitri Shostakovich's Music,' in *The Musical Quarterly* 71, no. 1 (1985), 69-72.

²⁹ For a more general discussion of modality in Shostakovich's music, see Ellon D. Carpenter, 'Russian theorists on modality in Shostakovich's music,' in *Shostakovich Studies* ed. David Fanning (Cambridge: Cambridge University Press, 1995), 76-113.

³⁰ Francis Maes, *A History of Russian Music: From Kamarinskaya to Babi Yar*, trans. Arnold J. Pomeranz and Erica Pomeranz (Berkeley: University of California Press), 366.

‘the specifically Jewish musical element is ... superfluous ... the idiom is Russian: Russian chimes, Russian modes ...’³¹ On this account, Shostakovich merges the Jewish style into a more broadly Eastern European aesthetic. An indicative example is found in the fourth bar after f73 of ‘In the Store,’ where the movement from C to F \sharp within the context of E minor creates a Phrygian sensibility, with the F \sharp functioning as \flat II of the tonic. This archetypically ‘Jewish’ feature has been denuded of its ‘ethnic’ character and integrated as a secondary trace within a generalized musical language.



Example 3: The opening of ‘In the Store’, where a Phrygian sensibility is evoked in bar 4³²

In ‘Babi Yar,’ conversely, a klezmer-inspired syncopation underlies a satirised version of the Russian folk song ‘Akh, vi seni, moi seni’ (‘Ah you, inner porch, my inner porch’), a traditional song associated here with the ultra-nationalist Union of the Russian People. With *ff* chromatic interjections by unison oboes falling via a tritone back into the buoyant bass line, it is little wonder that Longman hears ‘the sneering of the anti-Semites.’³³



Example 4: Reduction of the grotesque klezmer-inspired satire on ‘Akh, vi seni, moi seni’³⁴

³¹ Braun, ‘The Double Meaning of Jewish Elements in Dmitri Shostakovich’s Music,’ 77.

³² Dmitri Shostakovich, 13. *Symphonie Op. 113 ‘Babi Jar’* (Hamburg: Musikverlag Hans Sikorski, 1971), 130.

³³ Longman, *Expression and Structure*, 336.

³⁴ Shostakovich, 13. *Symphonie*, 16.

Michael Mishra attributes this cloaking of the Jewish style to pragmatic reasons of persuasion: ‘couching such a plea in a Jewish musical language,’ he surmizes, ‘would actually have attenuated the power of the message. A plea to Russians to renounce anti-Semitism had to be done in Russian, not Jewish terms.’³⁵ Yet in using folk song to critique the Russian anti-Semites, Shostakovich also upbraids Russian chauvinism as expressed through the monumental pretensions of Socialist Realism. As a monument to those silenced in official memory culture, Shostakovich uses the surface language of Socialist Realism in order to break down its transcendentalist notions of symphonic monumentality and expose the authentic ‘realism’ of anti-Semitism.³⁶ It is unsurprising, then, that Yevtushenko was widely rebuked for the soloist’s proclamation, heard at the end of ‘Babi Yar’, that

There is no Jewish blood in mine
But I am adamantly hated
By all anti-Semites as if I were a Jew.
That is why I am a true Russian!³⁷

This announcement is rendered musically through a tonicization to the major mediant (III) key of D major, before returning to the tonic B \flat minor via a sequence of broken chords moving from D major to the secondary mediant (V/iii) key of F \sharp minor. Reprising the orchestral climax of the earlier ‘Anne Frank’ episode, Shostakovich uses sonata form, in

³⁵ Michael Mishra, *A Shostakovich Companion* (London: Praeger, 2008), 244-246.

³⁶ See Alexander Rehding, *Music and Monumentality: Commemoration and Wonderment in Nineteenth Century Germany* (Oxford: Oxford University Press, 2009).

³⁷ Yevtushenko was labelled a ‘boudoir’ (moralist) poet. See Laurel Fay, *Shostakovich: A Life* (Oxford: Oxford University Press, 2000), 252.

James Loeffler's interpretation, to 'collapse the historical distinction between Russian and Jew.'³⁸

The image displays a musical score for two measures, 29 and 30. Measure 29 is marked with a box containing the number 29. It features two staves. The top staff is labeled 'Winds, Strings' and contains a melodic line with a crescendo. The bottom staff is labeled 'Tpts, Trmb, Tuba' and contains a supporting line. Measure 30 is marked with a box containing the number 30. It also features two staves. The top staff continues the melodic line from measure 29. The bottom staff contains a triplet of notes. The score is written in a key signature of two flats and a 4/4 time signature.

Example 5: Transition into codetta, following the declaration 'that is why I am a true Russian!'³⁹

But where classical Bakhtinian polyphony presents 'a plurality of unmerged voices,'⁴⁰ the 'voices' in the Thirteenth are fused into a radically inclusionary 'monologism' as a moral challenge to the exclusionary 'monologism' of official Soviet discourse. While intertextual quotations abound, this equalization of author and character results in metalinguistic, not linguistic, polyphony. As Shostakovich asserts moral authority through the monologization of stylistic voice, one finds little of the stylistic variety that characterizes the symphonies of his compositional hero, Gustav Mahler (1860-1911).⁴¹ Rather, the symphony reduces 'voice' to a radical type of formalism, as dialogic interaction is generated on a more subtle semiotic level through the workings of motivic cyclicism and cross-pollination. As Hugh Ottaway observes, 'one ... consequence' of the Thirteenth's motivic economy 'is a thematic situation in which

³⁸ James Loeffler, *The Most Musical Nation: Jews and Culture in the Late Russian Empire* (Connecticut: Yale University Press, 2013), 217.

³⁹ Shostakovich, *13. Symphonie*, 54-55.

⁴⁰ Bakhtin, *Problems of Dostoyevsky's Poetics*, 6.

⁴¹ See Julian Johnson, *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (Oxford: Oxford University Press, 2009).

cross-references are felt to abound ... through the working of a salient interval, phrase or rhythm.⁴² While Ottaway's remark from 1978 is astute, the extent of such motivic cross-referentiality, contextualized in the subject matter of Yevtushenko's poetry, demands a more critical reading.

This cross-referentiality can be read productively as an embodiment of the dialogic and unfinalizable nature of collective memory, as theorized by contemporary memory scholars. In the absence of stylistic diversity, Shostakovich's usages of irony flesh out the intersubjective landscape of the Thirteenth. The transformations of the *a* motif provide an example of parody used in such a manner. At f16 of 'Babi Yar,' the bassoons play the *a* motif in a manner that ostensibly mimics footsteps, prompting the chorus – in the heteroglot 'language' of Anne Frank's family - to declaim 'they're coming!' Meanwhile, the conjunct contour of the motif, supported by strong beats in the contrabassoon and the bass drum, creates a mimetic impression. In the recapitulation at f24, the narrator, now a contemporary Soviet protester, retrieves the Anne Frank memory as the *a* motif gives dramatic context to the narrator's declaration that 'I am every old man who has been shot dead there. I am every child who has been shot dead there.' As the soloist contemplates the irony that 'I am adamantly hated/ By all anti-Semites as if I were a Jew,' the motif is subsequently reduced to a set of passing notes which link the antecedent minor arpeggio with the consequent affirmation, sung in unison by the soloist and chorus, of true Russianness. In 'Fears', moreover, the first three notes of the motif are rearranged rhythmically to become an anacrusis to the upper B, the musical reminder of Anne Frank suggesting a temporal overlapping of past and present which animates the soloist's reminiscence that 'I remember fears being in power.'

⁴² Ottaway, *Shostakovich Symphonies*, 58.

16 Bassoons/Tuba

22 Brass

24 Bass soloist
'I am every man who has been shot dead there'

27 Violin 1

28 Bass soloist
'But I am hated by all anti-Semites as if I were a Jew'

73 Cello + Bass

98 Bass soloist
p 'I remember fears being in power' *f*

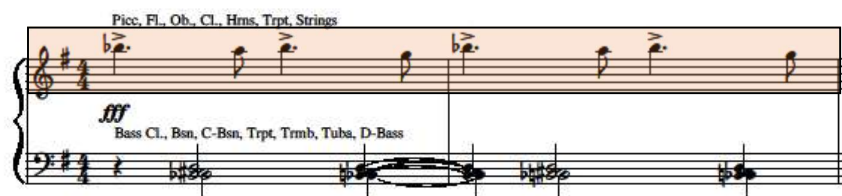
145 Unison strings

Example 6: Derivations of the *a* motif across the five movements, with accompanying text where applicable⁴³

Given that the economy of the motifs precludes any autonomous development and resolution, the text becomes 'unfinalizable' as the material reconfigures itself as a type of musical anagram. The oboe entrance after fl20 in 'A Career', for instance, recalls the $\hat{3}\hat{2}\hat{3}\hat{1}$ inversion of the *a* motif heard in 'In the Store' as it fuses with the chromatic *b* motif played by the clarinets towards the beginning of 'In the Store'. The fragments of memories from earlier movements fuse in reflection of the 'boundless cross-referential configurations' that 'third wave' memory scholars such as Feindt *et al* have suggested as a theoretical model.⁴⁴

⁴³ Shostakovich, *13. Symphonie*, 33; 46; 48; 51; 53-54; 130; 153; 210.

⁴⁴ Feindt *et al*, 'Entangled Memory,' 24.



Example 7: Oboe melody at the fourth bar of f120, with dotted bar lines to demonstrate motivic cross-pollination⁴⁵

⁴⁵ Shostakovich, *13. Symphonie*, 147; 132; 183-184.

Constructing a Jewish Memory

Thus far, the argument has focused primarily on the abstract qualities of memory exhibited in the Thirteenth Symphony. Yet this depersonalized subjectivity is framed by a humanism that is concerned specifically with the Jewish experience, and as Mankoff observes, with ‘the uniquely Jewish character of the Holocaust.’⁴⁶ I argue here that Shostakovich instantiates a Jewish worldview through his reliance on Jewish modes of existential irony, which shape his underlying interpretation of symphonic idealism.

Underscoring Shostakovich’s attraction to Jewish music was an appreciation for its existential irony, which Sheinberg terms a ‘Jewish ethos.’ As she asserts, ‘the impact of Jewish music ... in Shostakovich’s works ... is not confined to ... explicit reference to Jewish elements ... [but rather] the intrinsic grotesque character of Jewish music seems to have penetrated a deeper layer, becoming an integral part of his more general musical output.’⁴⁷ In an oft-cited passage from *Testimony*, Shostakovich declares

that Jewish folk music has made the most powerful impression on me ... it is multifaceted, it can appear to be happy while it is tragic ... Jews were tormented for so long that they learned to hide their despair. They express despair in dance music ... *This is not a purely musical issue, this is also a moral issue.*⁴⁸ (italics my own)

The last line is centrally important, in that it builds the connection between Jewish music and the ethical agenda discussed previously. ‘While Western existentialism is ... occupied with ontological enquiries about existence,’ specifies Sheinberg, ‘Russian existentialism is focused

⁴⁶ Mankoff, ‘Babi Yar and the Struggle for Memory,’ 394.

⁴⁷ Esti Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich*, 314-15.

⁴⁸ *Testimony: The Memoirs of Dmitri Shostakovich*, ed. Solomon Volkov, trans. Antonina W. Bouis (London: Faber & Faber Limited, 1981), 118-119.

on its moral and ethical aspects.’⁴⁹ Shostakovich had been involved in discussions about Jewish existential irony since the early 1930s, immersing himself in the intellectual world of Mahler and Dostoyevsky (1821-1881).⁵⁰ Such existential irony manifests itself, in Bakhtinian terms, through the literary carnival. According to Morson and Emerson, the carnival is ‘the apotheosis of unfinalizability’ due to its embrace of contradictions as a part of a resistance to normative hierarchy.⁵¹ This irony becomes a site of political contestation, namely, the acknowledgement of the Babi Yar tragedy in official discourse, a point on which I will expand later.

Carnavalesque irony is perhaps nowhere better displayed than in the second movement, ‘Humour’, the capitalized title of which hints at the anthropomorphic form such a theme will take. While ‘Humour’ is the shortest, most structurally self-contained movement with the least overt cyclicism, it is arguably the most important movement since it encapsulates the symphony’s underlying juxtaposition of suffering and joy. Akin to the opening of Shostakovich’s earlier ‘Festive Overture’ (1945), the introduction leads via a few chords into a sprightly first section. At f35 the soloist enters with a dactyl rhythm on an ostinato C. As the bass soloist proclaims that ‘Tsars, kings, emperors/ Rulers of the world/ Commanded parades/ But Humour – Humour they could not,’ the modality of the responding woodwind phrases creates a jarringly offbeat juxtaposition to the speech intonation of the soloist. A metrical irregularity accentuates a sense of the carnivalesque; this is highlighted after f42, when the woodwind chords in 4/4 alternate with the descending arpeggiated strings in 3/2, before colliding in a *tutti* chromatic run which leads back to the dactyl narration,

⁴⁹ Sheinberg, ‘Jewish existential irony in the music of Shostakovich,’ *The Cambridge Companion to Shostakovich*, eds. Pauline Fairclough and David Fanning (Cambridge: Cambridge University Press, 2013), 359.

⁵⁰ Sheinberg, ‘Jewish existential irony in the music of Shostakovich,’ 361.

⁵¹ Caryl Emerson and Gary Saul Morson, *Mikhail Bakhtin: Creation of a Prosaics* (California: Stanford University Press, 1990), 89-96.

which relays the authorities' attempt to 'buy Humour.' Later, the soloist and chorus recount Humour's escape from incarceration, as he 'began to dance dashinglly.' The subsequent melody is a reworking of Shostakovich's earlier setting of Robert Burns' poem 'Macpherson's Farewell', from Shostakovich's *Six Romances on Verses of English Poets*, Op. 62. The 'Macpherson' theme is a quintessential example of the carnivalesque. Situated to macabre effect on a major seventh (D#) above the preceding E, the central dotted rhythm motif appears onomatopoeically to convey Humour's laughter. This irreverent motif, however, is juxtaposed with a tritone movement that enables a shift between Dorian and Phrygian modes.



Example 8: 'Macpherson' theme, with modes annotated⁵²

Yevtushenko foregrounds the carnival's negotiation of life and death most explicitly around the middle of the movement, as the soloist recounts how 'they executed him again and again ... His severed head/was hoisted upon a pike.' Prompting a cyclic recollection of the first movement, we modulate briefly via an Eb cadential sequence to Bb minor. 'The implication,' according to Longman, 'is that all the sufferings endured by humour have been endured by the Jews also, yet they too are able to respond with humour.'⁵³

⁵² Shostakovich. *13. Symphonie*, 88-89.

⁵³ Longman, *Expression and Structure*, 323.

Yet while carnivalesque humour is invoked implicitly throughout the symphony, the most explicit answer to ‘Humour’ is the fifth movement, ‘A Career,’ with its overall peaceful purport. Its opening theme, which leads *attacca* out of a dominant F pedal from ‘Fears’, is a waltz in B \flat scored for the flutes in major sixths. For Blokker and Dearling, this waltz sounds ‘almost like the absent-minded whistling of an artisan happy with his lot and his career ...’⁵⁴ Despite its tranquil impression, however, the waltz is awkwardly imbalanced, being a 5-bar phrase rather than a more symmetrical 4-bar phrase. The melody, which is diatonic until the end of bar 4 and which seems to fall into a consoling implied vi, passes subsequently through a tritone (G-C \sharp) *en route* to a G \flat 4, creating an incongruous impression.



Example 9: Flute duet waltz at the beginning of ‘A Career’⁵⁵

In the second repetition of the theme, the implied I-vi progression shifts to the modal minor, which entails a tritone in each flute voice: from D-A \flat in the first flute and F-C \flat in the second. In addition to the rhythmic imbalance, the waltz’ expected sense of reprieve is disrupted through this argument between diatonic and modal tonalities, and the tritonal pitch routes that facilitate this exchange. The cadential movement at the tenth bar of fl 19, meanwhile, recalls the chromatic *b* motif. At fl 20, the music does not resolve, but modulates a semitone upwards to B minor, signifying a shift from the repose of B \flat major to the more ‘charged’ key

⁵⁴ Blokker and Dearling, *The Music of Dmitri Shostakovich*, 141.

⁵⁵ Shostakovich. *13. Symphonie*, 183.

of B minor. The inconclusiveness of this material is demonstrably ‘additive’ in the Bakhtinian sense, as other instruments subsequently enter in counterpoint with fragments heard previously. Jewish existential irony, which expresses ‘the ability to dance through tragedy’ as a more general means of consolation, hereby assumes the character of the carnivalesque as a tool of political resistance.⁵⁶

To substantiate this argument, two key elements may be considered in turn: the tritone and the tubular bell. In analyzing the importance of the tritone in Shostakovich’s wider output, Rofe applies the Soviet theorist Boleslav Yavorsky’s theory of the ‘duplex’. In Rofe’s applied definition, the ‘duplex’ refers to a ‘tritone-related pitch class,’ which figures as ‘an inherent part of the [Thirteenth’s] dramaturgy.’⁵⁷ What emerges, on this account, is a view of the Thirteenth as enacting a grotesque imitation of symphonic teleology, specifically in a Hegelian historicist sense.⁵⁸ On broad and local levels, the tritone substitutes for traditional dominant-tonic progressions, with the first, third, and fifth movements forming a tritone arch.

I. Babi Yar	II. Humour	III. In the Store	IV. Fears	V. A Career
Bb minor	C major	E minor	G#/Ab minor	Bb major

Figure 1: Tonal relations between movements, with the tritone arch indicated in bold

On the level of the subject, those who embody a moral opposition to Soviet injustice tend to find expression within the duplex of the pitch classes Bb and E. For instance, representations of women are in the key of E, variously major and minor. Due to their metalinguistic nature, however, these representations of irony must be understood

⁵⁶ Sheinberg, ‘Jewish existential irony in the music of Shostakovich,’ 363. See also, Mikhail Bakhtin, *Rabelais and His World*, in *The Bakhtin Reader*, ed. Pam Morris (London: Edward Arnold, 1994), 200.

⁵⁷ Rofe, *Dimensions of Energy in Shostakovich’s Symphonies*, 37; 129.

⁵⁸ See Julian Horton, ‘Introduction: Understanding the Symphony’, in *The Cambridge Companion to the Symphony* (Cambridge: Cambridge University Press, 2013), 4.

diachronically, rather than as the aesthetically jarring synchronic interval. The ‘Anne Frank’ episode, which in Longman’s reading constitutes ‘the meditative heart’ of the first movement, is in E major, a tritone away from the opening key of B♭ minor.⁵⁹ Shostakovich transforms the mood to reflect the ‘flowers of spring’, the starkness of the preceding sections yielding to a more redemptive character. This is transient, however, as the raid on Anne Frank’s hideout is depicted in a *fff* reprisal of the opening, set against demisemiquaver passagework in the strings and woodwinds which uproots the barrenness of the first iteration. The third movement, ‘In the Store’, which details the miseries of Russian women, is in E minor, although B♭ is overlaid at the muscular climax as the chorus protests that ‘it is shameful to cheat them.’ In what is arguably the symphony’s strongest moral assertion, Shostakovich divides the chorus for the only instance of non-homophony in the entire work, singing a plagal cadence (traditionally used in church music) to the words ‘saintly hands.’

Conversely, the tubular bell is a more stylistically overt tool that Shostakovich deploys to generate Bakhtinian grotesque irony. ‘In each movement,’ suggests Longman, ‘the bell tolls at a significant point [as] a reminder of the expressive circumstances of its first appearance.’⁶⁰ Despite scholarly emphasis on the symphony’s minor-major telos, an implied tonal movement back to the minor with the B♭ bell at the symphony’s conclusion marks a return to the beginning. With the B♭ tonic resting atop an indeterminate open fifth, the redemptive impression of the ending is thrown into flux.⁶¹ Indeed, the symphony concludes with the marking *morendo* (‘dying away’), found widely in Shostakovich’s music as a signifier of existential irony.⁶²

⁵⁹ Longman, *Expression and Structure*, 338.

⁶⁰ Longman, *Expression and Structure*, 329.

⁶¹ Rofe, *Dimensions of Energy in Shostakovich’s Symphonies*, 69.

⁶² Sarah Reichardt, ‘Expressive Doubling and the Narrative of Rebirth in Shostakovich’s String Quartet No. 3m op. 73,’ in *Music and Narrative since 1900*, eds. Michael L. Klein and Nicholas Reyland (Bloomington and Indianapolis: Indiana University Press, 2013), 347.

Movement	Bar	Narrative Occurrence/Poetry
I. Babi Yar	Before f1	Orchestral Introduction
	10 bars after f1	‘Today I am as old as the Jewish people’
	f9	Second subject
	f21	‘Anne Frank’ climax
	2 bars before f26-f28	‘Nothing in me will forget about this!/ Let the ‘Internationale’ thunder forth/when for the ages is buried/the last anti-Semite on earth’
	f30	Coda – reprisal of ‘Anne Frank’ episode
II. Humour	f47-49	‘His severed head/was hoisted upon a pike’
IV. Fears	1 bar before f106- f110	Orchestral buildup: ‘The secret fear at someone informing/the secret fear of a knock on the door’
	1 bar before f111	Folk tune: ‘we were deathly afraid to talk to ourselves’
	2 bars before f112, Allegro	‘Russia, having overpowered her fears/Spreads even greater fear!’
	1 bar before f113	End of climax, leading into ‘Fears are dying in Russia’
V. A Career	f149	Bassoon melody
	f151-154	Allegretto: after ‘From their careers I take my example/I believe in their manhood/I make my career/By not working at it!’
	2 bars before f156	Leading into return of first-subject waltz in violins
	Final bar	Marked <i>morendo</i> with a fermata

Figure 2: Appearances of the tubular bell throughout the symphony

In seeking to bridge an interpretation of the score with wider socio-political discourses, the notion of an ambivalent redemption is appositely positioned to embody the way in which ‘justice’ or ‘progress’ in post-war years was often conceptualized as the recognition of a silenced past. As Mankoff reminds, ‘because Babi Yar was largely a blank spot in the official memory of World War II, the counter-narrative presented by writers and artists did not so much exist in opposition to official memory as attempt to fill in what was missing.’⁶³ The sense of redemption which designates the Thirteenth as ideologically symphonic thus lies in its declaration of death as a *present absence*. Where the opening line of Yevtushenko’s poem announces Soviet amnesia as an *absent presence* – ‘there are no monuments above Babi Yar’ – the circularity of the symphony’s conclusion reveals its inverse. Where the Soviet official memory attempted to sterilize its past to support an exceptionalist narrative of Russian sacrifice and victory over Nazism, the Thirteenth brought the repressed traumatic past into the conscious present.

Conclusion

The hermeneutics of ‘New Musicology’ has explored much about music’s ability to signify; yet this essay has attempted to gain a sense of how Western art music might also embody social relations on an abstracted level. It is not the aim of this article to endorse a postmodern problematization of ‘history as literature’, as a challenge to the epistemological premises of history itself. Rather, it is to comment on how a text can ‘inhabit’ a historical moment within its internal construction, and how it an artwork can *supplement* the archive when collective remembering entails collective forgetting. Analyzing musical embodiments of memory holds currency for what it may tell us not only about what we remember, but how.

⁶³ Mankoff, ‘Babi Yar and the Struggle for Memory,’ 394.

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Appendix I: Texts⁶⁴

1.	Babi Yar	Babi Yar
(Chorus)	Nad Babim Yarom pamyatnikov nyet. Krutoi obryv, kak gruboye nadgrobye. Mne strashno. Mne sevodnya stolko let, (Solo) Kak samomu yevreiskomu narodu. Mne kazhetsya seichas - ya iudei. vot ya bredu po drevnemu Egiptu. A vot ya, na kreste raspyati, gibnu. I do sikh por na mne - sledy gvozdei. Mne kazhestya, shot Dreifus - (Chorus) eto ya. Meshchanstvo - moi donoschik i sudya. Ya za reshotkoi. Ya popal v (Solo) koltso, Zatravlenniy, oplyovannyi, obolgannyi, (Chorus) I admochki s bryusselskimi oborkami, Vizzha, zontami ty chut mne v (Solo) litso. Mne kahzetsya, ya - malchik v Belostoke. Krov lyotsya, rastekayas po polam, Beschinstvuyut vozhd traktimoi stoiki	Over Babi Yar there are no monuments. The steep precipice is like a crude gravestone. I am terrified. I am as old today As all Jewish people. Now I imagine that I'm a Jew. Here I wander through ancient Egypt. And here, on the cross, crucified, I perish. And still I have on me the marks of the nails. I imagine myself to be Dreyfus. The Philistine - my informer and judge. I am behind bars. I am surrounded. Persecuted, spat on, slandered. And dainty ladies in Brussels frills, Squealing, poke their parasols into my face. I imagine myself the boy from Belostok. Blood flows, running over the floors. The rabble-rousers in the tavern commit their outrages Reeking of vodka and onions, half and half. Kicked by a boot, I lie helpless. In vain I plead with the pogrom-makers. Accompanied by jeers: "Beat the Yids, save Russia!" A grain merchant batters my mother. <i>O my Russian people, I know you</i>

⁶⁴ This translation is found in Hausman, 'Shostakovich, Yevtushenko, and criticism in the Thirteenth Symphony.' Translated by Valeria Vlazinakaya.

(Solo and chorus)	I pakhnut vodkoi s lukom popolam.	<i>Are innately international But often those whose hands were vile In vain used your purest name.</i>
(Solo)	Ya sapogom otbroshennyi, bessilnyi. Naprasno ya pogromshchikov moyu.	<i>I know the goodness of my land. What base lowness - without a quiver of a vein The anti-Semites proclaimed themselves</i>
	Pod gogot: "Bei zhidov, spasai Rossiyu!" Labaznik izbiyavet mat moyu.	<i>"The Union of the Russian People!"</i>
(Chorus)	<i>O russki moi narod, ya znayuty Po sushchnosti internazionalen.</i>	I imagine myself as Anne Frank, Transparent as a sprig in April, And I love, and have no need for phrases, But I do need for us to gaze into each other.
(Solo)	<i>No chasto te, chi ruki nechisty Tvoim chiteishim imenem bryatsali. Ya znayu dobrotu moyei zemli.</i>	How little one can see, or smell! Leaves - we cannot have, Sky - we cannot have, But there is so much we can have - To embrace tenderly in a darkened room.
(Chorus)	<i>Kak podlo, shto i zhilochkoi ne drognuv. Antisemity narekli sebya</i>	"They're coming!"
(Chorus)	<i>"Soyuzom Russkovo Naroda!"</i>	"Don't be afraid, those are the booming sounds Of Spring itself. It's coming here. Come to me, Quickly, give me your lips!"
(Solo)	Mne kazhetsya ya - eto Anna Frank, Prozrachnaya, kak vetochka v aprele, I ya lyublyu, i mne ne nado fraz, No nado, shtob drug v druga my smotreli.	"They're breaking the door!" "No, it's the ice breaking..."
(Chorus)	Kak malo mozžno videt, obonyat! Nelzya nam listyev I nelzya nam neba,	Over Babi Yar the wild grasses rustle. The trees look sternly as if in judgement. Here everything screams silently and, taking off my hat I feel I am slowly turning grey.
(Solo)	No mozžno ochen mnogo - eto nezhno Drug druga v tyomnoi komnate obnyat.	And I myself am one long soundless

(Solo and chorus)	<p>"Syuda idut!"</p> <p>"Ne bosa, eto guly Samoy vesny. Ona syuda idiot. Idi ko mne, Dai mne skoreye guby!"</p> <p>"Lomayut dver!"</p> <p>"Nyet, eto ledokhod..."</p> <p>Nad Babim Yarom shelest dikikh trav, Derevya smotryat grozno, po- sudeiski. Zdes molcha vsyo krichit, i, shapku snyav, Ya chuvstvuyu, kak medlenno sedeyu.</p> <p>I sam ya, kak sploshnoi bezzvuchnyi krik, Nad tsysyachami tsysyach pogrebyonnykh. Ya - kazhdyi zdes rasstrelyanni starik. Ya - kazhdyi zdes rasstrelyanni rebyonok. Nichto vo mne pro eto ne zabudet.</p> <p>"Internatsional" pust progremit. Kogda naveki pokhoronen budet Posledni na zemle antisemit.</p> <p>Yevreiskoi krovi nyet v krovi moyei, No nenavisten zloboi zaskoruzloi</p>	<p>cry. Above the thousand thousands buried here. I am every old man here shot dead. I am every child here shot dead. Nothing in me will ever forget this.</p> <p>The "Internationale" - let it thunder When forever will be buried The last of the anti-Semites on earth.</p> <p>There is no Jewish blood in mine, But I am adamantly hated By all anti-Semites as if I were a Jew.</p> <p>That is why I am a true Russian!</p>
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	<p>Ya vsem antisemitam, kak yevrei.</p> <p>I potomu ya - nastoyashchi russki!</p>	
2.	Yumor	Humor
(Solo)	<p>Tsari, koroli, imperatory, Vlastiteli vsei zemli, Komandovali paradami, No yumorom, no yumorom ne mogli. V dvortsy imenitykh osob, Vse dni volzezhchikh vykholenno,</p>	<p>Tsars, kings, emperors, Rulers of the world, Commanded parades But humor - humor they could not. To the palaces of the eminent Who, well groomed, all day reclined.</p>
(Solo and chorus)	<p>Yavlyalsya brodyaga Ezop, I nishchimi oni vyglyadeli.</p>	<p>Came the vagabond Aesop And before him all appeared impoverished.</p>
(Solo)	<p>V domakh, gde khanzha nsledil</p>	<p>In homes where a hypocrite left traces Of his puny feet,</p>
(Solo and chorus)	<p>Svoimi nogamig shchuplymi, Vsyu poshlost Khodzha Nasreddin</p>	<p>And this banality Hadji Nasr-ed-Din Swept aside with his jokes like a chessboard.</p>
(Solo)	<p>Sshibal, kak shakhmaty, shutkami.</p>	<p>They wanted to buy humor.</p>
(Chorus)	<p>Khoteli humor kupit.</p>	<p>Only he cannot be bought!</p>
(Solo)	<p>Da tolko evo ne kupish!</p>	<p>They wanted to kill humor.</p>
(Chorus)	<p>Khoteli yumor ubit.</p>	<p>But humor thumbed his nose.</p>
(Solo)	<p>A yumor pokazyal kukish.</p>	<p>To battle him is tough business. They executed him endlessly.</p>
(Chorus)	<p>Bortsy s nim - delo trudnoye, Kaznili evo bez kontsa.</p>	<p>Humor's severed head Was stuck on a warrior's pike.</p>
(Solo)	<p>Evo golova obtrublennaya Torchala na pike streltsa.</p> <p>No lish skomoroshi dudochki</p>	<p>Just when the buffoons' pipes Would start their tale He would brightly cry: "I'm here."</p>

(Solo and chorus)	Svoi nachinali skaz, On zvonko krichal: "Ya tutochki."	And would break into a dashing dance.
(Solo)	I likho puskalsya v plyas. V potryopannom kutsem palitshke, Ponuryas i slovno kayas, Prestupnikom politicheskim On, poimannyi, shol na kazn. Vsem vidom pokornost vykalzyval, (Solo and chorus) Gotov k nezemnomu zhityu, (Solo) Kak vdrug iz paltishka vyskalzyval, Rukoi makhal	In a threadbare scanty coat, Crestfallen and as if repenting, Caught as a political prisoner He would go to his execution. His appearance displayed obedience, Ready for his life hereafter, When suddenly he would slip out of his coat Waiving his hand And bye-bye! They hid humor in cells, But like hell they succeeded.
(Solo and chorus)	I tyu-tyu! Yumor pryatali v kamery, Da chorta s dva udalos.	Iron bars and stone walls He would pass right through. Cleaning his throat from the cold, Like an ordinary soldier He marched as a simple ditty With a rifle for the Winter Palace.
(Solo)	Reshotki i steny kamennyye On prokhodli naskvoz. Otkashlivayas prostuzhenno, Kak ryadovoi boyets Shagal on chastushkoi-prostushkoi S vintovkoi na Zimni dvoryets.	He is used to stern glances, But it does not hurt him. And humor looks upon himself At times with humor.
(Solo and chorus)	Privyk on ko vzglyadam sumrachnym, No eto yemu ne vredit, I sam na sebya s yumorom (Solo) Yumor poroi glyadit.	He is everlasting. He is smart. And nimble. He will walk through everything and everybody.
(Solo and chorus)	On vechen. On lovok. I yurok. Prodyot cherez vsyo, cherez	And so, glory to humor! He is a courageous fellow.

	<p>vsekh.</p> <p>Itak, da slavitsya yumor! On - muzhesvennyi chelovek.</p>	
3.	V magazine	In the Store
(Solo)	<p>Kto v platke, a kto v platochke, Kak na podvig, kak na trud, V magazin poodinochke Molcha zehnschiny idut.</p>	<p>Some in shawls, some kerchiefs, As if to a heroic feat or labor Into the store one by one Women silently enter.</p>
(Chorus)	<p>O, bidonov ikh bryatsanye, Zvon butylok i kastyul. Pakhnet lukom, ogurtsami, Pakhnet sousom Kabul.</p>	<p>Oh, the clanking of the cans, The clanging of the bottles and saucepans. The smell of onions and cucumbers, The smell of "Kabul" sauce.</p>
(Solo)	<p>Zyabnu, dolgo v kassu stoya, No pokuda dvizhus k nei, Ot dykhanya zhenshchin stolkikh</p>	<p>I shiver queuing for the cashier But as I keep moving closer From the breathing of so many women It gets warmer in the store.</p>
(Solo and chorus)	<p>V magazine vsyo teplei.</p> <p>Oni tikho podzhidayut, Bogi dobryye semi, I v rukakh oni szhimayut Dengi trudnyye svoi.</p>	<p>They wait silently, The family's kind gods, As they clutch in their hands The hard-earned money.</p>
(Solo)	<p>Eto zhenshchiny Rossii, Eto nasha chest i sud. I beton oni mesili, I pakhali, i kosili.</p>	<p>These are women of Russia, They are our honor and our conscience. They have mixed concrete And ploughed and reaped.</p>
(Solo and chorus)	<p>Vsyo oni perenosili, Vsyo oni perenesut.</p>	<p>They have endured everything. They will endure everything.</p>
(Solo)	<p>Vsyo na svete im posilno, Skolko sily im dano.</p>	<p>Everything on earth is possible for them, They have been given so much strength.</p>
(Solo and chorus)	<p>Ikh obschityvat postydno, Ikh obveshivat greshno.</p>	<p>It is shameful to short-change them. It is sinful to short-weigh them.</p>
	<p>I, v karman pelmeni sunuv,</p>	<p>And, shoving dumplings into my pocket,</p>

(Solo)	Ya smotryu, surov i tikh, Na ustalyye ot sumok Ruki pravednyye ikh.	I look, solemn and quiet, At their weary-from-shopping, Saintly hands.
4.	Strakhi	Fears
(Chorus)	Umirayut i Rossii strakhi, Slovno prizraki prezhnikh let. Lish na paperti, kak starukhi, Koye-gde eshcho prosyat na khleb.	In Russia fears are dying Like the ghosts of yesteryears. Only on church steps here and there like old women They are begging for bread.
(Solo)	Ya ihk pomnyu vo vlasti i sile Pri dvore torzhestvuyushchei lzhi. Strakhi vsyudu kak teni skolzili, Pronikali vo vsye etazhi. Potikhonku lyudei priruchali I na vsyo nalagali pechat. Gde molchat by, krichat priruchali, I molchat, gde by nado krichat. Eto stalo sevodnya dalyokim, Dazhe stranno i vspomnit teper. Tainyi strakh pered chim to donosom, Tainyi strakh pered stukom v dver. Nu, a strakh govorit s inostrantsem, S inostrantsem to shto, a s zhenoi. Nu, a strakh bezotchetnyi ostatsya Posle marshei vdvoyom s tishinoi.	I remember fears being in power and force At the court of triumphant lie. Fears like shadows slithered everywhere, Infiltrated every floor. Gradually they tamed the people And on everything affixed their seal. Where silence should be, they taught screaming, They taught silence, where shouting would be right. This, today, has become distant, It is strange even to recall it now. The secret fear at someone informing, The secret fear at a knock at the door. Then, a fear to speak to a foreigner; Foreigner - nothing, even with one's own wife. And unaccountable fear, after marches, To remain alone with silence, eye to eye.
(Solo)	Ne boyalis my stroit v meteli, Ukhodit pod snaryadami v bo, No boyalis poroyu smertelno Razgovarivat sami s sobo.	We did not fear to build in snowstorms, To march into battle under fire. But we deathly feared at times To talk to ourselves We did not get demoralized or corrupted, And it is not without reason That Russia, having conquered her own fears,

<p>(Chorus)</p> <p>(Solo)</p>	<p>Nas ne sbili i ne rastili, I nedarom seichas vo vragakh Pobedivshaya strakhi Rossiya Yeshcho bolshi rozhdayet strakh.</p> <p>Strakhi novyye vizhu, svetleya: Strakh neiskrennim byt so strano, Strakh nepravdo unizit idei, Shto yavlyautsya pravdoi samoi. Strakh fanfarit do odurennya, Strakh chuzhiye slova povtoryat, Strakh unizit drugikh nedoveryem I chrezmerno sebe doveryat.</p> <p>Umirayut v Rossii strakhi.</p> <p>I kogda ya pishu eti stroki I poroyu nevolno speshu, To pishu ikh v yedinstvennom strakhe, Shto ne v polnuyu silu pishu.</p>	<p>Spreads even greater fear in her enemies.</p> <p>I see new fears arising, The fear of being insincere to the country, The fear of degrading the ideas That are truth in themselves. The fear of bragging until stupor, The fear of repeating someone else's words, The fear of belittling others with distrust And to trust oneself excessively.</p> <p>In Russia fears are dying.</p> <p>As I write these lines, And at times unwittingly hurry, I write them with the single fear Of not writing at full speed.</p>
<p>5.</p> <p>(Solo)</p> <p>(Chorus)</p> <p>(Solo)</p> <p>(Solo and chorus)</p> <p>(Solo)</p> <p>(Solo and chorus)</p>	<p>Karyera</p> <p>Tverdili pastyri, shto vreden I nerazumen Galilei.</p> <p>Shto nerazumen Galilei,</p> <p>No, kak pokazyvayet vremya,</p> <p>Kto nerazumnei, tot umnei,</p> <p>Uchonyi, sverstnik Galileya,</p> <p>Byl Galileya ne glupeye,</p> <p>On znal, shto vertitsya</p>	<p>Career</p> <p>The clergy maintained that Galileo Was a wicked and senseless man.</p> <p>Galileo was senseless.</p> <p>But, as time demonstrated,</p> <p>He who is senseless is much wiser.</p> <p>A fellow scientist of Galileo's age</p> <p>Was no less wise than Galileo.</p> <p>He knew that the earth revolved.</p>

(Solo)	zemlya,	But - he had a family.
(Solo and chorus)	No u nevo byla semya,	And he, stepping into a carriage with his wife,
(Solo)	I on, sadyas s zhenoi v karetu, Svershiv predatelstvo svoyo, Schital, shto delayet karyeru,	Having accomplished his betrayal, Considered himself advancing his career,
	A mezhdu tem gubil yeyo,	Whereas he undermined it,
(Solo and chorus)	Za osoznaniye planety Shol Galilei odin na risk,	For his assertion of our planet Galileo faced the risk alone
(Solo)	I stal velikim on.	And became truly great.
(Solo and chorus)	Vot eto Ya ponimayu - karyerist!	Now this To my mind, this is a true careerist!
(Solo)	Itak, da zdravstvuyet karyera, Kogda karyera takova,	Thus - salute to the career!
(Solo and chorus)	Kak u Shekspira i Pastera, Nyutona i Tolstovo, I Tolstovo.	When the career is similar To Shakespeare and Pasteur, Newton and Tolstoy, And Tolstoy.
(Chorus)	Lva?	Leo?
	Lva! Zachem ikh gryazyu pokryvali?	Leo! Why was mud flung at them?
(Solo)	Talant, talant, kak ni kleimi.	Talent is talent, brand them as one may.
(Chorus)	Zabyty te, kto proklinali.	Those who cursed them are forgotten.
	No pomnyat tekh, kovo klyali,	But the accursed are remembered well,
(Solo)	Vse te, kto rvalis v stratosferu,	All those who yearned for the stratosphere,
(Chorus)	Vrachi, shto gibli ot kholer, Vot eti delali karyeru!	The doctors who perished fighting cholera,
(Solo)	Ya s ikh karyer беру primer.	They were pursuing a career! I take as an example their careers.

(Solo and chorus)	Ya veryu v ikh svyatuyu veru. Ikh vera - muzhestvo moyo. Ya delayu sebe karyeru	I believe in their sacred belief. Their belief is my courage. I pursue my career
(Solo)	Tem, shto ne delayu yeyo!	By not pursuing it!

