

**THE USE OF THE OBOE AND COR ANGLAIS IN THE FIFTEEN
SYMPHONIES OF DMITRI SHOSTAKOVICH (1906-1975)**

by

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ABSTRACT

The aim of this study was to investigate Shostakovich's orchestration technique pertaining to the oboe and cor anglais in his 15 symphonies. The author tried to determine whether there are recurring elements which are specific to Shostakovich's style and can be seen as typical of the composer's writing.

Preceded by a thorough biographical and orchestration study, the oboe and cor anglais parts of all Shostakovich's symphonic scores were assembled and thoroughly analysed. Findings were catalogued in a card system.

The first chapter is introductory and supplies general information. A short biography follows in Chapter 2. Chapter 3 provides a discussion of the main trends of orchestration for the oboe and cor anglais through selected prominent symphonic composers and representative symphonies. Chapters 4-8 contain the most important findings of the author's analyses under the following headings: tonguing and articulation; melodic aspects; dynamic aspects; rhythmic aspects; and combination of instruments. Chapter 9 consists of a summary of the most important conclusions of the study. Appendix A contains a list of the instrumentation of the 15 symphonies. Appendix B provides a list of examples, and is followed by the List of Sources which is divided into three sections: books, articles and dissertations; scores; and sound recordings.

The most important conclusions drawn are the following:

- Shostakovich's symphonic repertoire requires very precise technique and affords the oboist the opportunity to use single, double and even triple tonguing. Articulation is specified very clearly and generally expresses his melodic and dynamic ideas very well.
- Shostakovich's knowledge and understanding of the oboe and cor anglais are most clearly reflected in the allocation of solo material throughout his 15 symphonies.

- The technical and lyrical capabilities of the oboe and cor anglais are tactfully exploited.
- Shostakovich tests the dynamic capabilities of the oboe and cor anglais and takes advantage of their harsh timbre by writing passages at loud dynamic levels.
- Unusual unison combinations reveal Shostakovich's timbre preferences.

An analysis of Shostakovich's writing for the oboe and cor anglais reveals the accessibility of the music from a performer's point of view. The symphonies are, however, a test of endurance for players in many instances. This study has proved the composer as a sensitive orchestrator in the 15 symphonies and confirms Shostakovich as one of the greatest symphonic composers of the 20th century.

OPSOMMING

Die doel van die studie was om Shostakovich se orkestrasietegniek vir die hobo en cor anglais in sy 15 simfonieë te bepaal. Die skrywer moes vasstel of daar herhalende elemente voorkom wat eie is aan en tipies is van die komponis se skryfstyl.

Al die hobo en cor anglais partiture is versamel en deeglik geanaliseer, na 'n deeglike biografiese en orkestrasiestudie. Bevindings is deur middel van 'n kaartsistiem gekatalogiseer.

Die eerste hoofstuk is inleidend en verskaf algemene inligting. In Hoofstuk 2 volg 'n kort biografie. Hoofstuk 3 verskaf 'n bespreking van die belangrikste neigings in die orkestrasie vir die hobo en cor anglais deur 'n seleksie van die voorste simfoniekomponiste en hulle verteenwoordigende simfonieë. Hoofstuk 4-8 bevat die belangrikste bevindings van die ontleding onder die volgende opskrifte: tonging en artikulasie; melodiese aspekte; dinamiese aspekte; ritmiese aspekte; sowel as kombinasie van instrumente. Hoofstuk 9 bestaan uit 'n opsomming van die belangrikste bevindings van die studie. Bylae A bevat 'n instrumentasielys van die 15 simfonieë. Bylae B bestaan uit 'n lys van voorbeelde en word gevolg deur die Bronnelys wat in drie afdelings verdeel is: boeke, artikels en verhandelings; partiture; en 'n diskografie.

Die belangrikste bevindings waartoe in hierdie studie gekom is, is die volgende:

- Shostakovich se simfoniese repertoire vereis uiters noukeurige tegniek en verskaf die geleentheid aan die hobospeler om enkel, dubbel en drievoudig te tong. Artikulasie word baie duidelik gespesifiseer, en benadruk Shostakovich se melodiese en dinamiese idees.
- Shostakovich se kennis en begrip van die hobo en cor anglais word duidelik gereflekteer in die toekenning van solo-materiaal regdeur sy 15 simfonieë. Die hobo en cor anglais se tegniese en liriese vaardighede word takties geëksploiteer.
- Shostakovich toets die dinamiese vaardighede van die hobo- en cor anglais-speler en benut die skel timbre deur passasies in luide dinamiese vlakke te skryf.
- Ongewone unisoorkombinasies openbaar Shostakovich se timbre-voorkeure.

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CHAPTER 1

INTRODUCTION

1.1 Personal motivation

The author's interest in the oboe as instrument began while studying at Stellenbosch University and receiving training under Gerrit Bon at the University of Cape Town. Since moving to the Transvaal in 1990 the author has received lessons from the first oboist of the Transvaal Philharmonic Orchestra, Sergei Burdukov, previously principal oboist of the Bolshoi Theatre Orchestra. A keen interest in the music of Dmitri Shostakovich was prompted by the fact that Mr. Burdukov had been involved in the playing of the symphonies of Shostakovich with the Bolshoi Theatre Orchestra with the composer's son, Maxim, as conductor. Through Mr. Burdukov an ardent interest in and an awareness of the "Russian" style of oboe playing was developed.

As an oboist the author has performed in, amongst others, the Stellenbosch University Symphony Orchestra with Eric Rycroft as conductor, the National Wind Ensemble with Frederic Fennel, the Pro Musica Symphony Orchestra under the baton of Weiss Doubell, the Pretoria University Symphony Orchestra with Alan Solomon, and the Bophuthatswana Chamber Orchestra with Clive Fairburn conducting. Through the abovementioned orchestras the author gained valuable experience in orchestral playing as principal oboist, second oboist and cor anglais player.

1.2 Aim of the study

The aim of the analysis of the use of the oboe and cor anglais in the 15 Symphonies was to investigate Shostakovich's orchestration technique pertaining to the oboe and cor anglais. An in-depth look was taken to assess the "user-friendliness" of the writing from a performer's point of view. The author tried to determine whether there are specific stylistic characteristics which can be seen as typical of Shostakovich's style. An important aspect of

the study was to investigate specific works by other prominent symphonic composers in an attempt to trace the general trend of orchestration for the oboe and cor anglais.

1.3 Sources and materials

The principal sources for this study were the scores and recordings of Shostakovich's 15 symphonies. Biographical works have been used as well as orchestration manuals.

1.3.1 Biographical sources

A very interesting biographical source, although very controversial, is *The Memoirs of Dmitri Shostakovich* (1979) by Solomon Volkov. The *Memoirs* capture the tone of musical life in the Soviet Union during the Shostakovich era from the perspective of personal experience. In a recent publication, *The New Shostakovich* (1991), Ian MacDonald's biographical work on the composer, he openly disputes the authenticity of the *Memoirs*. MacDonald also argues that Shostakovich's music cannot be grasped as pure music in isolation from its political-cultural framework. *The New Shostakovich* by MacDonald is, nevertheless, tiresome and difficult to read.

Many authors, however, seem hesitant to dismiss the *Memoirs* by Volkov. The testimony of other Russian composers and recent scholarly surveys of the life and work of Shostakovich suggest that the general tendency of Volkov's *Testimony* is true enough.

The biography by Roseberry, *Shostakovich: The Illustrated Lives of Great Composers* (1983), is comprehensive and easy to read, with interesting information gleaned from newspaper reports, poster images as well as quotes from fellow artists, journalists, politicians and critics. Roseberry (1983:186) writes the following about the Shostakovich-Volkov *Memoirs*:

These Memoirs have been disputed in the Soviet Union and questioned by certain leading authorities in the West. However, it seemed to me relevant to quote, where appropriate to my story, from a personal source which was indisputably close to the composer in his late years and who so obviously knew

and understood something of the Soviet scene from a dissident Russo-Semitic angle. (It should be noted that Boris Schwarz, in his article on Shostakovich in the new Grove, is not prepared to dismiss Volkov's book as a fake, though one must remain uneasy about certain aspects of this fascinating publication.)

The author of this dissertation agrees with Roseberry that the *Memoirs* by Volkov should not be disregarded as they lend an interesting, if not subjective, perspective on Shostakovich's life.

1.3.2 Books on the analysis of Shostakovich's symphonies

Two very important books on the general analysis of the 15 symphonies by Shostakovich are *Shostakovich Symphonies* (BBC Music Guides) by Ottaway (1979) and *The Music of Dmitri Shostakovich* by Blokker and Dearling (1979). *The Symphony* by Stedman (1979) is an excellent source as it traces the most significant development of the symphony from the Baroque to the Twentieth Century. A recent publication by Layton, also tracing the development of the symphony, is entitled *A Companion to the Symphony* (1993) and is also highly recommended.

1.3.3 Orchestration manuals

The most useful and particularly informative of the orchestration manuals are by Adler, Blatter and Piston. *The Study of Orchestration* by Adler (1989) is very usefully divided into two sections. The first section deals with Instrumentation and all aspects of instrument ranges, techniques and timbres. There is also an examination of how the instruments of a choir or group combine amongst themselves as well as with other orchestral families. Part 2 deals with Orchestration and includes, amongst others, major scoring problems. Blatter's *Instrumentation/Orchestration* (1980) is highly recommendable as it is very thorough and aimed at both the beginner and the more advanced student. There are chapters on score preparation, transcribing and arranging, instrument ranges and qualities. Detailed information is available of less common instruments, contemporary techniques and possibilities and an extensive fingering chart for all instruments. The approach of this book,

unlike many others, is to advocate what an instrument *can* do. *Orchestration* by Piston (1982) is also very recommendable as emphasis is placed on the method of the study of orchestration. Particularly useful is the section on typical problems in orchestration. Examples and their solutions are given. Another source worth mentioning is the *Anatomy of the Orchestra* by Del Mar (1983) which deals very thoroughly with the woodwind section.

1.3.4 Other sources

The PhD thesis by Moschevich entitled *Shostakovich as interpreter of his own Music: A Study of recorded performances* (1987), completed at the University of the Witwatersrand, Johannesburg, was an important source. The study is also analytical in nature and includes interesting conclusions regarding aspects involving Shostakovich's piano music.

1.3.5 Recordings

The author endeavoured in most cases to obtain Soviet recordings of the symphonies. A very good and recommended series of recordings of the symphonies are by the Royal Philharmonic Orchestra conducted by Vladimir Ashkenazy. A full list of the recordings consulted is listed in the Sources under "Sound recordings".

1.3.6 Scores

During the course of this study numerous published scores of Shostakovich and other composers were consulted.

It should be noted that the Shostakovich scores used fall into two categories, namely the unamended and the amended versions. Those examples of scores used throughout the dissertation are from the authoritative *New Soviet Edition of Shostakovich's Collected Works*, comprising 42 volumes to date, published between 1980-1985 in Moscow by the State Publishers *Music*. The works published in these volumes are in accordance with the last editions which appeared in the composer's lifetime; the first publications are founded on

autographs or copies endorsed by the composer. The texts are collated with Shostakovich's manuscripts, proof sheets, manuscript and printed copies containing his corrections, records of his performances and other available material. All errors discovered in manuscript or printed copies are corrected without comment. The editor's notes and comments on the autograph pages, which are included at the beginning of each volume, are of particular interest and help.

1.4 Research method

Preceded by a thorough biographical and orchestration study, the oboe and cor anglais parts of all of Shostakovich's symphonic scores were assembled and carefully studied. Symphony No. 14 is omitted from the analysis as the symphony is scored for strings, percussion and solo voices only. The symphonies were analysed under the following headings: tonguing and articulation, melodic aspects, dynamic aspects, rhythmic aspects, and the oboe and cor anglais in combination with other instruments. All findings were catalogued in a card system.

1.5 Organisation of the dissertation



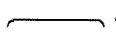

Chapter 1 provides general information about the study, including a list of the number of movements, approximate duration, première dates of each symphony, and the conductors of the premières (see Chapter 1.6). Chapter 2 consists of a short biography divided into the following sections:

- Childhood (1906-1917);
- The student and rising composer (1917-1938). This section includes the English translations of the poems used in Symphony No. 2 "*To October*", and Symphony No. 3 "*The first of May*";
- The World War II years (1939-1945);
- The post Stalin years (1953-1966). The English translation of the original version of the poem "*Babi Yar*", which is the first movement to Symphony No. 13, is also included;

- Influences; and
- A personal profile.

Chapter 3 provides a discussion of the writings for the oboe and cor anglais by other prominent symphonic composers and by Shostakovich. The chapter endeavours to create an historical overview of the use of the oboe and cor anglais from Beethoven until Shostakovich. Chapters 4-8 consist of the results of the systematic analysis. The final chapter includes a summary of the conclusions drawn in this study. Appendix A contains a complete list of the instrumentation of Shostakovich's 15 symphonies. Appendix B provides a list of music examples. The List of Sources is divided into three sections: books, articles and dissertations; scores; and sound recordings.

1.6 Abbreviations and signs

- When including music examples, conserving space was a problem because of the size of the full score. In certain examples the less relevant sections of the score are omitted. In such cases the omitted sections of the score are indicated by the following sign: 
- Definition between new lines in the scores are indicated by the following sign: 
- Important motives or intervals are indicated with a bracket: .
- References to specific places in the score are indicated by an arrow, or a bracket with an arrow, to assist the reader: .
- Bar numbers are always placed in the bottom left hand corner of the score.
- Transposing instruments will be pointed out and explained.
- When referring to specific bar numbers the term "measure" is used: m. = measure, mm. = measures.

1.7 The Symphonies

In the following section Shostakovich's 15 symphonies and their movements will be listed. An approximate duration of the symphonies will be given as well as their première dates, the places of their first performance, the completion dates, and the first conductors.

Symphony No. 1 in F minor, Op. 10

Movements:

1. Allegretto
2. Allegro
3. Lento
4. Allegro

Duration: c. 35 minutes

Completion date: 1 July 1925

Première: 12 May 1926, Leningrad, conducted by Nicolai Malko.

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

In one movement

Duration: c. 21 minutes

Completion date: June 1927

Première: 6 November 1927, Leningrad, conducted by Nicolai Malko.

Symphony No. 3 in E-flat, Op. 20, "First of May"

In one movement

Duration: c. 27 minutes

Completion date: July 1929

Première: 21 January 1930, Leningrad, conducted by Alexandr Gauk.

Symphony No. 4 in C minor, Op. 43

Movements:

1. Allegro poco moderato

2. Moderato con moto

3. Largo - allegro

Duration: c. 70 minutes

Completion date: 20 May 1936. Withdrawn from rehearsal: December 1936.

Première: 30 December 1961, Moscow, conducted by Kyril Kondrashin.

Symphony No. 5 in D minor, Op. 47

Movements:

1. Moderato

2. Allegretto

3. Largo

4. Allegro non troppo

Duration: c. 45 minutes

Completion date: July 1937

Première: 21 November 1937, Leningrad, conducted by Yevgyeni Mravinsky.

Symphony No. 6 in B minor, Op. 54

Movements:

1. Largo

2. Allegro

3. Presto

Duration: c. 32 minutes

Completion date: October 1939

Première: 5 November 1939, Leningrad, conducted by Yevgyeni Mravinsky.

Symphony No. 7 in C major, Op. 60, "Leningrad"

Movements:

1. Allegretto

2. Moderato (poco allegretto)

3. Adagio

4. Allegro non troppo

Duration: c. 73 minutes

Completion date: 27 December 1941

Première: 5 March 1942, Kuibyshev, conducted by Samuel Samosud.

Symphony No. 8 in C minor, Op. 65

Movements:

1. Adagio
2. Allegretto
3. Allegro molto
4. Largo
5. Allegretto

Duration: c. 53 minutes

Completion date: 9 September 1943

Première: 4 November 1943, Moscow, conducted by Yevgyeni Mravinsky.

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

Movements:

1. Allegro
2. Moderato - adagio
3. Presto
4. Largo
5. Allegretto - allegro

Duration: c. 24 minutes

Completion date: August 1945

Première: 3 November 1945, Leningrad, conducted by Yevgyeni Mravinsky.

Symphony No. 10 in E minor, Op. 93

Movements:

1. Moderato
2. Allegro
3. Allegretto

4. Andante - allegro

Duration: c. 50 minutes

Completion date: 25 October 1953

Première: 17 December 1953, Leningrad, conducted by Yevgyeni Mravinsky.

Symphony No. 11 in G minor, Op. 103, “The Year 1905”

Movements:

1. Palace Square: Adagio
2. 9th of January: Allegro
3. Eternal Memory: Adagio
4. Alarm: Allegro non troppo

Duration: c. 57 minutes

Completion date: July 1957

Première: 30 October 1957, Moscow, conducted by Nikolai Rachlin.

Symphony No. 12 in D minor, Op. 112, “The Year 1917”

Movements:

1. Revolutionary Petrograd: Moderato - allegro
2. Razliv: Adagio
3. Aurora: Allegro
4. The Dawn of Humanity: L'istesso tempo

Duration: c. 40 minutes

Completion date: July 1961

Première: 1 October 1961. Premiered at the 22nd Congress of the Soviet Communist Party.

Conducted by Kyril Kondrashin.

Symphony No. 13 in B-flat minor, Op. 113, “Babi Yar”

Movements:

1. Babi Yar: Adagio
2. Humour: Allegretto
3. In the Grocery: Adagio

4. Fears: Largo

5. Career: Allegretto

Duration: c. 62 minutes

Completion date: August 1962

Première: 18 December 1962, Moscow, conducted by Kyril Kondrashin.

Symphony No. 14, Op. 135

Movements:

1. “De Profundis” (Largo) by García Lorca
2. “Malagueña” (Allegretto) by García Lorca
3. “Lorelei” (Allegro molto) by Apollinaire
4. “The Suicide” (Adagio) by Apollinaire
5. “Waiting I” by Apollinaire
6. “Waiting II” by Apollinaire
7. “In Prison” by Apollinaire
8. “Answer of the Zaporozhian Cossacks to the Sultan of Constantinople” by Apollinaire
9. “O Delvig, Delvig” (Andante) by Küchelbecker
10. “The Death of a Poet” (Largo) by Rilke
11. Conclusion: “Almighty Death” by Rilke

Duration: c. 42 minutes

Completion date: January 1969

Première: 29 September 1969, Leningrad, Rudolf Barshay conducting the Moscow Chamber Orchestra with soloists Galina Vishnyevskaya (soprano), and Mark Reshetin (bass).

Symphony No. 15 in A major, Op. 141

Movements:

1. Allegretto
2. Adagio
3. Allegretto
4. Adagio - allegretto

Duration: c. 43 minutes

Completion date: August 1971

Première: 8 January 1972, Moscow, conducted by Maxim Shostakovich.

1.8 Final object of the dissertation

It is hoped that the study will contribute to deeper knowledge and understanding of Shostakovich's symphonic writing, especially for the oboe and cor anglais, which will benefit oboists, double reed instrumentalists, music students and general listeners.

CHAPTER 2

A SHORT BIOGRAPHY

2.1 Childhood (1906 - 1917)

Dmitri Shostakovich was born on 12 September 1906 in St. Petersburg. The composer's father, Dmitri Boleslavovich Shostakovich, lived a quiet life as a successful engineer in Petersburg. He married a pianist, Sofia Vasilyevna Kokoulina. Music was a serious interest of the family; their underlying philosophy held that art had to be useful.

My childhood was totally average. There was nothing extraordinary about it, and I just don't seem to remember any earth-shaking events. (Volkov 1979:4.)

Young Mitya (which was Dmitri's nickname in the family) was nine when he began his first piano lessons. His first teacher was his mother, who, when she saw his rapid progress, took him to a professional piano teacher. Within two years he played all the preludes and fugues in Bach's Well-Tempered Clavier. His father's singing had a certain influence on the formation of musical tastes of his childhood. Dmitri became familiar, through his father's singing, with Tchaikovsky's *Eugene Onegin*. His admiration for Tchaikovsky continued into his adult composing life (Roseberry 1981:38):

I knew much of the music by heart, but when I first heard the opera played by an orchestra I was amazed. A new world of orchestral music was unfolded before me, a new world of colours...

Mitya did well in general school subjects and already displayed a perfectionist trait. He always wanted to be best at whatever he did. He began composing almost simultaneously with his first lessons, even though his initial attempts were treated with a neutral, even sceptical attitude on the part of his parents. Among his earliest compositions is a piano piece, *Funeral March in Memory of the Victims of the Revolution*. This was Dmitri's

reaction to the Revolution in February 1917, which overthrew Nicholas II. During the street riots he witnessed a sight he would never forget (Volkov 1979:4):

They were breaking up a crowd in the street and a Cossack killed a boy with his sabre. It was terrifying. I ran home to tell my parents about it. I didn't forget that boy. And I never will. I tried to write music about it several times. When I was small I wrote a piano piece called "Funeral March in Memory of the Victims of the Revolution". Later my Second and Twelfth Symphonies addressed the same theme. And not only those two symphonies.

2.2 The student and rising composer (1917 - 1938)

Dmitri received piano lessons from Ignatiy Albertovich Gliasser's Music School where he had been sent in 1915. In 1919 amid the politically turbulent events of the time, the 13 year old Shostakovich enrolled at the Petrograd Conservatory, the best music academy in the country. (Petersburg was renamed Petrograd in 1917 in the surge of anti-German patriotic feeling.) The family's circumstances became very difficult. In 1922 Dmitri's father died, plunging the family into financial difficulties. The following year Mitya found a job playing the piano in a cinema, accompanying silent films (Volkov 1979:6):

I worked in my youth as the piano player at the Bright Reel Theatre - now called the Barricade. Every Leningrader knows the place. My memories of the Bright Reel are not the most pleasant ones. I was seventeen and my work consisted in providing music accompaniment for the human passions on the screen. It was disgusting and exhausting hard work and low pay. But I put up with it and looked forward to receiving even that paltry sum.

Historians like to say that this work was "beneficial" to Shostakovich's musical development, but the composer recalled it with revulsion (Volkov 1979:xix). In addition he became ill and was diagnosed with tuberculosis, a disease which troubled him for almost ten years.

Shostakovich's teacher of composition was Maximilian Steinberg, Rimsky Korsakov's son-in-law. He was 19 when he began work on his first symphony under the supervision of

Steinberg in 1925, who saw to it that it was published in the best traditions of Conservatory craftsmanship (Roseberry 1981:70). Symphony No. 1 was written as a final thesis for examination and received the unanimous approval of the Board. It was performed that same year (1926) by the Leningrad Philharmonic Orchestra under Nicolai Malko. Its success was instant and its reputation spread, augmented by the respect gained from prominent conductors. In 1927 the symphony was played in Berlin under the baton of Bruno Walter, and the following year it was conducted by both Leopold Stokowski and Otto Klemperer. Soviet Russia had discovered its first international star and Shostakovich was referred to as one of the most talented musicians of the new generation.

During the next few years Shostakovich's music style changed, making a break with the post-romantic style of the First Symphony. His writing developed the modernistic outlook of artists in other spheres. In 1927 he composed his Symphony No. 2 subtitled *Symphonic Dedication to October* in response to a commission for an appropriate work for the Tenth Anniversary of the Revolution. The Symphony No. 2, in one movement for chorus and orchestra, is the shortest of all the symphonies, requiring barely 21 minutes to perform. The most interesting aspect of this symphony is its experimental character which suggests that it was probably inspired by Schoenberg's chamber symphonies. Shostakovich succeeds in superimposing 13 independent melodic lines (Barbier 1988:19). The work contains a chorus to the words of the poet Alexandr Bezymensky. The score has a part for a factory whistle which is optionally scored for a unison sounding tone consisting of French horn, trumpet and trombone. Layton (1993:30) suggests that the model for the opening string sounds and massed polyphonic nature of the symphony was influenced by Berg's *Wozzeck*, which Shostakovich heard in Leningrad a few weeks before he began writing the Symphony No. 2. There is a striking difference, not only in style but in artistic outlook, between the experimental constructivism of the orchestral prologue and the realism of the choral writing (Ottaway 1978:15). The poem begins with the plight of the Russian workers on the eve of the Revolution (Barbier 1988:20):

To October - A Symphonic Dedication

*We marched, and begged for work and bread,
 our hearts gripped in the vice of anguish,
 factory chimneys reached up into the clouds,
 like hands which could not clench a fist.
 The dread names of our fetters:
 silence, suffering.
 Our sad words burst out in the silence
 louder than the roar of guns.
 Oh, Lenin:
 You forged freedom from our torment.
 You forged freedom from our toil-hardened
 hands.
 We understood, Lenin, that our fate has only one
 name:
 Strife, Strife.
 Strife, you led us to the ultimate freedom.
 Strife, you gave us the victory of labour.
 Nobody will ever deprive us of the victory over
 oppression and darkness, never.
 May each in the battle be young and bold.
 May the name of this victory be October.
 October is the herald of the awaited dawn.
 October is labour, joy and song.
 October is happiness in the field and at the work
 bench.
 The slogan, October and Lenin.
 The new age and Lenin.
 The Commune and Lenin.*

After the success of Symphony No. 2 Shostakovich wrote several other major commissioned works.

During these years the young composer proved himself adept in all genres - symphonic, theatre, ballet, film, solo piano and chamber music. Influential government officials supported the talented young composer, obviously preparing the post of official composer for him. This was a difficult decision Shostakovich had to make as a certain amount of political pressure was placed on artists. In order to be "in favour", to receive commissions, gain success and financial security, one had to get into state harness and "knuckle down". (Volkov 1979:xx.)

Shostakovich completed his first opera, *The Nose*, during these years. *The Nose* is a satirical work based on a short story by Gogol. In an article written at the time of this production, entitled "Why the Nose?", Shostakovich explained that he had turned to Gogol because he found his colleagues in literature either unwilling or unable to collaborate with him in the provision of a libretto. He chose *The Nose* because it was a satire on the era of Nicholas I and seemed stronger than any other story by Gogol. It is a comic story about a self-opinionated civil servant, "Major" Kovalyov, newly elevated to the rank of Collegiate Assessor in the Tsarist civil service, who wakes to find his nose missing; it had left him to assume higher rank. His next opera, *Lady Macbeth of Mtensk*, which was well received and performed in 1934, ran successfully for two years reaching audiences in Europe and America. In Moscow it had 94 performances in two seasons. Shostakovich was called a genius. Disaster struck when Stalin came to see *Lady Macbeth* and left the theatre in a rage. On 28 January 1936 the devastating editorial "Muddle instead of Music" appeared in the official Party organ, *Pravda*, dictated in fact by Stalin. The following is an extract from this editorial (Volkov 1979:xxiv):

The listener is flabbergasted from the first moment of the opera by an intentionally ungainly, muddled flood of sounds. Snatches of melody, embryos of musical phrases drown, escape, and drown once more in crashing, gnashing, and screeching. Following this "music" is difficult, remembering it is impossible.

A wave of Stalin's hand created and destroyed entire cultural movements, not to mention individual reputations. The article in *Pravda* was the start of a vicious campaign against Shostakovich and his confrères. After the "Muddle" article, Shostakovich was in despair, and in constant fear of arrest. To be publicly condemned by Stalin was tantamount to a death sentence. In a single day, Shostakovich went from being a cosseted piece of Soviet property to an anathematised outcast - and this at a time when outcasts were being packed off to Siberia in scores of thousands every month (MacDonald 1991:103 - 105):

Like millions of others, he now lay awake every night, listening for the sound of a car drawing up outside, of boots thudding on the stairs, of a sharp rap at the door.

In Shostakovich's life and work his relationship with Stalin was an absolutely decisive factor. Stalin inflicted severe trials and public humiliations on Shostakovich; yet, almost simultaneously, he rewarded him with the highest title and honours. Paradoxically, the defamations and honours both produced unparalleled fame for Shostakovich (Volkov 1979:xxvi).

Shostakovich's Symphony No. 3 of 1929 has a similar ground plan to the Second. It is also in one movement for chorus and orchestra and teems with strong thematic idioms, approximately 40, at a conservative estimate, in a single 27 minute movement (Layton 1993:301). The Third Symphony is subtitled "May Day" or "First of May", and was premièred by the Leningrad Philharmonic Orchestra on 21 January 1930. The words of the chorus on Semyon Kirsanov's text tells of the new horizons of Communism, and of the "First of May", throwing its light into the eyes of the future (Blokker & Dearling 1979:55).

The First of May

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

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

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

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

*Our May Day -
in the future there will be sails -
unfurled over the sea of corn,*

and the resounding steps of the corps.

*New corps - the new ranks of May
their eyes like fires looking to the future,
factories and workers
march in the May Day parade.
We will reap the land,
our time has come.
Listen, workers, to the voice of our factories:
in burning down the old, you must kindle a new reality.*

*Banners rising like the sun,
march, let your steps resound.
Every May Day
is a step towards Socialism.*

*May Day is the march
of armed miners.
Into the squares, revolution,
march with a million feet!*

Symphony No. 4, Op. 43, was written between 13 September 1935 and 20 May 1936. It was, therefore, at an advanced stage of composition when the notorious article "Muddle" appeared in *Pravda*. The symphony remained unpublished for 25 years before its first performance on 31 December 1961, conducted by the famous Russian conductor Kyril Kondrashin (1914-1981). Sabinina, the author of a study of Shostakovich's symphonies, has the following view about the Symphony No. 4 (Sollertinsky 1980:80):

The Fourth is the most "Mahlerian" of Shostakovich's symphonies. The "Mahlerian", in the deepest sense of the word, lies in his approach to the problem of the individual and the surrounding world, his attempt to expose fully the contradictions in life which torment him.

The Fourth is a purely orchestral symphony, in three movements, of which the second is a comparatively short scherzo. The largeness of scale and the very large orchestra, the largest required by any Shostakovich symphony, result in some passages, particularly in the first movement, which are greatly over-scored (Ottaway 1978:19-20). Blokker and Dearling (1979:59) write that from the first moment one is reminded of Mahler's "bizarre orchestration and grotesque melodies".

Symphony No. 5 of 1937 was a turning point in Shostakovich's career. Roseberry (1981:88) compares this symphony with Beethoven's Eroica of 1803 - the formation of the "second period" of compositional development. In the Fifth Symphony Shostakovich reworked the influence of the Western composers, Stravinsky, Prokofiev and primarily Gustav Mahler, to create his own inimitable, individual style (Volkov 1979:xxvi). According to Ottoway (1978:25) the work as a whole is in the conflict-and-triumph, minor-to-major tradition of at least three other fifth symphonies - Beethoven's, Tchaikovsky's and Mahler's. As the première might have ended with his arrest, the Shostakovich of Volkov's *Testimony* understandably remembered the occasion well (MacDonald 1991:124):

The atmosphere was highly charged, the hall was filled - as they say, all the best people were there, and all the worst too. It was definitely a critical situation, and not only for me. Which way would the wind blow? That's what was worrying members of the select audience - people in literature, culture, and physical culture. That's what had them in a feverish state.

By the end of the evening the issue was beyond doubt. Shostakovich had regained his supremacy in Soviet music.

Symphony No. 6 (1939) was not what was expected, as the score avoids dramatic and heroic gestures, concentrating more on the uncomplicated and beautiful. It aims at providing sheer musical enjoyment for both musicians and audiences (Blokker & Dearling 1979:75). Barbier (1988:321) suggests that the Sixth Symphony has a strong influence of Sibelius and Tchaikovsky through its formal perfection and instrumental purity.

2.3 The World War II years (1939 - 1945)

Stalin, who appreciated the propaganda potential of art, paid special attention to film. He saw Soviet films enhanced by Shostakovich's accompaniments which met with his approval. But the greatest propaganda value was taken by Stalin from Shostakovich's so-called military symphonies, the Seventh and the Eighth, which appeared during the Second World War. The circumstances surrounding the creation of the Seventh, a commissioned work, were publicised around the world; the first three movements were written in Leningrad

during the time that it was under siege by the Germans in September 1941. The Symphony was thus seen as a direct reflection of the events of the first few days of war. Symphony No. 7 was completed on 27 December 1941 and premièred in Kuibyshev on 5 March 1942. The manuscript was microfilmed and flown, in the middle of the war as if it were state secret, to the United States, where it was conducted by Toscanini on 19 July 1942. (Barbier 1988:33.)

The Eighth Symphony represents the height of tragedy in Shostakovich's output. The realism is relentless, the emotion stretched to the limit, and there is immense tension in the expressive idiom. Gloomy tones predominate throughout this work. (Sollertinsky 1980:114.)

When the Eighth was performed [4 November 1943 in Moscow], it was openly declared counter revolutionary and anti-Soviet. They said: why did Shostakovich write an optimistic symphony at the beginning of the war and a tragic one now? At the beginning of the war we were retreating and now we're attacking, destroying the Fascists. And Shostakovich is behaving tragically, that means he's on the side of the Fascists. (Volkov 1979:106.)

In April 1943 Shostakovich settled permanently in Moscow where he had been appointed Professor of Composition at the Conservatory, although later still teaching in Leningrad. According to Roseberry (1981:110), the duality of Shostakovich's position as a composer is to an extent mirrored in the duality of Moscow and Leningrad. Moscow, the official seat of Soviet government and the city of Stalin's prestige projects, and Leningrad, the home of Baroque and Rococo elegance.

Three other important works belong to the second stage of the war years, the Piano Trio No. 2, Op. 67 (August 1944), the Second String Quartet (September 1944) and the Symphony No. 9 (August 1945).

They wanted me to write a majestic Ninth Symphony. I confess that I gave hope to the leader and teacher's [Stalin's] dreams. I announced that I was writing an apotheosis. I was trying to get them off my back, but the attempts failed. When my Ninth was performed, Stalin was incensed. He was deeply offended because there was no chorus, no soloists. And no apotheosis. There wasn't even a paltry dedication. (Volkov 1979:106-107.)

The Symphony No. 9 in five movements was the composer's own celebration of the end of the war. In contrast to Symphonies No. 7 and 8, the work is more laconic, humorous, and neat, orchestrated with chamber-like restraint and purely classical in scope: almost Shostakovich's "Classical Symphony". (Blokker & Dearling 1979:106.) Shostakovich's Symphony No. 9 has been compared with the Classical Symphony by Prokofiev; its form with the symphonies of Haydn and Mozart; and its lyricism with that of Tchaikovsky (Barbier 1988:40).

During the years 1946-1952 Shostakovich did not write symphonies but composed works in other genres including amongst others, String Quartets, the first Violin Concerto and 24 Preludes and Fugues for the piano.

2.4 The post Stalin years (1953 - 1966)

Stalin died on 5 March 1953, leaving the country in shock. The Soviet Union began cautiously changing. The "thaw" began. Shostakovich summed up Stalin's era in Symphony No. 10. The second movement is a "musical portrait" of Stalin. In the same work he introduced his own monogram DSCH (the notes D, E flat, C, B). The Symphony was completed in October 1943. On 17 December the Leningrad Philharmonic Orchestra under Mravinsky performed Symphony No. 10 in the composer's home city Leningrad.

I couldn't write an apotheosis to Stalin, I simply couldn't. I knew what I was in for when I wrote the Ninth. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course there are many other things in it, but that is the basis. (Volkov 1979:107.)

The enormous Symphony No. 11, subtitled "The year 1905", is a symphonic poem in four movements or dramatic scenes that call extensively on quotations from Russian revolutionary songs. The four movements, like a documentary, follow each other without a break, using a traditional orchestra and four harps. (Barbier 1988:46.) The first movement, called "Palace Square" (Adagio), draws on folk music to depict the cold and hungry people,

waiting to present their grievances to the Tsar. The second movement, entitled “Ninth of January”, is a day known to Russians as Bloody Sunday. The peaceful demonstrating crowd is dispersed by rifle shots, leaving hundreds dead. The third movement, “Eternal Memory”, is a requiem for those that died on that day. For the finale Shostakovich constructed a grim warning entitled “The Alarm”, an expression of revolutionary fervour. (Barbier 1988:10; Blokker & Dearling 1979:122; Ottaway 1978:50.)

Symphony No. 12 (1961), entitled “The Year 1917”, is closely related to the Eleventh in that its movements are played without a pause and its programme is inspired by the Revolution. The opening Moderato is entitled “Revolutionary Petrograd”, followed by the Adagio “Razliv”, the name of the small town from which Lenin directed the revolution. The third movement “Aurora”, is the depiction of the battleship Aurora that attacked the Winter Palace. The finale, subtitled “The Dawn of Mankind”, is a symbolic picture of the triumphant revolution. (Barbier 1988:50.)

Symphony No. 13 in B-flat minor (1962) was Shostakovich's last major clash with the Soviet state. By the standards of its time and place it is an astonishingly outspoken piece (MacDonald 1991:230). The Symphony is scored for bass soloist, chorus of bass voices and orchestra, and based on texts by the young Soviet poet Yevgenii Yevtushenko. Shostakovich chose for his five movements the poems “Babyi Yar” (also spelt “Babi Yar” in Roseberry, and “Babii Yar” in MacDonald), “Humour”, “Women” (a tribute to Russia's women who “mixed concrete, ploughed and reaped” and stood in queues), “Fear”, and “Career”. The poetry resounds with condemnation of anti-Semitism, praise of humour and non-conformity, and the expression of suffering and the fears of ordinary people. The dissatisfaction with the Symphony was prompted primarily by Shostakovich's choice of the poem for the first movement “Babi Yar”, which is directed against anti-Semitism, an unfashionable theme in the U.S.S.R. since Stalin's time. Babi Yar was the site of the mass murder of Jews in 1943. Yevtushenko was compelled by the authorities to make certain changes to his poem, stating that the victims were not only Jews, but that Russians and Ukrainians, too, were killed at Babi Yar. The text below is an English translation of the original version of the poem which was sung at the première (Barbier 1988:56 - 57):

Babi Yar

*There is no memorial above Babi Yar.
The steep ravine is like a coarse tombstone.
I'm frightened,
I feel as old today
as the Jewish race itself.
I feel now that I am a Jew.
Here I wander through ancient Egypt.
And here I hang on the cross and die,
and I still bear the mark of the nails.
I feel that I am Dreyfus.
The bourgeois rabble denounce and judge me.
I am behind bars, I am encircled,
persecuted, spat on, slandered,
and fine ladies with lace frills
squeal and poke their parasols into my face.
I feel that I am a little boy in Bialostok.
Blood is spattered over the floor.
The ringleaders in the tavern are getting brutal.
They smell of vodka and onions.
I'm kicked to the ground, I'm powerless,
in vain I beg the persecutors.
They guffaw "Kill the Yids! Save Russia!"
A grain merchant beats up my mother.
Oh my Russian people, I know
that at heart you are internationalists,
but there have been those with soiled hands
who abused your good name.
I know that my land is good.
How filthy that without the slightest shame
the anti-Semites proclaimed themselves
"The Union of the Russian People".
I feel that I am Anne Frank,
as tender as a shoot in April,
I am in love and have no need of words,
but we need to look at each other.
How little we can see or smell!
The leaves and the sky are shut off from us,
but there is a lot we can do -
we can tenderly embrace each other in the darkened room!
- "Someone's coming!"
- "Don't be frightened. These are the sounds of spring,
spring is coming.
Come to me,
give me your lips quickly!"
- "They're breaking down the door!"*

- *"No! It's the ice breaking!"*
Above Babi Yar the wild grass rustles,
the trees look threatening, as though in judgement.

Here everything silently screams,
and, baring my head,
I feel as though I am slowly turning grey.
And I become a long, soundless scream
above the thousands and thousands buried here,
I am each old man who was shot here.
I am each child who was shot here.
No part of me can ever forget this.
Let the "International" thunder out
when the last anti-Semite on the earth
has finally been buried.
There is no Jewish blood in my blood,
but I feel the loathsome hatred
of all anti-Semites as though I were a Jew
and that is why I am a true Russian!

Boris Schwarz, who attended the first performance in Moscow on 18 December 1962, describes the atmosphere in the following words (Roseberry 1981:154):

The tension was unbearable. The first movement, Babyi Yar, was greeted with a burst of spontaneous applause. At the end of the hour-long work, there was an ovation rarely witnessed.

During the years of the "thaw" Shostakovich wrote several major works that had a noticeable resonance in Soviet society. His compositions became more and more introspective as he entered his "late" period. The theme of reflection and self-analysis, always characteristic of his music, took on a different meaning: previously it was music for others, now it was about himself, for himself.

Shostakovich's health, never very good, was deteriorating rapidly. The image of death dominated his works. The Symphony No. 14 was composed in the hospital where Shostakovich remained from 13 January to 22 February 1969. The influence of Mussorgsky's *Songs and Dances of Death* is profoundly reflected in the Symphony No. 14 (Sollertinsky 1980:199 - 200):

I think that in my Symphony I'm following in the footsteps of the great Moussorgsky. His cycle "Songs and Dances of Death" - perhaps not all of it, but certainly "The Field Marshall" - is a great protest against death, a reminder that one must live one's life honestly, nobly, honourably, never committing evil acts.

The music of the Symphony No. 14 (1969) is Shostakovich at his most sombre. The symphony is in eleven movements scored for soprano and bass voices with a chamber orchestra consisting of strings and percussion. The plan of the music revolves around eleven poems about death by four poets: two poems by Federico García Lorca (Spanish), six by Apollinaire (French); one by Wilhelm Karlovich Küchelbecker (a close friend of Pushkin and a political exile); and two by Rainer Maria Rilke (German philosopher/poet, who formed many of his religious beliefs on visiting Russia in 1899 and 1900). Even the choice of poems invites controversy: only one is by a Russian, and the choice of two by a German religious philosopher such as Rilke to close the work must have been a hard pill for the Soviet Government to swallow. Shostakovich's boldness must be admired. (Blokker & Dearling 1979:143-145.) The symphony was dedicated to Benjamin Britten, who conducted the first Western performance in 1970. Barbier (1988:67) suggests that in form and musical language Shostakovich pays tribute to Britten by quoting from some of his works.

Symphony No. 15 (1971), probably the most charming of the symphonies, brings a refreshing return to the purely traditional orchestral symphony in four movements. There is a sparseness in orchestration, a fascination with chamber sonorities, and a further fascination with the variety and timbres of small percussion instruments (Blokker & Dearling 1979:151). In the first movement a familiar snatch of the William Tell overture by Rossini is heard five times (Ottaway 1978:165). The Adagio second movement begins with a chorale in the brass taken from the "Fate" theme of Wagner's *Ring*.

In July 1975 Shostakovich completed a viola sonata in three movements. It was to be his requiem, not performed until after his death. On Saturday, 9 August 1975, at 3.30pm, the composer died of a heart attack in the Kremlin hospital.

2.5 Influences

It would be impossible to mention all the people and circumstances which played a role in shaping a composer. However, the following people and situations are amongst the most strongly felt recorded influences in Shostakovich's life and musical style. Ottoway (1959:7) writes:

Arguably Shostakovich's music is more closely bound up with the life of its time than that of any other composer of the same generation.

Martynov (1947:1) states that even in those youthful first attempts at composition Shostakovich sought to respond musically to the events of the times. The spirit of 1914 emanated from his poem "Soldier". The revolution was mirrored in his "Revolutionary Symphonies" (the Second, Eleventh and Twelfth). Shostakovich's life and music often act as a barometer of his very volatile environment, therefore the political state of Shostakovich's music cannot be ignored. (Blokker & Dearling 1979:16.)

Shostakovich's interest in the piano sonatas of Beethoven was a formative influence on him. Beethoven was a figure of special historic importance to the Soviet ideologists of Shostakovich's youth. Beethoven was held up as a supreme example of an artist whose message was in tune with social aspirations. Boris Schwarz (Roseberry 1981:63) makes the following comment on Russia's unique admiring and possessive attitude towards Beethoven:

Already in the nineteenth century, Russian musicians were absorbed by Beethoven studies. This idolisation of Beethoven as a revolutionary hero, became a Soviet obsession, stimulated by Lunacharsky, Asafiev and many other authors...

Shostakovich, interviewed by Rose Lee in the New York Times, on 20 December 1931, was of the following opinion (Roseberry 1989:10):

Beethoven alone was the forerunner of the revolutionary movement [...] the Eroica awakens us to the joys of struggle.

Roseberry (1989:11-12) continues to say that there is a strong musical evidence in Shostakovich's symphonic style (only implicit in the early symphonies but fully manifest from the Fourth onwards) which indicates that he was creatively conscious of the importance of the dialectic principle as applied to music. For Shostakovich, Beethoven remained a central point of reference all his life - amounting in his later works to an alter ego.

Roseberry (1986:88) draws a parallel between Shostakovich's Symphony No. 5 and Beethoven's Fifth. The Symphony No. 5 is the first of Shostakovich's compositions to attach semantic value to a rhythmic motto, which later became a fingerprint of his style. A parallel is drawn between the use of a similar rhythmic device ("thus Fate knocks at the door") in all four of its movements.

Stravinsky had a great impact on Shostakovich during his late teens. MacDonald (1991:29) describes the effect as "instant and radical". Shostakovich declares (Volkov 1981:23) that he regards Stravinsky as one of the greatest composers of our time:

My earliest and most vivid impression of Stravinsky's music is related to the ballet Petrouchka. Stravinsky gave me a lot. It was interesting to listen to him and it was interesting to look at the scores.

Layton (1993:229) agrees with the influence Stravinsky's *Petrouchka* had on Shostakovich and states that its character archetypes can be found all over the First Symphony.

The very first note of Shostakovich's First, scored for muted trumpet, catches the ear. Imagine a slight crescendo on it and continue into the second bar and you are immediately in the world of Petrouchka. In fact no single piece of music had a greater influence on Shostakovich than Stravinsky's puppet ballet.

Layton (1993:299) elaborates by stating that the slow movement of the Symphony No. 1 seems to remind many writers of Tchaikovsky or Scriabin, but it is even more clearly similar to Bruckner and Mahler (compare the first theme with the main idea of the Adagio of Mahler's Tenth).

Studying Mahler had a great impact on the development of Shostakovich's musical taste and of his orchestral writing. The Fourth Symphony was Shostakovich's most Mahlerian work and was both an end and a beginning in the composer's development. (Ottoway 1978:23; Roseberry 1981:87; Sollertinsky 1980:80.)

From Gustav Mahler, Shostakovich received the idea of the value of the symphonic form and the nature of orchestration. Mahler also gave him the value, feeling and flair for sarcasm in serious music. In himself, Shostakovich found the need to make his audiences smile with humour and beauty. (Blokker & Dearling 1979:161.)

The musicologist Ivan Sollertinsky (1902-1944), Shostakovich's closest friend, had an enormous influence on the formation of Shostakovich's tastes, and not only musically. A man of jovial and eccentric nature, Sollertinsky made brilliant public appearances and pre-concert commentaries (Volkov 1979:226).

The hero of his works was at times the Russian people, at times the revolutionaries who brought good changes, at times Shostakovich himself as a symbol of the people or a voice of their sufferings and joys. Never was the hero the Soviet state, it was always Man. Not even in his wartime symphonies did Shostakovich pay tribute to the victorious or struggling state but rather to the people behind the state, the people of Leningrad or the Red Army or peasants in the war effort. (Blokker & Dearling 1979:162.)

2.6 A personal profile

The earliest portrait we have of Shostakovich (done in charcoal and red by the distinguished Russian artist Boris Kustodiev) communicates a stubbornness and inner concentration. Solomon Volkov in *Testimony* quotes the following as related by Shostakovich himself (Volkov 1979:16):

There is a severe critic inside all of us. It's not so hard to be tough, but is it worth airing your aural preferences before everyone? When it's necessary I can express myself - and have - very sharply when it comes to the performance of both other people's music and my own. As a youth I was very harsh and intolerant. The slightest deviation from the planned performance of my works irritated me extremely.

Reflecting on Shostakovich after his death, the composer Rodion Shchedrin wrote (Sollertinsky 1980:208):

Shostakovich was a great musician. But he was also a great human being in that for him the practice of art and the practice of life were inseparable. When I think how one might adequately sum up his human aspect two words come to mind: duty and conscience.

Shostakovich was a man of intense energy and concentration and able to work under the most distracting situations. Royal Brown, who interviewed Shostakovich for High Fidelity Magazine, found himself magnetised by the composer's "obviously enormous inner strength" (MacDonald 1991:250):

When he speaks, it is in a high, somewhat sibilant voice that comes out in fast, almost youthful enthusiastic bursts that are highly accentuated, even for the Russian language. And it is the latent energy of speech as well as intense concentration one can observe and feel in the presence of this composer that left not only me but many others who had the chance to be with him with a strong feeling of both warmth and admiration.

In a description of the composer by the famous Russian soprano Galina Vishnevskaya, Shostakovich is pictured as a troubled introvert, with abrupt and spasmodic speech. She was also impressed by the composer's extraordinary restraint and discipline. (MacDonald 1991:250.)

Others recall a very different character: tight-lipped, controlled, sardonic, self-contained. His pupil Boris Tishchenko paints a picture of a man who seems to have treated him as an intellectual equal (MacDonald 1991:249):

He disliked half-heartedness and indecisiveness in anything - in opinion, tastes, even minor matters. What he said was concrete and specific: every thought was expressed in a strict yet ample literary form - sometimes it was even a short story. Shostakovich was hostile to diffuse, abstract discussions and platitudes. There was no magniloquence, no pathos, everything was specific and well-rounded.

Shostakovich's nephew Dmitri Fredriks, one of those who knew him well, gives this opinion (Sollertinsky 1980:209):

I don't think anyone could get to know him completely. He knew how to get on with people in such a way that it seemed he was opening up to them totally. That is why a lot of people now think they were among his close friends. However, perhaps the only person who was truly close - whom Shostakovich really allowed to know him - was Ivan Sollertinsky.

The pressure on Shostakovich to present an exemplary face to the West was insistent throughout his career. At a press conference at the Edinburgh Festival in 1962, a reporter asked Shostakovich if he agreed with Party criticism voiced in 1948, a year during which mass-arrests were made for "spying" and "revealing state secrets", "kow-towing to the West", and "praising American technology", and so forth. MacDonald (1991:250) describes Shostakovich's reaction as follows:

*"Yes, yes, yes, I agree," replied the composer, eagerly. "And not only do I agree, but I'm **grateful** to the Party because the Party taught me." Turning to Rostropovich [the famous cellist and conductor] immediately after this, he muttered "That son of a bitch! How could he dare ask that question? Doesn't he understand that I can't answer it?"*

The composer's iron control, inborn but stoutly reinforced by recent experience, struck many who knew him as distinctly un-Russian in its apparent coolness. In fact, his determination not to give himself away only made him stand out in the usual demonstrative Slavic crowd. (MacDonald 1991:82.)

Shostakovich's greatness is evident in his maintenance of an accessible style during a time in which much contemporary classical music turned away from the mass audience in pursuit of its own destiny. From the point of view of content it is arguable that, more than that of any

other modern composer, Shostakovich's music *is* the 20th century. Living, in every aspect other than the purely technical, on the front-line of modernity, he witnessed its effects on the emotional, intellectual, and moral life of a great culture during a crucial fifty years. (MacDonald 1991:262-3.)

Finally, as to the purpose of the artist, Shostakovich said (Machlis 1963:283):

I consider that every artist who isolates himself from the world is doomed. I find it incredible that an artist should wish to shut himself away from the people, who in the last analysis form his audience. I always try to make myself as widely understood as possible; and if I don't succeed, I consider it my own fault.

CHAPTER 3

THE OBOE AND COR ANGLAIS IN THE SYMPHONY SINCE BEETHOVEN

3.1 Introduction

This chapter looks briefly at the great symphonic composers and their writing for the oboe and cor anglais in an attempt to trace a line of development in the use of these instruments. An important reason for the choice of composers represented in this chapter is Shostakovich's frequent reference to them as quoted in various sources. It would be impossible to analyse all the symphonies of the chosen composers, therefore the author decided to select one representative symphony of each of the recognised symphonic composers since Beethoven. The author of this dissertation chose briefly to summarise the main characteristics of each composer's symphonic style, and use as a basis of analysis a well-known symphony.

3.2 Beethoven - Symphony No. 3, Op. 55 (Eroica, 1803)

Shostakovich's interest in the piano sonatas of Beethoven (1770-1827) was a formative influence from his student days onward (Roseberry 1986:62). Beethoven was Shostakovich's model as the only true forerunner of the revolutionary movement in the development of the symphony (Blokker & Dearling 1979:160.)

Stedman (1979:63-64) draws the following conclusions about Beethoven's symphonic style in his nine symphonies: Beethoven expanded orchestral resources with the addition of the trombone, piccolo, contrabassoon, and vocal-choral resources. From the standpoint of texture, the works have a heavier and denser sound brought about by the increased number of parts and greater use of wind instruments. The range of sound is wider because of the addition of such instruments as the piccolo and contrabassoon, and more importantly, the expanding of the tessituras of the instruments already in use. The handling of dynamics and tempos seems impulsive at times in comparison to that of classicists like Haydn and Mozart.

Beethoven's melodic style encompasses two distinctly different melodic concepts: the broad and flowing tune and the motivic theme. The composer's handling of rhythm and tempo is also imaginative. Rhythm is mostly regular with emphasis on syncopation or offbeat rhythmic devices. Beethoven's use of dynamics is much more significant than that of composers like Haydn and Mozart. Another distinct characteristic is his frequent scoring of solo material for the flute, oboe and bassoon.

The oboe features prominently in the Eroica with frequent solo passages. The first and second oboe are often scored in thirds or sixths and seldom in unison. A very comfortable range is used with the majority of the material in the middle register. Dynamic indications are within the *pp* and *ff* boundaries although the characteristic *sf* is often used. Beethoven seems to have favoured the dark timbre combination of oboe and clarinet, and oboe and bassoon. There are no difficult articulation passages requiring double or triple tonguing.

A good opportunity to hear the oboe in its middle-upper register is found in the fourth movement of Beethoven's Eroica. Note the subtle support of the oboe solo by the unison doubling an octave lower by the first violins from mm. 364-372, which is taken over by the first clarinet, also an octave lower from m. 373.

Example 3-1: Beethoven, Symphony No. 3, fourth movement, mm. 362-374



The musical score for Example 3-1 shows the following instruments and parts:

- Ob.** (Oboe): Solo part with dynamics *sf* and *p*.
- Cl.** (Clarinet): Supporting part with dynamics *sf* and *p*, including triplets.
- Cor. (Es)** (Coronet in E-flat): Supporting part with dynamics *sf* and *p*.
- Imp.** (Trumpet): Supporting part with dynamics *sf* and *p*, and a *pp* marking.
- VI.** (Violin I): Supporting part with dynamics *sf* and *p*.
- VIa.** (Violin II): Supporting part with dynamics *sf* and *p*.
- Vc. Cb.** (Violoncello and Double Bass): Supporting part with dynamics *sf* and *p*, and a *pizz.* marking.

The score begins at measure 362 and ends at measure 374. The key signature is three flats (B-flat major/D minor).



This musical score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.).

Key features of the score include:

- Flute (Fl.):** Features first endings (1.) and a dynamic marking of *cresc.* starting at measure 370.
- Oboe (Ob.):** Features first endings (1.) and a dynamic marking of *cresc.* starting at measure 370.
- Clarinet (Cl.):** Features first endings (1.) and a dynamic marking of *cresc.* starting at measure 370.
- Bassoon (Fg.):** Features first endings (1.) and a dynamic marking of *cresc.* starting at measure 370.
- Violin I (Vl. I):** Features a dynamic marking of *cresc.* starting at measure 370.
- Violin II (Vl. II):** Features a dynamic marking of *cresc.* starting at measure 370.
- Viola (Vla.):** Features a dynamic marking of *cresc.* starting at measure 370.
- Violoncello/Double Bass (Vlc. e Cb.):** Features a dynamic marking of *cresc.* starting at measure 370.
- Flute (Fl. in second system):** Starts with a dynamic marking of *p*.
- Oboe (Ob. in second system):** Features first endings (1.) and a dynamic marking of *p*.
- Clarinet (Cl. in second system):** Features first endings (1.) and a dynamic marking of *p*.
- Bassoon (Fg. in second system):** Features first endings (1.) and a dynamic marking of *p*.
- Violin I (Vl. I in second system):** Features a dynamic marking of *p* and *cresc.* starting at measure 370.
- Violin II (Vl. II in second system):** Features a dynamic marking of *p* and *cresc.* starting at measure 370.
- Viola (Vla. in second system):** Features a dynamic marking of *p* and *cresc.* starting at measure 370.
- Violoncello (Vlc. in second system):** Features a dynamic marking of *p* and *arco* starting at measure 370.
- Double Bass (Cb. in second system):** Features a dynamic marking of *p* and *arco* starting at measure 370.

Measure numbers 367 and 370 are clearly marked at the beginning and end of the respective systems.

Beethoven was very fond of assigning little thematic gestures to different members of the woodwinds and strings and then summing them up with a cadential tutti phrase. After the opening exposition of the main idea, and a bombastic tutti in the first movement of Symphony No. 3, Beethoven provided instant contrast with a three note gesture that is played twice at different pitch levels by oboe, clarinet, flute, and first violins. (Adler 1982:218-219.) The third time the oboe, followed by clarinet and bassoon in octaves, introduces the summation gesture played by all the winds and strings, with the horns and trumpets providing the pedal dominant-tonic progression. Shostakovich applies a very similar effect in his Symphony No. 1 using a seven note figure, iterated first by the oboe, then cello, horn and bassoon (see Ex. 3-3).

Example 3-2a: Beethoven, Symphony No. 3, first movement, mm. 38-60



The musical score consists of three systems of staves, all in the key of B-flat major (two flats) and 3/4 time. The first system (measures 38-46) features the Oboe (Ob.) with a melodic line starting on a dotted quarter note, followed by eighth notes, and ending with a first ending bracket. The second system (measures 47-53) features the Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) with similar melodic lines, all marked *p dolce*. The third system (measures 54-60) features the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) with more complex rhythmic patterns, including sixteenth notes and eighth notes, with dynamic markings *sf*, *ff*, and *p*.

Example 3-2b: Shostakovich, Symphony No. 1, first movement, mm. 263-266



Beethoven exploits the characteristically sombre quality of the oboe in beautiful solos in the second movement (Marcia funebre) of the Eroica. Darker tone colours are obtained by frequently combining the oboe, clarinet and bassoon in ensemble.

Example 3-3: Beethoven, Symphony No. 3, fourth movement, mm. 347-361



3.3 Brahms - Symphony No. 2, Op. 73 (1877)

Brahms (1833-1897) began writing symphonies in 1876 and established himself as one of the greatest symphonic composers of the 19th century and possibly the greatest of all since Beethoven. Brahms' style throughout his four symphonies is complex and intricate. The texture is muddy and thick because of the great amount of contrapuntal figuration used in almost all his works. A Brahms melody is nevertheless above all melodic. (Stedman 1979:146.)

Rhythm is a unique style feature of his symphonies. Brahms was one of the greatest rhythmic innovators of the 19th century. His use of syncopation and superimposed rhythmic backgrounds (triplets against duplets) is a prime feature. His shifting metre accents sometimes permeate an entire section. (Stedman 1979:146.)

According to Stedman (1979:147-148) Brahms' orchestration tends towards sombre combinations since no effort has been made to employ striking orchestral effects. Expressive lines are treated in a typical 19th century fashion, using octave doubling within a given choir, particularly the violins. Arpeggiation is a typical device in all instruments, as well as pizzicato as an effective device.

Layton (1993:1150) states the following about Brahms' orchestration: In comparison with the tensile First the mood of the Symphony No. 2 is warmer and more genial and has occasionally been called his Pastoral Symphony. Orchestrally, Symphony No. 2 has a more colourful score. The composer delights in juxtaposing different orchestral colours and registers. Brahms' use of a wide range of pitch is an important expressive device which adds greatly to the work's breadth and inner tension.

Brahms more often than not exploits the warmer tone qualities of the oboe in his handling of the instrument in Symphony No. 2. A very comfortable range is maintained although the middle to lower register of the oboe is mostly used in solo as well as tutti passages. The very low notes are often allocated to the second oboe.

Brahms favours the first and second oboes in thirds and sixths and very seldom in unison (see Ex. 3-4, mm. 11-13). A warm timbre is created throughout Symphony No. 2 by the frequent combining in octaves of the flute and oboe, and flute, oboe and bassoon.

The oboe's mid-lower range is featured in the famous solo from the beginning of the third movement of Symphony No. 2. This solo exploits the pastoral quality of the oboe.

Example 3-4: Brahms, Symphony No. 2, Op. 73, third movement, mm. 1-19

Allegretto grazioso (Quasi Andantino)

2 Flöten
2 Hoboen
2 Klarinetten in A
2 Fagotte



Hb.
Kl.
Fg.
Hr. (G)
Fl.
Hb.
Kl.
Fg.
Hr. (G)
Vc.

14

3.4 Tchaikovsky - Symphony No. 6, Op. 74 (Pathétique, 1893)

Tchaikovsky (1840-1893) occupies a unique position in symphonic history. He was unashamedly nationalistic in most of his works. Folk music abounds in many of his serious compositions. (Stedman 1979:166.)

From Tchaikovsky, Shostakovich drew much of his sense of Russian music and a feeling for melody. Tchaikovsky also demonstrated for him tense emotion and the desire to understand man in pain and in sorrow. (Blokker & Dearling 1979:161.)

Stedman (1979:166-167) concisely summarises Tchaikovsky's musical style in the six symphonies, which are characterised by the prominence of melody, by the repetition and sequencing of material and by a masterful orchestral sensitivity. Tchaikovsky's melodies fall into several categories: lyrical, march-like, waltz-like and folk tunes. He appears to be more interested in creating expression in his music by the melodic tension caused by dissonant intervals in melodies than by the use of chromatic harmonies.

Tchaikovsky's skill as an orchestrator is well known. He seems to respect the following basic principles of orchestration (Stedman 1979:166):

- Tchaikovsky favours separating the orchestral choir; unlike instruments are seldom used in unison combination with each other. Tchaikovsky, unlike Shostakovich, does seem to favour combining the oboes with the brass.
- Tchaikovsky often uses octave doubling in the strings. He seems to use this device more than any other 19th century orchestral composer. It is almost always associated with the emphasis of lyric lines. It can also be found in the woodwinds. The two oboes are often scored in unison and with octave doubling.

- Rhythmic material is scored primarily for the winds, especially where motto themes and the underlying rhythmic motives are concerned. Tchaikovsky uses it as an effective device in working towards climaxes.
- Tchaikovsky favours the use of scale passages for fuller material, which is also very characteristic of Shostakovich's orchestration.
- Tchaikovsky frequently uses string pizzicato. Shostakovich also uses this device frequently, and often as a support for oboe and cor anglais solo passages.
- The lower register of the woodwinds is often used and seems to be a favourite orchestral colour. The oboes are also often scored in the low register with dynamic levels ranging between *ffff* and *pp*.

According to Stedman (1979:166) all instruments are given equal prominence. Forsyth (1948:213) is in direct disagreement with Stedman, stating that Tchaikovsky favoured the oboe above all other wind instruments.

The Pathétique Symphony was composed between 16 February and 31 August 1893. The composer conducted the first performance in St. Petersburg on 28 October 1893, a week before his death. The sixth, said to be his best symphony, is clearly representative of all the above mentioned characteristics. The oboes, however, do not play as large a role as solo instruments in this symphony as in the other five symphonies. Tchaikovsky nevertheless makes full use of the oboes' dynamic and technical capabilities in the Pathétique. Tchaikovsky, like Shostakovich, often scores the oboes in unison or in octaves, unlike Brahms who favoured the oboes in thirds and sixths. The oboes' full register is used in this symphony, however, the darker lower register is often used with recurrent extreme dynamic indications. An interesting favoured timbre combination is achieved by combining the oboes with the brass section, a combination Shostakovich seldom uses.

In the following example the first and second oboes are scored in combination with the horns, trumpets and violas. The oboes double in unison with the trumpets while the horns and violas double an octave lower. There are two main ideas in this rhythmic passage, the incessant triplet rhythm by the oboes, horns, trumpets and violas against the theme played in unison with octave doubling by the piccolos, flutes, clarinets, trombones, first and second violins, and the bassoons, tubas, and cellos in contrary motion.

Example 3- 5: Tchaikovsky, Symphony No. 6 (Pathétique), first movement, mm. 262-264



The musical score for Example 3-5, Tchaikovsky's Symphony No. 6 (Pathétique), first movement, measures 262-264, is presented in a multi-staff format. The instruments included are Flute (FL), Piccolo (Picc.), Oboe (Ob.), Clarinet (A) (Cl. (A)), Bassoon (Bsn.), Cor (F) (Cor. (F)), Trumpet (Bb) (Tr. (Bb)), Trombone (Tbni.), Tuba (Tuba), Violin (VI.), Viola (Via.), and Violoncello/Double Bass (Vc. e Cb.). The score begins at measure 262 and continues through measures 263 and 264. The music is characterized by a complex rhythmic pattern, featuring a prominent triplet rhythm in the oboes, horns, trumpets, and violas. The dynamic marking is *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

No one could reasonably expect any of Tchaikovsky's successors to match, let alone surpass, the stupendous achievement of the *Pathétique*. Sadly, however, few of them could even on occasion rise to the level of Borodin; not until Shostakovich would the symphonies of a Russian working in his native land once again rightly command international attention (Layton:1993:277).

3.5 Mahler - Symphony No. 5 (1902)

Shostakovich's references to the influence of Mahler (1860-1911) on his symphonic style are manifold. Roseberry (1986:63) writes that symphonic composers of 19th century Europe were considered to have withdrawn into a "dreamy and isolated individualism". Mahler and his music, always popular in Russia, were thought to express a sharp awareness of the division between fine, humanistic ideals and the impossibility of their realisation in a capitalist age. Earlier, in 1931, Sollertinsky had urged Soviet composers to follow the example of Mahler, who according to Sollertinsky, was "closer to us than Debussy or Stravinsky, Richard Strauss or Hindemith". Sollertinsky had written about Mahler's "attempt to reach a human collective" and about "the absence in his music of sensationalism used for its own sake." (Roseberry 1986:87.)

The Symphony No. 4 was Shostakovich's most Mahlerian work and was both an end and a beginning in the composer's development. It was the end of his involvement with the Western avant garde and expressionism (Symphonies No. 2 and 3), and the beginning of a new kind of symphony that was to achieve sober maturity and official recognition in his Fifth. (Roseberry 1986:87.) Blokker and Dearling (1979:161) write the following about Mahler's influence on Shostakovich: "From Gustav Mahler Shostakovich received the idea of the value of the symphonic form and the nature of orchestration. Mahler also gave him the value, feeling and flair for sarcasm in serious music."

Mahler attempted to expand the scope of the symphony by increasing the size of the symphony and of the orchestra. His ten symphonies or symphony-like works include large brass sections, with only three of the works being restricted to as few as four horns; the

remaining use from six to ten horns. Six of the symphonies use four oboes; nine use either four or five clarinets; Symphony No. 5 uses four piccolos. Shostakovich also calls for large orchestras and his Symphony No. 4 uses the largest wind section with two piccolos, four flutes, four oboes with cor anglais, piccolo clarinet, four clarinets, bass clarinet, three bassoons and double bassoon. Despite the many similarities in size and structure of the orchestra between the two composers, the author could not find a strong similarity in orchestration for the oboe and cor anglais. Even though Mahler uses four oboes simultaneously, often in unison and octave doubling, the parts still remain very detailed with a variety of dynamic and melodic indications. He is fond of using the oboes in clusters, often in isolation as separate harmonic entities. Mahler uses the oboe and cor anglais mostly in their melodic and characteristic capacity, seldom requiring a harsh effect or texture as Shostakovich frequently does. Mahler places high demands on the oboe player's ability to articulate passages at extreme dynamic levels. The composer also employs the high register of the oboe with extreme dynamic demands, an excellent and well known example of which is found in the first movement of Symphony No. 9 where three oboes have been given a high F with a *fff* dynamic indication. Mahler is known for his explicit attention to detail and the words *Schalltrichter auf!* (bells up) is often seen with the oboe part.

Throughout Symphony No. 5 Mahler very frequently uses the combination flute, oboe and clarinet, doubling in unison. The composer also often doubles all the flutes (4), oboes (3) and clarinets (3) in a unison passage. The following example of the aforementioned combination with only the principal players involved in a *piano espressivo* solo melody, is taken from the first movement of the Symphony No. 5 by Mahler (Ex. 3-6). The oboe part is written in the comfortable middle register.

Example 3-6: Mahler, Symphony No. 5, first movement, mm. 101-117



3.6 Sibelius - Symphony No. 5, Op. 82 (1915)

The author chose to include a work by Sibelius (1865-1957) because of the composer's important place in the evolution of the 20th century symphony. Sibelius' symphonic style is unusual. According to Stedman (1979:255), from the Symphony No. 2 onward, the organic concept dominates Shostakovich's style and must be considered his most individual feature. The melodic style is mostly motivic. Mention should be made of Sibelius' fondness for the melodic interval of a falling fifth with the accent on the upper of the two notes. A favourite

melodic device involves starting a tune with slow note values and injecting faster notes near the end of a phrase, creating the effect of almost abrupt phrase endings. Sibelius' orchestration throughout his seven symphonies does not involve large resources and the woodwinds are mostly employed in pairs (Stedman 1979:255). Some orchestral devices are typical and occur frequently in the oboe parts:

- Sibelius favours long, quiet, and sustained chords.
- The lower register of the oboe is used often in melodic passages.
- Muted tremolo string figures often accompany solo passages (a favoured device used by Shostakovich).
- The oboes often double important melodic lines at the octave with the strings.
- A device which has become an orchestral trademark (very similar to Brahms) is using the oboes in a passage consisting of parallel thirds or sixths.

Sibelius seldom places strenuous demands on the oboe player as the music is mostly not difficult.

Shostakovich's Symphonies No. 7 and 8 have been equated with Sibelius' Symphony No. 5 in that the symphonic processes of all the aforementioned works grow and develop within themselves with tiny *motifs* giving rise to countless deviations (Blokker & Dearling 1979:102).

The following example chosen from the third movement of Sibelius' Symphony No. 5 represents a typical passage where the first and second oboes have a challenging extended section in their low register at a *piano* dynamic level (see Ex. 3-8). (Notice also the characteristic falling fifth in m. N1 and m. N5.) It is very difficult to articulate and sustain notes at a *piano* dynamic level in the low register of the oboe.

Example 3-7: Sibelius, Symphony No. 5, third movement, mm. N1-7

N Un pochettino largamente. (d.d)



Fl. poco a poco cresc.

Ob. poco a poco cresc.

Clar. poco a poco cresc.

Fag. poco a poco cresc.

Cor. poco a poco cresc.

V. I. mf

V. II. mf

V. mf

Vcl. mf

C. B.

N1

3.7 Miaskovsky - Symphony No. 5 (1918)

Of the pre-revolutionary symphonists who remained active, easily the most prolific and influential was Nicolai Miaskovsky (1881-1950). In Russia, the symphonic output has been dominated by Shostakovich and Miaskovsky. Miaskovsky wrote (for Russia) a record-breaking 27 symphonies throughout his career.

The author found a striking similarity in orchestration between Miaskovsky and Shostakovich. The following example is taken from Miaskovsky's Symphony No. 5, fourth movement, which was written in 1918. The similarity between Shostakovich and Miaskovsky lies in the tutti orchestration. Its intent is a forceful wall of sound with *fff* dynamic indications for the woodwinds and strings, and *ff* for the brass, with the addition of accents in various parts, as well as the indication "*Con forza. Maestoso ed espressivo*". The author speculates that Shostakovich would probably have kept the dynamic indication *fff* for the brass throughout, unlike Miaskovsky who only scored *ff*. An example of Shostakovich's use of extreme dynamics for the tutti can be seen in Ex. 5-13 on page 5-22.

Example 3-8: Miaskovsky, Symphony No. 5, fourth movement, mm. 244-250

IV
Con forza. Maestoso ed espressivo (♩: 72)



The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon), brass (Trumpet, Horn, Trombone, Tuba, Timpani, Percussion, Cymbals), and strings. The second system includes the string section (Violin I, Violin II, Viola, Violoncello, Contrabasso). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *f*. The tempo is marked *Maestoso ed espressivo* with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#).

244 250

3.8 Stravinsky - Symphony in Three Movements (1945)

The influence of Stravinsky (1882-1971) on Shostakovich's early years is undoubted and verified by most biographical works on Shostakovich. Shostakovich recounts the following in Volkov's *Memoirs* (1979:23): "I have special memories of the *Symphony of Psalms*. I transcribed it for four-hand piano as soon as I obtained the score and showed it to my students. The *Symphony in Three Movements* is stronger in construction. Stravinsky is the only composer of our century whom I would call great without any doubt."

Stravinsky's symphonies are in the nature of chamber writing, with a limited number of instruments being used at one time. In the *Symphony in Three Movements* the use of the piano to sustain important thematic (in this case chordal) material is significant. Stravinsky's orchestration in his symphonies evolves from a style quite similar to that of Rimsky-Korsakov in its use of clarity and colour. Unusual doublings and increased tessitura demands contribute to this uniqueness. (Stedman 1979:318.)

In the *Symphony in Three Movements* Stravinsky uses the oboes mainly in the middle to high register with *f-fff* being the dominant dynamic indication. He takes full advantage of the two oboes by frequently writing independent melodic material. Stravinsky also frequently scores staccato accented passages for the oboes. Intricate and technically demanding passages are evident for the oboes.

The next example presents an intricate passage for two oboes and two clarinets with a *p dolce espressivo* indication which is found in the second movement (Andante) of Stravinsky's *Symphony in Three Movements*. The first oboe is allocated the most difficult of the parts as it includes a melody which seems to increase in intervals with each bar, resulting in large intervallic leaps from mm. 78-80.

Example 3-9: Stravinsky, Symphony in Three Movements, second movement, mm. 73-82

130

Ob. 1

Ob. 2

Cl.(La) 1

Cl.(La) 2

73

131

p dolce, espress.

p dolce, espress.

p

132

Ob. 1

Ob. 2

Cl.(La) 1

Cl.(La) 2

78

p

p dolce, espress.

3.9 Conclusion

One of the most significant changes in the use of the oboe since Beethoven is the shift of the instrument's dominance in the orchestral choir. Beethoven and Brahms still used the oboes principally in their melodic and harmonic capacity, keeping the register range fairly limited. From Tchaikovsky the oboes and cor anglais are used more astutely for their unique timbre and are seen more in a rhythmic role. Dynamic indications become more varied and extreme as the oboes and cor anglais are required to perform at varied dynamic levels. Composers gradually became more individual and selective with instrument combinations, with more frequent use of the oboes and cor anglais doubling in unison or in octaves. A development can therefore be seen in that composers begin to use the oboe and cor anglais not only for their melodic capacity but also for the contribution the instruments can make in terms of orchestral colour, timbre, dynamic variety and rhythm.

CHAPTER 4

TONGUING AND ARTICULATION

4.1 Introduction

The definition of articulation according to Keller (1973:4) is the following: “The function of musical articulation is the binding together or the separation of individual notes; it leaves the intellectual content of a melody line inviolable, but it determines its expression”.

Articulation for woodwinds is executed by means of tonguing. Wind players adopt the word to define the action required for joining notes by a consonant that interrupts the continuity of sounds. This is a vital part of tone production on the oboe and cor anglais. Eighteenth century performers considered the variable forms of articulation as the most important aspect of phrasing and characterisation. (Goossens & Roxborough 1980:76.) Rothwell (1968:33) equates tonguing with the bowing on a stringed instrument. When the player has real tongue control, guided by a sense of style and musicianship, the effect is like a fine string player using the bow.

Various authors on Orchestration differ greatly on the oboist’s capability to double and triple-tongue. These different views will be discussed in the following paragraphs.

Double-tonguing (“Ter-Ker”) or even-triple tonguing (“Ter-Ker-Ter”) is frequently introduced into flute passage work, whereas it is a rarity in clarinet writing and even more so for oboes and bassoons, though there is a notorious passage of double-tonguing for all the woodwinds in the third movement of Hindemith’s “*Mathis der Maler*” symphony (Del Mar 1983:193).

According to Forsyth (1982:208) the oboe player can use single-tonguing only, due to the position of the reed in the mouth. This, however does not in any way interfere with his power of staccato playing. Piston (1982:150-151) states that double and triple-tonguing are

in the nature of emergency resources, used only when the tempo demands are too fast for single-tonguing. Double and triple-tonguing are not idiomatic features of the instrument, as they are in the case of the flute.

The author of this dissertation is in agreement with Goossens and Roxborough (1980:78-79) who say that some players use double and triple-tonguing consistently. There is no hard and fast rule about this. The individual jaw, teeth and mouth formation will dictate to a player which form is best. Goossens (Goossens & Roxborough 1980:79) relates the following: “My own experience tells me that any method adopted, providing the sound produced fulfils the requirements of lucid, expressive articulation, will be satisfactory. For most of my life I have rarely used double and triple-tonguing, for I have felt firmer control from the development of my single-tonguing. However, since the re-formation of my embouchure, following an accident, I have used double-tonguing far more than ever before.” If the player chooses to double-tongue or triple-tongue a passage, care must be taken to avoid uneven accents.

Double-tonguing is produced by pronouncing two syllables alternately, “Ter” and “Ker”, the “Ter” with the tongue on the reed, and “Ker” just as when spoken. The reason for unevenness when double or triple-tonguing is because of the difficulty of making the “Ker” sound as clean and sharp as the “Ter”, resulting in over-accentuation of the “Ter”, particularly when playing wider intervals. All the notes must be equally balanced in length and in dynamic level as it is easier to control double-tonguing at very fast speeds than those notes which can normally be negotiated by single-tonguing. Triple-tonguing is very similar to double-tonguing and is achieved by saying “Ter-Ker-Ter” or “Ter-Ker-Ter/Ker-Ter-Ker” alternately. (Goossens & Roxborough 1980:78; Rothwell 1968:32-33.)

Similar disparity exists between authors about flutter-tonguing. Flutter-tonguing is again a speciality of flautists, and has become one of the more colouristic effects written for the instrument. Although theoretically possible for the other woodwinds, flutter-tonguing is very much less practical on account of the reeds, and is therefore rarely prescribed (Del Mar 1983:194). Flutter-tonguing is difficult on the oboe but avant-garde composers often ask for


it. It is produced by rolling an R while playing with a relaxed embouchure and very little reed in the mouth (Rothwell 1968:33). According to Piston (1982:151) flutter-tonguing has been employed on the oboe with no more than moderate effectiveness. One of the few examples of flutter-tonguing is found in Stravinsky's *Le Sacre du Printemps*. Shostakovich, fortunately for the oboist, does not prescribe flutter-tonguing in any of the symphonies.

The length of detached notes may be varied by the consonant pronounced by the tongue on the reed. "Ter" will produce a short sound and "Der" a longer and gentler one. All variations in the length of detached notes and types of attack may be obtained by pronouncing the "Ter" and "Der" sounds slightly differently. For example, a very soft and gentle attack, or a melodic singing type of detached note, may be made with the tongue rather relaxed, touching the reed with a stroking movement. A *forte-piano* needs a very sharp attack from the tongue accompanied by a sudden momentary increase of breath and the muscles of the embouchure must relax and contact again instantaneously. The faster the music, the lighter the tongue must be in its action against the reed (Rothwell 1968:30-31.) The oboe staccato is superior to that of all the other winds for its sharp, dry, light quality, a point to realise when using woodwind combinations (Piston 1982:151.)

The author decided to include the aforementioned information for the convenience of the reader, as articulation for woodwind instruments differs greatly from that of other instrument-groups or the keyboard.

4.2 Legato

Shostakovich indicates legato articulation with a legato phrase or slur. Legato articulation, especially in solo material, is accompanied by the words *espressivo*, *dolce*, and less seldom, *semplice*. Legato articulation is evident throughout the 15 symphonies, and certain characteristics have been consistently used and developed as initiated in Symphony No. 1.

The following figure, "a typical Russian gallop" (Stedman 1979:303), is Shostakovich's favourite rhythmic ostinato device: . This figure is first used in

Symphony No. 1 and is also found and articulated in the same way in Symphonies No. 4, 5, 6, 10, 12 and 13. The fascinating aspect of this rhythmic figure is that the particular articulation accompanying the rhythm results in a syncopated effect as the emphasis is always on the first semiquaver of the group or the weak beat.

There are more legato ascending passages than descending ones, possibly because legato ascending passages create an atmosphere of tension or apprehension, qualities prevalent in most of the symphonies. Most semiquaver figures are articulated legato. There are chromatic semiquaver ascending and/or descending legato passages found in every symphony. With the exception of solo passages, Shostakovich does not write long and difficult legato phrases, the average length of a legato figure being 2-3 bars. Symphony No. 10 contains predominantly more legato phrases than the other symphonies, whereas Symphony No. 15 has the fewest. Symphonies No. 8:1; 13:1, 13:4 and 15:4 have very similar legato passages consisting of demisemiquavers (see Example 4-3).

The next example (Ex. 4-1) is taken from the second movement of Symphony No. 1. As mentioned above, the particular manner of articulation employed in Symphony No. 1 (the Russian gallop) is used repeatedly throughout the later symphonies. In this example two themes are presented simultaneously. The “gallop” is scored for high woodwinds, strings and piano which surge ahead in octave unison at a *ff* dynamic level for 12 bars. The second theme is scored for the brass in a stately *fff* melody in crotchets resulting in an interesting texture of two conflicting ideas. An open fifth as a pedal point is held by bassoons, trombones, tuba, cello and basses.



Example 4-1: Symphony No. 1, second movement, mm. 112-119

Musical score for measures 112-114. The score is for five woodwind parts: Piccolo (Plcc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). Measure 112 starts with a double bar line and a repeat sign. Measure 113 is marked with a box containing the number 21. The Piccolo part has a dynamic marking of *ff*. The Flute, Oboe, and Clarinet parts have a dynamic marking of *ff*. The Bassoon part has a dynamic marking of *ff*. The key signature is one flat (B-flat major/D minor).

Musical score for measures 115-116. The score is for five woodwind parts: Piccolo (Plcc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). Measure 115 starts with a double bar line and a repeat sign. Measure 116 is marked with a box containing the number 22. The Piccolo part has a dynamic marking of *ff*. The Flute, Oboe, and Clarinet parts have a dynamic marking of *ff*. The Bassoon part has a dynamic marking of *ff*. The key signature is one flat (B-flat major/D minor).

Musical score for measures 117-119. The score is for five woodwind parts: Piccolo (Plcc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). Measure 117 starts with a double bar line and a repeat sign. Measure 118 is marked with a box containing the number 23. The Piccolo part has a dynamic marking of *ff*. The Flute, Oboe, and Clarinet parts have a dynamic marking of *ff*. The Bassoon part has a dynamic marking of *ff*. The key signature is one flat (B-flat major/D minor).

A beautifully characterful legato solo for cor anglais and oboe is found in the third movement of Symphony No. 10 (Ex. 4-2). The solo for cor anglais is written in a very comfortable range and is supported by Shostakovich's characteristic pizzicato string accompaniment in mm. 245-252. A warm timbre is achieved between mm. 255-271 by the bassoons and contrabassoon which accompany the cor anglais solo with staccato articulation, enhancing and supporting the mostly legato solo. The oboe joins in as soloist in m. 265 with a *pp* staccato canon that becomes legato in m. 278. The delicate combination of instruments and subtle articulation creates the atmosphere of an elegant waltz.

Example 4-2: Symphony No. 10, third movement, mm. 241-282



The musical score for Example 4-2, Symphony No. 10, third movement, mm. 241-282, is presented in two systems. The first system covers measures 241 to 252, and the second system covers measures 251 to 255. The instruments shown are Cor Anglais (C.ingl.), T. tam (T. tam), Archi (Archi), Fag. (Fag.), C.fag. (C.fag.), and T. tam (T. tam). The Cor Anglais part is marked 'solo' and 'p semplice'. The string parts are marked 'mp pizz.' and 'p'. The woodwind parts are marked 'p' and 'pp'. The score includes dynamic markings such as mp, p, pp, and ppp, and articulation markings like ppp and pppp.



123

Ob. *pp*

C.ingl.

Fag.

C.fag. 260 265

124

Ob.

C.ingl. *espress. cresc. mf*

Fag.

C.fag.

V.1c. *arco p*

V.o. *arco p*

C.b. *arco p*

268

125

Ob. *I solo p*

C.ingl. *cresc. f p*

V.1c. *p*

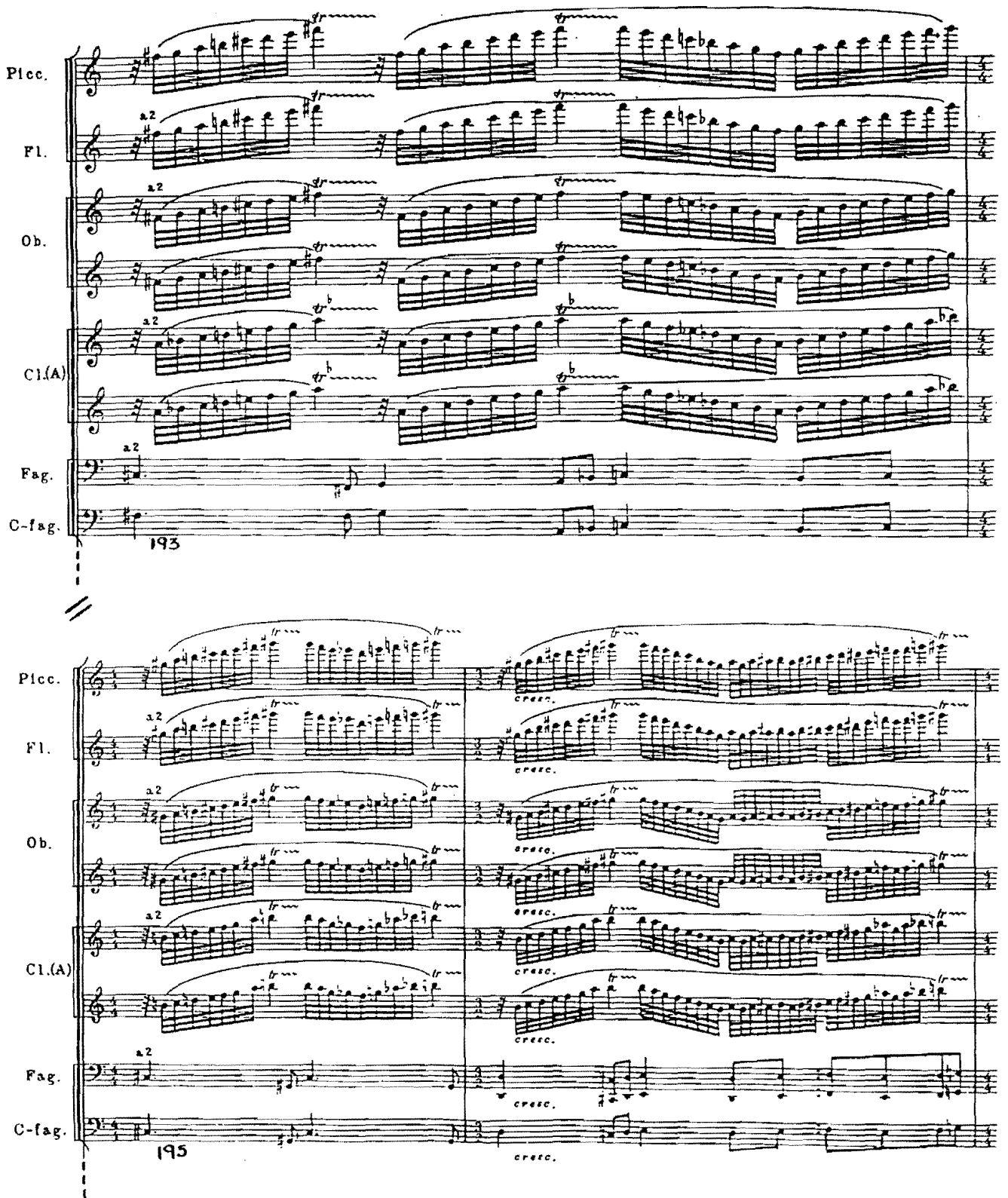
V.o. *p pizz.*

C.b. *p*

276

The fourth movement of Symphony No. 13 (Largo) includes an example of legato demi-semiquaver figures of which similar material is also found in Symphonies No. 8:1, 13:1 and 15:4. It is very significant to note that this particular figure is always used in slow tempi. In this example the high woodwinds and strings have unison legato material.

Example 4-3: Symphony No.13, fourth movement, mm. 193-195



The image displays two systems of a musical score for the fourth movement of Symphony No. 13, measures 193 and 195. The first system (measures 193-194) features woodwind parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system (measures 195) includes the same woodwind parts plus strings (Picc., Fl., Ob., Cl.(A), Fag., C-fag.). The score is written in a 4/4 time signature with a key signature of one sharp (F#). The woodwind parts play a complex, rhythmic figure consisting of eighth and sixteenth notes, often beamed together. The strings play a similar figure in unison. Dynamics include *fr* (for *forzando*) and *cresc.* (for *crescendo*). The measure numbers 193 and 195 are clearly marked at the beginning of their respective systems.

4.3 Staccato

Shostakovich has written some delightful staccato passages for the oboe and cor anglais, but most fascinating is the growth of staccato material seen between the early and later symphonies. Staccato articulated passages are seldom found in the early symphonies. Symphony No. 3 has no staccato figures. From Symphony No. 4 the staccato is used in solo material, tutti passages, as well as at the end of short legato phrases. In the second movement of Symphony No. 7 Shostakovich scores 50 bars of uninterrupted staccato material. It is, however, from Symphony No. 8 that Shostakovich begins to write delicately witty passages that bring out the charming characteristics of the instrument.

During the third movement of Symphony No. 10 (Ex. 4-4) Shostakovich introduces his autobiographical four note motive for the first time in the symphonies. (Blokker & Dearling 1979:116.) The motive is based on his initials D.S.CH = D E-flat C B. In the following example this motive is introduced in staccato by the piccolo, flute and oboe in octave unison in mm. 48-49, 52-53, 60-61 and again in mm. 69-70. The texture is transparent with the absence of strings, allowing the motive to stand out with only a sparse staccato accompaniment from the clarinets and bassoons. Later in the movement the motive is articulated non legato.

Example 4-4: Symphony No. 10, third movement, mm. 43-73

104



Picc.
Fl.
Ob.
Cl.
Fag.
Timp.
Tr. lo

43 48

f *mf*

oopenl
mp

Detailed description: This block contains the musical score for measures 104 through 113. The score is for a woodwind and percussion ensemble. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Timpani (Timp.), and Trombone (Tr. lo). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 104 is marked with a box containing the number '104'. The Piccolo part has a dynamic marking of *f*. The Flute part has a dynamic marking of *f* and a first fingering (I). The Oboe part has a dynamic marking of *f* and second/third fingerings (II, III). The Clarinet part has a dynamic marking of *f* and a second fingering (a2). The Bassoon part has a dynamic marking of *f* and first/second fingerings (I, II). The Timpani part has a dynamic marking of *mp* and a note labeled 'oopenl'. The Trombone part has a dynamic marking of *mf*. The measure numbers 43 and 48 are indicated at the bottom of the score.

105



Picc.
Fl.
Ob.
Cl.
Fag.
Timp.
Tr. lo

51

Detailed description: This block contains the musical score for measures 105 through 114. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Timpani (Timp.), and Trombone (Tr. lo). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 105 is marked with a box containing the number '105'. The Piccolo part has a dynamic marking of *f*. The Flute part has a dynamic marking of *f* and a first fingering (I). The Oboe part has a dynamic marking of *f* and second/third fingerings (II, III). The Clarinet part has a dynamic marking of *f* and a second fingering (a2). The Bassoon part has a dynamic marking of *f* and first/second fingerings (I, II). The Timpani part has a dynamic marking of *mp*. The Trombone part has a dynamic marking of *mf*. The measure number 51 is indicated at the bottom of the score.



54 60

Picc.
Fl.
Ob.
Cl.
Fag.
Timp.
Tr.lo

II. III
a2

Detailed description: This page of a musical score covers measures 54 to 60. It features seven staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Timpani (Timp.), and Trombone (Tr.lo). The Piccolo and Flute parts have first and second endings marked 'I' and 'II'. The Oboe part has parts II and III indicated. The Clarinet part has a second ending marked 'a2'. The Bassoon part has a first ending marked '1'. The Timpani and Trombone parts provide a rhythmic accompaniment. The key signature has two flats, and the time signature is 4/4.

67 69

Picc.
Fl.
Ob.
Cl.
Fag.
Timp.
Tr.lo

106

Ob. III muta in C. ingl.
Cl. III. muta in Cl. picc.
muta in C-fag.

Detailed description: This page of a musical score covers measures 67 to 69. It features the same seven staves as the previous page. Measure 106 is marked in a box at the top right. The Oboe part includes the instruction 'Ob. III muta in C. ingl.' in measure 68. The Clarinet part includes the instruction 'Cl. III. muta in Cl. picc.' in measure 68. The Bassoon part includes the instruction 'muta in C-fag.' in measure 68. The Piccolo and Flute parts have first and second endings marked '1' and '2'. The Timpani and Trombone parts continue their accompaniment. The key signature has two flats, and the time signature is 4/4.

Shostakovich returns to a more classically oriented style in Symphony No. 9 (Stedman 1979:306). In the first movement the secondary theme is set as a march tune. In the following example the first oboe is awarded this characteristic march tune as a staccato solo. Note once again the characteristic pizzicato accompaniment from the strings in mm. 17-22.

Example 4-5: Symphony No. 9, first movement, mm. 15-25



The musical score is divided into two systems. The first system covers measures 15 to 17. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and a group of strings (Archi). The Oboe part is the primary focus, playing a staccato melody. The strings provide a rhythmic accompaniment using pizzicato. Performance markings include *f*, *p*, *cresc.*, and *mp cresc.*. A first ending bracket labeled '1' spans measures 17-22. The second system covers measures 21 to 25. It features three staves: Oboe (Ob.), Violin I, and the rest of the strings (Archi). The Oboe continues its staccato melody. The strings play an accompaniment using arco. Performance markings include *mf*, *p*, and *cresc.*. A first ending bracket labeled '1' spans measures 24-25.

On several occasions during the later symphonies the oboes are used as accompaniment in a frivolously humorous manner as seen in the following example taken from the fifth movement of Symphony No. 9. The chattering staccato oboes create a light-hearted accompaniment to the solo in the piccolo, flutes and clarinets, also supported by pizzicato strings. The accompaniment ends in m. 112 as the oboes and bassoons resume solo material initiated by a *subito forte* dynamic indication. Very similar accompanimental material as seen in the example below is also found in Symphonies No. 13:2 and 15:1.

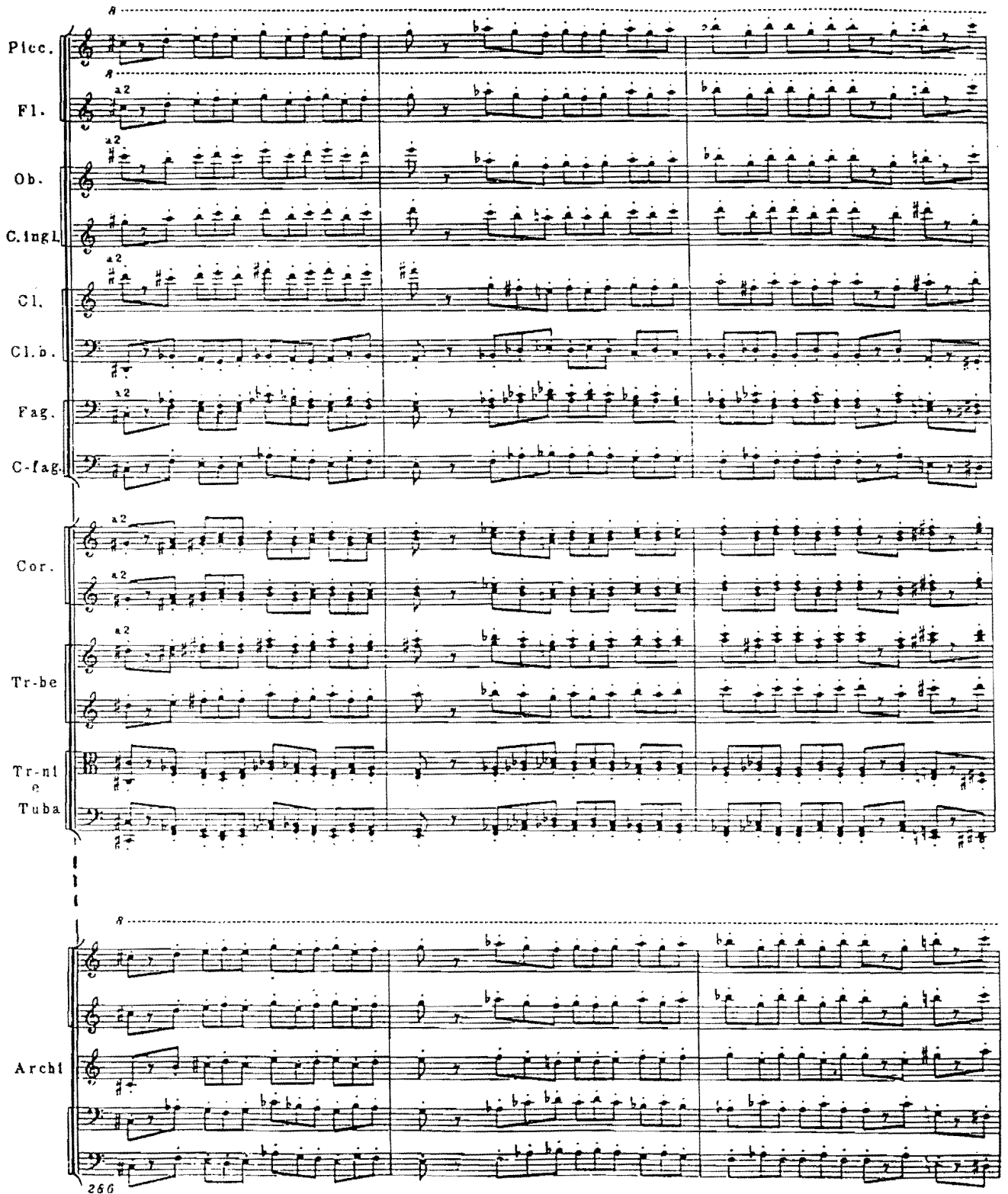
Example 4-6: Symphony No. 9, fifth movement, mm. 94-116



The musical score for Example 4-6, Symphony No. 9, fifth movement, mm. 94-116, is presented in three systems. The first system (mm. 94-101) shows the Flute (Fl.) and Oboe (Ob.) parts. The second system (mm. 102-109) continues the Flute and Oboe parts, with dynamics 'cresc.' and 'mf'. The third system (mm. 111-116) includes the Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts. Dynamics include 'dim.', 'p', and 'f sub.'

A comprehensive example of staccato for the full orchestra is found in the first movement of Symphony No. 13. The dynamic indication is *ff* throughout this passage which appears to act as a link to an Adagio section. (To conserve space the percussion section has been omitted.)

Example 4-7: Symphony No. 13, first movement, mm. 286-288



The musical score displays staccato passages for the following instruments:

- Picc.
- Fl.
- Ob.
- C. In G
- Cl.
- Cl. b.
- Fag.
- C-fag.
- Cor.
- Tr-be
- Tr-nl
- Tuba
- Archi

The score includes dynamic markings such as *a* and *a2*, and a page number of 266 at the bottom left.

4.4 Non legato

Contrary to his use of staccato more toward the later symphonies, Shostakovich makes more use of non legato articulation in the early symphonies and less toward the later ones. Most repeated notes and motives are articulated non legato. Symphony No. 2 is articulated predominantly in non legato and legato whereas Symphony No. 4 contains many non legato or accented non legato phrases. The fourth movement of Symphony No. 5 (Allegro non troppo) presents the player with an exhausting 66 bars of uninterrupted non legato playing.

A typical example of non legato is found in Symphony No. 3, the one movement symphony scored with chorus which is subtitled “First of May”. Non legato articulation is given to the whole orchestra. It is unusual that the horns and trumpets have been allocated similar material to the chorus, which in this example is marked XOP. The woodwind and string sections both have similar material consisting of repeated motives contrasting with the legato of the choir and the brass.

Example 4-8, Symphony No. 3, mm. 879-888



The musical score for Example 4-8, Symphony No. 3, mm. 879-888, is presented in a multi-staff format. The staves are labeled as follows: Ob., Cl., Fag., Cor., Tr-be, and XOP. The music is in 2/4 time and features a complex rhythmic pattern of repeated notes and motives. The Chorus part (XOP) includes the Russian lyrics: "Слушайте, пролетари, наших". The score is marked with a forte (f) dynamic and includes various articulation marks such as accents and slurs. The page number 879 is indicated at the bottom left.



Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *1*

Tr-nl e Tuba *a2*

P cresc. *ff*

XOP

за - во - дов речь, вам, под-жи-га-я ста-ро-е,

за - во - дов речь, вам, под-жи-га-я ста-ро-е,

882 *cresc.* *ff* *riten.* *a tempo*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *a2*

Tr-nl e Tuba *a2*

XOP

но - ву - ю явь за - жечь.

но - ву - ю явь за - жечь.

886

4.5 Double and triple tonguing

There are several opportunities in the symphonies where the oboist can use double or triple tonguing instead of single tonguing, especially in the fast movements and tutti sections. The following example taken from the first movement of Symphony No. 4 contains a section Stedman calls a “woodwind toccata” (1979:303) in which the first oboe might consider using double tonguing, especially on the demisemiquavers in mm. 499, 510, 511 and 512. Due to the exposed nature of the ensemble the oboist must ensure a very clean and even performance.

Example 4-9: Symphony No. 4, first movement, mm. 497-515



The musical score for Example 4-9 is presented in three systems, each with multiple staves for different instruments. The first system (mm. 497-501) includes Piccolo (Picc.), Oboe (Ob.), and Clarinet in Piccolo (Cl. picc.). The second system (mm. 502-506) includes Piccolo (Picc.), Oboe (Ob.), and Clarinet in Piccolo (Cl. picc.). The third system (mm. 509-515) includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The score features various dynamics such as *p*, *f*, and *marc.*, and performance instructions like "I solo".

CHAPTER 5

MELODIC ASPECTS

5.1 Introduction

Shostakovich's knowledge and understanding of the oboe and cor anglais are clearly reflected in the allocation of solo material throughout his 15 symphonies.

5.2 Allocation of solo material to the oboe

Although the oboe is clearly not Shostakovich's favourite instrument, the solo material reveals a deft understanding of the instrument's technical and lyrical capabilities. Symphonies No. 2, 11 and 13, however, have no solos for the oboe. The oboes are not used in Symphony No. 14 as it is scored for strings, percussion and soloists.

As early as Symphony No. 1 Shostakovich establishes himself with insight as an orchestrator of oboe solos. A wide range of dynamic indications accompany the oboe solos, unlike the cor anglais whose predominantly allocated dynamic range is *piano*. Shostakovich writes very sympathetically for the player by not exhausting his stamina and by allowing sufficient rests in solo passages and avoiding long phrases. Solo passages are sometimes given to the second oboe and cor anglais in unison or in thirds, sixths or otherwise (see Ex. 5-5). Solo passages are also sometimes shared with other woodwind instruments. Oboe solos are generally approximately 8 bars long, although longer solos are found in Symphonies No. 1, 4, 7 and 10 with 16 or more bars in length. The first movement of Symphony No. 7 has the longest solo of 35 bars in which the bassoon and first oboe have solos in free imitation. Oboe solos are often supported by a characteristic tremolo string accompaniment, or by sustained strings or low woodwinds.

The earliest oboe solo is found in Symphony No. 1 in which a long melancholic legato oboe solo introduces the third movement (Lento). Shostakovich's unique melodic style, characterised by wide leaps, makes an early appearance in this solo. The *piano espressivo* solo is supported by a *pianissimo* legato string accompaniment. In this instance the solo is written mainly in the middle register although the high register is used in mm. 6, 8, 10, 12-13.

Example 5-1: Symphony No. 1, third movement, mm. 1-16



The musical score is presented in three systems, each with a double bar line at the beginning and end. The first system covers measures 1 to 8. It includes staves for 2 Oboe, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The Oboe part is marked 'I solo' and 'p espr.'. The string parts are marked 'Lento' with a quarter note equal to 76 (♩ = 76) and 'pp'. The second system covers measures 9 to 12, featuring the Oboe and Violini I parts. The Oboe part is marked 'I' and 'cresc.'. The third system covers measures 13 to 16, featuring the Oboe and Violini I parts. The Oboe part is marked 'I' and 'dim.'. A first ending bracket is shown in the Oboe part at the end of measure 16.

The melancholy character of the oboe is used in a poignant solo in imitation with the first clarinet in the first movement of Symphony No. 5 (Ex. 5-2). Already a development in Shostakovich's solo writing is noticed as a wider spectrum in register and dynamic fluctuation is used. Notice the dynamic contouring in this solo from *piano* in the middle register in m. 283 to a *forte* dynamic level in m. 288 as the oboe reaches the high register, and the dynamic decline as the melody descends and dwindles into *pianissimo* in m. 294.

Example 5-2: Symphony No. 5, first movement, mm. 282-299



The musical score for Example 5-2, Symphony No. 5, first movement, mm. 282-299, is presented in three systems. The instruments involved are Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.).

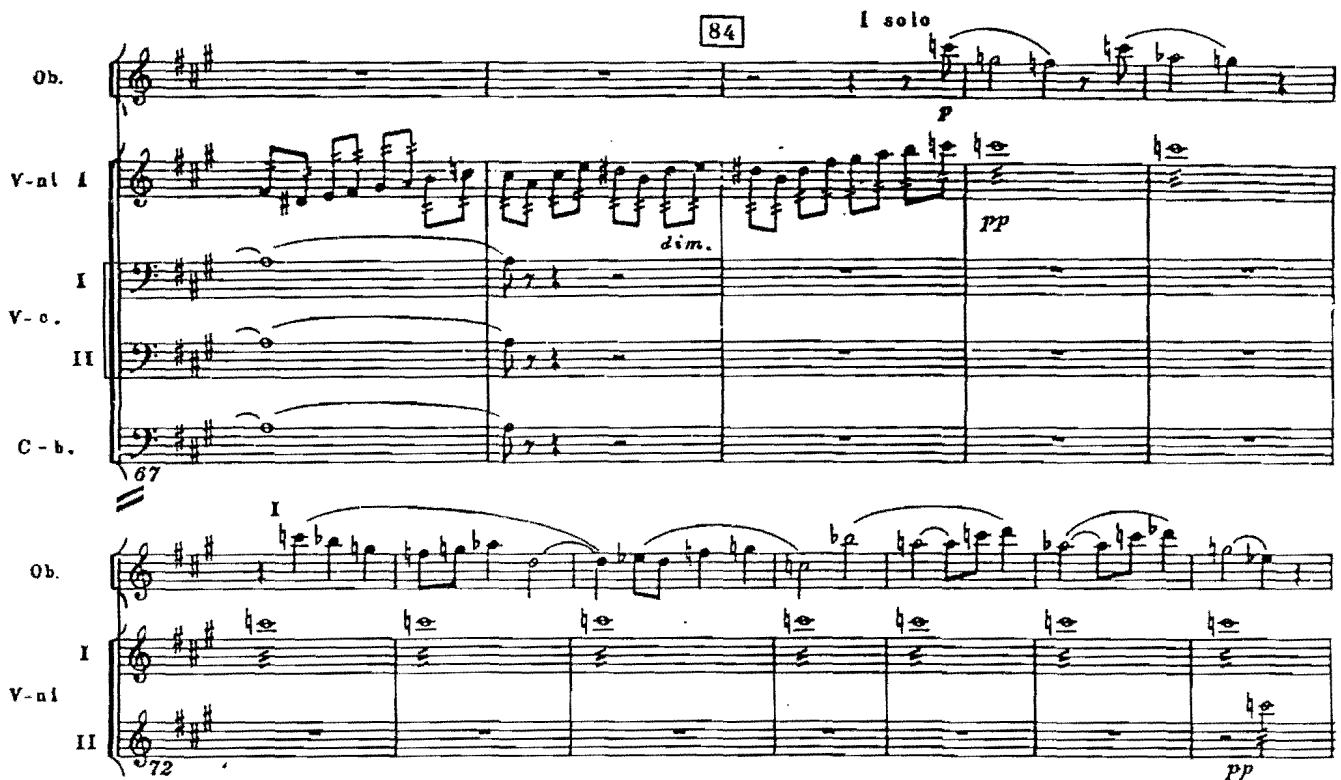
System 1 (mm. 282-286): The Oboe and Clarinet play a melodic line marked *I solo* and *p*. The Bassoon also plays a melodic line marked *I solo* and *p espr.*. The Piccolo part is mostly rests.

System 2 (mm. 287-291): The Oboe and Clarinet parts show dynamic contouring, starting with *cresc.* and reaching *f* in m. 288, then *dim.* in m. 291. The Bassoon part also shows *cresc.* and *f* in m. 288, then *dim.* in m. 291.

System 3 (mm. 292-299): The Oboe and Clarinet parts are marked *ppp*. The Bassoon part is marked *ppp* and *f* in m. 294. The Cor Anglais part is marked *p cresc.* and *f* in m. 294, then *dim.* and *ppp* in m. 299. A box containing the number 48 is located above the Oboe staff in m. 292.

Oboe solos are frequently supported by tremolo strings which is a typical characteristic of Shostakovich's style. An excellent example of this is seen in the third movement (Largo) of Symphony No. 5 in a plaintively delicate solo for the first oboe. A fragile quality is achieved by the solo being mainly in the high register and by the *piano* dynamic indication. The *pianissimo* first violin tremolo in the high register adds to the doleful quality of the oboe solo.

Example 5-3: Symphony No. 5, third movement, mm. 67-78



The musical score consists of two systems. The first system covers measures 67 to 71, and the second system covers measures 72 to 78. The Oboe (Ob.) part is the primary focus, with a solo starting at measure 84. The Violin I (V-nl I) part features a tremolo pattern marked *dim.* and *pp*. The Violin II (V-nl II) and Bassoon (C-b.) parts provide accompaniment. The score is in G major and 3/4 time.

One of the longer examples of an oboe solo is found in the second movement (Moderato) of Symphony No. 7 (Ex. 5-4). The string section adopts a *piano* ostinato as an agitated backdrop to a long and infinitely searching oboe solo, joined after 26 bars by the cor anglais in m. 59 as two bassoons take up the accompaniment for two bars. The cor anglais leads the music into deeper meditation amid sombre tones from the double bassoon from m. 71. The oboe solo is written mainly in the middle register with phrases briefly ascending into the high register.



Example 5-4: Symphony No. 7, second movement, mm. 30-75

poco riten. **76** *a tempo* *I solo*

Ob.

Archi

Ob.

Ob.

Ob.

V-ni I

V-ni II

Ob.

V-ni I

V-ni II

V-lo

30 *35* *39* *43* *47* *52*

[cim.] *[cim.]*

cresc.



Ob. I [79] poco riten.
Cingl. *pp* *morendo*
Fag. *pp* *morendo*
V-ni. I *pp* *morendo*

Cingl. *a tempo* *pp subito*
V-ni. I *pp*
V-ni. II *pp*

Cingl. [80]
Cl. b. (B) *p*
Fag. *p*
C-fag. *p*

Cingl. *cresc.*
Cl. (A) I. II a2 *f* II *pp*
Cl. b. *cresc.* *f* *pp*
Fag. *cresc.* *f* a2 I *pp*
C-fag. *cresc.* *f* *pp*



A strikingly unusual solo is found in the last movement (Allegro) of Symphony No. 8 in which Shostakovich makes use of the first oboe together with the second oboe and cor anglais. The first and second oboe begin an unexpected *fortissimo* solo in major sixths above a lone sustained *fp* note by the cellos. The initially confident oboes begin a descending melodic and dynamic decline in m. 138 toward a *piano* melody continued by a lonely first oboe (mm. 143-156) against a frugal bassoon accompaniment. Notice the relationship between the dynamic indication and the contrary motion melodic line as the first oboe ascends to a *fortissimo* in m. 160 against the descending crescendo melodic line of the cor anglais.

Example 5-5: Symphony No 8, fifth movement, mm. 127-169

The musical score consists of five systems of staves:

- System 1 (mm. 127-143):**
 - Ob. (top):** Starts at m. 127 with a *ff* dynamic. A melodic line is shown with a descending dynamic curve.
 - Ob. (middle):** Starts at m. 127 with a *dim.* dynamic, followed by a *p* dynamic.
 - Fag. (bottom):** Starts at m. 127 with a *p* dynamic.
 - V.c. (bottom):** Starts at m. 137 with a *dim.* dynamic.
- System 2 (mm. 147-154):**
 - Ob. (top):** Starts at m. 147 with a *cresc.* dynamic.
 - Fag. (bottom):** Starts at m. 147.
- System 3 (mm. 155-160):**
 - Ob. (top):** Starts at m. 155 with a *ff* dynamic.
 - C.ingl. (middle):** Starts at m. 155 with a *p cresc.* dynamic.
 - Fag. (bottom):** Starts at m. 155 with a *f* dynamic.
- System 4 (mm. 164-169):**
 - Ob. (top):** Starts at m. 164 with a *p* dynamic.
 - C.ingl. (middle):** Starts at m. 164 with a *p* dynamic.
 - Fag. (bottom):** Starts at m. 164 with a *p* dynamic.

Shostakovich's expressive use of dynamics is illustrated in the opening of the Finale of Symphony No. 10 (Ex. 5-6). It is marked *Andante* and, as in the first movement, it heaves into existence on cellos and basses. The first oboe sings a sombre song from m. 8 which increases in volume into an agitated quadruplet figure in m.14, only to fade into a *piano* dynamic as the phrase ends in m. 18. After a brief rest, the oboe enters in a *forte* dynamic in mm. 18-20 with a melody that rises and falls from G-sharp and is echoed in a plaintive wail in a *piano* dynamic from mm. 20-23. Note the transparent string accompaniment throughout the solo with an ominous addition of a timpani roll from m. 19.

Example 5-6: Symphony No. 10, fourth movement, mm. 1-27



The musical score is divided into two systems. The first system (mm. 1-18) includes parts for 2 Oboes, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The tempo is marked *Andante* with a metronome marking of 126. The key signature has two sharps (F# and C#). The time signature is 6/8. The Oboe part begins with a melodic line in m. 8, marked *p dolce*. In m. 14, it becomes an agitated quadruplet figure. The strings enter in m. 1 with a *p* dynamic. The second system (mm. 19-27) features the Oboe and Archi. The Oboe part continues with a melodic line, marked *cresc.* and *f*. The Archi part provides accompaniment, marked *p* and *non cresc.*. The score ends with a double bar line and the number 10.



146

Ob. *dim.* *p* *f* *p*

Timp. *p*

Archi *p* *div.* *p* *p* *p*

16 18

147

Fl. *cresc.* *f*

Ob.

Timp. *non cresc.*

Archi *non cresc.* *non cresc.* *non cresc.* *non cresc.* *non cresc.*

22

5.3 Allocation of solo material to the cor anglais

The whole compass of the cor anglais is treated with a curious shade of reflection, of sadness, and of melancholy. “In expressing ideas of sorrow and regret the instrument seems to have almost more personality than any other in the orchestra”. (Forsyth 1982:222.)

It is in the character described by Forsyth that Shostakovich scored solo material for the cor anglais in the symphonies. The cor anglais is used in the following seven symphonies: Nos. 4, 6, 7, 8, 10, 11 and 13. Each of these symphonies have examples of solo material for the cor anglais.

A surprisingly diverse cor anglais solo in which Shostakovich makes use of the instrument’s near full range is found in the first movement of Symphony No. 4 (Ex. 5-7). The cor anglais, in the warm lowest part of its range (B-natural in m. 940), and bass clarinet are in tranquil conversation in a *piano espressivo* melody which develops in contrary motion. As the *con sordino* strings take over the spartan accompaniment from m. 950 the cor anglais becomes more agitated rhythmically as the dynamic level increases to a *forte* in m. 958 and yet subsides again two bars later while the string accompaniment becomes *tremolo col arco* from m. 962. Surprisingly the cor anglais solo does not descend with the dynamic level but reaches the highest note (E-flat) of the solo in m. 966.

Example 5-7: Symphony No. 4, first movement, mm. 935-976



The musical score for Example 5-7 consists of four staves: Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet (C.), and Bass Clarinet (Cl. b.). The music is in 3/4 time and features a complex melodic line for the cor anglais and bass clarinet. Dynamics include *pp*, *p*, and *f*. Performance markings include *p es press.* and *dim.*. Measure numbers 935, 940, and 944 are indicated.



97

C.ingl. *cresc. poco a poco*

V-ni I *con sord. pizz.*

V-le *con sord. pizz.*

V-c. *con sord. div. p espress.* *unis.* *pizz.*

950

riten.

C.ingl. *f* *dim.* *p* *cresc.* 94

V-ni I *(p)*

V-ni II *arco*

V-le *arco*

V-c. *arco* *p*

956

C.ingl. *dim.* *p*

V-ni I *arco*

V-ni II *p*

V-le *p*

V-c. *p*

C-b.

963

959 e 108

C.ingl.

V-ni I *solo* *div. altri* *senza sord.* *[mf]*

V-ni II

V-le *pp senza espress.*

969

A fine example of a demanding cor anglais solo consisting of 49 bars is found in the first movement (Adagio) of Symphony No. 8. In this example the cor anglais is used chiefly in its upper register. Over *pp* tremolo strings the cor anglais originates a long oration in which, later, the clarinet and the oboe join for a while (mm. 328-335), lending strength to an “impassioned climax”. “With a change to 5/4 time (from m. 339) and to a throbbing string accompaniment, the cor anglais becomes more consoling, less accusing, and the argument is taken over by the violins, then violas, and finally by the basses.” (Blokker & Dearling 1979:98.) Shostakovich manages to achieve a sense of tranquility with the cor anglais solo melody from m. 340 in spite of its distinctively wide intervals.

Example 5-8: Symphony No. 8, first movement, mm. 301-351



The musical score for Example 5-8, Symphony No. 8, first movement, mm. 301-351, is presented in three systems. The first system (mm. 301-310) features a Cor Anglais (C.ingl.) solo starting at m. 301, marked *pp* *espress.* and *solo*. The strings provide a tremolo accompaniment marked *sfpp subito*. The Cor Anglais solo includes triplets and wide intervals. The second system (mm. 311-317) shows the Cor Anglais continuing its solo, marked *cresc.* and *pp cresc.*. The third system (mm. 318-325) introduces the Clarinet (Cl.) and Oboe (Ob.) parts, marked *f* and *cresc.*. The Cor Anglais continues with triplets and *cresc.* markings.



Ob. *dim.* *riten.*

Cingl. *ff* *dim.* *p*

Cl. *ff* *dim.*

333

338 Poco più mosso $J = 72$

Cingl. *ba*

Archi *simile*

340

Cingl. *pp* *p*

Archi

344

39

Cingl. *dim.* *sul tasto* *pp*

Archi *sul tasto* *pp*

348



The longest cor anglais solo is found in the fourth movement of Symphony No. 11 (Ex. 5-9) in which the soloist has the exhausting task of playing a solo covering 73 bars. The tempo has changed within the movement from Allegro non troppo to Adagio in this section (m. 623). Fortunately there are a generous number of rests allowing the soloist to maintain his or her stamina. This is also an example of a *piano espressivo maestoso* solo in the lower register of the cor anglais, although from m. 674 the solo continues in the higher register. An effective addition to the usual timbre of the strings is the inclusion of the four harps in the sustained accompaniment, providing a contrast to the non legato cor anglais solo. Notice also the addition of muted horns from m. 678 as the string accompaniment changes to *pizzicato*, leaving the sustained chords to the harps and muted horns.

Example 5-9: Symphony No. 11, fourth movement, mm. 623-699

Adagio $\text{♩} = 100$ [162] [163]

C.ingl. *espress. maestoso*

T-ro

P-ttl

Cassa

T-tam.

Arpe

Archi

623

C.ingl.

Arpe *sempre p*

638



164

C. Ingl. *morendo* *p* *cresc.*

Arpe *sempre p*

653

165

C. Ingl. *mf* *pp* *pp* *tenuto*

Arpe

666

C. Ingl.

Cor. *con sord.* *p* *III con sord.* *p* *III*

Arpe *p*

678

Archl. *pizz.* *pizz.* *p*

676

166

C. Ingl. *p* *cresc.*

Cor. *III* *IV con sord. p* *p* *p*

Arpe

689

5.4 Length of phrases

Slurs have a far more precise application in respect to woodwind notation than in corresponding string writing, where slurs are so often taken to indicate phrasing rather than bowing. In wind parts the beginning of a new slur will always presuppose the use of the tongue to mark the start of a new phrase. Moreover, as long as the slur lasts, the player will aim to refrain from taking a breath (though in the case of over long phrases or of passages containing very wide leaps, a break in the line may be very hard to avoid). A wind player will respect the slur as a positive indication in the interpretation of the music. (Del Mar 1983:201-202.)

Shostakovich makes use of comfortably short phrases which seldom exceed 6 bars in length. In general, slurs are 2 to 3 bars in length. The length of solos, however, varies from the most often used length of approximately 8 bars to solos of unusually taxing lengths. The longest oboe solos are found in the following symphonies, the numbers in brackets indicating the number of bars: 1:3 (Lento, 16 bars), 4:1 (Allegro, 16 bars), 7:1 (Allegretto, 35 bars), 7:2 (Moderato, 14 bars), 10:3 (Allegretto, 45 bars), and 11:4 (Allegro non troppo, 73 bars). Cor anglais solos are generally longer than solos for the oboe, possibly because it requires less stamina and is easier to blow due to its larger reed. The average length of a cor anglais solo is approximately 12 bars. The longest solos are found in the following symphonies: 4:1 (Allegro, 33 bars), 7:2 (Moderato, 14 bars), 10:3 (Allegretto, 45 bars), 11:4 (Allegro non troppo, 73 bars).

An example of a solo for cor anglais and oboe with average phrase lengths from Symphony No. 10 illustrates Shostakovich's use of phrasing with legato and staccato articulation (Ex. 5-10). Shostakovich combines staccato and legato articulation from m. 265 as the oboe and cor anglais share a conversational *pianissimo* melody. The cor anglais solo remains legato although the phrases become shorter. The staccato accompaniment from the bassoons and contrabassoon and the legato and non legato articulation from the strings serve to compliment and enhance the solo material it is supporting.

Example 5-10: Symphony No. 10, third movement, mm. 241-291

121 solo
Cingl *p semplice*
T-tam *p*
Archi *mp* *p* *pp*
241 *mp* *p* *pp*

122 *p semplice*
Cingl *p*
Fag. *p*
C.fag. *p*
T-tam
Archi
251

123 *pp*
Ob. *pp*
Cingl
Fag.
C.fag.
260



Ob. 124

C.ingl. *espress. cresc. mf*

Fag.

C.fag.

V.le *arco p*

V.o. *arco p*

C.b. *arco p*

268

Ob. 125 *I solo p*

C.ingl. *cresc. f p*

V.le *p*

V.o. *p pizz.*

C.b. *p*

276

Ob. 126 *p pp*

C.ingl.

Fag. *p*

C.fag. *p*

V.le

V.o.

C.b. *arco*

283

Numerous examples of repeated notes are found in every symphony. It is, however, noticeable that from Symphony No. 3 Shostakovich scores repeated notes more frequently and ventures into the higher register of the oboe. Many excellent examples of lengthy passages of repeated notes within extreme dynamic levels and very dense textures are found in Symphony No. 4. Repeated notes of up to 35 bars in length are recorded in the later symphonies. The dominating dynamic indication scored with the repeated notes is *forte*, regardless of the register.

A unique example of repeated notes scored for three oboes and cor anglais in a solo capacity is found in the first movement of Symphony No. 4 (Ex. 5-12). Three oboes begin a characterful solo of diminished chords in m. 37 which is continued by the first oboe until m. 39. The solo is supported by the second and third oboes whose conversational staccato accompaniment commences in m. 38 in repeated notes, joined by the cor anglais in m. 39. The first oboe concludes its brief solo by joining the other oboes and the cor anglais in the chordal staccato repeated notes in mm. 40-42 which become an accompaniment to solo material for the bassoon and first violins.

Example 5-12: Symphony No. 4, first movement, mm. 35-45



The musical score for Example 5-12, Symphony No. 4, first movement, mm. 35-45, is presented in two systems. The first system (mm. 35-39) features three oboes (Ob.) and a cor anglais (C.ingl.). The first oboe (Ob. I) plays a solo of diminished chords from m. 37 to m. 39, marked *f* and *dim.*. The second and third oboes (Ob. II, III) play a conversational staccato accompaniment of repeated notes starting in m. 38, marked *f* and *dim.*. The cor anglais (C.ingl.) joins in m. 39, marked *[p]*. The second system (mm. 39-45) features the three oboes (Ob.), cor anglais (C.ingl.), bassoon (Fag.), and first violin (V-ni I). The first oboe (Ob. I) concludes its solo by joining the other oboes and the cor anglais in the chordal staccato repeated notes in mm. 40-42, marked *f*. The bassoon (Fag.) and first violin (V-ni I) play solo material starting in m. 40, marked *p*. The cor anglais (C.ingl.) is marked *Cingl. muta in Ob. IV* in m. 40. Dynamics include *f*, *p*, and *[p]*.

An example of a very dense texture created by the whole orchestra playing repeated notes is found in the first movement of Symphony No. 4. Ottoway (1978:19-20) states that this symphony, particularly the first movement, contains some passages which are greatly over-scored. An almost deliberate grotesqueness is achieved in the many lengthy tutti passages in which all the instruments are scored with often extreme dynamic indications, as shown in Example 5-13. The orchestra is the largest required in a Shostakovich symphony: quadruple woodwind, with the addition (non doubling) of 2 piccolos, an E-flat clarinet, 8 horns, 4 trumpets, 3 trombones, 2 tubas, 2 sets of timpani and a large percussion group, 2 harps and strings (up to 84 recommended).

There are *ffff* dynamic markings and accents scored for each instrument in m. 255. The piccolos and flutes have high sustained notes against a repeated figure played by the full orchestra, with the exception of the French horns and timpani. M. 255 begins with the excessive *ffff* markings and afterwards even requires a crescendo in mm. 256-259. To augment the mass of sound, each note is marked with an accent. For added impact there are two kinds of accents used, often in the same bar (e.g. m. 225). Fortunately the tempo is reasonably slow allowing the double reeds to clearly articulate the repeated notes in what seems an unrealistic dynamic expectation.



Example 5-13: Symphony No. 4, first movement, mm. 225-260

This image shows a page of a musical score for the first movement of Symphony No. 4, measures 225-260. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Bassoon in C (C-fag.), Trumpet in B-flat (Tr-be), Cor Anglais (Cor.), Trombone (Tr-al), Tuba, Timpani (Timp.), Snare Drum (Leguo), Cymbals (P-ttl), and Strings (Str.). The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks. A rehearsal mark '30' is present at the beginning of the page. At the bottom left, the number '255' is written.

Towards the end of the first movement of Symphony No. 4 the cor anglais has a brief muted solo of non legato repeated notes in an exposed texture in mm. 1023-1026 (Ex. 5-14). (Muted passages are discussed in Chapter 6-7.) The repeated figure has been juggled between various instruments throughout the first movement in staccato and non legato articulation.

Example 5-14: Symphony No. 4, first movement, mm. 1023-1026



Fortunately for the oboist not many examples of repeated notes in the low register in a *piano* dynamic level are found. Articulated low notes on the oboe are difficult, especially in a *piano* dynamic level. Examples of repeated note entries in the lower register are found in Symphony No. 2. In the following Example 5-15 the second oboe has been allocated a repeated low B-natural at a *piano* dynamic level in a very thin texture as seen in m. 141. The first violins, which have been omitted from the example, are playing a quaver *piano pizzicato* melody.

Example 5-15: Symphony No. 2, mm. 141-142



Shostakovich frequently scored repeated notes in the high register for the oboe and cor anglais and many specific examples can be found in Symphonies No. 3, 4, 10 and 11. Writing for the oboe and cor anglais in the high register is discussed in Chapter 6 sections 6.2 and 6.4.

A very good example of repeated notes scored for the entire orchestra is found in the second movement of Symphony No. 11 (Ex. 5-16). The dynamic indication is *ff* for this passage which is actually 11 bars in its full length. The piccolo, flutes and first and third trumpets share a sustained octave unison note with a *crescendo* dynamic marking in mm. 706-707, while the rest of the orchestra is involved with a repeated note figure. Notice the deviation from the tutti triplet figure by the percussion section throughout the example, as well as the first and third trumpet in m. 707. The dominating pitch in m. 706 is B-natural but a fascinating dissonance is created by the B-flat sounded by the first and third trumpets, trombones, xylophone, first violins and violas.



Example 5-16: Symphony No. 11, second movement, mm. 706-710

This musical score page contains the orchestral parts for measures 706 through 710 of the second movement of Symphony No. 11. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cingl. (Clingl.)
- Cl. (Clarinet)
- Cl. b. (Clarinet in B-flat)
- Fag. (Bassoon)
- Cor. (Cor Anglais)
- Tr-be (Trumpet)
- Tr-ni e Tuba (Trumpet in C and Tuba)
- Timp. (Timpani)
- T-ro (Trombone)
- P.ttl (Percussion)
- Cassa (Cassa)
- Stl. (Steel Drum)
- Archl. (Arche)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics. The woodwinds and strings play a prominent role in the texture. The page number 706 is printed at the bottom left.

5.6 Trills and tremolos

Forsyth (1982:206-207) divides the oboe and cor anglais shakes and trills into categories he deems possible, barely possible or impossible. A long list is also given of difficult tremolos. No tremolos are found in the oboe and cor anglais parts in Shostakovich's symphonies. Trills, however, are an important part of Shostakovich's style with many examples for the oboe and cor anglais. Trills are mainly written in the middle register. There are no instances of a difficult or even a "barely possible" trill (using Forsyth's term). Trills are mostly scored with a *fortissimo* dynamic indication and the oboe and cor anglais trills are always coupled with high woodwind and strings, never in isolation or as part of a solo. Trills are mostly included as part of secondary material. However, Symphonies Nos. 5, 6, 10 and 13 have examples of trills as part of the primary melodic material. Symphony No. 5:4 begins with a tutti trill and Symphony No. 13:1 ends with a trill.

A fascinating example teeming with trills occurs in Symphony No. 6. Eight bars of continuous trills involving the woodwind and string section are found in the first movement of Symphony No. 6 (Ex. 5-17). The strings have an F-sharp trill from m. 59 which gains momentum and volume as the woodwinds are added one after the other in m. 60 to the *fortissimo* F-sharp trill, from the lowest to the highest pitch. From m. 61 the *ff* melody, which now includes woodwinds and strings, descends chromatically in octave unison trills with a *diminuendo poco a poco* dynamic indication until it reaches a pitch plateau in mm. 64-66. From mm. 66-69 the melody of trills, now at a *p diminuendo* dynamic level, dies down one by one from the woodwinds until only the violas remain with a trill (m. 68) which becomes part of the accompaniment to a beautiful new cor anglais solo (mm. 70-80).



Example 5-17: Symphony No. 6, first movement, mm. 58-82

12

Picc. *tenuato* *f* *ff* *ff*

Fl. *a2 tenuato* *f orca* *ff* *ff*

Ob. *a2* *ff* *ff*

C.ingl.

Cl. picc. *ff* *ff*

Cl. *a2* *ff* *ff*

Cl. b.

Fag. *a2* *ff*

C-fag. *ff*

Tr-be *I sola* *f espress.* *orca.* *ff* *III* *ff dim. poco a poco*

Timp. *ff*

12

Archi *ff* *div. b.* *ff*

58



14 Poco piu mosso e poco rubato

$\text{♩} = 52$ solo

Cingl. *pespress.*

Cl. b. *ppp*

Cor. *dim.* *ppp*

Timp. *p*

V-le *p*

V-o. *pizz.*

C-b. *pp* *unis.* *p* *pizz.*

67 70

15

Cingl. *cresc.*

Timp. *p*

V-le *pp* *arco v* *dolce*

V-o. *pp* *dolce*

C-b. *pp* *dolce* *(pizz)*

73

16

Cingl.

Tr-be *I. II con scrd.* *pp*

Timp.

Arpa *mf*

V-le *pizz.*

V-o.

C-b.

78



Symphony No. 10 has an extraordinary example of three oboes in chordal texture involved in *ff* trills (Ex. 5-18). Together with the three oboes the chord of trills is doubled in unison by the two flutes and three clarinets while the first violins, second violins and violas are involved in tremolos, also vertically constructed.

Example 5-18: Symphony No. 10, first movement, mm. 385-392

The musical score for Example 5-18, Symphony No. 10, first movement, mm. 385-392, is presented in a multi-staff format. The instruments included are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in b), Clarinet in C (Cl.), Bassoon (Fag.), Contrabassoon (Cfag.), Horn (Cor.), Trumpet (Tr-be), and Archi (strings). The score is written in 4/4 time. The woodwind parts (Fl., Ob., Cl. in b, Cl., Fag., Cfag.) feature complex trills and chordal textures, often marked with *ff* and *ff espress.*. The string parts (Archi) are characterized by tremolos, also marked with *ff* and *ff espress.*. The score includes various musical notations such as trills, slurs, and dynamic markings. The page number 385 is visible at the bottom left of the score.



Shostakovich makes use of a high woodwind and high strings trill to create a very effective and powerful ending for the first movement of Symphony No. 13 (Ex. 5-19). The trill for the oboes and cor anglais is in unison in their middle register in m. 375 and mm. 377-379. The forceful crescendo from *p* to *ffff* in the last two bars, scored for tutti, including the percussion, adds to the momentous ending.

Example 5-19: Symphony No. 13, first movement, mm. 375-379

The musical score for Example 5-19, Symphony No. 13, first movement, mm. 375-379, is presented in a multi-staff format. The instruments included are Percussion (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ua), Tuba, and Strings (Archi). The score is marked 'riten.' and shows a crescendo from piano (*p*) to fortissimo (*ffff*). The Oboe and Cor Anglais parts are marked 'a2' and 'unis.' in the final measures. The Percussion part is marked 'ffff' in the final measures. The strings are marked 'p' in the final measures. The score is numbered 375 at the bottom left.

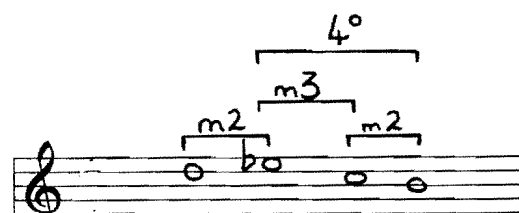
5.7 Intervals

In the author's opinion various writers have diverse and sometimes subjective views on Shostakovich's use of recurring intervals. Volkov (1981:xxxvi) points out that the most characteristic feature of Shostakovich's music is its strained, seeking melodies. Themes usually grow during the course of the symphony, creating new branches which are the source of the integrated quality of Shostakovich's symphonic canvases, often huge and almost always diverse. Norman Kay (1971:75) concludes that Shostakovich's language is rooted in the primary intervals of the harmonic series: the octave, fifth, fourth and the major and minor thirds. Ideologically, Kay claims, these intervals represent outward-turning and optimism.

It is extraordinary how frequently the above-mentioned intervals characterise many themes in the 15 symphonies.

One of the most fascinating features of Shostakovich's compositions is the inclusion of his personal motto theme: DSCH. This motto is used for the first time in the symphonies in the third movement of Symphony No. 10 (see Chapter 4.3, Ex. 4-4). The intervals in the motto theme consist of rising and falling semitones and a falling minor third. (In this example the following symbols are used to describe intervals: m = minor and ° = augmented.)

Example 5-20: Shostakovich's motto theme



	D	S	C	H
=	D	Es	C	H
=	D	E ^b	C	B

Shostakovich's melodic language is chromatic at all stages of his symphonic writing. Roseberry (1989:55) writes that Shostakovich regarded chromaticism as a vehicle for painful emotion such as seen in his later works. An apt example of this symbolic chromatic connection is seen in the "spirit of anguish and protest in the face of death" in the first movement of Symphony No. 13 (Babi Yar). Roseberry (1989:342) also suggests the diminished fifth in mm. 376-377 is a symbol of fear, unease, and an explicit symbol for the setting of "Fears", the second movement of Symphony No. 13.

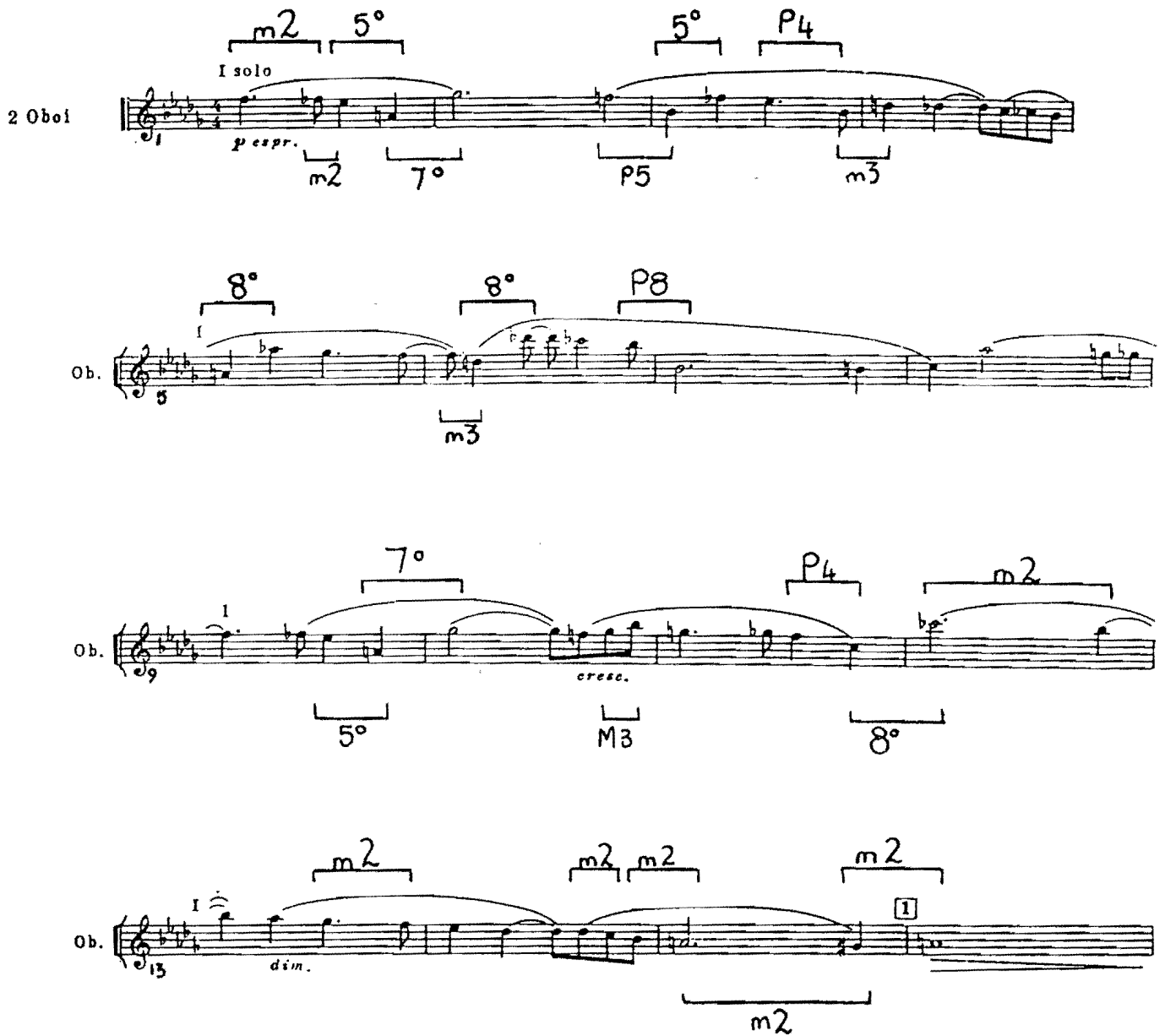
Example 5-21: Symphony No. 13, first movement, mm. 375-379



The image displays a page of a musical score for the first movement of Shostakovich's Symphony No. 13, measures 375-379. The score is arranged in three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C. Ingl.), and Clarinet (Cl.). The second system includes Cor Anglais (Cor.) and Trumpet (Tr-be). The third system is for the Archi (strings). The score features complex chromatic passages with various articulations such as accents (acc.), slurs, and dynamic markings including piano (p), fortissimo (fff), and piano (p). Performance instructions like 'riten.' (ritardando) and 'unis.' (unison) are present. Specific performance notes for the Oboe and Clarinet indicate 'muta in Ob. III' and 'muta in Cl. piccolo (Es)' respectively. The page number '375' is located at the bottom left of the score.

Another common trait of Shostakovich's melodic style is the angular melodies widely spaced by extreme leaps (Stedman 1979:300). A brief interval analysis of the oboe solo found in the third movement of Symphony No. 1 reveals the use of certain recurring intervals typical to Shostakovich's style. (In this analysis the following symbols are used to describe intervals: M = major, P = perfect; m = minor, + = augmented, ° = diminished.)

Example 5-22: Symphony No. 1, third movement, mm. 1-16



The image shows a musical score for two oboes, with interval analysis annotations. The score is divided into three systems, each starting with a measure number (1, 9, and 13 respectively). The annotations include interval symbols (m2, 5°, 7°, 8°, P4, P5, P8, M3) and dynamic markings (p espr., cresc., dim.).

System 1 (mm. 1-8): The first oboe part (labeled '2 Oboi') starts with a 'p espr.' dynamic. The second oboe part (labeled 'Ob.') starts with a first finger (1) and a 'p' dynamic. Interval analysis shows: m2, 5°, 5°, P4, m2, 7°, P5, m3, 8°, 8°, P8, m3.

System 2 (mm. 9-12): The first oboe part starts with a first finger (1) and a 'cresc.' dynamic. The second oboe part starts with a first finger (1) and a 'cresc.' dynamic. Interval analysis shows: 7°, P4, m2, 5°, M3, 8°.

System 3 (mm. 13-16): The first oboe part starts with a first finger (1) and a 'dim.' dynamic. The second oboe part starts with a first finger (1) and a 'dim.' dynamic. Interval analysis shows: m2, m2, m2, m2, m2.

CHAPTER 6

DYNAMIC ASPECTS

6.1 Dynamic indications

It has to be admitted that the oboe, like other reed instruments, has a comparatively limited expressive range. The most important characteristic in this range is dynamic control (Goossens & Roxborough 1980:81-82).

Shostakovich's use of dynamic indications for the oboe and cor anglais range between *pp* and *ffff*. In all the Symphonies the *f* - *ffff* dynamic indication accompanied by expressive indications like *marcato* and *espressivo* is used much more often than the *p* - *mp* dynamic level. The *piano* dynamic level is used mainly for lyrical solo passages and phrases with exposed textures. In many instances there are as few as two or three *piano* phrases as opposed to an entire movement of *ff* dynamic levels. Bearing in mind the limited dynamic range of the oboe and cor anglais it is questionable whether the dynamic level exceeding *fff* is practical, especially in the high register. It can therefore be concluded that the hard, dry quality of the high register and excessive dynamic indications required of the oboe and cor anglais form the predominant timbre Shostakovich calls for in his symphonies.

The following is an example from the first movement of Symphony No. 7 of an excerpt in a *piano* dynamic level in which the first oboe and first bassoon share a passage in which imitation is the main feature (Ex. 6-1). The oboe and bassoon are accompanied by the cellos and double basses with their repetitive ostinato *pizzicato* figure, and the snare-drum with a rhythmic figure in which semiquavers predominate. The oboe solo lies mostly in the middle register although m. 220 poses a challenging repeated middle C which should be carefully articulated as it could result in an unwanted accent, owing to the difficulty in playing *piano* in the lower register. The reason for the inclusion of this example is that it is one of the very few lengthy examples where the oboe's dynamic level remains constantly *piano*.

Example 6-1: Symphony No. 7, first movement, mm. 214-248



The image displays a musical score for Example 6-1, consisting of four systems of staves. Each system includes parts for Oboe (Ob.), Bassoon (Fag.), Trombone (T-ro), Violoncello (V-c), and Contrabass (C-b). The score is marked with dynamics such as *p* and *pp*, and includes first endings (I). Measure numbers 214, 219, 224, and 229 are indicated at the beginning of the first, second, third, and fourth systems, respectively. The notation includes various musical symbols like notes, rests, and slurs.



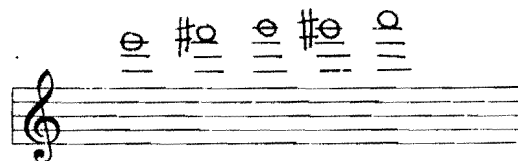
This musical score page contains three systems of music for a woodwind and string ensemble. The instruments are Oboe (Ob.), Bassoon (Fag.), Trombone (T-ro), Violoncello (V-c.), and Contrabasso (C-b.).

- System 1 (Measures 234-238):** The Oboe and Bassoon parts feature melodic lines with first fingerings (1) indicated. The Trombone part has a rhythmic pattern of eighth notes. The Violoncello and Contrabasso parts provide harmonic support with quarter notes. Measure numbers 234, 237, and 238 are marked.
- System 2 (Measures 239-243):** Similar to the first system, the Oboe and Bassoon have melodic lines. The Trombone part continues with its rhythmic pattern. Measure numbers 239, 242, and 243 are marked.
- System 3 (Measures 244-248):** The Oboe and Bassoon parts continue their melodic development. The Trombone part maintains its rhythmic pattern. Measure numbers 244, 247, and 248 are marked.

6.2 Piano passages in the high register

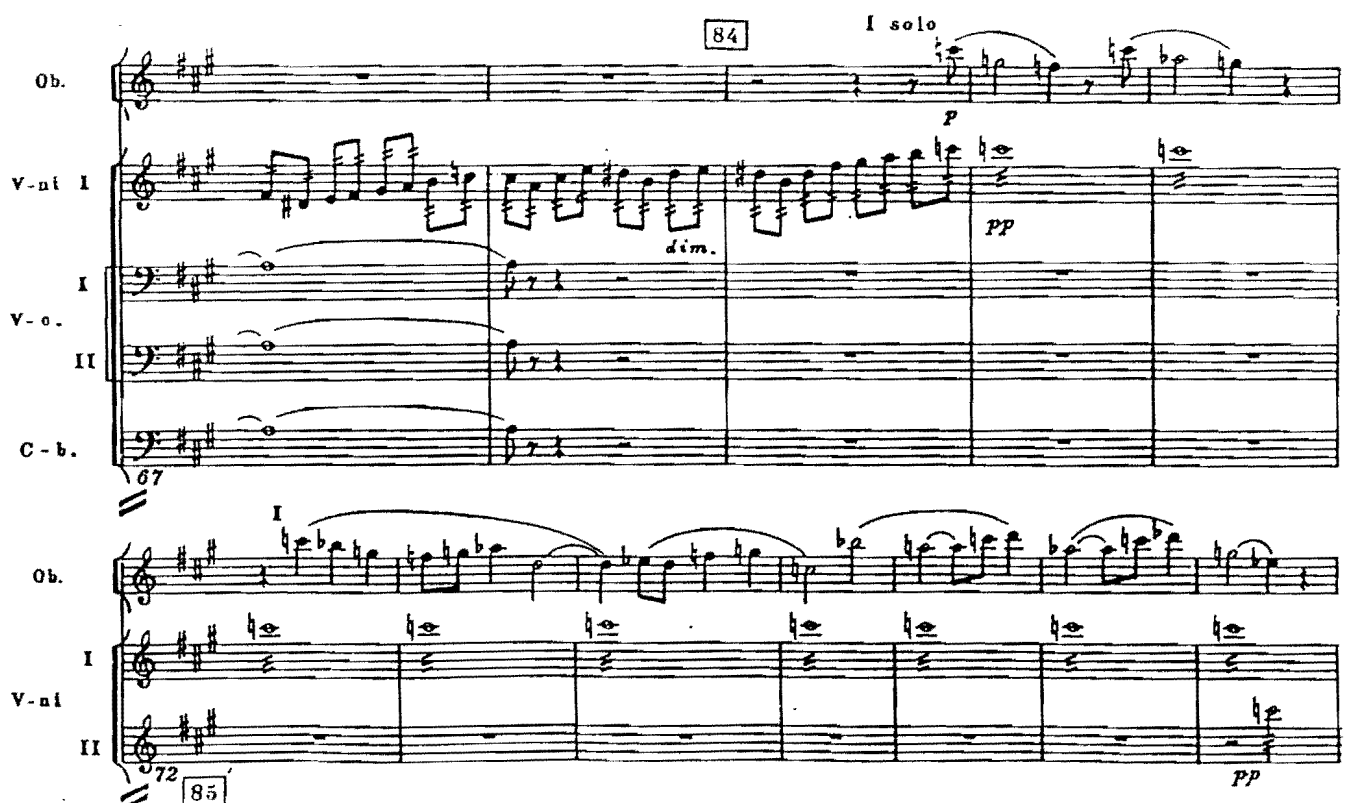
Upwards from A above the staff the oboe tone gradually becomes thinner, and above D begins to sound less like an oboe. These high tones do not possess the warmth of the range below A, but they are useful for adding brilliance to the woodwinds. Of the higher notes, G-sharp and A are impractical (see Ex. 6-2). They are insecure of production and lack quality. F-sharp and G-natural are not often used but are more playable. (Piston 1982:152-153.) Fortunately Shostakovich seldom uses the notes F and F-sharp above the staff and never the notes higher than G.

Example 6-2: The high notes of the oboe and cor anglais



Symphony No. 5 contains an example of a beautiful *piano* solo for the oboe in the high register. Bearing in mind the "hard, dry" character of the high register (Korsakov 1964:19), Shostakovich nevertheless manages to create a meditative emotional atmosphere with the theme on solo oboe supported by tremolo first violins on a C pedal.

Example 6-3: Symphony No 5, third movement, mm. 67-78



In the opening *Allegretto* of Symphony No. 15, known for its "teasing, witty, relaxed" character (Ottoway 1978:64), Shostakovich uses the high register of the oboes (doubling in unison) in a fast staccato passage in a complicated rhythmic texture. In m. 443 the two flutes doubled by the piccolo one octave higher begin with a semiquaver figure, followed by the oboes playing triplets in m. 445. The clarinets and bassoons follow with a quintuplet figure in m. 451. From m. 448 the oboe part becomes progressively higher and reaches an F-natural above the staff in m. 454 and m. 455. The staccato articulation makes it considerably easier to play the high notes.

Example 6-4: Symphony No. 15, first movement, mm. 443-458

The musical score for Example 6-4 consists of two systems of staves. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Tom-tom (T-tom), and Snare Drum (T-ro). The second system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Tom-tom (T-tom), Clarinet in B-flat (C-lll), and Snare Drum (Sll.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a fast, staccato texture with semiquaver figures and triplets. A box labeled '48' is placed above the Piccolo staff in measure 448. The score is divided into two systems, with a double bar line between them. The first system covers measures 443-450, and the second system covers measures 451-458. The Piccolo part is written one octave higher than the Flute part. The Oboe part is written in the high register, with notes reaching above the staff. The Tom-tom and Snare Drum parts provide a rhythmic accompaniment with triplets and quintuplets. The Clarinet and Bassoon parts are also present but mostly silent in this excerpt.

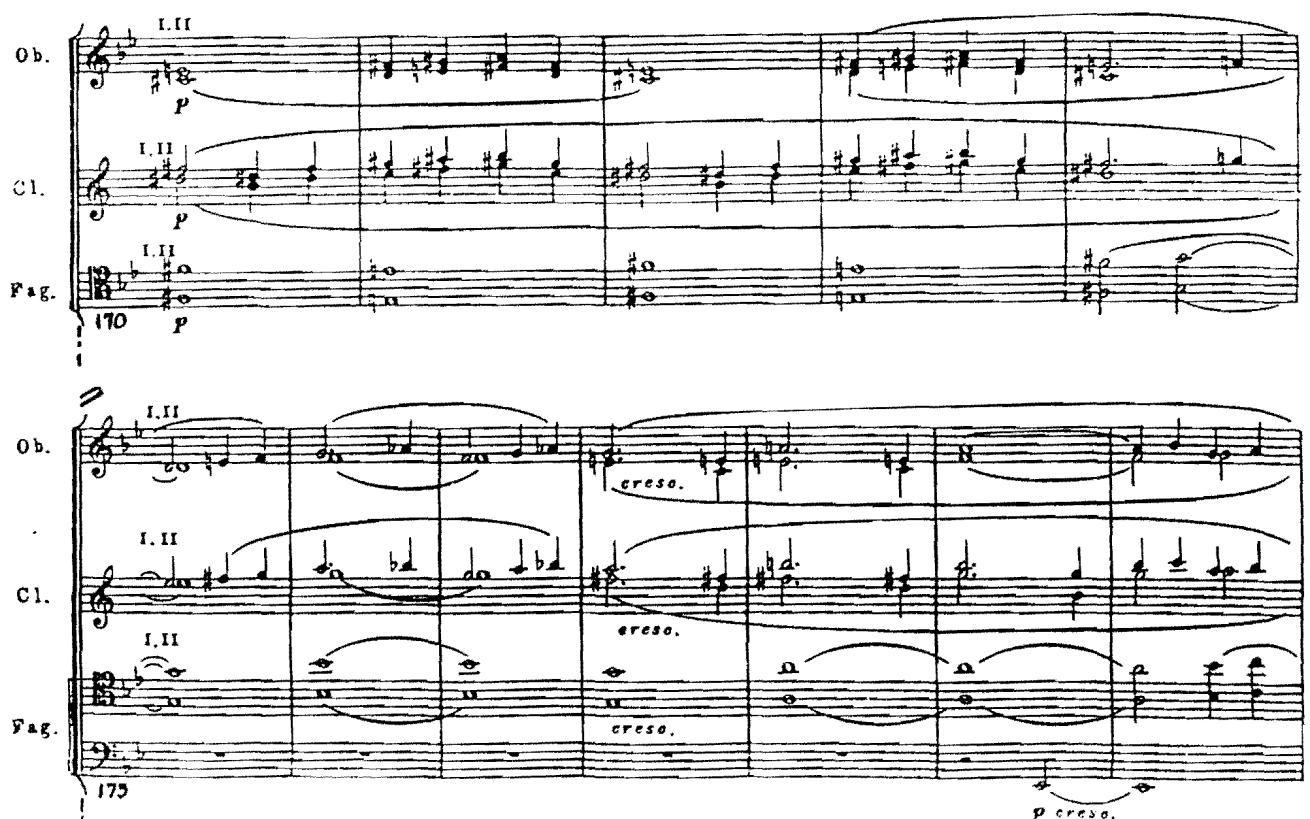
6.3 *Piano* passages in the low register

The oboe's very quality of penetrating expressiveness can also be a mixed blessing, especially, for instance, in the low register which is very hard to control at a soft dynamic level (Del Mar 1983:171). This causes difficulties when trying to match the soft ensemble of other woodwinds. In direct contrast to the flute the oboe increases in intensity in the lower fifth of its range. Here it is the problem of the oboist to subdue the natural tendency to loudness and even coarseness. The low B-flat is seldom found in scores. It cannot be attacked softly, and it is more appropriate for music of a robust character (Piston 1982:152). The cor anglais, however, in its lower fifth or sixth is richly beautiful, with tremendous expressive carrying power (Adler 1982:174).

There are very few examples of oboe passages in the low register in the 15 symphonies.

The following is an example found in the first movement of Symphony No. 12 of a passage written for the oboes in the lower register. The second oboe has the difficult task of articulating a C-sharp below the staff at a *piano* dynamic level in mm. 170, 172 and 174. Fortunately this passage is not too exposed, as the oboes, clarinets and violins have unison material.

Example 6-5: Symphony No. 12, first movement, mm. 170-181



The musical score for Example 6-5 consists of two systems of staves. The first system covers measures 170 to 174, and the second system covers measures 175 to 181. Each system includes staves for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The oboe part is marked with a piano (*p*) dynamic and includes first and second endings (I, II). The clarinet and bassoon parts also feature first and second endings. The score includes dynamic markings such as *cresc.* and *p cresc.* and is written in a key signature of one sharp (F#).

Example 6-6 below is taken from the first movement of Symphony No. 4 in which the third oboe has the daunting task in m. 348 of a very exposed *piano espressivo* entry in the low register. The tempo at this point is fairly slow and the first and second oboes and two harps are providing a chordal accompaniment to a solo *staccato* melody by the piccolo in mm. 347-349 which is taken over by the first flute in m. 350. Note the solo of repeated notes scored for the first flute from mm. 351-356. (This passage is similar to a passage with repeated notes for the cor anglais mentioned in Chapter 5, Ex. 5-14.)

Example 6-6: Symphony No. 4, first movement, mm. 347-360



The musical score for Example 6-6 is divided into two systems. The first system covers measures 347 to 349, and the second system covers measures 350 to 353.

System 1 (mm. 347-349):

- Picc.**: Solo melody in m. 347, marked *p*. The melody consists of repeated eighth notes.
- Fl.**: Solo melody in m. 350, marked *p*. The melody consists of repeated eighth notes.
- Ob.**: Chordal accompaniment in m. 348, marked *p*. The third oboe (III) has a solo entry in m. 348, marked *p espress.*
- Cl. b.**: Chordal accompaniment in m. 348, marked *p*.
- Arpe I** and **Arpe II**: Chordal accompaniment in m. 348, marked *p*.

System 2 (mm. 350-353):

- Fl.**: Solo melody in m. 350, marked *p*. The melody consists of repeated eighth notes.
- Ob.**: Chordal accompaniment in m. 350, marked *p*. The third oboe (III) has a solo entry in m. 350, marked *p espress.*
- V-nl I**: Chordal accompaniment in m. 350, marked *pp*. The first violin (I) has a solo entry in m. 350, marked *pp espress.*

6.4 *Forte* passages in the high register

More frequent examples of *forte* passages in the high register are found scored for oboes than for cor anglais. The most prominent examples can be found in the following symphonies: 2:141-147, 227-228; 3:526-533, 886-890; 4:1:388-392, 914-915, 919-921; 4:3:345-350; 7:4:323-324 (Symphony No. 7 contains the most examples of passages for the cor anglais in the high register); 8:2:159-166; 8:4:1-3 (this movement begins with *fff* for oboe and cor anglais on C and E-flat above the staff); 11:2:703-724.

Below (Ex. 6-7) is an example from the fourth movement (*Allegro non troppo*) of Symphony No. 7 in which the cor anglais has a *ff* passage in the high register. Shostakovich's intention in this instance must have been a specific timbre, as the cor anglais loses its beautiful tone and volume in the high register. The cor anglais' sounding pitch is a perfect fifth lower than written and it is therefore reinforcing the second oboe in unison.

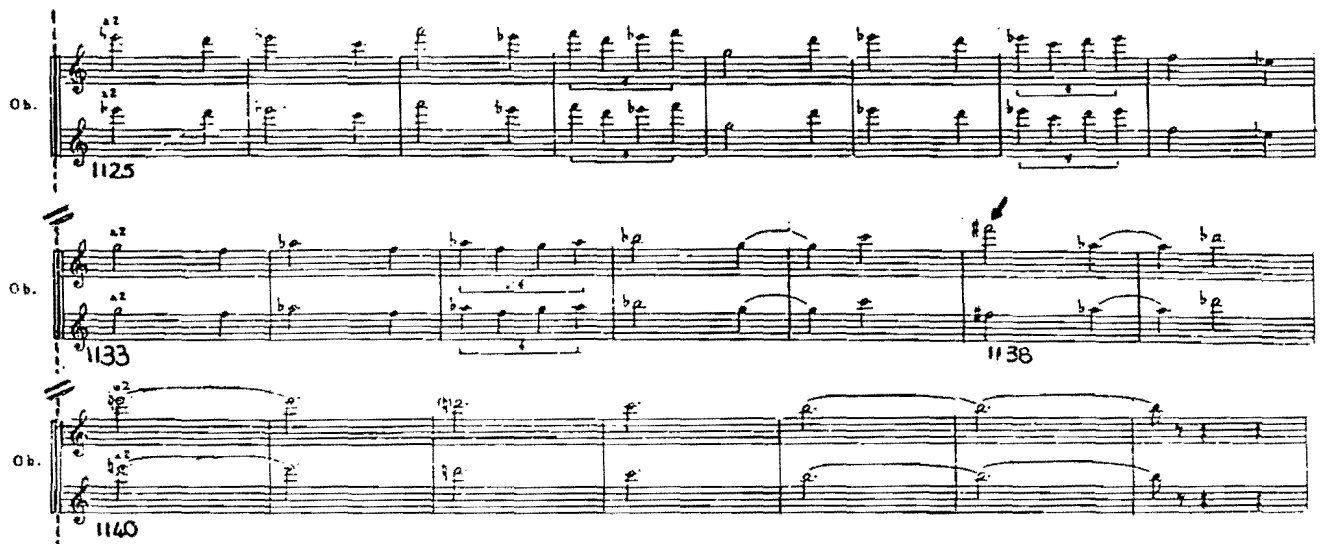
Example 6-7: Symphony No. 7, fourth movement, mm. 324-330



The musical score for Example 6-7, Symphony No. 7, fourth movement, mm. 324-330, is presented in a multi-staff format. The staves are labeled as follows: Fl. (Flute), Ob. (Oboe), C.ingl. (Cor Anglais), Cl. picc. (Clarinet in A), Cl. (Clarinet in B-flat), Cl. b. (Clarinet in B-flat), Fag. (Bassoon), C.fag. (Contrabassoon), Cor. (Horn), Timp. (Timpani), and Archl. (Archi). The score shows a series of chords and melodic lines, with the Cor Anglais and Oboe parts featuring high-register notes. The Cor Anglais part is marked with *ff* and has a sounding pitch a perfect fifth lower than written. The strings play a rhythmic accompaniment.

The following is a lengthy example from the third movement of Symphony No. 4 of a *fff* passage in the high register with a very dense texture (Ex. 6-8). The entire woodwind section plays in unison. All four oboes double in unison except for the very difficult F-sharp above the staff in m. 1138 when the third and fourth oboes double an octave lower. The tempo indication is *Allegro*.

Example 6-8: Symphony No. 4, fourth movement, mm. 1125-1146



The following example (Ex. 6-9) with high notes from Symphony No. 8 includes a challenging *fff* passage for two oboes and cor anglais. This example contains a melodic line with larger interval leaps than the previous example as well as a variety of articulation: *legato* (166-170.3), *staccato* (170.4-172.2) and *non legato* (172.4-174.3). The difficulty in this example lies especially in the high G-flat scored in mm. 166 and 179 for the oboes, and the recurring high F-natural for the cor anglais in mm. 166, 177 and 178.

6.5 *Forte* passages in the low register

There are no significant examples of *forte* passages in the low register in the early symphonies. Symphony No. 5 contains only two instances in the third and fourth movements. In the opening theme of Symphony No. 6 the cor anglais has a low B-natural (the lowest note possible) at a *f espressivo* dynamic level in unison with the clarinets, bassoons, violas and cellos. Symphony No. 7 presents the most examples of loud passages in the low register for both oboes and cor anglais.

The following excerpt taken from the third movement (*Adagio*) of Symphony No. 7 includes a *ff* passage in mm. 338-348 for cor anglais in the low register. The passage is not very exposed as the low woodwinds and strings have similar material.

Example 6-10: Symphony No. 7, third movement, mm. 338-351



The musical score for Example 6-10, Symphony No. 7, third movement, mm. 338-351, is presented in two systems. The first system (mm. 338-348) features the following parts:

- C.ingl. (Cor Anglais): *sempre ff*
- Cl. (Clarinet): *sempre ff*
- Cl. picc. (Piccolo): *sempre ff*
- Cl. (Clarinet): *sempre ff*
- Cl. b. (Bass Clarinet): *sempre ff*
- Fag. (Bassoon): *sempre ff*
- C. b. s. (Bass Clarinet): *sempre ff*

The second system (mm. 345-351) features the following parts:

- Picc. (Piccolo): *ff espress.*
- Fl. (Flute): *ff espress.*
- Ob. (Oboe): *ff espress.*
- C.ingl. (Cor Anglais): *ff espress.*
- Cl. picc. (Piccolo): *ff espress.*
- Cl. (Clarinet): *ff espress.*
- Cl. b. (Bass Clarinet): *ff espress.*

The score includes dynamic markings such as *sempre ff* and *ff espress.* throughout the excerpt.

Symphony No. 8 presents another challenging passage for the oboes in their low register. The compromising repeated notes middle C and D-flat in m. 180 and the dotted rhythm in m. 181 for the oboes in their low register are made considerably easier because of the *ff* dynamic indication, the unison doubling with the cor anglais, and the rhythmic support of the strings. The bass clarinet, bassoons and contrabassoon, after having had melodic and rhythmic imitation in mm. 180 and 182, have opposing rhythmic and melodic material to the oboes and cor anglais in m. 181, creating an interesting canvas of rhythmic imitation and timbre.

Example 6-11: Symphony No. 8, first movement, mm. 179-182



The image displays a musical score for measures 179 and 181 of the first movement of Symphony No. 8. The score is arranged in two systems of staves. The first system includes the Oboe (Ob.), Cor Anglais (C.ingl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C.fag.). The second system includes the Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Piccolo Clarinet (Cl. poco.), Clarinet (Cl.), and Bass Clarinet (Cl. b.).

Measure 179 is marked with a double bar line and a slash. Measure 181 is marked with a double bar line and the number 181. The score features various dynamics, including *ff* (fortissimo) and *tenuto* (sustained). There are also markings for *a2* (second octave) and *3a* (third octave). The notation includes repeated notes, dotted rhythms, and unison doublings.

The second movement of Symphony No. 10 contains the following well articulated passage for three oboes doubling in unison at a *ff* dynamic level which includes a B-flat below the staff (the oboe's lowest note) in mm. 219 and 224.

Example 6-12: Symphony No. 10, second movement, mm. 210-225



The image displays two pages of a musical score for the second movement of Symphony No. 10. The first page covers measures 210 to 225, and the second page covers measures 218 to 224. The score is arranged in a woodwind section with the following parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in Piccolo (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C.fag.). The key signature is B-flat major (two flats). The time signature is 4/4. The score features a prominent unison passage for three oboes, starting in measure 219 and continuing through measure 224. This passage is marked with a forte dynamic (*ff*) and includes a B-flat note below the staff. The score also includes various performance markings such as accents, slurs, and dynamic changes. A box labeled '87' is present in the first system, and a box labeled 'x8' is present in the second system. The measure numbers 210, 218, and 224 are clearly marked at the beginning of their respective systems.

6.6 Accents

Staccato and accents are better suited to the oboe than to the flute. Accents for the oboe and cor anglais are also suitable in the lower range but can sound "rather rough". (Piston 1982:420.)

Shostakovich makes extensive use of accents throughout the symphonies, with the exception of Symphonies No. 2 and 3. The most frequently used accent is the following indication: >. It is notable that Shostakovich uses this accent mostly at a *forte* dynamic level and very seldom in *piano* passages. Very often the indication *fff* *espressivo* is used in combination with accents. The following symphonies contain examples of phrases in excess of eight bars in which accents are used at a *forte* dynamic level for virtually each note: Nos. 4, 6, 7, 9, 10, 11, and 15.

The following example from the first movement of Symphony No. 4 (Ex. 6-13) provides a colourful palette of rhythm enhanced by accents which are indicated on each note. Here the oboes and cor anglais have an accented syncopated rhythm in the high register. The dynamic indication is *fortissimo*. The violas and cellos provide rhythmic contrast with accents on each crotchet beat.

Example 6-13: Symphony No. 4, first movement, mm. 159-162



Shostakovich creates a tangibly tense atmosphere in the first movement of Symphony No. 7 (also known as the war symphony, “Leningrad”) by scoring accents for the entire orchestra. Notice the characteristic *fff espressivo molto* indication in m. 497 for the high woodwinds, and also the crescendo marking in mm. 498 and 499.

Example 6-14: Symphony No. 7, first movement, mm. 496-500



52 Moderato d. 66

Picc. *fff espressivo molto*

Fl. *fff espressivo molto*

Ob. *fff espressivo molto*

Cl. in G *fff espressivo molto*

Cl. in Bb *fff espressivo molto*

Fag. *ff pesante*

C. fag. *ff pesante*

Cor. *ff pesante*

Tr. bc *ff pesante*

Tr. ni e Tuba *fff*

Timp *ff pesante*

P. (cl) *ff pesante*

Cassa *ff pesante*

T. lam *ff pesante*

Tr. bc *ff pesante*

Cor. *ff pesante*

Tr. ni *ff pesante*

Archi *fff pesante*

496



The following extract from the *Allegro* (second movement) of Symphony No. 11, “January 9”, presents a fine example of the use of accents in 5/8 and 3/4 time. Shostakovich creates a two-part texture by scoring similar material for the high woodwinds and horns and alternately different material for the bassoons and strings in mm. 340-376.

Example 6-15: Symphony No. 11, second movement, mm. 340-380

The musical score is presented in three systems, separated by double bar lines with repeat signs. The first system (mm. 340-347) features seven staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C.fag.). The second system (mm. 347-354) features two staves: Oboe (Ob.) and Clarinet in G (C.ingl.). The third system (mm. 354-380) features two staves: Oboe (Ob.) and Clarinet in G (C.ingl.). The score includes various musical notations such as accents, slurs, and dynamic markings.



Picc.
Fl.
Ob.
C.ingl.

360

55
Picc.
Fl.
Ob.
C.ingl.

368

ff espress.

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

374

CHAPTER 7

RHYTHMIC ASPECTS

7.1. Introduction

Shostakovich's symphonic music is often described as vibrant, energetic and nervous. Rhythm plays a very important part in Shostakovich's writing style in general. He sometimes uses rhythm as an independent means of expression, building large symphonic sections with it (for example the famous "March" episode in the Symphony No. 7). (Volkov 1979:xxxii.)

After extensive analysis the author of this dissertation did not find many rhythmic aspects which are extraordinary and exclusive to the oboe and cor anglais in the 15 symphonies. Rhythmically, in fact, the oboe and cor anglais are in most cases treated in a similar manner to the other woodwinds.

7.2 Rhythmic patterns

Although Shostakovich uses a large variety of rhythmic patterns throughout the symphonies, there are very few indications of specific treatment of the oboe and cor anglais. The oboe and cor anglais are mostly scored together with the woodwind section in cases of rhythmic ostinato passages. There are, however, several instances where the oboe and cor anglais are given a separate rhythm in a passage of great rhythmic variety.

An example of this unusual rhythmic texture is already found in Symphony No. 2 (Ex. 7-1). Every instrument of the woodwinds and strings has its own independent rhythm in unison doubling in unusual combinations. The first flute and first clarinet have similar material as do the first bassoon and first violins. All the rhythmic material is regular except for the prominent dotted rhythm played by the second oboe. Later in the symphony the dotted rhythm is allotted to the first oboe.

Example 7-1: Symphony No. 2, mm. 157-159

42

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fag. I

Fag. II

Cor.

Tr-be

Tr-ni e Tuba

Timp.

42

[arco]

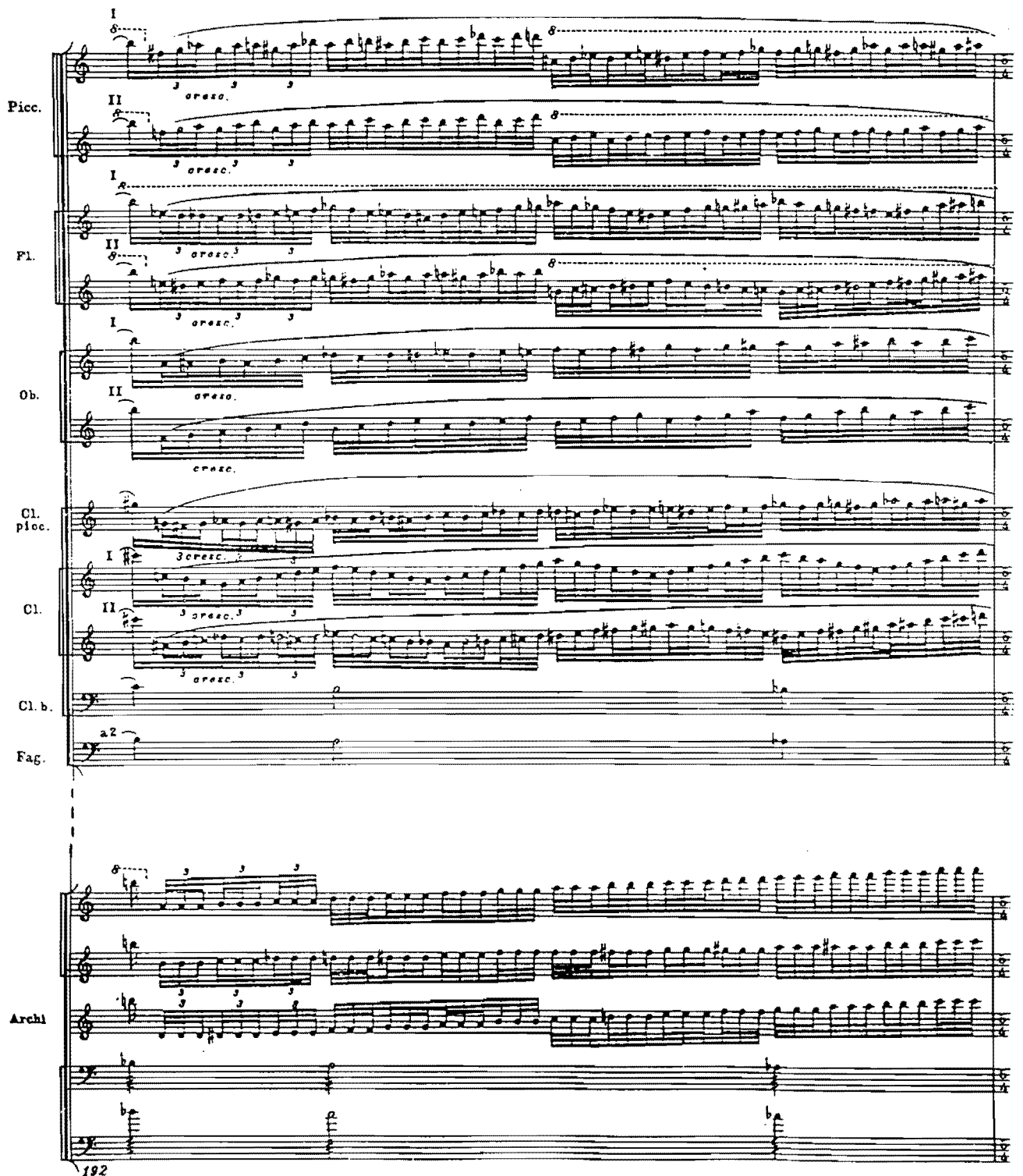
pizz.

f

157

The polyrhythm phenomenon with the oboes and cor anglais is used a few times in Symphony No. 8. In the following example from the first movement of Symphony No. 8, the oboes are given a regular rhythm against triplets scored for 2 piccolos, 2 flutes, E-flat clarinet, 2 clarinets, the first and second violins, and violas. Notice the intriguing chromatic effect created with independent lines scored for the two oboes.

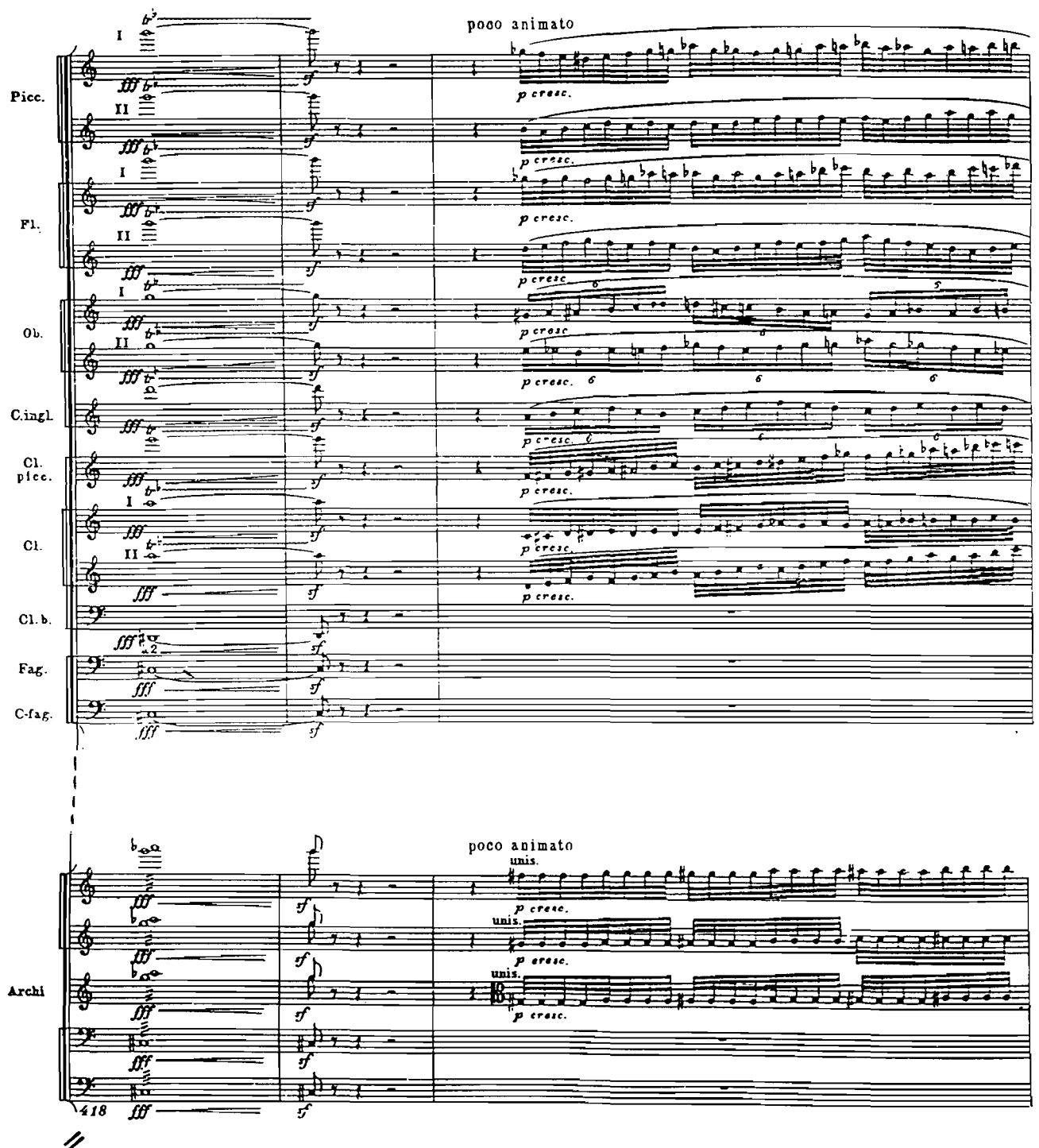
Example 7-2: Symphony No. 8, first movement, mm. 192-193



The musical score for Example 7-2, measures 192-193, is presented in a multi-staff format. The instruments included are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. ploc.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Archi (Archi). The Piccolo and Flute parts feature triplets and a 'cresc.' marking. The Oboe parts feature a regular rhythm against the triplets. The Clarinet in E-flat part features a 'cresc.' marking. The Clarinet in C part features a 'cresc.' marking. The Clarinet in B-flat part features a 'cresc.' marking. The Bassoon part features a 'cresc.' marking. The Archi part features a 'cresc.' marking. The score is written in 4/4 time and includes dynamic markings such as 'cresc.' and 'p'.

A similar rhythmic scenario as shown in Ex. 7-2 reoccurs in the fourth movement of Symphony No. 8. This time the oboes and cor anglais are allocated triplets against a regular rhythm by the piccolos, flutes, clarinets, first and second violins, and violas in mm. 420-422. The oboes once again have different melodic material to each other, but most unusual is the second oboe part which is mostly scored higher than the first oboe part. The section moves toward a climax in m. 422 when both oboes are allocated unison *fff* trills.

Example 7-3: Symphony No. 8, fourth movement, mm. 418-423



The musical score for Example 7-3, Symphony No. 8, fourth movement, mm. 418-423, is presented in two systems. The first system covers measures 418 to 422, and the second system covers measures 422 to 423. The tempo is *poco animato*. The score includes parts for Piccolo (I and II), Flute (I and II), Oboe (I and II), Cor Anglais, Clarinet in E-flat (I and II), Clarinet in B-flat, Bassoon, and Contrabassoon. The second system includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *p cresc.*, *f*, and *fff*. The second oboe part is notably higher in pitch than the first. The woodwinds play triplets against a regular rhythm. The strings play a regular rhythm. The score ends with a double bar line and repeat signs.



160 Adagio $\text{♩} = 40$ 369

Picc. I
Picc. II
Fl. I
Fl. II
Ob. I
Ob. II
C. ingl.
Cl. picc. I
Cl. I
Cl. II
Cl. b.
Fag.
C-fag.
Tr-be I
Tr-be II
Cor.
Tr-ni
Tuba
Timp.
T-ro
P. III II
Cassa
Arch. I
Arch. II
Arch. III
Arch. IV

421 422

Toward the end of the fifth movement of Symphony No. 8 Shostakovich makes use of a variety of layered rhythmic material for the tutti. It is of significance that the three oboes and cor anglais are the only group dividing the beat into groups of triplets against four semiquavers played by the piccolo, flutes, E-flat clarinet, clarinets, first and second violins, while the bass clarinet, bassoons, contrabassoon, timpani, violas, cellos and double basses have a quaver rhythmic pattern and the brass a longer minim and crotchet figure.

Example 7-4: Symphony No. 8, fifth movement, mm. 412-415



The musical score for Example 7-4, Symphony No. 8, fifth movement, mm. 412-415, is a page of a musical score. It features multiple staves for various instruments, including Piccolo (Fl. picc.), Flutes (Fl.), Oboes (Ob.), Clarinets (Clar. picc. (E \flat), Clar. (B), Clar. b. (B)), Bassoon (Fag.), Contrabassoon (C.-fag.), Cor Anglais (Cor. (F)), Trumpets (Trbe (B)), Trombones (Trbni I, II), Timpani (Timp.), Double Bass (Tb-ro), Violins I and II (Viol. I, Viol. II), Viola (Viola), Cello (Vclli), and Double Bass (C.-B.). The score shows complex rhythmic patterns, including triplets and quaver patterns, and dynamic markings such as *mf cresc.* and *f cresc.*. The page number 412 is visible at the top left and bottom center.



The first movement of Symphony No. 10 reveals a fascinating rhythmic arrangement. Notice the rhythmic groupings between the piccolo, flutes, oboes and clarinets. Each group of instruments is treated individually with a rhythmic pattern gradually increasing the number of notes per beat. It is extraordinary that the oboes are treated differently, not only to the other instruments, but also between themselves. On the second beat of m. 382 the first and second oboes are allocated sextuplets while the third oboe has a quintuplet. Notice also the pitch distribution between the three oboes: the third oboe is placed mostly between the first and second oboe.

Example 7-5: Symphony No. 10, first movement, mm. 381-384

The musical score for Example 7-5, measures 381-384, is presented in two systems. The first system covers measures 381-384, and the second system covers measures 381-384. The instruments are arranged as follows:

- Picc.**: Piccolo, starting with a *p cresc.* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.
- Fl.**: Flutes, starting with a *p cresc.* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.
- Ob.**: Oboes, starting with a *p cresc.* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.
- Cl. picc.**: Piccolo Clarinet, starting with a *p cresc.* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.
- Cl.**: Clarinets, starting with a *p* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.
- Fag.**: Bassoons, starting with a *p* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.
- C-fag.**: Contrabassoons, starting with a *p* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.
- Archl.**: Strings, starting with a *cresc.* dynamic and a 5-note rhythmic group in m. 381, increasing to a 9-note group in m. 384.

The score includes various dynamics such as *p*, *cresc.*, and *ff*. The tempo is marked *Allegro*. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is numbered 381 and 384 at the beginning and end of the first system, and 381 and 384 at the beginning and end of the second system. The page number 9883 is at the bottom.

The final example of polyrhythm involving the oboes is found in the first movement of Symphony No. 15. The oboes are allocated staccato triplets against semiquavers from the piccolo and flutes and quintuplets from the clarinets and bassoon. Observe the high register scored for the oboes in mm. 454-455.

Example 7-6: Symphony No. 15, first movement, mm. 443-548



The image displays a musical score for Example 7-6, spanning measures 443 to 455. The score is divided into three systems. The first system (mm. 443-446) includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Tom-tom (T-tom), and Trombone (T-ro). The second system (mm. 447-450) adds Clarinet in B-flat (C-11) and Saxophone in B-flat (S11). The third system (mm. 451-455) includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), and Bassoon (Fag.). The music features complex polyrhythmic patterns, including staccato triplets in the oboe and quintuplets in the clarinet and bassoon. The oboe part is notably high in register. Performance markings such as *p* (piano) and *a2* (second octave) are present throughout the score.



50

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-tom

T-ro

C-III

Str.

50

Archl

455

456

7.3 Tempo indications and metre changes

Some composers prefer to indicate tempo with Italian terms (*Allegro* etc.), some with words plus metronome markings, and some with metronome markings alone. Wagner gave up metronome markings altogether, stating that if the conductor did not understand the music, metronome markings would be of no help, and if he did understand the music, he did not need metronome markings. (Burton 1982:282.)

Shostakovich mostly uses words and metronome markings together. The composer also often uses metronome markings alone or words alone to indicate tempo. A consistent characteristic of Shostakovich's symphonic music is the perpetual change in tempo indication and metre within a movement. Tempo indications sometimes fluctuate between the extremes in one movement, for example, there are changes from *Allegretto* to *Lento* and *Molto Allegro* in the one movement Symphony No. 3.

Time signatures, like the tempo indications, are also frequently changed within a movement. Conductor and player alike are subject to time signature changes as often as 108 times in one movement, as found in the first movement of Symphony No. 4. The first movement of Symphony No. 7 has 9 tempo indication changes with words and metronome markings and 129 time signature changes.

A fascinating aspect of Symphony No. 13 is not only the myriad tempo and time signature changes but also the time signature changes at the very end of each movement. The first, second and fifth movements of Symphony No. 13 have metre changes in the second last bar of the movement. The third movement has a change in the 11th bar from the end and the fourth movement, three bars from the end. The last three of the five movements are meant to be played without a break. Blokker and Dearling (1979:134) describe the symphony as "intense, concentrating sheer drama throughout its pages". The author of this dissertation believes that the rhythmic detail, indicated through tempo and metre changes, adds to the atmosphere of urgent protest and nervous character.

CHAPTER 8

COMBINATION OF INSTRUMENTS

8.1 Introduction

During the course of this chapter opposing views on the effects of combining the oboe and cor anglais with various other orchestral instruments will be discussed. Only unison combination will be dealt with because references to other combination possibilities and chordal structures would demand a separate study. Due to the nature of this chapter the examples used will make many references to the full score. Transposing parts such as of the clarinets (E-flat, B-flat, A, D) and trumpets (B-flat, D, E-flat) will be mentioned with each example. The following standard transposing instruments will not be explained with each example: the cor anglais and horns sound a perfect fifth lower than written, and the bass clarinet sounds a major second lower than written.

8.2 Unison tutti

The Italian word *tutti*, when used in connection with the orchestra, generally means the simultaneous use of all the instruments. In this case the word *all* is relative. It would be profitable to describe tutti sections in two ways (Korsakov 1964:101; Adler 1982:410):

- the *partial* tutti, using most of the instruments; and
- the *full* tutti, where all instruments are playing simultaneously.

The orchestral unison, a combination of all the many tone qualities, is a powerful and effective sound which involves the creation of mixed timbres. The mass of mixed timbres presented by the full orchestra, in spite of its magnificence and grandeur which capture our attention, lacks the subtle nuances of the solo instrument or voice, which may hold our attention over very extended periods of time. (Blatter 1980:292.)

8.3 Unison and octave doubling

According to Piston (1982:421) melodic lines may be doubled in unison or in one or more octaves with instruments of the same type or with different instruments. Unison doubling involves the creation of mixed timbres at the same pitch and is used to obtain new tone colours and to alter the tone colour of the instruments which dominate the combination. Two instruments playing in unison reinforce each other, but at the same time each tends to cancel some of the intensity of the other's tone. The unison of two instruments of the same kind possesses somewhat less than twice the tone weight and carrying power of one.

Piston (1982:359-360) states that very few instances of real unison doubling exist in orchestral literature because of the range limitations of some of the instruments. An orchestral tutti in which all the instruments are taking part cannot be regarded as being in unison, but rather in unison with octave doubling. With octave doubling the orchestra is distributed over a few octaves, so that each instrument may participate in its best range.

Shostakovich makes extensive use of unison writing throughout his symphonies with very interesting and novel instrument combinations (which will be discussed later in this chapter). Shostakovich's use of unison tutti's is only briefly prevalent in Symphonies No. 3, 5:1, 6:2, 11:2 and 13:3.

An excellent (and also the first and largest) example of an orchestral tutti in unison with octave doubling can be found in Symphony No. 3 (Ex. 8-1). Although loud and forceful the unison melody for the two oboes is in a comfortable middle-upper range together with the trumpets and second violins. The flutes, clarinets and first violins share the high F which is reinforced an octave higher by the piccolo in m. 666. Even though the dynamic level is *fff* for the entire orchestra throughout the 44 bars, the brass (horns, trumpets, trombones and tubas) produce the predominant tone-weight. "The full dynamic power of the brass is a dominating force capable of obliterating the sound of the rest of the orchestra. The limit of loudness and tone-weight of strings and woodwinds is a physical fact. Orchestral balance in great climaxes is an impossibility unless the brass volume is measured by the sonorous

capacity of strings and woodwind” (Piston 1982:222). The octave doubling in the trombone and tuba parts gives extra weight to the bass line of the orchestra. All four horns have been scored in unison and the two trumpets are doubling an octave above them from m. 666. The trumpets sound a major second lower than written.

8.4 Oboes/cor anglais and strings in unison

The woodwind choir is often called upon to double the string choir, especially in tutti sections. In the 18th and 19th centuries doubling of winds with strings “at pitch” in unison was very popular. Today, however, we feel that octave doublings are more successful (Adler 1982:228.) Woodwinds may double a string section at the octave above or below. This usually sounds well in soft nuances, but when loud it is necessary to double the woodwind part so as to balance the strings. The unison doubling of strings by woodwind is common. All combinations are good, wherever the ranges coincide. In general, when a single woodwind is added to a string part it serves to strengthen the string tone, and if the dynamic level is fairly loud its own colour will be more or less absorbed. (Korsakov 1964:58; Piston 1982: 426.)

The combination of woodwinds and strings in unison is used extensively by Shostakovich throughout his symphonies. There is, however, a noticeable progression in the combinations between the earlier and later works as Shostakovich gradually scores parts for the less common instruments such as the E-flat clarinet and contrabassoon. The oboe is most commonly scored in unison with the first and/or second violins, but seldom in unison with the violas. The combination of oboe, clarinet and violas is often used in the earlier symphonies, in particular Symphonies No. 1-4. Symphonies No. 7 and 11 include the most examples of unison writing between the strings and woodwinds.

The following is a typical example of the woodwind and string combination found in Symphony No. 7. This example of woodwind and string unison is 19 bars in length and the dynamic indication is *fff* throughout. In Example 8-2 only 5 bars are shown. The addition of the xylophone doubling in unison with the clarinets and second violins adds to the unusual timbre created in this example. The oboes, cor anglais and violas are scored in unison an octave below the clarinets, second violins and xylophone.

Example 8-2: Symphony No. 7, first movement, mm. 408-412



48

Pico. *fff*

Fl. *fff*
a²

Ob. *fff*

Cl. ingl. *fff*

Cl. picc. *fff*

Cl. *fff*
a²

Cl. b. *fff*

Fag. *fff*

C.fag. *fff*

Tr-be *fff*
I. II a. 2
LII

Tr-nl e *fff*
a²

Tuba *fff*
a²

Timp. *ff*

T-ro *ff*

Cassa *ff*

Sil. *fff*

48

Archi *fff*

408

A splendid example of actual unison between the lower woodwinds and lower strings is found in the stately opening theme of Symphony No. 6 (Largo). Shostakovich created a dark though rich timbre by effectively combining a cor anglais, 2 clarinets (which sound a major 2nd lower than written), 2 bassoons, violas and cello's in unison at a *f espressivo* dynamic level. The B-natural in m. 1 scored for the cor anglais is the lowest note the instrument can play. It is not technically as difficult to articulate low notes on the cor anglais as it is on the oboe. The cor anglais, however, is at its most beautiful in the lower part of its range.

Example 8-3: Symphony No. 6, first movement, mm. 1-4

Largo $\text{♩} = 72$

Piccolo

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo (Es)

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

Largo $\text{♩} = 72$

Violini I

Violini II

Viole

Violoncelli

Contrabassi



8.5 Oboes/cor anglais and woodwinds in unison

The normal vertical arrangement of woodwind instruments from highest to lowest and that which produces the most natural resonance when doubling in unison is the following: flute, oboe, clarinet and bassoon. Departure from this natural order creates an unnatural resonance occasioned by the confusion of registers, the instrument of lower compass playing in its high register and vice versa (Korsakov 1964:47). The lack of proper relationship between the different tone qualities become apparent. (Piston 1982:421.)

Orchestration manuals offer opposing views on the effects of certain woodwind combinations. According to Burton (1982:342) the oboe and cor anglais, rich in overtones, do not blend so well with other woodwind instruments because they tend to assert their particular nasal quality, especially in combination with each other. Korsakov states (1964:47) that when the oboe and flute are combined in unison the tone quality is fuller and sweeter, and when played softly the flute tone will predominate in the low register and the oboe in the upper register. Adler (1982:207) on the other hand suggests that the flute will neutralise the nasal quality of the oboe.

Korsakov (1964:47) writes that the combination of oboe and clarinet results in a quality fuller than that of each instrument alone. The dark oboe tone will dominate the low register but the “bright, chesty” quality of the clarinet will dominate in the high register. Burton (1982:343) simply states that the oboe tone will dominate the clarinet and will result in a penetrating sonority. Adler (1982:206), however, disapproves of the combination oboe and clarinet in unison for three reasons:

- The oboe with its nasal quality will overshadow the clarinet,
- The conductor will have to balance the two by having the oboe play softer,
- The clarinet and oboe will have great difficulty staying in tune with each other.

Much has been written against combining similar wind instruments in unison, yet despite the statements against this Shostakovich very frequently makes use of like instruments in combination, especially in Symphonies No. 8, 10 and 11. Brahms, Glazunov, Glière and

many other contemporaries seldom double the two oboes in unison, but rather in thirds and sixths.

In the second movement of Symphony No. 9 Shostakovich successfully uses the combination oboe and clarinet in unison in an expressive solo (Ex. 8-5). The solo is supported by a *pp* string accompaniment. The clarinet and oboe are playing in unison from m. 132 until m. 148 when they are joined by the second oboe and second clarinet to match the strength of the added bassoons and horns.



Example 8-4: Symphony No. 9, second movement, mm. 130-149

The musical score is divided into two systems. The first system covers measures 130 to 149. The second system covers measures 140 to 149. The instruments are arranged as follows:

- Ob.:** Oboe, starting with a first breath mark (I) and playing *p espress.* and *cresc.*
- Cl. (B):** Clarinet in B-flat, also starting with a first breath mark (I) and playing *p espress.* and *cresc.*
- Cor.:** Horns, playing *pp* with a third breath mark (III).
- Archi:** String section, playing *pp* and *cresc.*

Measure numbers 130 and 140 are indicated at the beginning of their respective systems. Dynamic markings include *pp*, *p espress.*, *cresc.*, *mp*, and *f*. Performance instructions include *senza sord.* (without mutes) for the horns and *I* (first breath) for the woodwinds.



The combination flute, oboe and clarinet in unison results in a very full quality. Korsakov (1964:47) particularly states that with the combination flute, oboe and clarinet, the flute will dominate in the low register, the oboe in the middle register, and the clarinet in the upper register. Shostakovich uses the aforementioned unusual unison combination in a solo passage supported by a staccato *ppp* string accompaniment in Symphony No. 6, as seen in Example 8-6 below. The dynamic level of the solo varies from *p* to *fff* over four bars.

Example 8-5: Symphony No. 6, second movement, mm. 336-346

The musical score is divided into two systems. The first system (measures 336-341) features a solo for Flute (Fl.), Oboe (ob.), and Clarinet in G (Cl. ingl.) in unison, marked 'I solo'. The Flute part starts at measure 336 with a dynamic of *p* and reaches *fff* by measure 341. The Oboe and Clarinet parts also start at *p* and reach *fff* by measure 341. The string accompaniment (Archi) is marked *ppp* and consists of a staccato pattern. The second system (measures 341-346) continues the solo for Flute, Oboe, and Clarinet in G. The Flute part starts at measure 341 with a dynamic of *p* and reaches *fff* by measure 346. The Oboe and Clarinet parts also start at *p* and reach *fff* by measure 346. The string accompaniment remains *ppp*.



An example of a very unexpected and novel combination of unison octave doubling is found in the second movement, "Humour" (scherzo), of Symphony No. 13 involving the piccolo, cor anglais and piccolo clarinet (Ex. 8-6). The highest of the three octaves presented is played by the piccolo (sounding an octave higher than written), followed by the piccolo clarinet an octave lower and an octave below that the cor anglais. The piccolo clarinet sounds a minor 3rd higher than written. The witty character is not only achieved by the timbre created by the instruments involved, but also by the accented triplet followed by staccato crotchets. In m. 468 the bass soloist and chorus join the expanding woodwind motive with repeated notes different in character at a *ff* dynamic level. The bassoons and brass have a sustained chord which has been omitted from the example to conserve space.

Example 8-6: Symphony No. 13, second movement mm. 464-469

71

Picc. *p* *3* *cresc.* *mp* *cresc.*

Fl. *p* *3* *cresc.* *mp* *cresc.*

Ob. *p* *3* *cresc.* *mp* *cresc.*

C. Ingl. *p* *3* *cresc.* *mp* *cresc.*

Cl. picc. *p* *3* *cresc.* *mp* *cresc.*

Cl. *mp* *cresc.*

Fag. *p* *cresc.*

C-fag. *p* *cresc.*

Timp.

T-ro

Basso solo *ff* *p* *cresc.*

Coro *ff* *p* *cresc.*

Он му-жест-вен-ный че-ло-

Он му-жест-вен-ный че-ло-

464

Shostakovich frequently makes use of unison with octave doubling including all the woodwind instruments. The following example, however, from the first movement of Symphony No. 12 is very unusual due to the pitch distribution. The first and second oboes have a unison line and the third oboe is doubling in unison an octave higher. This is unusual because the third oboe is normally placed below the first and second oboes. The other winds are in the usual distribution.

Example 8-7: Symphony No. 12, first movement, mm. 74-77



The musical score is presented in two systems. The first system contains the woodwind parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system contains the string parts (Archl). The woodwind parts are written in a 4/4 time signature and feature a complex rhythmic pattern with many sixteenth notes and slurs. The oboe part is particularly notable for its unison with octave doubling. The string parts are written in a 4/4 time signature and feature a complex rhythmic pattern with many sixteenth notes and slurs. The score is in a key signature of one flat (B-flat major/D minor).

8.6 Oboes/cor anglais and brass in unison

In the event of the combination brass and woodwinds, the woodwinds are generally placed above the brass where they can strengthen the upper partials and where they have a better chance of being heard. Woodwinds placed amongst the brass, especially in loud passages, tend to lessen the brilliance of the brass without lending any strength or colour of their own (Burton 1982:343). According to Korsakov (1964:56) the trumpet is the instrument most frequently doubled in unison by the oboe, yet Shostakovich very seldom uses this combination. Shostakovich seldom combines the oboe and cor anglais with the complete brass section in unison although more frequent use is made of the combination oboes and/or cor anglais and horns, especially in Symphony No. 11. Tchaikovsky in his tutti passages, well known for their clearness and sonority, frequently doubles the trumpets in unison with the oboes. This procedure adds bite and edge to the trumpet tone without in any way detracting from its powerful and impressive quality. (Jacob 1982:79.)

An exciting example (Ex.7-8) of the cor anglais in unison with the entire brass section in octave doubling is found in Symphony No. 8 in what can be described as a forceful onslaught at the beginning of the Finale. The cor anglais joins the clarinets, bassoons, brass and strings in m. 3 in a unison melody with the excessive dynamic marking *fff* *espressivo*. It seems most unlikely that the cor anglais will be heard above the powerful brass and one can only assume that the reason for the addition of the cor anglais and strings is to soften the harsh tone of the brass.



Example 8-8: Symphony No. 8, fourth movement, mm. 1-4

112 Largo \downarrow $\text{♩} = 50$ rit. a tempo Fl. ploc. II muta in Fl. gr. III

2 Piccoli
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo (Es)
2 Clarinetti (B)
Clarinetto basso (B)
3 Fagotti
3 Trombe (B)
4 Corni (F)
3 Tromboni e Tuba
Timpani
Tamburo
Piatti I
Piatti II
Cassa
Tam-tam
Silofono

112 Largo \downarrow $\text{♩} = 50$ rit. a tempo

Violini I
Violini II
Viole
Violoncelli
Contrabassi

In Example 8-9 below the cor anglais is used in a fascinating ensemble involving the bass clarinet, bassoons, trombones and tubas. This unremitting rhythmic accompaniment-like figure relentlessly surges ahead at a *ff marcato* dynamic level, and is interrupted by *ff* solo trombones and horns in mm. 158-160.

Example 8-9: Symphony No. 8, third movement, mm. 147-160



Musical score for Example 8-9, measures 147-160. The score includes parts for C.ingl., Cl. b., Fag., Tr-ni e Tuba. Measure 147 is marked at the beginning of the first system.



Musical score for Example 8-9, measures 154-160. The score includes parts for C.ingl., Cl. b., Fag., Tr-be, Cor., Tr-ni e Tuba, and Timp. Measure 154 is marked at the beginning of the second system. A box labeled 'S7' is present above measure 157. Dynamics include *ff*, *sole*, and *ff*.

8.7 Oboes/cor anglais and chorus in unison

Melodic doubling of voices by orchestral instruments (in unison or octaves) is of frequent occurrence in orchestral literature, but incessant duplication for an extended period of time should be avoided, although it is permissible in isolated phrases. The most natural doubling in unison for women's voices is performed by violins, violas, clarinets and oboes; that of men's voices by violas, cellos, bassoons and horns. Doubling in octaves is usually done in the upper register. Uninterrupted or too frequent duplication should be avoided not only because the operation deprives the singer of full freedom of expression, but also because it replaces the rare characteristic qualities of the human voice with a mixed timbre. When limited to a few special phrases, doubling supports the voice and endows it with beauty and colour. (Korsakov 1964:122-123.)

Lighter scoring is required for male voices than for a mixed choir, and an even lighter scoring is required for female voices (Korsakov 1964:126-128).

Shostakovich makes use of the chorus in Symphonies No. 2 and 3, and although he intended to include choral sections in Symphonies No. 6, 7 and 9, it was not until Symphonies No. 13 and 14 that voices again found place in his expressive needs on a symphonic level (Blokker & Dearling 1979:55). Towards the end of Symphony No. 2 the choir features considerable unison and two voiced singing, but no unison or doubling is found with the oboes. A very interesting discovery was made when the author, working with two sets of scores for Symphony No. 3, found the first example of unison and unison doubling with the oboes and chorus in Symphony No. 3, as seen in the following example (Ex. 8-10a). The one score is a *Kalmus Miniature Score* published by Belwin Mills, and includes an example of the oboes doubling a passages with the sopranos, shown in Ex. 8-10a. The second set of scores is the *New Soviet Edition of Shostakovich's Collected Works*, published in Moscow, which includes the same passage, yet with no doubling of the soprano line by the oboes (see Ex. 8-10b). The works published in Moscow are in accordance with the last editions which appeared in the composer's lifetime and contain all the latest corrections to the symphonies. Shostakovich therefore chose to revise the passage in Symphony No. 3 deciding against the

oboe doubling the soprano part. A possible reason for the change could be that Shostakovich, having heard the Symphony No. 3 performed, decided that the effect of the oboe doubling the soprano part seemed either too Baroque or emphasised the soprano melody too much.

Example 10a is taken from the *Kalmus Miniature Scores* and includes the unamended version of a passage in Symphony No. 3 where the woodwinds share a unison passage at a *forte* dynamic level with the sopranos and tenors. The two oboes are doubling the soprano part in unison virtually throughout the passage except for a brief diversion in m. 872 when the first oboe momentarily doubles the soprano part an octave higher until the first beat of m. 873. The author of this dissertation speculates that, had it been a later symphony, Shostakovich would not have hesitated to score a high F for the first oboe on the first beat of m. 873. For reasons of conserving space the brass and strings have been omitted from Example 8-10a.

Example 8-10a: Symphony No. 3, mm. 864-875



The image displays a musical score for Example 8-10a, consisting of two systems of staves. The first system includes five woodwind staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fog.). The second system includes two vocal staves with lyrics in Russian and German. The score is marked with a forte (f) dynamic and features several triplet markings. The tempo is indicated as 864.

Woodwind Parts:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fog. (Bassoon)

Vocal Parts:

Lyrics (Russian and German):

Му-зы-ка ко-п-е-ы - ца — му-зы-ка ко-п-е-ы - ца Ма - ма, от - ма-ма
 Kuh - le, Ge - tes - te, da, Stahl — das ist ein neu - er Strahl. Ju - gend, du stahl, die

Му-зы-ка ко-п-е-ы - ца — му-зы-ка ко-п-е-ы - ца Ма - ма, от - ма-ма
 Kuh - le, Ge - tes - te, da, Stahl — das ist ein neu - er Strahl. Ju - gend, du stahl, die

864



The following example is of the amended version as published by the *New Soviet Edition*. The entire woodwind section has been changed to a regular rhythm from mm. 864-866. Compare mm. 867-869 of Ex. 8-10b with mm. 867-869 of Ex. 8-10a. The string parts remained unchanged.

Example 8-10b: Symphony No. 3, mm. 864-869

The musical score is divided into four systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-bu), Trombone (Tr-ni), and Tuba. The third system is for the Choir (XOP) with lyrics in Russian: "Но-вы-е кор-пу-са - но-ва-я по-ло-са". The fourth system is for the Arch (string) section. The score is in 3/4 time and consists of three measures. The woodwind parts play a rhythmic pattern of eighth notes. The brass parts play a similar rhythmic pattern. The choir parts sing the lyrics. The string parts play a rhythmic pattern of eighth notes.



Fl. cc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr. be

Tr. ni
e
Tuba

Timp.

Ma - я, ог - ня - ми бь ю - ще - го бу - ду - ще - му в гла - за.

ХОР

Ma - я, ог - ня - ми бь ю - ще - го бу - ду - ще - му в гла - за.

Archl

867

Symphony No. 13, scored for bass soloist and male choir, involves a blend of economy, directness and simplicity that Shostakovich himself considered ideal. Nowhere is this quality more evident than in the choral writing of Symphony No. 13: the 40-100 voices prescribed in the score sing in unison throughout the symphony. Whether stark and defiant or warm and tender, this unanimity is in itself a powerful image and does much to establish the tone of the work. It is with the words that the music begins. The word-setting for soloist and chorus alike, is always simple and invariably syllabic. (Ottoway 1978:57-58.)

An excellent, and also the only example of unison doubling between the cor anglais, bass soloist and choir is found in the second movement of Symphony No. 13 (Ex. 8-11). A magnificently rich timbre is the result of this unusual combination involving the cor anglais, clarinets, bassoons, bass soloist and chorus in unison doubling. Notice how the cor anglais only enters on the first beat of m. 385 and m. 387 and not on the previous beat with the clarinets, bassoons, bass soloist and choir. The reason for this is that the cor anglais would have had to play a B-flat which is lower than its lowest note B.



Example 8-11: Symphony No. 13, second movement, mm. 382-391

Picc. Fl. Ob. C.ingl. Cl. picc. Cl. Fag. C-fag. Timp. T-no T-ro Basso solo Coro

чер - та два у - да - лось. Ре - шет - ки и сте - ны ка - мен - ны - е он

382 Ре - шет - ки и сте - ны ка - мен - ны - е он 385

p cresc. *ff* *p cresc.* *ff* *p cresc.* *ff* *p cresc.* *ff* *p sempre* *p sempre* *p cresc.* *ff* *p cresc.* *ff*

Ob. C.ingl. Basso solo Coro

про - ходил на - сквозь. От - каш - ли - ва - лись про - сту - жен - но, как ря - до - вой бо -

387 про - ходил на - сквозь. От каш - ли - ва - лись про - сту - жен - но, как ря - до - вой бо -

p cresc. *ff* *p* *ff* *p*

8.8 Concluding remark

Shostakovich reveals specific timbre preferences by combining the oboe and cor anglais in unison with other instruments. Although combinations are at times unusual, the result is always pleasing, and impressionable. Throughout the analysis the author has been increasingly convinced that Shostakovich's colourful and imaginative orchestration for the oboe and cor anglais is undoubtedly one of the most attractive features of his orchestral style.

CHAPTER 9

CONCLUSION

An analysis of Shostakovich's oboe and cor anglais parts in the 15 symphonies reveals the composer's knowledge and understanding of the instruments' technical and lyrical capabilities and limitations. Shostakovich's orchestration of the oboe and cor anglais can be seen as conservative. There are certain characteristics in his orchestration which can be regarded as typical of his style.

9.1 Tonguing and articulation

There are several opportunities in the symphonies where the oboist can use double or triple tonguing instead of single tonguing. Shostakovich does not require the oboist to use flutter tonguing.

Shostakovich specifies the articulation very clearly. There are more legato ascending passages than descending ones. Most semiquaver figures are articulated legato. Scale passages are characteristic of Shostakovich's writing and there are chromatic semiquaver ascending and/or descending passages with legato articulation found in every symphony. With the exception of solo passages, Shostakovich does not write long legato phrases, the average length of a legato figure being two to three bars.

Staccato articulated passages are seldom found in the early symphonies, for example, Symphony No. 3 has no staccato passages for the oboe and cor anglais. The later symphonies contain more staccato solos for the oboe and cor anglais. From Symphony No. 8 Shostakovich begins to add more wit and character to solo passages.

Contrary to his use of staccato more toward the later symphonies, Shostakovich makes more use of non legato articulation in the early symphonies and less toward the later ones. Most repeated notes or motives are articulated non legato.

9.2 Melodic aspects

Shostakovich's knowledge and understanding of the oboe and cor anglais are clearly reflected in the allocation of solo material throughout his 15 symphonies, although the oboe and cor anglais are clearly not favourite instruments. The composer exploits the instruments' technical and lyrical capabilities by combining solos written in the comfortable middle register with a wide range of dynamic indications. Oboe and cor anglais solos are often supported by the characteristic tremolo string accompaniment, sustained strings or low woodwinds.

Repeated notes, often scored for the oboe and cor anglais, are a very typical characteristic and can be seen as synonymous with Shostakovich's nervous and energetic style. The oboe and cor anglais are often involved in very lengthy and taxing passages of repeated notes at extreme dynamic levels.

Trills are an important part of Shostakovich's melodic style and many instances of trills are scored for the oboe and cor anglais. Shostakovich nevertheless proves himself as a sensitive orchestrator as there are no instances of difficult trills for the oboe or cor anglais in the symphonies, nor are there cases of tremolo writing.

9.3 Dynamic aspects

Shostakovich's dynamic indications for the oboe and cor anglais range between the absolute extremes. The hard, dry quality of the oboe and cor anglais in their high register with dynamic indications ranging between *ppp* - *ffff* often results in a brazen sound. This is a recurrent timbre Shostakovich calls for in his symphonies. *Forte* passages in the high register are less frequent for the cor anglais than the oboe. Extensive use of accents is made throughout the symphonies, mostly accompanied by the markings *espressivo*, even at *ffff* dynamic levels.

Shostakovich makes use of muted passages for the third and fourth oboes and cor anglais for reasons of dynamic variety and altered tone-quality.

9.4 Rhythmic aspects

Rhythm and energy are synonymous with Shostakovich's style. The only outstanding rhythmic aspect is a few instances of polyrhythm allocated to the oboes and cor anglais in densely textured tutti sections.

9.5 Combination of instruments

Unison tutti can be regarded as a characteristic typical of Shostakovich's style.

The combination of oboe and strings doubling in unison is used extensively. The following is a common unison combination: flute, oboe and clarinet. The oboe is also frequently doubled in unison with the E-flat clarinet and/or one or more of the other clarinets in solo passages. Shostakovich seldom combines the oboe and cor anglais with the brass although more frequent use is made of combining the oboes and/or cor anglais with the horns.

Shostakovich makes use of the chorus in Symphony No. 2, 3, 13 and 14. There is, however, very little significant doubling of choral parts with the oboe and cor anglais.

9.6 Final word

Shostakovich's use of the oboe and cor anglais in the fifteen symphonies displays consistent qualities of sensitivity and imaginative scoring. The analysis of Shostakovich's writing for the oboe and cor anglais reveals the accessibility of the symphonies from a performer's point of view. The symphonies are, however, a test of endurance in many instances. This study has proved the composer as a sympathetic orchestrator for the oboe and cor anglais in the 15 symphonies and confirms Shostakovich as one of the greatest symphonic composers of the 20th century.

APPENDIX A

THE INSTRUMENTATION OF SHOSTAKOVICH'S FIFTEEN SYMPHONIES

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

Flute I, II and III (II and III doubling with piccolo)

Oboe I and II

Clarinet I and II in A and B-flat

Bassoon I and II

Horn I, II, III and IV

Trumpet I and II in B-flat

Trumpet III in F

Trombone I, II and III

Tuba

Timpani

Piano

Glockenspiel

Triangle

Side Drum

Cymbal

Tam-Tam

Violin I

Violin II

Viola

Cello

Double bass



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

Piccolo
Flute I and II
Oboe I and II
Cor Anglais
Clarinet I and II in B-flat
Bass Clarinet
Bassoon I and II

Horn I, II, III and IV
Trumpet I, II and III in C
Trombone I, II and III
Tuba

Timpani
Tambourine
Snare Drum
Triangle
Cymbal
Bass Drum
Tenor Drum
Tam-Tam
Xylophone
Piano

Chorus

Violin I
Violin II
Viola
Cello
Double Bass

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

Piccolo
Flute I and II
Oboe I and II
Cor Anglais
Clarinet I and II in B-flat
Bass Clarinet
Bassoon I and II

Horn I, II, III and IV
Trumpet I and II
Trombone I, II and III
Tuba

Timpani
Snare Drum
Bass Drum
Long Drum
Small Chinese Drum
Triangle
Cymbal
Tambourine
Wood Block
Tam-Tam
Xylophone
Vibraphone
Celesta
Harp

Chorus

Violin I
Violin II
Viola
Cello
Double Bass



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

Piccolo I and II
Flute I, II, III and IV
Oboe I, II, III and IV (IV = Cor Anglais)
Piccolo Clarinet in E-flat
Clarinet I, II, III and IV (IV = in A)
Bass Clarinet
Bassoon I, II and III
Contrabassoon

Trumpet I, II, III and IV
Horn I, II, III, IV, V, VI, VII and VIII
Trombone I, II and III
Tuba I and II

Timpani I x 3
Timpani II x 3
Triangle
Castanets
Wood Drum
Side-Drum
Cymbal (with timpani mallet)
Cymbal (with ordinary mallet)
Tam-Tam
Bass Drum
Xylophone
Bells
Celesta
Harp I and II

Violin I (16-20)
Violin II (14-18)
Viola (12-16)
Cello (12-16)
Double Bass (10-14)



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

Piccolo
Flute I and II
Oboe I and II
Clarinet in E-flat
Clarinet I and II in A and B-flat
Bassoon I and II
Contrabassoon

Horn I, II, III and IV
Trumpet I, II and III in B-flat
Tuba

Timpani
Glockenspiel
Xylophone
Triangle
Tenor Drum (with snares)
Bass Drum
Cymbals
Tam-Tam
Celesta
Piano
Harp I and II

Violin I
Violin II
Viola
Cello
Double Bass

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

Piccolo
Flute I and II
Oboe I and II
Cor Anglais
Clarinet in E-flat (Clarinet III)
Clarinet I and II in B
Bass Clarinet in B
Bassoon I and II
Contrabassoon (Bassoon III)

Horn I, II, III and IV
Trumpet I, II and III
Trombone I, II and III
Tuba

Timpani
Tambourine
Snare-drum
Triangle
Cymbal
Bass Drum
Tam-Tam
Xylophone
Celesta
Harp

Violin I
Violin II
Viola
Cello
Double Bass



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

Piccolo (Flute III)
Flute I and II
Oboe I and II
Cor Anglais
Clarinet in E-flat
Clarinet I and II
Bass Clarinet
Bassoon I and II
Contrabassoon

Horn I, II, III and IV to VIII
Trumpet I, II and III to VI
Trombone I, II and III to VI
Tuba

Timpani (5)
Triangle
Tambourine
Snare Drum
Cymbal
Bass Drum
Tam-Tam
Xylophone
Harp I and II
Piano

Violin I
Violin II
Viola
Cello
Double Bass

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

Piccolo I and II
Flute I and II
Oboe I and II
Cor Anglais
Clarinet in E-flat
Clarinet I and II
Bass Clarinet
Bassoon I and II
Contrabassoon (Bassoon III)

Horn I, II, III and IV
Trumpet I, II and III
Trombone I, II and III
Tuba

Timpani
Xylophone
Side Drum
Bass Drum
Tam-Tam
Cymbal

Violin I
Violin II
Viola
Cello
Double Bass

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

Piccolo
Flute I and II
Oboe I and II
Clarinet I and II in B-flat and A
Bassoon I and II

Horn I, II, III and IV
Trumpet I and II in B-flat
Trombone I, II and III

Timpani
Triangle
Tambourine
Tenor Drum
Cymbals
Bass Drum

Violin I
Violin II
Viola
Cello
Double Bass

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

Piccolo
Flute I and II (Flute I = Piccolo II)
Oboe I and II
Cor Anglais (Oboe III)
Clarinet in E-flat
Clarinet I and II in A and B-flat
Bassoon I and II
Contrabassoon (Bassoon III)

Horn I, II, III and IV
Trumpet I, II and III
Trombone I, II and III
Tuba

Timpani
Triangle
Cymbal
Tambourine
Tam-Tam
Snare Drum
Bass Drum
Xylophone

Violin I
Violin II
Viola
Cello
Double Bass



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

Piccolo (Flute III)
Flute I and II
Oboe I and II
Cor Anglais
Clarinet I and II in B-flat and A
Bass Clarinet (Clarinet in B-flat)
Bassoon I and II
Contrabassoon (Bassoon III)

Horn I, II, III and IV
Trumpet I, II and III
Trombone I, II and III
Tuba

Timpani
Triangle
Side Drum
Cymbal
Bass Drum
Tam-Tam
Xylophone
Bells
Celesta
Harp I, II, III and IV

Violin I
Violin II
Viola
Cello
Double Bass

Symphony No. 12 in D minor, Op. 112, “The Year 1917” (1961)

Piccolo (Flute III)
Flute I and II
Oboe I, II and III
Clarinet I, II and III (B-flat and A)
Bassoon I and II
Contrabassoon (Bassoon III)

Horn I, II, III and IV
Trumpet I, II and III
Trombone I, II and III
Tuba

Timpani
Triangle
Side Drum
Cymbal
Bass Drum
Tam-Tam

Violin I
Violin II
Viola
Cello
Double Bass



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

Piccolo
Flute I and II
Oboe I and II
Cor Anglais (Oboe III)
Clarinet I and II (B-flat and A)
Clarinet III (E-flat and Bass Clarinet in B-flat)
Bassoon I and II
Contrabassoon (Bassoon III)

Horn I, II, III and IV
Trombone I, II and III
Tuba

Timpani
Triangle
Castanets
Woodblock
Tambourine
Side Drum
Whip
Cymbal
Bass Drum
Tam-Tam
Tubular Bells
Bells
Xylophone
Harp I, II, III and IV
Piano

Bass Solo
Bass Choir

Violin I (16-20)
Violin II (14-18)
Viola (12-16)
Cello (12-16)
Double Bass (10-14)

Symphony No. 14, Op. 135 (1969)

Castanets
Wood block
Whip
Chimes
Vibraphone
Xylophone
Celesta
Tom-toms (soprano, alto and tenor)

Soprano and Bass voices

Violin I and II (10)
Viola (4)
Cello (3)
Double Bass (2 with 5 strings)

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

Piccolo
Flute I and II
Oboe I and II
Clarinet I and II in A
Bassoon I and II

Horns I, II, III and IV
Trumpet I, II and III
Trombone I, II and III
Tuba

Timpani
Triangle
Castanets
Woodblock
Whip
Tom-Tom (soprano)
Tambourine (military)
Cymbal
Bass Drum
Tam-Tam
Bells
Celesta
Xylophone
Vibraphone

Violin I
Violin II
Viola
Cello
Double Bass

APPENDIX B

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