

CHAPTER 4

THE FLUTE

4.1 Introduction

Shostakovich's approach to the flutes is somewhat less flamboyant when compared with his use of the piccolo. The flutes, however, form an integral part of the symphonies and they have been used in all of them, except No. 14.

Shostakovich exploits the flute's agility and its capability of executing the fastest possible articulations. The composer is clearly fully aware of its technical limitations and presents the player with opportunities to use double, triple and flutter tonguing.

Shostakovich displays a deft understanding of the flute's subtle limitations with a balance of material scored in unison in *tutti* sections as well as a wide selection of brilliant solo material. Shostakovich usually scores for two or three flutes (the third flute sometimes doubles as a piccolo) with the exception of Symphony No. 4 that uses four flutes.

4.2 Register

According to Del Mar (1983:155) middle C still remains the bottom note of the flute, though a very important section of the repertoire takes the low B for granted. A special foot-joint is necessary to produce the extra note, although some players are against this on the grounds that it puts the rest of the instrument out of tune. Shostakovich used the flute's low B in as early as Symphony No. 2.

Del Mar (1983:166) writes that the lower register of the flute can come surprisingly close to the timbre of the trumpet, though of course lacking the power of the brass instrument. He also states that the Russian school reveals an inclination toward this orchestral colour. Tchaikovsky, for example, has a predilection for two or even three flutes in unison at their low register, as evidenced in the *Valse Mélancolique* from the Suite No. 3, Op. 55, which has a long solo passage

for the three flutes, with remarkable effect. Shostakovich generally does not exploit the low tones of the flutes, although, he uses three flutes and the alto flute in their low register, with great effect, in the second movement of Symphony No. 7 (see Example 5-1). The author agrees with Piston (1994:131-133) who describes the tones of the lower octave as warm and velvety. The sound is deceptively heavy when heard alone, but it is easily covered by other instruments and by strong overtones from low bass notes. It is evident from the analysis that Shostakovich consistently ensures that the accompaniment does not overpower the quality of the flute's low register.

An overwhelming majority of material written for the flute in *tutti* sections of the Shostakovich symphonies is in the high register with very loud dynamic indications (*ff* - *ffff*). The middle and low registers are mostly reserved for solos with soft dynamic levels. Symphony No. 1 has the most material for flute in the middle register, both in solo and *tutti*, and has many examples of solos in the high register with *piano* dynamic levels.

Examples of solo material in the high register are very rare although many solos span a wide range, briefly entering the very high register. Isolated instances of material in the high register are usually doubled in unison or at the octave by the second flute and/or piccolo.

Prominent examples of solos in the low register can be found in Symphony No. 2; the third movement of Symphony No. 4; the first movement of Symphony No. 7; the first and fifth movements of Symphony No. 8; the first and third movements of Symphony No. 10; the second movement of Symphony No. 11; and the second movement of Symphony No. 12. A development in Shostakovich's orchestration style is clearly visible as he makes more use of the flutes' lower darker register from Symphony No. 7 onward with longer, more exposed, solos.

The flutes are given a moment of calm in the second movement ("9th of January") of Symphony No. 11 with a single solo in the low register with a *piano* dynamic level (Example 4-1). The second movement of Symphony No. 11 is intensely dramatic and depicts the massacre on Sunday January 9. The velvety low tones of the two flutes playing in harmony are matched by the subtle *pianissimo* trill accompaniment played by the strings in mm. 807-816. The warm colours of the low woodwind, brass, celesta and harp support the overtones of the flutes playing

in unison in their very low register from mm. 815-820. (The rest of the movement involves *tutti* material in the high register with mostly *fortissimo* dynamic levels and louder.)

This solo is also one of numerous examples throughout the symphonies where Shostakovich gives both first and second flutes equal importance. The second wind player is usually given a melody lower than the first which is in many instances more difficult because it requires of the second player to create the correct balance in dynamic levels and intonation. The accompaniment for the first half of the solo consists of trills played by *con sordino* strings, taken over from mm. 816-820 with chords by the bass clarinet, contrabassoon, muted horns, second trombone and tuba. The harp and celesta add a light colour to an otherwise sombre texture in m. 810, mm. 815-816 and from m. 819. The little circles above the notes of the harp in mm. 804, 807, 810, 815 and 820 indicate that the player is to produce harmonics on the harp, sounding an octave higher than written. Given the “fuzzy” nature of the low register of the flute, Shostakovich gives the low sustained tones (the D in m. 814 to the low B natural at the end of the solo in mm. 819-820), to both flutes in unison. The low tone of the B natural at the end of the phrase in mm. 819-820 blends well with the accompaniment, yet projects remarkably well and is not overpowered by the low woodwinds and brass.

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

Cel.

Arpe

Archi

mf

tr *sempre pp*

810

sempre pp

10178

96

Picc.

Fl. *a2*

Ob.

C.ingl.

Cl.

Cl. b. *tenuto*
pp

Fag.

C-fag. *tenuto*
pp

Cor. *pp*
con sord.

Tr-be

Tr-ni
e
Tuba *II con sord.*
pp

Tuba *III con sord.*
pp

Timp.

Cel. *p*

Arpe *div. p*
unis.

96

Arch. *p*

615

The full quality of the low register of the flute is even more convincingly displayed in the following excerpt from the first movement of Symphony No. 10 (Ex. 4-2). The wispy flute solo meanders delicately around G, the first note of the solo from mm. 202-215, then changes course from m. 216 and closes on a middle C in m. 227. The transparent *pizzicato piano* accompaniment from the first and second violins and violas give a shimmer of a waltz-like harmonic support to the *piano* flute solo. Although the pitch of the string accompaniment is higher than that of the flute's in mm. 226-227, Shostakovich is nevertheless confident of the carrying power of the flute's low register.

Symphony No. 10 (1953) has been the object of more formal musical analysis than any other piece by Shostakovich. According to MacDonald (1990:205) Symphony No. 10 "can hardly have been unrelated to the most important event in post-war Soviet history: the death of Stalin." MacDonald argues that two of Shostakovich's cryptic codes developed in previous symphonies (particularly Symphonies No. 4 and 8) are used in abundance throughout Symphony No. 10, for example: the Stalin motive of a two note figure; and the People which is characterised by a three note motive. MacDonald certainly presents an interesting interpretation which, when applied to the symphony, makes for very stimulating listening. It is a fact that the symphony focuses on two- and three-note motives, groupings, time signatures and even key signatures. When applied to the example under discussion (Ex. 4-2) the flute's melody centres around the two-note or -motive grouping in a three-four time signature. The accompaniment consists of a waltz, yet somehow also emphasising a two-beat rhythm. It could possibly be interpreted as the long lasting effect Stalin had on the People, yet the People have survived, bruised and affected, but strong.

Example 4-2: Symphony No. 10, first movement, mm. 196-231

$\text{♩} = 120$

Fl. *I sdo*

Archl

The musical score consists of five staves. The top staff is for the Flute (Fl.), marked 'I sdo' and 'pizz. p'. The bottom four staves are for the Archl (Archi) section, marked 'pizz.' and 'p'. The tempo is indicated as $\text{♩} = 120$. The key signature is one sharp (F#). The score shows measures 196 to 231. The flute part has a melodic line with a fermata over the first measure. The archl section has a rhythmic accompaniment with a fermata over the first measure. The score is written in a standard musical notation style with various dynamics and articulation marks.

FL. I

V-ni I

V-ni II

V-le

204

18

FL. I

V-ni I

V-ni II

V-le

210

19

FL. I

V-ni I

V-ni II

V-le

216

20

FL. I

div.

unis. arco

arco

arco

arco

arco

228

The following passage from the second movement of Symphony No. 8 allows the flute to show off its sparkling character in the middle and high register at a *piano* dynamic level (Ex. 4-3). It is also an excellent example of unusual instrument combination. The solo opens in octave doubling with the first clarinet for two bars in mm. 225-226. While the flute continues its spirited dance in the high register the contrabassoon provides a pedal point (mm. 227-234) for the static stringed accompaniment, interspersed with added interest from the snare drum in mm. 228, 229, 231 and 232. The horns (m. 232) pre-empt a lively dialogue in imitation between the clarinets and the first flute in mm. 233-234.

Example 4-3: Symphony No. 8, second movement, mm. 223-234

$\text{♩} = 144$

The musical score consists of several staves. The top staff is for Flute (Fl.), marked with *a2* and *p*. The second staff is for Clarinet (Cl.), marked with *a2* and *p*. The third staff is for Trombone (T-ro), marked with *mp* and *p*. The bottom staves are for strings, with markings for *div.*, *unis.*, and *[non div.]*. A box labeled "71 solo I" is placed above the flute staff. The score includes various musical notations such as ornaments, slurs, and dynamic markings.

Musical score for measures 227-230. The score includes parts for Flute (Fl.), Contrabass (C-fag.), Trombone (T-ro), and Archi (Violins, Violas, Cellos, Double Basses). The Flute part features a complex melodic line with slurs and dynamic markings such as *p*, *pp*, and *pp*. The Trombone part has a rhythmic accompaniment with *pp* dynamics. The Archi part provides a steady harmonic and rhythmic foundation.

Musical score for measures 231-234. The score includes parts for Flute (Fl.), Clarinet (Cl.), Contrabass (C-fag.), Cor, Trombone (T-ro), and Archi. The Flute part has a melodic line with slurs and dynamics like *p* and *pp*. The Clarinet part has a melodic line with dynamics like *p* and *sempre p*. The Cor part has a melodic line with dynamics like *p*. The Trombone part has a rhythmic accompaniment with *pp* dynamics. The Archi part provides a steady harmonic and rhythmic foundation. Measure numbers 227, 72, and 231 are indicated at the bottom of their respective systems.

4.3 Allocation of solo material to the flute

Each wind player relishes even the shortest solo in symphonic works. Shostakovich affords the whole flute section, not only the first player, with a wide variety of solos to complement each mood and nuance of their technical capability and that of the instrument. Many solos include prominent melodic material for the second flute.

The majority of flute solos are written at a *piano* to *pianissimo* dynamic level. Only two solos, found in the third movement of Symphony No. 10 and the fourth movement of Symphony No. 13, are marked with a *forte* dynamic indication. Most solos are written for the middle register. There is an average of four significant flute solos in most symphonies with the exception of Symphony No. 11, which has only one flute solo.

One of the numerous times Shostakovich uses first and second flute together in a solo is found in the third movement of Symphony No. 7 (Ex. 4-4). The flute's lyrical *legato* character is beautifully displayed between mm. 106-122 in its middle to high register at a *piano semplice* dynamic level, complemented by the *piano pizzicato* accompaniment played by the second violins and violas. The first flute melody takes a downward curve into the lower register after the cellos are added to the *pizzicato* accompaniment in m. 123.

The second flute joins the first flute solo in m. 135, more than two octaves below on a middle C, with a contrary motion melody for five bars, to resume its place in the duet until the end of the solo in m. 170. Meanwhile the harmonic support changes once again in m. 150 as the full string section overlap the final two bars played by the clarinets (mm. 150-151). With the addition of the lower strings creating a fuller harmonic support from mm. 150-170 Shostakovich adds more dynamic variety and melodic colour to the second flute solo whose role lies more in independent dialogue with the first flute than before. A typical example of the detail Shostakovich attributes to the first and second flute is seen in his allocation of different dynamic levels to each instrument.

Example 4-4: Symphony No. 7, third movement, mm. 105-182

$\text{♩} = 112$

112

Fl. *I solo*
p semplice

V-ni I

V-ni II *pizz.*

V-le *pizz.*

V-c. *p*

C-b. *p*

105

113

Fl.

Archl

118

Detailed description: This system covers measures 113 to 118. The Flute (Fl.) part features a melodic line with a first ending bracket over measures 113-115. The Archl part consists of two staves (violin and viola) with a steady eighth-note accompaniment. A piano (p) dynamic marking is present in the lower staff of the Archl part.

114

Fl.

Cl.

Archl

131

Detailed description: This system covers measures 114 to 131. The Flute (Fl.) part continues the melodic line with a first ending bracket. The Clarinet (Cl.) part has a melodic line with a piano (p) dynamic marking. The Archl part continues with the eighth-note accompaniment.

115

Fl.

Cl.

Archl

144

Detailed description: This system covers measures 115 to 144. The Flute (Fl.) part has a melodic line with a first ending bracket and a fortissimo (ff) dynamic marking. The Clarinet (Cl.) part has a melodic line with a pizzicato (pizz.) dynamic marking. The Archl part continues with the eighth-note accompaniment, with a piano (p) dynamic marking in the lower staff.

Musical score for Flute (Fl.) and Archl (157-159). The Flute part features a melodic line with a *cresc.* marking and a *dim.* marking. The Archl part consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) playing a rhythmic accompaniment.

Musical score for Flute (Fl.), Arp e (116-117), and Archl (170-171). The Flute part has measures 116 and 117. The Arp e part includes measures 116 and 117 with dynamics *p* and *pp*. The Archl part includes measures 170 and 171 with dynamics *pp* and *pp subito*. Performance instructions include *arco*, *non div.*, *p espress.*, *cresc.*, *poco creso.*, and *pp subito*.

A challenging and exposed solo for both first and second flutes is found in the first movement of Symphony No. 6 (Ex. 4-5). The rhythmic cadenza-like melody includes triplets, quintuplets, sextuplets, trills and *acciaccaturas*, all within the confines of a *ppp* dynamic level. Fortunately the solo is written for the middle register in which it is somewhat easier to maintain a soft dynamic level. According to Volkov in *Testimony* (MacDonald 1990:144) the first movement of Symphony No. 6 concerns Shostakovich's state of mind during the traumatic months of 1936. The composer is referring to the intense isolation he felt as a result of the attacks on his works and the betrayal of many of his so-called friends. The flutes' solo aptly portrays this mood, one of a searching dialogue. A subdued trill pedal point by the violas and cellos and sustained notes from the double bass remain the consistent accompaniment throughout the solo, a reminder of the underlying darkness and criticism rallied at the composer.

Shostakovich maximises the role of the second flute in this excerpt by using it both as soloist and as part of the accompaniment. The second flute joins the first from mm. 142-144 as soloist with three bars of melodic material containing the trills also found in the first flute's part. The second flute then shifts into the background as part of the accompaniment from mm. 146-149, doubling the E, in unison, four octaves above the double bass. The first violins take over as soloists from mm. 152-158, allowing the timpani and harp to take their position as soloists from m. 159. The time signature changes characteristically in mm. 143, 147, 148, 153 and 154, enhancing the *ad-libitum*-like nature of the solo.

Example 4-5: Symphony No. 6, first movement, mm. 131-160

♩ = 52

FL I solo *ppp* *p*

C-fag. *p*

T-tam *pp*

Arpa *f* *vc*

V-ni I *dim.* *morendo*

V-le *arco* *pizz.* *arco*

V-co *arco* *pizz.* *arco*

C-b. *div.* *p*

131

FL *trillo* *trillo*

V-le

V-co

C-b.

139

24 I *II trillo* *ppp* *p* *ppp* *p* *ppp*

FL *ppp* *p* *ppp* *p* *ppp*

V-le

V-co *unis.*

C-b. *unis.*

142

9245

25

FL. I

FL. II

V-le

V-c.

C-b.

145

mf

ppp

ppp

FL. I

FL. II

V-le

V-c.

C-b.

149

trillo

tr

riten.

26 a tempo

FL. I

FL. II

Arpa

150

ppp

p

con sord.

con sord.

[unis]

Archi

152

mp

pp

A solo for flutes, strikingly similar to the one found in the third movement of Symphony No. 7 (see Ex. 4-4) was written for the third movement of Symphony No. 5 (Ex. 4-6). There is no programmatic similarity between the two symphonies. On hearing the intensity portrayed in the third movement of Symphony No. 5 the author agrees with MacDonald (1990:130) who states that this movement is the first real slow movement since that of Symphony No. 1 in 1925. “It was during this movement that the Leningrad audience began to cry, from sadness and relief at hearing tragic emotion expressed so openly, during a time when genuine feeling was being systematically destroyed by the Terror.”

The first flute begins a moving *legato piano* melody in the middle to high register in m. 33. The second flute joins the solo in m. 37, more than two octaves below the first flute in a contrary motion-like movement. Interestingly, similar interval and melodic structure is used by Shostakovich in the solo of Symphony No. 7 (see Ex. 4-4, mm.135-149). A dauntingly delicate atmosphere is created by the timbre of the harp as accompaniment. The cellos take over from the harp in m. 42, joined by the double basses in m. 44. This particular melody played by the flutes and accompanied by the harp is partly repeated one more time toward the end of the movement a semitone higher, but this time the combination is second violins and harp.

Example 4-6: Symphony No. 5, third movement, mm. 31-50

♩ = 50

Fl. *I solo* 79

Arpe

V-ni I

V-ni II

V-ni III

V-la I

V-la II

V-o I

V-o II

C-b.

31

Fl. 80

Arpe

36

Fl. *riten.* *morendo*

Arpe

V-o II *p* *dim.*

C-b. *p dim.*

41

9246

81 a tempo

Fl. *ppp*

V-ni I *pp cresc.* *fzpress.*

V-ni II *fzpress.*

V-la I *pp* *cresc.* *f*

V-la II *pp* *cresc.* *f*

V-c. I *fzpress.*

V-c. II *pp* *cresc.* *f*

C-b. *pp* *cresc.* *f*

45

Fl. I

C111

Archi

7 8 9 10 11

Fl. I

C111

Archi

12

12 13 14 15 16

Fl. ^I 2

C-III

Archi

15

Fl. ^I

C-III

Archi

24

Fl. 3

arco pizz.

Archi arco pizz.

30

is exclusively by the strings. The dynamic indicates
transitions with frequent use of the mute.

Fl. I

Archi

35

An analysis of Shostakovich's symphonies shows clearly that he definitely preferred the string section to accompany flute solos throughout the symphonies. The nature of the string accompaniment is most often *pizzicato* (seen in the first flute solo in the first movement of Symphony No. 1), *tremolo*, trills or sustained chords. Accompaniment for flute solos in Symphonies No. 12, 13 and 15 is exclusively by the strings. The dynamic indication in the accompaniment is mostly *piano* to *pianissimo*, with frequent use of the mute.

Shostakovich clearly thought of warm, resonant timbres to accompany delicate flute solos. The French horns feature fairly frequently with their understated regal tone when combined with strings. The combination of horns or horns and strings as accompaniment to flute solos is used in Symphony No. 1, Symphony No. 3, the second movement of Symphony No. 4, the third movement of Symphony No. 6, and the first movement of Symphony No. 7. The horns are combined with the clarinet and bass clarinet in the second movement of Symphony No. 2.

It seems as though Shostakovich started fairly conservatively in his choice of accompanimental instruments and then used the warm colour of the wind instruments as accompaniment mostly between Symphonies No. 4 and 11, as seen in the use of the instrument combination of clarinet, bass clarinet and bassoon. He then returned to the more traditional accompaniment of strings for the last few symphonies (No. 12–15).

4.4 Articulation

Toff (1985:116-117) writes that the easiest way to explain the musical application of flute articulation is to compare it with violin bowing. The violin bow can be seen, whereas flute tonguing cannot. The stringed instrument comparison is particular apt if one considers articulation to include not just the initial attack, but also the length of the stroke or note group. Using a variety of tongue strokes, the flautist can do almost everything the violinist can do: vary the attack, the length of the stroke, and the inflection.

Shostakovich presents flute players with ample opportunity to use all possible inflections of articulation in all dynamic levels as well as tempi and character.

An excellent example displaying the *leggiero* properties of the flute in a *staccato* solo, which can be played with single or double tonguing, is found in the fifth movement of Symphony No. 8 (Ex. 4-8). It is also a challenging example of a flute solo written in the high register at a *piano* dynamic level. A light character is created by the syncopated *pizzicato* string and triangle accompaniment: a rare combination. The first horn is added here and there to add a little weight in its contrasting *legato* descending motive in mm. 66-68 and mm. 74-75. Shostakovich cleverly hands over the first flute solo to the second flute for three bars from mm. 70-72 to create an illusion of a continuous melody while giving the first flute an opportunity to catch a well-needed breath. The first flute takes over the solo again from mm. 73-87.

Of the last movement of Symphony No. 8 MacDonald (1990:171) aptly writes, "...at last, the jester awakes and a familiar irony arrives to rescue the situation with one of the composer's searingly satirical inventions." The final movement gives the listener a longed-for respite in mood from the depressing sounds preceding it, with brighter coloured passages and orchestration like the one discussed in Ex. 4-8.

Example 4-8: Symphony No. 8, fifth movement, mm. 62-87

The musical score is divided into two systems. The first system covers measures 62 to 125. It features a Flute (FL) part with a first solo (I solo) starting at measure 126, marked *p*. The Cor Anglais (Cor.) part has a first solo (I) starting at measure 126, also marked *p*. The Trombone (Tr-lo) part has a *p* dynamic. The Archi (string) section consists of Violins, Violas, Cellos, and Double Basses, all marked *p*. The strings play a pizzicato (*pizz.*) accompaniment. The second system covers measures 126 to 187. The Flute (FL) part has a second solo (II solo) starting at measure 127, marked *p*. The Cor Anglais (Cor.) part has a first solo (I) starting at measure 127, marked *p*. The Trombone (Tr-lo) part continues with a *p* dynamic. The Archi (string) section continues with a *p* dynamic. The strings play a pizzicato (*pizz.*) accompaniment. Measure numbers 62, 126, and 127 are indicated at the beginning of their respective systems.

The image shows a page of a musical score for Symphony No. 8, measures 74 to 81. The score is arranged in two systems. The first system (measures 74-77) includes parts for Flute I (FL), Cor Anglais (Cor.), Violin I (V-ni I), and Violin II (V-ni II). The second system (measures 78-81) includes parts for Flute II (FL), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Cello (V-c.).

Key features of the score include:

- Flute I:** Measures 74-77, marked with a first ending bracket (I) and a dynamic of *p*. Measures 78-81, marked with a first ending bracket (I) and a dynamic of *p*.
- Cor Anglais:** Measures 74-77, marked with a first ending bracket (I) and a dynamic of *p*.
- Violin I and II:** Measures 74-77, marked with a dynamic of *p*. Measures 78-81, marked with a dynamic of *p*.
- Flute II:** Measures 78-81, marked with a first ending bracket (I) and a dynamic of *p*.
- Violin I and II:** Measures 78-81, marked with a dynamic of *p*.
- Viola and Cello:** Measures 78-81, marked with a dynamic of *p*.
- Measures 81-84:** The score continues with measures 81-84, marked with a dynamic of *p*. The Violin I and II parts are marked with *arco* and *mf*.

4.5 Special effects and devices

Similar to his use of special effects for the piccolo, Shostakovich only makes use of flutter tonguing (*frullato*) and double and triple tonguing for the flutes. His use of *frullato* is also relatively conservative and is used once only in the first movement of Symphony No. 4 (see Ex. 3-12) and twice in the fourth movement of Symphony No. 8.

There is a striking similarity in Shostakovich's use of the *frullato* effect in the first movement of Symphony No. 4 (Ex. 3-12) and the example from Symphony No. 8, which is discussed in Ex. 4-9. The author speculates that it is highly probable that Shostakovich intended the character in both symphonies to portray a foreboding atmosphere, Symphony No. 4 anticipates the horrors to unfold with Stalin in power, whereas Symphony No. 8 suggests the result of the dictatorship and the antipathy towards war.

In both examples *frullato* is used as accompaniment to prominent cello and double bass melodies played in unison by the cellos and double basses, and the dynamic level is *pianissimo*. Two piccolos and two flutes are used in Symphony No. 4 whereas four flutes are used in Symphony No. 8, and later three flutes in the same movement. In the following example Shostakovich doubles the *frullato* flute melody with the *pizzicato* violins and violas at the octave, carefully dovetailing the flutes between each other so as to allow enough breathing space and create a *legato* effect. A fascinating shuffling of parts takes place, as the octave doubling between the strings and flutes is not confined to specific parts. This is also evident in the interaction between the second flute and first violins on the fourth beat of m. 74 and the first beat of m. 75: the first violins support, in unison, the last two notes of the flutes' triplet in m. 74 and the first two quavers of the next beat in m. 75. The flutes' *frullato* accompaniment discreetly overlaps the clarinet solo in m. 75 and tapers off in m. 76. It seems as though Shostakovich went to great lengths to create a homogeneous impression in combining the *frullato* and *pizzicato* effect as accompaniment by the flutes and strings with the *legato* melody of the low strings.

Example 4-9: Symphony No. 8, fourth movement, mm. 68-76

♩ = 50

The musical score consists of the following parts:

- Fl. I: I *frull.*, *pp*
- Fl. II: II *frull.*, *pp*
- Fl. III: III *frull.*, *pp*
- Fl. IV: IV *frull.*, *pp*
- V-nl I: *pizz.*, *pp*
- V-nl II: *pizz.*, *pp*
- V-le: *pizz.*, *pp*
- V-o.: *pp*
- C-b.: *pp*

68

120

Fl. I
Fl. II
Fl. III
Fl. IV

Cl.

Archi

I solo
pp
pp

muta in Piccolo I

arco
pp ma espress.
arco
pp ma espress.

74

4.6 The flutes in combination with other instruments

The instruments which are used most to accompany flute solos have already been discussed in section 4.3. Shostakovich utilizes a variety of interesting combinations for the flutes. Some are traditional, like combining the flutes in unison, octave doubling or in harmony with the piccolo, oboe and clarinets. He already shows an affinity for the combination of flute and bassoon in the first movement of Symphony No. 1. Shostakovich seems to enjoy combining light timbres with deep dark ones, seen in the recurring combination of flute with bassoon, or double bassoon, bass clarinet, cellos, double basses and horns. The horns are the only brass instruments that feature significantly in combination with the flute.

The flutes are sometimes written in unison with the first violins, and often as accompaniment to lower strings solos. Shostakovich is very temperate with the combination of flute and percussion instruments, although a variety has been used: xylophone (Symphony No. 3, third movement of Symphony No. 4, fifth movement of Symphony No. 5); side drum (first movement of Symphony No. 7, second movement of Symphony No. 8), the triangle, timpani and tubular bells. A significantly unusual combination is that of the flute and bass voice in Symphony No. 13.

The combination of piccolo, flute and xylophone as soloist only occurs once and is found in the third movement of Symphony No. 4 (Ex. 4-10). The first piccolo, first flute and xylophone dominate the score with a *forte* melody in octave doubling. The lively melody spans three octaves and Shostakovich once again makes use of the extreme registers and dark timbres in the use of the tubas and low strings, each with their own melodic material. The first and second violins create an interesting contrast with a *glissando* motive in mm. 591, 592 and 593. The care and detail with which Shostakovich treated each instrument is evidenced in the xylophone part in its last bar, m. 606. The sustained F held over from the first crotchet beat onto the quaver on the second beat of the bar by the piccolo and flute cannot be executed on the xylophone, at which point Shostakovich blends the xylophone's part with the repeated F's of the first violins. A new dimension to the sound is introduced with the amalgamation of contrasting articulations and textures resulting from the explosive sounds of the xylophones combined with *legato*, *non legato* and *staccato* articulations for the piccolo and flute.

Example 4-10: Symphony No. 4, third movement, mm. 581-609

♩ = 160

The musical score is arranged in a system with five main staves. The top two staves are for Piccolo (Picc.) and Flute (Fl.). The next two staves are for Trombone (Tuba) and Trumpet (Tpt.). The bottom staff is for the Archi (Archi). The score begins with a tempo marking of ♩ = 160. The Piccolo and Flute parts play a melodic line with a forte (f) dynamic. The Trombone and Trumpet parts play a rhythmic accompaniment with a marcato (marc.) dynamic. The Archi part plays a rhythmic accompaniment with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

207

Picc. I

Fl. I

Tube I

Sil.

Archi

587

Picc. I

Fl. I

Cl. I. II

Fag. I. II [mf]

Tube I II

Sil.

Archi

592

Musical score for measures 198-203. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tuba), Trombone (Tbn.), Saxophone (Sax.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Cb./Db.).

- Fl.:** Melodic line with slurs and accents.
- Cl.:** Melodic line with slurs and accents.
- Bsn.:** Melodic line with slurs and accents.
- Tuba:** Bass line with dynamic markings *ff* and *p*.
- Tbn.:** Bass line with dynamic markings *ff* and *ffp*.
- Sax.:** Melodic line with dynamic markings *mf* and *ff*.
- Vln.:** Violin part with dynamic marking *mf*.
- Vla.:** Viola part with dynamic marking *mf*.
- Cb./Db.:** Cello/Double Bass part with dynamic marking *mf*.

Measure numbers 198 and 203 are indicated at the bottom of the score.

Musical score for measures 204-209. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tuba), Trombone (Tbn.), Saxophone (Sax.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Cb./Db.).

- Fl.:** Melodic line with slurs and accents. Measure 208 is boxed.
- Cl.:** Melodic line with slurs and accents.
- Bsn.:** Melodic line with slurs and accents.
- Tuba:** Bass line with dynamic markings *ff* and *p*.
- Tbn.:** Bass line with dynamic markings *ff* and *ffp*.
- Sax.:** Melodic line with dynamic markings *mf* and *ff*.
- Vln.:** Violin part with dynamic marking *ff*.
- Vla.:** Viola part with dynamic marking *ff*.
- Cb./Db.:** Cello/Double Bass part with dynamic marking *ff*.

Measure numbers 204 and 209 are indicated at the bottom of the score.

Shostakovich created one of the most serene and poignant solos for flute and horn in the first movement of Symphony No. 5 (Ex. 4-11). A calm canon-like conversation takes place between the first flute and first horn with a *piano* melody consisting of long sustained notes. The *pianissimo* string accompaniment and sustained chords from the harp perfectly complements the solo. This is once again a typical example of Shostakovich successfully layering unusual tone colours.

Example 4-11: Symphony No. 5, first movement, mm. 257-276

The musical score is divided into two systems. The first system covers measures 257 to 261, and the second system covers measures 262 to 276. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a *rallentando* marking. At measure 259, the tempo changes to *più mosso* (♩ = 84) and the instruction *Isolo* is given. The dynamic is *p*.
- Cor. (Cor Anglais):** Starts with a *p* dynamic. At measure 261, the instruction *Isolo* is given, and the dynamic is *pp*.
- Tr-be (Trumpets):** Starts with a *p dim.* dynamic. At measure 259, the dynamic is *pp* with the instruction *morendo*. At measure 261, the dynamic is *pppp*.
- Tr-ne III e Tuba (Trombones III and Tuba):** Starts with a *p dim.* dynamic. At measure 259, the dynamic is *pp*. At measure 261, the dynamic is *pppp*.
- Timp. (Timpani):** Starts with a *p dim.* dynamic. At measure 259, the dynamic is *pp* with the instruction *morendo*. At measure 261, the dynamic is *pppp*.
- Arpe (Arpeggiated strings):** Starts with a *p* dynamic. At measure 259, the dynamic is *pp*.
- Archi (Archi):** Starts with a *p* dynamic. At measure 259, the dynamic is *pp*. The part includes *pizz.* (pizzicato) and *arco* (arco) markings.

Measure numbers 257, 262, and 276 are clearly marked at the beginning of their respective systems.

40

Fl.

Cor.

Arpe

Archi

267

41

Pico.

Fl.

Cl.

Cor.

C-III

Arpe

Archi

272

solo

p

pp

f dim.

I solo

^{*)} Если валторнист не может взять ноту „с#“ piano, то надлежит играть октавой ниже, как указано. [Примеч. автора]

A passage from the fourth movement of Symphony No. 13 is captivating in Shostakovich's choice of instrument combination as well as articulation and dynamic indication. According to Jackson (1997:76) this movement entitled "Fears" takes a jab at Soviet authority and is a requiem for those "unlucky enough still to be alive" (see Appendix B for a full translation). The direct translation of the two lines used in this example is: "All this seems remote today. It is even strange to remember now."

The orchestration is sparse with sustained strings and harps, leaving maximum exposure to the bass solo with only the jabbering flutes in the background. The first and second flutes take over a busy triplet motive from the trumpets in m. 89, at which point the rather static bass solo begins at a *piano* dynamic level. The clarinet in A reinforces the bass solo in octave doubling from mm. 92-96. The triplet motive takes on a fascinating relay between instruments as it is passed on again in m. 97 to the *con sordino* trombones for two bars and then to the bassoons from m. 99. Shostakovich carefully avoids combining the trombones with the solo voice in this example, clearly preferring the woodwinds' timbre with the bass, and also to avoid overpowering the voice.

Example 4-12: Symphony No. 13, fourth movement, "Fears", mm. 88-99

$\text{♩} = 100$

Fl.

Cl.b.

Tr-be

Arpe

Basso solo

Archi

55

Fl.

Cl.(A)

Arpe

Basso solo

Archi

71

э - то ста - ло се -

го - дня да - ле - км. Да - же

Fl. *3*

Cl.(A) *I*

Arpe

Basso solo

стран - но и вспо - мнить те - перь

Archi

94

Fl.

Cl.(A)

Cl.b.

Fag.

Tr-ni *I. II con sord.*

Arpe

Basso solo

тай ный

Archi

97

CHAPTERS

4.7 Conclusion

Shostakovich's use of the flute is conventional and fairly conservative throughout the symphonies. The whole range of the flute's register is used, including the low B, which requires an extension. Shostakovich preferred the warm timbres of the flutes, as exposed flute material is scored in the middle and low registers. The composer gives prominence to the entire flute section which plays an integral part in the symphonies. The strings are the most preferred instruments to accompany flute solos. The special effect *frullato* is used in two symphonies only. As with the piccolos, Shostakovich also likes to combine the flutes with the bassoons and/or contrabassoon. The percussion is rarely used in combination with the flutes.