

**THE WOODWINDS IN THE SYMPHONIES OF DMITRI
SHOSTAKOVICH (1906-1975)**

by

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ABSTRACT

The aim of the study was to closely scrutinise specific elements in Shostakovich's use of the woodwinds in his symphonies in an effort to find aspects typical of the composer's orchestral style. These facts are viewed in the light of the profound effect the socio-political and personal events had on the composer's artistic and aesthetic development.

Preceded by a thorough study of each woodwind instrument, the woodwind parts of the Shostakovich symphonies were carefully examined. All findings were catalogued in a card system. After the investigation, more information was sourced from the latest biographies and books on Soviet Russian culture and politics. Relevant historical facts were gradually incorporated.

The first chapter is introductory and supplies general information. A brief biography of Shostakovich, influences on the composer and his orchestration, follow in Chapter 2. Chapter 3 to 11 contain the most important findings of the study, while Chapter 12 consists of a summary of the most important conclusions drawn. Appendix A contains the instrumentation of Shostakovich's symphonies. Appendix B has the English translations to the Russian texts used in Symphonies No. 2, 3 and 13. A chronological list of Shostakovich's works, arranged more or less by opus number, is included as Appendix C. In Appendix D a list of music examples quoted in this thesis is offered. This is followed by the list of sources.

The most important conclusions are:

- Shostakovich has a thorough understanding of each woodwind instrument's lyrical and technical capabilities by scoring accessible material perfectly suited to each instrument.
- Shostakovich reveals an uncluttered and basically conservative style of orchestration for the woodwinds and hardly uses any special effects and devices.
- Of the auxiliary instruments the piccolo is favoured, but limited use is made of the alto flute and contrabassoon.

- Shostakovich's development as orchestrator is exemplified in the woodwind parts of his symphonies, particularly his trend toward a more ensemble-like style in the later symphonies.
- The woodwind parts of the symphonies reveal, at times, strong emotive content that bear affirmation of severe socio-political pressure and criticism endured by Shostakovich.

OPSOMMING

Die doel van die studie was om spesifieke elemente van Sjostakowitsj se gebruik van die houtblasers in sy vyftien simfonieë noukeurig te ondersoek, ten einde tipiese eienskappe van die komponis se tegniese en artistieke styl te bepaal. Hierdie gegewens word gesien in die lig van die diepgaande uitwerking wat sosio-politieke en persoonlike gebeurtenisse op die komponis se artistieke en estetiese ontwikkeling gehad het.

Elke houtblaasinstrument is deeglik bestudeer, waarna die houtblaaspartye in Sjostakowitsj se simfonieë sorgvuldig nagegaan is. Bevindings is deur middel van 'n kaartjiesisteen gekatalogiseer. Na die analise is meer informasie uit die jongste biografieë en boeke oor die Sowjet-Russiese kultuur en politiek versamel. Toepaslike geskiedkundige feite is geleidelik in die verslag ingesluit.

Die eerste hoofstuk is inleidend en verskaf algemene inligting. In Hoofstuk 2 volg 'n kort biografie en 'n bespreking van invloede en orkestrasie en Hoofstuk 3-11 bevat die belangrikste bevindings van die ontleding. Hoofstuk 12 bestaan uit 'n opsomming van die belangrikste gevolgtrekkings van die studie. Bylae A bevat die instrumentasie van Sjostakowitsj se simfonieë en Bylae B bestaan uit Engelse vertalings van die Russiese tekste wat in Simfonie nr 2, 3 en 13 gebruik is. 'n Chronologiese lys van Sjostakowitsj se werke, ongeveer volgens hulle opusnommers gerangskik, word as Bylae C ingesluit. In Bylae D word 'n lys musiekvoorbeelde aangebied. Dit word gevolg deur die bronnelys.

Die belangrikste bevindings is die volgende:

- Sjostakowitsj wys deeglike begrip vir elke houtblaasinstrument se liriese en tegniese moontlikhede deurdat hy toeganklike materiaal orkestreer wat perfek by elke instrument pas.
- Sjostakowitsj toon 'n lenige en hoofsaaklik konserwatiewe styl in sy orkestrasie vir houtblaasinstrumente. Hy maak min van spesiale effekte en uitsonderlike moontlikhede gebruik.

- Onder die addisionele (hulp-) instrumente gee hy voorkeur aan die piccolo, maar die altfluit en kontrafagot word min benut.
- Sjostakowitsj se ontwikkeling as orkestreerder word geïllustreer in die houtblaaspartye van sy simfonieë, veral die neiging tot 'n meer ensemble-agtige styl in die latere simfonieë.
- Die houtblaaspartye in die simfonieë openbaar soms 'n sterk emosionele inhoud wat die strawwe sosiopolitieke druk en kritiek wat Sjostakowitsj moes verduur, bevestig.

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KEY WORDS

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Symphonies
Woodwinds
Analysis
Piccolo
Flute
Alto flute
Oboe
Cor anglais
E-flat clarinet
Clarinet
Bass clarinet
Bassoon
Contrabassoon

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CHAPTER 1

INTRODUCTION

1.1 Personal motivation

After a stimulating Master's dissertation entitled *The oboe and cor anglais in the fifteen symphonies of Dmitri Shostakovich (1906-1975)*, the complexity and intrigue behind the composer and his symphonies prompted the author into continued study. As an oboe player, it seemed a natural progression to continue the research into the rest of the woodwind section.

The author's interest in life in Russia was amplified by discussions of Shostakovich and the symphonies with oboist Sergei Burdukov, once principal oboe player of the Moscow Philharmonic Orchestra. Mr Burdukov has performed many of Shostakovich's symphonies by conductors who knew Shostakovich personally, including his son Maxim Shostakovich.

The study of orchestration, instrumentation and style of the woodwind writing in the symphonies of Shostakovich is fascinating, particularly in view of the fact that he was an accomplished pianist and is known for his skill in orchestration. Very little has been written about this aspect of Shostakovich's symphonies. Combining an investigation into the composer's orchestral style with the much documented socio-political circumstances during the composer's life, one is left with a sense of utter amazement at the conditions which gave impetus to the wealth of compositions he penned. It would be very hard for any 20th century composer outside Russia to fathom the atmosphere of terror that prevailed there throughout the composer's life as well as its dire influence on artists, intelligentsia and their creative and musical output. Shostakovich's symphonies are remarkable multi-dimensional testimonies to these events, and are accepted as part of the classical canon.

Circumstances forced Shostakovich to compose in a manner so as not to provoke the authorities. This resulted in a musical language filled with ambiguity. On closer investigation, the symphonies reveal various possibilities of subjective interpretation. Wilson, in her definitive

biography on Shostakovich's life, writes that "Shostakovich's music speaks of the universal condition of man, the misery of each individual and his helplessness in the face of overwhelming odds" (Wilson 1994:234). But the symphonies are also at times lyrical and even witty. It is their paradoxical nature that enticed the author of this thesis into their study and that of the complex life of Shostakovich.

The famous Russian pianist and conductor Vladimir Ashkenazy (2000:VIII) is of the opinion that "Shostakovich was saying in music what was absolutely unthinkable to say in words, and managing, against all the odds, not only to survive but to leave for posterity great music of shattering intensity and quintessential spiritual and musical validity". He continues by saying that

we need not infuse every note of Shostakovich's music with extra-musical connotations, but we need to understand what he endured in his life – the inhumanity, moral depravity, and hopelessness which the Soviet system inflicted – all of which he amalgamated into the spiritual context of his music (along with, need it be said, a good measure of irony and black humour).

In the latest article on Shostakovich, Fanning concludes that Shostakovich's reputation, unlike that of many other composers, has grown steadily since his death, and that "he has become the most popular composer of serious art music in the middle years of the 20th century" (Fanning & Fay 2001:300).

It is this background that inspired the author to conduct research into the use of the woodwinds in Shostakovich's symphonies.

1.2 Research questions

In the light of the previous discussion the following main research question can be formulated:

- What are the characteristics of Shostakovich's use of the woodwinds in his symphonies?

The following questions can be regarded as sub-questions:

- What are specific elements, technical and artistic, of Shostakovich's orchestration for the woodwinds?
- Is there a developmental trend in Shostakovich's use of the woodwinds in his symphonies?
- How accessible are the woodwind parts in Shostakovich's symphonies from the woodwind player's perspective?
- What is the significance and influence of the socio-political events on Shostakovich and his symphonies?

1.3 Aim of the study

The aim of the analysis of the Shostakovich symphonies is to find specific elements in his use of the woodwinds in an attempt to reveal aspects typical of the composer's orchestral style. Specific elements, technical and artistic, regarding orchestration and instrumentation will be closely assessed. The accessibility of the woodwind parts will also be considered from the player's perspective.

The analysis includes, as much as possible, the profound effect the socio-political events had on the composer during the creation of each symphony. In so doing the author will affirm that Shostakovich was truly one of the greatest composers of symphonic music in the 20th century whose musical achievement and influence will extend well into the 21st century.

This thesis sets out to reaffirm the views of many commentators on Shostakovich and not least those of Griffiths (1995:9), in his overview of music since 1945, when he pertinently summarises the essence of a composer's orchestration:

A composer's orchestration is far more than just a personal stamp; it is, quite literally, the quintessence of his musical thought, expression, and artistic personality. To recognize personal traits of orchestration is to understand the musical language of the composer. And, inversely, to comprehend the creator's musical personality is to know his unique way with the orchestra.

1.4 Theoretical framework

In the light of the continuous introspection in musicology about the validity and relevance of musical analysis, the author would like to bring to the attention of the reader a few of the latest views on the subject and its implications for this thesis.

Apart from concentrating on the woodwinds in Shostakovich's symphonies, this study also focuses on the political, social, cultural and historical context. The author's personal views and interpretation of the symphonies have been brought into the study. The study of the woodwinds in Shostakovich's symphonies has been coupled with the interpretation thereof within a socio-historical perspective in an attempt to trace stylistic and orchestration traits pertinent to the composer.

Burnham (1999:216) writes that analysis (of music) contributes to the experience, and hence the aesthetic significance, of music. "Whether we analyse or criticise, poeticise or formalise, we are attempting to bring intuitive knowledge about music's imposing role in our lives into line with other kinds of knowledge, other things that are important to us." Samson's (1999:53) essay on *Analysis in Context* suggests that while analysis can no longer claim to embody the whole truth, it can claim to be a necessary component of any adequate reading of musical meaning, whether aesthetic or social. A redefinition of music theory would step beyond the identification of music structures. The focus would rather be on the "identification of musical materials, confronting the social nature of those materials and exploring the mechanisms involved in their realisation and perception". In other words, the analysis should draw context into its discussion, as well as engaging directly with issues of performance and perception.

In the author's opinion this thesis fits into the category Whittall (1999:74-75) describes as the activity of "interpretative musicology". He surmises that the tendency to view specific compositions as more than

compendia of particular technical procedures tends inevitably to address matters of meaning, and to consider the composition in ways which associate it directly or indirectly, with the wider world of aesthetics and history. Music which belongs to a particular place, time, and

compositional persona should not be seriously written about as if it were separate from the world and from all the uncertainties which impinge as soon as we seek to explain cultures as well as the thought-processes of individual human beings.

The problem is to decide how authors' concern for heteronomy should be expressed. Writers need to seek to balance narrative flow with methodological credibility. Thomas Christensen in *Music Theory Spectrum* (Volume 15, 1993, p:110), quoted by Whittall (1999:75-76), presents a widely accepted position when he declares that

No piece is born in a vacuum. Every composition exists along a plurality of continuums: the composer's own artistic development, the historical unfolding of a given genre or style, evolving social and aesthetic forces, and so on. In my mind, any analysis that ignores such processive features needlessly impoverishes itself.

The authors mentioned therefore reaffirm the relevance of a study in the nature of this thesis. Its focus is directed at identifying technical procedures and to address matters of meaning involved in their realisation and perception. The author has attempted to trace the unfolding of Shostakovich's orchestral style against a socio-historic background.

1.5 Research method

The following research method was used during the analysis of Shostakovich's symphonies. Much of the groundwork already laid in the author's MMus dissertation was expanded on.

- Together with the symphonic scores the 14 symphonies of Shostakovich in which the woodwinds are used, were listened to before and during the course of the analysis.
- Preceded by a study of each individual woodwind instrument with the help of various well-known orchestration and instrumentation manuals, as well as books specialising on each instrument, the woodwind parts of all the Shostakovich symphonic scores were isolated from the top of the orchestral score, starting with the piccolo, and carefully analysed, one aspect at a time. The analysis was always done chronologically from Symphonies No. 1 to 15.

- Relevant and interesting findings were methodically catalogued and graded in a card system under specific sections for all the instruments, for example: The piccolo: dynamic indications, register, solo material, combination of instruments, special effects and devices. The same format was followed for all the instruments.
- Once all the aspects of an instrument were analysed and catalogued the author chose the most representative examples and began to assimilate the relevant information.
- After the analysis, more information was sourced from the latest biographies and books on Soviet Russian culture and politics. Relevant historical facts were gradually incorporated into the thesis to give the reader more insight into the events surrounding the symphonies.

1.6 Sources and materials

The most important sources for this study were the scores and recordings of Shostakovich's 15 symphonies. Secondly, reputable orchestration and instrumentation manuals and books about each individual instrument were closely consulted. Books about 20th-century composition techniques and styles, the latest biographical works as well as valuable information from the Internet were incorporated. A variety of books about the history, politics, and cultural and social situation in Russia were consulted. The author substantiated the available texts by interviewing prominent local academics, Russian experts, and woodwind orchestral players.

1.6.1 Scores

During the course of this study numerous published pocket scores of the symphonies by Shostakovich were used.

Various publications of the pocket scores of the symphonies by Shostakovich consulted by the author are tainted by inaccuracies, for example the Kalmus miniature scores and scores printed by Anglo-Soviet Music Press.

The examples of scores used throughout this thesis are therefore from the authoritative New Soviet Edition of Shostakovich's Collected Works, comprising 42 volumes to date, published

between 1980 and 1985 in Moscow by the State Music Publishers. 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 in these scores. The editor's notes and comments on the autograph pages, which are included at the beginning of each volume, are of interest and help.

Regarding one of Shostakovich's more contentious works, "Babi Yar", the author of this thesis found a particularly fascinating example of the disparity between the scores. "Babi Yar" is the title of Shostakovich's Symphony No. 13, as well as the title of the first movement. The symphony is written for voices and orchestra and is based on a collection of poems written by the prominent young Soviet poet Yevgeny Yevtushenko. The site Babi Yar is a ravine near Kiev, also known as "The Ravine of the Women", and was the scene of the Nazi massacre of more than 100,000 men, women and children.

There are two versions of the poems. The original unaltered version of the word text from the Russian poems by Yevtushenko used in Symphony No. 13, translated into English, is presented in Appendix B. The unaltered version was originally used in the first performance of Symphony No. 13 in 1962, to the dissatisfaction of the Soviet authorities. Yevtushenko was compelled by the authorities to make certain changes to the text. Wilson (1994:358) writes that the authorities said that Yevtushenko had distorted the historical truth, ascribing to the Jews alone the right to be victims of the war, whereas in fact at Babi Yar people of all races had been slaughtered, including Ukrainians and Russians. This was a lie; according to survivors, there were only Jews. Boris Schwarz (1983) elaborates by stating that an issue was made of four lines towards the beginning of the poem. Pressures were exerted on Yevtushenko and Shostakovich to agree to a change so that Jews were not pictured as the only victims at Babi Yar. It is said that Shostakovich was the first to yield, but since the new lines preserve the metric structure of the original lines, Shostakovich's approval was merely one of forced compliance. Even with the changes Yevtushenko's poems and Shostakovich's Symphony No. 13 still received scathing reviews and Party dissatisfaction, particularly the poem "Babi Yar" that raised a previously

unspoken issue of anti-Semitism. No further performances of the symphony were permitted until adjustments were made in the first movement.

It was especially interesting to find that the scores used for the examples in this thesis, taken from the New Soviet Edition of Shostakovich's Collected Works which contain the Russian text to the Symphony No. 13, differ vastly from the English translation of the original text in Appendix B, as well as differed from the recording by the USSR Ministry of Culture Symphony Orchestra conducted by Gennadi Rozhdestvensky (1981). The three separate sources were different. The initial variance was discovered when a Russian expert was consulted to help the author with the translation of the Russian text used in various examples throughout the thesis. The scores and the recording are clearly politically altered. The author will allude to a few of these revised passages throughout the thesis, discussing the changes made to the original and the altered texts.

Babi Yar is still a very contentious issue in Russia and the authorities persistently try to deny its existence.

1.6.2 Orchestration and instrumentation manuals

There are many useful and informative orchestration and instrumentation manuals available. Adler (1982), Blatter (1980) and Del Mar (1983) were particularly useful as each has a different approach. Forsyth (1982, first edition 1914), Jacob (1982) and Piston (1994, originally published in 1955) were fairly useful although a little outdated and vague in detail. Read's *Style and Orchestration* (1979) was very relevant to the essence of this study, although it is dated. The books on orchestration and instrumentation by Rimsky-Korsakov and Berlioz were an enlightening read and the author found the basis of their principles distributed throughout most of the more modern books. The most recently published orchestration book the author obtained is by Kennan, the fourth edition printed in 1990. This edition is most useful and includes detailed information about instruments, ranges of instruments, foreign names for instruments and orchestral terms, non-orchestral instrumental groups, special devices and more.

1.6.3 Biographies

The author recommends readers to include *Testimony* (1979) by Solomon Volkov to their list of biographies on Shostakovich. The reader will then have the advantage to join the on-going literary furore that rages on relentlessly amongst musicologists about the validity of the biography *Testimony*. Volkov is accused of plagiarism, falsification and bad scholarship. The fierce debate has resulted in articles and books, and most recently, *Shostakovich Reconsidered* by Ho & Feofanov (1998) in which the authors systematically address and defend the accusations levelled at *Testimony* and Solomon Volkov. Their analysis is complemented by a number of essays, many of them by Shostakovich's close friends and acquaintances, and an interview with Solomon Volkov in which he explains how he worked with Shostakovich to help him write *Testimony*. The book also contains contributions from Maxim Shostakovich (the composer's son), cellist and conductor Mstislav Rostropovich, and poet Yevgeny Yevtushenko.

Wilson's *A Life Remembered* (1994) is a highly recommended and accessible biography drawn from the reminiscences and reflections of Shostakovich's contemporaries. Through personal accounts from interviews and specially commissioned articles Wilson sheds light on the composer's creative process, his working life and the influence he has had on Soviet musical life. Wilson also offers a fascinating perspective on the social and political history of Soviet Russia.

Stephen Jackson's *Dmitri Shostakovich: an essential guide to his life and works* (1997) presents a short biography in a user-friendly style. The condensed factual style presented in this book could overwhelm readers who have not read previous books on Shostakovich. The book has quite a number of inaccuracies in spelling and historical data, especially in the list of complete works.

1.6.4 Books on the analysis of Shostakovich's symphonies

In spite of a large variety of books and articles available on the formal analysis of Shostakovich's works, the author did not find any information on the analysis of orchestration or style of the woodwinds in Shostakovich's symphonies or other works.

Two very important books on the general analysis of the 15 symphonies by Shostakovich are *Shostakovich Symphonies* (BBC Music Guides) by Ottaway (1979) and in particular *The Music of Dmitri Shostakovich: The symphonies* by Blokker & Dearling (1979) with their descriptive analysis of the symphonies. A number of articles on the analysis of the symphonies were sourced from the Internet. Ian MacDonald gives a comprehensive subjective perspective into the symphonies in the *New Shostakovich* (1990), which makes his otherwise complex style more interesting.

1.6.5 The Internet

Valuable and current information is available on the Internet under the Shostakovich Society entitled DSCH (www.shostakovich.org). The site provides the most recent articles and interviews ranging from biographical to book reviews by reputable musicologists. The main contributor is Ian MacDonald, author of many books and articles on Shostakovich and his music. The site also includes an archive of articles published in the society's journal dating back a number of years, latest books and recordings, and information regarding the recent conferences and concerts.

The Internet sites on Shostakovich and Russian music gives one a perspective of the status and impact Shostakovich and his music made on the 20th century (www.dtr.fr/homepage/amercer/; www.opus147).

1.6.6 Recordings

The author endeavoured in most cases to obtain Soviet recordings of the symphonies, particularly those conducted by Mravinsky, who, according to Maxim Shostakovich the composer's son, is the conductor who understood and interpreted Shostakovich and his music most authentically (Schwarz 1983:646). Alternately, the series of recordings of the symphonies by the Royal Philharmonic Orchestra conducted by the Russian Vladimir Ashkenazy are recommended.

A list of the latest esteemed recordings of Shostakovich's works can be found on the Internet.

1.6.7 Other sources and interviews

A very valuable part of the research included interviews with prominent local musicians and academics who are regarded as specialists in their fields:

- George Pearce (flute and piccolo player for various orchestras, most recently the National Symphony Orchestra in Johannesburg) on the piccolo;
- John Hinch (earlier principal flute player of the Durban Symphony Orchestra, now senior lecturer at the University of Pretoria) on the flute;
- Sergei Burdukov (once principal oboe player of the State Radio Orchestra and the Bolshoi Theatre Orchestra in Moscow, currently principle oboe player of the Cape Town Symphony Orchestra) on the oboe and cor anglais and matters Russian;
- Herbert Klein (principal clarinet player for the National Arts Philharmonic Orchestra of Pretoria) on the clarinet family;
- Paul Rodgers (general manager of the Johannesburg Festival Orchestra and The Chamber Orchestra of South Africa, and principal bassoon player of both) on the bassoon; and
- Dr. Agata Krzchylkiewicz of the University of South Africa's Department of Russian on translations and Russian literature.

The series *Man and Music* (Morgan 1993; Ringer 1991; Samson 1991) contains a very informative background to the history of Russian music from the Baroque to Modern times.

Books on Russian politics during the 20th century can be found in abundance and are overwhelmingly complicated. The following three sources were of particular help during the research. Firstly, a book by Dziewanowsky (1989) entitled *A History of Soviet Russia* with its clear and uncomplicated style is an excellent introduction to this daunting subject. And secondly, *Russian Cultural Studies: an introduction* by Kelly & Shepherd (1998) puts into perspective the effect of politics on all aspects of the arts in Soviet Russia. Thirdly, Schwarz's *Music and Musical Life in Soviet Russia 1917-1982* of 1983 gives an excellent account of the turbulent ideological and political struggles of the times.

Rethinking Music edited by Cook & Everist (1999) is an important and recent source, discussing current musicology. Authored by various acclaimed writers of musicology, the essays reflect on a variety of issues, including analysis and sociological and ideological aspects. In spite of its stimulating content the writing style is mostly very complex and inaccessible.

A most comprehensive and compact article is available in *The New Grove Dictionary of Music and Musicians*, second edition (2001). Written by David Fanning and Laurel Fay, the article includes an overview of Shostakovich's life and works, as well as a wide-ranging list of sources.

1.7 Value of the study

Shostakovich, a pianist, focused a large part of his compositional output on writing for the strings, evidenced in the fifteen string quartets, two violin concertos and two cello concertos. There are no solo pieces or concerti for the woodwinds, unlike the numerous compositions he wrote for the piano, voice and strings. It is therefore remarkable that in spite of Shostakovich's lack of solo writing for the woodwinds he orchestrates the woodwinds in the symphonies with flair and insight.

A literature review has proven that no study about orchestration and specifically the orchestration of the woodwinds in the symphonies by Shostakovich has been done. This is confirmed by *The New Grove Dictionary of Music and Musicians* (Fanning & Fay 2001:301-311), with its latest comprehensive list of sources on Shostakovich. The study could therefore prove to be a valuable contribution to the body of scholarly research about Shostakovich's symphonies and his orchestration of the woodwinds.

1.8 Organisation of the thesis

Chapter 1 provides general information about the study. Chapter 2 aims to present a wider background of the composer by providing a brief biography, a discussion of the main influences on him, and aspects of his orchestration. Chapters 3-11 form the bulk of the analysis and have been arranged in the order of the woodwinds on the orchestral score: the piccolo, the flute, the

alto flute, the oboe and cor anglais, the E-flat clarinet, the clarinets, the bass clarinet, the bassoon and the contrabassoon. Brief summaries conclude Chapters 3-11.

The chapter on the oboe and cor anglais is a synopsis and reworking of the author's Masters thesis entitled *The oboe and cor anglais in the fifteen symphonies of Dmitri Shostakovich (1906-1975)* which was accepted at the University of Pretoria in 1994.

Chapter 12 includes the summary of conclusions drawn in this study as well as recommendations for further study.

For the convenience of the reader, the author decided to supply four Appendices. With reference to the size of the orchestra and instruments used, Appendix A presents a list of instrumentation of Shostakovich's symphonies. Symphonies No. 2, 3 and 13 include choirs and a soloist. The English translations from the Russian texts used in these three symphonies are found in Appendix B. The author refers the reader to Appendix C which includes a chronological list of Shostakovich's works arranged more or less by opus numbers (many works do not have opus numbers and have been arranged by year). This Appendix was included to show the reader the volume of works written by Shostakovich during the years in which he wrote his fifteen symphonies, and in very difficult political times. Appendix D includes a list of the music examples used in this thesis.

The thesis concludes with a list of sources consulted.

1.9 Delimitations of the study

- This study is confined to the analysis of the woodwinds in the symphonies of Shostakovich only. Its main point of departure is to unravel aspects of orchestration used by Shostakovich.
- It does not endeavour to address issues of form and compositional techniques.
- The study does not set out to make comparisons with other symphonic composers, as it aims at determining typical characteristics of Shostakovich's writing for woodwinds in his symphonies.

- Symphony No. 14 is not included in the analysis because it is scored without woodwinds. It is written for strings, percussion, soprano and bass voices.

1.10 Notes to the reader

The full score is printed in the examples to enable the reader to see each part in relation to the rest of the score. Aspects of orchestration are continually discussed and involve an overall perspective of the score. The bar numbers are written below the line on the left side. Shostakovich has indicated the orchestral instruments in abbreviated Italian in the left margin of the scores.

The author has made reference to certain technical difficulties the woodwind players in Shostakovich's symphonies have to contend with. The intention is to highlight Shostakovich's skill as an orchestrator. The question is asked whether he places realistic technical and artistic demands on the instruments and players.

Each music example will provide a metronome marking as an indication of the tempo requirements and to give the reader a wider perspective of the technical demands placed on the players. Frequent reference is made to the dynamic level in the music examples. This is to illustrate Shostakovich's detailed intention for each instrument on the score.

During the course of the thesis numerous references are made to Wilson's *A Life Remembered* (1994). This biography includes the latest and most clearly recorded data on Shostakovich's life and compositions. She succinctly provides relevant historical information throughout the biography and is lauded amongst specialist musicologists for her objective approach.

In order for the reader to have a complete overview of the woodwind section the author decided to include previous research on the oboe and cor anglais. Chapter 6 includes a synopsis and reworking of the author's Master's dissertation entitled *The use of the oboe and cor anglais in the fifteen symphonies of Dmitri Shostakovich (1906-1975)*. This chapter will include a shortened version of the most important findings of the analysis. However, similar to the MMus,

the oboe and cor anglais will both be discussed in Chapter 6. For more details and music examples than provided in this chapter, the reader is requested to consult the MMus dissertation.

Due to the emotive effect the content of some of the symphonies have on the listener the author's subjective views will at times be expressed.

References will be dealt with in two ways:

- A reference within a single sentence, in brackets, before the full stop, refers to that sentence only.
- A reference, in brackets, at the end of a paragraph, and separate from the last sentence, indicates that the reference refers to material in the whole preceding paragraph.

CHAPTER 2

SHOSTAKOVICH: A BRIEF BIOGRAPHY, INFLUENCES ON HIM, AND HIS ORCHESTRATION

2.1 Introduction

It is essential to understand that the symphonic music of Shostakovich tells the story of the Russian people caught in an era of immobilising terror. In the words of Sergei Burdukov (interview 8 August 2000) the symphonies of Shostakovich speaks for the people and tells the story “of absolute black hopelessness”.

2.2 Childhood and youth (1905-1925)

Dmitri Shostakovich was born on 12 September 1906 in St. Petersburg. This date is according to the old-style calendar; the new-style calendar date is 25 September. His mother, Sophia, was a fine amateur pianist and started teaching Dmitri piano only at the age of nine. Within days he was playing duets and within two years at age eleven he had mastered Bach’s Forty-Eight preludes and fugues, and began composing for himself. “He changed at the piano: commanding and concentrated like a man twice his age, unable to concentrate on his mathematics because his head was full of sounds”. (Wilson 1994:4.)

Zoya Dmitriyevna Shostakovich, the composer’s younger sister, recalls the Shostakovich family life (Wilson 1994:4-5):

We came from a good family. Father was trained as a biologist and worked as an engineer. Both Mama and Papa were Siberians. Father’s family came from Tomsk. His father had been arrested, then exiled to Narym as a revolutionary, therefore father was not allowed to serve in the army because he was the child of a revolutionary. It was one of the few advantages for children of political prisoners that they could not be called up. Mama’s family came from eastern Siberia where her father was general manager of a gold mine. Mama was brought up in

deepest Siberia. She studied piano and then came to St Petersburg to continue her studies at the Conservatoire. Then she got married and the children came, and that was that as far as her career went.

As soon as we reached our ninth birthdays, mother started each of us at the piano. Two days after she began lessons with Mitya, she announced, 'We have an outstandingly gifted boy on our hands.' He was able to grasp things like musical notation instantly, and in a few days' time he was playing four-hand music with mother. Otherwise he was a normal boy, although somewhat reserved and introspective. He liked nature, enjoyed going for strolls and was somewhat absentminded.

The young Shostakovich 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 first 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 Shostakovich's reaction to the Revolution in February 1917, which overthrew Tsar Nicholas II. This event is recalled in a number of his later works.

They lived comfortable lives before the Revolution, and even had servants. The first bloodless Revolution of 1917, the one that finally toppled the Romanov monarchy, broke out on 18 February (5 March new-style calendar). A provisional government was formed headed by Kerensky, giving the Russians a taste of democracy. Lenin operated from a hidden base in the Finnish Gulf and organised the military coup in Petrograd on 25 October 1917 (St. Petersburg was renamed Petrograd in 1917).

The atmosphere then was charged with sickness, alarm, catastrophe, and disruption. This was where Lenin chose to return from exile in 1917, calling for land, bread and an end to war. According to Jackson (1997:28), the horror stories of those years came back to Shostakovich in his Eleventh Symphony: "It's about people who have stopped believing because the cup of evil has run over". Both Symphony No. 2 and Symphony No. 12 describe the scene of a Cossack boy who was needlessly murdered.

The Civil War (1918-21) brought terrible suffering and hardships to Russia's people, and saw the birth of organised terror (Wilson 1994:18).

Shostakovich enrolled at the Conservatoire at thirteen years in 1919. He amazed people with his fine ear and phenomenal musical memory. Leo Arnshtam, close friend and cinema director (Wilson 1994:23) recalls:

When Shostakovich played at auditions and exams, one was struck by his musical maturity and a particular enhanced rhythmic sense in his performance. But this heightened rhythmic pace was inherent to his spirit and the intensity with which he perceived the outside world. This rhythmic sense lay at the very core of Shostakovich's world, and it was forged by the rhythm and pace of the Revolution.

Life was hard during the composer's student years and took a turn for the worst at the death of his father, the chief bread-winner, in 1922. Shostakovich was forced to seek alternative means to help provide for his already struggling family. He took on a job as accompanist to silent films in Petrograd, one which he hated because it drained him of time and energy he could have spent on his serious compositions. Ironically film-music turned out to be his bread and butter during more difficult years to follow.

Shostakovich's teacher of composition was Maximilian Steinberg, Rimsky-Korsakov's son-in-law. In spring 1923, when he was 17 years old, Shostakovich started to sketch a symphony, but was forced to stop when infected with tuberculosis, a disease which was to afflict him for the next ten years. He finished the symphony three months short of his nineteenth birthday in July 1925. It was submitted to the Conservatoire examiners as his diploma composition. Shostakovich's Symphony No. 1 in F minor, Opus 10, was immediately recognised as the most remarkable work of its type ever written by a composer under 20 years of age (MacDonald 1990: 28-29).

Nicolai Malko, the chief conductor of the Leningrad Philharmonic Orchestra undertook to perform the First Symphony. For the next few months Shostakovich was kept busy writing out the orchestral parts. His moods swung from excitement to despair in anticipation of hearing his

music in the “real” sound of the orchestra. Despite his fears that the orchestration might not be effective, he displayed remarkable confidence in his own music. When Malko and Steinberg declared the Finale unplayable at such a fast tempo, Shostakovich decided to find out for himself. Having written out the relevant parts, he took them to the clarinetist and trumpeter in the cinema orchestra, who had no difficulty in playing them. Shostakovich, vindicated, was able to convince Malko and Steinberg that his speeds should not be altered. “The young composer obviously quite enjoyed proving his teachers wrong. The episode confirmed his opinion that practicalities should be learnt from performers and not from academics”. Throughout his career Shostakovich consulted instrumentalists about the practicality and playability of passages in his works. (Wilson 1994: 47.)

Symphony No. 1’s success was instant and its reputation spread, augmented by the respect gained from prominent conductors. In May 1927 the symphony was played in Berlin under the baton of Bruno Walter, and the following year it was performed under 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. (Wilson 1994:55-56.)

2.3 Rising composer (1924 – 1936)

The social and political climate in the USSR changed radically after Lenin’s death in January 1924, marked by the gradual but irresistible rise to power of Joseph Stalin. Stalin developed a cunning and lethal strategy of manipulating and eliminating his rivals. The principal problem that faced the political Party in the mid-1920s was that of regenerating the country’s bankrupt economy. In 1928 the implementation of the First Five Year Plan was introduced, with its ambitious programme of industrial growth. The social consequences of these measures opened doors to the working classes who could now obtain education and favours by simply joining the Party. “Bourgeois specialists”, the products of old-time professional classes and intelligentsia, were ousted. When the pace of industrialisation and change was too slow, scapegoats were required (Wilson 1994:68-70):

Accusations of sabotage, wrecking, hoarding and espionage were bandied about with frightening results. In 1928, at the notorious ‘Shakhti’ trial, 53 mining engineers (or ‘bourgeois

specialists') stood accused of wrecking equipment. This was the first of a series of public trials which convulsed Soviet society between 1928 and 1931. These sweeping purges were set in motion by Stalin as a means to reinforce his political power and to execute his often unpopular policies. The climate of suspicion and distrust that characterised the Stalinist era came into being.

The beleaguered intelligentsia seemingly had two choices open to them – to conform, or to lie low. The Party decided to assume control in cultural matters by creating “unions” which became servants of its policy. Conformity (or uniformity) was imposed in all walks of life, from the sphere of economics to that of culture.

Ian MacDonald (in Ho & Feofanov 1998: 662) quotes Fyodor Druzhinin (a viola player and composer):

During the 1930's fear became the uppermost emotion for Shostakovich and for our intelligentsia. It was a fear not only for their personal existence, though that was real enough, but a fear for their families, their work, and their whole country.

During the next few years Shostakovich's music style changed, making a break with the post-romantic style of the First Symphony. The fact that Shostakovich wrote music celebrating revolutionary events (Piano Sonata No. 1 of 1926, Symphony No. 2 of 1927, and Symphony No. 3 of 1929) was probably prompted as much by a desire to be seen as artistically “progressive” as to prove himself politically in tune with the ideals of the Revolution.

“Errors of my youth” Shostakovich called the Symphonies No. 2 and 3. Symphony No. 2, “To October”, was a propaganda commission for the Revolution's tenth anniversary, and ideal material for a starving composer (Jackson 1997:34.) In “To October” Shostakovich set verses by the poet Alexander Bezymensky (see Appendix B) which he clearly disliked, calling them “quite disgusting”. Many people found the music confusing and difficult, not least the musicians. (Wilson 1994:61.)

The Second Symphony, in one movement for chorus and orchestra, is the shortest of all the symphonies, requiring barely 19 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 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 Second Symphony (Ottaway 1979:15).

During these years the young composer proved himself adept in all genres – symphonic, theatre, ballet, film, solo piano and chamber music.

Shostakovich completed his first opera, *The Nose*, in 1930. *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. In June 1929 an All-Russian Musical Conference in Leningrad, together with the RAPM (Russian Association of Proletarian Musicians) slammed Shostakovich for his "anti-Soviet escapism".

Shostakovich's Third Symphony of 1929 is similar in structure 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 minutes movement (Layton 1993:301). The Third Symphony is subtitled "May Day" or "First of May", and was premiered by the Leningrad Philharmonic Orchestra on 21 January 1930. The words of the chorus on Semyon Kirsanov's text (see Appendix B) 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). Stephen Jackson (1998:34) writes that Symphony No. 3 is "an efficient and cheery storm in a propaganda teacup",

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best seen as a necessary orchestral rehearsal for Symphony No. 4, for “never again was Shostakovich to sound so lackadaisically smug”. The sense of tragedy inherent in more of Shostakovich’s work was as dangerous as his experimentalism. Jackson was referring to “socialist realism” to which each artist had to adhere. Agata Krzychylkiewicz (1999:210) explains that the chief objective of socialist realism was to evoke in readers and listeners satisfaction with the world as it is, and gain their approval of the ways in which it functions. Any critical attitude was forbidden and an optimistic approach was enforced, later to become known as a process of “varnishing reality”. While the depiction of negative aspects of Soviet life was severely criticised, the idealisation of this life was, on the contrary, incessantly encouraged as an indispensable ingredient of revolutionary romanticism. Literature, along with all the other arts, was expected to edify the Soviet reality, promote its success, and to glorify its leaders.

As was to become a life-long pattern, Shostakovich combined “serious” compositions with commissions for film and theatre music. One of the first Soviet composers to compose for cinema soundtracks, Shostakovich wrote music to no less than 15 films and seven theatre productions between 1930 and 1940. Shostakovich had no time for musical snobs and was able to appreciate the professionalism of others in every kind of musical genre. In 1934 he agreed to form part of a jazz commission to organise a competition in Leningrad. This prompted him in turn to write his First Jazz Suite and Second Jazz Suite within four years, which reveals Shostakovich’s brilliance and wit in orchestration. (Wilson 1994: 100-102.)

Shostakovich married Nina Varzar, a physicist by profession, in May 1932. Their daughter Galina was born in May 1936, and their son Maxim two years later in May 1938. On the eve of his 30th birthday (September 1936), Shostakovich had, so it would seem, all a man could wish for: happiness, imminent parenthood, fame, success and an enviable list of compositional achievements (see Appendix C). His second opera, *Lady Macbeth of Mtensk*, was performed in 1934 and was highly successful. It ran for two years, reaching audiences in Europe and America. In Moscow it had 94 performances in two seasons. Shostakovich was called a genius. (Wilson 1994:107.)

Any sense of security or peace of mind was rudely shattered for Shostakovich in January 1936.

2.4 Years of Terror (1936-1948)

The consequences of Stalin's attendance of *Lady Macbeth* were far-reaching and disastrous. He 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. This vicious attack on Shostakovich had consequences that were felt by all who were involved in Soviet musical life. 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.

Stalin 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 contemporaries. 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 matter of a single day, Shostakovich's image was devalued from a prize piece of Soviet property to an outcast – and this at a time when outcasts were being packed off to Siberia in scores of thousands every month (MacDonald 1990:103-105):

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.

Fear tested people's loyalty to Shostakovich. Many friends and colleagues deserted him at this crucial time, and even those who came to his defence did not always do so as unswervingly as might be expected.

Following Sergei Kirov's murder in December 1934, a new wave of repression broke out in the country. During the 17th Party Congress the Bolshevik leader won more votes for Party leadership than Stalin, who falsified the results to show himself victor. His assassination, almost certainly on Stalin's orders, signalled the start of the Terror. It became second nature for people

to regard anybody near to them as a possible informer or collaborator. The year of 1936 is remembered as the first of the great purges where Stalin's political enemies were forced into confessions and humiliation prior to their liquidation. It is estimated that over seven million people were arrested between 1936 and 1939. "Stalin imposed the Terror so as to transform all institutions – the Party, heavy industry and the armed forces – into obedient tools". (Wilson 1994:120-121.)

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, both the defamations and honours produced unparalleled fame for Shostakovich. (Volkov 1979:xxvi.)

The Fourth Symphony, 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*. At one of the final rehearsals the composer decided – with great reluctance – to withdraw the work. It would appear that he was pressurised by the Leningrad party members and the director of the Philharmonic to take this eleventh-hour decision. The Symphony remained unpublished for 25 years before its first performance on the 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 Fourth Symphony (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 sizeable orchestra, the biggest required by any Shostakovich symphony, result in some passages, particularly in the first movement, which are greatly over-scored (Ottaway 1979:19-20). Blokker & Dearling (1979:59) writes that from the first moment one is reminded of Mahler's "bizarre orchestration and grotesque melodies". In 1956 Shostakovich wrote about the faults of the Fourth Symphony and

said it suffered from “folies de grandeur”. But only five years after the première, Shostakovich remarked to Isaak Glikman, life-long friend of the composer and literary and drama critic (Wilson 1994:120):

It seems to me that in many respects my Fourth Symphony stands much higher than my most recent ones.

Shostakovich's position was now precarious, and remained so until the successful performance of Symphony No. 5 in November 1937. The Terror was at its height, and he must have felt increasingly helpless as colleagues, friends and relatives were arrested and disappeared without trace. These included his brother-in-law, his mother-in-law and his uncle. His own sister Mariya was exiled to Frunze in 1937 but, exceptionally, she was released the following year. (Wilson 1994:121.) This catalogue of disasters formed the background to the composition and première of Symphony No. 5

Symphony No. 5 of 1937 was a turning point in Shostakovich's career. “A Soviet artist's reply to just criticism”, as Shostakovich called the symphony, represented new ideas, completely unlike the preceding symphonies. The Shostakovich of Volkov's *Testimony* understandably remembered the occasion well (MacDonald 1990:124):

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.

The Sixth Symphony 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 music enjoyment for both musicians and audiences (Blokker & Dearling 1979:75). Wilson

(1994:128) states that Shostakovich was “getting on with what he wanted as he was increasingly drawn to chamber music”.

Chamber music was not encouraged as it was regarded as too complicated for the masses. In spite of these forewarnings the first in his cycle of quartets was composed in July 1938, followed by the Piano Quintet in G minor for piano and strings (completed in September), which achieved immediate popular success. (Wilson 1994: 128.) In spite of the pressure from the authorities to avoid writing chamber music Shostakovich wrote 15 string quartets between 1930 and 1974.

Shostakovich was an awkward figure for the authorities to pin down. In his music and life he remained a non-conformist, although outwardly his music corresponded to the precepts of Soviet “socialist-realism”. Shostakovich’s musical language became increasingly ambiguous.

Stalin, who had an appreciation of the propaganda potential of art, paid special attention to film. Shostakovich’s accompaniments to Soviet films met with Stalin’s approval. But the greatest propaganda value was taken 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. The Seventh Symphony was completed on 27 December 1941 and premièred in Kuibyshev on 5 March 1942. The Symphony evoked a strong emotional reaction from the Leningrad public. Never before had music acquired such heroic force or become such an effective symbol of patriotism. Shostakovich’s fame was at its zenith. The manuscript was microfilmed and flown, in the middle of the war as if it were state secret, to the United States, where Toscanini and the National Broadcasting Symphony Orchestra performed it in New York on 19 July 1942. (Barbier 1988:33.) According to Jackson (1997:54) Symphony No. 8 is:

A victim’s outcry, a victim’s bewilderment and shivering circumlocutions, the most nihilist music that war can draw forth. As Stalin had noted, the death of one person is a tragedy, and the death of one million is a statistic. The clarity of Shostakovich’s thinking adds a new and chilling dimension of poignancy, and his testimony ends in the counterpoint of human and musical

rituals, torpid and curiously serene, that mark out a life finally and inexorably drained of meaning.

In April 1943 Shostakovich settled permanently in Moscow where he had been appointed Professor of Composition at the Conservatoire, although later still teaching in Leningrad.

They wanted me to write a majestic Ninth Symphony. I confess that I gave hope to the leader and teacher's [Stalin] 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 Ninth Symphony in five movements was the composer's own celebration of the end of the war. In complete contrast to the Seventh and Eighth Symphonies, the work is more concise, humorous, and neat, orchestrated with chamber-like sonorities. It can be regarded as Shostakovich's lightest symphony yet.

2.5 The final years of Stalinism (1948–1953)

In February 1948 there was convened a three-day composers' Plenum in which Shostakovich, Prokofiev and Khatchaturian were severely criticised. Speech followed speech, and the Symphony No. 8 was singled out as "repulsive...an injury...a musical gas chamber." This time Shostakovich was humiliated. The conference would not adjourn until he had been rooted out of hiding and spoken of "my many failures, even though, throughout my composer's career, I have always thought of the People, of my listeners, of those who reared me..." "I read," he remembered in habitual self-disgust, "like the most paltry wretch, a parasite, a puppet, a cut-out paper doll on a string!" His wife saw him close to suicide, but again new work gave him the will to live. From now he divided his music into three categories: serious pieces for the desk drawer, where they should be safe from censure, occasional music such as his oratorio *The Song of the Forests*, which would one day rehabilitate him as a socialist composer; and lastly the film scores that might keep his family from starvation as his honours and opportunities were stripped away. (Jackson 1997:59.)

A series of Decrees were issued by the Central Committee as part of Stalin's scheme to implement a rigorous ideological uniformity in all cultural and scientific institutions. Anything that did not conform to the Party guidelines had no right to exist. The effects of the Decree on Formalism in Music cannot be underestimated; they were profound and influenced the perceptions of Soviet composers and musicians for several decades. (Wilson 1994:215.) Anti-Semitism becomes official in 1949 in a campaign against "rootless cosmopolitans".

On 5 March 1953 Stalin died, leaving the country in shock. The Soviet Union began cautiously changing. The next few years became known as the Thaw.

2.6 The Thaw (1953-1966)

Amidst relief at the dictator's death the people slowly found the courage to voice their protests and disenchantment with the Party. Nikita Krushchev, the Party First Secretary, emerged as a political force to be reckoned with. He exposed the atrocities of Stalin's regime in a secret speech to the delegates of the 20th Party Congress. It took five years before he was ready to denounce Stalin publicly, which he did at the 22nd Party Congress. The revelations of Krushchev's secret speech turned the Soviet people's way of thinking upside down, and resulted in a number of strikes and revolutions in the Eastern European satellite countries. The invasion of Hungary by Soviet troops in October 1956 was the culmination of a series of events triggered off by the 20th Party Congress unmasking of Stalin. Another important consequence of the speech was that large numbers of people from the camps and prisons were released and rehabilitated. (Wilson 1994:259.)

In the meantime, as the Soviet Union emerged from years of isolation, contacts were cautiously established with the outside world. While the Soviet citizens had their horizons widened, their society was also subject to external scrutiny. The Soviets upheld their international prestige by pouring money into the space and arms race, and also by exporting culture. A brilliant generation of Soviet musicians (Oistrach, Richter, Rostropovich and Mravinsky, to name but a few) started to travel. They created an overwhelming impression in the West and proved the undiminished supremacy of the Soviet performing tradition. Shostakovich's music was at the forefront of their repertoire. At home the ban on art, literature and music that had been

previously labelled as “decadent and formalist” was lifted, allowing people to rediscover their own cultural heritage and giving them a glimpse of modernist developments in the West. (Wilson 1994:260.)

Shostakovich summed up Stalin’s era in the Tenth Symphony. 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 1953. On 17 December the Leningrad Philharmonic Orchestra conducted by Mravinsky performed the Tenth Symphony in the composer’s home city Leningrad. (Wilson 1994:262.)

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 composer’s personal happiness was shattered in December 1954 when his wife Nina Varzar died suddenly. He suffered a double blow the following year by the death of his mother. In spite of personal tragedies Shostakovich still managed to continue composing.

The enormous Eleventh Symphony, 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 people cold and hungry, waiting to present their grievances to the Tsar. “Ninth of January”, the second movement, 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. (Blokker & Dearling 1979:122; Ottaway 1979:50; Barbier 1988:10.)

The Twelfth Symphony, 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. It is dedicated to the memory of Vladimir Ilyich Lenin. 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.

In 1956 Shostakovich’s married Margarita Kainova. The unhappy union lasted three years. He finally found happiness in 1962 with Irina Suprinskaya, a lively and intelligent literary editor who was young enough to be his daughter and who nursed him through his final illness. His memorial to Nina, his first wife, was the most famous of all his quartets, his Seventh Quartet (1960), a meditation of six years later on the events of life and a death.

There was more trouble yet to come, on 18 December 1962. This was the occasion of the first performance of the Thirteenth Symphony for bass soloist, chorus and orchestra, to texts by the young poet Yevgeny Yevtushenko – and a message so volatile that Shostakovich returned home to find KGB agents posted outside his apartment, in case he tried to defect. Yevtushenko’s poems (see Appendix B) had been published, to official disapproval. It was Shostakovich’s distillation of their message that was a devastating revelation: The poem “Babi Yar”, a denunciation of anti-Semitism in memory of the steep ravine where many Jews were put to death; “Humour”, a song in praise of non-conformity; “In the Store”, an expression of the suffering of millions of ordinary men and women in a police state; “Fears” (“Fears slithered everywhere, like shadows...they taught us to keep silent when we should have screamed”); and then its finale, “A Career”, in honour of Galileo and Tolstoy, who had not been afraid to speak out: “A certain scientist, Galileo’s contemporary, was no more stupid than Galileo. He knew that the earth revolved, but he had a family.”

Shostakovich chose Mravinsky, the performer most closely connected with his works, to conduct the symphony. Mravinsky declined, undoubtedly too unnerved by the “risky” nature of the poems, although he excused himself for other reasons. It was at this point that Shostakovich turned to Kirill Kondrashin, who readily agreed to perform the Symphony.

Shostakovich’s initial choice for bass soloist was Alexander Vedernikov, a singer at the Bolshoi Theatre, who withdrew his acceptance of the part after realising the risky nature of the texts. Shostakovich and Kondrashin decided to get two other bass singers to learn the parts in the event of a mishap. Victor Nechipailo, also of the Bolshoi, and Vitali Gromadsky of the Philharmonia, started rehearsing. The singer at the concert was to be Nechipailo. The morning of the concert Nechipailo called to say that he was ill and could not sing. According to Wilson (1994:360) Kondrashin believes that the singer cancelled as a result of pressure put on him by Party officials. Gromadsky was reached and sang on the opening night.

On the day of the première of Symphony No. 13 Krushchev demanded that the symphony not be performed. The square of Moscow’s Conservatory Hall was sealed off by police cordons and the city buzzed with rumours (Jackson 1997:74-75). In spite of all the political intimidation Shostakovich and Kondrashin continued with preparations and performed the Symphony No. 13 to an expectant and thrilled audience. 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, “Babi Yar”, was greeted with a burst of spontaneous applause. At the end of the hour-long work, there was an ovation rarely witnessed. On the stage was Shostakovich, shy and awkward, bowing stiffly. He was joined by Yevtushenko, moving with the ease of a born actor: Two great artists – a generation apart – fighting for the same cause – freedom of the human spirit. Seeing the pair together, the audience went wild; the rhythmic clapping redoubled in intensity, the cadenced shouts ‘Bra-vo Shost-ta-ko-vich!’, and ‘Bra-vo Yev-tu-shen-ko!’ filled the air.

During the years of the Thaw Shostakovich wrote several major works that had a noticeable significance with the Soviet people. 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.

2.7 The Last Years (1966-1975)

On his sixtieth birthday the Soviet authorities tried to make amends for what Shostakovich had suffered in the past. They overwhelmed him with decorations. In September 1968 audiences heard his last optimistic finale, that of the Twelfth Quartet (Jackson 1997:78).

Shostakovich’s health, never very good, was deteriorating rapidly. The image of death dominated his works. Symphony No. 14 of 1969 is a confrontation with the prosaic ugliness of death. The idea of setting a cycle of poems to such a theme had come to him in 1962, when he had orchestrated Mussorgsky’s *Songs and Dances of Death*.

The music of the Symphony No. 14 is Shostakovich at his most sombre. The symphony is in 11 movements scored for soprano and bass voices with a chamber orchestra consisting only of strings and percussion. The plan of the music revolves around eleven poems about death by four poets: two by Federico Garcia Lorca (Spanish); six by Apollinaire (French); one by Wilhelm Karlovich Kuchelbecher (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 hard for the Soviet Government to accept. 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) is probably the most charming of the symphonies and brings a refreshing return to the purely traditional orchestral symphony in four movements. Wilson (1994:435) aptly surmises the following about this symphony:

[It] represents a summing up or a retrospective glance over a musical lifetime, extending into the realm of memory through the numerous quotations (not to mention self-quotation) from composers as diverse as Rossini and Wagner. Although it conveys an introspective loneliness in the face of approaching death, the music also reflects a sense of serenity and resignation – a contrast to the protest and anger of the Fourteenth Symphony.

There is 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. The *Adagio* second movement begins with a chorale in the brass taken from the “Fate” theme of Wagner’s *Ring des Nibelungen*. (Ottaway 1979:165.)

The string quartets form the most remarkable output of Shostakovich’s last years, where the composer left a legacy comparable in originality and depth of expression to that of Beethoven’s late period. He did not live to write twenty-four quartets, one in every key, as he had planned. (Wilson 1994:437.)

In July 1975 Shostakovich completed a sonata for solo viola 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.

2.8 Influences on Shostakovich’s life and musical style

The following people and situations are amongst the most strongly felt influences in Shostakovich’s life and musical style. Ottaway (1979:7) 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.”

2.8.1 Events of the times

In the author's opinion the events of the times had the most comprehensive influence and effect on Shostakovich's compositions. Martynov (1947:1) affirms 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). Blokker & Dearling (1979:16) also conclude that Shostakovich's life and music represent a barometer of his very volatile environment, therefore the political state of Shostakovich's music cannot be ignored.

2.8.2 Beethoven

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 (in Roseberry 1981:63) comments 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, has the following opinion: "Beethoven alone was the forerunner of the revolutionary movement [...] the Eroica awakens us to the joys of struggle." There is a strong musical evidence in Shostakovich's symphonic style (implicit in the early symphonies – fully manifest from the Fourth onwards) to indicate 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 1981:10-12.)

2.8.3 Stravinsky

Stravinsky had a great impact on Shostakovich during his late teens. MacDonald (1990:29) describes the effect as “instant and radical”. Shostakovich relates (Volkov 1979:23) that Stravinsky is one of the greatest composers of Shostakovich’s times:

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.

2.8.4 Tchaikovsky, Skryabin, Mahler

Layton (1993:299) debates the claim that the slow movement of the First Symphony reminds many writers of Tchaikovsky or Skryabin. It is, according to him, clearly more similar to Bruckner and Mahler because the first theme can be compared with the main idea of the *Adagio* of Mahler’s Tenth.

The author of this thesis supports the opinion of many writers about the great impact Mahler had on the development of Shostakovich’s musical taste and on his orchestral writing. Mahler’s influence is most notably found in Symphony No. 4. It is called his “most Mahlerian” work, predominantly because of the large orchestra required. (Ottaway 1979:23; Sollertinsky 1980:80; Roseberry 1981:87.)

2.8.5 Ivan Sollertinsky

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 appearances and pre-concert commentaries (Volkov 1979:226). In 1932, Sollertinsky had urged Soviet composers to follow the example of Mahler. "Mahler is closer to us than Debussy or Stravinsky, Richard Strauss or Hindemith," he (Sollertinsky) had written, citing amongst other things Mahler's attempt to reach a human collective, and the absence in his music of sensationalism for its own sake (Roseberry 1981:87).

Conductor Malko reminisces about Sollertinsky (Wilson 1994:67):

Sollertinsky knew the symphonies of Gustav Mahler and Bruckner very thoroughly. It was certainly his influence that made Shostakovich interested in Mahler. Let me say that from his own personal standpoint this influence was quite natural. The angularity of Mahler, his sharpness, the peculiarity of his humour, and his tendency towards grandiose forms with stretched-out expositions – all of this, as well as his musical grimaces, found a vivid response in Shostakovich both in himself and as a person and as a musician, in fact, perhaps more as a person than as a musician.

Ivan Sollertinsky died suddenly at the age of 41. Shostakovich dedicated his second Piano Trio Op. 67 (1944) to the memory of his friend.

2.8.6 The Russian people

The author is of the same opinion as Blokker & Dearling (1979:162) who philosophically conclude:

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. ... Even in his wartime symphonies Shostakovich did not 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.

2.9 A personal profile

Shostakovich was a man of intense energy and concentration and able to work under the most distracting situations. Royal Brown, who interviewed Shostakovich for the *High Fidelity Magazine*, found himself magnetised by the composer's "obviously enormous inner strength" (MacDonald 1990:250).

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 described as a troubled introvert, with abrupt and spasmodic speech. Similarly she was impressed by the composer's extraordinary restraint and discipline. (MacDonald 1990:250.)

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 1990:249):

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”, “praising American technology”, and so forth. MacDonald (1990:250) 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 1990:82.)

Karen Khachaturian (born 1920, Aram Khachaturian's nephew), the composer whose career was much supported by the Union of Composers and Krennikov, comments on Shostakovich the teacher with whom he studied composition from 1943 (Wilson 1994:184):

He was a wonderful teacher, because he recognised and respected the individuality of each student. Everything he said was very much to the point, and his attention to detail was always of

great relevance in the context of the whole. However, most of his comments concerned matters of form and instrumental texture. [...] He was the soul of kindness to his students.

Shostakovich had a profound effect on Soviet musical life because he was so approachable, and was always willing to listen and give advice to composers and performers. Both Moisei Weinberg and Venyamin Basner were regarded by many as Shostakovich pupils, although officially neither of them ever studied with him. (Wilson 1994:189-190.)

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 1990:262-3.)

2.10 Shostakovich's orchestration

His teachers hailed Shostakovich from a very young age as a brilliant orchestrator and it is a consistent factor throughout his career. His mother Sofiya Vasilyevna declared the following in a letter to her son's godmother after the première of his Symphony No. 1 (Wilson 1994:50):

Glazunov told me that he was particularly struck by Mitya's mastery of orchestration – something that is usually acquired only after years of experience and work.

Shostakovich strongly believed that composers must do their own orchestration from beginning to end and not entrust the orchestration of his works to anyone else. Shostakovich believed that writing symphonies and orchestrating them are “one and the same” (Ho & Feofanov 1998:102-103). Volkov quotes Shostakovich saying that he had the utmost respect for Tchaikovsky as an orchestrator because he seldom wrote music and then orchestrated it, but wrote it directly for the orchestra. This is the same way Shostakovich wrote. Shostakovich quotes Rimsky-Korsakov by

saying that the essence of a composition is expressed in the composer's orchestration. (Ho & Feofanov 1998:103.)

Shostakovich often found fault with others less gifted than he in specific areas of craftsmanship. Orchestration was one such area he felt quite strongly about. He said: "Skryabin knew as much about orchestration as a pig about oranges". He was critical about Mussorgsky, and particularly harsh with Prokofiev who "never did learn to orchestrate properly". (Ho & Feofanov 1998: 98-99.)

According to Read (1979:49) style in orchestration is:

... inextricably bound up with conception, content, and purpose. The one cannot exist without the other. What a composer does with his orchestra is as significant as the melodies he fashions, the harmonies he chooses, the rhythms he feels, or the forms that stimulate and challenge. A composer's orchestration is far more than just a personal stamp; it is, quite literally, the epitome of his musical thought, expression, and artistic personality.

A possible hint at Shostakovich's inherent skill of orchestration could be in the manner he taught his own students many years later. As Wilson documents throughout her book *A Life Remembered* (1994) Shostakovich studied scores in detail and likewise expected an enormous volume of this type of analysis from his students. His flair and wit of orchestration is seen in all his works, from the serious to the lighter genres. Shostakovich composed very quickly and rarely made changes to the manuscript. While he willingly listened to the advice of his friends, he never changed his music. (Wilson 1994:453.)

Shostakovich respected and trusted his performers. He granted the performers the right to their interpretation, and never exerted pressure on them (Wilson 1994:453). Musicians found that their parts were very comfortably written and Shostakovich did not hesitate to ask advice from performers and composers. Shostakovich's son-in-law records his impressions of Shostakovich while he composed (Wilson 1994:288):

To observe him writing down what he heard was like a miracle. Placing a large sheet of manuscript paper in front of him with hardly an interruption and practically no corrections or rough copies, Shostakovich created his new scores. They were created in entirety and instantaneously. It looked as though he wasn't composing, but just copying down sounds heard in his innermost self. And then, when the score was ready, he wrote out the orchestral parts himself. Maxim once asked him, "Papa, why are you writing out the parts when the score is there? Anyone who knows how to read and write music could do it for you." Dmitri Dmitriyevich replied, "Everyone should do his own work from beginning to end."

Edison Denisov writes the following of his composition teachers, Shostakovich and Shebalin (Wilson 1994:300):

Shostakovich and Shebalin had a deep love for each other. Shostakovich always enquired after 'Ronya' after I had been for a lesson. We studied many of Shostakovich's works in class, and Shebalin always gave us judicious advice. He didn't point to Shostakovich's melodic language, as he felt that this was one of the weaker aspects of 'Mitya's' composition, and indeed, he told us that writing melodies was an agonising effort for him. Nor did he approve of the mechanical rhythmic features, or the Hindemith-like polyphony in Shostakovich's works. He taught us to admire Shostakovich's wonderful ability to construct large forms and his unique skills of orchestration, and urged us to learn from these particular qualities.

Shostakovich listened to all the advice and comments about his music from teachers, friends and critics alike and fortunately had the strength of character to continue to be true to his own individual writing style. This is clearly evident in his use of the woodwinds in the symphonies that proves Shostakovich's skill and knowledge of each instrument.

2.11 Shostakovich's legacy

McBurney (in Kelly & Shepherd 1998:120-124) aptly concludes that almost a quarter of a century after his death Shostakovich's reputation remains immense, and is still growing within his own country and abroad. The influence of his distinctive musical language and the perceived example of his life will remain evident in the history of Soviet music, right up until the end of

the Soviet Union (1990); and even today he exerts a strong fascination for many Russian musicians. Sofia Gubaidulina (in Kelly & Shepherd 1998) states the following about Shostakovich:

Shostakovich is of utmost importance to people of my generation, not only because of the influence he exerted as a composer, but also as a person... Despite his outward irony, and his manner of expressing himself in paradoxes, he felt and understood the suffering that Russians are doomed to endure, and the manner in which it defines their behaviour and relationships. In this way Shostakovich belongs to the Russian humanitarian tradition.

Shostakovich had such a profound influence on composers of his time and after that they easily fell into the category of imitators. His influence was not only of style, technique and excellent orchestration, but also of symbolic intention. The brilliance of his orchestration is exemplified in the application of the woodwinds in his symphonies, which will be discussed in Chapters 3–11.

CHAPTER 3

THE PICCOLO

3.1 Introduction

The piccolo is undoubtedly one of the instruments Shostakovich favoured in the realisation of his orchestral style and sound. From as early as the First Symphony (1925) the piccolo makes a significant contribution to *tutti* and solo passages and plays a major role in the definition of the orchestral tapestry. The prominence and flair of this auxiliary instrument throughout the symphonies are remarkable.

Shostakovich scores the piccolo in all the symphonies (except No. 14 where no wind instruments are used) and specifically two piccolos in Symphonies No. 4 and 8. The piccolo is usually employed as an extension of the pitch range of the flute. However, Shostakovich not only exploits the instrument's auxiliary capacity but also treats the piccolo as an autonomous personality.

3.2 Register

There are very few instances in the symphonies that Shostakovich writes passages in the low register for the piccolo. Adjectives such as “breathy”, “feeble” and “hollow” have been used in various orchestration manuals to describe the quality of lower notes in the piccolo's range. There are, however, isolated examples of Shostakovich's use of the piccolo's low register, in spite of its weak qualities in this register.

There is a moment of particular interest in the first movement of Symphony No. 5 (Ex. 3-1) where the piccolo has been allocated a brief solo beginning in the low register with a *pianissimo* dynamic indication. The texture at this point is very transparent with the remnants of a brief flute solo overlapping in unison the beginning of the low piccolo solo. Strings provide a muted accompaniment while two trumpets and timpani reinforce the ascending interval of a fourth,

which is prominent in the string part. Although a fleeting example of the piccolo in its low register, it proves Shostakovich's awareness of the piccolo's capabilities in its low register by combining it tactfully with the first flute to create a seemingly seamless solo in m. 302, as well as ensuring a supportive yet not overbearing accompaniment with *pianissimo* muted strings.

Example 3-1: Symphony No. 5, first movement, mm. 300-308

44 Moderato $\text{♩} = 42$ 45 solo

Picc. I solo *pp* *morendo*

Fl. *p* *I. II a2*

Tr-be *pp*

Timp. *pp*

Archi *con sord.* *pp*

300 *pp*

Picc. *ppp*

Fl. *I*

Tr-be *I. II a2* *pp*

Timp. *pp*

Arpe *p*

V-no solo *con sord.* *p* *gliss.*

V-ni I *altri con sord.* *pp* *con sord.* *gliss.*

V-ni II *pp* *con sord.* *gliss.*

V-le *gliss.*

V-a.

C-b.

305

The piccolo's low register is used effectively in appropriate surroundings in the first movement of Symphony No. 7 (Ex. 3-2). This time the timbre combinations are limited to strings only, without mutes. The piccolo and first violins have a brief solo conversation from mm. 121-124. It is interesting to note that the beginning of the phrase on the last beat of m. 120, scored for the lowest note of the piccolo range (d₂), does not have any accompaniment. In the author's opinion Shostakovich deliberately intended the beginning of that particular phrase to begin with the delicate timbre of the piccolo's low range, which attests to the meticulous care he took when orchestrating for the piccolo.

Example 3-2: Symphony No. 7, first movement, mm. 111-142

$\text{♩} = 126$

Measures 111-142:

- Picc.** (Piccolo): *poco riten.* (measures 111-140), **14** *a tempo* *solo* (measure 141), *pp* (measures 141-142).
- Fl.** (Flute): *pp* (measures 111-142).
- Archi** (Archi): *pp* (measures 111-142). Includes markings *div.* (measures 111-140) and *unis.* (measures 141-142).

Measures 121-142:

- Picc.** (Piccolo): *unis.* (measures 121-142), *pp* (measures 121-142).
- Archi** (Archi): *pp* (measures 121-142). Includes marking *unis.* (measures 141-142).

9373

The image shows a musical score for a Piccolo and Archi section, spanning measures 127 to 137. The Piccolo part is written in a high register, with measures 16 and 17 marked. The Archi section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The score includes various dynamics and performance instructions:

- Piccolo:** *pp* (pianissimo) in measure 17.
- Archi:** *unis.* (unison) in measure 16; *pp* (pianissimo) in measure 16; *cresc.* (crescendo) in measures 16 and 17; *ppp subito* (pianissimissimo subito) in measures 17 and 18; *div.* (divisi) in measures 17 and 18; *dim.* (diminuendo) in measure 18.

Measure numbers 127, 137, and 137 are indicated at the bottom of the staves.

The typical piccolo sound in the symphonies is manifested in the abundance of examples found of the instrument scored in its very high register. Del Mar (1983:158), a flautist himself, writes the following:

At this extreme top the piccolo becomes very hard to control at anything less than an earsplitting fortissimo, and also develops serious problems of intonation. Composers have nevertheless been merciless at times, as is shown by the crucial passage from Schoenberg's Gurrelieder at the

beginning of the section entitled 'Des Sommerwindes wilde Jagd'. Here four piccolos alternate in sustaining the upper B's in octaves pp over a period of no less than 24 bars. So excruciating was this when I was rehearsing the London Symphony Orchestra for the performance in the Festival Hall in London that one of the players ingeniously contrived to substitute a small whistle that produced exactly the right sound and pitch in moreover, a true effortless pianissimo.

Orchestral players would agree with Del Mar that even Shostakovich was sometimes less than merciful in his use of the piccolo's very high register. However, the majority of material is allocated with very loud dynamic indications and often forms part of a woodwind ensemble where the piccolo serves as reinforcement of the upper partials, or to create the "piercing edge" to *tutti* sections, also usually with very loud dynamic indications. According to Piston (1994:143) the instrument is unsurpassed in penetrating power. He also suggests that the highest octave should therefore be used sparingly.

Judging by the amount of material scored by Shostakovich for the piccolo in the high register in extreme dynamic levels, the author speculates that the composer's intention is more than just to underline the clarity of *tutti* passages. The piccolo is a perfect ally in the composer's realisation of frenetic *tutti* passages, along with his use of rhythm, to create the characteristic atmosphere of tension.

A fine example of sustained notes in the extreme of the piccolo register, as in Schoenberg's *Gurrelieder*, is found in the first movement of Symphony No. 4 (Ex. 3-3). The following example shows the piccolo's "earsplitting" high register with the dynamic indication of *ffffp crescendo*. The visual effect of the full score in this particular example emphasises to the reader Shostakovich's intention for the piccolo to shine at the pinnacle of the harmonic stack against the sheer weight and force of the intense *tutti*. It is also a typical example of Shostakovich using the *tutti* orchestra, with the piccolo in its extreme high register at acute dynamic levels, to exude an atmosphere of frustration, horror and helplessness at the evil hand of Stalinism, which was gripping his country. It has to be borne in mind that during the rehearsals in 1935 Shostakovich was "coerced" by the authorities into withdrawing the première of Symphony No. 4. It was performed for the first time in 1962.

Example 3-3: Symphony No. 4, first movement, mm. 752-761

$\text{♩} = 168$

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr. b.
Cor.
Tr. ni.
Tuba
Timp.
Legno
T-ro
P-ttl
Cassa
T-tam
Str.

752 1078 1079

3.3 Allocation of solo material to the piccolo

It is quite evident, when considering the sheer number of piccolo solos found throughout the symphonies, that Shostakovich's use of the piccolo exceeds the role of a mere auxiliary instrument. A selection of brilliant *scherzando* type passages and delicate solos could be chosen for this section of the chapter.

Jan Gippo (1998:32), piccolo performer, co-editor of the journal *Flute Talk* and regular author of the articles "Let's Talk Picc", writes that the wind parts of Shostakovich's works are "virtuoso-like" and the symphonies "concerto-like". In the same article Gippo initiated a survey about piccolo solos where leading piccolo players in the USA were asked their opinion on piccolo solos in the symphonic repertoire. The participants were asked to comment on solos in the following categories:

- most beautiful
- most challenging
- most treacherous
- most fun.

The survey revealed a remarkable interest in Shostakovich's symphonies in all the categories.

In the "most beautiful" category, piccolo performers voted solos from Shostakovich's Symphonies No. 6, 7, 8 and 10. In the "most challenging" category the overwhelming choice was Tchaikovsky's Symphony No. 4. Shostakovich's Symphony No. 15 was mentioned because of the first movement section, which combines the piccolo with two flutes in unison, as well as the Symphonies No. 6 and 10. According to piccolo players the "most treacherous" category involves solos or passages whose difficulties are such that perfection cannot be guaranteed even when practiced well at home. In these cases, circumstances during actual performance determine everything. Mahler's Symphony No. 10 received significant votes along with Shostakovich's Symphonies No. 6, 8, 9, and 11.

Bearing in mind the sombre quality of most of the symphonies it is surprising that Shostakovich was given most votes in the "most fun" category. Three players stated that anything

Shostakovich wrote is most fun because he had a “wonderful understanding of the colour and flurry of the piccolo as well as its ability to play beautiful mournful melodies and create the perfect mood”. In order of preference Symphony No. 9 received most votes followed by Symphonies No. 7 and 8, and then 5 and 6. (Gippo 1998:33.)

In the examples of solos mentioned by piccolo players it can be observed that Shostakovich seems to have gained more confidence in his orchestration, particularly in his orchestration for the piccolo, from Symphony No. 5 onwards where the solos are increasingly prominent and challenging. It is as though Shostakovich suddenly realised the scope of the piccolo’s potential and began a voyage of exploring the instrument’s boundaries.

Symphony No. 6 (completed in 1939) deserves much attention with regard to solo writing for the entire woodwind section, but particularly for the piccolo. According to Wilson (1994:128) audiences were expecting a symphony along the lines of the Fifth, but were “in for a surprise”. The three-movement symphony did not follow the traditional symphonic layout. There is the long and static first movement, written in a “spirit of introspection”, followed by a “demonic energy in the *Scherzo* and an almost flippant hilarity in the *Finale*”. Wilson also states that Shostakovich was “getting on with what he wanted” in Symphony No. 6, particularly because it has a strong tendency toward ensemble writing, unheard of in the preceding four symphonies, because he was increasingly drawn to chamber music. Shostakovich composed, by far, more chamber music than for any other genre, which inevitably influenced his style of orchestration.

Not only are the piccolo solos throughout Symphony No. 6 beautiful and charming but are also enhanced by innovative instrument combinations, timbres and *tessitura* combinations. An excellent example of this is heard in the delicately mournful solo for the piccolo in the introspective first movement of Symphony No. 6 (Ex. 3-4). The piccolo has a prominent *piano* solo with frugal *pianissimo* accompaniment for maximum effect from the contrabassoon, second violins and double bass from mm. 44-47. The accompaniment becomes even more transparent as the piccolo solo takes on a descending line from mm. 46-51 with mostly the harp and second violins as support. It is evident in examples like this that even with the smallest melodic instrument in the orchestra Shostakovich manages successfully to assume a melancholic character, given the composer’s tendency toward serious atmospheres.

Example 3-4: Symphony No. 6, first movement, mm. 41-53

Example 3-4: Symphony No. 6, first movement, mm. 41-53. The score is divided into two systems, labeled 8 and 9.

System 8 (mm. 41-44):

- Picc.**: Solo part starting at m. 43, marked *sole* and *p*.
- Cl. b.**: *dim.* (diminuendo) from m. 41 to m. 44.
- Fag.**: *dim.* (diminuendo) from m. 41 to m. 44.
- C-fag.**: *p* (piano) at m. 41, *dim.* (diminuendo) from m. 41 to m. 44.
- Cor.**: *I. II* (First and Second Cor Anglais), *mf* (mezzo-forte) at m. 41, *p* (piano) at m. 42.
- Archl.** (Violins, Violas, Cellos, Double Basses): *f espress.* (forte, espressivo) from m. 41 to m. 44, *dim.* (diminuendo) from m. 42 to m. 44. *pp* (pianissimo) at m. 44.

System 9 (mm. 45-47):

- Picc.**: Continuation of the solo part.
- C-fag.**: *pp* (pianissimo) at m. 45.
- V-nl II** (Violins II): *pizz.* (pizzicato) at m. 45.
- C-b.** (Double Basses): *pp* (pianissimo) at m. 45.
- Arpa** (Harp): *p non arpeggiato* (piano, non arpeggiato) at m. 45.
- V-nl II** (Violins II): Continuation of the pizzicato part.

Measure numbers 41, 44, and 47 are indicated at the beginning of their respective staves.

10

Picc.

Arpa

Archi

pp

cresc.

pp

cresc.

pp

cresc.

p espress.

cresc.

50

An unusual dialogue of timbres accompanying a piccolo solo is found in the *Scherzo*-like second movement of Symphony No. 6 (Ex. 3-5). It is also a typical example of the meticulous detail of Shostakovich's orchestration. The passage begins with a *staccato piano* flute solo in m. 203, and is seamlessly connected to the piccolo solo from m. 204, with harmonic support from the harp and strings, joined by the clarinets in m. 206. Shostakovich makes use of a wide representation of registers and unusual combination of instruments as the accompaniment changes colour with the high strings being replaced by *pianissimo* clarinet broken chords in m. 206, a pedal point from the tuba, cellos and double basses, and sustained chords from the harp. Shostakovich draws attention to this passage by emphatically underlying the highest note of the piccolo solo's phrase, the E-flat in m. 206, with the droning addition in octave unison in the low register of the tuba, harp, cellos and double basses from mm. 206-211. In this instance the piccolo E-flat and the tuba E-flat span six octaves. According to piccolo players the challenge in examples like this one, where the piccolo takes over a melody from the flute (and even more so if the joint note is a direct unison), is to attempt to blend the piccolo's timbre and dynamic as much as possible with that of the flute.

Example 3-5: Symphony No. 6, second movement, mm. 198-215

♩ = 88-96 Fl.

Arpa

Archi

198

54

solo

Pic.

Fl. I

Cl. I

Cl. II

Cl. III

Tuba

Arpa

Archi

204

9245

The image shows a page of a musical score, page 210, featuring several instrumental parts. The parts are arranged vertically from top to bottom: Picc., Cl. (I, II, III), Cor., Tr-ni e Tuba, Arpa, and Archi. The Picc. part has a melodic line with a slur. The Cl. parts have rhythmic patterns. The Cor. part has a melodic line with a slur and the marking 'I solo' and 'mp'. The Tr-ni e Tuba part has a rhythmic pattern. The Arpa part has a rhythmic pattern. The Archi part has a rhythmic pattern. The page number '210' is at the bottom left.

Picc.

Cl. I

Cl. II

Cl. III

Cor. I solo mp

Tr-ni e Tuba Tuba

Arpa

Archi

210

Possibly one of the most difficult and lengthy piccolo solos in the repertoire is found in the second movement of Shostakovich's Symphony No. 8 (Ex. 3-6). The player is faced not only with technical challenges, but articulation and intonation difficulties as well.

Blokker & Dearling (1979:99) describe this *Allegretto* movement as “war-like march, fast and powerful, alternating between sheer energy and play. It displays Shostakovich's best biting, acid-etched orchestration, and it is very Russian in feeling”. According to the present author this is a huge understatement as the first four of the five movements of Symphony No. 8 (1943) are by far the darkest, most tragic sounding of the symphonies. Wilson (1994:172) shares this sentiment and describes Symphony No. 8 as a Requiem with its “tragic canvas”.

The movement also includes prominent solos for one and sometimes two piccolos, bassoon, contrabassoon and the E-flat clarinet. This particular piccolo solo, also referred to in an article on “note releases” by Walfrid Kujala (in *Flute Talk* 1995:15), encompasses almost 80 bars during which the stage is shared on two brief occasions with the E-flat clarinet.

The accompaniment throughout the piccolo solo is sparse with an *ostinato*-like detached contribution from the strings from mm. 67-95, after which the string accompaniment becomes even thinner with *pizzicato* accompaniment from only the violas and cellos (mm. 102-110). Adding an extra touch of interest to the timbre of the *staccato* string part, Shostakovich includes muted *staccato* chords by the three trumpets from mm. 81-101. A pedal point on the tuba from mm. 81-85, taken over by the four horns from mm. 87-96, lends support to the harmonic foundation. Prominent melodic intervention from the bassoon and contrabassoon doubled at the octave (mm. 78-81 and mm. 85-86) introduces an interesting conversation, utilizing vastly different registers and tone colours, with the piccolo; every now and then the E-flat clarinet (mm. 90-96 and mm. 106-108) contributes a new voice with similar material.

Example 3-6: Symphony No. 8, second movement, mm. 60-115

$\text{♩} = 132$ Fl. poco accel. a2 f

Tr-be I. II pp

Cor. a2 p2

Tr-ni
Tuba p

Timp.

V-al I

V-al II

V-la

V-co

C-b. plaz. p arco

60

53 $\text{♩} = 144$

Pico. I solo p f

Fl. a2 p

Tr-be I. II morendo

Archi p pp

65

Picc. *I* *sf* *sf* *sf*

V-nl I

V-nl II

V-le 70

Picc. *I* *sf* *sf* *sf* 54

Fag. *I* *p*

C fag. *p*

V-nl I

V-nl II

V-le 75

Picc. *I* *p* *sf* *sf*

Fag. *I* *sf* *sf*

C fag. *sf* *sf*

Tr-be *con sord.* *mf*

Tuba *mf*

V-nl I

V-nl II

V-le 80

The musical score is presented in two systems. The first system includes the following parts: Piccolo, Flute (Flg.), Clarinet (C-fag.), Trumpet (Tr-be), Horn (Cor.), Tuba, Violin I (V-nl I), Violin II (V-nl II), and Viola (V-la). The second system includes: Piccolo, Clarinet/Piccolo (Cl. plico.), Trumpet (Tr-be), Horn (Cor.), Violin I (V-nl I), Violin II (V-nl II), and Viola (V-la). The score contains various musical notations, including dynamics such as *mf*, *sf*, and *p*, as well as performance instructions like *I* and *II*. A rehearsal mark '55' is located at the top of the first system, and '90' is at the bottom of the second system.

56

Picc. I *p sf sf*

Cl. p. *sf sf*

Fag. I *p sf sf sf sf*

C-fag. *p sf sf sf sf*

Tr-be

Cor. a2

V-nl I

V-nl II

V-le 95

Detailed description: This block contains the musical score for measures 56 and 57. The Piccolo part (Picc.) features a melodic line with dynamic markings *p* and *sf*. The Clarinet in Piccolo (Cl. p.) and Bassoon (Fag.) parts have similar melodic lines with *sf* dynamics. The Bassoon and Contrabassoon (C-fag.) parts play a rhythmic accompaniment with *p* and *sf* dynamics. The Trumpet (Tr-be) and Horn (Cor.) parts are mostly silent. The Violin (V-nl I, V-nl II) and Viola (V-le) parts play a steady eighth-note accompaniment. Measure 57 begins with a double bar line and a repeat sign.

57

Picc. I *sf sf sf*

Fag. I *sf sf sf sf*

C-fag. *sf sf sf sf*

Tr-be

V-nl I

V-nl II

V-le 99

V-o. *pizz. pizz. p*

Detailed description: This block contains the musical score for measures 58, 59, 60, and 61. The Piccolo (Picc.), Bassoon (Fag.), and Contrabassoon (C-fag.) parts continue with their melodic lines, all marked *sf*. The Trumpet (Tr-be) and Horn (Cor.) parts remain silent. The Violin (V-nl I, V-nl II) and Viola (V-le) parts continue with their eighth-note accompaniment. The Violoncello (V-o.) part is silent until measure 61, where it enters with a *pizz.* (pizzicato) marking and a *p* dynamic. Measure 61 ends with a double bar line and a repeat sign.

Picc. I

Cl. picc.

V-le

V-o.

103

Picc. I

Fl.

Cl. picc.

Cl.

Fag.

C.fag.

V-ni I

V-ni II

V-le

V-o.

58

(in A)

108

This page of a musical score features woodwind and string parts. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Clngl.), Clarinet in C (Cl. picc.), Clarinet in C (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The string section includes Violin I (V-nl I), Violin II (V-nl II), Viola (V-lo), Violoncello (V-co), and Double Bass (C-b.). The score is marked with dynamics such as *f* (forte) and *p* (piano). Performance instructions include *non div.* (non-diviso) for the Viola and *pizz.* (pizzicato) for the Double Bass. The page number 112 is located at the bottom left.

Another highlight for the piccolo in Symphony No. 8 (Ex. 3-7) is a fantasia-like solo with a *pianissimo* dynamic indication, found in the fourth movement. An uneasy atmosphere at this point has been set by a *piano espressivo dolce* solo for first horn against a backdrop of muted strings. The challenge for the piccolo performer lies in the accurate execution of the complex tied quintuplets in mm. 64 and 66. The *tremolo* string accompaniment has become somewhat of a trademark since its appearance as early as the second movement of Symphony No. 1. In this example the resulting effect of the *tremolo* accompaniment from the first and second violins is nervous tension, aggravated by the gloomy countermelody from the cellos and double basses.

Example 3-7: Symphony No. 8, fourth movement, mm. 56-67

$\text{♩} = 50$

118

I solo

Picc. *pp* 5

Cor. I *morendo*

V-ni I *ppp*

div.

V-ni II *ppp*

V-le *ppp* div.

V-c. *ppp*

C-b. 56

I

Picc. 5

Cor. I

div.

Archl *morendo*

61

Picc. I

V-ni II

V-ni III

V-o.

C-b.

64

Picc. I

riten.

119 a tempo

Picc. muta in Fl. IV

Fl.

V-ni II

V-o.

C-b.

68

A challenging solo is heard in the tranquil ending of the second movement of Symphony No. 9 (Ex. 3-8). As the tempo slows to *Adagio* the piccolo utters the final statement of the opening melody, supported by muted strings and *pianissimo* muted chords from three French horns. The challenge of this solo lies in the sustained F-sharp (mm. 294-303), which closes the last ten bars of this movement. Breath control, stable intonation and stamina are requirements for the successful execution of this taxing solo.

Example 3-8: Symphony No. 9, second movement, mm. 286-303

solo **Adagio**

Picc. *p*

Cor. *con sord.*
III *pp con sord.*
pp

Archl. *p*

286 *p*

Picc. *morendo*

Archl. *pp*

288 *pp* *pp* *pp*

Symphony No. 15 (1971) is renowned for its sparse orchestration and the composer's fascination with chamber sonorities. In fact, the full orchestra is only used in 31 bars during the course of the work (Blokker & Dearling 1979:151). A predilection for the variety and timbres of mostly small percussion instruments - such as the triangle, castanets, soprano tom-tom, wood block, whip, cymbals, gong, xylophone, chimes, vibraphone and celesta - results in a number of innovative timbre combinations with the rest of the conservative *tutti*, consisting of the usual strings, piccolo, two each of flutes, oboes, clarinets, bassoons and trumpets, four horns, three trombones and tuba.

There are a number of remarkable similarities between Symphony No. 1 and Symphony No. 15. Amongst others, they both have a seemingly light character as a result of their melodic content as well as their orchestration. Apart from the enlarged percussion department the scoring for Symphony No. 15 is, in fact, smaller by one trumpet than that of Symphony No. 1 (1925). A comparison of the two scores elucidates the vast world of experience assimilated during the intervening 45 years. Comparing Shostakovich's writing of solo material for the piccolo and the rest of the woodwinds reveals the composer's finely tuned sense of virtuoso writing and characteristic use of each instrument in Symphony No. 15. Blokker & Dearling (1979:151) conclude that this experience is shown graphically in the way the composer has paired down his requirements and maximised the potential of each instrument.

Symphony No. 15 is full of characteristic solos for the piccolo, but the solo which is indeed challenging, also belonging to the "most treacherous" category (Gippo 1998:26), is the following one in the first movement in which the piccolo shares an octave unison *staccato* passage at high speed (crotchet = M.M. 120) with two flutes. The *subito piano* piccolo and flute solo passage is introduced by a *fortissimo* triplet rhythm by the tom-tom in mm. 438-439. An unveiling effect is achieved as the instruments and timbres grow in number with the inclusion, one by one, of the side drum in m. 444; oboe m. 445; xylophone m. 447; cellos m. 448; clarinet and bassoon m. 451; and muted trumpets m. 454. All this happens at break-neck speed. At this tempo it is virtually impossible to perfect intonation between piccolo and flute.

Example 3-9: Symphony No. 15, first movement, mm. 438-458

$\text{♩} = 120$

The musical score is arranged in two systems. The first system includes:

- Picc.** (Piccolo): Treble clef, playing a melodic line with a *b* (flat) and *a2* (second octave) marking.
- Fl.** (Flute): Treble clef, playing a melodic line with a *b* and *a2* marking.
- Ob.** (Oboe): Treble clef, playing a melodic line with a *b* and *a2* marking.
- Cl.** (Clarinet): Treble clef, playing a melodic line with a *b* and *a2* marking.
- T-tom** (Tom-tom): Percussion line with rhythmic patterns.
- T-ro** (Trombone): Percussion line with rhythmic patterns and a *p s* (piano sforzando) marking.

The second system includes:

- Archi** (Strings): Four staves (Violins I, Violins II, Violas, Cellos/Double Basses) playing a rhythmic accompaniment.

Measure numbers 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, and 458 are indicated at the bottom of the score. A box containing the number 47 is present above the Piccolo staff in measure 439. The key signature is one sharp (F#) and the time signature is 2/4.

48

Picc.
Fl.
Ob.
T-tom
T-ro

443

p 3

Detailed description: This system covers measures 443 to 446. The Piccolo part has a melodic line with slurs and accents. The Flute part has a similar melodic line with an *a2* marking. The Oboe part has a melodic line with an *a2* marking. The Tom-tom part has a rhythmic pattern of '+' signs. The Snare drum part has a rhythmic pattern of '+' signs with a *p* dynamic and a triplet of eighth notes.

Picc.
Fl.
Ob.
T-tom
T-ro
C-lli
Sll.

447

p 3

Detailed description: This system covers measures 447 to 450. The Piccolo part has a melodic line with slurs and accents. The Flute part has a melodic line with an *a2* marking. The Oboe part has a melodic line with an *a2* marking. The Tom-tom part has a rhythmic pattern of '+' signs. The Snare drum part has a rhythmic pattern of '+' signs with a *p* dynamic and a triplet of eighth notes. The Clarinet in C part has a melodic line with a *p* dynamic. The Bass Drum part has a melodic line with a *p* dynamic and a triplet of eighth notes.

49

Picc.
Fl.
Ob.
Cl.
Fag.
Tr-be
T-tom
T-ro
C-lli
Sll.

451

p 5

non sord.

Detailed description: This system covers measures 451 to 454. The Piccolo part has a melodic line with slurs and accents. The Flute part has a melodic line with an *a2* marking. The Oboe part has a melodic line with an *a2* marking. The Clarinet in C part has a melodic line with an *a2* marking. The Bassoon part has a melodic line with an *a2* marking. The Trumpet in B-flat part has a melodic line with an *a2* marking. The Tom-tom part has a rhythmic pattern of '+' signs. The Snare drum part has a rhythmic pattern of '+' signs with a *p* dynamic and a triplet of eighth notes. The Clarinet in C part has a melodic line with a *p* dynamic. The Bass Drum part has a melodic line with a *p* dynamic and a triplet of eighth notes. The text 'non sord.' is written above the Trumpet part.

50

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl e Tuba

Timp.

T-tom

T-ro

C-lli

Sil.

50

con sord.

mf

con sord.

mf

con sord.

mf

con sord.

mf

con sord.

mf

secco

p

con sord.

mf

con sord.

mf

Archl

455

3.4 Articulation

From the outset Shostakovich clearly distinguishes a uniform articulation method for the woodwinds. Conventional articulation markings have been used throughout the symphonies. The piccolo has not been treated in any way differently to the other woodwinds with regard to articulation. In instances of its combination with other woodwinds or *tutti* woodwind passages the piccolo is treated exactly the same as the other woodwind instruments. It is also not possible to speculate whether Shostakovich used more *legato* or *staccato* articulation for the piccolo in certain symphonies as these variables are directly subject to the character and programmatic content of the symphony. For example, predominant use is made of *non legato* articulation for the *tutti* in Symphony No. 7 where the atmosphere simulates marching German troops.

Conversely, it is easier to draw conclusions about Shostakovich's use of articulation markings for the piccolo with regard to solo passages. He has shown insight into the idiomatic characteristics and idiosyncrasies of the instrument by using articulation indications effectively in an effort to bring across a musical idea with maximum effect. Much has been left to the discretion of the performer to blend articulation variables.

Articulation markings for piccolo solos throughout the symphonies vary between languid *legato* passages to quaint and cheeky *staccato* ones. The following example from the second movement of Symphony No. 6 (Ex. 3-10) displays a very exposed crisp *staccato* solo at a *fortissimo* dynamic level. Characteristic and very effective descending and ascending demisemiquaver *legato* scale passages (mm. 407, 409, 410) are interspersed throughout the solo. Due to the tempo requirements in this movement the solo demands the closest attention to clean articulation.

Example 3-10: Symphony No. 6, second movement, mm. 396-419

$\text{♩} = 88-96$

72

solo

ff

Picc.

Cl. b.

Archi

pp

pp

pp

396

Picc.

Archi

402

Picc.

Archi

408

Picc.

73

Archi

413

p

p

The synthesis of articulation, dynamic indication and combination of instruments is effectively achieved in the following excerpt from the third movement of Symphony No. 6 (Ex. 3-11). An informal atmosphere is created by the combination of *piano staccato* grace notes from the piccolo, E-flat clarinet and clarinet against an oscillating harmony in *pizzicato* from the strings, an octave apart. This tongue-in-cheek effect created by the piccolo playing grace notes has already been used liberally throughout Symphony No. 4. The effect of the grace note together with the *pizzicato* string accompaniment in this movement of Symphony No. 6 reminds the author time and again of Rossini, particularly the *Thieving Magpie* overture. In the second movement of Symphony No. 6 Shostakovich employs the humorous character of the piccolo to relieve the tension from the serious opening movement. The atmosphere throughout the second movement of Symphony No. 6 is refreshingly light and transparent.

Yet the mood belies the simmering bleakness of the times. MacDonald (1990:141) writes that Shostakovich recalls this period as “difficult and mean, unbelievably mean and hard ... every day brought more bad news ... I was so lonely and afraid...”. The last two movements of Symphony No. 6 give the listener a respite against the heaviness of previous symphonies, a moment of escapism. The next symphony to contain a lighter character is Symphony No. 9.

Example 3-11: Symphony No. 6, third movement, mm. 55-68

$\text{♩} = 152$

The musical score is divided into two systems. The first system covers measures 55 to 88. The second system covers measures 89 to 62 (likely a typo for 68). The instruments are Pico, Flute (Fl.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl. b.), and Archi (Violins, Violas, Cellos, and Double Basses). The tempo is marked as $\text{♩} = 152$. Measure numbers 55, 88, and 89 are clearly visible. Performance markings include *pizz.* (pizzicato) for the strings and *arco* (arco) for the strings, along with *f dim.* (fading fortissimo) and *(p)* (piano) dynamics.

3.5 Special effects and devices

Of all the contemporary technical effects available to the flute family such as mutes, keyslaps, timbral trills, air tones, multiphonics and microtones, Shostakovich only briefly makes use in his symphonies of flutter tonguing and double/triple tonguing for the piccolo.

Shostakovich does not stipulate double or triple tonguing preferences for the piccolo or any other woodwinds in the symphonies and leaves it to the judgment of the players.

Flutter tonguing for the piccolo is only used in Symphony No. 4. Shostakovich indicates this effect on his score as *frull.*, an abbreviation for *frullato*, the Italian term for flutter tonguing. According to Blatter (1980:74) flutter tonguing is possible on all wind instruments, although it is a more common technique for the brasses, flutes and saxophones than it is for the clarinets and double reeds. In flutter tonguing the performer allows his tongue to vibrate, much as a rolled “r” is produced in some languages, for example Italian. The difficulties encountered at the extremes of dynamic and register ranges are more noticeable at the start of a flutter-tongued passage, but lessens as the passage continues. Del Mar (1983:194), in the author’s opinion, is more realistic when stating that flutter tonguing is a specialty of flautists and less practical on reeds.

Considering the grandiose scale of the Symphony No. 4 it is not surprising that Shostakovich chose this symphony to experiment with the *frullato* technique for the piccolo and flutes. The ingenuity of Ex. 3-12 is clear, especially in the light of the level of virtuosity required to play rolled “r’s” at a *piano* dynamic level described by Blatter (1980:74). Two pairs of piccolos and flutes create a sinister pedal point of octave doubling *frullato* notes at a *pianissimo* dynamic level as a backdrop to a melody played by the cello and double bass. The high winds are layered in such a way that the piccolo is always combined with a flute in a kind of relay, similar to circular breathing. One could assume that Shostakovich was trying to create a continuous undisturbed *frullato* effect.

Shostakovich uses the typical orchestration technique of subtly overlapping the end of a phrase with a unison note at the beginning of the next passage in the following example, as is seen in the piccolo and flute in each bar from mm. 855-881. By scoring a quaver B-flat in the first

piccolo part in m. 855 the second piccolo and first flute have a small boost in their attempt to produce a clear, clean attack for the *pianissimo frullato* notes. Every subsequent bar is scored with a quaver alternating between piccolo and flute, which in itself creates an interesting effect given the individual qualities of the two instruments. The passage significantly ends in harmonic dissonance with all the instruments playing a quaver in m. 881. The effect of rolling “r’s” is discreetly handed over to the timpani from m. 882, as Shostakovich once again cunningly exploits every resource of the orchestral range.

Example 3-12: Symphony No. 4, first movement, mm. 850-892

$\text{♩} = 184$

85

Picc. I *frull.* *pp* *b.a.* *b.a.* II *frull.* *pp* *b.a.* *b.a.*

Fl. I *frull.* *pp* *b.a.* *b.a.* II *frull.* *pp* *b.a.* *b.a.*

C-III *p*

Archl. *(pp)* *pizz.* *mp* *morendo*

850

854

10778

89

Picc. I b \flat . II b \flat .

Fl. I b \flat . II b \flat .

C-fag. *pp*

Tube I *pp*

Archi *div. p ten.* *div. arco* *un. p* *un. p*

870

90 *J. 69*

Picc. I b \flat . II b \flat .

Fl. I b \flat . II b \flat .

C-fag.

Tr-be *con sord.* *mp* *mf* *mf* *f* *III con sord.* *f* *ff*

Tr-ni *I. II con sord.* *f* *ff*

Tube *con sord.* *mp* *mf* *mf* *f* *f* *ff*

Timp. II *pp* *p* *p* *mp* *mp* *mf* *mf* *f*

Archi

881

Shostakovich engages an atypical variety of special effects and unusual instrument combinations to delicately close the second movement of Symphony No. 4 (Ex. 3-13). The piccolo is granted an opportunity to use double tonguing in m. 401 followed by a *frullato* note, *pianissimo*, in the first flute an octave below. The piccolo and flute are strategically placed at the close amidst an assembly of percussion, harp and strings.

There has been much speculation about the closing of the second movement of Symphony No. 4. Maxim Shostakovich (MacDonald 1998:2) makes the unusual suggestion that his father envisaged the onset of war in Symphony No. 4 and the percussion at the end of the second movement is intended to show “the passage of time... a clock or heartbeat”. Gennadi Roshdestvensky (during Shostakovich’s lifetime he held positions of chief conductor at the Bolshoi Theatre, the Moscow Radio Orchestra and Moscow Chamber Theatre) offers an alternative view: “For me, and I think for Shostakovich, the association is prisoners tapping out messages to one another on the hot-water pipes in jail.” In the author’s opinion the movement ends with an eerie atmosphere, conducive to the probability of both the interpretations of Maxim Shostakovich and Roshdestvensky.

Shostakovich has only used the *frullato* effect in two symphonies, twice in Symphony No. 4 for piccolos and flutes, and twice in the second movement of Symphony No. 8, which is scored for four and then three flutes (see Example 3-12 and Example 4-9). One can therefore conclude that Shostakovich strategically used the *frullato* effect in these two symphonies that clearly have a war-centred programme.

Example 3-13: Symphony No. 4, second movement, mm. 399-403

$\text{♩} = 144$

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a rest and then playing a melodic line with dynamics *pp.* and *sfz.*
- Fl.**: Flute, mirroring the Piccolo's entry with dynamics *pp.* and *sfz.*
- Cast.**: Castanets, playing a rhythmic pattern of eighth notes.
- Legno**: Woodwinds, playing a rhythmic pattern of eighth notes.
- T-ro**: T-rum, playing a rhythmic pattern of eighth notes.
- Sil.**: Silbhorn, playing a melodic line with dynamics *p*.
- Arpe**: Arpeggiated strings, playing a rhythmic pattern of eighth notes.
- Archi**: Archi (strings), playing a melodic line with dynamics *p*.

The score is marked with a tempo of $\text{♩} = 144$. The key signature is one sharp (F#). The score is numbered 399 at the bottom left.

3.6 The piccolo in combination with other woodwind instruments

The process of combining certain instruments can surely be compared to an artist choosing shades and hues to best emphasise an impression through his own unique taste and style. Limited only to a varied degree by the technical limitations of the instruments, Shostakovich seems to revel in his vivid realisation of the orchestral canvas when combining the piccolo with other instruments.

The importance Shostakovich placed on the piccolo is already clear from the multitude of solo examples. His innovative combination of instruments with the piccolo reveals a keen fondness of unusual and traditional timbres. In *tutti* writing the piccolo is used to its full potential in many varied roles. Its shrill high register is used as the tip of the harmonic stack, to give clarity to a passage, harmony or cadence, and to contain and define thickly orchestrated sections. In many instances the piccolo is merely used in its traditional way to add to and blend the homogenous timbre of woodwinds by doubling, in its middle to low register, in unison with the flutes.

Predictably, Symphony No. 1 is conservative in piccolo combinations, with mostly unexposed passages with flute or flute and clarinet, either in unison or doubled at the octave. From Symphony No. 2 the piccolo is frequently scored in its very high register, which adds an extra dimension of range in the *tutti* sections. It seems as though a tendency has been established where the piccolo makes its mark in the colour of the ensemble as the outliner of full *tutti* sections in its very high register, usually in *fortissimo* dynamic levels. The effect of using the piccolo in the *tutti* to outline a harmony is increasingly more focused throughout the symphonies into smaller combinations of instruments, yet still emphasising extreme registers and striking timbres. This is evident in the number of times Shostakovich combines the piccolo with the contrabassoon, double bass or cellos in often very thin textures and at varied dynamic levels.

From Symphony No. 2 Shostakovich explores more combination possibilities with the piccolo by using it with other woodwinds as well as strings in octave doubling. For example, the piccolo and clarinet are combined for the first time in a successful duet.

The unusual effect of timbres in the combination of piccolo and E-flat clarinet is regularly used, with prominent passages in Symphony No. 4. Many challenging duets for piccolo and E-flat clarinet are scored throughout the rest of the symphonies. Examples of these will be discussed in more detail in Chapter 6, which deals with the E-flat clarinet.

The combination of piccolo and voice is used very conservatively with only one instance in Symphony No. 3, where the high woodwinds play a recitative-like passage an octave above the sopranos and tenors.

A typical aspect of Shostakovich's style is combining light and dark timbres, as well as high and low registers. This is clearly seen in the recurring combination of piccolo and lower double reeds, more specifically bassoon and contrabassoon, with examples found as early as Symphony No. 3. In this instance the piccolo and bassoon share a passage for four bars, doubled at the octave. The third movement of Symphony No. 4 includes a solo with piccolo, contrabassoon and double bass. Later in the same movement the piccolo and contrabassoon are combined as accompaniment to an exposed bassoon solo. The next similar, but brief encounter, is found in the first movement of Symphony No. 6 already discussed (see Ex. 3-4) where the combination of contrabassoon, double basses and harp supports a piccolo solo.

The bassoon, contrabassoon and piccolo combination is used again in the second movement of Symphony No. 8 (Ex. 3-14). The combination almost seems comical as the bassoon and contrabassoon play a melody, an octave apart, in duet with the piccolo's energetic melodic conversation, while the trumpets and strings provide a static *staccato* accompaniment. The piccolo is later briefly combined with the E-flat clarinet (mm. 106-108) whose phrase skilfully overlaps that of the bassoons in mm. 108-109, then a bar later by the contrabassoon in octave unison from mm. 109-111. The author concludes that Shostakovich deliberately used the combination of piccolo with the lower double reeds (as opposed to that with the oboe and cor anglais) because the passage used in this example is one of the very few lighter moments in this otherwise gloomy movement. The use of the piccolo with the bassoon and contrabassoon are a clear indication of his intentions to "ease the mood". Intonation could not have been a deciding factor for the choice of the combination of piccolo and E-flat clarinet, but rather the timbres of

the two instruments. Intonation would have been less of a problem had he used the piccolo with the oboe and cor anglais, for example.

Example 3-14: Symphony No. 8, second movement, mm. 95-111

$\text{♩} = 144$

56

Picc. *p* *sf* *sf*

Cl. p.icc. *sf* *sf*

Fag. *p* *sf* *sf* *sf* *sf*

C.fag. *p* *sf* *sf* *sf* *sf*

Tr-be

Cor. *a2* *a2*

V-nl I

V-nl II

V-le *95*

57

Picc. *sf* *sf* *sf*

Fag. *sf* *sf* *sf*

C.fag. *sf* *sf* *sf*

Tr-be

V-nl I

V-nl II

V-le *pizz.*

V-c. *pizz.* *p*

99 *9375*

Picc. I
Cl. picc.
V-la
V-o

103

Detailed description: This system of musical notation covers measures 103 to 107. The Piccolo (Picc.) part is marked with a first ending bracket (I) and features a melodic line with accents and dynamic markings of *sf* (sforzando) and *p* (piano). The Clarinet in Piccolo (Cl. picc.) part has a melodic line with a *p* dynamic marking. The Violin (V-la) and Viola (V-o) parts provide a steady accompaniment. A double bar line with repeat dots is located at the beginning of the system.

Picc. I
Fl.
Cl. picc.
Cl.
Fag.
C.fag.

68

(in A)

Detailed description: This system of musical notation covers measures 108 to 112. The Piccolo (Picc.) part is marked with a first ending bracket (I) and includes a measure number '68' in a box. It features a melodic line with accents and dynamic markings of *sf* and *p*. The Flute (Fl.) part has a melodic line with a *p* dynamic marking. The Clarinet in Piccolo (Cl. picc.) part has a melodic line. The Clarinet (Cl.) part has a melodic line with a dynamic marking of *p* and a performance instruction '(in A)'. The Bassoon (Fag.) part has a melodic line with accents and dynamic markings of *p* and *sf*. The Contrabassoon (C.fag.) part has a melodic line with a *p* dynamic marking.

V-ni I
V-ni II
V-le.
V-o.

108

pizz.
p
pizz.
p
pizz.

Detailed description: This system of musical notation covers measures 108 to 112. The Violin I (V-ni I) part has a melodic line with a performance instruction 'pizz.' (pizzicato) and a dynamic marking of *p*. The Violin II (V-ni II) part has a melodic line with a performance instruction 'pizz.' and a dynamic marking of *p*. The Violoncello (V-le.) part has a melodic line with a performance instruction 'pizz.'. The Viola (V-o.) part has a melodic line. A measure number '108' is written at the beginning of the system.

A typical example of Shostakovich's use of contrasting tone colours can be found in the second movement of Symphony No. 4 (Ex. 3-15). The light and dark timbres as well as high and low registers of the piccolos and bassoons are juxtaposed in an imitative conversation in fifths in mm. 165 and 167 against an oscillating two-note octave unison accompaniment from the clarinets. Before the brief encounter between the piccolo and bassoon, the flutes and bassoons were involved in a similar dialogue of which the remnants can be seen in mm. 163-164. The initial melodic material from the bassoons and piccolos make way for a ferocious *forte* melodic entry in octave doubling by the bassoons, contrabassoon, cellos and double basses in m. 170.

Example 3-15: Symphony No. 4, second movement, mm. 163-175

$\text{♩} = 144$

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Cl. b.

I, II soli

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tube

Timp.

Archi

163

128

Picc. *ff*

Fl. *ff*

Ob. *ff* *a2*

Cl. picc. *ff*

Cl. *ff* *a2*

Cl. b. *ff* *a2*

Fag. *ff* *a2*

C-fag. *ff* *a2*

Tr-be (con sord.) *a2* *b*

Cor. *f* *a2*

Tr-ni

Tube

Timp.

109

10778

128

Arch. *ff*

The combination of piccolo and percussion presents endless possibilities and opportunities for exploiting the potentially cheerful characteristic qualities of the instruments' timbres. It is probably not surprising that Shostakovich is frugal with the inclusion of lighter moments in the mostly very serious nature of the symphonies, which also explains the scant examples of the combination of piccolo and percussion. Nevertheless, a few bright moments using this combination are found in some symphonies, particularly Symphony No. 15 (Ex. 3-16) which has a rich percussion component throughout and a few delightfully animated conversations between the piccolo and tom-tom.

Symphony No. 15 was written in a couple of months during 1971. Its four movements feature solos for nearly every instrument in the orchestra and contains many quotations from various composers such as Rossini and Sibelius. The apparent light-heartedness of the symphony brings the listener to question Shostakovich's intentions – is he being sincerely witty and cheerful, or is this Shostakovich at his satirical best?

Example 3-16: Symphony No. 15, first movement, mm. 161-165

♩ = 120

17

Picc. *f* *ff*

T-tom *p*

C-III

Sll.

161

3.7 Conclusion

The piccolo has a very prominent part in the symphonies and is clearly one of Shostakovich's favoured instruments. It is treated as an autonomous instrument with a wide variety of solos to exhibit its maximum lyrical and technical capacity. The piccolo is scored in all the symphonies (with the exception of Symphony No. 14 which has no woodwinds) and two piccolos are employed in Symphonies No. 4 and 8. The piccolo's low register is rarely used as opposed to the high register, which is frequently employed, especially with very loud dynamic levels. Shostakovich makes frugal yet resourceful use of the special effect *frullato*. He favours the unusual although complementary combination of piccolo and bassoon and/or contrabassoon in order to emphasise the extremes of register and timbres.

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.

Ex. 4-1: Symphony No. 11, second movement, mm. 803-820

$\text{♩} = 66$

Fl.

Tr-be

T-ro

Cell.

Arps

Archi

803

95

tenuto

tenuto

cresc.

div. p

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

Cel.

Arpe

Archi

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

$\text{♩} = 120$

The musical score consists of five staves. The top staff is for the Flute (Fl.), with a tempo marking of quarter note = 120. The Flute part begins with a melodic line marked *piz.* and *p*. The string section (labeled "Archl") includes Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The string parts are marked with *piz.* and *p*. The score is in G major and 4/4 time. The first measure of the Flute part is marked with a fermata and the tempo marking $\text{♩} = 120$. The Flute part is marked with *piz.* and *p*. The string parts are marked with *piz.* and *p*. The score is in G major and 4/4 time.

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. $\flat \flat \flat \flat$

unis. arco

Archi

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 is written for Flute (Fl.), Clarinet (Cl.), Trombone (T-ro), and strings. The tempo is marked as $\text{♩} = 144$. The key signature has two flats (B-flat and E-flat). The score is divided into measures 223 through 234. The flute and clarinet parts are highly melodic and feature various ornaments and dynamics, including *p* (piano) and *mp* (mezzo-piano). The trombone part features a pedal point. The string parts are marked with *mp* and *p* dynamics, and include articulations such as *div.* (divisi) and *unis.* (unison). A box labeled "71 solo I" is placed above the flute part in measure 227. The score ends with a double bar line in measure 234.

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 harmonic foundation with sustained notes and some rhythmic movement. Measure numbers 227, 228, 229, and 230 are indicated at the bottom of the staves.

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 a dynamic marking of *p*. The Clarinet part has a melodic line with a dynamic marking of *p* and a section marked *cresc.* and *sempre p*. The Contrabass part has a melodic line with a dynamic marking of *p*. The Cor part has a melodic line with a dynamic marking of *p*. The Trombone part has a rhythmic accompaniment with a dynamic marking of *pp*. The Archi part provides a harmonic foundation with sustained notes and some rhythmic movement. Measure numbers 231, 232, 233, and 234 are indicated at the bottom of the staves.

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 lower register accompaniment. The Archl part continues with the eighth-note accompaniment. A piano (p) dynamic marking is present in the lower staff of the Archl part.

115

Fl.

Cl.

Archl

144

Detailed description: This system covers measures 115 to 144. The Flute (Fl.) part has a first ending bracket and a fortissimo (ff) dynamic marking. The Clarinet (Cl.) part has a lower register accompaniment. The Archl part includes a pizzicato (piz.) dynamic marking and a piano (p) dynamic marking. The system ends at measure 144.

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*, and markings *arco* and *pp subito*. The Archl part includes measures 170 and 171 with dynamics *pp* and *pp subito*, and markings *arco*, *non div.*, *p espress.*, *cresc.*, and *poco creso.*

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*

C-fag. *p*

T-tam *pp*

Arpa *f* *vc*

V-ni I *dim.* *morendo*

V-le

V-co

C-b. *arco* *[p]* *pizz.* *arco*

131

FL I *trillo* *trillo*

V-le

V-co

C-b.

139

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

V-le

V-co

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

II \flat *poco riten.* *a tempo*

Fl.

C-fag.

Timp.

T-tam

Arpa

V-ni I

V-ni II

V-la

V-c.

C-b.

156

pp *sol*

p

pp

f

mp

pp

pizz.

son sord.

div.

unis.

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. *I* 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.* *f espess.*

V-ni II *f espess.*

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

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

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

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

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

45

Shostakovich seems to have saved one of the best flute solos for last. Opened by two *forte* tones from the glockenspiel, the first movement of Symphony No. 15, Shostakovich's final symphony, springs to life by a virtuoso flute solo, accompanied by a hint of *pizzicato* strings and a wayward note here and there from the bells (Ex. 4-7). The flute solo is energetic and fun and sets the tone for the rest of the final symphony.

Example 4-7: Symphony No. 15, first movement, mm. 1-45

Allegretto $\text{♩} = 120$

Piccolo

2 Flauti

2 Oboi

2 Clarinetti(A)

2 Fagotti

4 Corni (F)

2 Trombe(B)

Tromboni
e
Tuba

Timpani

Legno

Frusta

Tom-tom
soprano

Tamburo

Piatti

Cassa

Campanelli

Silofono

Allegretto $\text{♩} = 120$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

I solo

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

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

Detailed description: This system covers measures 15 to 23. The Flute part begins with a first ending (marked 'I') and a second ending (marked '2'). The Clarinet III part has a few notes. The string section (Archi) consists of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso) playing a rhythmic accompaniment of eighth notes.

Fl. ^I

C-III

Archi

24

Detailed description: This system covers measures 24 to 30. The Flute part has a first ending (marked 'I') and features a series of grace notes. The Clarinet III part has a few notes, including a dynamic marking '(h)'. The string section (Archi) consists of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso) playing a rhythmic accompaniment of eighth notes.

Fl. 3

arco pizz.

Archi arco pizz.

30

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

Fl. I

Archi

35

The image shows a musical score for a flute solo with string accompaniment. The score is written for Flute (Fl.), Bassoon (Fag.), Violin I (V-n I), Violin II (V-n II), Viola (V-le), and Violoncello (V-c.). The flute part is marked "I solo" and "p". The string parts are marked "arco" and "p". The score is in 2/4 time and G major. A rehearsal mark "4" is present at the beginning of the flute part. The bassoon part is marked "p". The string parts are marked "arco" and "p". The score is in 2/4 time and G major. A rehearsal mark "4" is present at the beginning of the flute part.

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 image displays a musical score for measures 126 and 127 of the fifth movement of Symphony No. 8. The score is arranged in systems for different instruments:

- Flute (FL):** Measure 126 features a first flute solo (I solo) with a piano (*p*) dynamic. Measure 127 features a second flute solo (II solo) with a piano (*p*) dynamic.
- Cor:** The Cor part is mostly silent, with a first horn (I) playing a sustained note in measure 127.
- Tr. lo:** The Trombone part consists of a steady rhythmic pattern of eighth notes.
- Archi:** The string section (Archi) includes Violin I, Violin II, Viola, and Cello/Double Bass. In measure 126, they play a melodic line with a piano (*p*) dynamic. In measure 127, they play a pizzicato (*pizz.*) accompaniment with a piano (*p*) dynamic.

Measure numbers 126 and 127 are indicated in boxes above the Flute staves. The tempo marking $\text{♩} = 168$ is present at the beginning of measure 126. The score is marked with a double bar line between measures 126 and 127.

The image shows a page of a musical score for Shostakovich's Symphony No. 8. The score is arranged in two systems. The first system covers measures 74 to 80, and the second system covers measures 81 to 87. The instruments included are Flute I, Cor Anglais, Violin I, Violin II, Flute II, Violin I, Violin II, Viola, and Cello. The score features various musical notations, including dynamics such as *p* (piano) and *mf* (mezzo-forte), and performance instructions like *arco* (arco). A box containing the number '128' is visible above the Flute II staff in the second system. The page number '4-30' is printed at the top center.

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. (Violoncello)
- C-b. (Contrabasso)

The score is numbered 68 at the beginning of the double bass line.

120

The image shows a page of a musical score for measures 117 to 120. The score is divided into three systems. The first system contains four staves for Flute (Fl.), labeled I, II, III, and IV. The second system contains two staves for Clarinet (Cl.), with the first staff marked 'I solo' and the second staff marked 'muta in Piccolo I'. The third system contains four staves for Arches, with the top two staves marked 'arco' and 'pp ma espress.', and the bottom two staves marked 'pp ma espress.'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 117, 118, 119, and 120 are indicated at the bottom of the staves. The Flute parts feature various articulations, including slurs and accents. The Clarinet part has a 'pp' dynamic marking and a '5' fingering. The Arches part has a 'pp ma espress.' dynamic marking and a '3' fingering.

Fl. I
II
III
IV

Cl. I solo
muta in Piccolo I

Archi 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

$\text{♩} = 160$

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Picc.** (Piccolo): Single staff, treble clef.
- Fl.** (Flute): Single staff, treble clef.
- Tube** (Trombone): Two staves, bass clef.
- Trp.** (Trumpet): Two staves, treble clef.
- Archi** (Archi): Violins (two staves, treble clef), Violas (one staff, treble clef), Cellos/Double Basses (two staves, bass clef).

Key musical features and markings include:

- Tempo:** $\text{♩} = 160$
- Dynamic markings:** *f* (forte), *mf* (mezzo-forte), *mf marc.* (mezzo-forte marcato), *p* (piano).
- Performance instructions:** *mf marc.* and *mf* are placed below the strings.
- Measure numbers:** 581 is marked at the beginning of the section, and 609 is marked at the end.

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

Musical score for measures 198-207. The score includes parts for Flute (Fl.), Clarinet (Plcc.), Trombone (Tube), Trumpet (Stl.), and Strings (Archi). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Trombone part has dynamic markings of *ff* and *p*. The Trumpet part has dynamic markings of *ffp* and *ff*. The String parts are marked *mf* and include a *unis.* (unison) section. Measure numbers 198 and 207 are indicated at the bottom of the score.

Musical score for measures 208-213. The score includes parts for Flute (Fl.), Clarinet (Plcc.), Trombone (Tube), Trumpet (Stl.), and Strings (Archi). The Flute and Clarinet parts have a boxed measure number 208. The Trombone part has dynamic markings of *ff* and *p*. The Trumpet part has dynamic markings of *ff* and *p*. The String parts are marked *ff* and include a *unis.* (unison) section. Measure numbers 204 and 213 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 *39 Più mosso* with a tempo marking of $\text{♩} = 84$. The flute has a long, sustained note in measure 260, marked *I solo* and *p*.
- Cor. (Cor):** Similar to the flute, with a long note in measure 260 marked *I solo* and *p*.
- Tr-be (Trumpets):** Play a rhythmic pattern of eighth notes. Dynamic markings include *p dim.*, *pp morendo*, and *pppp*.
- Tr-ne III e Tuba (Trombones III and Tuba):** Similar to the trumpets, with dynamic markings *p dim.*, *pp*, and *pppp*.
- Timp. (Timpani):** Play a rhythmic pattern of eighth notes. Dynamic markings include *p dim.*, *pp morendo*, and *pppp*.
- Arpe (Arpeggiated strings):** Play sustained chords. Dynamic markings include *p* and *pp*.
- Archi (Strings):** Play a rhythmic pattern of eighth notes. Dynamic markings include *p*, *pp*, *ppp*, and *pppp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco).

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 „сн“ 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 - ким. Да - же

Fl. *3*

Cl.(A) *I*

Arpe

Basso solo
стран - но и вспо - мнить те - перь

94

104

Fl.

Cl.(A)

Cl.b.

Fag.

Tr-ni *I, II con sord.*
mf *mp*

Arpe

Basso solo
тай ный

97

Detailed description: This is a page of a musical score, likely for a symphony with vocal soloist. The page is numbered 4-42 at the top. It features multiple staves for various instruments and a vocal soloist. The instruments include Flute (Fl.), Clarinet in A (Cl.(A)), Clarinet in B-flat (Cl.b.), Bassoon (Fag.), Trumpet (Tr-ni), and Arpeggiated strings (Arpe). The vocal soloist part is written in a bass clef and includes the lyrics "стран - но и вспо - мнить те - перь" and "тай ный". The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and performance instructions like "I, II con sord." (first and second horns with mutes). The page is divided into measures, with measure numbers 94, 104, and 97 indicated. The notation includes various musical symbols such as notes, rests, and articulation marks.

CHAPTER 4

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.

CHAPTER 5

THE ALTO FLUTE

5.1 Introduction

Like the piccolo, the alto flute has benefited from 20th-century composers' interest in tone colour, and its solo and chamber literature is growing. Equally significant is the alto flute's growing role in the symphony orchestra. Perhaps the first such use was in Rimsky-Korsakov's 1890 opera-ballet *Mlada*. Better known examples of the standard repertoire, which have been influential in promoting the alto flute's potential, are Stravinsky's *Le Sacre du Printemps* (1911-1913), Ravel's *Daphnis et Chloë* (1909-1912), and Holst's *The Planets* (1916). It is interesting that in the early part of this century, when this repertoire first began appearing on concert programmes, even the leading orchestral flautists did not possess the necessary instruments. (Toff 1985:74.) In the light of the alto flute's growing popularity the minimal use of the alto flute in Shostakovich's symphonies is surprising.

The author of this dissertation speculates that perhaps the unavailability of the instrument in Russia is the reason Shostakovich only uses the alto flute in the second movement of Symphony No. 7 (1941). Sadly, however, this is the only movement in all fifteen symphonies that the alto flute makes a very brief appearance.

5.2 Shostakovich's use of the alto flute

The marginalized use of the alto flute in Symphony No. 7 led the author to examine the events surrounding the symphony. According to Wilson (1994:148-149) Shostakovich started writing Symphony No. 7 in Leningrad, during the time that Hitler's troops were invading the Soviet Union in June 1941 and heading towards Leningrad. The massive first movement was written in less than six weeks, the next two movements in under three weeks. Shostakovich was evacuated from Leningrad with his family on 1 October to be relocated in the city of Kuibyshev after a nightmarish journey by train. Symphony No. 7 was completed on 27 December 1941 in Kuibyshev. The number of compositions Shostakovich wrote during his year and a half in exile bears witness to his ability to continue working under dire circumstances. Besides completing

Symphony No. 7, he wrote forty-five minutes of music for his unfinished opera *The Gamblers* (based on Gogol's play), composed the *Six Romances on Verses by English Poets* Op. 62 and started his *Second Piano Sonata* Op. 61.

The following two examples cover the complete use of the alto flute. The alto flute, allocated to the second flautist, is introduced in the second movement of Symphony No. 7 (Ex. 5-1) as part of an accompaniment figure with two flutes and the harp. The alto flute plays the lowest note in a series of *staccato* chords as harmonic background to the bass clarinet solo beginning in m. 251. This is also a perfect example where the player can decide to use double or triple tonguing to articulate the demi-semi-quaver and quaver *ostinato*-like *staccato* figure. Given the soft "wispy" quality of the lower range of the flute and the "sluggish" articulation capabilities of the alto flute, the challenge lies with the players to present a homogeneous harmonic background to the deep voice of the bass clarinet as soloist. An extraordinary combination of timbres and registers are represented in this passage of 30 bars. *Pizzicato* violas between mm. 263-264, 267-269 and 274-279 briefly reinforce the scant harp accompaniment.

Example 5-1: Symphony No. 7, second movement, mm. 246-281

$\text{♩} = 96$

poco riten. 97 I. III.^a tempo

Fl.
Fl. alto
Arpe
V-nl I
V-c.
C-b.

246

I. III.
Fl. alto
Cl. b.
Arpe

solo
p *aspirata.*

251

I. III.
Fl.
Fl. alto
Cl. b.
Arpe

254

I. III.
Fl.
Fl. alto
Cl. b.
Arpe

257

Fl. I
Fl. III

Fl. alto

Cl. b.

Arpe

260

Fl. I, III

98

Fl. alto

Cl. b.

Arpe

V-le

con sord. div. pizz.

262

p

Fl. I

Fl. alto

Cl. b.

Arpe

V-le

264

Fl. I

Fl. alto

Cl. b.

V-le

267 [*p*]

Fl. I.III

Fl. alto

Cl. b.

Arpe

V-le

269

Fl. I.III

Fl. alto

Cl. b.

Arpe

V-le

271

99 I.III

Fl.

Fl. alto

Cl. b.

Arpe

V-le

274 [p]

div. in 3

I.III

Fl. pp

Fl. alto pp

Cl.

Cl. b. pp

Arpe pp

V-le pp

278 pp

I solo mp

Fl.III muta in Piccolo

poco riten. 100 *a tempo*

FL
FL alto
Cl.
Cl. b.
V-n I
V-n II
V-la
V-c.
C-b.

p
[p]
dim.
dim.
con sord.
con sord. arco v
arco unis.
con sord. arco
con sord. arco

276

The alto flute's only solo (a meagre four bars) is scored in the same movement of the "Leningrad" symphony (Ex. 5-2). Shostakovich exploits the low register of the alto flute between mm. 302-305 at a *pianissimo* dynamic level to create a calm yet searching atmosphere for the closure of this movement. The alto flute's articulate repetitive ascending melody seems probing. The inclusion of the harp adds an eerie serenity to the accompaniment with sustained strings. A probable reason for Shostakovich's use of the alto flute instead of the flute in this instance is the continuity of tone and register. The only other substitute could have been the clarinet, but with the strong flute presence a few bars prior to the solo, it would not have been apt.

Example 5-2: Symphony No. 7, second movement, mm. 300-311

$\text{♩} = 96$

The musical score is divided into two systems. The first system covers measures 300 to 304. It includes parts for Flute Alto (Fl. alto), Arpeggiated Piano (Arpe), Violin I (V. n. I), Violin II (V. n. II), Viola (V. le), Violoncello (V. o.), and Contrabass (C. b.). Measure 300 is marked with a box containing the number 103. The Flute Alto part has a dynamic marking of *pp* and a performance instruction *cresc. in Fl. II*. The Arpeggiated Piano part has a dynamic marking of *pp*. The Violin I and II parts have a dynamic marking of *pp*. The Viola part has a dynamic marking of *pp* and a performance instruction *arco*. The Violoncello part has a dynamic marking of *pp* and a performance instruction *arco*. The Contrabass part has a dynamic marking of *pp*. The second system covers measures 304 to 309. It includes parts for Arpeggiated Piano (Arpe) and Archi (Archi). Measure 304 is marked with a box containing the number 104. The Arpeggiated Piano part has a dynamic marking of *[pp]* and performance instructions *riten.* and *riten.*. The Archi part has a dynamic marking of *pp* and performance instructions *plaz.* and *arco*.

5.3 Conclusion

Shostakovich's use of the alto flute is limited and conservative, with no exceptional features. There are no significant solos. Its role in Symphony No. 7 is to extend the lower range of the flute section. In spite of its infrequent use the composer still pays the utmost attention to details such as timbre, texture and exposure in the alto flute's part in the score. There is no documented explanation for Shostakovich's exclusion of the alto flute in the symphonies.

It is regretful that the composer did not make more use of the alto flute in the symphonies.

CHAPTER 6

THE OBOE AND THE COR ANGLAIS

6.1 Introduction

The following chapter is a condensation of the author's Master's dissertation of 1994, entitled "The use of the oboe and cor anglais in the fifteen Symphonies of Dmitri Shostakovich (1906-1975)".

This chapter will include a shortened version and select music examples of the most important findings of the analysis. Similar to the MMus, the oboe and cor anglais will be discussed together.

In comparison with the piccolo, Shostakovich's treatment of the oboe and cor anglais is a little more reserved, yet equally challenging while exploiting all the possibilities of each instrument. The distinct intense tone of the oboe and the melancholic lower voice of the cor anglais are masterfully blended in various roles in the symphonies. The listener becomes increasingly aware of Shostakovich's skilful use of the oboe and cor anglais to convey a deeper meaning in the symphonies, particularly by using the inherently sad qualities of the instruments evidenced in solo material.

The oboes are used in all the symphonies (except Symphony No. 14). Shostakovich included an array of solo material for the oboes in most symphonies, yet excluding solos in symphonies No. 2, 11, 13 and 14. The cor anglais is scored in symphonies No. 4, 6-8, 10, 11 and 13 with significant solos in all of them. Shostakovich generally uses two oboes. He extends the oboe section to three oboes in symphonies No. 10 and 13, in which case the third oboe player doubles as the cor anglais player. Shostakovich uses four oboes only once: in Symphony No. 4. The fourth oboe also doubles with the cor anglais.

During the course of this chapter the author alludes to additional general information included in the MMus dissertation regarding trills and tremolos, repeated notes, rhythmic aspects, time

signatures and tempo indications. The format of the chapter will however, remain virtually the same as the other chapters.

6.2 Articulation

Articulation is a vital part of tone production on the oboe and cor anglais. Rothwell (1968:33) equates tonguing with the bowing on stringed instruments. 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. All forms of articulation markings in the score, for example *legato*, *staccato*, *non legato* and double tonguing, require the utmost sensitivity of approach by the player. This is especially pertinent and characteristic of Shostakovich's symphonies in passages of different dynamic levels, speed and character.

There are many instances in the symphonies where the oboe and cor anglais player would consider using double to triple tonguing. Some players use double and triple tonguing more consistently than others, while some are capable of a very fast single tonguing technique. The individual jaw, teeth and mouth formation will dictate to the player which technique is best. If the player chooses to double-tongue or triple-tongue a passage, care must be taken to attain the same quality of articulation on each note and avoid uneven accents.

Shostakovich's use of *legato* articulation for the oboe and cor anglais, especially in solo material, is accompanied by the words *espressivo*, *dolce* and, less seldom, *semplice*. In *tutti* and solo writing more *legato* ascending passages than descending ones are found in the oboe and cor anglais parts. Most semiquaver figures are articulated *legato*. With the exception of solo passages, Shostakovich does not write long and difficult *legato* phrases, the average length of a *legato* figure being two to three bars.

An example of a characterful *legato* solo for cor anglais and oboe is found in the third movement of Symphony No. 10 (Ex. 6-1). A significant characteristic of the third and fourth movements of Symphony 10 is Shostakovich's repeated use of his signature motive: D-S-C-H (German spelling for the notes D, E-flat, C and B). Schwartz (1983:280) came to the conclusion that Shostakovich used this "motto" theme frequently, in the Symphony No. 1 (1924-1925), the Fifth Quartet (1949) and Eighth Quartet (1960), and the Concertos for Violin (No. 1: 1947; No. 2: 1967) and

for Cello (No. 1: 1959; No. 2: 1966). The third movement includes another motive used equally as much as the signature motive, consisting of variants of the first eight notes played by the cor anglais between mm. 243-245. 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 contrabassoons, which accompany the cor anglais solo with *staccato* articulation, enhancing and supporting the mostly *legato* solo. A variation of the D-S-C-H motive is seen in the second bassoon and contrabassoon parts in mm. 262-265 with the notes D-flat, E-flat, C-flat, A-flat and D-flat. 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 6-1: Symphony No. 10, third movement, mm. 241-282

$\text{♩} = 96$

121 *solo*
p semplice

Cingl.
T-tam

mp p pp

Archl.
mp p pp

241

122 $\text{♩} = 138$
p semplice

Cingl.
Fag.
C-fag.
T-tam

mp p

Archl.

251

123 *I*
pp

Ob.
Cingl.
Fag.
C-fag.

260

124

Ob. I

Cingl. *espress. cresc. mf*

Fag.

C.fag.

V.le *arco p*

V.c. *arco p*

C.b. *arco p*

268

125

Ob. I solo *p*

Cingl. *cresc. f p*

V.le *p*

V.c. *p*

C.b. *pizz. p*

276

Shostakovich has written some delightful *staccato* passages for the oboe and cor anglais, but most intriguing is the growth of *staccato* material seen between the early and later symphonies. There are fewer *staccato* passages for the oboe and cor anglais in the early symphonies in Symphonies No. 1-8, with the exception of Symphony No. 4 (see Ex. 6-3 and 6-8). It is, however, from the last movement of Symphony No. 8 that Shostakovich begins to write delicately witty passages that bring out the less serious characteristics of the instruments. Shostakovich's use of *staccato* articulation in the oboes and cor anglais, whether in a solo or as accompaniment, usually indicates the composer's intention to add a little wit or to lighten the tone of a passage. This is evidenced in the number of *staccato* passages used in the symphonies known to have light-hearted moments, albeit black humour, like Symphony No. 9, the second movement ("Humour") of Symphony No. 13, and Symphony No. 15.

Shostakovich makes more use of *non legato* articulation in the early symphonies and less toward the later ones which have more *staccato* articulation. Most repeated notes and motives are articulated *non legato*. The fourth movement of Symphony No. 5 presents the player with an exhausting 66 bars of uninterrupted *non legato* playing.

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 (Ex. 6-2) contains a section Stedman calls a "woodwind toccata" (1979:303) in which the first oboe might consider using double tonguing in mm. 499, 510, 511 and 512, especially on the demisemiquavers. The exposed nature of the ensemble obliges the oboist to ensure a very clean and even performance.

Example 6-2: Symphony No. 4, first movement, mm. 497-515

$\text{♩} = 108$

53

Picc. *I*

Ob. *I solo*

Cl. picc. *f* \rightarrow *p*

Cl. III

Cl. IV *Cl. IV (A) muta in Cl. B*

Cl. b.

Fag. *I* *p* *II* *p*

C-fag. *III solo* *p*

497

54

Picc. *p*

Ob. *I* *f marc.*

Cl. picc. *I*

Fag. *II*

C-fag. *III*

504

4.1 Allocation of solo material to the oboe

The solo material for the oboe is written for a player with a skilled understanding of the instrument's technical and expressive capabilities.

The image shows a musical score for four instruments: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and C-Bassoon (C-fag.). The score is written in a single system with four staves. The Oboe part is in the top staff, the Clarinet in the second, the Bassoon in the third, and the C-Bassoon in the bottom. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. A box containing the number '55' is located above the Oboe staff. The Oboe part features a melodic line with various ornaments and dynamics, including a 'Solo' marking. The Bassoon part includes fingering indications 'I' and 'II'. The C-Bassoon part has a 'p' (piano) dynamic marking. The score is written in a standard musical notation style with notes, rests, and articulation marks.

The melodic character of the oboe line and again the... of this is found in a poignant solo in various...

of Symphony No. 3 (Ex. 4-3). One can almost... the... the... the...

... the... the... the... the... the...

... the... the... the... the... the...

... the... the... the... the... the... as a...

... the... the... the... the... the... work, the...

... the... the... the... the... the... years after the...

... the... the... the... the... the... his output...

... the... the... the... the... the... give him...

... the... the... the... the... the... in other words...

6.3 Allocation of solo material to the oboe

The solo material for the oboe reveals Shostakovich's skilled understanding of the instrument's technical and lyrical capabilities as well as consideration for the players.

A wide range of dynamic indications accompany the oboe solos, unlike the cor anglais whose predominantly allocated dynamic range is *piano*. Evidence of Shostakovich's sensitivity and sympathy for the player is seen time and again throughout the symphonies by allowing sufficient rests in solo passages and avoiding long phrases, thereby preserving their stamina. Solo passages are sometimes given to the second oboe and cor anglais in unison or in thirds, sixths or otherwise. The longest solo for the oboe of 35 bars is found in the first movement of Symphony No. 7. The bassoon and first oboe have the solo in free imitation. Typical of Shostakovich's style, oboe and cor anglais solos are often supported by a characteristic *tremolo* accompaniment in the strings, or by sustained strings or low woodwinds.

Shostakovich exploits the melancholy character of the oboe time and again throughout the symphonies. A typical example of this is found in a poignant solo in imitation with the first clarinet in the first movement of Symphony No. 5 (Ex. 6-3). One can already detect a development in Shostakovich's solo writing for the oboe from the previous four symphonies as a wider spectrum in register and dynamic fluctuation is used. The dynamic contouring follows a natural curve 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. The temperament conveyed in Symphony No. 5 could be a direct reflection of Shostakovich's circumstances. Wilson (1993:126) notes that it took Shostakovich a year to gather up his strength and start his Symphony No. 5, which was seen as a public vindication of the humiliating and unfair criticism the composer had suffered. Between Symphonies No. 4 and 5 Shostakovich wrote only one serious and highly personal work, the *Four Pushkin Romances* Op. 46, which remained unperformed until 1940 (three years after the first performance of Symphony No. 5). For the rest of the time Shostakovich limited his output to music for the cinema, which was partly for the sake of a steady income. Film music gave him an opportunity to prove his identification with Soviet themes of actual relevance, in other words to placate the authorities.

Example 6-3: Symphony No. 5, first movement, mm. 282-299

$\text{♩} = 84$

42

Picc.

Ob.

Cl.

Fag.

Archi

282

I solo

p

p

I solo

p espr.

p

Musical score for measures 287-292. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Archi (string ensemble). The woodwinds play a melodic line with dynamics *cresc.*, *f*, and *dim.*. The strings are silent.

287

Musical score for measures 293-302. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Archi (string ensemble). A rehearsal mark **48** is present at the start of measure 293. Dynamics include *ppp*, *f*, *dim.*, and *con sord.*. The woodwinds and Cor play melodic lines, while the strings play a rhythmic accompaniment.

293

Another example of the oboe's melancholic voice is found in the second movement (*Moderato*) of Symphony No. 7 (Ex. 6-4). The infinitely searching oboe solo written mainly in the middle register is set against an agitated *piano ostinato* string section and joined after 26 bars by the cor anglais in m. 59. Shostakovich creates an added interest to the bass as two bassoons take up the accompaniment for two bars. The cor anglais leads the music into deeper meditation amid sombre tones from the contrabassoon from m. 71.

Example 6-4: Symphony No. 7, second movement, mm. 30-75

♩ = 96

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

Ob.

Archl

Ob.

Archl

Ob.

Archl

Ob.

Archl

77 *I*

[uniss.]

43

I

Ob.

V-nl I

V-nl II

V-c.

C-b.

47

78 I

Ob.

V-nl I

V-nl II

V-le

V-c.

C-b.

52

p

cresc.

I 79

Ob.

Cingl.

Fag.

Archi

57

pp

poco riten.

morendo

pp

p

cresc.

pp

pp

pp

pp

p

p

a tempo

Cingl.

Archi

62

pp subito

pp

pp

pp

pp

pp

80

Musical score for measures 67-72. The score includes parts for Cingl., Cl. b.(B), Fag., C-fag., V-ni II, V-le, V-o., and C-b. The key signature is two sharps (F# and C#). The time signature is 4/4. The score features various dynamics such as *p* and *f*. A double bar line is present at the end of measure 72.

67

Musical score for measures 72-80. The score includes parts for Cingl., Cl. (A), Cl. b., Fag., C-fag., V-ni I, V-ni II, V-le, V-o., and C-b. The key signature is two sharps (F# and C#). The time signature is 4/4. The score features various dynamics such as *cresc.*, *f*, *mf*, *f*, *pp*, and *f*. Performance instructions include *I. II a2*, *II*, *a2*, *I*, *mf*, *f*, *espress.*, *div.*, and *v*. A double bar line is present at the end of measure 72.

72

Shostakovich's expressive use of dynamics is illustrated in the opening of the *Finale* of Symphony No. 10 (Ex. 6-5). It is marked *Andante* and, as in the first movement, it heaves into existence on cellos and basses. The first oboe sings a solemn 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 at a *forte* dynamic level in mm. 18-20 with a melody that rises and falls from G-sharp and is echoed plaintively at a *piano* dynamic from mm. 20-23. Shostakovich includes the characteristic transparent string accompaniment throughout the solo, and adds an ominous sounding timpani roll from m. 19. The introvert nature of the opening of the final movement belies the gaiety that follows in the rest of the movement.

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

IV

2 Oboi

Violini I

Violini II

Viola

Violoncelli

Contrabassi

144 Andante $\text{♩} = 126$

145 Solo *p dolce*

p *morendo* *morendo*

Ob. *I* *cresc.* *f*

Archl *p* *non cresc.*

10

Ob. *I* *4* *dim.* *p* *f* *p*

Timp. *p*

Archl *div.* *p*

16

146

Fl. *I* *cresc.* *f*

Ob. *I*

Timp. *non cresc.*

Archl *non cresc.*

22

147

6.4 Allocation of solo material to the cor anglais

The whole compass of the cor anglais' tone is tinged 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.)

Shostakovich ingeniously exploits the lyrically melancholic character inherent to 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 has examples of solo material for the cor anglais.

The cor anglais is used for the first time in Symphony No. 4 with a solo that shows off the instrument's inherent melancholic tone in all of its registers in a broad spectrum of dynamic levels (Ex. 6-6). The cor anglais, in the warm lowest part of its range (B-natural in m. 940), and bass clarinet complement one another in tranquil conversation in a *piano espressivo* melody that 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. The mood of the rest of the solo for the cor anglais changes instantly to that of nervousness from mm. 962-968 with the onset of the *tremolo col arco* string accompaniment.

Example 6-6: Symphony No. 4, first movement, mm. 935-976

The musical score for Example 6-6, Symphony No. 4, first movement, mm. 935-976, is presented in a multi-staff format. The top staff is for the Oboe (Ob.), followed by the Cor Anglais (C. Ingl.), Clarinet (Cl.), and Bass Clarinet (Cl. b.). The string section (Archi) is shown in the bottom staves. The Cor Anglais part features a solo melody starting at m. 935, marked 'pp' and 'p espressivo', with dynamics changing to 'f' and 'dim.' later. The Bass Clarinet part provides a complementary line. The string section is marked 'Archi' and 'p 55'.

C.ingl.
Cl. b.
944

C.ingl. 97
V-ni I
V-le
V-c. 950
cresc. poco a poco
con sord. pizz.
con sord. pizz.
con sord. div. p espress.
unis.
pizz.

C.ingl. 98
V-ni I
V-ni II
V-le
V-c. 956
riten.
f dim. p cresc.
(p)
arco
arco
arco
p

C.ingl.
V-ni I
V-ni II
V-le
V-c.
C-b.
963
♩ = 60
dim. p
arco

99 $\text{♩} = 108$

C.ingl.

V-ni I solo

V-ni II

V-le

V-c. *espress.* *dim.* *pp*

C-b.

969

pp senza espress.

senza cord. b. [*mf*]

Cor anglais solos are mostly scored in the middle and lower registers. However, the first movement of Symphony No. 8 includes a solo for the cor anglais chiefly in its upper register with the characteristic *pianissimo* string *tremolo* accompaniment. The longest and surely the most exhausting cor anglais solo of 73 bars is found in the fourth movement of Symphony No. 11.

Shostakovich makes use of comfortably short phrases, which seldom exceed six bars in length. In general, slurs are two to three bars in length. The length of solos, however, varies from the most often used length of approximately nine bars, to solos of unusually taxing lengths. The longest oboe solos are found in the following symphonies: 7:1 (35 bars); 10:3 (45 bars); and 11:4 (73 bars). Cor anglais solos are generally longer than solos for the oboe, possibly because it requires less stamina and is easier to blow because of its larger reed. The average length of a cor anglais solo is approximately 12 bars.

Repeated notes in Shostakovich's symphonies in many instances serve to create excitement and speed up or intensify dramatic action. It serves to maintain momentum and movement in static chordal passages. Shostakovich frequently makes use of repeated notes in his symphonic writing for the oboe and cor anglais. Repeated notes are generally not difficult to execute on the oboe and cor anglais but nevertheless require control, especially in fast tempos and at quiet dynamic levels.

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. 6-7). Three oboes begin a characterful solo of diminished chords in m. 37 that is continued by the first oboe until m. 39. The second and third oboes support the solo 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 that become an accompaniment to solo material for the bassoon and first violins. The *staccato* repeated accompaniment notes resembles Shostakovich's characteristic string *pizzicato* as accompaniment.

Example 6-7: Symphony No. 4, first movement, mm. 35-45

♩ = 92

Ob.

C.ingl.

Archl

Fag.

V-n I

35

39

6

7

Cingl. muta in Ob. IV

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. Ottaway (1979:19-20) writes 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 extreme dynamic indications. The orchestra is the largest required in a Shostakovich symphony: quadruple woodwind, with the addition (non doubling) of two piccolos, an E-flat clarinet, eight horns, four trumpets, three trombones, two tubas, two sets of timpani and a large percussion group, two harps, and strings (up to 84 recommended).

Repeated notes are clearly part of Shostakovich's writing style for the whole orchestra. Fortunately for the oboist not many examples of repeated notes in the low register at a *piano* dynamic level are found. Articulated low notes on the oboe are difficult, especially at a *piano* dynamic level. The most examples of repeated note entries in the lower register is found in the experimental Symphony No. 2.

He 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.

No *tremolos* are found in the oboe and cor anglais parts in Shostakovich's symphonies. Trills, however, are an important part of his style with many examples for the oboe and cor anglais. Shostakovich's aim with the use of trills, for the oboe and cor anglais and the rest of the orchestra, is to create an atmosphere of tension, as he rarely uses trills in a frivolous or decorative sense. Trills for the oboe and cor anglais are mainly written in the middle register. There are no instances of a difficult or even a "barely possible" trill. 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 No. 5, 6, 10 and 13 contain examples of trills as part of the primary melodic material. The fourth movement of Symphony No. 5 begins with a *tutti* trill and the first movement of Symphony No. 13 ends with a trill.

A fascinating example teeming with trills occurs in Symphony No. 6 (Ex. 6-8). Eight bars of continuous trills involving the woodwind and string section are found in the first movement.

The trills are secondary, if not accompaniment, to the blaring brass vying for attention amongst the rest of the orchestra. The strings have an F-sharp trill from m. 59 which gains momentum and volume as the woodwinds are added in m. 60 one after the other from the lowest to the highest pitch to the *fortissimo* F-sharp trill. 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. From m. 65 the melody of trills 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 and searching new cor anglais solo (mm. 70-80). The first three bars of the cor anglais solo in mm. 70-73 (which precedes the flute solo by a few bars), resembles the ensuing flute solo (see Ex. 4-5) in melodic material as well as in its yearning atmosphere.

Example 6-8: Symphony No. 6, first movement, mm. 58-82

$\text{♩} = 44$

12

Picc. *tenufo* *f* *ff* *ff*

Fl. *a2 tenufo* *f oroso* *ff* *ff*

Ob. *a2* *ff* *ff*

Cingl.

Cl. *ff* *ff*

Cl. *a2* *ff* *ff*

Cl. b.

Fag. *a2* *ff*

C-fag. *ff*

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

Timp. *ff*

12

Archl. *ff* *div. b.*

58

This page of a musical score covers measures 12 through 16. The instruments listed on the left are Pico, Fl., Ob., C.ingl., Cl. picc., Cl., Cl. b., Fag., C-fag., Tr-be, Cor., Tr-ni e Tuba, and Archi. The score is written in 4/4 time with a key signature of one sharp (F#). Measure 13 is marked with a box containing the number '13'. The woodwind and string parts feature complex rhythmic patterns and dynamic markings such as *ppp*, *ff*, *espress. tenuto*, and *dim.*. The brass parts, including the Trumpet (Tr-be), Horns (Cor.), and Trombones (Tr-ni e Tuba), have a more melodic and sustained presence. The percussion part (Timp.) is marked with *ff*. The string part (Archi) is marked with *pp* and *dim.*. The score concludes with a double bar line and the number '62' at the bottom left.

14 Poco più mosso e poco rubato

$\text{♩} = 52$ solo

C.ingl. *pespress.*

Cl. b. *ppp*

Cor. *dim.* *ppp*

Timp. *p*

V-le *p*

V-o. *pizz.*

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

67

15

C.ingl. *stacc.* *3*

Timp. *p*

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

V-o. *pp* *dolce*

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

73

16

C.ingl.

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

Timp.

Arpa *mf*

V-le

V-o. *pizz.*

C-b.

78

6.5 Dynamic aspects

Shostakovich's use of dynamic indications for the oboe and cor anglais range between *ppp* 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 be concluded that the hard, dry quality of the high register in excessive dynamic indications form the predominant timbre Shostakovich calls for from these instruments in his symphonies.

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. 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). Shostakovich seldom uses the notes F and F-sharp above the staff and never the notes higher than G.

The following is a typical example of Shostakovich's use of the oboe in its high register, at a *piano* dynamic level, in the third movement (*Largo*) of Symphony No. 5 to create one of the most lachrymose solos yet (Ex. 6-9). The grievous atmosphere is intensified by the chilling effect of the first violins' *tremolo ostinato*. MacDonald (1990:130) writes that during this movement it is no wonder that the Leningrad audience began to cry. "Understanding music like this is simple – particularly if half your family have been arrested and you are alone and terrified and trying to smile." The oboe solo aptly conveys the sentiment described by MacDonald in the solo with its subtle combination of register, dynamic level and articulation.

Example 6-9: Symphony No. 5, third movement, mm. 67-78

$\text{♩} = 72$

Ob. I solo *f*

V-nl I *dim.* *pp*

V-c. I *pp*

V-c. II *pp*

C-b. *pp*

Ob. I *pp*

V-nl I *pp*

V-nl II *pp*

The low register of the oboe is very hard to control at a soft dynamic level, which 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).

It can be concluded that Shostakovich was aware of the difficulties player's experience with playing softly in the low register of the oboe and cor anglais because he very seldom uses the oboe and cor anglais in their low register in the symphonies.

There are more examples of *forte* passages in the high register for the oboes than for the cor anglais. This is probably because the cor anglais has a thin sounding upper register and does not have much impact at a loud dynamic level. Symphony No. 7 contains the most examples of passages for the cor anglais in the high register.

No significant examples of *forte* passages in the low register are found in the early symphonies. From Symphony No. 5, however, loud passages are scored in the low register for both oboe and cor anglais. Symphony No. 7 also presents the most examples of loud passages in the low register for both oboes and cor anglais, which is not surprising bearing in mind the programme of the “Leningrad”.

According to Piston (1982:420) *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”. Shostakovich makes extensive use of accents throughout the symphonies. The most frequently used accent is the following indication: >. This accent is mostly used at a *forte* dynamic level and very seldom in *piano* passages. Very often the indication *fff espressivo* is used in combination with accents.

6.6 Rhythmic aspects

Rhythm and energy are synonymous with Shostakovich’s symphonic music and rhythm, in particular, plays a very important part in his general writing style.

After extensive analysis, however, the author did not find many rhythmic aspects that are extraordinary and exclusive to the oboe and cor anglais in the symphonies. Rhythmically the oboe and cor anglais are in most cases treated in a similar manner to the other woodwinds. The only outstanding rhythmic aspect is a few instances of polyrhythm allocated to the oboes and cor anglais in densely textured *tutti* sections, for example in the first, fourth and fifth movements of Symphony No. 8 and the first movement of Symphonies No. 10 and 15.

The sheer energy and nervous tension the symphonies exude are largely due to Shostakovich’s treatment of tempo and metre changes. Perpetual change in tempo indication and metre within a movement is a consistent characteristic of his symphonic music. Shostakovich uses verbal and metronome markings together. The composer also mostly uses metronome markings alone or words alone to indicate tempo.

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 nine tempo indication changes with words and metronome markings and 129 time signature changes.

6.7 The oboe and cor anglais in combination with other instruments

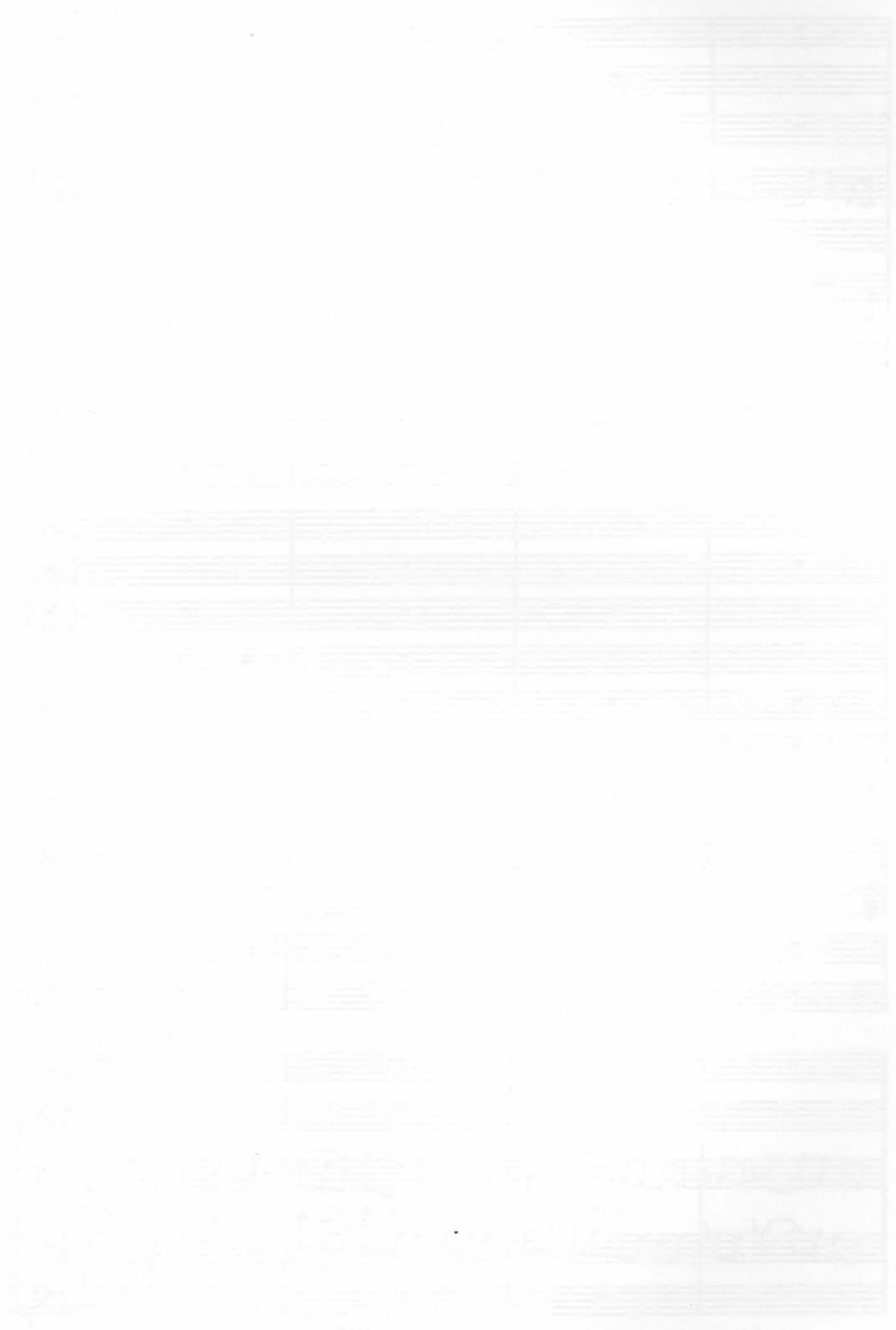
Piston (1982:359-360) states that very few instances of real unison doubling exist in orchestral literature because of the range limitations of some instruments. An orchestral *tutti* in which all the instruments are taking part cannot be regarded as being in unison but rather in unison with octave doubling. 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 novel instrument combinations. Shostakovich's use of unison *tutti* is only briefly prevalent in Symphonies No. 3, 5:1, 6:2, 11:2 and 13:3.

The traditional combination of woodwinds and strings in unison is used extensively throughout the symphonies. There is, however, a noticeable change in the instrument combinations with the oboe and cor anglais between the earlier and later works. Shostakovich increasingly scores combinations for the less common instruments such as the E-flat clarinet and contrabassoon, with aplomb. 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, however, 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.

A characteristic example of actual unison between the lower woodwinds and lower strings is found in the stately opening theme of Symphony No. 6 (Ex. 6-10). Shostakovich created a dark though rich timbre by combining a cor anglais, two clarinets, two bassoons, violas and cellos 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. The pallid colours of the opening movement of Symphony No. 6 reminds the listener of the openness and transparency of Symphony No. 11, the "Palace Square". The

similarities are not only the open textures created by the effect of unison writing, but also the *piano* dynamic level and slow tempo indications.



Example 6-10: Symphony No. 6, first movement, mm. 1-4

I

Largo ♩ = 72

Piccolo

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo (Es)

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

3 Trombe (B)

4 Corni (F)

3 Tromboni e Tuba

Timpani

Celesta

Arpa

Largo ♩ = 72

Violini I

Violini II

Viole

Violoncelli

Contrabassi

0245

Conflicting views of the positive and negative effects of certain woodwind combinations, as discussed in various orchestration manuals, were examined. For example, much has been written against combining similar wind instruments in unison. Despite this, Shostakovich very frequently makes use of like instruments in combination, especially in Symphonies No. 8, 10 and 11, because it adds to the rich open textures typical of his style.

An example of the controversial combination of oboe and clarinet in unison is found in an expressive solo in the second movement of Symphony No. 9 (Ex. 6-11). The result of the unison between the oboe and clarinet is a warm round sound with the oboe dominating the clarinet tone slightly. The combination is all the more effective because the oboe player uses vibrato and the clarinet is mostly played without a vibrato. The solo is supported by a *pianissimo* 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.

Shostakovich completed the entire score of Symphony No. 9 (1945) in a month. The symphony has a lightness to it in musical content and orchestration compared with the symphonies preceding it. Jackson (1997:56) states that the Soviet audience, expecting a major work comparable to Beethoven's Symphony No. 9, received a "frivolous 25 minute *sinfonietta*, elegant to the point of exasperation, with just enough dissonance to hint at the sabotage going on beneath". The melancholic melody of the oboe and clarinet in the second movement of Symphony No. 9 (in Example 6-11), is witness to Shostakovich's surfacing seriousness which underlines the dual character of the symphony. Moments later the music breaks into a jollier tone.

Example 6-11: Symphony No. 9, second movement, mm. 130-149

Moderato

37

Ob. I *p espress.* *cresc.*

Cl. (B) I *p espress.* *cresc.*

Cor. III *pp*

Arch. *pp* *cresc.*

130 *pp* *cresc.*

38

Ob. I *cresc.* *f* *cresc.*

Cl. I *cresc.* *f* *cresc.*

Fag. *f* *cresc.*

Cor. *senza sord.* *f* *cresc.*

Arch. *mp* *cresc.* *f* *cresc.*

140 *mp* *cresc.* *f* *cresc.*

An example of a very novel combination of unison octave doubling is found in the second movement, “Humour” (*Scherzo*), of Symphony No. 13 involving the piccolo, cor anglais and the E-flat clarinet (Ex. 6-12). The direct translation of the Russian text in the example is the last line of the poem “Humour”: “He’s a brave fellow” (see Appendix B). The theme of this movement is a sarcastic and often deliberately crude interpretation of the irrepressible humour of the Soviet people. Ian MacDonald (1990:231) concluded that Shostakovich employs deliberate musical shorthand, with set rhythmic motives, throughout his works. The triplet or three-note figure, for example, represents “decency, folklore and simplicity”. MacDonald’s version adds an interesting dimension to the listener’s perception because the triplet plays a very important part in the second movement. The triplet can therefore be interpreted as the motive for the concept “humour”. The same interpretation could extend to Shostakovich’s unusual choice of three instruments in this example, which play the triplet figure – the piccolo, E-flat clarinet and cor anglais.

The piccolo is the highest of a three-tier melodic stack of three octaves in unison, with the E-flat clarinet in the middle and the cor anglais at the lower octave. The witty character is achieved not only 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.

Example 6-12: Symphony No. 13, second movement, mm. 464-469

$\text{♩} = 116$

71

Picc. p cresc.

Fl. p cresc. mp cresc.

Ob. p cresc. mp cresc.

C.ingl. p cresc. mp cresc.

Cl. picc. p cresc. mp cresc.

Cl. p cresc. mp cresc.

Fag. p cresc.

C-fag. p cresc.

Cor. p cresc.

Tr-be p cresc.

Tr-nt
Tuba p cresc.

Timp.

T-ro

Basso solo f cresc.

Coro f cresc.

Он мужест-вен-ный че-ло-

Он мужест-вен-ный че-ло-

71

Archi

According to Rimsky-Korsakov (1964:56) the trumpet is the instrument most frequently doubled in unison by the oboe, yet Shostakovich very seldom uses this combination. Shostakovich rarely combines the oboe and cor anglais with the complete brass section in unison; however, the combination oboe and/or cor anglais and horns is used more often, especially in Symphony No. 11. He clearly preferred to combine the soft timbre of the horns so as not to overpower the oboe and cor anglais, but to complement one another.

In Example 6-13 the cor anglais is used in an ensemble involving the bass clarinet, bassoons, trombones and tubas in the third movement of Symphony No. 8. The unremitting rhythmic accompaniment-like unison figure surges ahead at a *ff marcatisimo* dynamic level, and is interrupted by *ff* solo trombones and horns in mm. 158-160. The result of the unusual combination is a body of homogeneous sounds that blend particularly well, with no instrument overshadowing the other. The beginning of the movement opens with a military atmosphere of the violas playing the incessant crotchet motive, which is repeated over and over throughout the movement with the addition of more instruments. The addition of instruments one by one is typical of Shostakovich's style. He uses it to create intensity and volume.

Example 6-13: Symphony No. 8, third movement, mm. 147-160

$\text{♩} = 152$

Ob.

Cl. in G

Cl. in C (picc.)

Cl. in B \flat

Fag.

Tr. in C

Tr. in B \flat

Tuba

Timp.

Archi

Cl. in G

Cl. in B \flat

Fag.

Tr. in C

Tuba

156

147

87

Cingl.

Cl. b.

Fag. I, II III

Tr-be

Cor.

Tr-ni e Tuba a.2

Timp.

15/4

sola

ff

sola

ff

sf

sf

sf

sf

6.8 Conclusion

Shostakovich displays a skilful understanding of the lyrical and technical capabilities of the oboe and cor anglais throughout the symphonies. The oboe and cor anglais have generally been used in a conservative manner with no unusual demands or special effects. Shostakovich's writing style for the oboe and cor anglais is exciting with a wide variety of technically and musically challenging parts for the players.

The full ranges of both instruments have been used in *tutti* sections although the warm timbres of the middle registers are mostly reserved for solos. Shostakovich exploits the hard brazen sounds of the oboes in very loud dynamic levels combined with the high and extreme high register in *tutti* sections. Sustained, *tremolo* and *pizzicato* strings are typically used as accompaniment to oboe and cor anglais solos. Shostakovich frequently writes in unison for more than one of the

same instrument and also exploits unusual combinations like the oboe and clarinet in unison. The oboe and cor anglais are more likely to be combined with the horns than any other brass instrument. There is surprisingly very little significant doubling with choral parts in Symphonies No. 2, 3 and 13.

CHAPTER 7

THE E-FLAT CLARINET

7.1 Introduction

The E-flat clarinet belongs to the family of small clarinets: amongst which the D and E-flat clarinets are the ones mostly used in the symphonic repertoire of the 20th century. The E-flat clarinet has all the characteristics of the A and B-flat clarinets; but with brighter, more penetrating qualities in the higher range. Both instruments are often called for in scores, the only difference being that the E-flat clarinet is more at home in keys employing flats, while the D clarinet is more suited for keys employing sharps. The lack of availability of the D clarinet means that many famous passages written for it, such as in Richard Strauss's *Till Eulenspiegel*, are routinely played on the E-flat clarinet, losing all the "key" advantages. According to Tchaikov (in Lawson 1995:47) Mahler, Strauss, Stravinsky, Schoenberg, Ravel, Shostakovich and Britten provide the backbone of the E-flat clarinetist's orchestral opportunities. Each of these composers understood the capabilities of the instrument and exploited them in their own individual way.

Shostakovich does not include the D clarinet, and makes use of the E-flat clarinet in his symphonies. Perhaps the unavailability of the D clarinet in Stalin-ruled Russia restricted Shostakovich to the use of the E-flat clarinet, even at challenging passages employing many sharps. Shostakovich has also limited his use of the E-flat clarinet to seven symphonies: Symphonies No. 4-8, 10 and the second movement of Symphony No. 13. It is interesting to note that these are the symphonies that place the highest dynamic demands on woodwind instruments and players.

The solo profile of the E-flat clarinet is far more modest than anticipated, as will be discussed in more detail during this chapter. The melodic presence of the instrument's penetrating tone quality in the *tutti* sections is uncompromisingly exposed. Shostakovich often writes very fast technical passages for the instrument using the whole compass of its range. True to

Shostakovich's style, the dynamic expectations are also very challenging and surely taxing on the player. During this chapter the author will refer to the sounding pitch in the examples.

7.2 Register

It is evident that Shostakovich preferred the bright and lively tone of the E-flat clarinet. It is used mostly in its clarino register, and almost as much in the high register. Most solo passages are also scored for the clarino register although a much wider spectrum is used as melodies meander through the range, from chalumeau to high. Even in *tutti* parts the chalumeau and throat register is very seldom used, except to initiate an ascending melody or to end a descending melody. Shostakovich used the E-flat clarinet in its high and extreme high register mostly in Symphonies No. 5, 7 and 8. However, Shostakovich did not exploit the extreme ends of the E-flat clarinet's range. It would be significant to add at this point that the dynamic level scored for the E-flat clarinet in *tutti* sections is an overwhelming *fortissimo* throughout the seven symphonies, which signifies the composer's intent on a hard and penetrating, or even shrill tone.

The following example illustrates Shostakovich's very brief and rare use of the chalumeau register of the E-flat clarinet in a fairly exposed setting (Ex. 7-1). The three notes scored in unison for the E-flat clarinet and flute in mm. 265-266 must be of some significance because it has a *forte* dynamic level indication while the other instruments have the marking *mezzoforte tenuto* (indicated in the previous page of the score). The combination of the lowest three notes of the flute and the chalumeau register of the E-flat clarinet makes for a warm but penetrating sound.

Example 7-1: Symphony No. 5, fourth movement, mm. 264-273

♩ = 100-108

Fl. *a2* *f*

Ob. *a2*

Cl. picc. *f*

Cl. *a2*

Fag.

C-fag.

Cor. *IV* *mf*

Timp. *264*

Fl. *a2* *124*

Ob. *a2* *cresc.* *f* *125*

Cl. picc.

Cl. *a2* *cresc.* *f*

Fag. *a2* *f*

C-fag. *f*

Cor. *III* *II* *mf* *mf*

269

A representative example of the E-flat clarinet in a wide range is found early in the first movement of Symphony No. 7 (Ex. 7-2). This is a typical example of Shostakovich's writing for the woodwind section as a unit in a *fortissimo marcato* dynamic level, as well as his use of woodwind ranges. (The E-flat clarinet normally plays in unison with the flute and sometimes with the oboe.) In this example the range of the E-flat clarinet spans the A of the chalumeau register in m. 16 to the written high G natural (sounding B-flat) of the high register in mm. 19-20. The majority of the material, however, is written in the clarino register.

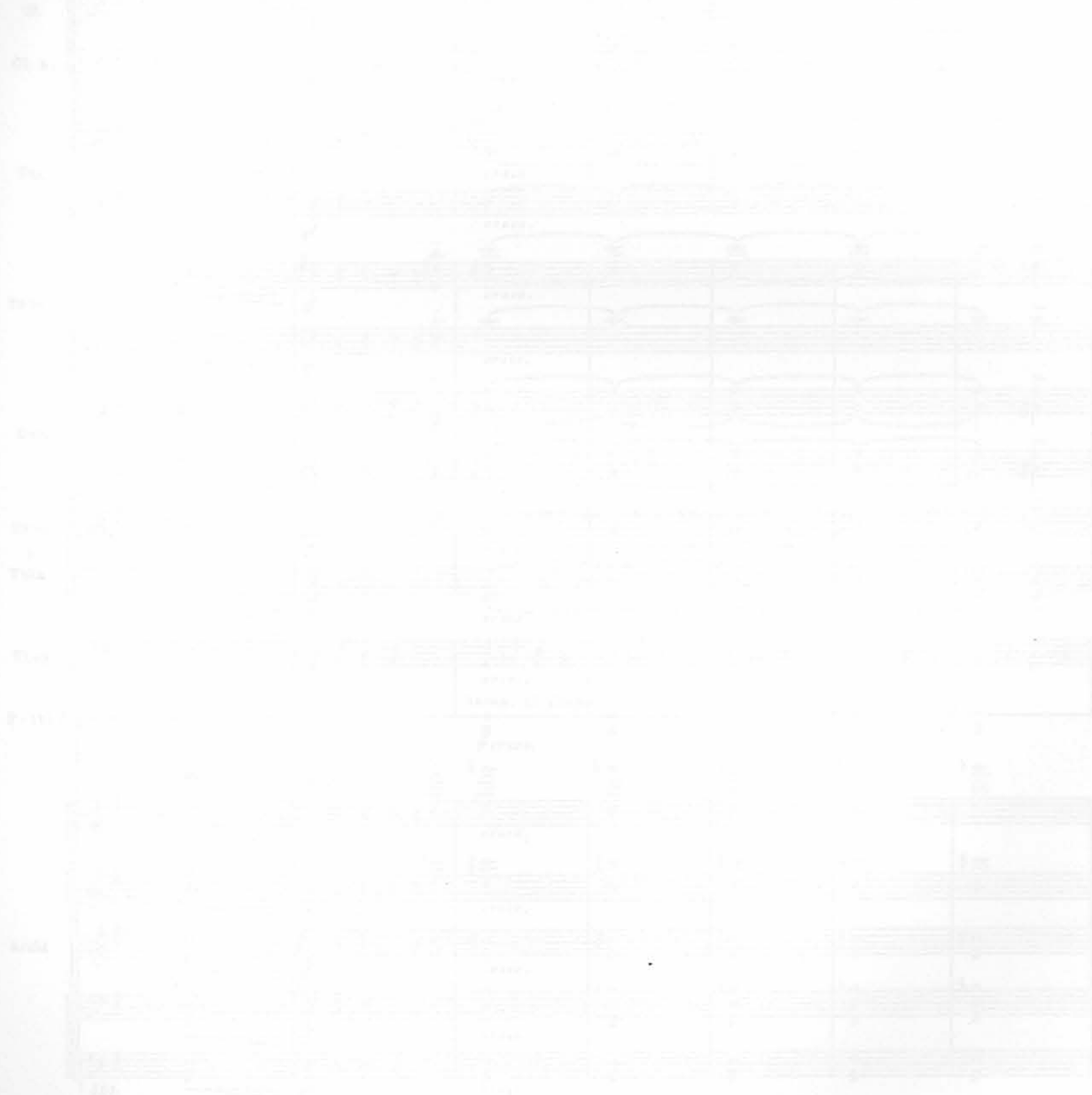
Example 7-2: Symphony No. 7, first movement, mm.13-21

$\text{♩} = 116$

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (a2), Oboe (a2), Clarinet in G (a2), Clarinet in Bb (a2), Bassoon (a2), and Contrabassoon. The brass section includes Cor, Trumpet (I, II, a2), Trombone (I, II, a2), and Tuba. The percussion section includes Timpani. The string section is labeled 'Archi'. The score is in 4/4 time and features a dynamic of *ff marc.* with various articulations and phrasing. The key signature is one sharp (F#).

The image shows a page of a musical score, page 18, for a symphony orchestra. The score is written in 5/4 time and includes parts for various instruments. The instruments listed on the left are: Pico., Fl., Ob., Cingl., Cl. pice., Cl., Cl.b., Fag., C-fag., Cor., Tr-be, and Archi. The score is divided into two systems. The first system contains parts for Pico., Fl., Ob., Cingl., Cl. pice., Cl., Cl.b., Fag., C-fag., Cor., and Tr-be. The second system contains parts for Archi. The music is complex, featuring many sixteenth and thirty-second notes, and includes dynamic markings such as *a2* and *I, II a2*. There are also some performance instructions like *tr* and *v*. A box with the number '2' is present above the Pico. part in the first system and above the Archi. part in the second system.

The top end of the E-flat clarinet's high register is well displayed in the tumultuous ending of the third movement of Symphony No. 8 (Ex. 7-3). In spite of the full *tutti* the E-flat clarinet is starkly audible with its sustained and repeated high G's (sounding B-flat) in the *fff crescendo* dynamic level, which is compounded by accents and ending with *sffff*. Shostakovich's attention to detail is evident in the percussion section in this example, where he calls on the timpani to provide the only melodic movement amidst the wall of sound from the *tutti*. He also specified the cymbal roll to be played with the timpani mallets from m. 493, that adds to the massive climax in m. 501. After merely three bars rest for the *tutti*, apart from a snare-drum solo, the beginning of the fourth movement is joined *attacca* with the *tutti* playing *fff crescendo sforzando*.



Example 7-3: Symphony No. 8, third movement, mm. 491-504

$\text{♩} = 152$

Pico.

Fl.

Ob.

C.ingl.

Cl. ploc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Tr-ni e Tuba

Timp.

P-tti I

Archl.

491.

This page of a musical score contains the following elements:

- Woodwinds:** Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), and Trumpet (Tr-be).
- Brass:** Horns (Cor.), Trombone and Tuba (Tr-ni e Tuba), and Timpani (Timp.).
- Percussion:** Snare Drum (T-ro) and Cymbals (P-ttil).
- Strings:** A section labeled "Archi" at the bottom, consisting of Violins, Violas, Cellos, and Double Basses.
- Dynamic Markings:** The score features numerous "ffff" (fortississimo) markings across various instruments, indicating a very loud section. A "solo" marking is present for the snare drum.
- Performance Instructions:** The word "attaca" is written at the bottom right of the page, indicating the end of the section.
- Page Number:** The number "498" is located at the bottom left corner of the page.

7.3 Allocation of solo material to the E-flat clarinet

There are surprisingly few significant solos scored for the E-flat clarinet. When listening to the symphonies one is always aware of the E-flat clarinet's distinctive tone; its presence seems deceptively more prominent than its small number of solos would let one believe. There are only five solos for the E-flat, all written in second movements, of which the solo from the second movement of Symphony No. 6 is the most momentous. The first solo appears in the second movement of Symphony No. 4, thereafter the second movement of Symphony No. 5, the opening of the second movement of Symphony No. 6, the second movement of Symphony No. 7 and the second movement of Symphony No. 8. The dynamic indication level for solos is predominantly *piano*.

Shostakovich's first solo for the E-flat in the second movement of Symphony No. 4 displays the lyrical characteristics of the instrument mostly in its clarino register with a *piano legato* melody (Ex. 7-4). This example also shows the ease and fluidity with which the E-flat clarinet handles large intervals in either of the clarino and high registers. The understated string accompaniment lends its characteristic sustained notes and *pizzicato* articulation as support, overlapped by the bassoon in m. 54 and joined by three clarinets in m. 56.

Example 7-4: Symphony No. 4, second movement, mm. 44-65

The image displays a musical score for Example 7-4, which is the E-flat clarinet solo and string accompaniment from the second movement of Shostakovich's Symphony No. 4, measures 44-65. The score is written in 4/4 time with a tempo marking of ♩ = 144. It features two systems of staves. The first system includes the E-flat clarinet (Cl. picc.) and the string section (Archi). The second system includes the E-flat clarinet (Cl. picc.) and the string section (Archi). The E-flat clarinet part is marked *p* and *legato*, with a *pizz.* marking in measure 56. The string section provides accompaniment with sustained notes and *pizzicato* articulation, marked *p* and *pizz.*. The score shows the E-flat clarinet playing a lyrical melody in the clarino register, characterized by large intervals and a *piano legato* style. The string accompaniment is understated, featuring sustained notes and *pizzicato* articulation.

115

Cl.picc.

Cl.

Fag.

Arch.

54

116

Ob.

Cl.picc.

Cl.

Fag.

Arch.

60

The solo from the second movement of Symphony No. 5 is a mere five bars long and accompanied by *staccato* horns which complement the playful *staccato* melody of the E-flat clarinet (Ex. 7-5).

Example 7-5: Symphony No. 5, second movement, mm. 15-19

$\text{♩} = 138$

Fl.

Cl.
picc.

Cor.

The solo from the second movement of Symphony No. 8 (Ex. 7-6) is very similar to the solo from Symphony No. 5 (Ex. 7-5) in that it is also a sheer seven bars in length and serves more as a reprieve to a lengthy solo for the piccolo. The piccolo solo is discussed in more detail in Chapter 3. The lively articulated solo for the E-flat clarinet is scored mostly in the clarino high register and is a perfect match in tone quality for the piccolo solo.

Example 7-6: Symphony No. 8, second movement, mm. 90-98

$\text{♩} = 144$

Picc.

Cl.
picc.

Tr-be

Cor.

V-n I

V-n II

V-le

This musical score page, numbered 7-13, contains measures 95 through 98. The instrumentation includes Piccolo (Pico.), Clarinet in B-flat (Cl. p/bc.), Flute (Fag.), Bassoon (C-fag.), Trumpet (Tr-bo), Cor Anglais (Cor.), Violin I (V-nl I), Violin II (V-nl II), and Viola (V-la). The score begins with a double bar line and a rehearsal mark 'bb' in a box above the Piccolo staff. The Piccolo part features a melodic line with dynamic markings of *p* and *sf*. The Clarinet and Bassoon parts play a complex, rhythmic texture with *sf* dynamics. The Flute and Bassoon parts have melodic lines with *p* and *sf* dynamics. The Trumpet and Cor parts play sustained chords with *a2* markings. The Violin and Viola parts play a rhythmic accompaniment. The page number '95' is located at the bottom left of the Viola staff.

Shostakovich exploits the agility of the E-flat clarinet and the technical flair of the player in the energetic solo that initiates the second movement of Symphony No. 6 (Ex. 7-7). The E-flat clarinet bursts into its solo at a very fast pace with the first and second violins picking quickly at their *pizzicato* accompaniment from mm. 1-23, whereafter the cellos and double basses continue the stringed support of the E-flat clarinet from m. 23 with mostly sustained notes. Two clarinets add harmonic interest from m. 9 with *staccato* and held notes. The first clarinet and the E-flat share a brief solo moment from mm. 13-15 with a melody in minor thirds.

Shostakovich began this symphony in 1939, and it took six months to complete. He wrote little else during that year except the film score *The Great Citizen* (Part 2), an operetta *The Silly Little Mouse*, and the re-orchestration of Mussorgsky's *Boris Godunov*.

Example 7-7: Symphony No. 6, second movement, mm. 1-35

II

84 Allegro $\text{♩} = 104$

Clarinetto piccolo (Es) solo *p*

2 Clarinetti (B)

Clarinetto basso (B)

Violini I *senza sord. pizz. p*

Violini II *senza sord. pizz. unis. p*

Viole

Violoncelli

Contrabassi

Cl. picc. *p*

Cl. *p*

Cl. b.

Archi *p*

Cl. piccolo
Cl.
Cl. b.

35

Archi

13

Cl. piccolo
Cl.
Cl. b.

36

Archi

senza sord.
p

19

12^a

Picc.

FL

Cl. picc.

Cl.

V.-c.

C-b.

25

mp *craso.*

a2 *ff* *craso.*

37

Picc.

FL

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C-fag.

a2 *ff*

mf *arco* *marc.*

a2 *ff* *marc.*

a2 *ff* *marc.*

a2 *ff* *marc.*

Archi

div. in 4 senza sord.

arco *pp* *ppress. craso.*

ppress. craso.

mf *arco* *ppress. craso.*

mf *arco* *ppress. craso.*

30

7.4 The E-flat clarinet in combination with other instruments

In Shostakovich's symphonies the use of the E-flat clarinet is clearly much more defined in its role as team player than that of soloist. Shostakovich liked to blend the tone colour of the E-flat clarinet with one or more instruments in unison or octave unison with very pleasing effect. Herein lies the true value of the instrument and its contribution to the Shostakovich sound. Blatter (1980:102), and indeed most orchestration books, affirms that no other woodwind or brass instrument offers such a variety of tone colour possibilities. In spite of their distinctive tone colour, clarinets blend with other instruments more readily than any other woodwinds.

As has already been ascertained earlier in this chapter, Shostakovich wanted a penetrating tone from the instrument by using mostly its clarino and high registers. The majority of the E-flat clarinet's material is scored in full *tutti* sections, where it doubles mostly the flute in unison and occasionally the oboe, clarinet and violins. The reason for Shostakovich using the E-flat to double the flute in unison is probably the excessive dynamic level demands he places on the woodwinds in *tutti* sections. He therefore has to reinforce the flute with the E-flat clarinet when the flute is scored in its mid-high register.

Shostakovich rarely uses the percussion in combination with the E-flat clarinet: there are only isolated instances of the xylophone adding to the tone colour.

There are a few fleeting moments when Shostakovich combines the E-flat clarinet with one or two instruments in a solo passage with delightful effect. One can also trace the development in the composer's writing as he becomes more adventurous in his combination of the E-flat clarinet with other instruments. The first solo combination occurs in the first movement of Symphony No. 4 (Ex. 7-8) for the E-flat clarinet and piccolos, doubling at the octave. The first movement of Symphony No. 7 (see Ex. 7-9) contains a solo between the E-flat and two B-flat clarinets in unison, followed in canon, by two oboes and a cor anglais in unison. Possibly the most striking example of an unusual combination is from the second movement of Symphony No. 13 when Shostakovich combines the E-flat clarinet with the bass voice in a very exposed octave unison solo (see Ex. 7-10).

Shostakovich uses the combination of E-flat clarinet and piccolos to share the characterful *staccato* solo in octave doubling in the first movement of Symphony No 4 (Ex. 7-8). This particular section in the symphony is typical of Shostakovich's orchestration that portrays sudden changes in temperament. The agitated *tutti* section preceding the example discussed takes an immediate change of character to lightness and even humour. It is also an example of Shostakovich's paradoxical nature – the ability to suddenly change from serious to humorous. The piccolos add a bright timbre to what is essentially a display of reeds, the accompaniment consisting of single and double reeds. The skill required from all players in this excerpt is uniformity of articulation, especially with the *staccato* notes, and perfect intonation between the piccolos and E-flat clarinet as the melody ascends into the high register from m. 491. Shostakovich gradually deepens the lower harmony by adding the two bassoons from mm. 489-490, the bass clarinet from mm. 493-498, and then the contrabassoon with a third bassoon from mm. 498-504.

Example 7-8: Symphony No. 4, first movement, mm. 477-508

51 *p ma marcato*

Picc.

p ma marcato

Cl. picc.

p ma marcato

Cl. I

III

IV(A) *p ma marcato*

p ma marcato

Cl. b.

p ma marcato

Tr. be

Cor.

Tr. ni

Timp.

ff

51

Picc.

f

Cl. picc.

p

Cl. I

III

IV

Cl. b.

Fag.

486

mp (h)

Picc.

I

Cl. picc.

II

Cl. I

III

p ma marcato

IV

Cl. b.

491

f *p* *f* *p* *f* *p* *f*

53

53

Picc. I

Ob. I solo *f* \rightarrow *p*

Cl. picc. I

Cl. III

Cl. IV Cl. IV (A) muta in Cl. B

Cl. b. I

Fag. I *p*

II *p*

III solo *p*

C-fag. *p*

497

54

Picc. I *p*

Ob. I *f marc.*

Cl. picc. I

Fag. II

III

C-fag. *p*

504

Detailed description: This page of a musical score covers measures 53 and 54. The score is for a woodwind section and includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet in Piccolo (Cl. picc.), Clarinet in C (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). Measure 53 features a Piccolo solo (I) and a Clarinet in C solo (IV). The Clarinet in Bass part includes a dynamic marking of *f* followed by *p*. The Bassoon part has a *III solo* marking. Measure 54 continues the Piccolo solo (I) and features a Clarinet in Piccolo solo (I) with a *f marc.* marking. The Clarinet in Bass part has a *III* marking. The page number 497 is at the bottom left of the first system, and 504 is at the bottom left of the second system.

A canonic conversation between single and double reeds is found in the first movement of Symphony No. 7. Shostakovich doubles, in unison, the E-flat clarinet and two B-flat clarinets from m. 277, with two oboes and a cor anglais in canon from m. 278 (Ex. 7-9). The accompaniment from the piano and strings is static and *ostinato*-like as the same figure is repeated during the accompaniment to the woodwind solo. A repeated *ostinato* rhythm played by the side drum emphasises the military atmosphere of this war-influenced symphony. The inclusion of the piano contributes to the unusual combination of timbres and textures, which range between the melodic non legato sounds from the wind instruments, shorter articulated notes from the strings, and the static percussive sounds from the side drum and the piano.

Shostakovich includes the piano in five symphonies: 1, 2, 5, 7, and 13.

Example 7-9: Symphony No. 7, first movement, mm. 274-298

♩ = 126

The musical score is arranged in systems. The instruments are: Ob., C. ingl., Cl. picc., Cl., Cor., T-ro, P-no, and Archi. The score begins at m. 274. A tempo marking of ♩ = 126 is indicated. A rehearsal mark [31] is present above the woodwind staves. Dynamics include *mf*, *mp*, and *sf*. The piano part features a repeating rhythmic figure. The string part consists of a static accompaniment. The woodwinds enter in canon from m. 278.

Ob. *a2*

Cingl.

Cl. picc.

Cl. *a2*

T-ro

F-no

Archl

279

Ob. *a2*

Cingl.

Cl. picc.

Cl. *a2*

T-ro

F-no

Archl

284

32
a2

Ob.
Cingl.
Cl. piccolo.
Cl.
T-r-o
P-no
Archi

289

Ob.
Cingl.
Cl. piccolo.
Cl.
Cl. b.
E-ag.
C-f-ag.
Tr-be
Tr-ne
T-r-o
P-no
Archi

a2

I. II senza sord.
mf
I senza sord.
mf

div.
div.
f

294

Detailed description of the musical score: The score is for an orchestra and spans from measure 32 to 294. It is divided into two systems. The first system (measures 32-289) includes parts for Oboe (a2), Clarinet in G, Clarinet in C (piccolo), Clarinet in C, Trombone, Piano (P-no), and Strings (Archi). The second system (measures 290-294) includes parts for Oboe (a2), Clarinet in G, Clarinet in C (piccolo), Clarinet in C, Clarinet in B, Bassoon (E-ag.), Contrabassoon (C-f-ag.), Trumpet (Tr-be), Trombone (Tr-ne), Trombone, Piano (P-no), and Strings (Archi). The score contains various musical notations, including dynamics such as *mf* and *f*, and performance instructions like "I. II senza sord." and "div." (divisi). The page number 294 is located at the bottom left of the second system.

The most unusual combination with the E-flat clarinet is surely with bass voice solo found in the second movement of Symphony No. 13, "Humour" (Ex. 7-10). "Humour" is a song in praise of non-conformity, it invokes Mullah Nasruddin (an ancient Georgian folk hero) in a paean to tyrant-deflating laughter (see Appendix B for a full translation of text from the Russian). In this rare occurrence the E-flat clarinet, in its clarino register at a *forte* dynamic level, doubles the bass soloist two octaves higher for two phrases between mm. 98-105. The direct translation from the Russian is: "In houses where a hypocrite had left his wretched little footprints, Mullah Nasreddin's jokes would demolish" (Dr A. Krzychylkiewicz 2000). One could interpret Shostakovich's orchestration as deliberate in using the E-flat clarinet two octaves higher to symbolise the double side of hypocrisy. With the onset of the words "Mullah Nasreddin's jokes would demolish" from m. 106, Shostakovich changes the accompaniment into a waltz, colouring the music to the word "jokes" in m. 107. The E-flat clarinet assumes a secondary role from m. 106 as the bassoon and bass solo continue their duet. The E-flat clarinet, however, is alternating a triplet rhythmic figure with crotchets and quavers from mm. 106-110. The triplet rhythmic figure (mm. 106, 108, 109) "represents the people of Russia" (MacDonald 1990:231). The stark octave doubling accompaniment in mm. 99-106 from the string section accentuates the spacious mood of the solo.

Example 7-10: Symphony No. 13, second movement, mm. 92-110

$\text{♩} = 116$

This system includes the following parts:

- Cl. picc. / Basso solo:** Melodic lines with a dynamic marking of *ff* and the word "В до -" (V do -).
- Coro:** Chorus part with lyrics "вы-гля-де-ли." (vy-gly-de-li).
- Archi:** String quartet (Violin I, Violin II, Viola, Cello) with dynamics *cresc.* and *ff*, transitioning to *dim.* at the end.

This system includes the following parts:

- Cl. picc. / Basso solo:** Melodic lines with dynamics *ff* and lyrics "- мах, где хан - жа на-сле - дел сво - и - ми но - га - ми".
- Archi:** String quartet with dynamics *ff* and *dim.*, and a *p* marking in the lower staves.

This system includes the following parts:

- Cl. picc. / Fag. / Basso solo:** Melodic lines with dynamics *ff* and *cresc.* and lyrics "щуп - лы - ми, всю пош-лость Ход - жа Нас-ред - дяи ши - бал, как".
- Archi:** String quartet with dynamics *pp* and *pizz.*

This system includes the following parts:

- Cl. picc. / Fag. / Basso solo:** Melodic lines with dynamics *ff* and *cresc.* and lyrics "пизз. ши - бал, как".
- Archi:** String quartet with dynamics *pp* and *pizz.*

7.5 Special effects and devices

Shostakovich does not use any special effects or devices for the E-flat clarinet in the symphonies.

7.6 Conclusion

The E-flat clarinet, prominently represented, plays an essential multi-faceted role in seven symphonies. Shostakovich exploits the instrument's penetrating quality by writing virtuoso passages for it using the whole compass of its range in a variety of dynamic levels. The clarino and high register of the E-flat is mostly preferred. There are five significant solos for the E-flat clarinet, which are typically accompanied by strings with the addition of the horns. Shostakovich exploits the E-flat clarinet's ability to blend with other woodwinds and strings to create innovative textures.

CHAPTER 8

THE CLARINETS

8.1 Introduction

It is evident from the first symphony onward that Shostakovich had a special preference for the tone colour and characteristics of the clarinets. The clarinets' role in the woodwind section of the symphonies exceeds that of any other woodwind and encompasses that of soloist, accompanist, harmonic supporter, and tone colour blender. Clarinet accompaniment figures are common in Shostakovich's symphonies and are often ingeniously arranged to contribute colour and character to the background texture.

Shostakovich uses the two most common clarinets, the B-flat and the A clarinet, consistently throughout the symphonies. According to Blatter (1980:103) the B-flat clarinet is the main woodwind although both are equally important in the orchestra. He continues to state that the B-flat clarinet is preferred to the A clarinet, when both are available, in performing works in flat keys. The A clarinet, on the other hand, serves best in sharp keys. Lawson (1995:34-35) discusses this very issue with references to various authors and composers. He claims that each clarinet player recognises the difference in response between the two instruments: the B-flat tending to brilliance, the A towards mellowness, although there may not be a difference in tone-quality discernible to player or listener. He continues to state that composers seem to have a different perception of the instruments too, for example Dvořák who simply selected the clarinet most appropriate to the tonality of the composition. Berlioz reckoned that the choice of clarinet should always be the responsibility of the composer, supporting the view that each clarinet had its own distinctive tone colour and purpose.

Shostakovich's choice of clarinet is clear from the first symphony onward. His choice was based on tone colour, and in many instances on register, as there are passages in the symphonies that would be more conducive to one clarinet for key purposes, yet Shostakovich chooses the other clarinet, most probably for its colour. In these instances where the music is very chromatic Shostakovich chooses to use accidentals instead of key signatures.

The A clarinet is mostly used in its lower register, probably for the benefit of the lowest note and warmer tone colour. Shostakovich also shows gratifying sensitivity toward the intonation of the clarinet and clarinet player by giving the instrument being changed to, for example from the B-flat clarinet to the A clarinet, a few notes to play preceding an exposed solo, allowing the instrument to warm up. This is a very conspicuous instance where Shostakovich's individualism and perfectionism in orchestration can be observed.

The B-flat clarinets only are used in Symphonies No. 2, 3 and 6, whereas the A clarinets alone are used in Symphony No. 15. The other symphonies make use of both the B-flat and A clarinets, sometimes together in one movement or one clarinet per movement. In some instances the E-flat clarinet player or bass clarinet player is required to change to either a B-flat or an A clarinet, when needed.

8.2 Register

Shostakovich uses the dramatic chalumeau and throat tones regularly, and repeatedly exploits the lowest note of the chalumeau register. The A clarinet is mostly used in its chalumeau register which reveals Shostakovich's preference for a darker and deeper dimension to the woodwind section. A large portion of Shostakovich's symphonies is scored for the clarino register of the clarinets, compared with the seldom used high register.

Shostakovich is conservative in his use of the A clarinet which is kept in the lower chalumeau and throat register for more than half of the symphonies, and is gradually scored higher from Symphony No. 9 when it is given more exposed parts in the clarino and high registers. Clarinet solos are usually written over a wide range that spans the chalumeau and clarino registers. The composer also emphasizes the contrast between the low and high registers of the clarinet by using two and sometimes three clarinets together an octave, tenth or twelfth apart, creating the illusion of two or three entirely different instruments. He also uses the A and B-flat clarinets together, in different registers, where he will invariably give the lower part to the A clarinet. The widest gap in register between the clarinets, two octaves apart, is found in the fourth movement of Symphony No. 7 and the third and fourth movement of Symphony No. 10. Dynamic level indication also plays an important role in the tone quality of each register. Shostakovich shows a

clear preference for the *piano* dynamic level for the chalumeau and throat register, and *forte* for the high register.

Symphony No. 1 is reputed among clarinet players as the “clarinet concerto” according to Herbert Klein (principal clarinet player for the New Arts Philharmonic Orchestra of Pretoria) due to its number of clarinet solos and the characteristic way in which Shostakovich wrote for the clarinet section. The following example is representative of Shostakovich’s explicit choice of using the A and B-flat clarinets together, in an exposed solo, and in varied registers (Ex. 8-1). In this bold display of tone colour the composer starts the lively solo for the first clarinet in B-flat in the chalumeau register in m. 31, whereafter it quickly changes into the clarino register. It then dwindles down to the throat register where it is joined by the second clarinet in A in m. 35. The solo continues in this relay-like manner between the B-flat and A clarinets. The melodic material for the A clarinet repeats that of the B-flat clarinet and answers it an augmented fourth higher than that of the first clarinet. Shostakovich typically supports the end of the phrase of the first clarinet with a note in unison from the second clarinet in mm. 35, 39 and 41. He cunningly wants to create the impression of a clarinet solo played by one clarinet player. The sounding pitches are: G-flat/F-sharp in m. 35, C in m. 39 and A in m. 41. The solo is supported by the characteristic *tremolo* strings enhanced by a touch of interest from the cymbals.

Example 8-1: Symphony No.1, fourth movement, mm. 31-45

6 Allegro molto $\text{♩} = 176$

(B) solo

C1.

(A) *p* *f* *dim.* [solo] *p*

Timp.

P-ttl *pp* *mp dim.* *pp*

Archi

p *pp* *div.* *uris.*

31

32

Musical score for measures 36-40. The score includes parts for Clarinet (Cl.), Percussion (P-ttl), and Archi (Archi). The Clarinet part has two staves, (A) and (B). The Percussion part is on a single staff. The Archi part consists of four staves. Measure numbers 36, 37, 38, 39, and 40 are indicated. Dynamics include *f dim.*, *mp dim.*, and *p*. A box containing the number 8 is present in measure 38.

Musical score for measures 41-45. The score includes parts for Clarinet (Cl.), Percussion (P-ttl), Piano (P-no), and Archi (Archi). The Clarinet part has two staves, (A) and (B). The Percussion part is on a single staff. The Piano part is on two staves. The Archi part consists of four staves. Measure numbers 41, 42, 43, 44, and 45 are indicated. Dynamics include *p*, *f legato*, and *p*. A box containing the number 9 is present in measure 42. The instruction "muta in B" is written in measure 43. A fermata over measure 44 is labeled with the number 8.

The following example from the first movement of Symphony No. 7 shows typical writing for the clarinet in the warm chalumeau register at a *piano* dynamic level (Ex. 8-2). The extremely exposed solo, with only a *pizzicato* note here and there from the strings, descends toward its lowest note in mm. 559 and 561 and slows down to end the solo at a *pianissimo* dynamic level in mm. 562-563. The atmosphere in the “Leningrad” symphony often becomes hauntingly melancholic with solos of this nature interspersed between bold *tutti* sections.

Example 8-2: Symphony No. 7, first movement, mm. 548-563

The musical score for Example 8-2 consists of several staves:

- FL (Flute):** Starts at mm. 548 with a *pp* dynamic. A box containing the number 59 is located above the staff.
- CL (Clarinet):** Features a solo starting at mm. 548. The dynamic is *pp*. The solo descends and slows down, ending at mm. 563 with a *ppp* dynamic. A box containing the number 60 and the tempo marking *Adagio* with a quarter note symbol is located above the staff.
- Cor. (Cor Anglais):** Remains silent throughout the passage.
- Arc. (Archi):** Provides a *pizz.* accompaniment with a *morendo* effect. The dynamic is *p*.
- P-no (Piano):** Remains silent throughout the passage.
- V-ni I (Violin I):** Provides a *pizz.* accompaniment with a *p* dynamic.
- V-le (Viola):** Provides a *pizz.* accompaniment with a *p* dynamic.
- V-c. (Violoncello):** Provides a *pizz.* accompaniment with a *p* dynamic. A *div. pp* marking is present at mm. 562-563.
- C-b. (Contrabasso):** Provides a *pizz.* accompaniment with a *p* dynamic.

Measure numbers 548, 555, and 563 are indicated at the bottom of the score. The tempo marking *Adagio* is indicated at mm. 60.

Shostakovich chose to use only two A clarinets in his last symphony, No. 15. Example 8-3 from the third movement emphasizes the tone quality of the clarinets' extreme registers so that they sound like two different instruments. It is a solo for the first clarinet, with the second clarinet, bassoon and woodblock as part of the simple accompaniment. In this instance the second clarinet is purely part of the harmonic support with its sustained notes in the chalumeau register while the first clarinet's solo ventures into the clarino and high register in a variety of articulation markings. The increase in the dynamic level from m. 113 helps the first clarinet to articulate the high notes in mm. 114-115 with greater ease. The dynamic indications also follow the natural line of the phrase. The small nuances in dynamic levels are typical examples of Shostakovich's attentive writing style that enhances the playability of the woodwind parts.

Example 8-3: Symphony No. 15, third movement, mm. 106-130

$\text{♩} = 112$

Musical score for measures 106-110. The score includes parts for Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-nl), Tuba, Timpani (Timp.), and Woodwinds (Legno, T-ro). The key signature is one flat (B-flat major/D minor) and the time signature is 3/2. Measure 106 is marked with a box containing the number 93. The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical score for measures 110-114. This section features the Clarinet (Cl.) and Bassoon (Fag.) parts. The Clarinet part includes first (I) and second (II) endings. The Bassoon part includes first (I) and second (II) endings. The woodwinds play a melodic line with various dynamics including *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Musical score for measures 114-130. This section features the Clarinet (Cl.) and Bassoon (Fag.) parts. The Clarinet part includes first (I) and second (II) endings. The Bassoon part includes first (I) and second (II) endings. The woodwinds play a melodic line with various dynamics including *f* (forte), *dim.* (diminuendo), and *p* (piano). The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

94

Cl. I
Cl. II
Fag.
Legno

118

Cl. I
Cl. II
Fag.
Legno

122

95

96

Cl. I
Cl. II
Fag.
Tr-be
Tr-ni
Timp.
Cäst.
Legno
T-ro
V.c.
C-b.

con sord.
con sord.
gliss.

126

^{a)} Ноты, над которыми стоит крестик (+), нужно исполнять по обручу [примеч. автора].

8.3 Allocation of solo material to the A and B-flat clarinets

Shostakovich ensured that every symphony (with the exception of Symphony No. 11 and 14) contains a solo for the first clarinet or first and second clarinets together. The distribution of the B-flat and A clarinets is as follows: the B-flat and A clarinets are scored in Symphonies No. 1, 4, 5, 7-12 and 13; only the B-flat clarinets are used in Symphonies No. 2, 3 and 6; and only A clarinets are used in Symphony No. 15. The B-flat clarinet has the bulk of the solos from Symphonies No. 1 to 8; thereafter the A clarinet dominates the number of noteworthy solos from Symphonies No. 9 to 15. One can assume that toward the middle of his symphonic writing career Shostakovich developed a fondness for the A clarinet along with increased confidence in its characteristics and capabilities.

As early as the first movement of Symphony No. 1 there are solos for the B-flat clarinet that are full of character. Shostakovich's life during the composition of this symphony (completed 1924-25) was stressful due to frequent illness, depression, and trying to deal with his father's death two years earlier. These sufferings are reflected in his First Symphony. In a letter to his girlfriend Tatyana Glivenko he writes that he had begun to compose a symphony. He adds that he had been to see Tchaikovsky's *Sleeping Beauty* "about ten times", and that he is immersed in Dostoyevsky (the famous Russian writer of *From the House of the Dead*). (MacDonald 1998:1.) This symphony is an early example of Shostakovich's ability to fuse the opposing characters of light and dark, and tragedy and humour.

The following extract (Ex. 8-4) is the second solo entry for the first clarinet with a memorable tune in the low clarino, throat and chalumeau registers. Layton (1993:199) suggests the whole symphony teems with character-archetypes that remind one of Stravinsky's puppet ballet *Petrushka*. On listening, the clarinet solo of Symphony No. 1 quite easily lends itself to visual interpretation as described by Layton. It also epitomises Shostakovich's ability to manipulate the clarinet into a light-hearted character.

Example 8-4: Symphony No. 1, first movement, mm. 58-66

8 Allegro non troppo $\text{♩} = 160$

Fl.

Cl. *I solo* *p* *s*

Fag.

Archi *pp*

58

9

Fl.

Cl. *I*

Fag. *I* *p*

Archi *p* *s*

63

Shostakovich chose a B-flat clarinet solo to open Symphony No. 3, the “First of May” (Ex. 8-5). The lengthy doleful solo at a *piano* dynamic level has no accompaniment for the first six bars, after which it is joined by an accompaniment of *pizzicato* cellos and double basses for seven bars in mm. 7-13, 21-27 and 29-34. The second clarinet enters as a solo duet with the first clarinet in mm. 15-38. Shostakovich places full attention on the clarinets as the scant bass accompaniment flits in and out of its supporting role a few bars at a time. The clarinet section plays an important role in this symphony with two other significant solos.

Symphony No. 3 has elicited opposing ideas as to the merit of its thematic content. Layton (1993:301) lauds the symphony which abounds with strong thematic ideas: “... around forty of them at a conservative estimate, in a single twenty-seven-minute movement – no wonder so many of Shostakovich’s fellow composers were jealous of his talent.” MacDonald (1990:61) disagrees with Layton and cites Symphony No. 3 to have “an uncharacteristic lack of ideas”. Admittedly, the author agrees with MacDonald in that, in spite of its thematic content, it is an arduous symphony to listen to.

Example 8-5: Symphony No. 3, mm. 1-38

Allegretto $\text{♩} = 100$ 1

Piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Triangolo

Tamburo

Piatti

Cassa

Allegretto $\text{♩} = 100$ 1

Violini I

Violini II

Viole

Violoncelli

Contrabassi

pizz.
p

pizz.
p

1

Cl.
V-c.
C-b.

morendo

2

Cl.
V-c.
C-b.

15

p

3

Cl.
V-c.
C-b.

21

p

4

Cl.
V-c.
C-b.

28

p

5

Cl.
V-c.
C-b.

34

p

There is a marked similarity between the clarinet solo that opens Symphony No. 3 (Ex. 8-5) and the clarinet solo that begins the second movement of Symphony No. 9 (Ex. 8-6). In both cases the first clarinet starts the solo without accompaniment, is later joined by a spartan accompaniment consisting of cellos and double basses, and is coupled with the second clarinet for the remainder of the solo. Shostakovich, however, scored the solo in Symphony No. 3 for B-flat clarinets, whereas he uses the A clarinets for a portion of the second movement of Symphony No. 9. There is no relation in programme between the two symphonies.

The solo in the second movement of Symphony No. 9 is mostly scored in the clarino register although it spans the chalumeau and the high registers. This is a good example of Shostakovich's self-assurance in writing for the A clarinet in the clarino and higher register compared with its subdued role in the lower register in the earlier symphonies. It is also an excellent example of the clarinet's ability to display its vast differences in the quality of the registers, as seen between the first and second clarinet from m. 30, with the first clarinet projecting its solo effortlessly. Shostakovich changes the role of the clarinets with ease and achieves symmetry in this section: firstly the clarinets are soloists in mm. 1-52, then he uses them as part of the accompaniment to a flute solo between mm. 52-91, and to close the section he uses the clarinets as soloists once again in mm. 91-98.

MacDonald (1990:179) describes Shostakovich's tone as "clownish" in both the first and second movements of Symphony No. 9, and writes that the clarinet's first theme is "wan and 'sad face'". The author agrees with MacDonald about the "clownish" atmosphere in the first movement, but disagrees about the second movement. It is devoid of wit and the opening melancholic mood is carried throughout the movement.

Example 8-6: Symphony No. 9, second movement, mm. 1-99

28 Moderato $\text{♩} = 208$
I solo

2 Clarinetti (A)

Violoncelli

Contrabassi

pizz. vibrato

p

pizz. vibrato

p

Cl. I

29

V-c.

C-b.

II

Cl. I

30

II solo

p

V-c.

C-b.

21

Cl. I

II

cresc.

dim.

p

V-c.

C-b.

81

31

Cl. I

V-c.

C-b.

41

Detailed description: This system contains measures 31 and 32. The Clarinet I part (Cl. I) features a melodic line with slurs and accents, marked with a first fingering (I) and a dynamic of *pp*. The Viola (V-c.) and Contrabass (C-b.) parts provide a harmonic accompaniment with sustained notes. Measure numbers 41 and 42 are indicated at the bottom of the C-b. staff.

32

Fl.

Ob.

Cl. I

Cl. II

Fag.

V-c.

C-b.

51

p *cresc.* *f*

mf

cresc. *mf*

f

Detailed description: This system contains measures 33 and 34. The Flute (Fl.) part has a melodic line with slurs and accents, marked with a first fingering (I) and dynamics of *p*, *cresc.*, and *f*. The Oboe (Ob.) part has a sustained chord marked *mf*. The Clarinet I (Cl. I) and Clarinet II (Cl. II) parts have melodic lines with slurs and accents, marked with first and second fingerings (I and II) and dynamics of *cresc.* and *mf*. The Bassoon (Fag.) part has a melodic line with slurs and accents, marked with a first fingering (I) and a dynamic of *f*. The Viola (V-c.) and Contrabass (C-b.) parts provide a harmonic accompaniment. Measure number 51 is indicated at the bottom of the C-b. staff.

Fl.

Ob.

Cl.

Fag.

61

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

Detailed description: This system contains measures 35 and 36. The Flute (Fl.) part has a melodic line with slurs and accents, marked with a first fingering (I) and a dynamic of *p cresc.*. The Oboe (Ob.) part has a sustained chord marked *p cresc.*. The Clarinet (Cl.) part has a melodic line with slurs and accents, marked with a first fingering (I) and a dynamic of *p cresc.*. The Bassoon (Fag.) part has a melodic line with slurs and accents, marked with a first fingering (I) and a dynamic of *p cresc.*. The Viola (V-c.) and Contrabass (C-b.) parts provide a harmonic accompaniment. Measure number 61 is indicated at the bottom of the Fag. staff.

Fl. I **33**

f *dim.* *mf*

Cl. I *f* *dim.* II *p*

Fag. I *f* *dim.* *p*

Fl. I **34**

dim. *p*

Cl. I II *pp*

Fag. *pp*

Fl. I **35** *riten.* *a tempo*

Cl. I I *p* Cl. I, II muta in B

Fag. *p*

Archl

con sord. sul G al *pp*

con sord. sul G al *pp*

con sord. *pp*

con sord. arco *pp*

con sord. arco *pp*

91 *pp*

The first clarinet in A also jump-starts the third movement of Symphony No. 9 in a vivacious fast solo, which displays the virtuoso character of the instrument. *Staccato* utterances from the bassoons complement the playful atmosphere of the clarinet before it is joined in mm. 9-17 by the piccolo, flutes and oboes, resulting in a brief solo for the woodwinds. This symphony reflects the paradox of Shostakovich's personality and his artistic versatility as the contrast between the movements changes from the jolly first movement to a melancholic second movement and a playful third movement. The fourth movement is slow and tragic and the fifth and final movement is witty.



Example 8-7: Symphony No. 9, third movement, mm. 1-21

III

49 Presto $\text{♩} = 126$
I solo

2 Clarinetti(A)

2 Fagotti

Picc.

Fl.

Ob.

Cl. I

Fag. 5

50

f *dim.*

f *dim.*

p

p

p

p

f *cresc.*

f *cresc.*

f *cresc.*

f

10

Pico.
Fl.
Ob.
Cl.
Fag.

14

Detailed description: This block contains the musical notation for measures 14, 15, and 16 for five woodwind instruments: Piccolo, Flute, Oboe, Clarinet, and Bassoon. The Piccolo part features a melodic line with slurs and dynamic markings. The Flute part has a similar melodic line. The Oboe part provides harmonic support with chords and slurs. The Clarinet and Bassoon parts also have melodic lines with slurs. The key signature changes from one sharp to one flat between measures 15 and 16.

51

Pico.
Fl.
Ob.
Cl.
Fag.

Detailed description: This block contains the musical notation for measures 17, 18, 19, and 20 for the same five woodwind instruments. The Piccolo, Flute, Oboe, and Clarinet parts are mostly silent, indicated by rests. The Bassoon part has a few notes in measure 17. The key signature remains one flat.

Cor.

senza sord.
p cresc.

senza sord. III
p cresc.

Detailed description: This block contains the musical notation for measures 17, 18, 19, and 20 for the Cor Anglais. The instrument is silent in measures 17 and 18. In measure 19, it enters with the instruction "senza sord." and "p cresc.". In measure 20, it continues with "senza sord. III" and "p cresc.". The key signature is one flat.

Archi

senza sord.
arco
p

senza sord.
arco
p

senza sord.
arco
p

senza sord.
arco
p

cresc.

cresc.

cresc.

div.

cresc.

Detailed description: This block contains the musical notation for measures 17, 18, 19, and 20 for the string section. All parts (Violin I, Violin II, Viola, and Cello/Double Bass) are marked "senza sord." and "arco". They play a rhythmic pattern of eighth notes. The dynamics are marked "p" (piano) in measures 17 and 18, and "cresc." (crescendo) in measures 19 and 20. The Cello/Double Bass part includes the instruction "div." (divisi) in measure 20. The key signature is one flat.

The first movement of Symphony No. 10 holds beautiful solos for the clarinets in A, including the following solo toward the end of the movement (Ex. 8-8). The first clarinet begins the solo unaccompanied in mm. 573-578 and is joined by the second clarinet after seven bars in mm. 579-615, in a duet, which spills over into a waltz-like melody in thirds from m. 590 coupled with a light *pizzicato* string accompaniment. Shostakovich's technique of using the first clarinet as a soloist for a few bars before the second clarinet joins it can be seen as typical of his writing style for the clarinets throughout the symphonies (see Ex. 8-5 and Ex. 8-6).

Example 8-8: Symphony no. 10, first movement, 566-619

$\text{♩} = 108$

The musical score for Example 8-8, Symphony no. 10, first movement, measures 566-619, is presented below. The score is in 3/4 time with a tempo of 108 beats per minute. The key signature is one flat (B-flat major/D minor). The score includes parts for Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet (Tr-ni), Tuba, and Strings (Archl).

Measures 55 and 56 are marked with boxed numbers. The Clarinet part begins in measure 56 with a solo marked *mf*. The Bassoon part has a *f espr.* marking in measure 56. The Trumpet and Tuba parts play a rhythmic accompaniment marked *p*. The String part has a *mf* marking in measure 56. The score ends at measure 619.

I riten.

Cl. *dim.* *p* II *dim.*

577

57 *a tempo* *pp*

Archi *pp* *pizz.* *pp* *pp* *pizz.* *p* *pp*

590 *p* *pp*

Cl. *p* *pp*

Archi *p* *pp* *pp* *pp* *p* *pp* *pp*

596 *p* *pp*

Cl. *p* *pp* *cresc.*

59

Archi *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

602 *p* *pp* *p*

The image shows a page of a musical score for Clarinet (Cl.) and Archi (Archi). The score is divided into three systems. The first system (measures 577-590) features a Clarinet I part with dynamics *dim.*, *p*, and *dim.*, and an Archi part with *pp* and *pizz.* markings. A rehearsal mark '57' is present. The second system (measures 590-596) continues the Clarinet I part with *p* and *pp* dynamics, and the Archi part with *p* and *pp* dynamics. The third system (measures 596-602) shows the Clarinet I part with *p*, *pp*, and *cresc.* markings, and the Archi part with *p* and *pp* dynamics. A rehearsal mark '59' is present. The tempo marking 'a tempo' appears at the start of the second system. The word 'riten.' is written at the top right of the page.

Example 8-9 Symphony No. 8 Fourth movement (mm. 74-111)

The musical score is divided into two systems. The first system (measures 74-81) features the first clarinet (Cl.) with a melodic line starting at measure 59, marked *mf dim.* and *P dim.*. The string section (Archi) consists of five staves (Violin I, Violin II, Viola, Cello, and Double Bass) with various dynamics and articulations like *arco* and *pp*. The second system (measures 82-89) continues the clarinet's melodic line and the string accompaniment. The clarinet part is marked *P dim.* and *arco*. The string section continues with *arco* and *pp* dynamics. The score ends at measure 89.

Shostakovich uses the B-flat clarinets at the end of the fourth movement of Symphony No. 8 to paint a melancholic atmosphere in a solo which is continuously drawn toward the dark colours of the throat and chalumeau registers (Ex. 8-9). The first clarinet's solo emerges amongst fuzzy *frullato* tones by four flutes in m. 75 to chromatically meander downward with a quintuplet rhythm before taking an upward turn at the end of the phrase to an F in m. 79 (the sounding pitch is E-flat). Typical of his considerate writing style, Shostakovich overlaps the last note of the first clarinet's solo with the first note of the second clarinet's solo in m. 79 and vice versa in m. 81. This is to create a seamless transition between the two instruments and to create the elusion of one continuous clarinet solo.

The syncopated accented unison notes by the clarinets in the chalumeau register from mm. 84-94 form part of the harmonic accompaniment to the melody in the cellos and double basses and the first violins. The first clarinet resumes its tragic solo from mm. 94-97. After four bars of rest for the first clarinet Shostakovich reintroduces the clarinet solo from m. 102, this time in an ascending melody with wider interval leaps that immediately signifies a more positive ambiance. The author speculates that perhaps Shostakovich is trying to restore a sense of hope before the end of the movement and to prepare the listener for a different atmosphere in the next movement, which is joined *attacca*. The ease with which the clarinet deals with the low register at a *pianissimo* dynamic level is clearly evidenced in this example.

Example 8-9: Symphony No. 8, fourth movement, mm. 74-111

$\text{♩} = 50$

The musical score is divided into two systems. The first system covers measures 74 to 111. It includes parts for Flute (Fl.), Clarinet (Cl.), and Arches (Archi). The Flute part has four staves labeled I, II, III, and IV. The Clarinet part has a staff with the instruction "I solo" and dynamic markings "pp" and "pp" with accents. The Arches part has two staves with the instruction "arco" and dynamic markings "pp ma espress.". A box labeled "120" is present in the upper right of the first system. The second system covers measures 77 to 111 and includes parts for Clarinet (Cl.), Violin II (V-niII), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The Clarinet part has dynamic markings "pp" and accents. The Violin II, Viola, Violoncello, and Contrabass parts have dynamic markings "pp" and accents. Measure numbers 74, 77, and 120 are indicated.

Cl. I
Cl. II solo
pp
V-ni II
V-le
V.c.
C-b.
79

Cl. I
Cl. II
pp
121
cresc.
p
cresc.
arco
p espress.
V-ni I
V-ni II
V-le
V.c.
C-b.
81
cresc.

Cl. I
Cl. II
mf
mf
Archi
p
86

122

Cl. I

Cl. II

Archi

91

122

Cl. I

Archi

95

122

123

Fl. I *frull.*
 Fl. II *frull.* *PP*
 Fl. III *frull.* *PP*
 Cl. I *solo* *PP*
 Cl. II *solo* *p*

Archi *pizz.* *p*

Fl. I *frull.* *PP*
 Fl. II *frull.* *PP*
 Fl. III *frull.* *PP*
 Cl. I *mf*
 Cl. II *p*
 Cl. b. *p*

muta in Piccolo II

riten.

Archi

allacca

8.3.1 Accompaniment to clarinet solos

Shostakovich characteristically used the string section as accompaniment to clarinet solos throughout the symphonies, with *pizzicato* articulation the most favoured. *Pizzicato* articulation lends the perfect subtle accompaniment to woodwind solos and clearly complements the tone colour of the clarinets too. The composer very often leans toward the deep and dark tones of the bass instruments, particularly the cellos and double basses that are also often written with *pizzicato* articulation (see Examples 8-5, 8-6, 8-8). He utilises *tremolo* strings as accompaniment approximately three times in Symphonies No. 1 and 5 (see Ex. 8-1).

Shostakovich frequently uses the bassoon with or without contrabassoon as accompaniment to clarinet solos (see Examples 8-6 and 8-7). The accompaniment to clarinet solos in Symphony No. 4 is supplied exclusively by the bassoons and contrabassoons. Bassoon and contrabassoon accompaniment is often written with *staccato* articulation, which closely imitates the *pizzicato* articulation of the cellos and double basses.

The accompaniment to the short clarinet solos interspersed in the third movement of Symphony No. 13 is the most unusual because it includes castanets, wood block, harp and sustained notes from the cellos and double basses.

The clarinets are often given centre stage with many bars of unaccompanied solo bars written into solos. There is not a discernible difference in the nature of the accompaniment of clarinet solos between the early and later symphonies.

8.3.2 Articulation in the clarinet solos

Given the colourful character of the clarinet's tone palette and its technical agility, coupled with the large number of solos, the composer's articulation preference for the clarinet in solo passages was investigated. Symphony No. 1, most aptly coined as the "concerto for clarinet" because of its vast number of solo passages, has the most variety of articulation markings scored with the solos, ranging from *legato*, *legato* and *staccato* together, and a combination of *legato*, *staccato* and *non legato* in a solo. This shows the detailed enthusiasm for the orchestration of the

woodwinds with which Shostakovich approached his symphonic writing career in his first symphony.

Thereafter the overwhelming articulation marking is *legato*, with *staccato* entering into solos only in Symphonies No. 4, 9 and 15. One can therefore conclude that Shostakovich preferred the smooth lyrical quality of the clarinets to prevail throughout the symphonies, mostly regardless of their programmatic content. The exception is the use of *staccato* in Symphony No. 15 whose programme suggests a toy store with puppets or mechanical toys. MacDonald (1990:242) describes the programmatic content of Symphony No. 15 as an “allegorical nursery”, similar to the first half of Symphony No. 1 in which, according to MacDonald, Shostakovich evokes an “allegorical circus”. The use of *staccato* articulation along with ensemble-like scoring for the woodwinds certainly leads the listener to attach a seemingly lighter character to the symphony, previously heard in Symphonies No. 1 and 9.

A *piano* dynamic level can be seen as typical of Shostakovich’s writing style for woodwind solos.

8.4 The clarinets in combination with other instruments

Shostakovich’s use of the clarinets in combination with other instruments played a multifaceted role, of which the most important is its link between instruments in the upper and lower registers of the orchestra. In its high register the clarinets are often used in *tutti* sections, in octaves, to double either the flute and/or oboe in unison, or to double the second violins’ parts. Its lower register is used extensively to double the bass clarinet, bassoon, double bassoon, horns and violas at the octave.

In exposed settings the traditional combination of clarinets and flutes, and clarinets and oboes are used extensively throughout the symphonies. These combinations are in many cases scored as solos, with and without accompaniment. Shostakovich, however, was also partial to the clarinets combined with instruments of a lower register. He utilises the combination of clarinets and bassoons from as early as Symphony No. 1 through to the last, Symphony No. 15. Here too, the composer employs this combination as part of an accompaniment figure as well as in exposed solos for the two instruments. The combination of clarinets and bass clarinet is used in all the

symphonies in which Shostakovich makes use of the bass clarinet (see Chapter 9). The fourth movement of Symphony No. 11, for example, has a solo for the clarinet and bass clarinet. In many instances the clarinets are combined with the bassoons and less frequently with the contrabassoon. It is important to note that Shostakovich maximises the use of woodwind combinations throughout the symphonies, particularly those with a more mellow timbre, unlike the piccolo, E-flat clarinet and oboe.

In keeping with his preference for warm timbres, Shostakovich makes use of the combination of clarinets and violas which recur frequently throughout the symphonies as part of an accompaniment figure or even as soloists. The clarinets are used fairly extensively in combination with the bass voice and chorus in Symphony No. 13, probably due to its ability to blend unobtrusively with the voice.

The clarinets' most prominent function, apart from their solo position, is that of accompaniment to other solos. In many cases the clarinets supply the only accompaniment figure to various solos. The low register is mostly used for these accompaniment figures. The clarinets are often combined with other woodwinds to form the accompaniment of horns solos in Symphonies No. 4-13, and 15.

Symphony No. 11 depicts the events of the 1905 revolution with musical material drawn from revolutionary and prison songs of that period. It is not surprising that the clarinets are constantly combined with lower instruments, resulting in an effect that creates an atmosphere of pending rage and despair. The B-flat clarinets are combined in a solo in octave doubling with the bassoons in the second movement of Symphony No. 11, "Ninth of January" (Ex. 8-10). The melancholy atmosphere is compounded by the accompaniment consisting of violas, cellos and double basses. Ironically the tempo indication to this movement is *Allegro*.

Example 8-10: Symphony No. 11, second movement, mm. 1-26

II. 9 января

Allegro $\text{♩} = 176$

27 *senza sord.*
p

Viole
Violoncelli
Contrabassi

28 (B) I. II a2
p
I. II a2
p

Cl.
Fag.
V-le
V-c.
C-b.

Cl. I. II a2
Fag. a2

Cl. I. II a2
Fag. a2

Cl. I. II a2
Fag. a2

13
18

Cl. I, II a2

Fag. a2

V-le

V-o.

C-b. 23

Evidence of Shostakovich's precise and delicate orchestration is heard in the following extract from the third movement of Symphony No. 4 (Ex. 8-11). The clarinet is combined with two harps (playing in unison) only once during the fifteen symphonies in this lightly orchestrated passage. The harps and clarinet share a short unison descending melody from mm. 499-503 amidst string accompaniment and a flute solo. The effect of the combination gives the clarinet's *staccato* a fragile quality.

Example 8-11: Symphony No. 4, third movement, mm. 493-505

♩ = 126

Picc.

Fl. *p espress.*

Cl. *p*

C-fag.

Cor.

Arpe *a2*

Archi *p espress.* *arco* *arco*

498

The musical score is arranged in four systems. The first system contains the Flute (Fl.) and Clarinet (Cl.) parts. The second system contains the Arpeggiated strings (Arpe) part. The third and fourth systems contain the string ensemble (Archi) parts, including Violins, Violas, Cellos, and Double Basses. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'riten.'. The page number '500' is visible at the bottom left of the string ensemble section.

Shostakovich chose the B-flat clarinets to be the first woodwind instruments to be combined with the Bass solo voice in the highly contentious first movement of Symphony No. 13, “Babi Yar” (Ex. 8-12). This is one example of the Soviet censorship in action: Shostakovich used the original poem written by Yevtushenko (the full English translation is quoted in Appendix B), but the words on the score do however not correlate with the translation of the original poem, bearing testimony to the forced changes Shostakovich, or his publishers, had to make to the score before it was distributed to the West. It would be interesting to hear the original version Shostakovich intended, especially in the light of the fact that he greatly disliked changing his original ideas. The words are vastly different, altering the rhythmic flow considerably.

The original and altered English translation of the Russian text at the beginning of the poem are shown below:

| Original version | Altered version used in the score |
|--|--|
| <p>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.</p> | <p>I stand here at the source which proves to me our brotherhood. Here Russians lie, and Ukranians lie, with Jews in one soil. I feel that I am Dreyfus.</p> |

The ominous atmosphere created by the accompaniment by the cellos and double basses is further intensified by the presence of the clarinets in mm. 31-36. The tone colours of the low strings and clarinets blend well as they bear witness to the heinous words sung by the Bass solo. Shostakovich then gradually layers potentially similar dark timbres as the clarinets with the addition of the bassoons, contrabassoon and horns from m. 36 onward.

Example 8-12: Symphony No. 13, first movement, mm. 27-44

Adagio [2]

Basso solo
 тут стою, как буд-то у кри-ни-цы, да-ю-щей ве-ру в на-ше брат-ство мне. Здесь

V-c.
 div.

C-b.
 27

Cl.
 I. II a2
 mf

Basso solo
 рус-ски-е ле-жат и у-кра-ин-цы, ле-жат с ев-ре-я-ми в од-

V-c.
 unis.

C-b.
 unis.
 31

Cl.
 I. II a2 [3]

Fag.
 I
 p f espr.

C-fag.
 p f espr.

Cor.

Basso solo
 -ной зем-ле. Мне ка-жет-ся, что Дрей-фус-э-то я. Ме-щан-ство-

V-ii II
 arco
 p espr. mf espr.

V-le
 p mf espr.

V-c.
 mf espr.

C-b.
 35
 mf espr.

Cl. *p cresc.* *f pesante*

Fag. *p cresc.* *f pesante*

C-fag.

Cor. *p cresc.* *f pesante*

Tr-be

Basso solo
мой до-нос-чик и судь - я! Я за ре-шет - кой,

Archi *p cresc.* *f pesante*

39 *p cresc.* *f pesante*

Detailed description: This is a page of a musical score for a symphony orchestra and a solo bassoon. The score is written in G major and 4/4 time. It features six systems of staves. The first system includes Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.) and Trumpets (Tr-be). The third system is for the Bassoon soloist (Basso solo), with Russian lyrics underneath. The fourth system is for the string section (Archi), consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The score is marked with dynamics *p cresc.* and *f pesante*. The page number 39 is located at the bottom left.

8.5 Conclusion

The musical score is arranged in systems. The first system includes Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-be), and Trombone III (III). The third system features a Bass solo with Russian lyrics. The fourth system includes the string section (Arochi).

Cl. **Fag.** **C-fag.**

Cor. a2 con sord. *p cresc.*

Tr-be con sord. *p cresc.* III con sord. *p cresc.*

Basso solo [cresc.] *ff*
 я по-пал в кодь - цо, за - травлен - ный,

Arochi pizz. *f* pizz. *f* pizz. *f* pizz. *f* pizz. *f*

42

8.5 Conclusion

The role of the A and B-flat clarinets in the symphonies of Shostakovich encompass that of soloist, accompanist, harmonic supporter and tone colour blender. The composer is very explicit in his choice of clarinet. Shostakovich shows a deft understanding of the demands placed on clarinet players who have to change instruments by allowing sufficient time and warm up passages. Careful consideration is given to enhancing the natural quality of each register of the clarinet by scoring their parts in the most effective dynamic levels. There is a marked increase in the number of solos for the A clarinet from the middle of his symphonic career. The deep tones of the low strings, often articulated *pizzicato*, are the most preferred accompaniment to clarinet solos. Shostakovich continues his predilection for warm timbres by combining the clarinets with the violas and also the horns. The other prominent function of the clarinets in the symphonies is providing the accompaniment to various other instrumental solos.

CHAPTER 9

THE BASS CLARINET

9.1 Introduction

Shostakovich's use of the bass clarinet in the symphonies provides the player with a particularly attractive selection of ensemble playing and poignant lyrical solos.

Shostakovich uses the German notation method for the bass clarinet in B-flat. The bass clarinet parts in his symphonies are therefore written in the bass clef and is to be transposed a major second lower for sounding pitch.

Shostakovich scored the bass clarinet in six symphonies: Symphonies No. 4, 6, 7, 8, 11 and 13. The importance of the bass clarinet is evidenced in parts written exclusively for it in Symphonies No. 4, 6, 7 and 8. In Symphonies No. 11 and 13 the third clarinet player doubles as bass clarinet player. Shostakovich shows sensitivity to the exchange of instruments in Symphonies No. 11 and 13 by allowing ample time for the player to change and adjust from clarinet to bass clarinet, and vice versa, before playing.

9.2 Register

Bass clarinet player Michael Harris (in Lawson 1995:73) writes the following: "Russian composers have always been attracted by the dark, oily sounds of the very low register of the bass clarinet, and were among the first to incorporate the extended downward range to C and D. Shostakovich, for example, expected considerable dexterity in this register, as the scherzo of his Violin Concerto well illustrates."

Harris chose the example of the Violin Concerto to illustrate Shostakovich's use of the bass clarinet's low register, which can create the misconception that Shostakovich does not use the bass clarinet in its low register in earlier works. It is therefore interesting that Shostakovich

already includes the bass clarinet in Symphony No. 4 composed in 1935, 12 years before the Violin Concerto which was composed in 1947. The lowest note C (sounding B-flat, two octaves below middle C) is repeatedly alluded to in this Symphony only. In all the other symphonies the bass clarinet descends to a lowest note of C-sharp (sounding B-natural, two octaves below middle C).

Shostakovich makes extensive use of the dark and mellow qualities of the low chalumeau register in *tutti* as well as solo parts. The clarino register is frequently used in *tutti* and solo writing, sometimes veering into the high register, although less seldom. The bass clarinet is, however, mostly used for its dark and lugubrious lower register.

The following example from Shostakovich's Symphony No. 7, second movement, also used by Piston (1994:179), illustrates the bass clarinet's expressive solo qualities and use of the low chalumeau register (Ex. 9-1). Piston writes that the bass clarinet is accompanied "very lightly by flutes" and the harp. The written C-sharp cannot be reached by most instruments. (This example has also been used in Chapter 5, see Ex. 5-1). Shostakovich created the perfect backdrop to exhibit the bass clarinet's agility in the low register and its ability to project at a *piano* dynamic level.

Example 9-1: Symphony No. 7, second movement, mm. 246-281

$\text{♩} = 96$

poco riten. I. III^a tempo

Fl.

Fl. alto

Arpe

V. ni I

V. c.

C. b.

246

I. III

Fl.

Fl. alto

Cl. b.

Arpe

solo

pp *espress.*

251

I. III

Fl.

Fl. alto

Cl. b.

Arpe

254

I. III

Fl.

Fl. alto

Cl. b.

Arpe

257

Fl. I
Fl. alto
Cl. b.
Arpe

260

Detailed description: This system covers measures 260 and 261. The Flute I part features a complex rhythmic pattern with slurs and accents. The Flute Alto and Clarinet Bass parts have simpler, more sustained lines. The Arpeggiated Piano part provides harmonic support with chords and moving lines. A rehearsal mark '260' is placed at the beginning of the system.

Fl. I
Fl. alto
Cl. b.
Arpe
V-le

98

con sord. div. pizz.

262

Detailed description: This system covers measures 262 and 263. A rehearsal mark '98' is located above the Flute I staff. The Flute I part has a dense, rhythmic texture. The Flute Alto and Clarinet Bass parts continue with their respective parts. The Arpeggiated Piano part is present. The Violoncello part begins with the instruction 'con sord. div. pizz.' and a dynamic marking 'p'. A rehearsal mark '262' is placed at the start of the system.

Fl. I
Fl. alto
Cl. b.
Arpe
V-le

264

Detailed description: This system covers measures 264 and 265. The Flute I part continues with its intricate rhythmic patterns. The Flute Alto and Clarinet Bass parts provide accompaniment. The Arpeggiated Piano part is active. The Violoncello part continues with its melodic line. A rehearsal mark '264' is placed at the beginning of the system.

Fl. I
Fl. alto
Cl. b.
V-le

267 [p]

Detailed description: This system covers measures 267 and 268. The Flute I part has a very dense, continuous rhythmic texture. The Flute Alto and Clarinet Bass parts have more spaced-out notes. The Violoncello part continues with its melodic line, marked with a dynamic 'p'. A rehearsal mark '267 [p]' is placed at the beginning of the system.

Fl. I
Fl. alto
Cl. b.
Arpe
V-le

269

Fl. I, III
Fl. alto
Cl. b.
Arpa

271

Fl. I, III
Fl. alto
Cl. b.
Arpe
V-le

274 [p]

div. in 3

Fl. I, III
Fl. alto
Cl.
Cl. b.
Arpe
V-le

276 PP

Fl. III muta in Piccolo

I solo mp

poco riten. 100 *a tempo*

The musical score consists of eight staves: Flute (Fl.), Flute Alto (Fl. alto), Clarinet (Cl.), Clarinet Bass (Cl. b.), Violin I (V-n I), Violin II (V-n II), Viola (V-la), and Cello/Bass (C-b.).

- Fl.:** Starts with a first finger fingering (I) and a piano (*p*) dynamic. The tempo changes from *poco riten.* to *a tempo* at measure 100.
- Fl. alto:** Includes a piano (*p*) dynamic marking in brackets.
- Cl.:** Features a first finger fingering (I) and a *dim.* (diminuendo) marking. It ends with a *pp* (pianissimo) dynamic.
- Cl. b.:** Also features a *dim.* marking and ends with a *pp* dynamic.
- V-n I:** Includes a *con sord.* (con sordina) marking and a *pp* dynamic.
- V-n II:** Includes a *con sord. arco* marking and a *pp* dynamic.
- V-la:** Includes a *div. in 2* marking, a *p* dynamic, and a *arco unis.* (arco unisono) marking. It ends with a *pp* dynamic.
- V-c.:** Includes a *con sord. arco* marking and a *pp* dynamic.
- C-b.:** Includes a *con sord. arco* marking and a *pp* dynamic.

278

According to Piston (1994:178) the low range of the bass clarinets usually descend to C, sounding B-flat, the range given by Rimsky-Korsakov, although Russian composers give evidence in their scores of the bass clarinet descending to C, sounding B-flat. Shostakovich uses the bass clarinet in a solo beginning on the low written C (sounding B-flat), in true Russian tradition, in the first movement of Symphony No. 4 (Ex. 9-2). The versatility of the instrument is beautifully demonstrated with the sustained *piano* low (written) C as it blends almost invisibly with the low strings from mm. 812-826. The bass clarinet suddenly booms forth an assertive *legato forte* ascending melody in m. 831 beginning with the lowest note (written C) while the strings provide a scant accompaniment.

Example 9-2: Symphony No. 4, first movement, mm. 812-841

$\text{♩} = 184$

The musical score is divided into two systems. The first system covers measures 812 to 826, and the second system covers measures 827 to 841. The bass clarinet part is the primary focus, showing a transition from a sustained piano note to a strong ascending melody. The string parts provide accompaniment, with the double bass part marked *pizz.* (pizzicato) in measure 812. The tempo is marked $\text{♩} = 184$.

Show, which uses the striking combination of the bass clarinet and horns with a piccolo solo in the first movement of Symphony No. 4 (Ex. 9-7). The bass clarinet's upper clarinet register does to the chamber ensemble to clearly exhibit in its clearly sounding contrabass role as part of

Cl. b.

824

829

Cl. b.

86

830

835

Cl. b.

836

841

Shostakovich uses the striking combination of the bass clarinet and horns with a piccolo solo in in the third movement of Symphony No. 4 (Ex. 9-3). The bass clarinet's upper clarino register down to the chalumeau register is clearly exhibited in its cheeky sounding *ostinato* role as part of the accompaniment to the vivacious piccolo solo from mm. 397-405. The bass clarinet then shifts into the foreground in mm. 404-411. The horns provide an inconspicuous unbroken *piano* bass pedal point for the lively activity between the piccolo and bass clarinet. The dynamic layering thoughtfully facilitates the dominant motive: the piccolo has a *forte* dynamic indication, the bass clarinet is *mezzoforte* and the horns have a *piano* dynamic indication.

Example 9-3: Symphony No. 4, third movement, mm. 397-415

The musical score for Example 9-3, Symphony No. 4, third movement, mm. 397-415, is presented in three systems. The first system (mm. 397-403) features Piccolo (Picc.), Bass Clarinet (Cl. b.), and Horns (Cor.). The Piccolo part is marked "I solo" and "f". The Bass Clarinet part is marked "mf". The Horns part is marked "p" and "I, II a2". The second system (mm. 404-411) continues the Piccolo and Bass Clarinet parts, with the Piccolo marked "f" and the Bass Clarinet marked "mf". The Horns part is marked "p" and "I, II a2". The third system (mm. 412-415) introduces the Arpeggiated Bass (Arpe) part, marked "f". The Piccolo part is marked "f" and "II". The Bass Clarinet part is marked "mf". The Arpeggiated Bass part is marked "f" and "a2".

9.3 Allocation of solo material to the bass clarinet

Shostakovich ensured the bass clarinet player a considerable solo in each of the six symphonies the instrument is used.

The trend is maximum exposure of the instrument's timbre with very little accompaniment. The nature of the accompaniment is surprisingly light. Shostakovich's trademark accompaniment of strings supports many of the solos, but the composer also uses more uncommon combinations, such as with the harp, that feature regularly in the accompaniment of bass clarinet solos. One of the more prominent examples includes a beautiful bass clarinet solo from the second movement of Symphony No. 7 (see Ex. 9-1) that shows off the instrument's warm dark chalumeau register at a *piano* dynamic level complemented by an accompaniment of two flutes, an alto flute and a harp. The addition of percussion as part of the accompaniment to bass clarinet solos is most prominently used in the fourth movement of Symphony No. 11. The accompaniment consists of the timpani, bass drum, tam-tam, harp, cellos and double basses.

Shostakovich introduces the bass clarinet to his symphonic repertoire with the following lyrical solo in the first movement of Symphony No. 4 (Ex. 9-4). Delicate in their simplicity, the two harps provide the accompaniment to the *piano espressivo* bass clarinet solo, which spills into a piccolo solo from m. 346. The celestial quality of the harps combined with the bass clarinet can result in an eerie and ominous atmosphere, which is the central theme of the whole symphony. Shostakovich had already suffered two major set-backs during the time he composed the Symphony No. 4 in 1936 with the literary attacks in *Pravda* on the opera *Lady Macbeth* and the ballet *The Limpid Stream*.

Example 9-4: Symphony No. 4, first movement, mm. 333-352

The musical score for Example 9-4 consists of two staves. The top staff is for the Bass Clarinet (Cl. b.) and the bottom staff is for the Harp (Arpe). The tempo is marked as quarter note = 108. The key signature has one sharp (F#). The bass clarinet part begins at measure 336, marked 'solo' and 'p espress.'. The harp part provides a delicate accompaniment with arpeggiated chords, starting at measure 333. The bass clarinet solo is a lyrical line in the chalumeau register, characterized by a warm, dark timbre. The harp accompaniment is light and ethereal, creating an atmospheric setting for the solo.

37

Picc.

Cl.b.

Arpel

Arpel II

oon sord.
div.

pp

340

Picc.

Fl.

Ob.

Cl.b.

Arpel

Arpel II

I. II

III

p

press.

I solo

347

The bass clarinet is given a long solo in the final movement of Symphony No. 8 that displays its lyrical and atmospheric capabilities (Ex. 9-5). The solo spans the clarino and chalumeau registers in a chromatic melody filled with dynamic variation that is light and almost comical in nature. Shostakovich thoughtfully scored the *pizzicato* accompaniment for the upper strings, allowing the full warm timbre of the bass clarinet to resonate throughout the solo. The skimpy accompaniment played by the *pizzicato* strings from mm. 439-455 makes way for a first violin solo together with the bass clarinet from mm. 455-462. The first violin completely overpowers the bass clarinet at which point the bass clarinet retreats into the background into an *ostinato* accompaniment role (mm. 463-468) together with the French horns at a *forte* dynamic level in mm. 463-471 while the first violin completes its solo.

The image shows a page of musical notation, likely a score for the bass clarinet solo in the final movement of Shostakovich's Symphony No. 8. The notation is on a grand staff with multiple staves. The tempo is marked 'Allegretto Vivo' and the dynamic is 'ff'. The score shows a chromatic melody in the bass clarinet part, accompanied by pizzicato strings and French horns.

Example 9-5: Symphony No. 8, fifth movement, mm. 437-475

162 Allegretto $\text{♩} = 96$

Ob. *a2* *fff* *p*

Cingl. *fff* *p*

Cl. *a2* *fff* *p*

Cl.b. *fff* *p* solo

Fag. *fff* *p*

C.fag. *fff* *p* muta in Fagotto III

Tr.be. *fff* *pp*

Cor. *fff* *pp*

Tr.ni e Tuba *a2* *fff* *pp*

Timp.

162 Allegretto $\text{♩} = 96$ pizz.

Arch. *fff* *p* *pizz.* *p* *pizz.* *p*

non div. *fff* *p*

437 *fff* *p*

Cl. b. 163

V-ni I

V-ni II

V-le

444

ff *p*

Detailed description: This system contains measures 163 and 164. The bassoon (Cl. b.) has a melodic line with triplets and slurs, marked with *ff* and *p*. The violin I (V-ni I) and violin II (V-ni II) parts are mostly rests. The viola (V-le) has a steady accompaniment. Measure numbers 444 and 163 are indicated.

Cl. b.

V-ni I

V-ni II

V-le

449

ff *p* *ff*

Detailed description: This system contains measures 165 and 166. The bassoon (Cl. b.) continues its melodic line with slurs and accents, marked with *ff*, *p*, and *ff*. The violin I (V-ni I) and violin II (V-ni II) parts have some notes in measure 166. The viola (V-le) continues its accompaniment. Measure numbers 449 and 165 are indicated.

Cl. b. 164

V-ni I

V-ni II

V-le

453

V-no solo arco

ff

Detailed description: This system contains measures 167 and 168. The bassoon (Cl. b.) has a melodic line with slurs and accents, marked with *ff*. The violin I (V-ni I) and violin II (V-ni II) parts have some notes. The viola (V-le) continues its accompaniment. A violin solo (V-no solo arco) begins in measure 168. Measure numbers 453 and 164 are indicated.

Cl. b.

V-no solo

457

p *cresc.*

Detailed description: This system contains measures 169 and 170. The bassoon (Cl. b.) has a melodic line with slurs and accents, marked with *p*. The violin solo (V-no solo) begins in measure 169 and continues through measure 170, marked with *cresc.*. Measure numbers 457 and 169 are indicated.

Cl. b. 165

Cor.

V-no solo

461

I. II con sord.

ff

Detailed description: This system contains measures 171 and 172. The bassoon (Cl. b.) has a melodic line with slurs and accents, marked with *ff*. The cor (Cor.) part enters in measure 171, marked with *I. II con sord.*. The violin solo (V-no solo) continues. Measure numbers 461 and 165 are indicated.

2.4 Combination of bass clarinet with other instruments

The bass clarinet blends perfectly with all brass instruments such as warm homogeneous texture

The musical score consists of two systems of staves. The first system includes parts for Cl. b., Cor., and V-no solo. The Cl. b. part features a melodic line with dynamics *dim.*, *p*, and *ppp*, and a tempo marking *tranquillo*. The V-no solo part starts at measure 465. The second system includes parts for Cl. b., V-no solo, V-ni I altri, V-ni II, V-le, V-o solo, V-o altri, and C-b. The Cl. b. part continues with dynamics *dim.*, *p*, and *ppp*, and a measure number 166. The V-no solo part continues with dynamics *dim.*, *p*, and *pizz.*. The V-ni I and V-ni II parts have *pizz.* markings. The V-le part has a *p* marking. The V-o solo part has an *arco* marking and a *p* marking. The V-o altri part has an *altri pizz.* marking and a *p* marking. The C-b. part starts at measure 469 and has *mp* and *p* markings.

Like the third register, the very soft dynamic balance, even at a very dynamic level

9.4 Combination of bass clarinet with other instruments

The bass clarinet blends perfectly with all bass instruments with its warm inconspicuous timbre in the low register and its ability to play very softly. In *tutti* writing Shostakovich therefore uses the bass clarinet in a traditional role of doubling in unison or at the octave with the cellos and double basses, the bassoons and contrabassoons and occasionally the trombones and tubas. In more exposed settings he favours the combination of bass clarinet, bassoon and contrabassoon. The bass clarinet is sometimes the preferred bass instrument in a woodwind ensemble, instead of the bassoon or contrabassoon. This is probably due to the bass clarinet's ability to play very softly and with agility, combined with the fact that it has the same lowest note as the bassoon. Unlike in the earlier symphonies, Shostakovich combines the bass clarinet with trumpets, trombones and tubas in Symphonies No. 8 and 11.

Shostakovich uses the exotic combination of cor anglais and bass clarinet in a solo in the first movement of Symphony No. 4 (Ex. 9-6). Interestingly enough it is, according to Harris (Lawson 1995:70-71), Mahler's favourite woodwinds for which he wrote a chorale in unison in his Symphony No. 2 (1894), and the combination is once again chosen to end his Symphony No. 4 (1900) in a beautiful poignant solo to the accompaniment of the harp. Shostakovich gives the two instruments maximum exposure without any accompanying instrument in mm. 937-949, allowing the listener to savour the timbres of the two instruments. The bass clarinet's remarkable falling *legato* melodic line, over an octave and a sixth, exposes the qualities of the clarino and throat register into the very sonorous chalumeau register, at a *piano* dynamic level.

Another striking combination Shostakovich uses is clearly that of the bass clarinet and the flute in a lovely *Andantino* in regular motion in mm. 357-373 that takes place in the second movement of Symphony No. 6 (Ex. 9-7). The bass clarinet and flute solo is written at a *piano* dynamic level with a simple *forte* pizzicato accompaniment from the first violins.

Example 9-6: Symphony No. 4, first movement, mm. 935-949

♩ = 92

Ob.

C. ingl.

Cl.

Cl. b.

Archi

C. ingl.

Cl. b.

Another striking combination Shostakovich uses is surely that of the bass clarinet and the flute in a lively *tête-à-tête* in contrary motion in mm. 357-373 that takes place in the second movement of Symphony No. 6 (Ex. 9-7). The bass clarinet and flute solo is written at a *piano* dynamic level with a simple *forte pizzicato* accompaniment from the first violins.

Example 9-7: Symphony No. 6, second movement, mm. 355-377

$\text{♩} = 88-96$

68

I solo

Fl. *p*

Cl. *a2* *ff dim.* *pp* *solo*

Cl. b. *p*

Timp. *pp*

Archi *pizz.*

355

I

Fl.

Cl. b.

Archi

361

I

Fl.

Cl.

Cl. b. *f dim.*

Archi

367

CHAPTER 10

THE BASSOON

69

The musical score shows measures 69 through 73. The instruments are Flute (Fl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Archi (Archi). The Flute, Clarinet, and Bassoon parts are active, with the Clarinet and Bassoon playing a melodic line. The Archi part is mostly silent, with some light accompaniment. The score is marked with a first ending bracket (I) and a piano (p) dynamic.

373

9.5 Conclusion

Shostakovich presents the bass clarinet player with a varied selection of exposed ensemble passages and lengthy solos. Used in five symphonies, Shostakovich treats the bass clarinet as a specialist, giving the instrument maximum exposure, often with very little or no accompaniment. The agility of the chalumeau and low register at a *piano* dynamic level has been reserved for exposed passages, and the clarino and high register for *tutti* sections. Shostakovich likes to combine the fragile texture of the harp as the accompaniment to bass clarinet solos. The bass clarinet's unassuming quality is used to provide the bass part to the woodwind ensemble, as well as to soften the harsh effect of the full brass section.

CHAPTER 10

THE BASSOON

10.1 Introduction

The gentle bass voice of the bassoons in the woodwind section is heard throughout the symphonies of Shostakovich with outstanding solos in nearly all of them. The role of the bassoon is particularly interesting as Shostakovich uses it in a variety of atmospheres in which it is often the key player.

The bassoons reinforce the bass line by doubling in unison and octave doubling the cellos and double basses. Occasionally the brass are added to the cello, double bass and bassoon bass lines. Furthermore the bassoons serve as the bass line to the woodwind ensemble, often strengthened by the bass clarinet and contrabassoon. It is also used as sole accompaniment to various instruments' solos. Perhaps its most fascinating role is the one of jester. Shostakovich uses the bassoon to lift and lighten the atmosphere in his most unexpected manner.

Shostakovich scored two bassoons in Symphonies No. 1-3, 5, 9 and 15. He used three bassoons, of which the third bassoon doubles with the contrabassoon, in Symphonies No. 6-8 and 10-13. Only Symphony No. 4 is written with three bassoons and a separate contrabassoon player.

10.2 Register

Shostakovich made full use of the whole range of the bassoon in the symphonies. A significant number of exposed solo passages for the bassoon are written in the upper middle register. The bulk of the material, however, is scored in the middle register. The second or third bassoon is often written an octave below the first bassoon and the low register is consistently used in *tutti* sections, with frequent use of the lowest note (B-flat).

The high register of the bassoon is cautiously approached during the first four symphonies, usually hidden between *tutti* writing. A shift in register preference from Symphony No. 5 is twofold: Shostakovich gains confidence in the bassoons' ability to play in their high register by scoring more solo material in that range; and the composer exposes the thin and harsh quality of their range. The tenor clef is seldom used in the earlier symphonies as Shostakovich often makes extensive use of ledger lines for the high register. The extreme high register is very seldom used in solos although frequently written in an ascending melodic line.

Shostakovich requires a heavy bass line in the following *tutti* passage from the third movement of Symphony No. 7, presented by the bass clarinet, the bassoons, contrabassoon, four horns, tuba and double basses in octave doubling (Ex. 10-1). This is a typical example of the bassoons, and more specifically the second bassoon, in the low register reinforcing, in octave doubling, the low strings and brass instruments. The heavy brass in Symphony No. 7, the "Leningrad", together with the bassoons, contrabassoons and low strings, contributes to the strong military atmosphere of the symphony.

Schwartz (1983:191) reminds the reader that this work was conceived in the heat of battle. Shortly after he completed it Shostakovich released a statement about the Symphony No. 7: "My Seventh Symphony I began in besieged Leningrad. [...] I composed the second and third parts – a *Scherzo* and an *Adagio* – at a time when the dark clouds gathered over our country, and painful echo in our hearts. But the Soviet people knew that they were invincible ... The *Scherzo* and *Adagio* express the confidence in the near triumph of freedom, justice and happiness."



Example 10-1: Symphony No. 7, third movement, mm. 262-277

♩ = 120

123 124

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fas.

Cor.

Tr-be

Tr-ni u Tuba

Tuba pesante

mf *espress.* *cresc.*

V. VI. VII. VIII a4 *espress.* *cresc.*

Cor.

IV. V. VI *f* *espress.* *cresc.*

Tr-ni *f* *f* *f* *f*

123 124

Archl.

unis.

cresc.

cresc.

cresc.

cresc.

262 *cresc.*

Fl. *ff* *cresc.* *ff* *a2*

Ob. *ff* *cresc.* *ff* *a2*

Cingl. *ff* *cresc.* *ff*

Cl. ploc. *ff* *cresc.* *ff*

Cl. *ff* *cresc.* *ff* *a2*

Cl. b. *ff* *cresc.* *ff*

Fag. *ff* *cresc.* *ff* *a2*

C-fag. *ff* *cresc.* *ff*

Cor. *f* *con sord. a2 soli* *f*

Tr-be *cresc.* *ff*

Tr-ni *I. III. IIII* *cresc.* *ff*

Tuba *Tuba* *cresc.* *ff*

Cym. *V. VI. VII. VIII.* *f* *cresc.* *ff*

Archi *ff* *cresc.* *ff*

270 *ff* *cresc.* *ff*

Symphony No. 2 “To October” (1927) displays Shostakovich’s trend toward modernism: He is primarily interested in texture and a layering method used in Abstract Expressionism (MacDonald 1990:50). The symphony was composed on commission for the anniversary of the October revolution and includes a choir. At the end of the symphony Shostakovich introduced the sound of factory hooters tuned to a certain key, or played by the trombones. The symphony received a cool reception from the critics, and the composer had no more commissions until 1929. (MacDonald 1990:51.) Nikolai Zhilyaev, as a RAPM musicologist (Russian Association for Proletarian Music who urged Shostakovich to compose music for the working man, deriding Tchaikovsky as a bourgeois individualist), wrote that “the musical language [of Symphony No. 2] seemed to be artificially complex, and the composer made no concessions to the tastes and the habits of the ‘proletarian listener’” (MacDonald 1998:4). The author of this thesis agrees with MacDonald that the symphony is not very accessible, even for the trained ear, and even more so in the wake of his Symphony No. 1.

During the instrumental first half of the symphony Shostakovich combines the clarinet, bassoon and solo violin in a technically challenging, melodically unrelated trio (Ex. 10-2). This is an example of the bassoon’s full range as the melody moves and leaps relentlessly from one end of the register to the other at a *piano* dynamic level for most of the solo. In fact, each instrument seems engrossed in their own part and completely unrelated to one another.

Example 10-2: Symphony No. 2, mm. 117-142

♩ = 152

Cl. **32** I solo *p*

Fag. I solo *p*

V-ni I V-no solo

V-c.

C-b. 117

Cl. I **33**

Fag. I *b*

V-ni I V-no solo 120

Cl. I *b*

Fag. I *b*

V-ni I V-no solo *gliss.* *gliss.* *gliss.* *gliss.* 123

This musical score page contains five systems of music, each with three staves: Clarinet (Cl.), Bassoon (Fag.), and Violin I (V-ni I). The measures are numbered 126, 129, 132, 135, and 138. Each system begins with a measure number in a box (34, 35, 36, 37) and a first finger (I) marking. The Violin I part is marked "V-no solo" in each system. The score includes various musical notations such as slurs, accents, and dynamic markings like "cresc." and "f".

System 1 (Measures 126-128):
Cl. I, Fag. I, V-ni I (126) V-no solo

System 2 (Measures 129-131):
Cl. I, Fag. I, V-ni I (129) V-no solo

System 3 (Measures 132-134):
Cl. I, Fag. I, V-ni I (132) V-no solo, cresc.

System 4 (Measures 135-137):
Cl. I, Fag. I, V-ni I (135) V-no solo

System 5 (Measures 138-140):
Cl. I, Fag. I, V-ni I (138) V-no solo, cresc., f

Example 10-3 Symphony No. 8 (III) *Andante* mm. 483-532

sempre crescendo al **53**

53

Ob.

Cl.

Fag.

V-no solo
gliss. (+) pizz.
p

V-ni I
altri pizz.
p tutti

141

A comprehensive harmonic display of the register qualities of three bassoons is found in the final movement of Symphony No. 8 (Ex. 10-3). The *subito forte e diminuendo* dynamic indication and dwindling descending nature of the melodic line display the true nature of high, middle and low registers of the bassoons in this exposed example. From as early as Symphony No. 4 Shostakovich has shown a partiality for chamber music textures, which became more pronounced toward the later symphonies. Using groups of like woodwinds in exposed textures, like this example with three bassoons, is typical of his style (especially in the symphonies scored for larger orchestra, for example Symphonies No. 4, 7, 8, and 10) although it is not exclusive to the woodwind section.

Example 10-3: Symphony No. 8, fifth movement, mm. 483-532

167 $\text{♩} = 168$

Flg. I *f subito* *dim.*
II *f subito* *dim.*
III *f subito* *dim.*

V-no solo
V-ni I altri
V-ni II
V-le
V.o. solo *f* *dim.* *p*
V.o. altri
C.b.

483

Flg. I *p*
II *p*
III *p*

492

Flg. I *riten.*
II
III

501

3/16

163 a tempo (senza animando)

FL. I *pp*

Cl. I *pp*

Fag. I *pp* *cresc.*

Sil. 506 *pp*

FL. I *poco riten.* *a tempo*

Cl. I *poco riten.* *a tempo*

Fag. I *poco riten.* *a tempo* *dim.*

Sil. 512

169 $\text{♩} = 152$

Fag. I *p*

V-ni I *tutti con sord. arco* *p*

V-ni II *con sord. arco* *p*

V-le *con sord. arco* *p*

V-co *tutti con sord. arco* *p*

C-b. *con sord. arco* *p* 520

Picc. *I solo* *riten.* *a tempo*

Fag. I *p*

Archi

526

10.3 Allocation of solo material to the bassoon

Shostakovich wrote solos to match every character and quality of the bassoon voice in the symphonies.

The majority of solos are scored for the middle register of the bassoon although they deviate to the extremes of the register within the solos. Outstanding solos are found in the first and third movements of Symphony No. 4, the first movement of Symphony No. 7, and the final movements of Symphonies No. 8 (see Ex. 10-3) and 10 (Ex. 10-5). But the bassoon is the only instrument to be honoured with a solo comprising of an entire movement as heard in the fourth movement of Symphony No. 9 (Ex. 10-4). Seldom does the bassoon player have the opportunity to show his virtuosity of technique and musical interpretation as in Shostakovich's Symphony No. 9.

Symphonies No. 2, 3, and 13 do not have as many prominent bassoon solos as the other symphonies. This is probably due to the fact that Symphonies No. 2 and 3 are experimental in nature and Shostakovich did not write as much chamber sonorities as in the other symphonies. There are no solos of great significance in Symphony No. 13 because Shostakovich may have felt that it would overexpose the bass line, bearing in mind the prominent parts for bass soloist and bass chorus. The author speculates that it is mere coincidence that these three symphonies are for voices and orchestra and that it has no bearing on Shostakovich's writing for the bassoon.

Shostakovich indulges the player and listener in the fourth and fifth (final) movement of Symphony No. 9 to a kaleidoscopic solo. The dismally solemn solo that begins in m. 10 against a static chord from the violas and double basses, is at a *forte espressivo* dynamic level that dwindles to a *piano* dynamic level in mm. 10-11. The mood shifts dramatically with the *fortissimo* brass interlude in mm. 12-21. Sustained strings patiently egg the bassoon solo on toward a solemn and seemingly final ending. Its vivid vocalise suddenly slips into the final movement in an instant character change as the *staccato* articulation lightens the atmosphere, aided by *pizzicato* violas and double basses.

Example 10-4: Symphony No. 9, fourth movement, mm. 1-34, and fifth movement, mm. 1-31

IV

[67] *Largo* $\text{♩} = 84$

2 Trombe
3 Tromboni e Tuba
Piatti
Viole
Contrabassi

ff *pp* *pp* *pp*
ff *f* *pp*
ff *f* *pp*
cello bacchi di Timp.
f
div.
div.
p

Fag.
V-le
C-b.

f *espress.* *sempre* *f* *mf dim.* *p*
f *mf dim.* *p*
10

[68]

Tr-bc
Tr-n e Tuba
Piatti
Vi-le
C-b.

ff *pp* *pp* *pp*
ff *pp* *pp*
ff *f* *pp*
f
p

12

Fag. *p* *f* *p cresc.* *f* *p*

Archi

22

69

Fag. *morendo p* *pp*

Archi *pp unis.* *morendo*

23 *pp* *morendo* *attaca*

V

70 Allegretto $\text{♩} = 100$

2 Fagotti
Viola
Contrabassi

Fag.
V-le
C-b.

Fag.
V-nII
V-le
C-b.

71

Fag.
Archi

The following solo in the final movement of Symphony No. 10 is of the very few that meander around the low register of the bassoon displaying its lighter character, fortified with an interesting selection of percussion instruments as part of the accompaniment (Ex. 10-5). In fact, it seems to be a dialogue between the percussion, consisting of side drum, cymbals and bass drum, and the bassoon with the cellos and double basses providing a dull *ostinato*.



Example 10-5: Symphony No. 10, fourth movement, mm. 479-517

♩ = 176

The musical score is arranged in two systems. The first system includes the Flute (Flg.), Trumpet (Tr-be), Trombone (Tr-ni), Timpani (Timp.), Trumpet (Trc), Flute (Flt), and Cassino. The second system includes the Violin (V-n.) and Cello (C-b.).

Key musical features and dynamics include:

- Flute (Flg.):** Solo part starting at the end of the system with a *p* dynamic.
- Trumpet (Tr-be) and Trombone (Tr-ni):** Both parts feature a first horn (I) and play a melodic line with a *pp* dynamic.
- Timpani (Timp.):** Plays a rhythmic pattern with a *p* dynamic, transitioning to *pp* towards the end.
- Trumpet (Trc):** Plays a rhythmic pattern with a *p* dynamic.
- Flute (Flt):** Plays a melodic line with a *p* dynamic.
- Cassino:** Plays a rhythmic pattern with a *p* dynamic.
- Violin (V-n.) and Cello (C-b.):** Both parts play a melodic line with a *mf* dynamic, transitioning to *dim.* towards the end.

192

I

Fag. *pp*

T-ro *pp*

P.tti *pp*

Cassa *pp*

V.c. *p*

C.b. *p*

491

193

I

Fag. *pp*

T-ro *pp*

P.tti *pp*

Cassa *pp*

V.c. *p*

C.b. *p*

501

I solo 194

Cl. *p*

Fag. *pp*

T-ro *pp*

P.tti *pp*

Cassa *pp*

V.c. *p*

C.b. *p*

510

The bassoon plays a prominent role in the third movement of Symphony No. 4 that begins with an opening solo, which Blokker & Dearling (1979:62) refer to as Shostakovich's reference to Mahler (Ex.10-6). "Over solemn timpani and double bass crotchets the solo bassoon announces a funeral march, a sombre and beautiful theme promising a fascinating movement". The highly articulate solo scored in the bassoon's middle register paves the way for other woodwind instruments to embellish the funeral motive throughout the movement as well as for more very exposed bassoon solos.

Example 10-6: Symphony No. 4, third movement, mm. 1-24

III

152 Largo *es* I solo

Fagotti

Timpani

Contrabassi

Cl. b.

Fag.

Timp.

Cl.

153 I solo

Ob.

Cl. b.

Fag.

C-fag.

154

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

16

VIII [p]

Example 10-7 Symphony No. 7, first movement, mm. 564-601

Shostakovich exploits the serious character of the bassoon in a *legato* solo in the first movement of Symphony No. 7 in what Blokker & Dearling (1979:86) describe as a “requiem for the dead” (Ex. 10-7). Shostakovich is, in fact, portraying an ominous tone in the “Leningrad” Symphony as the city is invaded by German troops. The composer is expressing his anger that Leningrad is being destroyed by Hitler, and indirectly, by Stalin too. The *piano espressivo* solo is scored for the mid-high register of the bassoon and is starkly supported by *pianissimo pizzicato* violas, cellos, double basses, articulated *staccato secco*. The addition of the piano adds an unusual colour in the accompaniment to the bassoon solo. The piano’s explosive sounding *staccato* articulation blends well with the strings and provide a contrasting background to the *legato* bassoon solo.

Example 10-7: Symphony No. 7, first movement, mm. 564-601

$\text{♩} = 92$

I solo
p cresc.

Fag. P-no V-le V-c. C-b. 564

61

Fag. P-no V-le V-c. C-b. 570

I

Fag. P-no V-le V-c. C-b. 576

62

Fag. I
P-no
T-le
V-o.
C-b.
582

63

(in B) I, II

(in A) III

II

Cl.
Cl. b.
Fag. I, II
C-fag.
P-no
V-le
V-o.
C-b.
589 cresc.

According to Cramer (1962:26) a well reliable *staccato* is one of the highest levels in the hierarchy of *staccato*. Shostakovich uses this character of the *staccato* continually by writing almost half of the solos with a *staccato* articulation. Only the last movement of Symphony No. 13 has *staccato* solos which are all written with a *staccato* articulation. The *staccato* *staccato*

The image shows a page of a musical score for measures 64 through 67. The instruments listed are Clarinet I (Cl.), Clarinet II (Cl. II), Bass Clarinet (Cl. b.), Bassoon I (Fag. I), Bassoon II (Fag. II), Contrabassoon (C-fag.), Piano (P-no), Viola (V-la), Violoncello (V-ca), and Double Bass (C-b.). The score includes various dynamic markings such as *p*, *pp*, and *mf*, and articulation markings like slurs and accents. The measures are numbered 64, 65, 66, and 67. The key signature has one flat, and the time signature is 4/4.

10.3.1 Articulation

Articulation markings and tempo are in many cases inextricably bound to characterizing the mood of a musical passage and to the tone colour of the instrument. This is particularly the case with the bassoon whose personality can change quickly into extreme moods, as is seen in the solo from the last two movements of Symphony No. 9 (see Ex. 10-4). Shostakovich exploits this quality of the bassoon by writing approximately an equal number of solos with *legato* and with *staccato* articulation markings.

According to Piston (1962:187) the bassoons perform an everyday function of replicating the single tonguing on the bassoon can be executed with remarkable speed (Adler 1982:198). The bassoon *staccato* is especially effective in creating a lighter and often humorous atmosphere. According to Camden (1962:26) a good reliable *staccato* is one of the brightest jewels in the bassoon player's crown. Shostakovich uses this character of the bassoon continually by writing almost half of the solos with a *staccato* articulation. Only the last movement of Symphony No. 13 has bassoon solos which are all written with a *staccato* articulation. The bassoon *staccato*

excellently emulates the string *pizzicato* and has been used by Shostakovich throughout the symphonies to double the string *pizzicato*, as well as used on its own as an accompaniment to other instruments' solos.

10.3.2 Accompaniment to bassoon solos

Fully aware of the bassoon's fairly timid voice as soloist, Shostakovich made very sure not to overpower the bassoon solos by carefully choosing the accompaniment to best suit its timbre.

Shostakovich uses the gentle bass voices of the cello and double bass as accompaniment to bassoon solos in almost all of the symphonies, mostly at a *piano* dynamic level. The next most popular choice for accompaniment is the characteristic *pizzicato* or *tremolo* strings. Perhaps the most interesting and unique aspect of the choice of accompaniment instruments is the composer's frequent use of percussion instruments. The bass drum, side drum, timpani, cymbals and piano are included as part of the accompaniment to bassoon solos in Symphonies No. 1, 4, 6, 7, 10 and 11. It can be concluded that Shostakovich shows a sensitive awareness to the overpowering quality of melodic instruments, and capitalises on the unusual combination of the bassoon and percussion.

Shostakovich developed a predilection for the lone voice of the unaccompanied bassoon towards the end of his symphonic career in Symphonies No. 11, 13 and 15. This trend is in keeping with his writing style, which became more ensemble-like towards his later symphonies.

10.4 Bassoons in combination with other instruments

According to Piston (1982:199) the bassoons perform an everyday function of replicating the bass part of the strings in unison or at the octave. They not only reinforce the double bass and cello tone, but give point and clarity to *staccato* and rhythmic figures, without noticeably affecting the string tone quality. Inner harmonic and contrapuntal voices are likewise often strengthened or taken over by bassoons. Shostakovich's main use of the bassoon in *tutti* sections is to bolster the cello and double bass line and to add a little body and warmth to the string section when necessary. The bass line is usually strengthened even more with the addition of the

bass clarinet and contrabassoon that join the octave doubling of the bass line (see Ex. 10-1). In *tutti* playing the low brass such as the tubas and trombones are regular additions to the bass line.

The bassoon's role in the combination of instruments in the symphonies is therefore more than threefold: It underlines and supports the strings bass line; it supplies the bass line to the woodwind; and it is used as the accompaniment to a variety of solo instruments. In addition, Shostakovich also uses the bassoon in a combination solo, for example the flute and bassoon, or the piccolo and bassoon, which have been used together in a solo on a number of occasions (see Ex. 10-8). The bassoon and contrabassoon have been scored together as soloists on two occasions in Symphonies No. 4 and 5 (see Chapter 11).

The following passage from the second movement of Symphony No. 9 illustrates the bassoon in a dual role as it is combined in octave doubling from mm. 56-73 with the flute, as well as providing the bass line in the woodwind ensemble as it assumes a more accompanying role from m. 82 onward (Ex. 10-8).



Example 10-8: Symphony No. 9, second movement, mm. 51-99

Moderato

32

The musical score is divided into two systems. The first system (measures 32-50) features the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts. The Flute part begins with a first ending (I) marked *p*, followed by a *cresc.* and a *f* dynamic. The Oboe part starts with a *mf* dynamic. The Clarinet part has two first endings (I and II) and a *cresc.* dynamic. The Bassoon part begins with a first ending (I) and a *f* dynamic. The Violoncello (V-c.) and Contrabass (C-b.) parts are present but mostly silent, with a *sf* dynamic marking at the start of the system. The second system (measures 51-99) continues the woodwind parts. The Flute part has a first ending (I) and a *p cresc.* dynamic. The Oboe part has a *p cresc.* dynamic. The Clarinet part has a *p cresc.* dynamic. The Bassoon part has a first ending (I) and a *p cresc.* dynamic. The V-c. and C-b. parts are also present, with a *p cresc.* dynamic marking at the start of the system.

33

Fl. I *f* *dim.* *mf*

Cl. *f* *dim.* *p* II

Fag. I *f* *dim.* *p*

71

Detailed description: This system contains measures 33 and 34. Flute I (Fl. I) starts with a first finger (I) fingering, playing a melodic line with dynamics *f*, *dim.*, and *mf*. Clarinet (Cl.) plays a similar melodic line with dynamics *f*, *dim.*, and *p*, switching to a second finger (II) fingering in measure 34. Bassoon (Fag.) plays a lower melodic line with dynamics *f*, *dim.*, and *p*. Measure numbers 71 and 81 are indicated at the start of the Flute I and Bassoon staves respectively.

34

Fl. I *dim.* *p*

Cl. II *pp*

Fag. *pp*

81

Detailed description: This system contains measures 34 and 35. Flute I (Fl. I) continues with a *dim.* dynamic and ends with a *p* dynamic. Clarinet (Cl.) plays a sustained chord with a second finger (II) fingering and a *pp* dynamic. Bassoon (Fag.) also plays a sustained chord with a *pp* dynamic. Measure numbers 81 and 91 are indicated at the start of the Flute I and Bassoon staves respectively.

35 a tempo

Fl. I *p*

Cl. I *p* *riten.* *a tempo* Cl. I, II muta in B

Fag. *p*

Detailed description: This system contains measures 35 and 36. Flute I (Fl. I) plays a melodic line starting with a *p* dynamic. Clarinet (Cl.) plays a melodic line with a first finger (I) fingering, marked *p*, *riten.*, and *a tempo*. A note indicates 'Cl. I, II muta in B' (Clarinet I and II change to B-flat). Bassoon (Fag.) plays a melodic line with a *p* dynamic. Measure number 91 is indicated at the start of the Flute I staff.

Archl

con sord. sul G al \downarrow *pp*

con sord. sul G al \downarrow *pp*

con sord. *pp*

con sord. arco *pp*

con sord. arco *pp*

91

Detailed description: This system contains measures 35 and 36 for the string ensemble (Archl). The strings play a sustained chord with a *pp* dynamic. The first two staves are marked 'con sord. sul G al \downarrow ' (with mutes, on the G string, first position). The third staff is marked 'con sord.' (with mutes). The fourth and fifth staves are marked 'con sord. arco' (with mutes, arco). Measure number 91 is indicated at the start of the first staff.

The bassoons and first clarinet are effectively joined in octave doubling in the fourth movement of Symphony No. 5 (Ex. 10-9). The clarinet and bassoons carry the melody, two octaves apart, at a *pianissimo* dynamic level accompanied by the *pianissimo* sustained tones of the horns and the incessant rhythmic *ostinato* from the timpani and the side drum. According to MacDonald (1990:131) the rhythm played by the timpani contains the “Stalin” two-note figure (two quavers or crotchets, sometimes dotted), used before in the opening of Symphony No. 4.

Wilson (1994:127) concludes that in the last movement of Symphony No. 5 Shostakovich uses a quotation from his *Pushkin Romances*. Although premièred only three years later in 1940, they were written before Symphony No. 5. Sofia Khentova (2000:11) is of a different opinion: she said that the example of Pushkin, the poet’s life, full of difficulties and hardships, reminded Shostakovich of his own position. The four notes which set the first three words of the first poem “Rebirth” forms the kernel of the initial march theme of the last movement of Symphony No. 5.

The first four notes of the following example between mm. 250-252 is a repeat of the march theme at the beginning of the movement. The tuba takes over from the horns for three bars in mm. 252-254. Shostakovich uses the horns and tuba in relay to create a continuous sustained bass line, and allowing the horns to take a much-needed breath.



Example 10-9: Symphony No. 5, fourth movement, mm. 249-258

$\text{♩} = 100-108$

Cl.
Fag.
C-fag.
Cor.
Tuba
Timp.
T-ro
Archi

249 258

Fl.
Ob.
Cl. piccolo
Cl.
Fag.
C-fag.
Cor.
Tuba
Timp.
T-ro

122

Shostakovich makes use of the bassoon as the accompaniment to a variety of woodwind solos, but one of the more unusual combinations is found in the third movement of Symphony No. 6 (Ex. 10-10). The first and second bassoons serve as the sole accompaniment to first and second violins in mm. 394-404. A brief but effective interlude between these two instruments creates a refreshing diversion from the prevalent low string accompaniment.

The first system of the musical score (mm. 394-404) features four staves. The top two staves are for Violin I and Violin II, both in treble clef. The bottom two staves are for Bassoon I and Bassoon II, both in bass clef. The music consists of rhythmic patterns and melodic lines, with some notes circled in the original image.

The second system of the musical score (mm. 394-404) continues the four-staff arrangement. It shows further development of the rhythmic and melodic material from the first system, with some notes circled in the original image.

Example 10-10: Symphony No. 6, third movement, mm. 392-404

d-152

119

Picc.

Fl.

Ob.

Cl.
picc.

Cl.

Fag.

Archi

392

a2

Fag.

Archi

398

10.5 Conclusion

Shostakovich presents the bassoon section with a very exciting and accessible palette of material throughout the symphonies. Its role includes the traditional function of providing and reinforcing the bass line, mostly by doubling in the cellos and double basses in unison and octave unison. More importantly, the bassoon's comic ability to lighten the mood and tone of the symphonies has been exploited. Furthermore, Shostakovich wrote many solo passages for the bassoon throughout the symphonies, the most momentous being the second movement of Symphony No. 9 which is entirely devoted to the bassoon. The composer takes particular care not to overpower the bassoon in his choice of instruments to accompany it. Unlike with the other woodwinds, Shostakovich uses percussion instruments to add interest to sparse accompaniment of bassoon solos.

11.2 Register

Orchestration manuals have little to say about the high register of the contrabassoon except that it has a poor tone quality. They advise composers to limit the use of the weak high register.

Shostakovich scores the contrabassoon for the first time in Symphony No. 4 where it is mostly written in the middle and low register. In the following symphony, No. 5, mostly the middle to mid-high register was used. It seems as though his curiosity peaks in Symphony No. 6 with a brief encounter into the high register (Ex. 11-2). For the remaining symphonies the middle and low register is generally employed. On average the middle register is the most utilized.

CHAPTER 11

THE CONTRABASSOON

11.1 Introduction

The contrabassoon receives surprisingly little attention from Shostakovich in his symphonies. Its role compared with the other woodwinds in the symphonies, particularly the auxiliary instruments, seems marginalized. It is apparent that Shostakovich did not have any aspiration for the contrabassoon as soloist as there are no pure solos scored for the instrument in the symphonies, even though it is present in more symphonies than its counterpart, the bass clarinet. There are, however, a few memorable combination solos, which will be discussed during the course of the chapter. The contrabassoon is selectively used. Shostakovich was very specific and clear about the role he wanted it to play in complementing the bass line when it was needed.

The contrabassoon is employed in Symphonies No. 4-8 and 10-13. With the exception of Symphony No. 4, in which the contrabassoon has its own part, the contrabassoon part is shared with the third bassoon player in all the other symphonies.

11.2 Register

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Shostakovich scores the contrabassoon for the first time in Symphony No. 4 where it is mostly written in the middle and low register. In the following symphony, No. 5, mostly the middle to mid-high register was used. It seems as though his curiosity peaks in Symphony No. 6 with a brief encounter into the high register (Ex. 11-2). For the remaining symphonies the middle and low register is generally employed. On average the middle register is the most utilised.

Shostakovich's fascination with the low register of the contrabassoon is clearly demonstrated in the closing few bars of the first movement of Symphony No. 4 (Ex. 11-1). The composer mulls around the low register of the contrabassoon throughout the symphony although he only ventures to the low C, as illustrated in this example. The contrabassoon's *piano morendo* low C is in unison with the tuba. Shostakovich creates the effect of sustained continuity by writing an uninterrupted held note for the third oboe in mm. 1040-1045 while the contrabassoon and brass take a breath in mm. 1039-1040 and 1042.

The image displays a page of musical notation for the contrabassoon and tuba parts in the first movement of Shostakovich's Symphony No. 4. The score is arranged in two systems. The upper system contains the contrabassoon part, and the lower system contains the tuba part. Both parts feature a prominent, sustained low C note, which is the focus of the example. The notation includes various musical symbols such as notes, rests, and dynamic markings, illustrating the composer's use of the low register and the effect of sustained continuity.

Example 11-1: Symphony No. 4, first movement, mm. 1037 to 1045

$\text{♩} = 69$

109

Fl.

Ob.

C.ingl.

Cl.plcc.

Cl.

Cl.b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tuba

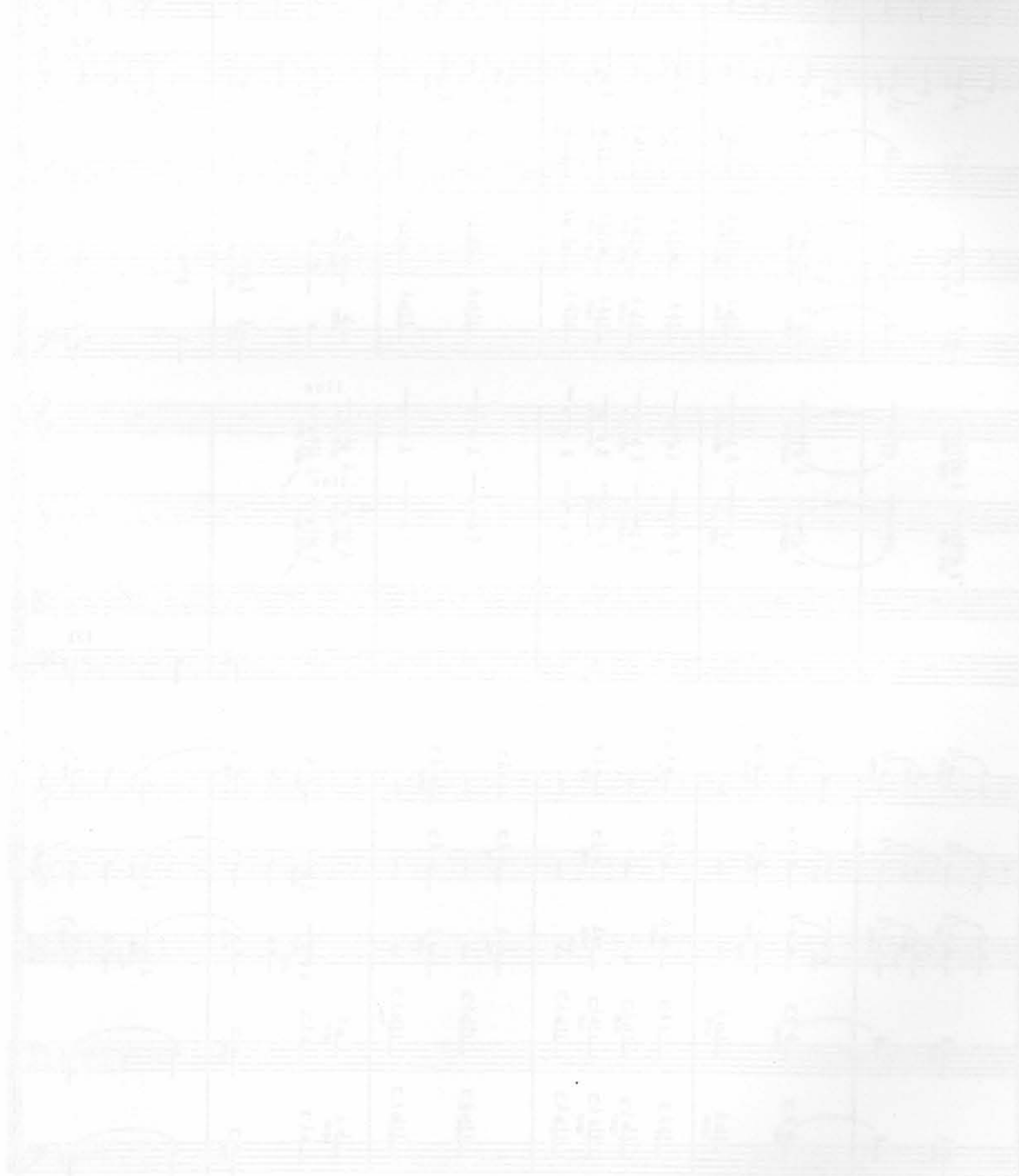
T-iam

109

Arch

1037

The ensuing example displays one of the very few moments Shostakovich uses the high register of the contrabassoon as well as illustrates his typical use of the instrument in *tutti* playing throughout the symphonies it is used in (Ex. 11-2). The contrabassoon's high A reached in mm. 447-448 is in unison and octave unison with the bassoons, bass clarinet, cellos and double basses, although it is much less of an effort for the bassoon. This is a standard example of the bass instruments of the woodwind, brass and string section working together in octave unison in Shostakovich's symphonies.



Example 11-2: Symphony No. 6, third movement, mm. 445-456

$\text{♩} = 152$

Fl. *a2*

Ob. *a2*

Cl. ingl.

Cl. picc. *a2*

Cl. *a2*

Cl. b.

Fag.

C.fag.

Cor. *solli*

Tr-ni e Tuba III

Arch.

445

11.3 Allocation of solo material to the main basses

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. in G), Clarinet in Bb (Cl. in Bb), Bassoon (Fag.), and Contrabassoon (C.fag.). The brass section includes Trumpet (Tr-be), Horn (Cor.), Trombone (Tr-ni), and Tuba (Tuba). The string section (Archi) is represented by five staves. The score is in 2/4 time and features complex rhythmic patterns and dynamics. The page number 451 is located at the bottom left of the score.

Fl. ^{a2}

Ob. ^{a2}

Cl. in G.

Cl. in Bb.

Fag.

C.fag.

Tr-be

Cor.

Tr-ni

Tuba

Archi

451

11.3 Allocation of solo material to the contrabassoon

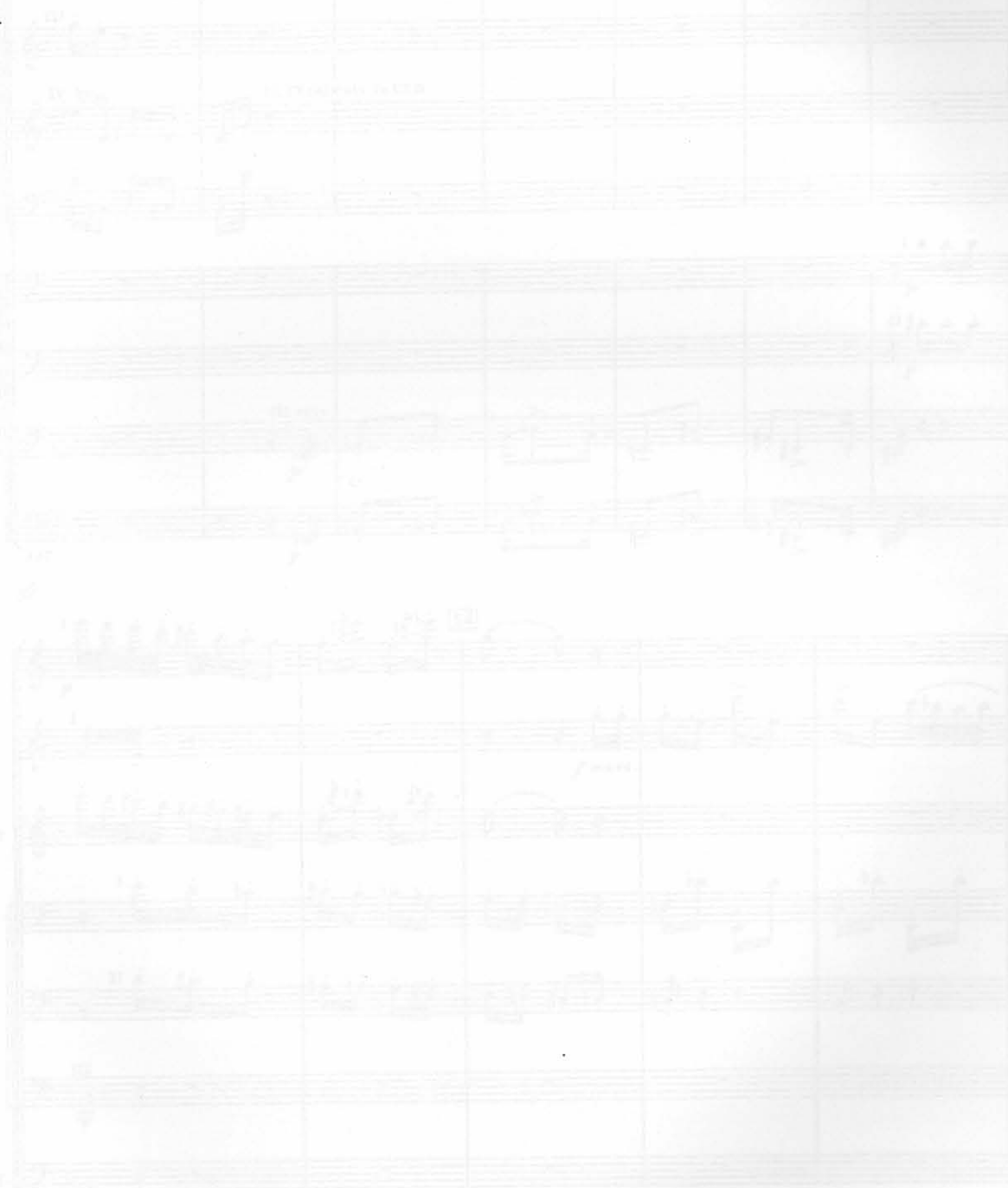
Shostakovich shies away from outright solos for the contrabassoon in the symphonies. Its main contribution is to enhance the *tutti* sound. Two instances in which the contrabassoon is combined with the bassoon deserve to be highlighted: in Symphonies No. 4 and 5.

Lyndesay G. Langwill's book, *The Bassoon and Contrabassoon* (1965:135), discusses the orchestral use of the contrabassoon and emphasises solos written for the instrument by various composers in the 19th and 20th century. Shostakovich is one of the composers mentioned. The information is somewhat misleading because it mentions that the contrabassoon (in exposed solos) is included in Shostakovich's Symphony No. 5 and 6 (first movement). Firstly, Langwill could possibly have overlooked including Symphony No. 4, composed in 1936, which contains noteworthy exposed passages for the contrabassoon, because Shostakovich withheld the symphony for 25 years until December 30, 1961, four years prior to the publishing of the book. Secondly, the first movement of Symphony No. 6 does not contain significant revealing passages for the contrabassoon.

According to Blokker & Dearling (1979:57) Shostakovich withdrew Symphony No. 4 because he was afraid of the response it would receive after the 1936 attack on him. This is untrue as a number of sources can attest. According to Wilson (1994:119) it was during one of the final rehearsals of the Symphony with Fritz Stiedri as conductor that two Party officials interrupted the practice. Shostakovich was strongly advised to cancel the performance. However, it is claimed that Shostakovich himself recognized that the work had its weaknesses and is quoted as writing that it is a "very imperfect, long-winded work that suffers from, 'grandiosmania'". From the present author's point of view Symphony No. 4 possesses good features: it contains many very well orchestrated sections for the whole orchestra, as is evidenced in the number of examples chosen and included throughout this thesis.

In the first movement of Symphony No. 4 Shostakovich gives the contrabassoon and third bassoon a quick moment of exposure in a chattering *staccato* dialogue with the oboe in mm. 499-504, the piccolo, E-flat clarinet and two bassoons in mm. 503-506, once again the oboe in mm. 506-514, followed by the clarinet in mm. 513-519. A subtle variation in the execution of

articulation could result between the double reed instruments with the oboe's sharp and precise *piano staccato* and the more sluggish version from the bassoons and contrabassoon. The demisemiquaver entry in m. 514 would probably require the bassoon and contrabassoon to use double tonguing. This particular passage with its light and humorous atmosphere is part of a short section in the symphony that is sandwiched between very loud and oppressive sounding *tutti* sections. The interplay between dark and light timbres and textures is one of the first signs in the symphonies of Shostakovich reflecting musically the oppressive atmosphere in his country.



Example 11-3: Symphony No. 4, first movement, mm. 497-523

$\text{♩} = 108$

53

Picc. I

Ob. I solo

Cl. picc. I

Cl. III

Cl. IV

Cl. IV (A) muta in Cl. B

Cl. b. I

Fag. I

III solo

C-fag. I

497

54

Picc. I

Ob. I

Cl. picc. I

f marc.

Fag. II

III

C-fag. I

504

55

Oboe: I solo

56

Clarinet: *ff* *dim.* *pp*

Bassoon: *ff* *dim.* *pp*

Contrabassoon: *ff* *dim.* *pp*

Trumpet: *con sord.* *a2* *ff*

Trombone: *con sord.* *a2* *ff*

Horn: *con sord.* *a2* *ff* *ppp*

Trumpet: *con sord.* *a2* *ff* *ppp*

Tuba: *con sord.* *a2* *ff* *ppp*

Woodwind: *ff*

Strings: *pizz.* *p* *ff* *dim.* *p* *div.*

516

The first bassoon and contrabassoon share the most definitive solo for the latter instrument in the second movement of Symphony No. 5 (Ex. 11-4). Shostakovich is conservative in this example which in many cases bears a strong resemblance to the previous example from Symphony No. 4. The similarities between the two examples are the *staccato* articulation, the *piano* dynamic level, the similar middle to low register used for the contrabassoon, as well as the break of a few bars in the solo to give the contrabassoon player a needed break before resuming the solo.

In this example the bassoon and contrabassoon are completely alone for the first half of the solo from mm. 157-166, after which the *pizzicato* uttering from the strings are added from mm. 167-169. After a ten bar break, the bassoon and contrabassoon resume their solo from mm. 181-196. It is a pity Shostakovich did not attempt further solos for the contrabassoon which would no doubt have become more adventurous, as he proved with solo material for the other auxiliary instruments, the piccolo, cor anglais and bass clarinet.

Example 11-4: Symphony No. 5, second movement, mm. 157-199

♩ = 138

65

Picc. *pp.*

Fl. *pp.*

Cl. *pp.*

Fag. *p* I solo

C-fag. *p* solo

Cor. *pp.* a2

Archi *pp.* unia.

157 *pp.*

66

Fag. *p* I

C-fag. *p*

Archi *p* pizz.

163

Picc. *p* *tr*

Archi

170

Fag. *p* **67** I

C-fag. *p*

Archi *mf* *pizz.* *p* *mf* *f*

176

Fag. I

C-fag.

Archi *p*

182

68

Fag. *cresc.* *f*

C fag. *cresc.* *f*

Archi *p* *cresc.* *f* *(pizz.)* *f*

188

Picc. *f*

Fl. *I* *p* *cresc.*

Cl. *I* *p* *cresc.*

Fag. *I* *p* *cresc.*

C fag. *p* *cresc.*

Archi *dim.* *p* *cresc.*

194

11.4 The contrabassoon in combination with other instruments

The contrabassoon in combination solos is dealt with in Chapter 11.3 and is evidently very limited. In *tutti* playing Shostakovich realizes the contrabassoon's true potential with combinations that are mostly traditional, doubling the bass clarinet, bassoon, trombones, tubas, cellos and double basses in unison and at the octave. Shostakovich likes to combine the contrabassoon with brass instruments, particularly the trombones and tubas.

One of the contrabassoon's most significant roles is being part of the accompaniment to various solos. An ingenious effect is attained in the third movement of Symphony No. 4 by using the piccolo, third bassoon and contrabassoon as part of the extraordinary accompaniment to a first trombone solo (Ex. 11-5). Shostakovich's choice of instruments for the accompaniment is very fitting for the trombone, with the bass sounds presented in octave doubling by the bassoon and contrabassoon, and the piccolo adding a touch of lightness with its *acciaccaturas* on the offbeat.

The image shows a musical score for Example 11-5, which is an accompaniment for a first trombone solo. The score is written for multiple instruments, including piccolo, bassoon, and contrabassoon. The notation is in a key signature of one flat and a 3/4 time signature. The score is divided into measures, with the first measure starting on a downbeat. The accompaniment is characterized by octavely doubled sounds, with the bassoon and contrabassoon playing in unison and at the octave. The piccolo adds a touch of lightness with its *acciaccaturas* on the offbeat.

Example 11-5: Symphony No. 4, third movement, mm. 610-633

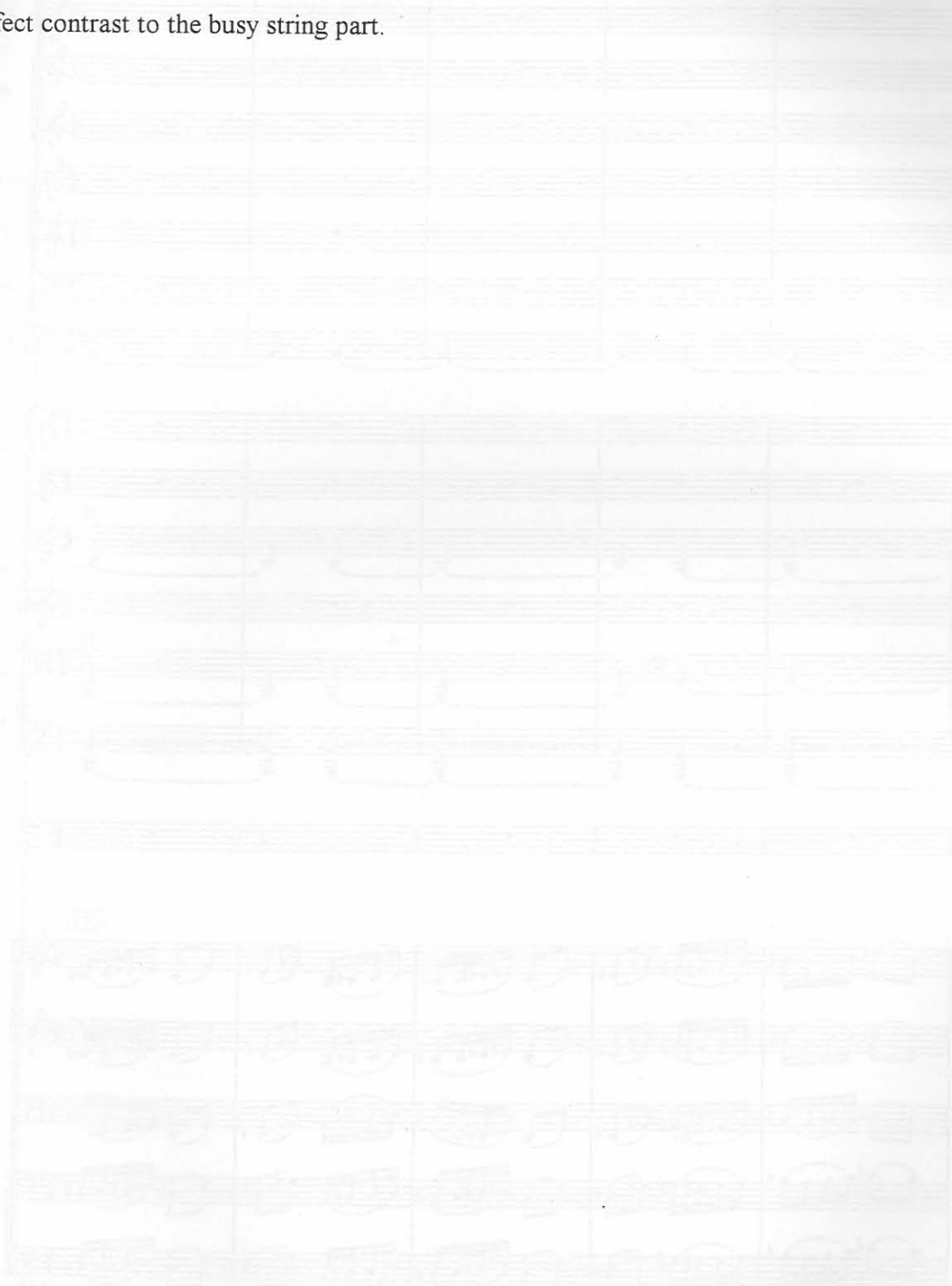
$\text{♩} = 160$

Musical score for measures 610-618. The score includes parts for Piccolo (Picc.), Flute (Fag.), Clarinet (C-fag.), Trumpet (Tr-ni), and Archi (Archi). The Piccolo part is marked with a Roman numeral 'I' and a dynamic marking 'p'. The Flute and Clarinet parts are marked with a Roman numeral 'III' and a dynamic marking 'p'. The Trumpet part is marked with a Roman numeral 'I' and a dynamic marking 'f marc.'. The Archi part is marked with a Roman numeral 'I' and a dynamic marking 'f marc.'. The measure number 610 is indicated at the bottom left of the first system.

Musical score for measures 619-627. The score includes parts for Piccolo (Picc.), Flute (Fag.), Clarinet (C-fag.), and Trumpet (Tr-ni). The Piccolo part is marked with a Roman numeral 'I'. The Flute and Clarinet parts are marked with a Roman numeral 'III'. The Trumpet part is marked with a Roman numeral 'I'. The dynamic marking 'cresc.' is present in the Flute, Clarinet, and Trumpet parts. The measure number 619 is indicated at the bottom left of the first system.

Musical score for measures 628-633. The score includes parts for Piccolo (Picc.), Flute (Fag.), Clarinet (C-fag.), Trumpet (Tr-ni), Violoncello (V-c.), and Contrabass (C-b.). The Piccolo part is marked with a Roman numeral 'I'. The Flute and Clarinet parts are marked with a Roman numeral 'III'. The Trumpet part is marked with a Roman numeral 'I'. The dynamic marking 'f' is present in the Piccolo, Flute, Clarinet, and Trumpet parts. The dynamic marking 'div.' is present in the Violoncello and Contrabass parts. The measure number 209 is indicated in a box above the Piccolo part, and the measure number 627 is indicated at the bottom left of the first system.

Shostakovich combines the contrabassoon with the brass section as it accompanies the strings in the fourth movement of Symphony No. 10 (Ex. 11-6). This is one of a few examples where the deep support of the contrabassoon is lent to the brass section. The timbres of the trumpets, trombones and tubas are unobtrusively enhanced by the addition of the contrabassoon to create a perfect contrast to the busy string part.



Example 11-6: Symphony No. 10, fourth movement, mm. 289-298

$\text{♩} = 176$

177

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be II
Tr-nl II
c Tuba
Timp.

Detailed description: This block contains the musical notation for measures 177 through 181 for the woodwind and brass sections. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet II (Tr-be II), Trombone II (Tr-nl II), C Tuba, and Timpani (Timp.). The woodwinds and brasses are mostly silent in these measures, with only the Contrabassoon and Trombone II showing some activity. The music is in 4/4 time with a key signature of one flat.

177

Archi

288

Detailed description: This block contains the musical notation for measures 177 through 181 for the string section (Archi). The notation is arranged in four staves, representing the Violin I, Violin II, Viola, and Cello/Double Bass parts. The strings play a rhythmic pattern of eighth notes with various articulations and dynamics. The music is in 4/4 time with a key signature of one flat. The measure number 288 is indicated at the bottom left of the section.

The image displays a page of a musical score, specifically measures 11 through 19. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Picc., Fl., Ob., Cl. picc., Cl., Fag., C. fag., Cor., Tr-tb (Trumpet and Trombone), Tr-ni (Trombone), Tuba, Timp., and Archi. The music is written in a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *a2* (second octave) are present. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of some phrases. The page number '294' is visible at the bottom left corner.

A trio of auxiliary instruments are briefly united in a unique combination in Shostakovich's symphonies in octave doubling in the first movement of Symphony No. 13, "Babi Yar" (Ex. 11-7). Once again, this example highlights the changes made in the text from the original poem written by Yevtushenko (see Appendix B and also Example 8-12). The text has clearly been altered in the second paragraph as follows:

| Original version translated from the Russian text | Altered version translated from the music score |
|--|--|
| <p>Above Babi Yar the wild grass rustles, the trees look threatening, as though in judgement. [mm. 309-314]</p> <p>Here everything silently screams, and, baring my head, I feel as though I am slowly turning grey. [mm. 317-331]</p> | <p>Above Babi Yar the wild grass rustles, the trees look threatening, as though in judgement. [309-314]</p> <p>Here everything silently screams, and, baring my head, I feel as though I am slowly turning grey. [317-331]</p> |
| <p>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. [324-337]</p> | <p>I think of the heroic deed of Russia that Fascism blocked on its way, with its own body. [324-337]</p> |

The lugubrious colours of the cor anglais, bass clarinet and contrabassoon share an octave unison passage from mm. 314-324. The octave doubling is also scored for the horns, which leads the author to conclude that Shostakovich used the stark open quality of the octave to portray the desperate emotion of helplessness in the words "everything silently screams", and "I feel as though I am slowly turning grey". The bass clarinet, bassoon, contrabassoon and double bass continue the octave unison ensemble in m. 325, together with the bass soloist (m. 324) and horns. Shostakovich subtly substitutes the cor anglais with the bassoons and includes the *pizzicato* double bass from m. 325, indicating a change in tone, specifically where the text has been changed. It is interesting to note that the transformed version is much shorter than the

original and one wonders if Shostakovich made many changes to the music and orchestration to depict the more “patriotic” meaning.

Example 11-7: Symphony No. 13, first movement, mm. 309-333

$\text{♩} = 58$

Cor.

Tr-ni e Tuba

Coro

305 Ба́бь-им Я́ром ше-стид-ляких трав, де-ре-вья-смот-ряют гроз-но, по-су-

C.ingl.

Cl.b.

C-fag.

Cor.

Tr-ni e Tuba

Coro

314 - дей-ски. Здесь мол-ча все кричит, и шап-ку

23

Cor.

Tr-ni e Tuba

Coro

319 сняв, я чув-ствую, как мед-лен-но се-де-ю.

24

C. In G.

Cl. b.

Fag.

C-fag.

Cor.

Basso solo

Coro

C-b.

espress.

espress.

espress.

p espress.

p espress.

mf espress.

Я ду-маю о по-дви-ге Рос-си-и, фа-шнэ-му прегра-

pizz.

324

25

Cl. b.

Fag.

C-fag.

Cor.

Tuba

Arpe

Basso solo

V-le

V-c.

C-b.

p

p

argco

div.

- див-шей путь со-бой, до са-мой на-и-

329

11.5 Conclusion

CHAPTER 12

The use of the contrabassoon is unusually uninteresting. In spite of being scored for nine symphonies its primary function is to add weight to the bass line in the orchestral *tutti*.

12.1 Answering the research questions

The goal of Shostakovich's use of the woodwinds in his symphonies attempted to answer the following main research question:

- What are the characteristics of Shostakovich's use of the woodwinds in his symphonies?

The research sub-questions were the following:

- What are specific elements, technical and artistic, of Shostakovich's compositional style for the woodwinds?
- Is there a developmental trend in Shostakovich's use of the woodwinds in his symphonies?
- How accessible are the woodwind parts in Shostakovich's symphonies from the woodwind player's perspective?

Shostakovich's symphonies mostly reveal the orchestration of the woodwinds as uncluttered and basically conservative. He treats the woodwind department like a group of highly individual but interdependent musicians whose work alternates between solo and ensemble playing. He shows a skilled knowledge of each instrument's capabilities and exploits it to perfection. The woodwind parts are always very accessible, although at times demanding and technically challenging. Shostakovich typically makes use of the full register qualities of the woodwind, often exploiting the extreme high register.

Shostakovich's skill of orchestration is evident in the technical and aesthetic attention he gives almost each individual woodwind instrument. The only two exceptions are the alto flute and the contrabassoon that did not receive the attention of the other woodwinds.

CHAPTER 12

CONCLUSIONS

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Shostakovich's skill of orchestration is evident in the technical and aesthetic attention he gives almost each individual woodwind instrument. The only two exceptions are the alto flute and the contrabassoon that did not receive the attention of the other woodwinds.

Characteristics of his style is seen in the way he meticulously treats each phrase, whether it is passed from one related woodwind instrument to another, or to a completely different instrument, by making sure the phrases connect seamlessly by overlapping beginning and endings of phrases. It is a consistent trait of Shostakovich's style to give enough time for the woodwinds to change from auxiliary to primary instruments by scoring enough rests and/or a warm up period before attempting a solo or a lightly textured and exposed melody. He does not place any woodwind in unnecessarily challenging positions technically, taking care of difficult entries in very low registers or avoiding the extremes of the woodwind register in exposed textures. He places value on each instrument's tone colour and timbre by choosing the best and most complementary combinations for solos. This is particularly evident in his consistent use of the homogenous timbre of the horns with the woodwinds.

Answers to the above research questions will now be incorporated in the conclusions of the analysis of each woodwind instrument.

12.2 The piccolo

The piccolo is quite clearly one of Shostakovich's favourite woodwind instruments. Its parts in the fifteen symphonies are exciting, challenging and fun, and secure Shostakovich as one of the most prominent symphonic writers for piccolo in the 20th century. Shostakovich has placed much emphasis on the importance of the piccolo by using it in a way that displays an in-depth knowledge of the instrument's capabilities and limitations. The piccolo is used in all the symphonies (with the exception of Symphony No. 14) and specifically two piccolos in Symphonies No. 4 and 8.

The solo and *tutti* sections require stamina and strength from the players, as well as a fine ear for intonation difficulties with often very exposed solos and very novel combinations. The composer uses the technique of juxtaposing piccolo melodies with flute melodies, creating the seamless effect of a continuous melody and an extended range. The piccolo's range is exploited mostly in its very high register and in extreme dynamic levels: shrill *fortissimo* piccolo parts scored in the very high register can be regarded as a distinct trademark of the composer's style. Shostakovich does not make an exception for the piccolo as far as articulation is concerned and

is uniform in indicating articulation for the whole woodwind section. An abundance of very provocative and challenging piccolo solos abound throughout the symphonies, creating an ample platform for exploiting the exhibitionistic qualities of the instrument and its player. Shostakovich is, however, conservative when using special effects and devices for the piccolo, choosing only to experiment with *frullato* in Symphony No. 4. The instrument combination preferred most in exposed textures is the piccolo with the E-flat clarinet, and the piccolo with bassoon and contrabassoon.

The piccolo is also fairly traditionally employed as part of the woodwind section or to double in unison or at the octave with the flutes. Less significant combinations include piccolo with strings, piccolo with brass, piccolo with percussion and piccolo with voice.

12.3 The flute

Mostly conventional in his writing for the flutes, Shostakovich nevertheless manages to elevate the status of the entire flute section to an integral part of his symphonic sound. The whole range of the flute's register is used, including the low B. Flute solos are scored in the middle to low register, with only a few solos venturing into the high register. Shostakovich prefers the warm and sonorous tone of the flute's middle to low register to represent solo material. Interestingly, Shostakovich uses the low register more from Symphony No. 7 onward. First and second flutes often have equally exposed solos. The dynamic level for solos is mostly *piano* and *pianissimo*. There is an average of four significant solos per symphony. A particularly vibrant solo opens the first movement of Symphony No. 15.

Shostakovich chose the strings as accompaniment to the majority of the flute solos, with their articulation ranging between *pizzicato*, *tremolo* and sustained tones. He subtly uses the soft timbre of the horns as his choice of brass to add to the accompanimental timbres. In accordance with the composer's preference for deep tones he also likes to combine the flute solos with the clarinets, bass clarinet and bassoons as part of the accompaniment.

Special effects are hardly used, with the exception of the *frullato* effect for flutes in two symphonies: the first time in the first movement of Symphony No. 4, and twice in the fourth movement of Symphony No. 8.

Shostakovich carries his preference for the juxtaposition of light and dark timbres through to his choice of combining the flute with other instruments of the orchestra. Beside the traditional combination of flute with piccolo, oboe or clarinet, he prefers to combine the flute with the bassoon or contrabassoon, the bass clarinet as well as with the cellos and double basses. Surprisingly, given Shostakovich's ability to bring charm and wit into the often gloomy nature of some of the symphonies, he does not make use of the naturally light quality of the combination of flute and percussion. An unusual and rare combination is surely that of the Bass soloist and flute in Symphony No. 13.

12.4 The alto flute

The alto flute's fleeting encounter with the symphonies is puzzling. Shostakovich uses the alto flute twice in the second movement of Symphony No. 7. In the first instance it is fairly disguised between three other flutes. Toward the end of the movement the alto flute timidly plays a four bar solo. The author speculates that Shostakovich either disliked the timbre of the alto flute, or its unavailability contributed to the composer's limited use of the instrument.

12.5 The oboe and cor anglais

Shostakovich's treatment of the oboe and cor anglais in the symphonies reveals a deft understanding of the instruments' lyrical and technical capabilities, although they are clearly not as favoured as the piccolo. Shostakovich exploits the full range of the oboe and cor anglais in the *tutti* sections, often subjecting the player and instruments to the extremes of the dynamic spectrum, particularly in the high register in very loud dynamic levels. This brings out the hard, brazen quality of the oboe and cor anglais, contributing to the atmosphere of tension and urgency the composer wants to portray with the full orchestra.

Shostakovich reserved the oboe and cor anglais' humorous capabilities for the later symphonies, from Symphony No. 8 onward. Coupled with this development is his use of *staccato* articulation which infers an element of wit. The predominant articulation in Symphony No. 8 is *non legato*. Solo passages are considerably written in the middle register, which is also the most expressive and warm part of their ranges. As with the piccolo and flute, characteristic *tremolo*, *pizzicato* and sustained strings support oboe and cor anglais solos. In *tutti* playing the oboe is frequently doubled in unison with the E-flat clarinet and/or one or more of the other clarinets. Shostakovich seldom combines the oboe and cor anglais with the brass, with the exception of the horns. There is very little significant doubling of choral parts with the oboe and cor anglais; this is found in Symphonies No. 2, 3 and 13.

The oboe and cor anglais parts in the symphonies are mostly very accessible, although Shostakovich includes a few technically challenging passages in very fast tempos.

12.6 The E-flat clarinet

The bright, penetrating quality of the E-flat clarinet is very well represented in seven of Shostakovich's symphonies. Symphonies No. 4-8, 10 and 13 include the E-flat clarinet to their instrumentation list. The E-flat clarinet's presence is at times uncompromisingly exposed and Shostakovich exploits its penetrating quality by writing very fast technical passages for the instrument using the whole compass of its range. True to Shostakovich's style, extreme dynamic expectations are also very challenging and surely taxing on the player. The composer uses the E-flat clarinet mostly in its clarino and high registers, therefore maximising the bright quality of these registers. The extreme high register is hardly used, with only a very few brief encounters, especially in Symphonies No. 5, 7 and 8. Given the programmatic nature of Symphonies No. 7 and 8 particularly, it is hardly surprising that the shrill sounds are called for.

There are only five significant solos for the E-flat clarinet, all written for the second movements of Symphonies No. 4-8. Shostakovich does not conform to the traditional symphonic form; the second movements are not necessarily slow. In fact, the most momentous solo for the E-flat clarinet is found in the second movement of Symphony No. 6, which is at a very fast *Allegro*.

Shostakovich uses characteristic sustained and *pizzicato* strings and horns to accompany solos for the E-flat clarinet.

The true value of the E-flat clarinet in Shostakovich's symphonies lies in its contribution as a team player. Shostakovich likes to blend the tone colour of the E-flat clarinet with one or more instruments with pleasing effect. The E-flat clarinet mostly doubles flutes in unison and octave unison, as well as doubles the oboe, clarinet and violins. Shostakovich's aim in these passages is to bring more clarity and an "edge" to the instrument with which it is combined. As with the other woodwinds so far, Shostakovich seldom combines the E-flat clarinet with percussion instruments. He does not use any special effects and devices for the E-flat clarinet in the symphonies.

12.7 The clarinets

It is evident from the first symphony that Shostakovich considered the clarinets as the backbone of the woodwind section. Their role exceeds that of any other woodwind and encompasses that of soloist, accompanist, harmonic supporter, and tone colour blender. Shostakovich uses the two most common clarinets, the A and B-flat clarinets, from the first symphony to the last.

Shostakovich's choice of which clarinet he wanted to use is very clear from the start. His choice is based on the fact that he perceived the two as individual instruments and scored them accordingly, treating them with the utmost purpose, regardless of the key signature. The A clarinet is mostly used in its lower register, probably for the benefit of its lowest note and warmer tone colour. The A clarinets are used exclusively in Symphony No. 15, whereas the clarinet parts in Symphonies No. 2, 3 and 6 are allocated solely to the B-flat clarinet. All the other symphonies make use of both instruments, sometimes together in one movement, other times alternating between movements. As with the other woodwinds, Shostakovich is particularly attentive to the player's and instrument's need for adjusting between changes by allowing enough time for a comfortable instrument and mouth-piece change, and thoughtfully scoring a few "warm up" notes.

Shostakovich succeeds in enhancing the natural quality of each register of the clarinet by scoring their parts in the most effective dynamic levels. This is clearly indicated in his preference for writing a *piano* dynamic level for the chalumeau and throat register, and *forte* for the high register. Shostakovich ensured that almost every symphony contains a solo for the first or first and second clarinets together. The number of solos for the A clarinet increases from the middle of his symphonic career, indicating a growing fondness for the instrument. The string section is unquestionably, and typically, the preferred accompaniment to clarinet solos throughout the symphonies. *Pizzicato* articulation is the most favoured. Shostakovich, however, leans toward the dark deep tones of the bass instruments, particularly the cellos and double basses, as accompaniment. It is concluded that the composer's preference for deep tones in the accompaniment is evidenced in his choice of the bassoons and contrabassoons which accompany many clarinet solos. The clarinets are often given centre stage with many bars of unaccompanied solos.

Shostakovich clearly preferred the smooth lyrical quality of the clarinet to prevail throughout the symphonies by writing an overwhelming amount of their music with *legato* articulation.

The clarinets in combination with other instruments fill a multifaceted role, of which the most important is its link between the instruments in the upper and lower registers of the orchestra. In keeping with Shostakovich's predilection for darker timbres he combines the alto voice quality of the clarinet with the violas. The predictable brass combination is that of clarinet with horns. The clarinets' other very prominent function is that of being the accompanists to other solos of various instruments. Their low register is mostly used for these accompaniment figures.

12.8 The bass clarinet

Shostakovich beautifully represents the lugubrious low tones of the bass clarinet in six of the symphonies with a particularly attractive selection of exposed ensemble playing and graceful solos.

Shostakovich uses the bass clarinet in Symphonies No. 4, 6-8, 11 and 13. In Symphonies No. 4 and 6-8 he treats the bass clarinet as a specialist by writing parts exclusively for it. He mostly

preferred the mellow chalumeau and low register, reserving the clarino and high register for *tutti* sections. The trend is maximum exposure in bass clarinet solos with very little accompaniment. The unusual combination of harp as accompaniment to bass clarinet solos has been used to great effect.

The bass clarinet can blend with and camouflage itself between the other bass instruments, particularly with its ability to play very softly. This is handy, especially when Shostakovich uses it in its traditional role to double in unison, or at the octave, with the cellos, double basses, bassoons and contrabassoon and occasionally even the trombones and tubas. Possibly due to its agility the bass clarinet is often the preferred bass instrument to the woodwind ensemble, instead of the bassoon or contrabassoon. From Symphony No. 8 Shostakovich combines the bass clarinet with the trumpets, trombones and tubas. He subtly uses this combination to soften the brash effect of the full brass section.

12.9 The bassoon

The gentle voice of the bassoon has an important role in the Shostakovich symphonies. The bassoons shine with a dazzling selection of solos throughout the symphonies. Probably its most impressive and crucial role in the symphonies is its humorous personality, its ability to lighten the tone of a passage or movement.

The bassoons are used in their traditional role of reinforcing the bass line, mostly by doubling the cellos and double basses in octave unison. For more exposed parts Shostakovich prefers the middle register of the bassoon, steering clear of the high register. He wrote solos to match every character and quality of the bassoon. Possibly the most momentous among the solos is the occasion Shostakovich affords the bassoon player to act as soloist during the entire second movement of Symphony No. 9, extending into the third movement.

Fully aware of the bassoon's fairly timid voice, Shostakovich takes care not to overpower the bassoon solos by carefully choosing the cello and double bass to accompany most of the bassoon solos. Unlike with the other woodwinds, the composer uses percussion instruments to add zing to the accompaniment of bassoon solos with instruments like the bass drum, side drum, timpani,

cymbals and piano. In keeping with his trend of writing in a more ensemble-like style toward the later symphonies, Shostakovich developed a preference for the lone voice of the unaccompanied bassoon in Symphonies No. 11-15.

Shostakovich's role for the bassoons in combination with other instruments include supporting the string bass line, supplying the bass line to the woodwind ensemble, and providing the accompaniment to a variety of solos instruments.

12.10 The contrabassoon

The use of the contrabassoon is unusually reticent in comparison with Shostakovich's other auxiliary instruments. It is a pity that Shostakovich apparently did not have any aspirations for the contrabassoon as soloist, as there are no pure solos for the instrument in the symphonies. Its biggest contribution is to the *tutti* sound. Shostakovich scored the contrabassoon in Symphonies No. 4-8 and 10-13. In most cases the contrabassoon part is shared with the third bassoon player.

In comparison with the other woodwinds, Shostakovich's use of the contrabassoon is disappointing.

12.11 A final word

The last research sub-question was the following:

- What is the significance and influence of the socio-political events on Shostakovich and his symphonies?

Shostakovich and his music cannot be separated from the historical context. The symphonies bear complex musical testimony to the composer's views about his country and prominent issues of the 20th century: the Revolution, Stalinism, Anti-Semitism, and the oppression of a nation and its artists. An awareness of the significance and influence the socio-political events had on Shostakovich's symphonies is therefore of particular importance to the individual performers in terms of understanding and interpreting the musical content of the symphonies.

Shostakovich's skill in orchestration, within the context of his socio-political and personal environment, compels the listener to renewed respect for the composer. This is particularly pertinent to his use of the woodwinds, which he fuses into various character roles with skill and conviction. With the exception of the alto flute and contrabassoon, each woodwind instrument has solos, which exploit their melancholic character in their most apt technical range. Subtle inflections in articulation, instrument combination and tempo changes expertly transform the tone to reveal strong emotions such as anguish, sorrow, despair, defiance, irony and wit.

The woodwinds are an integral part in Shostakovich's realisation of the symphonies, and bear witness to the level of perfection the composer expected of himself and to the care and respect he had for each of the players and their instruments.

12.11 Possibilities for further research

Opportunities for further analysis of the orchestration of Shostakovich's symphonies are numerous, and can be extended to include the following possibilities:

- Shostakovich's use of the string section in his symphonies;
- Shostakovich's use of the brass in his symphonies;
- Shostakovich's use of the percussion in his symphonies;
- A comparative study of Shostakovich's orchestration of his symphonies with that of other prominent 20th century composers of symphonies, for example Sibelius and Vaughan Williams.

APPENDIX A

THE INSTRUMENTATION OF SHOSTAKOVICH'S FIFTEEN SYMPHONIES

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

| | |
|--|--------------|
| Piccolo (Flute II and III doubling with piccolo) | Timpani |
| Flute I, II and III | Piano |
| Oboe I and II | Glockenspiel |
| Clarinet I and II in A and B-flat | Triangle |
| Bassoon I and II | Side drum |
| Horn I, II, III and IV | Cymbal |
| Trumpet I and II in B-flat | Tam-Tam |
| Trumpet III in F | Violin I |
| Trombone I, II and III | Violin II |
| Tuba | Viola |
| | Cello |
| | Double bass |

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

| | |
|-----------------------------|-------------|
| Piccolo | Timpani |
| Flute I and II | Tambourine |
| Oboe I and II | Snare Drum |
| Cor Anglais | Triangle |
| Clarinet I and II in B-flat | Cymbal |
| Bass Clarinet | Bass Drum |
| Bassoon I and II | Tenor Drum |
| Horn I, II, III and IV | Tam-Tam |
| Trumpet I, II and III in C | Xylophone |
| Trombone I, II and III | Piano |
| Tuba | Choir |
| | Violin I |
| | Violin II |
| | Viola |
| | Cello |
| | Double Bass |

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

| | |
|-----------------------------|--------------------|
| Piccolo | Timpani |
| Flute I and II | Snare Drum |
| Oboe I and II | Bass Drum |
| Cor Anglais | Long Drum |
| Clarinet I and II in B-flat | Small Chinese Drum |
| Bass Clarinet | Triangle |
| Bassoon I and II | Cymbal |
| | Tambourine |
| Horn I, II, III and IV | Wood Block |
| Trumpet I and II | Tam-Tam |
| Trombone I, II and III | Xylophone |
| Tuba | Vibraphone |
| | Celesta |
| | Harp |
| | Choir |
| | Violin I |
| | Violin II |
| | Viola |
| | Cello |
| | Double Bass |

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

| | |
|---|-------------------------------|
| Piccolo I and II | Timpani I x 3 |
| Flute I, II, III and IV | Timpani II x 3 |
| Oboe I, II, III and IV (IV = Cor Anglais) | Triangle |
| Cor Anglais | Castanets |
| Clarinet in E-flat | Wood Drum (with concert) |
| Clarinet I, II, III in B-flat and IV in A | Side-drum |
| Bass Clarinet | Cymbal (with timpani mallet) |
| Bassoon I, II and III | Cymbal (with ordinary mallet) |
| Contrabassoon | Tam-Tam |
| Trumpet I, II, III and IV | Bass Drum |
| Horn I, II, III, IV, V, VI, VII and VIII | Xylophone |
| Trombone I, II and III | Bells |
| Tuba I and II | 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 | Timpani |
| Flute I and II | Glockenspiel |
| Oboe I and II | Xylophone |
| Clarinet in E-flat | Triangle |
| Clarinet I and II in A and B-flat | Tenor Drum (with snares) |
| Bassoon I and II in A and B-flat | Bass Drum |
| Contrabassoon | Cymbals |
| | Tam-Tam |
| Horn I, II, III and IV | Celesta |
| Trumpet I, II and III in B-flat | Piano |
| Tuba I, II, III and IV | Harp I and II |
| | Violin I |
| | Violin II |
| | Viola |
| | Cello |
| | Double Bass |

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

| | |
|-----------------------------------|-------------|
| Piccolo (Flute III) | Timpani |
| Flute I and II | Tambourine |
| Oboe I and II | Snare-drum |
| Cor Anglais | Triangle |
| Clarinet in E-flat (Clarinet III) | Cymbal |
| Clarinet I and II in A and B-flat | Bass Drum |
| Bass Clarinet | Tam-Tam |
| Bassoon I and II | Xylophone |
| Contrabassoon (Bassoon III) | Celesta |
| | Harp |
| Horn I, II, III and IV | Violin I |
| Trumpet I, II and III | Violin II |
| Trombone I, II and III | Viola |
| Tuba | Cello |
| | Double Bass |

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

| | |
|-----------------------------------|---------------|
| Piccolo (Flute III) | Timpani (5) |
| Flute I and II | Triangle |
| Oboe I and II | Tambourine |
| Cor Anglais | Snare Drum, |
| Clarinet in E-flat | Cymbal |
| Clarinet I and II in A and B-flat | Bass Drum |
| Bass Clarinet | Tam-Tam |
| Bassoon I and II | Xylophone |
| Contrabassoon (Bassoon III) | Harp I and II |
| | Piano |
| Horn I, II, III and IV to VIII | Cello |
| Trumpet I, II and III to VI | Violin I |
| Trombone I, II and III to VI | Violin II |
| Tuba | Viola |
| | Cello |
| | Double Bass |

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

| | |
|-----------------------------------|-------------|
| Piccolo I and II | Timpani |
| Flute I and II | Xylophone |
| Oboe I and II | Side-drum |
| Cor Anglais | Bass Drum |
| Clarinet in E-flat | Tam-Tam |
| Clarinet I and II in A and B-flat | Cymbal |
| Bass Clarinet | |
| Bassoon I and II | Violin I |
| Contrabassoon (Bassoon III) | Violin II |
| | Viola |
| Horn I, II, III and IV | Cello |
| Trumpet I, II and III | Double Bass |
| Trombone I, II and III | |
| Tuba | |

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

| | |
|-----------------------------------|-------------|
| Piccolo | Timpani |
| Flute I and II | Triangle |
| Oboe I and II | Tambourine |
| Clarinet I and II in A and B-flat | Tenor Drum |
| Bassoon I and II | Cymbals |
| Horn I, II, III and IV | Bass Drum |
| Trumpet I and II in B | Violin I |
| Trombone I, II and III | Violin II |
| | Viola |
| | Cello |
| | Double Bass |

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

| | |
|-----------------------------------|-------------------------|
| Piccolo I and II (Flute I) | Timpani |
| Flute I and II | Triangle |
| Oboe I, II and III | Cymbal |
| Cor Anglais (Oboe III) | Tambourine |
| Clarinet in E-flat | Tam-Tam |
| Clarinet I and II in A and B-flat | Snare Drum |
| Bassoon I and II | Bass Drum |
| Contrabassoon (Bassoon III) | Xylophone |
| | Celesta |
| Horn I, II, III and IV | Violin I II, III and IV |
| Trumpet I, II and III | Violin II |
| Trombone I, II and III | Viola |
| Tuba | Cello |
| | Double Bass |
| | Cello |
| | Double Bass |

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

| | |
|-----------------------------------|------------------------|
| Piccolo (Flute III) | Timpani |
| Flute I and II | Triangle |
| Oboe I and II | Side Drum |
| Cor Anglais | Cymbal |
| Clarinet I and II in A and B-flat | Bass Drum |
| Bass Clarinet | Tam-Tam |
| Bassoon I and II | Xylophone |
| Contrabassoon (Bassoon III) | Bells |
| | Celesta |
| Horn I, II, III and IV | Harp I, II, III and IV |
| Trumpet I, II and III | |
| Trombone I, II and III | Violin I |
| Tuba | Violin II |
| | Viola |
| | Cello |
| | Double Bass |

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

| | |
|--|---------------------|
| Piccolo (Flute III) | Timpani |
| Flute I and II | Triangle |
| Oboe I, II and III | Side Drum |
| Clarinet I, II and III in A and B-flat | Cymbal |
| Bassoon I and II | Bass Drum |
| Contrabassoon (Bassoon III) | Tam-Tam |
| Horn I, II, III and IV | Whip |
| Trumpet I, II and III | Violin I |
| Trombone I, II and III | Violin II |
| Tuba I, II, III and IV | Viola |
| | Cello |
| | Double Bass |
| | Xylophone |
| | Bass Solo |
| | Bass Choir |
| | Violin I (16-20) |
| | Violin II (14-18) |
| | Viola (12-16) |
| | Cello (12-16) |
| | Double Bass (10-14) |

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

| | |
|-----------------------------------|------------------------|
| Piccolo | Timpani |
| Flute I and II | Triangle |
| Oboe I and II | Castanets |
| Cor Anglais (Oboe III) | Woodblock |
| Clarinet in E-flat | Tambourine |
| Clarinet I and II in A and B-flat | Side Drum |
| Bass Clarinet (Clarinet III) | Whip |
| Bassoon I and II | Cymbal |
| Contrabassoon (Bassoon III) | Bass Drum |
| | Tam-Tam |
| Horn I, II, III and IV | Tubular Bells |
| Trombone I, II and III | Bells |
| Tuba | 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) (1971)

| | |
|------------------------------------|--------------------------------|
| Castanets | Violin I and II (10) |
| Wood block | Viola (4) |
| Whip I and II | Cello (3) |
| Chimes I and II in A | Double Bass (2 with 5 strings) |
| Vibraphone I and II | Whip |
| Xylophone | Soprano and Bass voices |
| Celesta II, III and IV | Tambourine (solitary) |
| Tom-toms (soprano, alto and tenor) | Cymbal |
| Travelling Horn I, II and III | Bass Drum |
| Tuba | Taco-Taco |
| | Bells |
| | Celesta |
| | Xylophone |
| | Vibraphone |
| | Violin I |
| | Violin II |
| | Viola |
| | Cello |
| | Double Bass |

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

| | |
|-------------------------|-----------------------|
| Piccolo | Timpani |
| Flute I and II | Triangle |
| Oboe I and II | Castanets |
| Clarinet I and II in A | Woodblock |
| Bassoon I and II | Whip |
| | Tom-Tom (Soprano) |
| Horns I, II, III and IV | Tambourine (military) |
| Trumpet I, II and III | Cymbal |
| Trombone I, II and III | Bass Drum |
| Tuba | Tam-Tam |
| | Bells |
| | Celesta |
| | Xylophone |
| | Vibraphone |
| | Violin I |
| | Violin II |
| | Viola |
| | Cello |
| | Double Bass |

APPENDIX B

ENGLISH TRANSLATIONS OF THE RUSSIAN TEXTS USED IN SYMPHONIES NO. 2, 3 AND 13

(Information sourced from programme notes by Barbier 1988:1-63)

Symphony No. 2

“To October – A Symphonic Dedication”

Russian text by Alexander Bezymensky (1898-1973, “proletariate” poet)

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 the freedom of rebellious ages.

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.

A storm was drawn into the past,

is now growing into a tree.

And a flame enveloped the forest.

With the drooping fir trees' ears

The forest listened

to the voice of the

to the voice of the

to the voice of the

Out May Day.

In the whistling of grief's bullets

swearing bayonet and gun,

the Tsar's palace was taken.

The Tsar's palace -

the dawn of May,

marching ahead,

in the light of grief's banners

in the light of grief's banners

in the light of grief's banners

Out May Day

in the future there will be sala-

unfurled over the sea of corn,

and the resounding steps of the corps.

New corps - the new ranks of May

their eyes like stars looking to the future,

factories and workers

march in the May Day parade

Symphony No. 3

“The First of May”

Russian text by Semyon Kirsanov (1906-1972)

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!

I am a little boy in Bialystok,
Blood is splattered over the floor.
The ringleaders in the tavern are getting brutal.
They swirl 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.

Symphony No. 13

“Babi Yar”

Original Russian text by Yevgeny Yevtushenko (1933-)

I. “Babi Yar” (First movement)

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 Bielostok.

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!

II. Humour (second movement)

Tsars, kings, emperors,
 rulers of all the world,
 have commanded parades
 but couldn't command humour.
 In palaces of the great,
 spending their days sleekly reclining,
 Aesop the vagrant turned up
 and they would all seem like beggars.
 Aesop the vagrant turned up
 and they would all seem like beggars.
 In houses where a hypocrite had left
 his wretched little footprints,
 Mullah Nasreddin's jokes would demolish
 trivialities like pieces on a chessboard!
 Mullah Nasreddin's jokes would demolish
 trivialities like pieces on a chessboard!
 They've wanted to buy humour,
 but he just wouldn't be bought!
 They've wanted to kill humour,
 but humour gave them the finger.
 Fighting him's a tough job.

They've never stopped executing him.

His chopped-off head

was stuck onto a soldier's pike.

But as soon as the clown's pipes

struck up their tune,

he screeched out

"I'm here!"

and broke into a jaunty dance.

Wearing a threadbare little overcoat,

downcast and seemingly repentant,

caught as a political prisoner,

he went to his execution.

Everything about him displayed submission,

resignation to the life hereafter,

when he suddenly wriggled out of his coat,

waved his hand

and – bye-bye!

They've hidden humour away in dungeons,

but they hadn't a hope in hell.

He passed straight through

bars and stone walls.

Clearing his throat from a cold,

like a rank-and-file soldier,

he was a popular tune marching along

with a rifle to the Winter Palace.

He's quite used to dark looks,

they don't worry him at all,

and from time to time humour

looks at himself humourously.

He's eternal.

Eternal!

He's artful.

Artful!
 And quick. And quick!
 He gets through everyone and everything.
 So then, three cheers for humour!
 He's a brave fellow!

III. In the Store (third movement)

Some with shawls, some with scarves,
 as though to some heroic enterprise or to work,
 into the store one by one
 the women silently come.
 Oh, the rattling of their cans,
 the clanking of bottles and pans!
 There's a smell of onions, cucumbers,
 a smell of "Kabul" sauce.
 I'm shivering as I queue up at the cash desk,
 but as I inch forward towards it,
 from the breath of so many women
 a warmth spreads round the store.
 They wait quietly,
 their families' guardian angel,
 and they grasp in their hands
 their hard-earned money.
 These are the women of Russia.
 They honour us and they judge us.
 They have mixed concrete,
 and ploughed, and harvested...
 They have endured everything.
 Nothing in the world is beyond them -
 they have been granted such strength!
 it is shameful to short-change them!

It is sinful to short-weigh them!
 As I shove dumplings into my pocket
 I sternly and quietly observe
 their pious hands
 weary from carrying their shopping bags.

IV. Fears (fourth movement)

Fears are dying out in Russia,
 like the wraiths of bygone years;
 only in church porches, like old women,
 here and there they still beg for bread.
 I remember when they were powerful and mighty
 at the court of the lie triumphant.
 Fears slithered everywhere, like shadows,
 penetrating every floor.
 They stealthily subdued people
 and branded their mark on everyone;
 when we should have kept silent they taught us to scream;
 and to keep silent when we should have screamed.
 All this seems remote today.
 It is even strange to remember now.
 The secret fear of an anonymous denunciation,
 the secret fear of a knock at the door.
 Yes, and the fear of speaking to foreigners?
 Foreigners?... even to your own wife!
 Yes, and that unaccountable fear of being left,
 after a march, alone with the silence?
 We weren't afraid of construction work in blizzards,
 or of going into battle under shell-fire,

but at times we were mortally afraid
of talking to ourselves.
We weren't destroyed or corrupted,
and it is not for nothing that now
Russia, victorious over her own fears,
inspires greater fear in her enemies.
I see new fears dawning:
the fear of being untrue to one's country,
the fear of dishonestly debasing ideas
which are self-evident truths;
the fear of boasting oneself into a stupor,
the fear of parroting someone else's words,
the fear of humiliating others with distrust
and of trusting oneself overmuch.
Fears are dying out in Russia.
And while I am writing these lines,
at times unintentionally hurrying,
I write haunted by the single fear
of not writing with all my strength.

V. Career (fifth movement)

The priests kept on saying that Galileo
was dangerous and foolish.
But, as time has shown,
the fool was much wiser!

A certain scientist, Galileo's contemporary,
was no more stupid than Galileo.
He knew that the earth revolved,
but he had a family.
And as he got into a carriage with his wife

after accomplishing his betrayal,
 he reckoned he was advancing his career,
 but in fact he'd wrecked it.

For his discovery about our planet
 Galileo faced the risk alone
 and he was a great man.
 Now that is what I understand by a careerist.

So then, three cheers for a career
 when it's a career like that of
 Shakespeare or Pasteur,
 Newton or Tolstoy,
 or Tolstoy... Lev?
 Lev!

Why did they have mud slung at them?
 Talent is talent, whatever name you give it.
 They've forgotten, those who hurled curses,
 but we remember the ones who were cursed.

All those who strove towards the stratosphere,
 the doctors who died of cholera,
 they were following careers!
 I'll take their careers as an example!

I believe in their sacred belief,
 and their belief gives me courage.
 I'll follow my career in such a way
 that I'm not following it!

APPENDIX C

COMPLETE LIST OF WORKS

(Jackson 1998:89-95 and Internet source)

- 1919 Opus 1, *Scherzo in F sharp minor for Orchestra*
- 1919-20 Opus 2, *Eight Preludes for Piano*
- 1920-21 *Five Preludes for Piano*
- 1921 (sans opus) arrangement of Rimsky-Korsakov's *Waiting in the Grotto*
- 1921-22 Opus 3, *Theme with Variations in B minor for Orchestra*
- 1922 Opus 4, *Two Fables of Krilov* (for mezzo-soprano and orchestra)
- 1922 Opus 5, *Three Fantastic Dances for Piano*
- 1922 Opus 6, *Suite in F sharp minor for Two Pianos*
- 1924 Opus 7, *Scherzo in E-flat for Orchestra*
- 1923 Opus 8, *Trio No. 1*
- 1923-24 Opus 9 (lost) *Three Pieces for Cello and Piano*
- 1924-25 Opus 10, Symphony No. 1 in F minor**
- 1924-25 Opus 11, *Two Pieces* ("Prelude" and "Scherzo") *for String Octet*
- 1926 Opus 12, *Sonata No. 1 for Piano*
- 1927 Opus 13, *Aphorisms for Piano*
- 1927 Opus 14, Symphony No. 2 in B for Orchestra and Chorus, "October"**
- 1927-28 Opus 15, *The Nose* (opera in three acts)
- 1927-28 Opus 15a, *Suite from The Nose*
- 1928 Opus 16, *Tahiti Trot* ('Tea for Two', arranged for orchestra)
- 1928 Opus 17, *Two Scarlatti Pieces* (transcription for wind orchestra)
- 1928 Opus 18, *Film Music: New Babylon*
- 1919 Opus 19, *The Bedbug* (incidental music to Mayakovsky's play)
- 1929 Opus 20, Symphony No. 3 in E-flat for Orchestra and Chorus, "The First of May"**
- 1928-32 Opus 21, *Six Romances on words by Japanese Poets* (for tenor and orchestra)
- 1927-30 Opus 22, *The Age of Gold* (ballet in three acts)
- 1929-32 Opus 22a, *Suite from the Age of Gold* for Orchestra

- 1935 Polka from *The Age of Gold* for Piano (arranged for two pianos/four hands in 1962)
- 1929 Opus 23 (lost), *Two Pieces* for the Opera *Columbus*
- 1929 Opus 24 (lost), *The Gunshot* (incidental music to Bezymensky's play)
- 1929 Opus 25 (lost), *Virgin Soil* (incidental music to Gorbenko and Lyov's play)
- 1930 (sans opus) arrangement of Stravinsky's *Symphony of Psalms* (piano four hands)
- 1930-31 Opus 26, Film music: *Alone*
- 1930-31 Opus 27, *The Bolt* (choreographic spectacle in three acts)
- 1931 Opus 27a, *Suite* for Orchestra from *The Bolt* (Ballet Suite No. 5)
- 1931 Opus 28, *Rule Britannia!* (incidental music to Pyotrovsky's play)
- 1930-32 Opus 29, Opera: *Lady Macbeth of the Mtsensk District*
- 1931 Opus 30 (lost), Film music: *Golden Mountains*
- 1931 Opus 30a, *Suite* for orchestra from *Golden Mountains*
- 1931 Opus 31, *Conditional Death* (music for a music-hall review)
- 1931 (sans opus) arrangement of Dzershinsky's *Overture for the Green Guild*
- 1931-32 Opus 32, *Hamlet* (music for Shakespeare's tragedy)
- 1932 Opus 32a, *Hamlet* (suite for small orchestra from the theatre music)
- 1932 *From Karl Marx to our own Days* (symphonic poem for orchestra and chorus)
- 1932 Opus 33, Film music: *Encounter*
- 1932 *We meet this morning* (song for voice and piano from *Encounter*)
- 1932 (sans opus) Operetta: *The Big Lightning* (unfinished)
- 1932-33 Opus 34, Twenty-four *Preludes for Piano*
- 1933 Opus 35, *Concerto No. 1 in C minor* for Piano, Strings and Trumpet
- 1936 Opus 36, Music for a cartoon-film: *The Tale of the Priest and his worker Balda*
- 1933-34 Opus 37, *The Human Comedy* (incidental music to Balzac's play)
- 1934 *Suite* No.1 for Jazz Orchestra
- 1934 Opus 38, Film music: *Love and Hate*
- 1934-35 Opus 39, *Bright Stream* (comedy-ballet in three acts)
- 1934 Opus 40, *Sonata in D minor for Cello and Piano*
- 1934-35 Opus 41(i), Film music: *Maxim's Youth (The Bolshevik)*
- 1934-35 Opus 41(ii), Film music: *Girl Companions*
- 1935 Opus 42, *Five Fragments* for Small Orchestra
- 1935-36 **Opus 43, *Symphony No. 4 in C minor***

- 1936 Opus 44, *Salute to Spain* (incidental music to Afinogenov's play)
- 1936-37 Opus 45, Film music: *Maxim's Return*
- 1936 Opus 46, *Four Romances on verses of Pushkin* (for bass and piano)
- 1937 **Opus 47, *Symphony No. 5 in D minor***
- 1936-37 Opus 48, Film music: *Volochayevska Days*
- 1938 Opus 49, *String Quartet No. 1 in C*
- 1938 *Suite No. 2 for Jazz Orchestra*
- 1938 Opus 50, Film-music: *Vybvorg District*
- 1938 Opus 50a, Fragments from the Maxim film-trilogy (assembled from Op. 41(i))
- 1938 Opus 51, Film-music: *Friends*
- 1938 Opus 52, Film-music: *The Great Citizen* (Part 1)
- 1938 Opus 53, Film-music: *Man at Arms* (also called *November*)
- 1938 (sans opus) arrangement of Johann Strauss's *Wiener Blut*
- 1939 **Opus 54, *Symphony No. 6 in B minor***
- 1939 Opus 55, Film-music: *The Great Citizen* (Part 2)
- 1939 Opus 56 (lost), Music for a cartoon film: *Stupid Little Mouse*
- 1940 Opus 57, *Piano Quintet in G minor*
- 1939-40 Opus 58, *Boris Godunov* (re-orchestration of Mussorgsky's opera)
- 1940 (originally Opus 59; apparently withdrawn) *Three pieces for Violin*
- 1940 Opus 58a, *King Lear* (incidental music to Shakespeare's tragedy)
- 1940 Opus 59 (lost), Film-music: *Korzinka's Adventure*
- 1940 (sans opus) arrangement of Johann Strauss's *Excursion Train Polka*
- 1941 **Opus 60, *Symphony No. 7 in C, "Leningrad"***
- 1941 (sans opus) arrangement of Balakirev's *Polka for Harp Duet in F sharp minor*
- 1941 (sans opus) arrangements and orchestrations, Various: Twenty-seven Romances and Songs
- 1941 (sans opus) Solemn March for Military Band
- 1942 Opus 61, *Sonata No. 2 in B minor for Piano*
- 1942 Opus 62, *Six Romances on verses of English Poets* (for bass and piano)
- 1942 Opus 63, *Suite for theatre show: Native Leningrad*
- 1941 originally Opus 63, *The Gamblers* (unfinished opera after Gogol)
- 1942 *The Vow of the People's Commissar* (song for bass, chorus and orchestra)
- 1943 **Opus 65, *Symphony No. 8 in C minor***

- 1943 3 National Anthem Contest entries
- 1944 Opus 64, Film-music: *Zoya*
- 1944 Opus 66, *Suite* for dancing: *Russian River*
- 1944 *Eight English and American Folksongs* (for low voice and orchestra)
- 1944 Opus 67, *Piano Trio No. 2 in E minor*
- 1944 Opus 68, *String Quartet No. 2 in A*
- 1944 (sans opus) arrangement of Fleishman's *Rothschild's Violin*
- 1944-45 Opus 69, *Children's Notebook: Six Pieces for Piano*
- 1945 **Opus 70, *Symphony No. 9 in E flat*****
- 1945 Opus 71, Film-music: *Simple Folk*
- 1945 Opus 72, *Two Songs* for Voice and Piano
- 1946 Opus 73, *String Quartet No. 3 in F*
- 1947 Opus 74, Cantata: *Poem of the Motherland*
- 1947-48 Opus 75, Film-music: *Young Guards*
- 1948 Opus 75a, *Suite* from the music to *Young Guards*
- 1947 Opus 76, Film-music: *Pirogov*
- 1947 Opus 76a, *Suite* from the music to *Pirogov*
- 1947-48 Opus 77, *Violin Concerto No. 1 in A minor*
- 1948 Opus 78, Film-music: *Michurin*
- 1948 Opus 78a, *Suite* from the music to *Michurin*
- 1948 Opus 79, *From Jewish Folk-Poetry* (cycle for soprano, contralto and tenor with piano)
- 1948 Opus 80, Film-music: *Meeting on the Elbe*
- 1956 "Homesickness" (from *Meeting on the Elbe*) for Voice and Piano
- 1948(?) Opus 80a, *Suite* from the music to *Meeting on the Elbe*
- 1949 Opus 81, *The Song of the Forest* (oratorio)
- 1960(?) Chorus: "In the Fields stand the Collective Farms" (from *The Song of the Forests*)
- 1962(?) "A Walk into the Future" (song from *The Song of the Forests*)
- 1949 *Ballet Suite No. 1* for Orchestra
- 1949 Opus 82, Film-music: *The Fall of Berlin*
- 1950 Song: "Beautiful Day" (from *The Fall of Berlin*, arranged in 1950)
- 1950 Opus 82a, *Suite* from *The Fall of Berlin* (assembled in 1950)

- 1949 Opus 83, *String Quartet No. 4 in D*
- 1950 Opus 84, *Two Romances* on verses by Mikhail Lermontov (for male voice and piano)
- 1950 Opus 85, Film-music: *Byelinsky*
- 1950 Opus 85a, *Suite* for Chorus and Orchestra from *Byelinsky*
- 1951 Opus 86, *Four Songs* to words by Dolmatovsky
- 1950-51 Opus 87, *Twenty-four Preludes and Fugues* for Piano
- 1951 Opus 88, *Ten Poems on texts by Revolutionary Poets* (for soloists and chorus a cappella)
- 1951 *Ballet Suite No. 2* for Orchestra
- 1951 Opus 89, Film-music: *The Memorable Year 1919*
- 1951 Opus 89a, *Fragments for Orchestra* from the music to *The Memorable Year 1919*
- 1951 (sans opus) Ten Russian Folksongs
- 1952 Opus 90, Cantata: *The Sun shines over our Motherland*
- 1952 Opus 91, *Four Monologues on verses of Pushkin*, for bass and piano
- 1952 *Ballet Suite No. 3* for Orchestra
- 1952 Opus 92, *String Quartet No. 5 in B flat*
- 1953 *Ballet Suite No. 4* for Orchestra
- 1953 Opus 93, Symphony No. 10 in E minor**
- 1953 Opus 94, *Concertino* for two pianos
- 1954 Opus 95, Film music: *Song of a Great River*
- 1954 Opus 96, *Festival Overture*
- 1955 Opus 97, Film music: *The Gadfly*
- 1963 Opus 97, Tarantella from *The Gadfly*, for two pianos
- 1955 Opus 97a, *Fragments for Orchestra* from the music for *The Gadfly*
- 1954 Opus 98, *Five Romances (Songs of Our Days)* for bass and piano
- 1956 Opus 99, Film-music: *The First Echelon*
- 1956 Opus 99a, *Fragments for Chorus and Orchestra* from *The First Echelon*
- 1956 Opus 100, *Six Spanish Songs* for Soprano and Orchestra
- 1956 Opus 101, *String Quartet No. 6 in G*
- 1957 Opus 102, *Piano Concerto No. 2 in F*
- 1957 Opus 103, Symphony No. 11 in G minor, "The Year 1905"**
- 1957 Opus 104, *Two Russian Folksong Adaptations*, for Soloists and a cappella Chorus

- 1957 (sans opus) arrangement of *Variations on a Theme by Glinka*
- 1958 Opus 105, Operetta: *Moscow, Cheryomushki*
- 1959 Opus 106, *Khovanschina* (orchestration of Mussorgsky's opera)
- 1959 Opus 107, *Cello Concerto No. 1 in E flat*
- 1960 Opus 108, *String Quartet No. 7 in F sharp minor*
- 1960 Opus 109, *Satires (Pictures of the Past: five romances for soprano and piano)*
- 1960 Opus 110, *String Quartet No. 8 in C minor*
- 1960 *Novorossiysk Chimes (The Fire of Eternal Glory)* for orchestra
- 1960 Opus 111, Film-music: *Five Days – Five Nights*
- 1960 Opus 111a, *Suite* from the music for *Five Days – Five Nights*
- 1961 **Opus 112, Symphony No. 12 in D minor, "1917"**
- 1952-62 *Dances of the Dolls: Suite* for Piano
- 1962 *Songs and Dances of Death* (orchestration of Mussorgsky's work)
- 1962 **Opus 113, Symphony No. 13 in B flat, "Babi Yar"**
- 1956 Opus 114, *Katerina Ismailova* (revision of opera Opus 29)
- 1956 *Suite in Five Scenes for Orchestra*, from *Katerina Ismailova*
- 1963 *From Jewish Folk-Poetry* (orchestration of Opus 79)
- 1963 Opus 115, *Overture on Russian and Kirghiz Folk Themes*
- 1963-64 Opus 116, Film-music: *Hamlet*
- 1964 Opus 116a, *Suite* for Orchestra from the music to *Hamlet*
- 1964 Opus 117, *String Quartet No. 9 in E flat*
- 1964 Opus 118, *String Quartet No. 10 in A flat*
- ? (sans opus) *Symphony for Strings* (arrangement of *String Quartet No. 10*)
- 1964 Opus 119, *Cantata* for Bass, Chorus and Orchestra: *The Execution of Stepan Rapin*
- 1965 Opus 120, Film-music: *A Year in the Life* (also translated as *A Year as Long as a Lifetime*)
- 1965 Opus 121, *Five Romances* on texts from *Krokodil* magazine (for bass and piano)
- 1966 Opus 122, *String Quartet No. 11 in F minor*
- 1966 Opus 123, *Preface to the Complete Collection of my Works, and Brief Reflections apropos this Preface* (for bass and piano)
- 1974 (sans opus) arrangement of Beethoven's *Song of the Flea*
- 1962 Opus 124, *Two Choruses after Davidenko*
- 1975 (sans opus) arrangement of Beethoven's *Song of the Flea*

- 1963 Opus 125, *Cello Concerto in A minor* (by Schumann: re-orchestrated by Shostakovich for Rostropovich)
- 1966 Opus 126, *Cello Concerto No. 2 in G*
- 1967 Opus 127, *Seven Romances for Soprano and Piano Trio on Poems of Alexander Blok*
- 1967 Opus 128, *Spring, Spring* (for bass and piano)
- 1967 Opus 129, *Concerto No. 2 for Violin and Orchestra*
- 1967 Opus 130, *Funeral-Triumphant Prelude* for Orchestra
- 1967 Opus 131, *Symphonic Poem* for Orchestra: "October"
- 1967 Opus 132, Film-music: *Sofya Perovoskaya*
- 1968 Opus 133, *String Quartet No. 12 in D flat*
- 1968 Opus 134, *Sonata for Violin and Piano*
- 1969 (sans opus) arrangement of Tischenko's *Cello Concerto No. 1*
- 1969 Opus 135, Symphony No. 14 for Bass, Strings and Percussion**
- 1970 Opus 136, *Eight Ballads* for Male Chorus: "Loyalty"
- 1970 Opus 137, Film-music: *King Lear*
- 1970 Opus 138, *String Quartet No. 13 in B flat minor*
- 1970 Opus 139, *March of the Soviet Militia* (for wind orchestra)
- 1971 Opus 140, *Six Romances on Verses of English Poets* (orchestration of Opus 62)
- 1971 Opus 141, Symphony No. 15 in A** (also as arrangement for two pianos)
- 1971 (sans opus) *Intervision* (6 bar fragment)
- 1972 Opus 142, *String Quartet No. 14 in F sharp minor*
- 1973 Opus 143, *Suite* for Contralto and Piano: *Six poems of Marina Tsvetaeva*
- 1973 Opus 143a, *Six Poems of Marina Tsvetaeva* (version for contralto and small orchestra)
- 1974 Opus 144, *String Quartet No. 15 in E flat minor*
(Requiem for Strings, arrangement of String Quartet No. 15)
- 1974 Opus 145, *Suite* for Bass and Piano on Verses of Michelangelo Buonarroti
- 1974 Opus 145a, *Suite* on Verses of Michelangelo Buonarroti (version for bass and orchestra)
- 1974 Opus 146, *Four Verses of Capitan Lebjadkin* (for bass and piano)
- 1975 Opus 147, *Sonata* for Viola and Piano
- 1975 (sans opus) arrangement of Beethoven's *Song of the Flea*

- 1975 (sans opus) Ballet in Four Acts: *The Dreamers* (largely drawn from the music of *The Bolt* and *The Age of Gold*, with some new material)
- 1975 1.15 Symphony No. 16? (Reports were circulating in the West shortly before Shostakovich's death that he had completed two movements of a Sixteenth Symphony. But the Russian authorities have yet to confirm the existence of this work.)

NO 1

movement

Ex 8-4 p 8-11

NO 2

Ex 10-2 p 10-6

NO 3

Ex 8-5 p 8-11

NO 4

movement

Ex 6-7 p 9-23

Ex 9-4 p 9-10

Ex 7-8 p 7-20

Ex 6-2 p 6-7

Ex 11-7 p 11-9

Ex 3-3 p 3-3

Ex 9-2 p 9-1

Ex 1-12 p 3-38

Ex 9-6 p 9-17

Ex 6-6 p 6-18

1045 Ex 11-1 p 11-3

movement

Ex 7-4 p 7-10

75 Ex 3-15 p 3-45

03 Ex 3-13 p 3-41

APPENDIX D

LIST OF MUSIC EXAMPLES

SYMPHONY NO. 1

First movement

mm. 58-66 Ex. 8-4 p. 8-11

SYMPHONY NO. 2

mm. 117-142 Ex. 10-2 p. 10-6

SYMPHONY NO. 3

mm. 1-38 Ex. 8-5 p. 8-13

SYMPHONY NO. 4

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