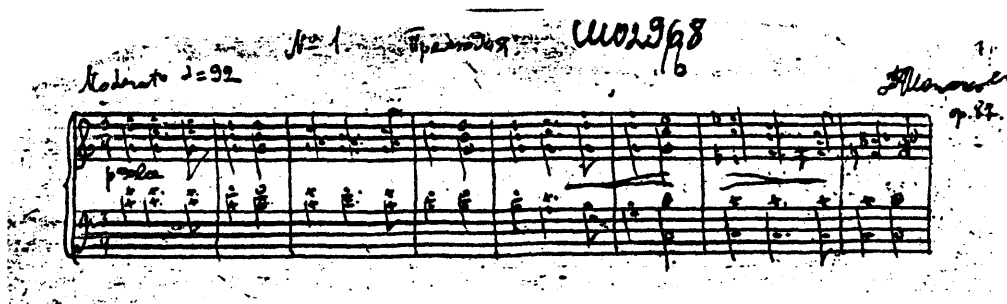


Example 61. Piano Prelude, Op.34/1/1-4. Autograph



2) Shostakovich rarely indicated slurs over chords, although often in his performances these chords sound clearly legato. For example, in the C-Major Prelude, Op.87/1 and especially in his second recording¹⁰¹ of 1957, an impression of legato and very long phrasing due to the dynamics and pedal is created, although no slurs are written in the score (see Example 62).

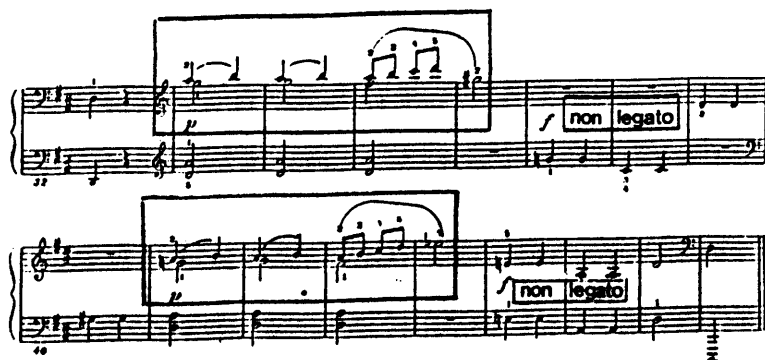
Example 62. Piano Prelude, Op.87/1/1-8. Autograph



101 Index No 20.

Accordingly the absence of a slur in Shostakovich's piano music should not always be interpreted as non-legato. The musical context should always be taken into consideration. In the "Bear" from the Children's Notebook, bars 33-36 and 41-44 are played¹⁰² legato, whereas bars 37-40 and 45-48 are played non-legato, although all the bars are written without slurs (see Example 63).

Example 63. "Bear," Children's Notebook, Op.69/3/32-48. Single recording: 1947. The slurs in bars 33-36, 41-44 and the non-legato indication in bars 37-40, 45-48 have been inserted in square frames by the present writer to accord with Shostakovich's performance



3) Shostakovich disliked to overload his scores. For this reason the combination of two slurs, one for phrasing and the other for articulation is seldom found. A rare example occurs in the score of the song, Op.79/10/97 (see Example 64) which was recorded by the

102 Index No 14.

composer.¹⁰³ The combination of slurs occurs in bar 97.

As a rule, Shostakovich limited himself to a single slur.

Example 64. "Song of the Shepherdess," From Jewish Folk Poetry, Op.79/10/97. Single recording: 1955

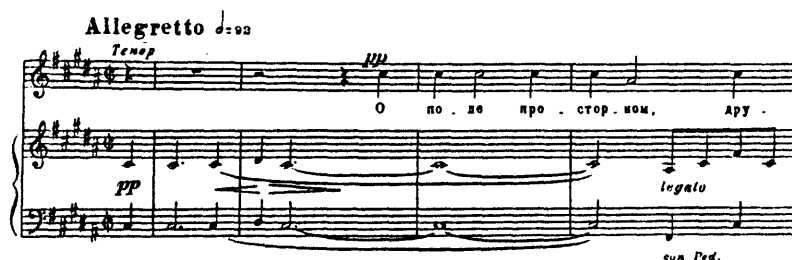


4) With music starting from a repeated note or chord, Shostakovich had the characteristic of writing his slur after the repetitions. This is seen from the beginning of the song, Op.79/9. In his recording¹⁰⁴ it is possible to hear that the legato starts from the first sound, although the first two repeated notes are not included beneath the slur (see Example 65).

103 Index No 15.

104 Ibid.

Example 65. "The Good Life," From Jewish Folk Poetry,
Op.79/9/anacrusis and bar 1. Single
recording: 1955, $\text{♩} = 104$



The same is true of the last chords, bars 24 and 26, of the Piano Prelude, Op.87/1. Although, in his recordings,¹⁰⁵ these concluding chords are clearly joined to the preceding musical material, Shostakovich did not include them under the slur (see Example 66).

Example 66. Piano Prelude, Op.87/1/24,26. Autograph. The bar numbers beneath the example have been inserted by the present writer



Shostakovich's slurs can be divided into two main

105 Index Nos 16, 20.

categories:¹⁰⁶

7.7.1 Structural Slurs

7.7.2 Articulatory Slurs

7.7.1 Structural Slurs:

The present writer uses the term "structural slurs" to mean slurs which demarcate the structure of a melody. These slurs can embrace the shortest of motifs or can cover a long phrase. They serve to clarify the musical development of the material. Structural slurs normally suggest legato, although this is not their main function. The legato within such a slur may not always be a pure finger legato. This is exemplified by the beginning of the Piano Prelude, Op.87/23/1, right hand (see Example 68), where the chords can be joined only with the help of the pedal and with the use of appropriate dynamics.¹⁰⁷

106 The ideas expressed by Samuil Feinberg in his book Pianizm kak iskusstvo (Pianism as Art) (Moscow, 1965), pp.191-212, concerning piano slurs have been used as the basis for the present analysis of Shostakovich's slurs.

107 A student of L. Nikolaev (Shostakovich's piano teacher) recalls that: "Nikolaev stressed (the fact) that piano sound dies away fairly rapidly irrespective of whether or not the key is held by the fingers. That is why Nikolaev considered it to be meaningless to join all notes which are indicated legato by means of the fingers... When playing legato one should try to connect the sounds by listening to the preceding sound, noting how a new sound emanates from this preceding sound and how it flows or merges into the subsequent sound. This is much more important than the honest joining of notes

The finger or the hand should not always be lifted at the end of these slurs. This should only be done where the structural slur also has an articulatory function, or where it is necessary for pianistic convenience, or where it is musically logical.

Shostakovich starts some of his melodies with a long slurred phrase and then reduces the length of the slur to shorter melodic units. The beauty of the melody in the Piano Prelude, Op.87/18 for example, is emphasised by his slurring, where the long melody is compressed to a two-note motif (see Example 67, bars 9-10). The structure of the melody is not only heard, but is also visible to the eye. This does not cause the melody to sound abrupt or disjointed when performed. In fact Shostakovich's performance¹⁰⁸ unifies the slurred segments into a complete whole.

107 (continued)

covered by a slur by means of the fingers. Moreover, with the help of the pedal an illusion of legato can be created even where consecutive notes are played with the same finger." Veronika Ivanova, "Nezabyvaemye uroki," (Unforgettable Lessons) L.V. Nikolaev, Stat'i, p.158, in Russian, my translation.

108 Index No 20.

Example 67. Piano Prelude, Op.87/18/1-10. Single recording: 1957, J = 69

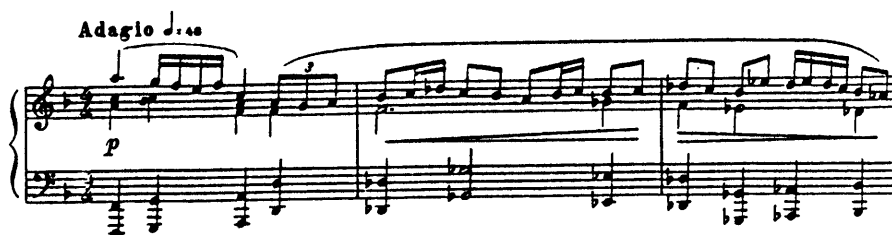


Another pattern of slurring, determined by the structure of the melody, is the short slur which often embraces the first motif and which is followed by a much longer slur. The beginning of the Piano Prelude, Op.87/23/1-3, is an interesting example of this pattern of slurring (see Example 68). In Shostakovich's performance¹⁰⁹ of this Prelude the ending of the first slur in bar 1 does not denote a break in musical thought. Although the chord on the last beat of the bar was probably taken by him with a new movement of the arm, the melodic line is joined by the use of pedal and dynamics to produce a continuous legato effect. The only real break, which is an unpedalled moment of silence, is the caesura ['] of bar 24.

109 Index Nos 16, (17), 20.

Woodward reads¹¹⁰ the slur in the first bar as having a purely articulatory function and lifts both fingers as well as the pedal at the end of the slur. This has the effect of inserting a caesura [,] here, instead of in bar 24. By so doing, he loses the breadth of the phrase and the structure and meaning of the melody line.

Example 68. Piano Prelude, Op.87/23/1-3. 1st recording: 1952, ♩ = 33-40; 2nd recording: 1957, ♩ = 30-40



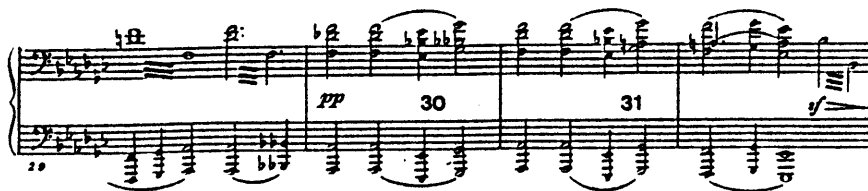
A further example where Woodward seems to have misunderstood Shostakovich's intention with regard to slurring, is to be found in his recording of the Piano Prelude, Op.87/14/30-31.¹¹¹ This Prelude has a great dramatic intensity and requires a continuous legato performance as is heard in Shostakovich's recordings.¹¹² Woodward interrupts this in bars 30 and 31 of the Prelude Op.87/14 by lifting both hands and pedal at the end of the slurs. As a result the bars of | d d j d | (see Example 69, bars 30-31) become | d d j j |.

110 Record label: RCA Red Seal LRL2-5100-1D.

111 Record label: RCA Red Seal LRL2-5100-2B.

112 Index Nos 18, 20.

Example 69. Piano Prelude, Op.87/14/30-31. 1st recording: 1952, 2nd recording: 1957



A further interesting example of a structural slur occurs in the Piano Prelude, Op.87/13/16-18,19-25¹¹³ (see Example 70) where the E sharp in bar 19 could easily be joined to the preceding material and which sounds unmistakably legato and tenuto in Shostakovich's performance.¹¹⁴ From listening to Shostakovich's performance it is impossible to say whether or not the unbroken legato sound is achieved by finger legato, or by means of dynamics and pedal. In fact, it does not matter whether the finger/hand is lifted between the A sharp and the E sharp, provided that a smooth legato sound with a tenuto quality is achieved on the E sharp.

113 This is a perfect example of what H. Keller calls "phrase linkage... when the first phrase ends with the beginning note of the next". Keller, Phrasing and Articulation, p.23. Many examples of this type of phrasing are found in this Prelude.

114 Index No 20.

Example 70. Piano Prelude, Op.87/13/16-18,19-25. Single recording: 1957



Shostakovich's structural slurs should not be tampered with by editors, despite the fact that the music often has an overall legato sound. Regrettably, the editors of Volume 12 of the Collected Works, Komarnitsky and Pirumov, have used Shostakovich's recording of the First Piano Concerto, Op.35/1/6 to obscure his score indications, and have thereby destroyed his unique style of writing.¹¹⁵ Shostakovich wrote a typically structural

115 See D. Shostakovich, "Piano Concerto No 1," Collected Works, Vol.12, Piano Concertos No 1 and No 2, Orchestral Score. Ed. by O. Komarnitsky and A. Pirumov. Moscow: 1982, p.3. For a more detailed discussion of the use of Shostakovich's recordings by these editors see Chapter Three, pp.115-117, 126.

slur in the right hand in bar 6 of the first movement of his First Piano Concerto in the manuscript of his orchestral score (see Example 71a), and also in his own arrangement of the same Concerto for Two Pianos (see Example 71b). Because legato is heard in Shostakovich's performance of bar 6,¹¹⁶ the abovementioned editors took the liberty of changing the slur (see Example 71c).

The difference between Shostakovich's performances and his score indications, should be described in the editorial comments. The present writer cannot agree with corrections to his style of writing, especially when these corrections relate to such subtle aspects as slurring. A composer's style of writing represents a direct line of communication between the composer and his performer, and in the case of this particular slur, Shostakovich reaffirmed his intention in his arrangement for Two Pianos. The fact that this sounds like a smooth legato warrants mention by the editors, but does not warrant alteration in such a prosaic and simplified manner without any acknowledgement, as has been done in this Volume of the Collected Works.

Example 71. First Piano Concerto, Op.35/1/6. 1st recording: 1954, $\text{♩} = 80$; 2nd recording: 1958, $\text{♩} = 84$. The arrow in bar 6 has been inserted by the present writer.

a) Autograph, bar 6:



b) Shostakovich's arrangement for Two Pianos, bar 6:



c) Editing in the Collected Works Edition, Volume 12, p.3, bar 6:

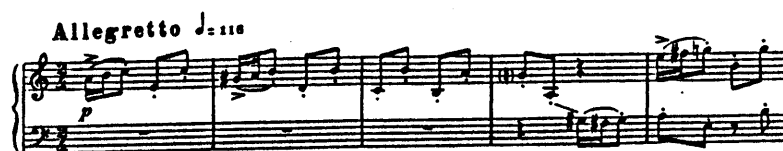


7.7.2 Articulatory Slurs

The primary function of this type of slur is the indication of finger legato as opposed to non-legato. Short articulatory slurs differ from short structural slurs, in that they require the finger/hand to be lifted at the end of the slur.

The themes of the Piano Fugues, Op.87, Nos 2,¹¹⁷ 3¹¹⁸ and 5¹¹⁹ contain articulatory slurs which are performed by Shostakovich exactly as they are written in the scores (see Examples 72, 73 and 74).

Example 72. Piano Fugue, Op.87/2/1-5. Single recording: 1952, J = 120-116



Example 73. Piano Fugue, Op.87/3/1-5. Single recording: 1952, J. = 126



117 Index Nos 17, (18).

118 Index Nos 17, (18).

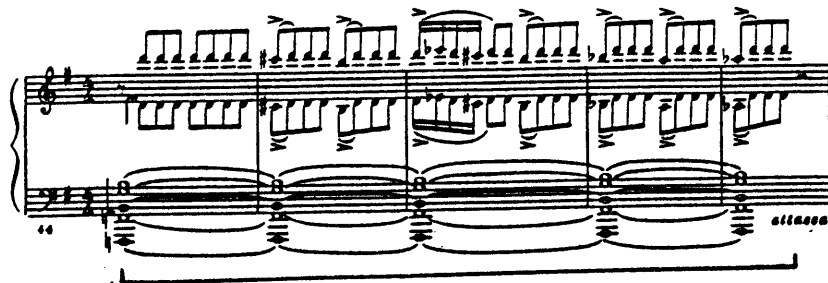
119 Index Nos 16, (17), (18), 20.

Example 74. Piano Fugue, Op.87/5/1-7. 1st recording: 1952, ♩ = 138; 2nd recording: 1957, ♩ = 144



In the Piano Prelude, Op.87/3 the long damper pedal does not obscure the clarity of the non-legato and legato articulation which is heard in Shostakovich's performance.¹²⁰ The legato groups are shown by means of articulatory slurs in his score (see Example 75).

Example 75. Piano Prelude, Op.87/3/44-48. Single recording: 1952. The pedal indication has been inserted by the present writer to accord with Shostakovich's recording



Shostakovich's pieces often contain groups of notes where the last note of the first group becomes the first note of the next group. This is exemplified in the score

120 Ibid.

and recording¹²¹ of the song Op.79/2/86-87 (see Example 76).

Example 76. "The Loving Mama and Auntie," From Jewish Folk Poetry, Op.79/2/85-87. Single recording: 1955



The piano introduction to the song Op.79/3/2-3 also contains groups of two notes which are expressively performed¹²² by the composer (see Example 77).

Example 77. "Cradle Song," From Jewish Folk Poetry, Op.79/3/2-3. Single recording: 1955, ♩ = 84



121 Index No 15.

122 Ibid.

Almost the entire Piano Prelude, Op.87/22 consists of similar two-note groups which are performed¹²³ consecutively in both the left and the right hand¹²⁴ (see Example 79).

123 Index No 19.

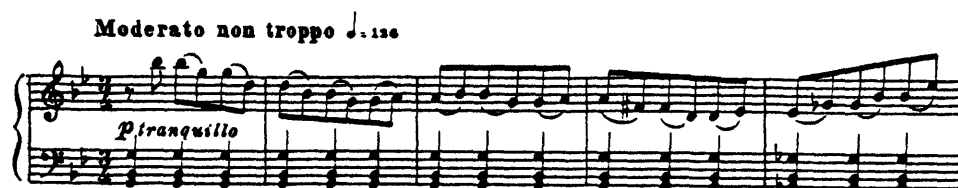
124 The interval which links two-note groups is a prime interval



A. Dolzhansky writes the following about these intervals: "Trochaic, march-like primes such as >->- create the rhythm of measured steps and often serve to create images of forcefulness, brutality, oppression, cruelty or sometimes - light-hearted, carefree levity. In contrast, the iambic primes ->-> embody images of delicacy, mildness, emotional distress, nobleness and sweetness." Dolzhansky, 24 Preludii i fugi, p.176, in Russian, my translation.

This statement is an oversimplification. Shostakovich's pieces contain many instances where the same motif which contains, for example, iambic primes in one context is transformed into its antithesis in a different context. The transformation is achieved by means of changes of articulation and dynamics. For example, in the first movement of the Tenth Symphony, the second subject is transformed from being a contemplative melody in the exposition (see Example 78a) to a dramatic, desperate expression in the development (see Example 78b), although the iambic primes remain unchanged. (Dolzhansky contradicts himself by referring to this exact example on page 64 of his book. Such generalizations detract from the quality of Dolzhansky's book, which is otherwise a unique and brilliant investigation into Shostakovich's 24 Preludes and Fugues.) (See Example 78a and 78b overleaf).

Example 79. Piano Prelude, Op.87/22/1-5. Single recording: 1955, $\text{♩} = 92$



Articulatory slurs also indicate continuous legato. This applies especially to accompanying voices such as the middle voice in the Piano Prelude, Op.34/1/1-4 (see Example 61 of this Chapter). These slurs are often of

124 (continued)

Example 78. Tenth Symphony, Op.93/1/210-215, 397-399

a) exposition, bars 210-215:

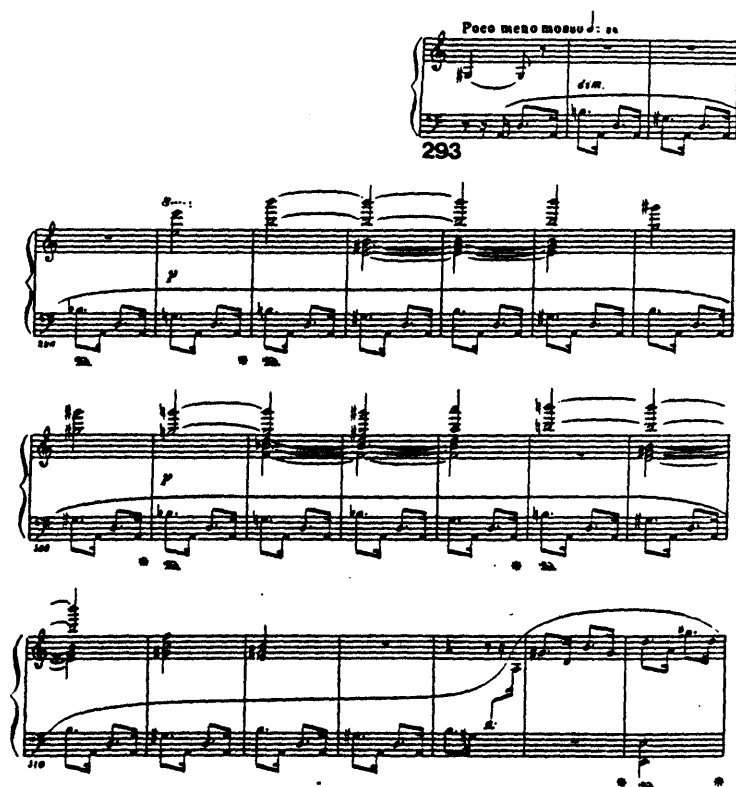


b) development, bars 397-399, archi:



exceptional length. In the Finale of the Second Piano Sonata, Op.61/3, a single slur embraces the whole variation,¹²⁵ which lasts for 87 bars (bars 293-379). The fact that Shostakovich went to such lengths to write this long slur, instead of writing his usual sempre legato, suggests that he wisely took into account the visual impact that the score would have on the performer (see Example 80).

Example 80. Second Piano Sonata, Op.61/3/293-316

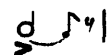


125 This movement is written in variation form.

A further example showing the subtle use of the articulatory slur is to be found in the song Op.79/7/1-2 (see Example 81). The slur embraces four notes followed by two staccato notes. Shostakovich performs¹²⁶ this virtuoso accompaniment to this song in such a way that the articulation in the right hand is highlighted by the sharp staccato of the left hand. The high register of the introduction and the seconds played in the right hand, from bar 5 onwards, create an exquisite dance of despair and bitter irony.

Example 81. "Song of Want," From Jewish Folk Poetry, Op.49/7/1-2. Single recording: 1955, ♩ = 120



Articulatory slurs can also strengthen strong rhythmical stresses as they do in the Scherzo from the Second Trio, Op.67/2/32-35 (see Example 82a). Shostakovich emphasises the importance of separating the seconds by inserting the exact pause after the second note |  | (bars 101-102, 104-106, 108-110, 140-141 and

126 Index No 15.

143 of Example 82b, below). This is clearly heard in his performance.¹²⁷

Example 82. Second Trio, Op.67/2/32-35,140-141,143.
Recorded in 1947

a) bars 32-35:



b) bars 140-141, 143:



127 Index No 12.

CONCLUSIONS

1. Shostakovich's articulation is extremely refined and varied, and contributes to the tone colour and character of his performances.
2. Shostakovich's legato varies according to the character of the piece. He uses "detached" legato more often than any other type of legato.
3. Shostakovich's non-legato/staccato is always very melodious irrespective of the length of the note/s.
4. Shostakovich uses various types of accents in his scores. The strength and length of these accents, in his performances, depend upon the overall context of the particular piece.
5. Shostakovich's scores contain different articulation combinations, which should be strictly adhered to. His performances demonstrate this.
6. Shostakovich's scores also indicate different articulation for the same material which should be strictly adhered to.
7. The meaning of Shostakovich's slur is varied. It does not always have an articulatory meaning. More often than not his intention is to suggest sound images or outline the structural segments of the music.

THE USE OF THE DAMPER PEDAL IN SHOSTAKOVICH'S SCORES

8.1 Shostakovich's Pedal Indications

It is through the composer's damper pedal indications that his understanding of the nature and capabilities of the piano is most strikingly revealed. Shostakovich stands with Beethoven, Schumann or Chopin in his imaginative and original mastery of the art of pedalling. His different uses of the damper pedal correspond to the many styles reflected in the various types of music that he composed. Shostakovich's pedal indications (where they are present) open the door to his astonishing conception of sound. They are the key to his sound texture which is built upon the economic use of notes.

Shostakovich uses traditional pedal signs in his works ( and *). Often these signs are used for non-traditional purposes. Difficulty in understanding his pedal intentions often arises because, in many instances, his pieces can be performed with the fingers only. However, his pieces were conceived with the damper pedal in mind, and playing without the damper pedal is sometimes used for contrast or, in some pieces, for special effect. The main feature of Shostakovich's piano style is that it is a synthesis of the musical language

of a composer of the first half of the twentieth century coupled with a romantic attitude towards the piano. A contemporary understanding of the nature of the piano as a percussion instrument is not a characteristic of Shostakovich. He continues the pedal tradition of the late Romantics, especially the Russian Romantics, Scriabin, Medtner and Rakhmaninov. He does so in a highly individualistic manner.

Throughout his life Shostakovich sought the most adequate expression for his ideas of sound through his use of the damper pedal. This is proved in certain pieces where almost every note is supplied with a pedal direction (for example, the score of his Piano Prelude, Op.34/14).

Certainly pieces exist where he wrote no pedal directions at all, such as the Preludes and Fugues, Op.87, where the only pedal indication in the first edition is given for the Prelude in C sharp Minor, bar 49. However, it is interesting to note that in the Collected Works Edition of the Preludes and Fugues, Op.87,¹ pedal indications have been added to accord with the composer's wish in Preludes Nos 3, 8, 14 and 20.

In the scores of his Fifth, Seventh and Thirteenth Symphonies, where the piano has been included in the

1 D. Shostakovich, 24 Preludes and Fugues, Op.87, Collected Works, Vol.40. Ed. by T. Nikolayeva. Moscow: 1980. See notes in Russian at the end of Volume 40.

orchestral score, Shostakovich has no pedal indications, save for the third movement of his Thirteenth Symphony where there is the una corda indication in figure 76, bar 2.

In his ensemble works, such as his Cello and Violin Sonatas and his Second Trio, all the pedal indications have been omitted. (In the beginning of his Quintet, Shostakovich gives the general direction Ped. Few pedal indications are to be found in his Viola Sonata.) More detailed directions can however be found in his songs, where he often marks the most important pedal indications to obtain colourful shadings of tone.

In his piano works, the greatest number of examples of his pedal directions are to be found. Here the fullest picture of his pedal practice is evidenced. This is the reason why most of the examples used in this chapter are taken from Shostakovich's piano music. It should also be mentioned that the action of the pianoforte damper pedal results in a number of sound effects simultaneously. For instance, in Example 1, below, the pedal has a harmonic and dynamic function and also creates unusual tone colour. The subdivisions in this chapter have been done merely for the sake of convenience since the colouring of the tone is always brought about by the use of the damper pedal and is present in all the examples.

Shostakovich never indicates the use of the middle

(sostenuto) pedal in his scores.

Shostakovich's pedal practice is analysed under the following headings:

8.2 Experimental Pedalling

8.3 The Use of Pedal in Shostakovich's Polyphonic Works

8.4 Colouring Achieved by Pedalling

8.5 Pedalling which has Colouring Combined with a Dynamic Function

8.6 Contrasting con Pedale with senza Pedale

8.7 Pedalled and Unpedalled Pauses

8.8 Markings which Indicate the Precise Moment When the Pedal Should be Depressed

8.9 Pedal Indications at the End of Shostakovich's Compositions

8.10 Dissimilar Pedal Directions for the Same or Similar Material

8.11 Half-pedal

8.2 Experimental Pedalling

An example of experimental pedalling is to be found in the First Piano Sonata. In bar 208 Shostakovich indicates that the pedal should be released several times from the second quaver of beat 2, in order to create a faint "rumbling" effect with the overtones, which should linger on and be perceived through bar 209 (see Example 1).

Example 1. First Piano Sonata, Op.12, bars 208-209

208

209

Adagio (♩ = 176)

210

211

*) Здесь нужно снимать педаль несколько раз, что бы получилось
 большое *diminuendo* и остался в следующем такту небольшой гул.
 Here the pedal should be used several times in order to obtain a strong *diminuendo*,
 so that the sound of the chord can still be perceived during the following bar.

Another example of an experimental, and somewhat innovatory, pedal indication is to be found in "Marche Funebre", from the Aphorisms, Op.13/5/28,36, where the composer asks for the fifth, A flat-E flat, to be played soundlessly on open dampers, to allow for a special shadow-like sound effect (see Example 2).

Example 2. "Marche Funebre," Aphorisms, Op.13/5/28,36

22 28 *f* *fff*

30 36 *pp* *fff* *pp*

*) ИЛИ, ЗАКЛЮЧАЮЩИЕ В СКОБКИ, СЛЕДУЕТ НАЖАТЬ БЕЗЗВУЧНО.

The notes in brackets are depressed without sound.

This technique is employed by Romantic composers and pianists. Schumann's "Paganini" from Carnaval is an example where a shadowed sound idea is found (see Example 3). Performers traditionally soundlessly depress the appoggiatura in bar 36, and then change the pedal to allow the strings to vibrate mysteriously in bar 37² (see Example 3).

2 See Thomas Alan Brown, The Aesthetics of Robert Schumann (London, 1969), pp.100, 104.

Example 3. Schumann, Carnaval, "Paganini," bars 36-37



Shostakovich developed the abovementioned technique which was initiated by Romantic composers and pianists. His instructions concerning the precise effect that he required in "Marche Funebre", Op.13 were innovatory for 1926-1927.

8.3 The Use of Pedal in Shostakovich's Polyphonic Works

The use of pedal in polyphonic works is one of the most important features of Shostakovich's performance style. An example of a daring pedal indication is to be found in his "Marche Funebre", Aphorisms, Op.13/5/9-22 (see Example 4). Here two contrasting voices co-exist on the pedal point, and the damper pedal is retained for fourteen (!) bars (from bar 9 until bar 23). Such pedalling is possible only where a special touch is used³ (see Example 4).

3 Vladimir Pleshakov ignored these pedal directions in his recording of this piece. (Record label USA: Orion ORS 6915.) There are two possible explanations: either he was performing from a poor edition from which such indications were omitted (for example, MCA Music Edition, MCMLXVIII), or he was unable to create the correct dynamic balance between the voices.

Example 4. "Marche Funebre," Aphorisms, Op.13/5/9-22

The musical score for "Marche Funebre" from Aphorisms, Op. 13/5/9-22, is presented in three systems. The first system (measures 1-8) is marked "lento e mesto" and "molto". It begins with a piano introduction marked "ppp". The second system (measures 9-16) is marked "marcato" and "senza marcato". The third system (measures 17-22) is marked "senza marcato". The score includes various musical notations such as notes, rests, and dynamic markings.

In Shostakovich's Second Piano Sonata (1942), which represents his mature composition style, a further example of his use of the pedal in a polyphonic work is to be found. In the second movement of the Sonata entitled Largo, in the recapitulation, Shostakovich combines the economic canonic writing with a long two-bar pedal, in order to gain a harmonic background in the bass. This results in a rich and expressive tone picture. This example demonstrates a specific feature of the composer's language, which is to combine polyphonic texture with the use of pedalling (see Example 5).

Example 5. Second Piano Sonata, Op.61/2/79-84



An understanding of this particular feature of Shostakovich's pedalling practice is important when it comes to interpreting his pieces which have no pedal directions. (For example, Preludes and Fugues, Op.87). Shostakovich's polyphonic works were intended as pedalled polyphonic works, and the key to correct pedal techniques is given in his indications for the Second Piano Sonata, which has been mentioned above.

8.4 Colouring Achieved by Pedalling

As has been mentioned in the introduction to this chapter any use of the damper pedal affects the colouring of the work. (This is so in all the examples which have been mentioned in the previous sections.) Shostakovich's search for different pedal effects is evident in his

first major work for piano, the First Piano Sonata, Op.12. In the Lento section of the Sonata (see Examples 6a and 6b) the beautiful melody of the middle voice emerges between the capricious harmonic pictures created by the bass line and the ornamented top voice which are all blended by the use of the pedal. This music resembles Scriabin's piano compositions. It is homophonic writing which is searching for new colour, but which retains masterful polyphonic detail in the extreme voices. (It is interesting to note how courageously the pedal is held throughout the three bars, from bar 222 to bar 224 of Example 6b).

Example 6. First Piano Sonata, Op.12, bars 210-211, 222-224

a) bars 210-211:

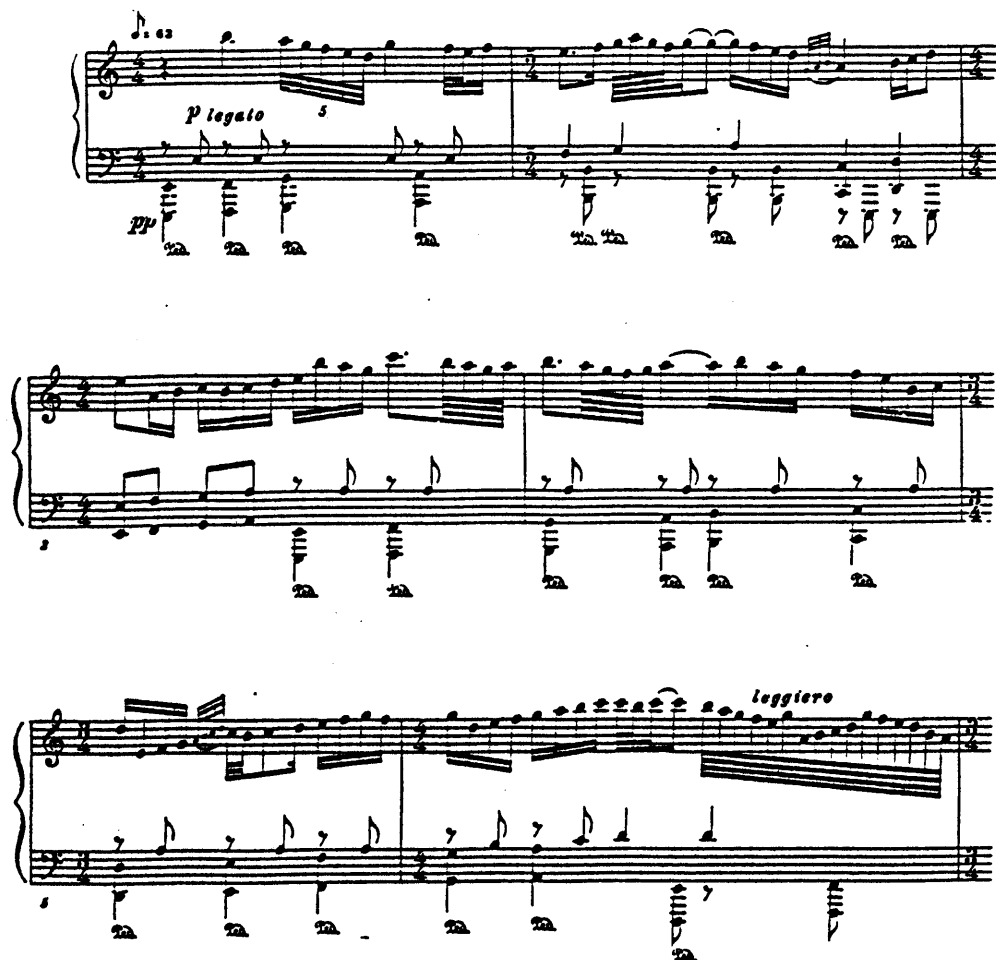
Example 6 (continued)

b) bars 222-224:

The image displays two systems of musical notation for piano, covering bars 222 to 224. Each system consists of three staves: a treble staff, a middle staff, and a bass staff. The first system (bars 222-223) shows a complex melodic line in the treble staff with many beamed sixteenth and thirty-second notes. The middle staff contains a series of chords, and the bass staff features a continuous, flowing line with many beamed notes. The second system (bars 223-224) continues this texture. Bar 224 ends with a double bar line and two asterisks (*) below the bass staff, indicating the end of the excerpt. The key signature has one flat (B-flat), and the time signature is 2/4.

A further example occurs in the "Lullaby", Aphorisms, Op.13/10. In this piece, written in neo-Baroque style with Chopin-like ornamentation in bars 6 and 16, it is the use of the pedal which creates the atmosphere of a romantic lyrical piece (see Example 7).

Example 7. "Lullaby," Aphorisms, Op.13/10/1-6



Many interesting and colourful pedal examples are to be found in the Piano Preludes, Op.34. Unfortunately this is the last work where Shostakovich wrote pedal directions with great precision. In his Second Piano Sonata he marked only the most important moments. In his Opus 87, as has been mentioned above, he had almost no pedal indications.

The first Prelude, which opens Opus 34 and which serves as an epigraph for the twenty-four, begins with

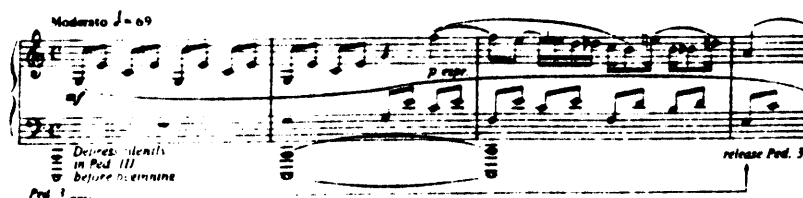
open dampers for the first three bars (see Example 8). It is difficult to execute this section and achieve liquid transparency while holding Shostakovich's pedal. However, the composer's precise dynamic markings help to overcome this problem (*mf dim.* in bar 1 and *p espr.* in bar 2). Shostakovich hints at the necessary balance of sound and quality of touch that is required here, although he obviously cannot suggest the degree of depression of the damper pedal which is very important in such a piece⁴ (see Example 8).

Example 8. Piano Prelude, Op.34/1-4



- 4 R. Stevenson writing about this Prelude states: "the texture is clarified in bars 3 and 14 if the middle pedal is employed" (see Example 9 below). Norris, Shostakovich: the Man, p.95.

Example 9. Piano Prelude, Op.34/1-4. Stevenson's pedal suggestions



Shostakovich's E-flat Minor Prelude, Op.34/15/25-26 is an example of where a powerful effect is achieved by the blending of dissonant harmonies through the use of the same pedal (see Example 10). The pedal directions here should not be considered to be a "slip of the pen", nor messy pedalling. Indeed, they represent the essence of Shostakovich's pedal thinking, and his mastery of the instrument. The sharp climax in these bars is achieved through a mixture of harmonies and the rumbling basses. The well respected Soviet pianist and piano teacher, Grigori Ginzburg wrote that:

...I would say that a performer who does not follow Shostakovich's pedal mark will destroy the composer's idea no less than if he plays other notes or different articulation.

4 (continued)

The texture of this music should not be clarified since its beauty emerges when it is performed as it is written, thereby retaining its wonderful overtones. Shostakovich would have indicated the middle pedal had this been his intention, since there were three-pedal pianos in Russia at the time of the writing of this composition. Traditional Soviet piano schools still do not teach the use of the third pedal, but trust more to mastery of touch.

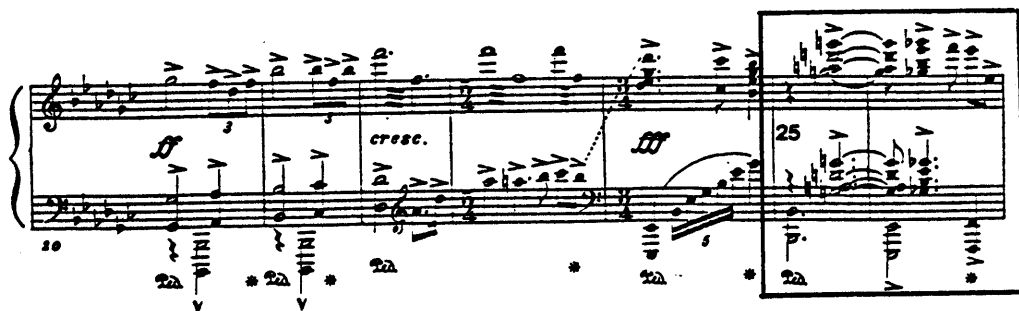
Stevenson's "clarification" amounts to an alteration process to which many composers are subjected. He endeavours to "improve" upon Shostakovich's writing, but merely succeeds in altering the composer's intention, thereby ruining it.

Modern musicians assiduously strive to recapture the lost performance tradition of composers such as Bach. If a performer were to follow Stevenson's suggestion this would be tantamount to rejecting the performance tradition of music which was written as recently as 1932.

This pedalling is not only permissible, but is the only useful manner of performing this section. 5

The validity of Ginsburg's observation can readily be confirmed. By changing the pedal on the new harmony in bar 26, the inherent intensity and dramatization immediately disappear causing a "clinical" effect.

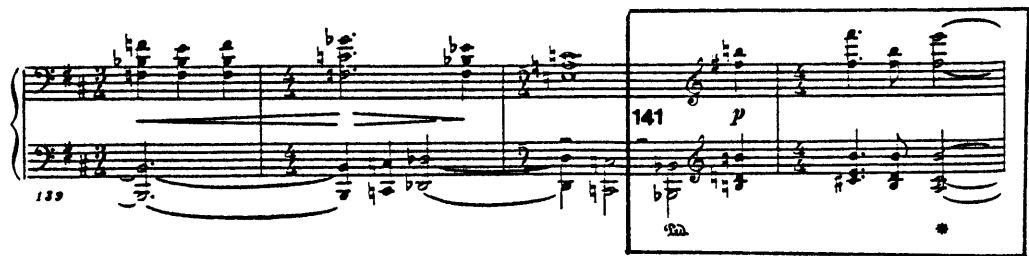
Example 10. Piano Prelude, Op.34/14/25-26.



A further example where the pedal is used as a means of intensification occurs in Shostakovich's courageous pedal use in his Second Piano Sonata, Op.61/3/141-142 (see Example 11).

5 Grigori Ginzburg, "Zametki o masterstve," (Notes on Mastery) Sovetskaya Muzyka, 12 (December, 1963), 74, in Russian, my translation.

Example 11. Second Piano Sonata, Op.61/3/141-142



Shostakovich's vocal works contain numerous colourful pedal indications, particularly where climaxes or cadences occur. A poignant example is found in the song "An Indiscreet Glance", Op.21/3/30-34 (see Example 12).

Example 12. "An Indiscreet Glance," Six Romances on Words by Japanese Poets, Op.21/3/30-34

Another use of the pedal by Shostakovich is that of tone painting, which he achieves by blurring together

similar or different harmonies onto which he superimposes the dissonant notes of the melody. This results in a shimmering quality, such as is found in the Piano Prelude, Op.34/12/23-24⁶ (see Example 13).

Example 13. Piano Prelude, Op.34/12/23-24



A similar use of the pedal is to be found in Shostakovich's Second Piano Sonata, Op.61/7/150-153 (see Example 14). (Even the great performers of Shostakovich's music such as E. Gilels⁷ and M. Yudina,⁸ do not succeed in executing his pedal instructions in this section.)

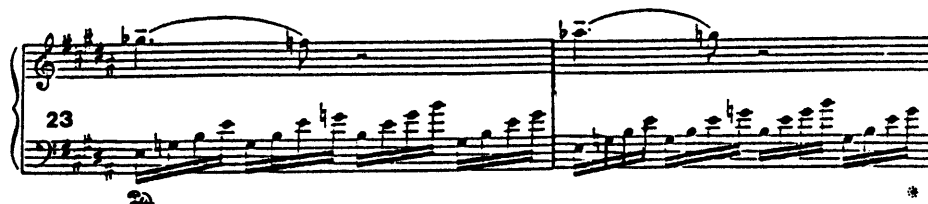
6 Stevenson's tag of "an arpeggio-study" on this poetic piece is only acceptable if considered in the context of a Chopin or Scriabin study. Norris, Shostakovich: the Man, p.96.

7 Record label USSR: Melodiya 33D-019264.

8 Record label USSR: Melodiya D-07063.

similar or different harmonies onto which he superimposes the dissonant notes of the melody. This results in a shimmering quality, such as is found in the Piano Prelude, Op.34/12/23-24⁶ (see Example 13).

Example 13. Piano Prelude, Op.34/12/23-24



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6 Stevenson's tag of "an arpeggio-study" on this poetic piece is only acceptable if considered in the context of a Chopin or Scriabin study. Norris, Shostakovich: the Man, p.96.

7 Record label USSR: Melodiya 33D-019264.

8 Record label USSR: Melodiya D-07063.

Example 14. Second Piano Sonata, Op.61/1/150-153



The last example of this type of pedal use is found in Shostakovich's Piano Prelude Op.34/17/29-33 (see Chapter Nine, Example 1, p.405).

The pianist who masters Shostakovich's pedal style in this Prelude succeeds as a performer of his music. This ability is not given to every performer, nor can it be achieved on every piano.

8.5 Pedalling which has Colouring Combined with a Dynamic Function

Very often Shostakovich's pedalling not only colours the work, but also has a dynamic function. For example, in his First Piano Sonata, (bars 191, 193, 195, 197) the held pedal in these passages causes the chords to last for the whole bar. The use of the pedal and the crescendo in these passages creates the acoustic illusion that the chords themselves are growing in intensity and volume (see Example 15).

Example 15. First Piano Sonata, Op.12, bars 191,193



The same courageous pedalling is found in the Prelude Op.34/9/26-31, where six bars are written on a single pedal thereby creating a crescendo in the descending scale (see Example 16a). In the same Prelude bars 44 to 48 are all on one pedal. This gives to the climax an unusually rich and brilliant effect, despite the Prelude's otherwise economic texture (see Example 16b).

Example 16. Piano Prelude, Op.34/9/26-35,44-48

a) bars 26-35:



Example 16 (continued)

b) bars 44-48:

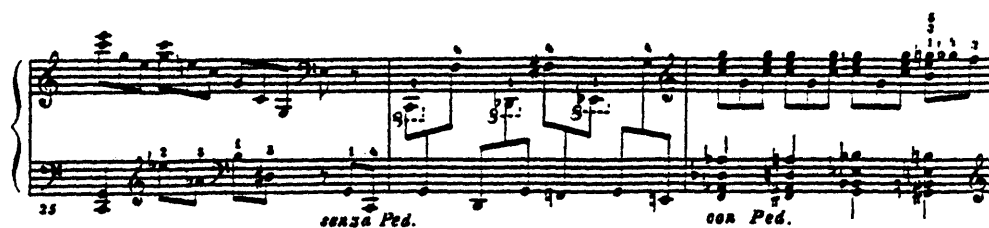


8.6 Contrasting con Pedale with senza Pedale

Shostakovich rarely wrote verbal directions as to where he required a pedalled section to be juxtaposed with an unpedalled one. Examples of where he gives such directions are to be found in his First Piano Sonata, bars 25-27 and bars 132-136 (see Examples 17a and 17b).

Example 17. First Piano Sonata, Op.12, bars 25-27, 132-136

a) bars 25-27:



Example 17 (continued)

b) bars 132-136:

rit. Adagio $\text{♩} = 72$

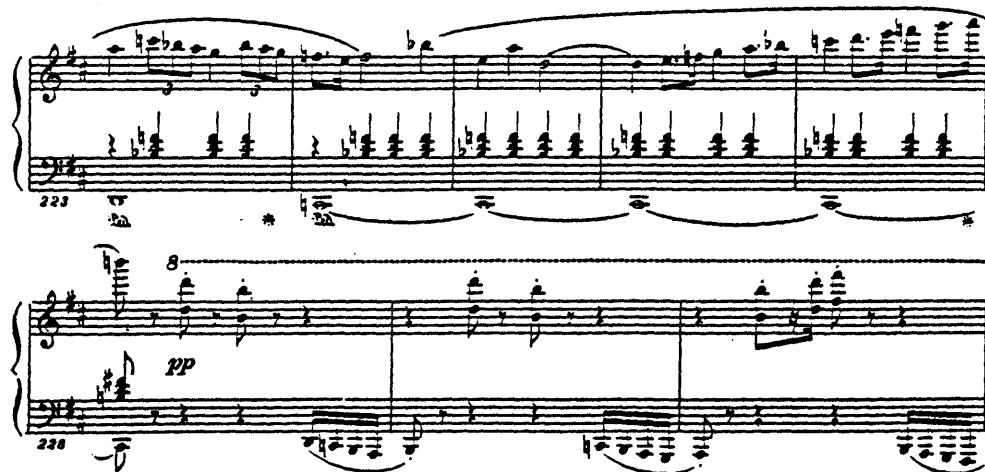
morendo *pp legato* *lento e mesto*

132 8 *con Ped.*

134 *ppp* 8 *senza Ped.* 8 *con Ped.*

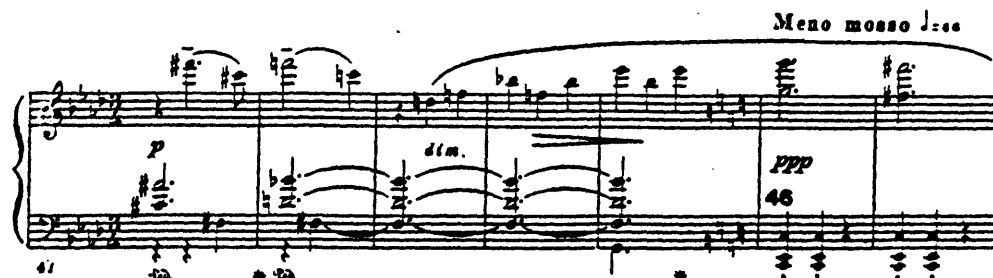
In most cases the logic of the music which contains no senza Ped. indications, dictates that a section saturated with pedalled effects should be followed by a contrasting unpedalled section. For example, in his Second Piano Sonata, Op.61/1 pedalled bars 224-227 should be followed by an unpedalled section from bar 228 onwards (see Example 18).

Example 18. Second Piano Sonata, Op.61/1/224-230



A further example is to be found in the contrast between the much pedalled first section and the beginning of the spectral middle section of the second movement of the Second Piano Sonata, Op.61/2/46 (see Example 19).

Example 19. Second Piano Sonata, Op.61/2/46



In the "Marche Funebre", Aphorisms, Op.13/5, bars 30-32 are held on a single pedal, and contrast with the mysterious sounds of bar 33-35 which are unpedalled (see Example 2, page 371). It is interesting to note that the composer repeated this pedal effect forty-six years

later (1973) at the end of his song "No, Sounded the Drum", Op.143/5/51-62 where bars 57 to 62 are unpedalled (see Example 20).

Example 20. "No, Sounded the Drum," Six Poems of Marina Tsvetaeva, Op.143/5/50-62

Moderato. Maestoso $\text{♩} = 100$

pp *legato*

pa - - yu - - nek - - me - - ro - - my - - za - - Poo -

en - - n.

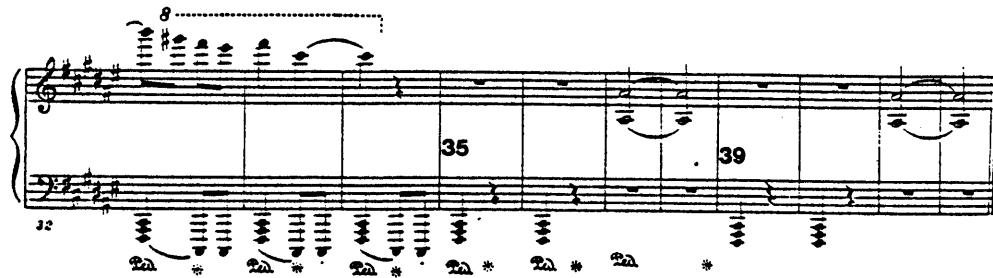
riten.

Allegretto ($\text{♩} = 120$)

pp

A subtle colour contrast is found in the Piano Prelude, Op.34/13/35-42. Bars 35-38 should be played with the pedal, and bars 39-42 without the pedal (see Example 21).

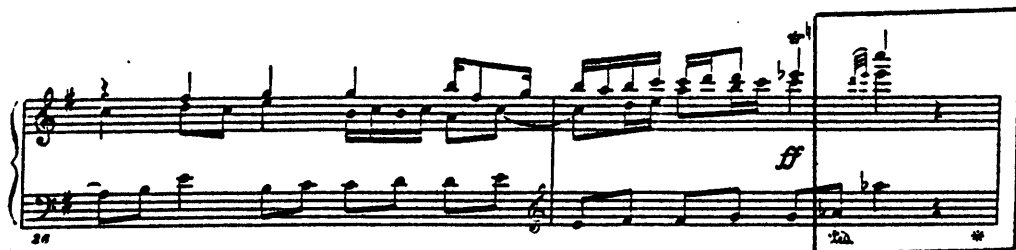
Example 21. Piano Prelude, Op.34/13/35-42



8.7 Pedalled and Unpedalled Pauses

The pedalling of pauses in Shostakovich's pieces deserves special consideration. Frequently the composer indicates that the pedal should be kept depressed while the keys are released by fingers, so that the pause is filled in by the previous harmony. This is so in the climax of the Piano Prelude Op.34/4/27 (see Example 22).

Example 22. Piano Prelude, Op.34/4/27



In the Piano Prelude Op.34/17/34-35 the preceding harmony should be retained by the pedal throughout the pauses on beats 1-2 of bar 35. (Shostakovich plays⁹

9 Index No 4.

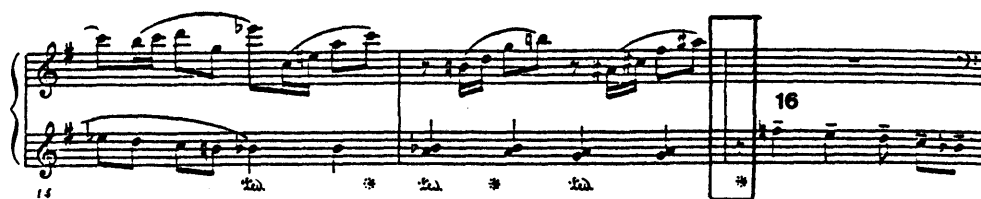
virtually according to his pedal indication. However he releases the pedal earlier than indicated, before and not together with the D on beat 3 of bar 35.) The earlier harmony of beats 3-4 of bar 34, which is not held by the fingers, lingers on in the dying sounds of the pedalled chord. This is in character with the poetic tone of this Prelude (see Example 23).

Example 23. Piano Prelude, Op.34/17/34-35. Single recording: 1947



An example of an unpedalled pause, where Shostakovich wishes to make a declamatory break in order to emphasise a change of texture, is to be found in the Piano Prelude, Op.34/3/16, first quaver (see Example 24).

Example 24. Piano Prelude, Op.34/3/15-16

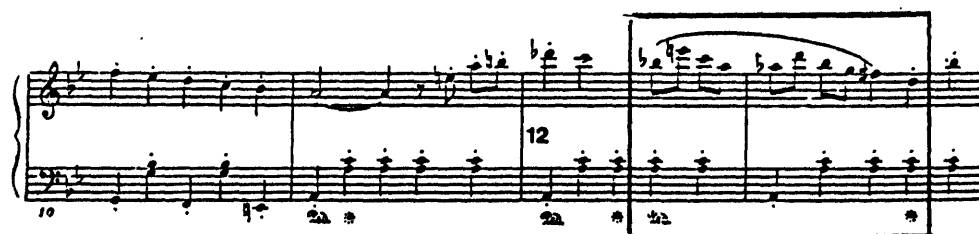


8.8 Markings which Indicate the Precise Moment when the Pedal Should be Depressed

One of the most singular features of Shostakovich's pedalling practice occurs in passages where he marks the precise moment for depressing the pedal in unexpected situations. The subtlety of these instances is immense, for it would be almost impossible to fathom what is required without his indications. Although Shostakovich composed most of his works away from the piano, these indications were probably inserted at the instrument.

A curious harmonic effect is achieved in the Piano Prelude, Op.34/21/12-13 by Shostakovich's unconventional pedal usage (see Example 25).

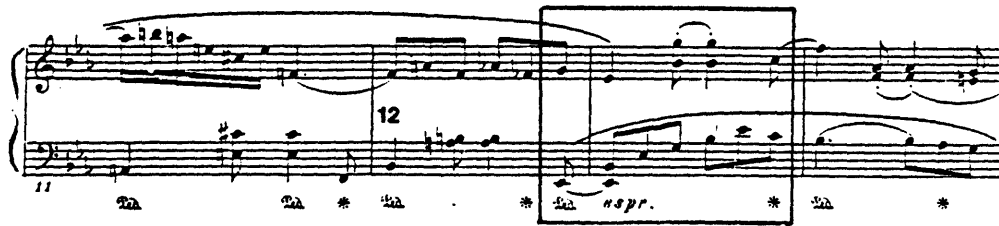
Example 25. Piano Prelude, Op.34/21/12-13



A characteristic pedalling practice of Shostakovich is to catch the bass up-beat of the preceding bar on the pedal. An example of this is found in his score and performance¹⁰ of the Piano Prelude, Op.34/19, bar 12, last quaver - bar 13 (see Example 26).

10 Index No 4.

Example 26. Piano Prelude, Op.34/19/12-13. Single recording: 1947



Although the pedalling in Shostakovich's Piano Prelude, Op.34/19/12-13 is clear from the notation (tied E flat in the bass), it is unlikely that a performer would grasp his pedal intention in other instances where there are no precise pedal indications. In the Piano Prelude, Op.34/20/25, last quaver, the A natural on the pedal suddenly becomes the pedal point for all the subsequent harmonies (see Example 27). Had Shostakovich not given a precise pedal indication for the last quaver in bar 25, it would be difficult for the performer to gauge when to pedal.

Example 27. Piano Prelude, Op.34/20/25-28



In the Piano Preludes, Op.34/9/23, and Op.34/16/22, and the Second Piano Sonata Op.61/1/54, Shostakovich

marks the moments for depressing the pedal in the sections leading towards the dynamic climax with the same precision (see Examples 28, 29 and 30).

Example 28. Piano Prelude, Op.34/9/23

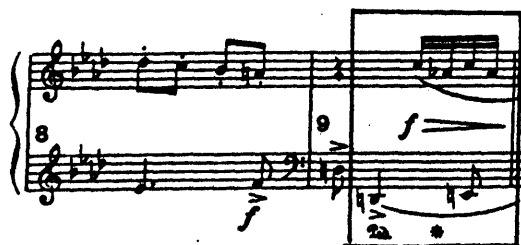
Example 29. Piano Prelude, Op.34/16/22

Example 30. Second Piano Sonata, Op.61/1/54

Further examples where Shostakovich provides pedal indications, without which his intentions would be obscure, are to be found in the Piano Prelude, Op.34/18/25-26 (see Example 31b). Here the accent on beat 1 of bar 26 does not coincide with his pedal indication, whereas at the beginning of this marcato Prelude, he calls for the pedal to stress the accent of the syncopation (bar 9, beat 1, quaver 2; see Example 31a). The initial pedalling is in character with the marcato atmosphere. However, in bar 25 an entirely new character is introduced. This change is clearly perceived in Shostakovich's performance¹¹ of this Prelude, where the latter section is played with a hint of lyricism which is clearly heard from beat 2 of bar 25, but which is not indicated. The only indication of the change is therefore the pedal indication in bars 25-26 (see Example 31b).

Example 31. Piano Prelude, Op.34/18/9,25-26. Single recording: 1947

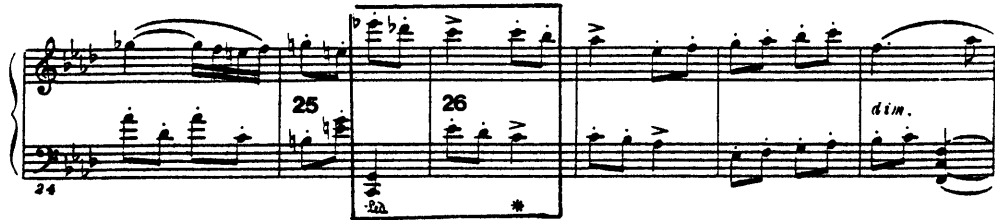
a) bar 9:



¹¹ Index No 4.

Example 31 (continued)

b) bars 25-26:

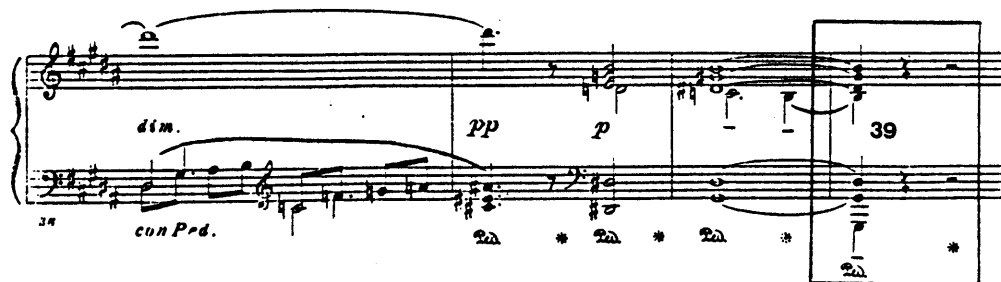


8.9 Pedal Indications at the End of Shostakovich's
Compositions

Questions as to the exact moment for releasing the pedal, or even the speed at which the pedal should be released are very subtle, and cannot be adequately expressed by means of conventional signs. None-the-less, Shostakovich's pedal markings for the concluding chords of his compositions are very helpful.

At the end of the Prelude Op.34/12/39, the moment for releasing the pedal is marked on the pause and occurs after the fingers have been lifted (see Example 32). In other pieces where the pedal release sign (*) occurs the final chord should also live on in the pedal for some moments before the pedal is released. See for example the final bars in the Piano Prelude, Op.34/7/25-27 (Example 33), and the song "No, Sounded the Drum", Op.143/5/54-57 (Example 20, p.388).

Example 32. Piano Prelude, Op.34/12/39



Example 33. Piano Prelude, Op.34/7/25-27



In instances where the release sign is absent, it is logical to assume that Shostakovich intended the pedal to be released simultaneously with the fingers, as in the Piano Prelude, Op.34/9/51, Presto (d. = 108) (see Example 34).

Example 34. Piano Prelude, Op.34/9/51



The pedalling of the end of the Piano Prelude, Op.34/3/35-36 which has no pedal release signs in bar 36, in contrast to the previous example, should not be too quick to retain the character of the music and the dying sound away effect of the sound (see Example 35).

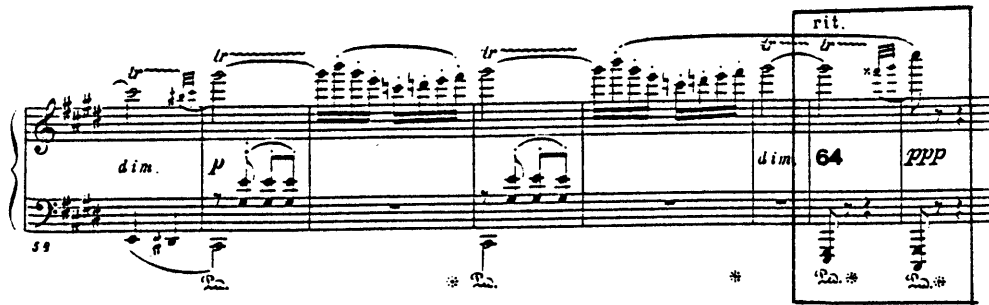
Example 35. Piano Prelude, Op.34/3/35-36



It is obvious in these examples that the pedal releases must also depend upon the quality of the instrument, its overtones, and the acoustics.

Fortunately certain of Shostakovich's pedal markings are easily rendered on any instrument, such as the simultaneous short release of the pedal and the fingers at the end of the Piano Prelude, Op.34/10/64-65 (see Example 36).

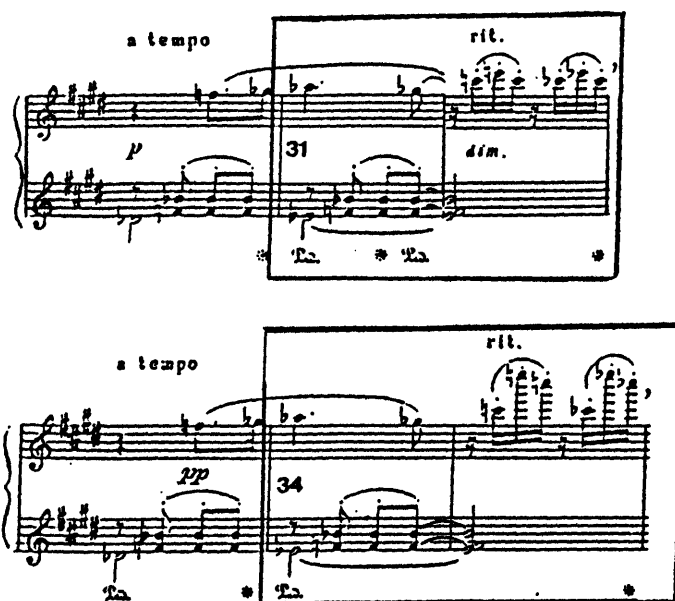
Example 36. Piano Prelude, Op.34/10/64-65



8.10 Dissimilar Pedal Directions for the Same or Similar Material

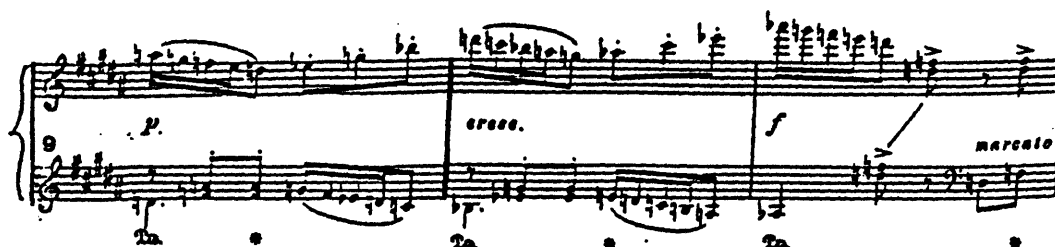
Where Shostakovich calls for different pedalling in sections of similar musical material, these distinctions should not be treated as being casual, since they invariably justify his intentions, which may either be for colouring or for dynamic contrast as in the Piano Prelude, Op.34/10/31-35 (compare bars 31-32 with bars 34-35, Example 37).

Example 37. Piano Prelude, Op.34/10/31-32,34-35



In the Piano Prelude, Op.34/11/9-11, the crescendo is enhanced by the use of longer pedalling. In bar 9, marked piano, the pedal is held for two quavers. In bar 10, marked crescendo, the pedal is held for three quavers, and in bar 11, marked forte, the pedal is held for five quavers (see Example 38).

Example 38. Piano Prelude, Op.34/11/9-11



8.11 Half-pedal¹²

Shostakovich's refined pianism makes frequent use of the half-pedal. He had no special markings for this in his scores. Very often however, the music itself hints at the necessity for this type of pedal technique.

This pedal technique occurs in Shostakovich's Second Piano Sonata, Op.61/3/325 (see Example 39), where the pedal change should be half-pedal because the harmony of the middle voices should be retained.

Example 39. Second Piano Sonata, Op.61/3/325



12 Half-pedal means a pedal which is not slightly depressed, but which is partly changed in order to retain a portion of the previous harmony.

CONCLUSIONS

1. Shostakovich's conception of piano sound is thoroughly integrated with his use of pedal.
2. Shostakovich enjoyed experimenting with the damper pedal in his early piano pieces. His search for colourful tone effects is clearly seen from his pedal indications which are precise, refined and often innovatory.
3. Shostakovich's use of the damper pedal in his polyphonic work is often very daring and constitutes one of the most important features of his performance style.
4. Shostakovich's pedal indications should be strictly adhered to no matter how daring they might be, because they reflect his imaginative and colourful sound ideas.
5. Shostakovich's contrasts between the pedalled and unpedalled passages in his scores are important.
6. Shostakovich's dissimilar pedal directions for the same or similar material should be strictly adhered to.

CHAPTER NINE

THE USE OF THE DAMPER PEDAL IN SHOSTAKOVICH'S OWN RECORDINGS

9.1 Introduction

S. Rakhmaninov wrote that it was his belief that an acute appreciation for musical colouring was a composer's greatest asset. According to him, even a performer of outstanding musicianship, would never equal the depth of feeling of such a composer or be able to reproduce the full range of musical colours which constitute an integral part of such a composer's talent.¹

Shostakovich already displayed this specific asset in his youth. Bogdanov-Berezovsky states:

On the subject of the specific style of performance of the young Shostakovich, one cannot but mention his imitation of orchestral instruments on the piano. This was evident in his emphasis of the subtleties of piano sound discovered by himself - percussive, pealing, "tutti-like", and, at times pizzicato-like. An active role is obviously played by pedalling which is used as a device for achieving expressiveness, colouring and for building structure. ² (my underlining)

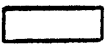
Shostakovich's recordings of his own works substantiate the opinion of Rakhmaninov and Bogdanov-Berezovsky. His recordings might technically fall below

1 Sergei Rakhmaninov, "Kompozitor kak interpretator," (Composer as Interpreter) Sovetskaya Muzyka, 2 (February, 1955), 79. Translated from The Monthly Musical Record, 11 (1934) by G. Shneerson.

2 Bogdanov-Berezovsky, "Otrochestvo i yunost," D. Shostakovich, Stat'i i materialy, p.144, in Russian, my translation.

those of great performers. However in their realization of tone colour, dramatization and structure, they are without doubt superior. The greatest difference between the performances of Shostakovich and other pianists is the extent to which he varies his colouring, which is enhanced through his use of the pedal.

This chapter deals with the comparison between Shostakovich's use of the damper pedal in his recordings, and his pedal indications in his scores. Whenever the word "pedal" is used, the damper pedal is referred to. All the examples which contain Shostakovich's written pedal indications, have been kept precisely like the published scores. Where there are no pedal markings, or where his performance pedalling is different to his score markings, his use of pedal has been taken from his recordings and inserted into the examples. The following signs have been utilized:

1. Square frames  for general indications such as con ped.;
2.  for depressing, changing and releasing the pedal;
3.  for slow releases of the pedal;
4.  for half-pedal or partial changes of the pedal.

In the Collected Works Edition, T. Nikolayeva uses the following brackets [] to indicate her pedal markings in Volumes 39 and 40.

In this chapter, pedalling which has been taken from the recordings of other performers for comparison with Shostakovich's performances has also been inserted into the examples by the use of the sign  with the performer's name preceding the inserted sign.

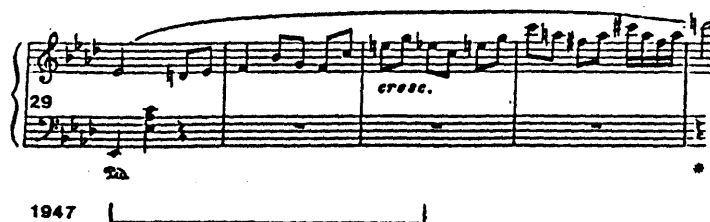
Aural analysis of the recordings of Shostakovich's live performances cannot capture all the subtleties and nuances of his pedalling practice. It should be borne in mind that the quality of the recordings was less developed in Shostakovich's time than it is at present. None-the-less, this investigation is warranted since the composer's general ideas on pedalling are usually clear, although some of the subtleties are sometimes lacking.

When comparing his recordings with his scores where the pedal is indicated, it is often found that he pedalled more courageously in his performances than he indicated in his scores. In his works without pedal directions his performances are often saturated with pedal. This is all the more astonishing since Shostakovich's economic textures would often seem to suggest an unpedalled interpretation. This, however, would contradict his intentions.

Shostakovich's use of pedal was exceptionally varied. As mentioned above, he would often pedal more lavishly in his performances than he would indicate in his scores. However, sometimes the opposite is to be found. For instance, in the Piano Prelude, Op.34/17/31, Shostakovich

releases the pedal earlier than indicated in the score. He does so on beat 2 of bar 31 instead of bar 33 (see Example 1). Although his performance differs from his score indication in these bars, the idea expressed still remains exquisite and possible. This is evidenced by Soviet pianist Y. Liberman's rendering³ of the same section which remains faithful to the composer's marking.

Example 1. Piano Prelude, Op.34/17/29-33. Single recording: 1947



Shostakovich's use of pedal in his own recordings can be analysed under the following headings:

- 9.2 Colouring Achieved by Pedalling
- 9.3 Pedalling which Has Colouring Combined with Dynamic Function
- 9.4 Pedalled Pauses
- 9.5 Unpedalled Pauses
- 9.6 Contrasting Pedalled Sections with Unpedalled Sections
 - 9.6.1 The Comparison between Shostakovich's Pedalled and Unpedalled Effects in Three Fantastic Dances, Op.5

3 Record label USSR: Melodiya 33D-17530.

and the Erroneous Pedal Indications of His Editors

- 9.7 Blended or Blurred Sounds Created by the Slow Release of Pedal
- 9.8 Shostakovich's Pedal in His Polyphonic Works
 - 9.8.1 Pedalling of Melodic Material
 - 9.8.2 Pedalling in Piano Fugues, Op.87
- 9.9 The Pedalling in D. Tsyganov's Arrangements of Op.34 for Violin and Piano and in the Children's Notebook, Op.69

9.2 Colouring Achieved by Pedalling

An example of where a really rich blending of colours is achieved through pedal work is to be found in Shostakovich's recorded performance of the Piano Prelude, Op.87/6.⁴ This Prelude, which is written in the dotted rhythm of a French overture, is played by him in the grand Romantic style. The pathos of his interpretation is largely due to his spectacular manner of pedalling. This is clear from the very beginning (see Example 2a).

Whereas Shostakovich pedals in accordance with the bass as written in bars 2-3 (see Example 2a), 12-13, 26-27 and 42-43, he unexpectedly pedals throughout bars 4-5, 10-11 (see Example 2b), 14-15, 40-41, and 51-52. It is significant that Shostakovich kept to the same

4 Index Nos 17, (19), 20.

pedalling method in both of his recordings, although there is a gap of five years between them.

T. Nikolayeva plays⁵ this Prelude more dryly by following the score to the letter. For instance she changes the pedal three times in bar 11 (see Example 2b).

Example 2. Piano Prelude, Op.87/6/1-3,10-11. 1st recording: 1952, 2nd recording: 1957

a) bars 1-3, ♩ = 120:

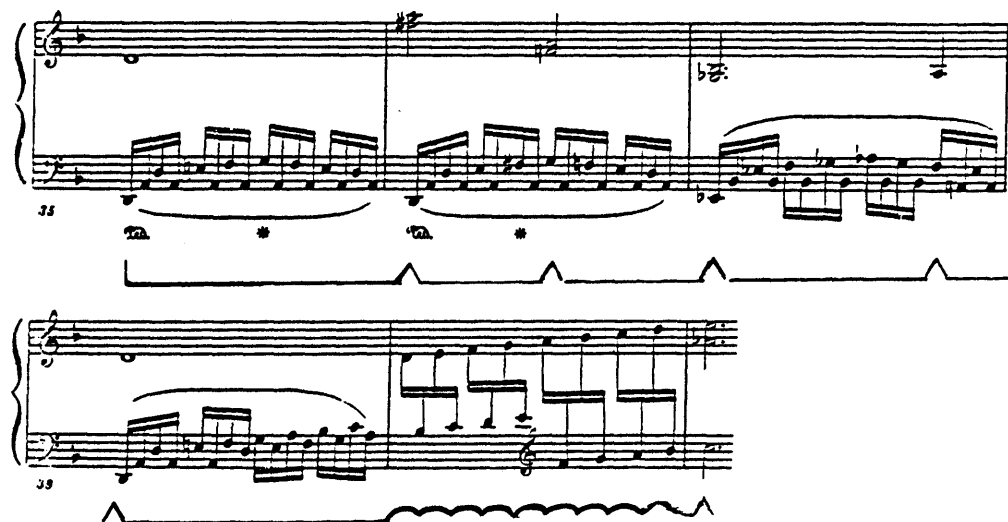
Allegretto J. 120

b) bars 10-11:

5 Record label USSR: Melodiya CM-02378.

Analysis reveals that in the pieces where the composer included pedal directions he would very often pedal more lavishly than he indicated. In the Piano Prelude, Op.34/24/35-39,⁶ for instance, he uses the pedal more than he indicated (see Example 3).

Example 3. Piano Prelude, Op.34/24/35-39. Single recording: 1947

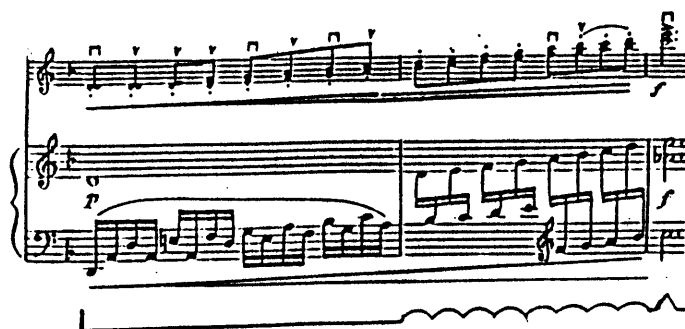


Even in his accompaniment in the arrangement of this Prelude for Piano and Violin,⁷ he retains the pedal in bars 38-39 (see Example 4).

6 Index No 4.

7 Arrangement by D. Tsyganov. Index No 27.

Example 4. Prelude, Op.34/24/38-39, arrangement for Violin and Piano by D. Tsyganov. Single recording: 1956



In the Piano Prelude, Op.34/17/13-14,18-19⁸
Shostakovich again holds the pedal longer than indicated
(see Examples 5a and 5b).

Example 5. Piano Prelude, Op.34/17/13-14,18-19. Single recording: 1947

a) bars 13-14:



b) bars 18-19:



A longer pedal also sounds in his performance of the
Piano Prelude, Op.34/19/10-11.⁹ In the autograph of

8 Index No 4.

9 Index No 4.

this Prelude,¹⁰ the pedal indication in bar 11 coincides exactly with his manner of playing (see Example 6).

Example 6. Piano Prelude, Op.34/19/10-11. Single recording: 1947

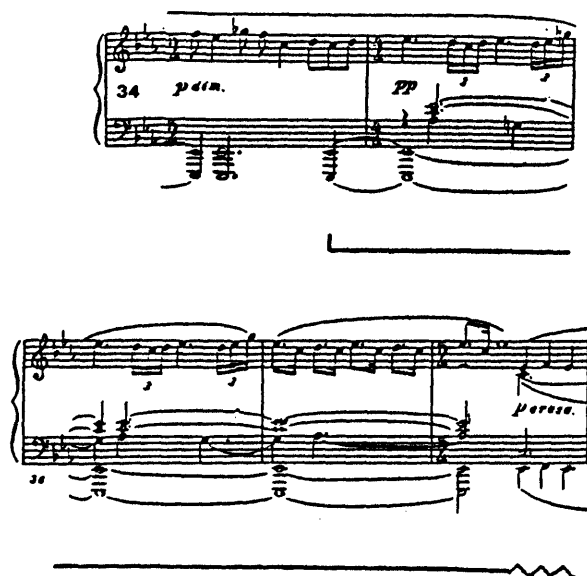


The sombre atmosphere of the Piano Prelude, Op.87/20¹¹ is intensified by the composer's masterful pedalling. This Prelude is pedalled throughout. The pedalling sometimes follows the melody (e.g., in bars 1-6) and at other times corresponds to the pedal point in the bass (see Example 7, bar 34, last crotchet - bar 38, first two beats).

10 See T. Nikolayeva's comments in Russian at the end of Volume 39 of the Collected Works.

11 Index Nos 17, (19).

Example 7. Piano Prelude, Op.87/20/34-38. Single recording: 1952. The bass notes in bar 34 are given according to the performed version (see Chapter Three, Example 15c)



In Shostakovich's recording of the Piano Prelude, Op.87/2,¹² (see Examples 8a and 8b), the damper pedal is sensed throughout the piece, although it is impossible to determine exactly how it is pedalled. Nikolayeva's recommendation is that "this piece must be performed almost without pedalling".¹³ It is unknown whether this suggestion is her own or that of the composer. Her own performance of this Prelude¹⁴ is virtually unpedalled and

12 Index Nos 17, (18).

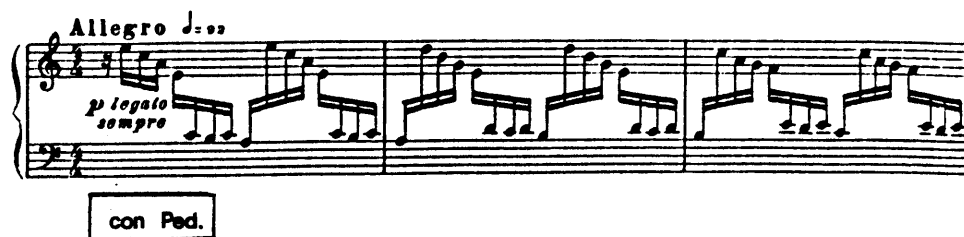
13 See T. Nikolayeva's comments in Russian at the end of Volume 40 of the Collected Works.

14 Record label USSR: Melodiya CM-02377.

is a masterpiece, although it is radically different and somewhat drier than Shostakovich's rendition. Because Shostakovich's pedal is sensed throughout this piece and because his pedal is also clearly heard in the Finale of the Second Trio,¹⁵ in bars 286-297 which are textually close to this Prelude (see Examples 9a and 9b), it is probable that he intended this Prelude to be pedalled.

Example 8. Piano Prelude, Op.87/2/1-3,7-9. Single recording: 1952

a) bars 1-3; $\text{♩} = 92-96$:



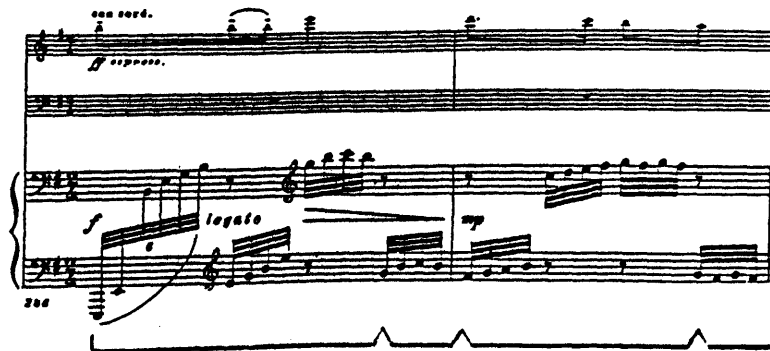
b) bars 7-9:



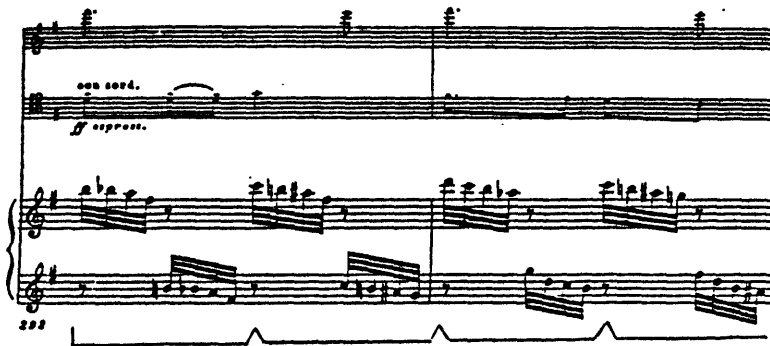
15 Index No 12.

Example 9 Second Trio, Op.67/4/286-287,292-293.
Recorded in 1947

a) bars 286-287:



b) bars 292-293:

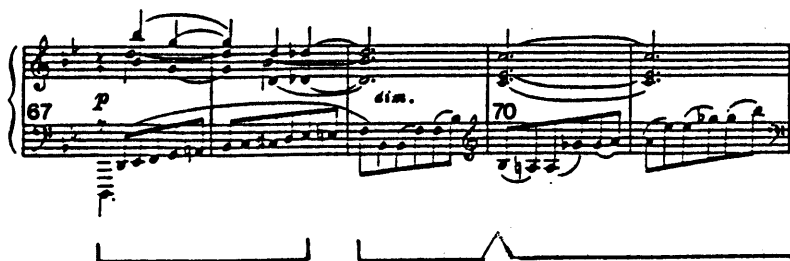


Shostakovich pedals extensively in the Piano Prelude, Op.87/22¹⁶ without blurring the melodic development. The effect in bar 70 is striking where a very light and balanced touch makes it possible to include the B flat (the first quaver in the left hand) into the harmony. Because of this courageous inclusion the bitter

16 Index No 19.

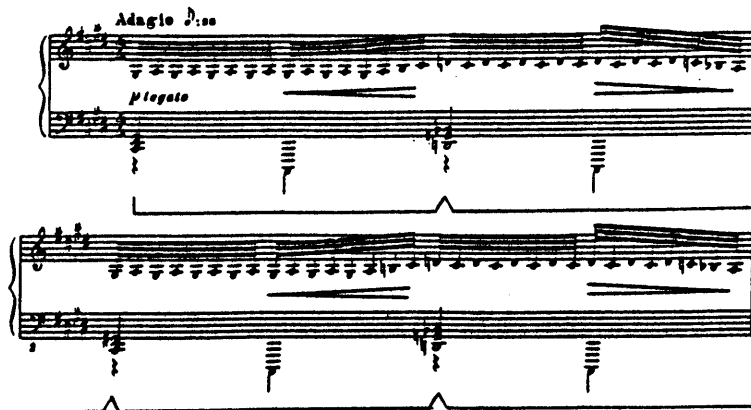
expressiveness of this passage is heard (see Example 10).

Example 10. Piano Prelude, Op.87/22/67-71. Single recording: 1952

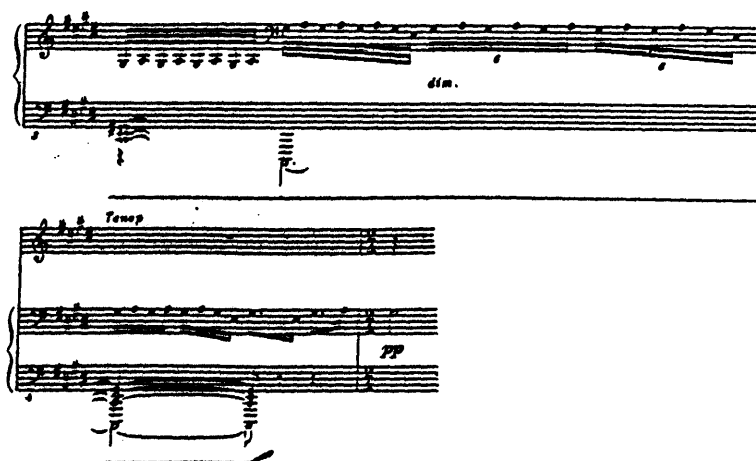


In the accompaniment to the song "Winter", Op.78/8¹⁷ the pedal plays an important role in creating the peculiar atmosphere of the music by painting the piano part in the low register in even darker colours (see Example 11).

Example 11. "Winter," From Jewish Folk Poetry, Op.79/8/1-5. Single recording: 1955, ♩ = 84



Example 11 (continued)



Shostakovich's interpretation of the third movement of the First Piano Concerto is very romantic and lyrical.¹⁸ Although Shostakovich uses the pedal at the beginning of the movement, the melody, none-the-less, remains clear. This is probably due to partial changes of the damper pedal (see Example 12).

Example 12. First Piano Concerto, Op.35/3/1-2.
1st recording: 1954, J = 96-100;
2nd recording: 1958, J = 92



18 E. List plays this movement completely differently to Shostakovich in a toccata-like manner. Record label USSR: Melodiya C10-06763.

At the end of the third movement of the Violin Sonata, Op.134/3/246-248¹⁹ one of his most enchanting musical moments is to be found. This is also due to his pedalling, which captures dissonant harmonies on the pedal point (see Example 13).

Example 13. Violin Sonata, Op.134/3/246-248.
Single recording: 1968

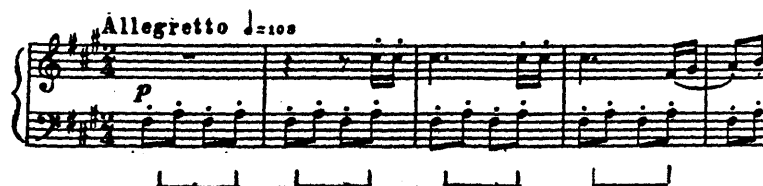
Shostakovich uses the pedal to achieve colouring in the Piano Prelude, Op.87/8.²⁰ Here the staccato is played together with the light touches of an almost inaudible pedal. To achieve the transparency that the

19 Index No 28.

20 Index No 19.

composer achieves in this recording, requires a special touch combined with the appropriate degree of depression of the pedal (see Example 14).

Example 14. Piano Prelude, Op.87/8/1-6.
Single recording: 1952, ♩ = 108



To fully appreciate the beauty and originality of Shostakovich's performance of the Prelude, Op.87/8 one must compare it with R. Woodward's unpedalled rendition of the same piece.²¹ Shostakovich's staccato is considerably longer and more melodious than that of Woodward, particularly in the left hand. Shostakovich's pedal is particularly interesting, since it lends a special colour to the quality of his touch.

The abovementioned Prelude is a typical example of where the texture of the music offers no hint of Shostakovich's pedal intentions, although the use of the pedal is indispensable. It is not surprising that Nikolayeva added pedal directions in bars 36-38 "according to the author's wish."²² However, where she

21 Record label: RCA Red Seal LRL2-5100-1A.

22 See Nikolayeva's comments in Russian at the end of Volume 40 of the Collected Works.

has indicated a long pedal, the composer has been more sparing in his pedal usage in his recording of this piece (see Example 15).

Example 15. Piano Prelude, Op.87/8/36-38. Nikolayeva's pedal indications and Shostakovich's pedalling in his recorded performance



9.3 Pedalling which Has Colouring Combined with Dynamic Function

The composer's use of long pedal in his performance of the Cello Sonata, Op.40/4/181-183, 185-187²³ produces a rich, sonorous effect which, far from being accidental smudging of the pianistic difficulties is a necessity in order to achieve the climactic effect. Shostakovich pedalled both his recordings in the same way, although they were made nine years apart with different soloists. This reinforces the conclusion that his pedalling was intentional (see Example 16).

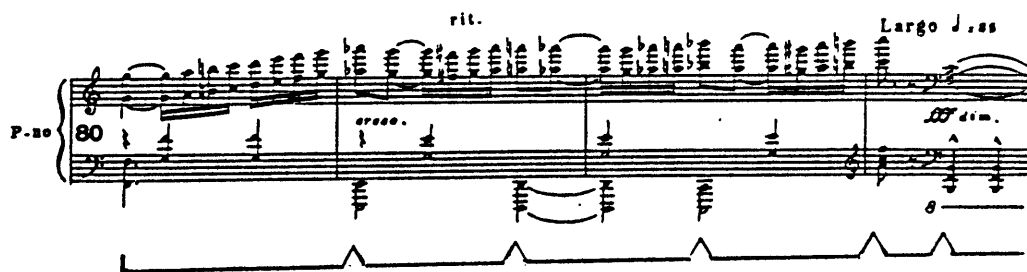
23 Index Nos 9, 10.

Example 16. Cello Sonata, Op.40/4/181-183, 185-187.
 1st recording: 1946, $\text{♩} = 184$;
 2nd recording: 1955, $\text{♩} = 192$

In the First Piano Concerto, Op.35/2/80-83²⁴ the generous usage of the pedal helps to create the bold crescendo which is heard in both recordings (see Example 17).

24 Index Nos 7, 8.

Example 17 First Piano Concerto, Op.35/2/80-83.
1st recording: 1954, 2nd recording: 1958



9.4 Pedalled Pauses

From listening to Shostakovich's performances of his own works and comparing them with performances by other pianists, it is immediately apparent that he treated his scores more freely than they did. This "freedom" makes his performance more convincing than does diligent faithfulness to his text. From an examination of his recordings of the Piano Prelude, Op.87/1 made in 1952²⁵ and 1957,²⁶ it can be seen that in both recordings he retained the pedal from the preceding harmony in bars 15, 21, 31 and 58 (first recording of 1952). Throughout the years, Shostakovich held on to his concept of harmonic continuity regarding the pauses in this piece (see Examples 18a, 18b, 18c and 18d). However, his second recording of 1957 is notably drier than the first (see Examples 18a, 18c and especially 18d). This is probably

25 Index No 16.

26 Index No 20.

explainable by the influence of other performers, especially T. Nikolayeva. By releasing the pedal on the pauses in her recording,²⁷ Nikolayeva separates the opening choral section from the recitatives that follow. Shostakovich's tolerance and modesty, led him to try to learn "correct" pianism from the performances of his colleagues (see Example 18d, recording of 1957). Fortunately however, he generally remained true to the basic tenets of his own performance style.

Example 18. Piano Prelude, Op.87/1/14-15,20-21,30-31, 57-58. 1st recording: 1952, 2nd recording: 1957

a) bars 14-15:

b) bars 20-21:

27 Record label USSR: Melodiya CM-02377.

c) bars 30-31:

d) bars 57-58:

Similar pedalling through the pause occurs in the Piano Prelude, Op.34/14/1-2²⁸ (see Example 19). It is difficult to ascertain from the recording whether the beginning of bar 2 was pedalled through the pause, or whether the dampers were simply released slowly. Because Shostakovich tends to lengthen his pause, and because this pause does not sound like a break, it can be concluded that Shostakovich intended this pause to be pedalled throughout (see Example 19).

Example 19. Piano Prelude, Op.34/14/1-2. Single recording: 1947, ♩ = 52, tempo rubato. The crotchet pause in bar 2 has been inserted in a square frame by the present writer to accord with Shostakovich's performance (see Chapter Five, Example 7, pp.191-192)

Pauses do not interrupt the wholly-pedalled atmosphere of the Piano Prelude, Op.87/7/25,26.²⁹ Nikolayeva releases the pedal in bars 25 and 26 in her recording³⁰ of the same piece (see Example 20).

Example 20. Piano Prelude, Op.87/7/25-26.
Single recording: 1952

In the beginning of the Quintet, Op.57/1/1³¹ the pause for the left hand is articulatory. It is for the fingers only (see Example 21a which demonstrates how Shostakovich pedals this bar). Shostakovich uses the same pedal technique in the Fugue of the Quintet, Op.57/2/99-100³² (see Example 21b) and in the Intermezzo of the Quintet, Op.57/4/44-45³³ (see Example 21c).

29 Index Nos 16, (17).

30 Record label USSR: Melodiya CM-02378.

31 Index No 11.

32 Ibid.

33 Ibid.

Example 21a. Quintet, Op.57/1/1. Single recording:
1955, $\text{♩} = 72$

Violino I
Violino II
Viola
Violoncello
Piano

Lento Jazz
f pesante

Example 21b. Quintet, Op.57/2/99-100. Single recording:
1955

Lento Jazz
ff espresso

Example 21c. Quintet, Op.57/4/44-45. Single recording:
1955

Lento Jazz
poco mf

Shostakovich's written pauses in the piano accompaniment of his chamber music should sometimes be pedalled throughout. This is illustrated in the song Op.79/4/15-19³⁴ (see Example 22), and in the beginning of the Cello Sonata, Op.40/1/1-4³⁵ (see Example 23).

Example 22. "Before a Long Separation," From Jewish Folk Poetry, Op.79/4/15-19. Single recording: 1955, ♩ = 63

Meno mosso (♩=63) poco a poco a tempo

Example 23. Cello Sonata, Op.40/1/1-4. 1st recording: 1946, ♩ = 120; 2nd recording: 1955, ♩ = 144

Allegro non troppo ♩=120

Волокнечель

Фортепиано

34 Index No 15.

35 Index Nos 9, 10.

9.5 Unpedalled Pauses

Where the function of the pause in Shostakovich's music is to create a silent break as a means of expression, then the composer plays the pause without the pedal. A clear example of this is found in the Cello Sonata, Op.40/3/84,85³⁶ (see Example 24).

Example 24. Cello Sonata, Op.40/3/84,85. 1st recording: 1946; 2nd recording: 1955

The image shows a musical score for the Cello Sonata, Op.40/3/84,85. The score is written for a cello and includes measures 83, 84, 85, and 86. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings: *pppp* at the beginning, *p* in measure 84, *f* in measure 85, and *pp sub.* in measure 86. Below the score, there are two horizontal lines representing the pedal board. The top line is labeled '1946' and the bottom line is labeled '1955'. Both lines show a series of rectangular pulses corresponding to the notes in the score, indicating the use of the pedal in both recordings.

The unpedalled pause sometimes represents a sudden break or change in the musical character. This type of pause occurs in the song Op.79/4/57³⁷ (see Example 25).

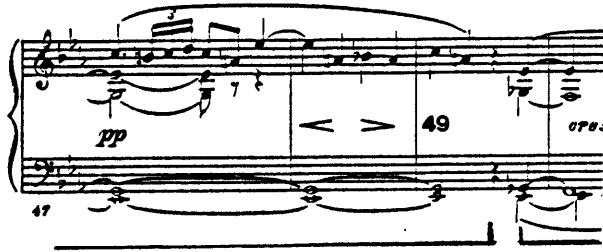
36 Index Nos 9, 10.
37 Index No 15.

Example 25. "Before a Long Separation," From Jewish Folk Poetry, Op.79/4/57. Single recording: 1955,
 $\text{♩} = 84$

The musical score is written for voice and piano. The vocal line is in a single staff with lyrics in Russian. The piano accompaniment is in two staves. The score includes a 'separating' pause on beat 3 of bar 49. The tempo is marked as 'Tempo 1.00' and 'a tempo 1.00'. The score is marked with 'accel.' and 'ff esp.'.

The unpedalled or "separating" pause, found in pieces which are pedalled throughout, is an especially expressive device which is part of the composer's performance style. Remarkable for its dramatic expressiveness, is the pause on beat 3 of bar 49 of the Piano Prelude, Op.87/20³⁸ which sounds after the dreamy pedalled episode (see Example 26).

38 Index Nos 17, (19)



As can be seen from sections 9.4 "Pedalled Pauses" and 9.5 "Unpedalled Pauses", it is difficult to ascertain from the musical text, especially where there are no pedal indications, when a pause should be pedalled throughout, and when it should act as a silent break. The answer lies in the careful analysis of the function of each pause within the context of each particular work, regard being had to Shostakovich's basic pedalling tenets as analysed in the above sections. The existing recordings of Shostakovich's own performances of his works are of prime importance in the search for correct pedalling.

9.6 Contrasting Pedalled Sections with Unpedalled Sections

The contrast between pedalled and unpedalled sections is one of Shostakovich's favourite pedal effects. This has been employed by him for instance, in his recording

of his Violin Sonata, Op.134/2/167-174.³⁹ Bars 167-170, first quaver are unpedalled. From bar 170, beat 3 to bar 174, first quaver Shostakovich uses the pedal abundantly. This provides rich support for the violin (see Example 27).

Example 27. Violin Sonata, Op.134/2/167-174. Single recording: 1968

The image displays a musical score for Example 27, consisting of piano and violin parts. The piano part is written in G major, 4/4 time, and features a dense texture of beamed sixteenth notes. The violin part is written in G major, 4/4 time, and features a melodic line. The score includes pedal markings: 'ff non legato' and 'senza Ped.'.

Shostakovich's recording of the Second Trio, Op.67/2⁴⁰ also provides examples where juxtaposed

39 Index No 28.

40 Index No 12.

pedalling is used. Compare bars 189-198 which have ample pedalling, with bars 199-207 which are almost unpedalled or bars 259-262 with bars 263-265 (see Example 28).

Example 28. Second Trio, Op.67/2/259-265. Recorded in 1947



9.6.1 The Comparison between Shostakovich's Pedalled and Unpedalled Effects in Three Fantastic Dances, Op.5 and the Erroneous Pedal Indications of His Editors

The composer masterfully juxtaposes the contrasting colours of pedalled and unpedalled sounds in his two recordings of the Three Fantastic Dances, Op.5.⁴¹ In the

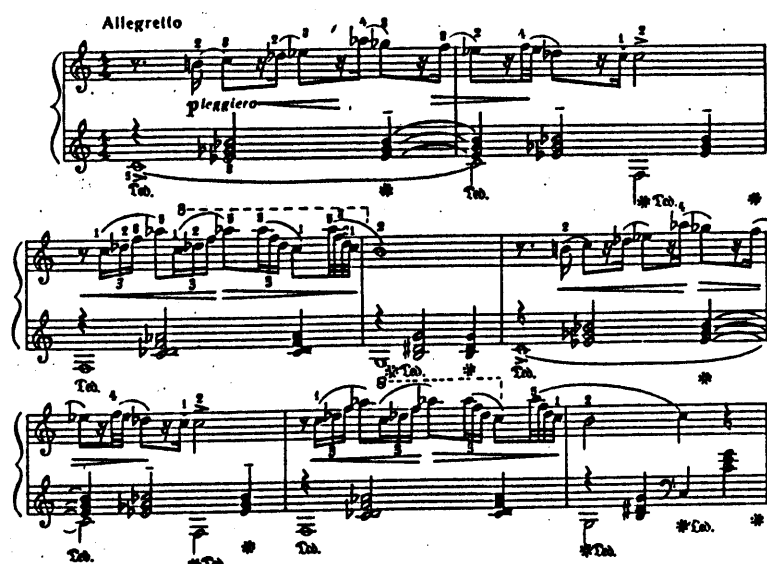
41 Index Nos 1, 2.

First Dance bars 1-2 and 5-6 are not pedalled, whereas bars 3-4 and 7-8 are pedalled (see Example 29a). The well known Soviet piano methodologist and teacher, B. Militch, marks long pedals in bars 1-2 and 5-6 of the same piece.⁴² By so doing he destroys the contrast which is intended between bars 1-2, 5-6 and 3-4, 7-8 (see Example 29b).

Example 29a. Fantastic Dance, Op.5/1/1-8. 1st recording: 1947, $\text{♩} = 168-160$; 2nd recording: 1958, $\text{♩} = 160$

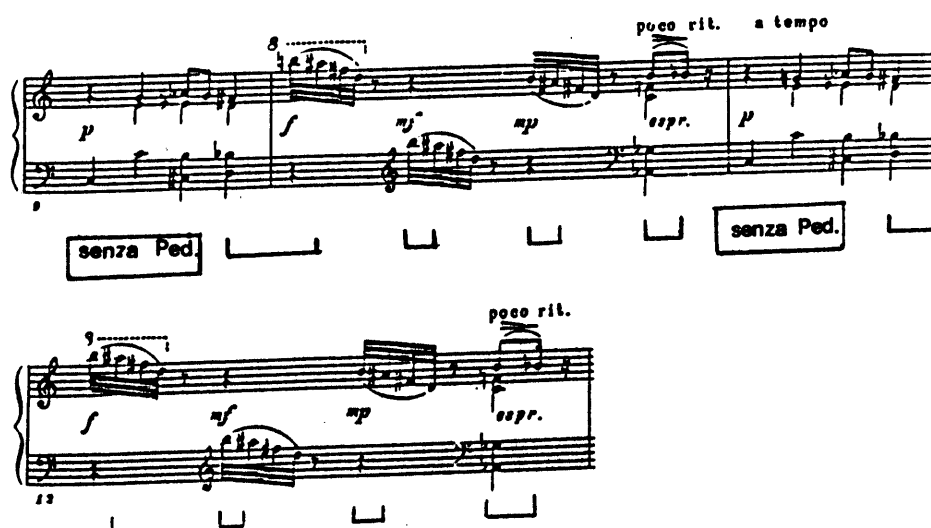
42 See D. Shostakovich, "Three Fantastic Dances. Dance No 1," Fortepiano. VII klass (Music for Piano. Grade 7) Ed. by B. Militch. (Kiev: Muzychna Ukraina, 1976), pp.130-131.

Example 29b. Fantastic Dance, Op.5/1/1/-8. Pedal indications by B. Militch

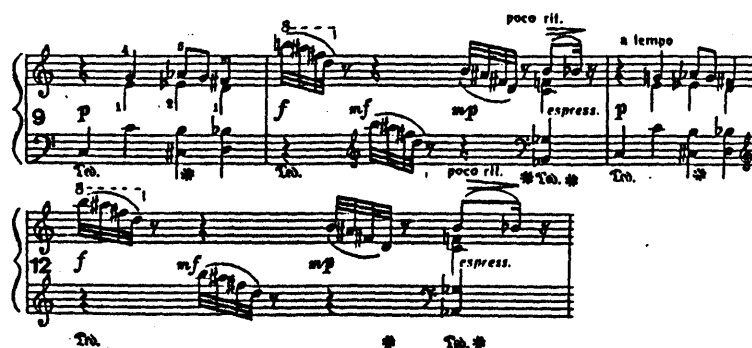


A similar contrast is found between the "dry" bars 9 and 11 and the pedalled bars 10 and 12, which have subtle pedal touches. In these bars (bars 10 and 12) the pedal actually begins from the last beats of bars 9 and 11 (see Example 30a). In Militch's edition this contrast is also ruined by his overpedalled indications (see Example 30b).

Example 30a. Fantastic Dance, Op.5/1/9-12. 1st recording: 1947; 2nd recording: 1958



Example 30b. Fantastic Dance, Op.5/1/9-12. Pedal indications by B. Militch



Further examples which show the divergence between the composer's ideas on pedalling and that of his editor, H. Cumpson,⁴³ occur in bars 13-14. The editor's pedal directions for pedal changes in bar 13 and for short pedals in bar 14 are not only dissimilar to the composer's pedalling intention, but also directly opposed thereto. (Compare Examples 31a and 31b). Shostakovich plays bar 13 without pedal and pedals throughout bar 14.

43 D. Shostakovich. Three Fantastic Dances. Dance No 1. Ed. by H. Cumpson. (London: Anglo-Soviet Music Press Edition, No 23, 1954), p.3.

Example 31. Fantastic Dance, Op.5/1/13-14

a) Shostakovich's pedalling:

1947
1958

b) Cumpson's pedalling:

To find out Shostakovich's pedal intentions from this score which has no pedal directions is extremely difficult. This is why Cumpson's failure to find appropriate pedal indications in his editing is understandable. Less reasonable, however, are his added metronome markings, articulation signs (e.g., legato in bar 9) and pedal indications which Cumpson does not insert in parenthesis with a note that Shostakovich's original score does not contain these directions.⁴⁴

44 Ibid. The metronome speeds differ by five grades, Cumpson's being ♩ = 120 and Shostakovich's ♩ = 168-160.

An absolute misunderstanding of the composer's concept of pedalling in bars 17-19 of the First Fantastic Dance is also found in Militch's edition of the piece. As seen from Example 32b, he destroys the composer's idea regarding the contrast between the unpedalled bar 19, and the pedalled preceding bars (compare with Example 32a). It should be mentioned that in his second recording Shostakovich prolongs the pedal more than in his first recording in bars 17-19. The effect of this prolonged pedal is to enhance and create an even brighter contrast with the unpedalled bar 19 (see Example 32a).

Example 32. Fantastic Dance, Op.5/1/17-19

a) Shostakovich's pedalling:

1947

1955

senza Ped.

b) Militch's pedalling:

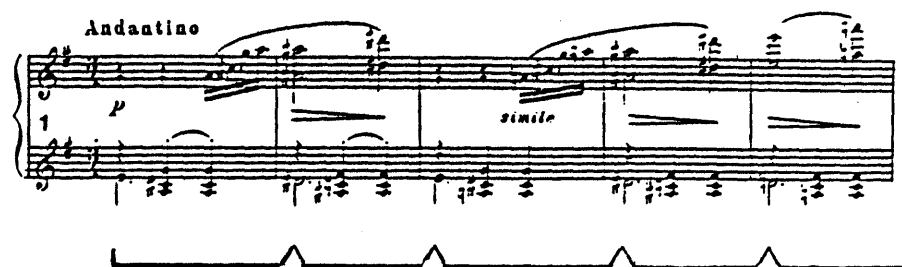
Editors should be leaders when it comes to presenting scores in the most authentic way. B. Militch and H. Cumpson, however, have failed in this task as their editing of Shostakovich's scores is misleading in that it is not true to the composer's intentions. It would have been far more beneficial to the performer if the editors had retained Shostakovich's scores in their original form, and merely inserted their own suggestions in brackets.

Shostakovich's performance of the Second Fantastic Dance, Op.5⁴⁵ is saturated with pedal. In the beginning, e.g., bars 1-4 and in similar bars (see Example 33a), he pedals once per bar. He also pedals once per bar in the recapitulation in bars 71-77 and in similar bars. By pedalling in this way he juxtaposes the unpedalled corona () between bars 40 and 41 with sections of rich pedalling (see Example 33b).

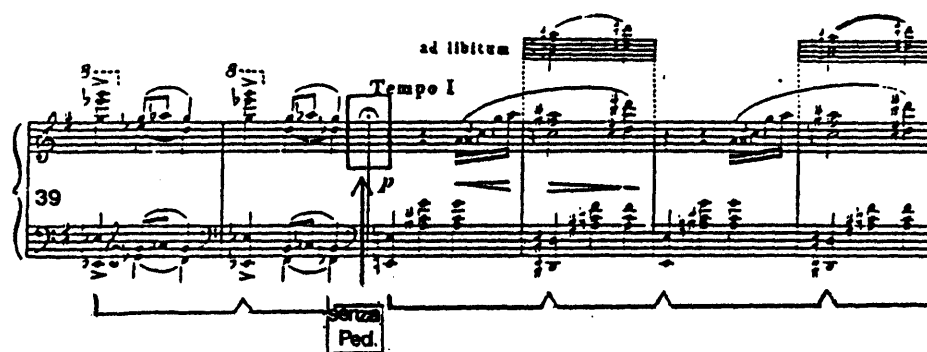
45 Index Nos 1, 2.

Example 33. Fantastic Dance, Op.5/2/1-4,40-44. 1st recording: 1947, $\text{♩} = 112$; 2nd recording: 1958, $\text{♩} = 112$

a) bars 1-4:



b) bars 40-44, (bars 33-40, Allegretto, $\text{♩} = 200$ in both recordings. Tempo I is $\text{♩} = 112$ in both recordings)



Cumpson's "clinical" and incorrect pedal markings in the recapitulation of the same piece (see Example 34) should be compared with Shostakovich's pedalling (Example 33b). Cumpson's suggested pedal changes for the second beat of bars 41 and 43, and for each beat of bars 42, 44 and similar bars amount to a basic error of harmony and deal an ugly blow to Shostakovich's harmonic intention. (It

is important to mention that in bars 41-47 of the autograph of this Dance, Shostakovich's notation of bass notes is a dotted minim⁴⁶ - d. This is consistent with his pedalling and confirms his basic harmonic idea.) Without referring to the liberties that he was taking when editing the score, Cumpson gives incorrect inversions of the composer's chords by his pedal indications. In bars 41 and 43, beat 2, the root position of the seventh chord is created instead of the second inversion. In bars 42 and 44, beats 2-3 the second inversion is created instead of the root position (see Example 34).

Example 34. Fantastic Dance, Op.5/2/41-44. Cumpson's pedal indications



In the Third Fantastic Dance, Op.5,⁴⁷ from bar 21, which is marked "quasi campanelli", Shostakovich's pedalling is very imaginative and expansive (see Example

46 See Nikolayeva's comments in Russian at the end of Volume 39 of the Collected Works.

47 Index Nos 1, 2.

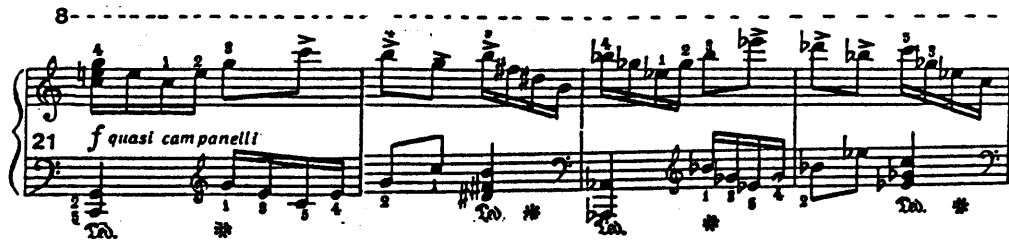
35a). It is juxtaposed with the silent unpedalled corona
($\frown$) between bars 30-31.

Militch fails to convey Shostakovich's musical idea
in his edition. (Compare examples 35 and 36.) He should
have listened to the composer's recording for his pedal
indications.

Example 35. Fantastic Dance, Op.5/3/21-24. 1st
recording: 1947; 2nd recording: 1958

9
19
21
f quasi campanelli
22
24
25
dim.
27
28
30
p
Ped.

Example 36. Fantastic Dance, Op.5/3/21-24. Militch's pedal indications



In conclusion of this section the following can be stated. Editors of Shostakovich's works often take liberties in their editing without acknowledging that the liberties are their own. They also often make mistakes in their pedal indications, although sometimes their guesswork is correct (e.g., Cumpson's pedal markings in the Fantastic Dance, Op.5/3/21-28 is consistent with Shostakovich's recordings). More often than not, however, their indications are incorrect. They are not entirely to be blamed for this as Shostakovich gave no pedal indications in the score of the Three Fantastic Dances, Op.5. For this reason his recordings are vital to the correct editing of this score.

9.7 Blended or Blurred Sounds Created by the Slow

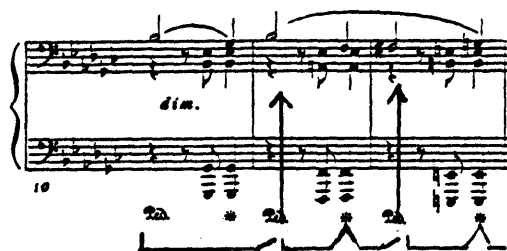
Release of Pedal

This pedalling practice was quite common in Romantic pianism. Shostakovich's performances also contain this practice. In the Piano Prelude, Op.34/14/11-12⁴⁸

48 Index No 4.

Shostakovich slowly releases the pedal after the first note in bar 11 (B flat) and again after the first note in bar 12 (F sharp). He does so in such a way that the notes on the first beat of bars 11 and 12 are initially heard shrouded in the sounds of the previous harmony from which they slowly emerge to stand alone (see Example 37). This creates blended sounds which words cannot adequately describe, but which should be listened to to be appreciated. Modern pianists tend to avoid this type of pedalling and lose sight of the fact that it is vital to Shostakovich's performance style.

Example 37. Piano Prelude, Op.34/14/11-12. Single recording: 1947. (The arrows in bars 11 and 12 indicate blended sounds created by the slow pedal release)

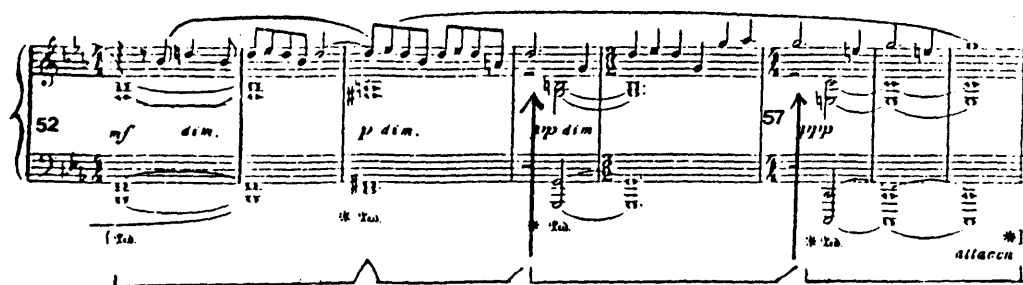


The same gradual "cleaning" of the pedal is found in the Piano Prelude, Op.87/20/55,57.⁴⁹ The D note on the first beat of bar 55, and the G note on the first beat of bar 57, sound as if washed in the tones of their previous harmonies, then momentarily stand without pedal, and are only then taken on a new pedal (see Example 38).

49 Index Nos 17, (19).

Nikolayeva wisely inserted pedal indications "according to the author's wish" from bar 52 until the end of this Prelude⁵⁰ (see Example 38, with her pedal indications in [] brackets).

Example 38. Piano Prelude, Op.87/20/55,57. Single recording: 1952. (The arrows in bars 55 and 57 indicate blended sounds created by the slow pedal release)



The manner in which the pedal is gradually released is clearly heard in bar 30 of the Piano Prelude, Op.87/4. Here the pedal slowly fades in the second half of the bar. Shostakovich releases the pedal earlier in his first recording⁵¹ than in his second,⁵² but in both instances he retains the pedal in bar 30 for a longer period than Nikolayeva does in her recording of the same piece.⁵³

50 See Nikolayeva's comments in Russian at the end of Volume 40 of the Collected Works.

51 Index Nos 18.

52 Index No 20.

53 Record label USSR: Melodiya CM-02377.

Example 39. Piano Prelude, Op.87/4/30. 1st recording:
1952; 2nd recording: 1957

30 *dim.*

1952

1957

Nikolayeva

9.8 Shostakovich's Pedal in His Polyphonic Works

An understanding of Shostakovich's style of pedalling in his polyphonic works rests upon two main factors: the first is his virtuoso technique of clear pedalling throughout a single voice, combined with evenness of tone colour. The second is the astonishing clarity of the voices within the complex polyphonic texture.

The rich harmonic language of his Fugues demands generous pedalling. Because many of Shostakovich's Fugues are large concert pieces bright pedalling is essential, especially in the recapitulation sections. (Listen, for example, to the F-Minor⁵⁴ and D-Minor⁵⁵ Fugues of Opus 87.)

54 Index Nos 18, 20.

55 Index Nos 16, (19).

Example 39. Piano Prelude, Op.87/4/30. 1st recording:
1952; 2nd recording: 1957

1952

1957

Nikolayeva

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54 Index Nos 18, 20.

55 Index Nos 16, (19).

9.8.1 Pedalling of Melodic Material

An example which shows the clarity of his pedalling of a melodic line can be heard in his performance of the Piano Prelude, Op.87/14.⁵⁶ The tessitura in the beginning of this Prelude is very narrow. The bass tremolo is only a fourth apart from the first note of the melody, and the melody moves by seconds and thirds in the first five bars. Despite this, Shostakovich's melody remains wonderfully clear and expressive through his mastery of touch and pedalling. This is achieved by his remarkably clean and frequent pedal changes (see Example 40).

Example 40. Piano Prelude, Op.87/14/1-5. 1st recording: 1952, ♩ = 60; 2nd recording: 1957, ♩ = 63



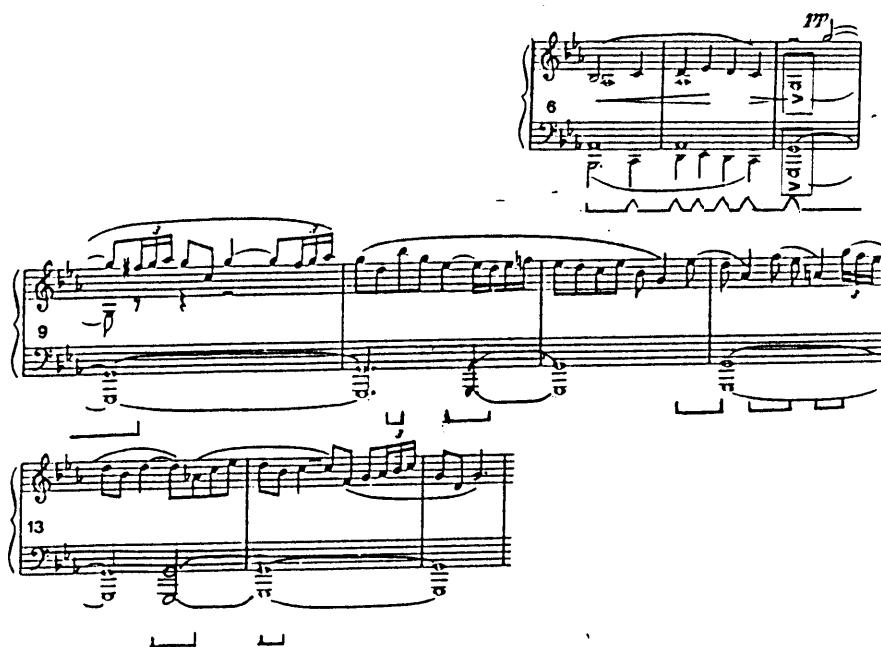
The composer's concern for clarity of melodic development dictates his gentle intermittent touches of pedal in the Piano Prelude, Op.87/20/8-15.⁵⁷ This pedalling is extremely difficult to depict signwise because of its subtlety. Shostakovich caresses the pedal

⁵⁶ Index Nos 18, 20.

⁵⁷ Index Nos 17, (19).

in an almost imperceptible manner (see Example 41). In Nikolayeva's interpretation a distinct blurring of the melody on the pedal point is discernable.⁵⁸

Example 41. Piano Prelude, Op.87/20/8-15. Single recording: 1952. The accent sign (>) in bar 8, beat 1 has been inserted in a square frame by the present writer to accord with Shostakovich's recording. The bass notes in bars 10 and 13 are given according to the performed version (see Chapter Three, Example 14b)



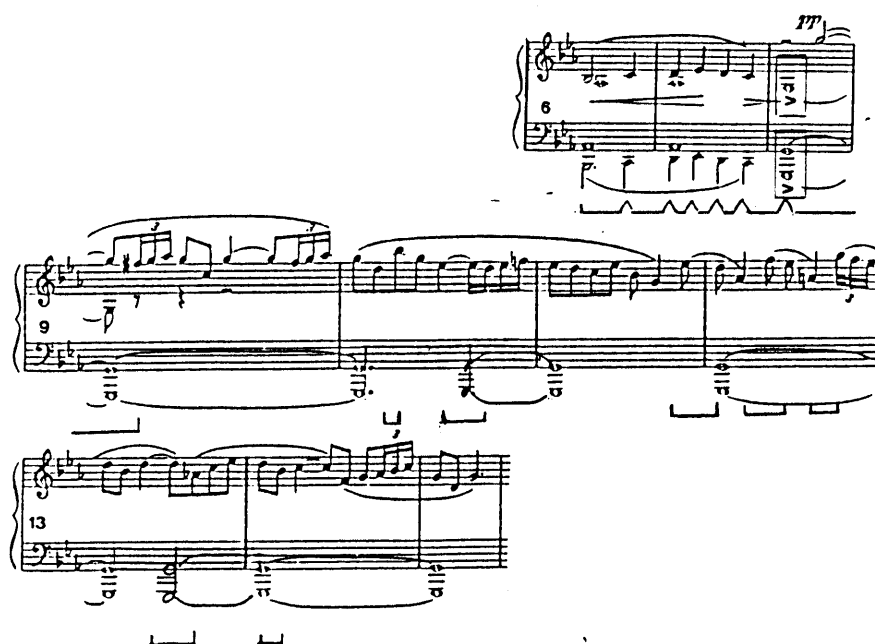
It is interesting to compare Shostakovich's presentation of the theme in the A-Major Fugue, Op.87/7⁵⁹

58 Record label USSR: Melodiya CM-02383. She plays according to the published version, without repeating the bass notes in bars 10 and 13. (See Chapter Three, Example 14a.)

59 Index Nos 16, (17), (19).

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Example 41. Piano Prelude, Op.87/20/8-15. Single recording: 1952. The accent sign (>) in bar 8, beat 1 has been inserted in a square frame by the present writer to accord with Shostakovich's recording. The bass notes in bars 10 and 13 are given according to the performed version (see Chapter Three, Example 14b)



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58 Record label USSR: Melodiya CM-02383. She plays according to the published version, without repeating the bass notes in bars 10 and 13. (See Chapter Three, Example 14a.)

59 Index Nos 16, (17), (19).

with that of Nikolayeva.⁶⁰ Although this theme is peculiar in that it demands the use of the pedal, Shostakovich pedals in such a way that the single voice sounds unpedalled and unblurred.⁶¹ (His tempo is faster, $\text{♩} = 108$, which also contributes to the transparency of his interpretation.) Nikolayeva keeps the dampers raised for the duration of the theme and plays in the slower tempo, $\text{♩} = 92$ as indicated in the score (see Example 42).

Example 42. Piano Fugue, Op.87/7/1-4. Single recording: 1952, $\text{♩} = 108$

Allegretto $\text{♩} = 108$

pp legato sempre

senza Ped.

Nikolayeva

Certain themes of Op.87, such as the Fugue themes of No 2 in A Minor, No 3 in G Major and No 5 in D Major amongst others, are not pedalled at all because their character requires clear articulation.

60 Record label: USSR: Melodiya CM-02378.

61 It must be stressed that the present writer's depiction of Shostakovich's pedalling from his recordings cannot be absolutely authentic.

It is difficult to mark Shostakovich's pedalling in his performance. This is because of his virtuoso use of the pedal. His Piano Fugues are all played with the pedal, although the degree of pedal use varies from Fugue to Fugue. Accordingly it should be borne in mind that all his Fugues should be played con pedale. The pedal is particularly bold in certain of his Piano Fugues, Op.87, such as Fugue No 8, in F sharp Minor, Fugue No 13, in F sharp Major, Fugue No 20, in C Minor, and Fugue No 18, in F Minor, to name but a few. Shostakovich's pedalling is so masterful that he is the only person who could adequately indicate his pedal directions in his Fugues. Unfortunately, he did not do so in Op.87.

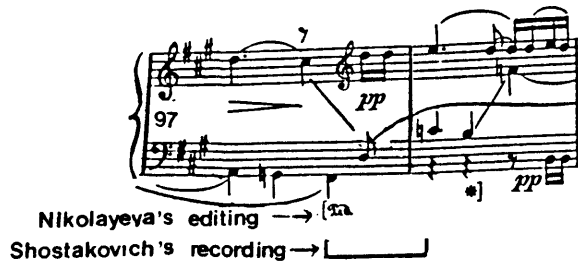
Nikolayeva's attempt to provide pedal indications for bars 97-98 of the Piano Fugue, Op.87/8 was not successful. In Shostakovich's recording⁶² the pedalling corresponds to his notation, where the F sharp is not held in bar 98 in the bass (see Example 43). Although Nikolayeva's comments state: "Bar 97. F sharp in the bass must be held by the pedal,"⁶³ she does not say whether this is her wish or that of Shostakovich. Had Shostakovich intended to hold the F sharp as indicated by

62 Index No 19.

63 See Nikolayeva's comments in Russian at the end of Volume 40 of the Collected Works.

Nikolayeva (see the pedal indication in [] brackets, Example 43) he would have done so. He does not do so because he never blurs his contrapuntal texture casually.

Example 43. Piano Fugue, Op.87/8/97-98. Single recording: 1952



Another particularly interesting example of Nikolayeva's pedal indication is to be found in the Piano Prelude, Op.87/5/128-130. In the first recording⁶⁴ (1952) Shostakovich applied the pedal only for the first two quavers in bar 128. In his second recording⁶⁵ (1957) he was probably influenced by other performers, especially by Nikolayeva, as he played exactly in accordance with Nikolayeva's editing (see Example 44). This is one of many examples in which the composer shows his receptiveness to the ideas of his colleagues.

64 Index Nos 16, (17), (18).

65 Index No 20.

Example 44. Piano Fugue, Op.87/5/128-130. 1st
recording: 1952; 2nd recording: 1957

128 *mf* *p*

1952 []

1957 []

In the double Fugue in E Minor, Op.87/4⁶⁶ as, indeed, in many others, the use of the pedal is unavoidable. This is especially so in the recapitulation, where the composer's use of pedal is very generous (see Example 45).

Example 45. Piano Fugue, Op.87/4/111-112. 1st
recording: 1952; 2nd recording: 1957

111 *ff*

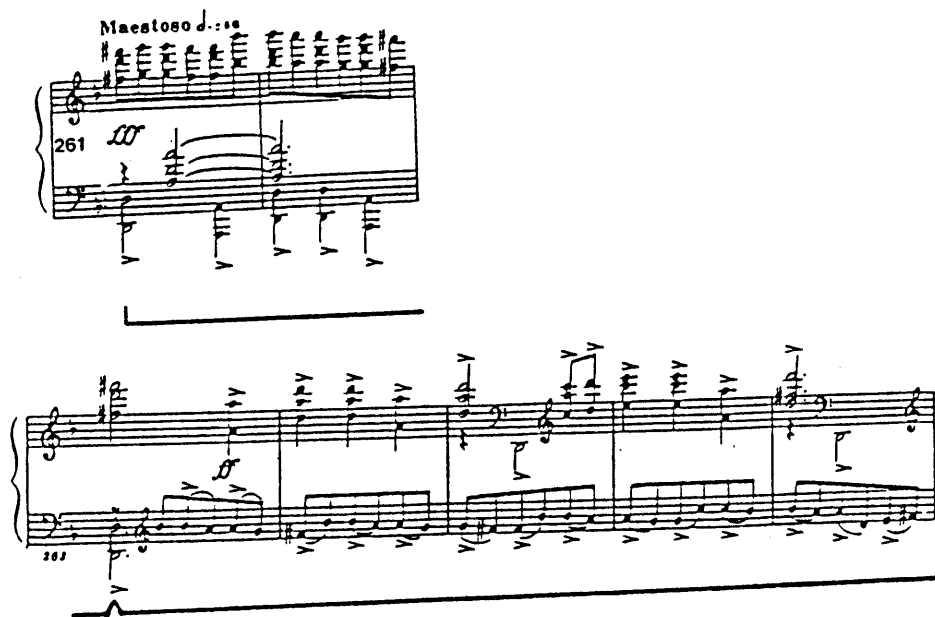
The rich pedal provides tone colour in the double Fugue in D Minor, Op.87/24.⁶⁷ This Fugue which completes

66 Index Nos 18, 20.

67 Index Nos 16, (19).

this cycle is a magnificent Fugue and a great concert piece. The long stretches of pedal play an integral role in creation of the symphonically rich sound texture (see Example 46).

Example 46. Piano Fugue, Op.87/24/261-267. Single recording: 1952, d. = 56

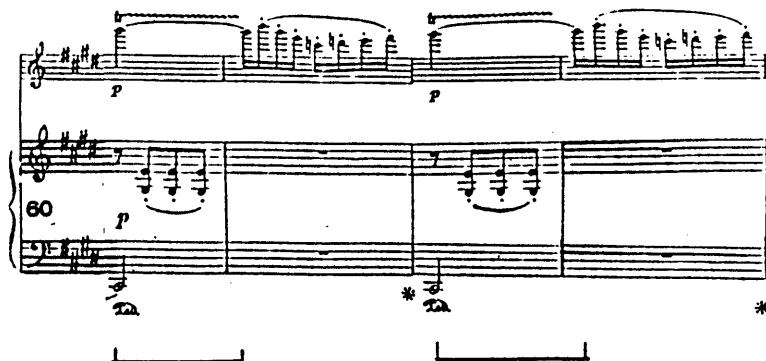


In conclusion, it must be stressed that the pedal should be an integral part of any performance of Shostakovich's polyphonic works. It is desirable that the performers of his works strive to achieve clarity of counterpoint together with rich tone colour, such as is evident in the composer's own performances.

9.9 The Pedalling in D. Tsyganov's Arrangements of
Op.34 for Violin and Piano and in the Children's
Notebook, Op.69

Despite the fact that D. Tsyganov generally maintained Shostakovich's pedal indications in his arrangements of the Preludes Op.34,⁶⁸ Shostakovich's use of the pedal was more delicate and drier than the pedal indications in his piano score. This was probably done with the purpose of maintaining the transparency of these miniatures. In the Prelude in C sharp Minor, Op.34/10/60,62⁶⁹ for example, he releases the pedal earlier than indicated in the score (see Example 47).

Example 47. Prelude, Op.34/10/60,62. Arrangement for Violin and Piano by D. Tsyganov. Single recording: 1956



68 D. Shostakovich. Preludes. Three Cycles Arranged for Violin and Piano by D. Tsyganov. Moscow: State Publishers "Music", 1969.

69 Index No 27.

Shostakovich ignores his pedal indications in the climax of the Prelude in B flat Minor, Op.34/16/23-24⁷⁰ by pedalling more sparingly (see Example 48).

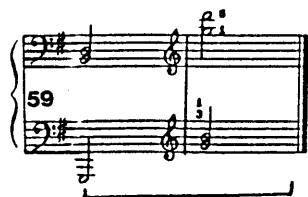
Example 48. Prelude, Op.34/16/23-24. Arrangement for Violin and Piano by D. Tsyganov. Single recording: 1956

In the Children's Notebook, Op.69,⁷¹ the use of the pedal is very short and sparse in the "March", "Funny Story" and "The Bear". In the "Waltz" the short pedal seems to be used on the first beat of the bar. At the end of "Sad Story" the pedal is held for the last two bars. This serves to create a pensive atmosphere by the use of the damper pedal (see Example 49).

70 Index No 27.

71 Index No 14.

Example 49. "Sad Story," Children's Notebook,
Op.69/5/59-60. Single recording: 1947



CONCLUSIONS

1. Shostakovich's pedalling demonstrates his ability to achieve rich and subtle tone colours. He often pedals more freely than he indicates in his scores.
2. Shostakovich's recordings show that sometimes he pedals throughout pauses and at other times he does not. When there are no pedal indications in the score it is difficult to ascertain whether the pause should be pedalled throughout, or whether it should act as a silent break. Guidance should be sought from his recordings.
3. Shostakovich often contrasts pedalled with unpedalled sections. Where the pedal is not indicated in his scores his recordings are an invaluable source of information.
4. Shostakovich's editors often give pedal indications which are completely different to Shostakovich's own pedalling, especially where the score has none of the composer's pedal indications.
5. Shostakovich's recordings show that he often

intentionally blends or blurs his sounds by slowly releasing the pedal.

6. Shostakovich's pedalling in his polyphonic works shows his virtuoso pedal technique which combines his ability to clearly pedal throughout a single voice, with his ability to retain clarity of voices within a complex polyphonic texture which is saturated with pedal.

IDEA - NOTATION - REALIZATION (SUMMARY)

Real music is always beautiful.
But there are different kinds of
beauty. It has to be seen, felt
and understood.

D. Shostakovich

In an interview on American television in 1973

Shostakovich said:

I have had a long career as a composer, I have written a great deal, but to this day I cannot explain precisely why I did this one way and that another way. And though I see myself as a realist rather than a dreamer, I still consider that many aspects of creation cannot be explained. 1

The composer admitted that a new work was mulled over in his mind for a long time before it was written down. Then it was usually written down very quickly. He said:

I always work quickly. I think for a long time, and have long breaks, but then I work fast. This is probably a failing of mine, for I sometimes miss things or something comes out wrong. Normally I write the fair copy of the score immediately. Sometimes I make a few rough drafts, but I write the score straight out. 2

The extent to which the written scores deviate from the composer's spontaneous creative thoughts are known

1 Shorthand report of interview on American television, 1973. Translated and quoted in Dmitry Shostakovich About Himself, p.316.

2 Ibid, p.317.

only to the composer himself. It is suggested that some of Shostakovich's deviations, especially his deviations in tempo, which are to be found in his performances as compared to his score indications can be ascribed to those omitted resurrected images which are embodied in the spontaneous performance process, and which have not found their way into the score itself. It is to be emphasised that this is merely a possibility.

One of the objectives of this study is to ascertain how, and to what extent, the written scores correspond or deviate from Shostakovich's actual performances. This task is capable of analysis, and Chapters 3-9 contain an in depth analysis of the relationship between Shostakovich's notation and his own realization thereof. A brief summation of the aforesaid analysis is set out hereunder for the sake of convenience.

I. Textual Differences

Shostakovich's performances of his own work demonstrate that the pitch and compositional structure in his written scores are successfully notated. The few textual differences that are found between the written scores and his recordings are details which do not interfere with the overall structure of his pieces. They merely confirm the rule that Shostakovich's performances accurately reflect what is contained in his written scores. However, all these findings, which are analysed in detail in Chapter Three, "Different Textual Versions in Shostakovich's Scores

and Recordings", deserve to be mentioned in editorial comments and should be included as "ossia" material in all published editions. Particular attention should be paid to variants which are the same in two recordings. Of special importance are the following findings:

1. Different version of the same piece (e.g., Shostakovich's performance of the "Birthday", Op.69/7, see Chapter Three, pp.102-107, Example 9b).
2. A bar which has been excised (e.g., one of the two introductory bars in the Piano Prelude, Op.34/17, see Chapter Three, p.100, Example 7b).
3. The use of different note/s (e.g., the Piano Fugue, Op.87/18/100-102, see Chapter Three, pp.99-100, Example 6b; see also the Second Piano Concerto, Op.102/1/99-100,62, Chapter Three, pp.95-97, Examples 3b and 4b).
4. Changes of ties and the repetition of long notes (e.g., the Piano Prelude, Op.87/20/10,13,34, see Chapter Three, pp.111-114, Examples 14b and 15c; see also the Violin Sonata, Op.134/3/87, Appendix "E", p.562, Example 27b).
5. The spreading of chords which is not indicated in the score (e.g., in the Piano Prelude, Op.87/23/7,9,27, see Chapter Three, pp.122-123, Example 23, i,b; ii,b; iii,b; see also the Piano Prelude, Op.87/4/127-128, Chapter Three, pp.124-125, Example 25b).

The recent Soviet Collected Works Edition fails to mention these textual variants at all. In Volume 12 and 13³ only the Soviet recordings of the First and Second Piano Concertos⁴ were used. The French recordings of the same pieces were not consulted.⁵ The fact that some of the played variants were inserted straight into the score without the use of "ossia" markings in Volume 12, and the failure on the part of the editors to note other differences, is most regrettable. (See in detail Chapter Three, pp.99, 115-116 and footnotes 32,35.)

It is the present writer's strong belief that the composer's score should remain in the form in which it was written by the composer, and that all the differences and improvements heard in the performances should be included in a serious edition as "ossia" material, or be discussed in the editorial notes. In this way a performer or musicologist is given the opportunity to see the true picture of the composer's creative process, and to distinguish between Shostakovich's own writing, and that of his editor/s.

3 Editors O. Komarnitsky and A. Pirumov.

4 Index Nos 7 and 25.

5 Index Nos 8 and 26.

II. Shostakovich's Tempo

(i) Score Indications

For the purposes of this analysis 530 examples of Shostakovich's tempo terms together with their metronome indications were utilized (see Appendix "F"). The following facts emerge from this analysis:

1. Shostakovich's metronome markings only indicate the speed of his composition. The value of the note chosen for his metronome markings bears no significance to the beat/pulse of the piece. (For greater detail see Chapter Four, pp.131-143.)
2. Shostakovich utilized conventional Italian terms, but with a much wider range than their counterparts on the Mälzel metronome scale. Although most of Shostakovich's tempo terms refer to the speed of the composition, such terms as Largo, Adagio, Lento, and Andantino refer to the particular mood of the composition (see Chapter Four, pp.144-172).

(ii) Tempo in Shostakovich's Recordings

A comparison between Shostakovich's speeds in his recorded performances with the tempos indicated in his scores shows that forty percent (40%) of the tempos are identical, forty-five percent (45%) are slower, and fifteen percent (15%) are faster. (For the purpose of this comparison 229 examples were utilized from his recorded performances (see Appendix "G".)

The present writer is of the view that the abovementioned differences clearly demonstrate that Shostakovich only found adequate metronome symbols to express his tempo ideas in less than half of his tempo indications.

It is impossible to find a reason for these discrepancies, or to explain why the tempos coincide exactly in some pieces and vary greatly in others. However, certain important stylistic features in interpreting his tempos and score indications emerge.

1. It is typical for Shostakovich to interpret his slow compositions by playing the beginning of the pieces at a much slower pace than that indicated in the score. This is particularly evident and notable in his slow tempos such as Adagio and Andante (see in detail Chapter Five, pp.180-194).

In view of the above finding it would be stylistically incorrect for a performer to play Shostakovich's slow work at a tempo that is faster than that indicated in the score itself.

2. In forty percent (40%) of his performed pieces the score tempos are performed in precisely the same tempos as they are written in the score. In these pieces the tempo is an integral part of the work and should be performed as closely as possible to the indicated speed. (See in detail Chapter Five, pp.195-201.)

3. Fifteen percent (15%) of his tempos are performed at a speed that is faster than the tempo indication. In these cases the level of deviation is generally small. (See in detail Chapter Five, pp.201-206.)
4. It is a characteristic of Shostakovich to maintain a definite balance in his performances between the tempos indicated within a piece. Whenever Shostakovich's actual performance speeds vary from the tempos indicated within a piece, these performance speeds still maintain the same relative balance to one another. (See in detail Chapter Five, pp.207-213.)
5. Shostakovich's rubato playing is most evident in his interpretation of his slow music (see Chapter Five, pp.191-193). This is the most personal and significant aspect of his performance art, although it is almost impossible to depict with conventional notational symbols.
6. The tendency to increase the tempo towards the culmination/s of a composition, which often coincides with the dynamic growth of the piece, is often found in Shostakovich's performances. This is not always indicated in the score, but is always heard in his performances. (See in detail Chapter Six, pp.272-275.)
7. An analysis of seventy-one double recordings of the same piece reveals that fifty-nine percent (59%) have identical tempos. Shostakovich's double recordings