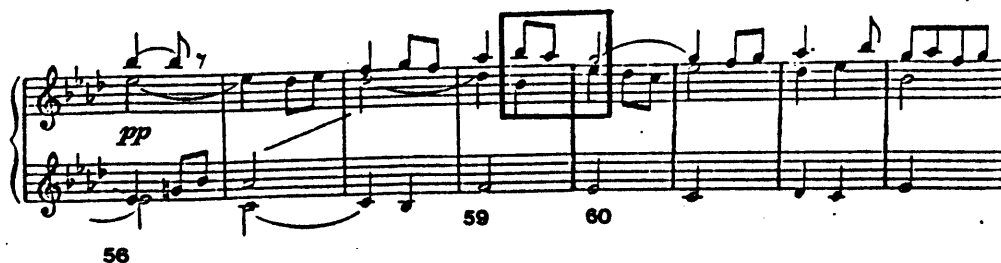
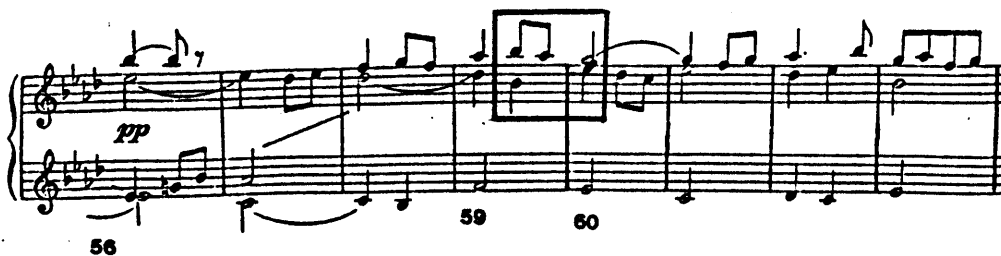


Example 11. Piano Fugue, Op.87/18/59-60

a) The published version:



b) The performed version, single recording 1957:

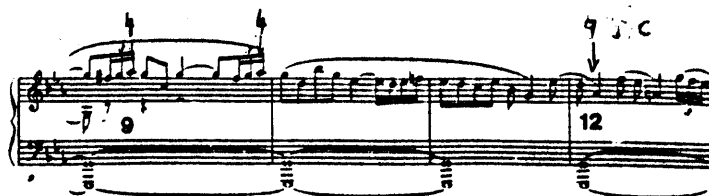


All the further examples of different notes are to be found in Appendix "E".

25 (continued...)

flat. This should have induced Woodward to question the origin of the previous A naturals which he plays. The present writer could not find any edition which contained Woodward's mistake. His mistake is not accidental as it is repeated six times! It represents an absolute misunderstanding of Shostakovich's musical language where diminished intervals (in this Prelude a diminished third, A flat-F sharp,) are "idiomatic". (The famous Finale of the Second Trio with its diminished third, F natural-D sharp, is a further example of this interval.)

Example 12. Piano Prelude, Op.87/20/9,12,28 and 29
Woodward plays:



3.3 Changes of Ties and the Repetition of Long Notes

Shostakovich generally wrote his compositions away from the piano.²⁶ Because of this he often found that a tied long note or notes needed to be repeated during his performances and recordings to counteract the dying away effect of the piano sound. Examples of Shostakovich's repetition of notes during his recordings

25 (continued...)



Similarly in the Prelude, Op.87/14, Woodward plays D natural in the top voice instead of D flat on beat 5 (see Example 13). Woodward's recording of these pieces in England in 1975 was made at a time when the necessary recording facilities were available to rectify any errors. Such facilities were not available to Shostakovich in Russia at the time of his recordings. The fact that Woodward plays D natural instead of D flat is an indication that his performance of D natural is deliberate and amounts to a "correction" of the score.

Example 13. Piano Prelude, Op.87/14/22
Woodward plays:



Such "corrections" are reminiscent of Czerny's improvements to Bach's dissonances.

- 26 "Interv'yu s Dm. Shostakovichem," (Interview given by Shostakovich) Sovetskaya Muzyka, 4 (April, 1974), p.130.

are plentiful. This is particularly evident in his slow music due to his habit of interpreting such music at an extremely slow speed²⁷ (see in detail Chapter Five, "Tempo in Shostakovich's Performances"). When Shostakovich heard that a long sound was not sonorous enough, he never hesitated to break the tie or to repeat the long note or notes. An example occurs in his rendition of the Piano Prelude, Op.87/20.²⁸ Shostakovich performs this Prelude slower than the speed indicated in the score. The score mark is Adagio, ♩ = 76, but Shostakovich plays the Prelude at ♩ = 69-72. He breaks the ties in bars 10 and 13. By so doing he restores the resonant basses in those bars (see Examples 14a and 14b).

27 It is known that the slower the tempo in which a piece is performed the greater is the dying away effect of the sound.

28 Index Nos 17, (19). Date of composition: 1951; 1st publication: 1952.

Example 14. Piano Prelude, Op.87/20/10,13

a) The published version:

The musical score for the published version of the Piano Prelude, Op.87/20/10,13, is presented in two systems. The first system covers measures 9 to 10, and the second system covers measures 13 to 14. The notation is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a triplet of eighth notes in measure 9 and a triplet of eighth notes in measure 10. The left hand provides a harmonic accompaniment with a triplet of eighth notes in measure 9 and a triplet of eighth notes in measure 10. The score includes dynamic markings such as *p* (piano) and *crusc.* (crescendo). The notation is in a standard musical format with a treble and bass clef, a key signature of one sharp, and a 3/4 time signature.

b) The performed version, single recording 1952:

The musical score for the performed version of the Piano Prelude, Op.87/20/10,13, is presented in two systems. The first system covers measures 9 to 10, and the second system covers measures 13 to 14. The notation is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a triplet of eighth notes in measure 9 and a triplet of eighth notes in measure 10. The left hand provides a harmonic accompaniment with a triplet of eighth notes in measure 9 and a triplet of eighth notes in measure 10. The score includes dynamic markings such as *p* (piano) and *crusc.* (crescendo). The notation is in a standard musical format with a treble and bass clef, a key signature of one sharp, and a 3/4 time signature.

It is interesting to note that bar 34 of

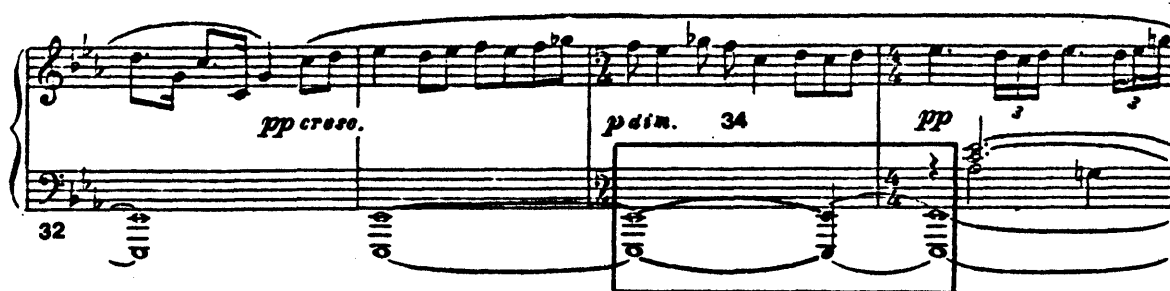
Shostakovich's autograph of this Prelude,²⁹ contains a longer bass than that which was later published in the score (Example 15a). The composer decided to repeat the bass in this bar in the published version of the Prelude (Example 15b). This tendency of restoring the bass was developed further in Shostakovich's recording of this work where he repeats the octave more often than it is written - on beat 2 of bar 34 (see Examples 15b and 15c).

He also breaks the tie in the bass in bar 32, beat 4, thus emphasizing the more sonorous start of the next phrase (see Examples 15b and 15c).

There is however only one recording of the Prelude, Op.87/20. This makes it impossible to say whether or not the repetitions of the bass - Examples 14b and 15c - were merely a performance happening or deliberately done.

Example 15. Piano Prelude, Op.87/20/32,34

a) Autograph version:



29 See Nikolayeva's comments in Russian at the end of Vol. 40 of the Collected Works.

b) The published version:

Published version musical score, measures 32-34. Dynamics: *pp cresc.*, *p dim.*, *pp*. Measure 34 is marked with a '34' and a 'p dim.' dynamic.

c) The performed version, single recording 1952:

Performed version musical score, measures 32-34. Dynamics: *pp cresc.*, *p dim.*, *pp*. Measure 34 is marked with a '34' and a 'p dim.' dynamic.

Examples of Shostakovich's changes of ties are also to be found in his two recordings of the same piece. In the second movement of his Second Piano Concerto, Op.102 (1957), he breaks the tie and repeats the chord in the left hand on beat 1 of bar 34 in both the Soviet³⁰ and the French³¹ recordings of 1958 (see Examples 16a and 16b).

30 Index No 25.

31 Index No 26.

Example 16. Second Piano Concerto, Op.102/2/33-34

a) The published version:



b) The performed version, 1st recording (USSR) 1958; 2nd recording (France) 1958:



The abovementioned change of the tie - Example 16b - was not noticed by the editors of Volume 12 of the Collected Works Edition in which the Orchestral Score of this Concerto was published.³² The editors, however, did

32 D. Shostakovich, "Piano Concerto No 2," Collected Works, Vol. 12, Piano Concertos No 1 and No 2, Orchestral Score. Ed. by O. Komarnitsky and A. Pirumov. State Publishers "Music", No 11208. Moscow: 1982, pp.75-176. At the beginning of this volume, the editors state, in both English and Russian that the publication is based on previous editions of the orchestral scores, together with the autographs and all the editions of the two piano arrangement. This information differs vastly from that given in Russian at the end of the volume, namely that: "During the preparation for the present edition, the Piano part was checked, as far as possible, with recordings of the author's performances of the Concertos. Where discrepancies

notice that Shostakovich did not repeat the D on beat 3, bar 27 in the right hand (Example 17b). In the composer's score³³ and in all the previous editions, this D has not been tied (Example 17a). Although this D is repeated by Shostakovich, in both the Soviet and the French recordings³⁴ as well as in the piano arrangement, it seems that this variant should have been mentioned or printed as "ossia" in the score. Instead it was published directly into the score without further consideration in this edition.³⁵

32 (continued)

arose, the variant performed by the composer was taken as a basis, irrespective of whether this variant was in the orchestral score or in the arrangements of the Concertos for two pianos." (My translation and underlining).

This conflicting evidence at the beginning and end of the volume is alarming. The source of the published edition is of vital importance. Where a query arises as to whether or not the source consists of autographs, previous editions or recordings, one would expect this to be acknowledged in both languages, together with a reference to the recording/s used.

It is assumed that the editors only made use of Soviet recordings as the date given in the editorial notes, in Russian, for the recording of the First Piano Concerto is 1957, which is one year prior to that of the French recording of both Concertos in 1958.

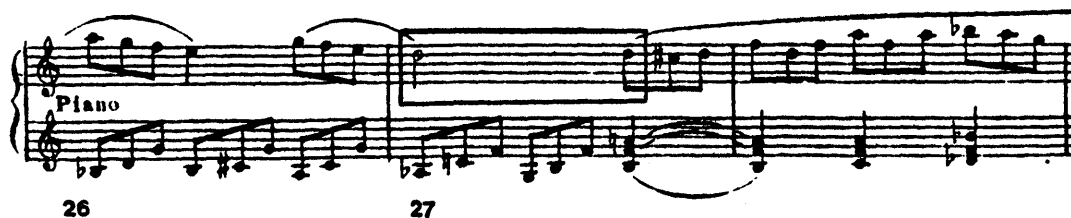
33 See the editors comments to this bar at the end of Volume 12 of the Collected Works.

34 Index Nos 25, 26.

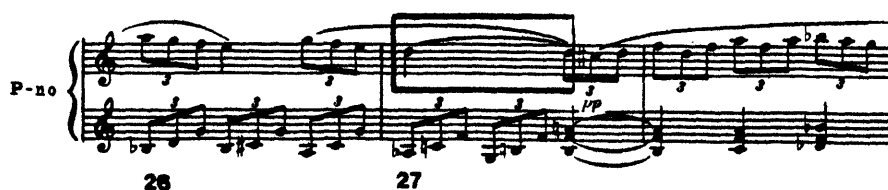
35 The criticism levelled above is magnified by the fact that editors appear to have utilized only one Soviet recording as their source. This appears from the comments of the end of Volume 12. In addition, the pp marking and the slur is taken from the piano arrangement, and has been inserted into the score without the use of brackets (see Example 17b).

Example 17. Second Piano Concerto, Op.102/2/27

a) Autograph and all pre Collected Works Editions:

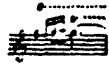


b) The performed version which was published in the Collected Works Edition, 1st recording (USSR) 1958; 2nd recording (France) 1958:



All other examples of changes in ties and in the repetition of long notes can be found in Appendix "E".

35 (continued)

Likewise, in bar 33, the trill in the right hand in the composer's score and all previous editions is . However this trill has been relegated to  the commentary in Russian, and the score has simply been changed to , which has been taken from the performed  variant, and the arrangement for Two Pianos. While the editors clearly recognise, in their editorial comments in Russian at the end of Volume 12, that the orchestral score and arrangement for Two Pianos are distinct and different variants, they have omitted to place these variants in brackets or indicate them as "ossia". It is submitted that the editors approach to the composer's score is incorrect and unscholarly.

3.4 The Spreading of Chords, Which are Not Indicated In the Score

Shostakovich's hands were rather small and therefore he was often required to arpeggiate chords which had not been indicated as broken chords, for example, B-E sharp-C sharp in the right hand in bar 34 of the Prelude in F sharp Major, Op.87/13³⁶ (Example 18) or D-C-B flat-E flat in the left hand in bar 24 of the Prelude in D Minor, Op.87/24.³⁷

Example 18. Piano Prelude, Op.87/13/34

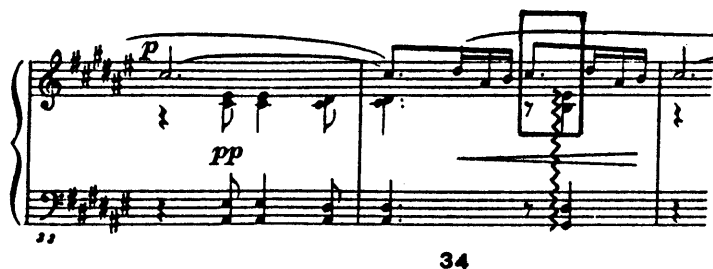
a) The published version:



36 Index No 20. Date of composition: 1950; 1st publication: 1952.

37 Index No 16, (19). Date of composition: 1951; 1st publication: 1952.

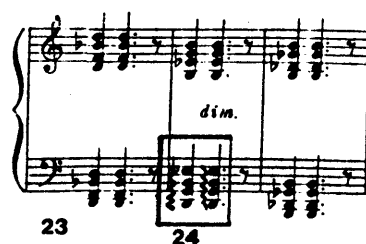
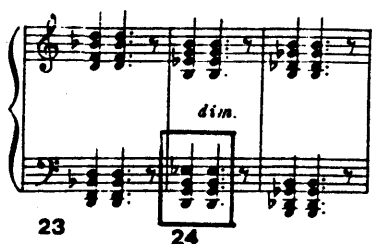
b) The performed version, single recording 1957:



Example 19. Piano Prelude, Op.87/24/24

a) The published version:

b) The performed version,
single recording 1952:



Shostakovich would break or arpeggiate chords if they embraced an interval of a ninth or wider. Usually when the unbroken performance of a chord was impossible for him, he played it in the manner indicated in the alto of bar 80 of the Fugue in C Major, Op.87/1³⁸ (see Example 20). Such "anticipations" were performed by Shostakovich on upbeats, so that the other voices would coincide on the strong beat. Many of such examples are to be found in his recordings (see Appendix "E").

38 Index Nos 16, 20. Date of composition: 1950; 1st publication: 1952.

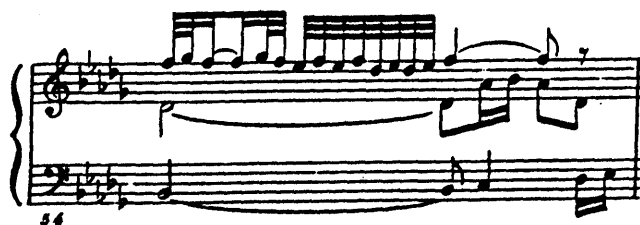
Example 20. Piano Fugue, Op.87/1/80. 1st recording 1952;
2nd recording 1957



In the Fugue in B flat Minor, Op.87/16/54,³⁹ beat 1, Shostakovich breaks the chord in an unusual manner. He first plays the B flat in the bass, followed by F in the top voice with the D flat of the middle voice being interspersed between the F and G flat of the top voice (see Example 21a and b).

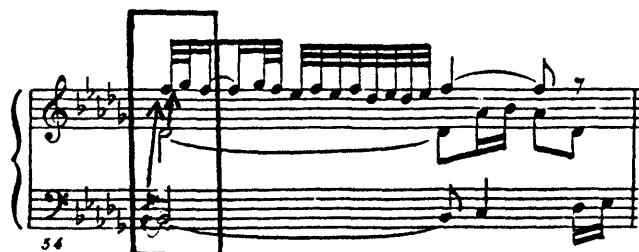
Example 21. Piano Fugue, Op.87/16/54

a) The published version:



39 Index No 17, (18). Date of composition: 1952; 1st publication: 1952.

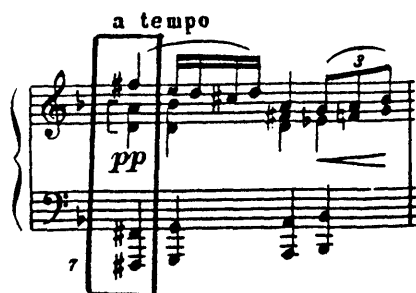
b) The performed version, single recording 1952:



Another way in which Shostakovich breaks chords can be found in both of his recordings of the Prelude in F Major, Op.87/23/7,9,27.⁴⁰ Nikolayeva suggested that beat 1 of bar 7 should be performed in the manner indicated by her in the bracket ([]) in Example 22 below:⁴¹

Example 22. Piano Prelude, Op.87/23/7

Nikolayeva's editing:



In both recordings of 1952 and 1957, the composer spreads the chord in this bar, and also spreads the chord

40 Index Nos 16, (17), 20. Date of composition: 1951; 1st publication: 1952.

41 See Nikolayeva's comments in Russian to this Prelude at the end of Vol. 40 of the Collected Works.

in bar 9, beat 4 and bar 27, beat 4, although this is not indicated in the score (see Examples 23a, 23b and 23c).

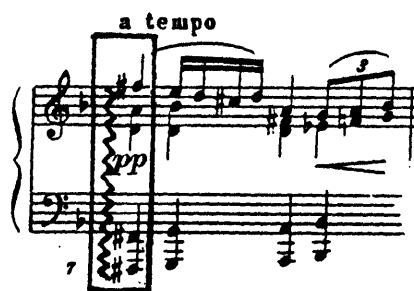
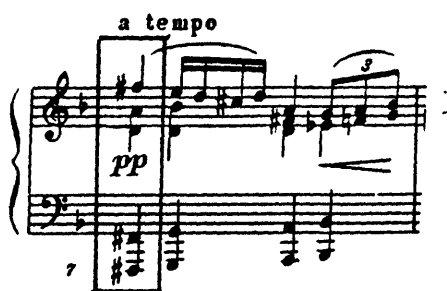
It can be clearly heard from the recordings that all the notes of these arpeggios are played one after another starting from the lowest note of the bass, and that they are not performed in the manner suggested by Nikolayeva for bar 7.

Example 23. Piano Prelude, Op.87/23/7,9,27. 1st recording 1952; 2nd recording 1957

(i) bar 7:

a) The published version

b) The performed version



(ii) bar 9:

a) The published version

b) The performed version



(iii) bar 27:

a) The published version

b) The performed version



Sometimes the texture of the piece requires it to be arpeggiated or that the chords be broken such as, in the Fugue in F sharp Major, Op.87/13,⁴² which is written in five voices (often on three staves). If it was necessary for him to arpeggiate certain chords in this piece such as in bars as 33-35 (see Appendix "E", Example 18 (i-iv)), then he would do so. In other instances Shostakovich would spread or break the chords in order to continue with the previous manner of performance and not because of any physical limitations (see Appendix "E", Example 18 (ix)). Shostakovich arpeggiates so often in this Fugue (commencing in the Prelude, see Example 18b of this chapter) that arpeggios of "technical necessity" finally turn into arpeggios of artistic importance. For instance, he spreads the chord in bar 117 (see Example 24b). Although it is obvious that this chord could be played simultaneously by the smallest hands, the composer

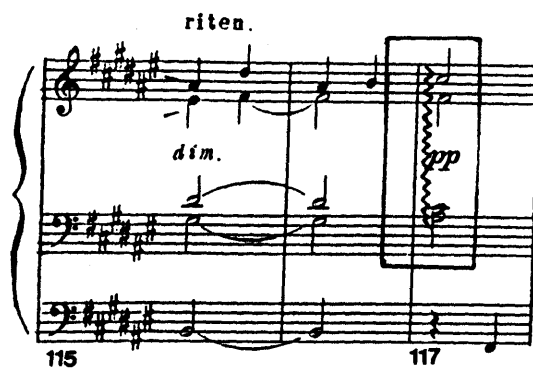
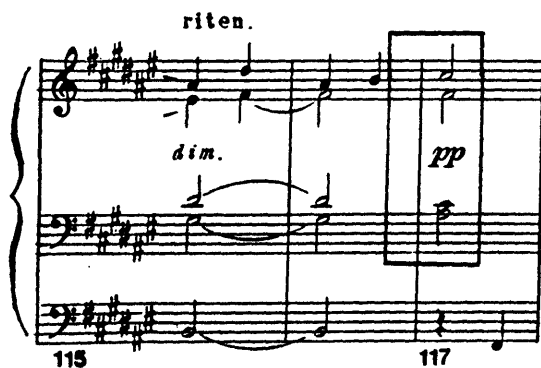
42 Index No 20.

preferred to play it as shown in Example 24b. This chord acquires a new shading when performed in this way particularly at the end of the middle section of the Fugue.

Example 24. Piano Fugue, Op.87/13/117

a) The published version:

b) The performed version,
single recording 1957:



A very important example of Shostakovich's execution of an extended chord is to be found in his performance of the two final bars of the Fugue in E Minor, Op.84/4.⁴³ The composer breaks the last chord in a manner that is typical for stringed instruments, but not for the piano (see Example 25b below). In both the recordings of 1952 and 1957 this chord is played in exactly the same way so that there can be no doubt that this performance was deliberate and intended.

43 Index Nos 18, 20. Date of composition: 1950; 1st publication: 1952.

Example 25. Piano Fugue, Op.87/4/127-128

- a) The published version: b) The performed version,
1st recording 1952; 2nd
recording 1957:

CONCLUSIONS

1. Shostakovich's recordings often differ from his scores. These differences comprise different notes, changes of ties, the repetition of long notes, the spreading of chords, cuts, and the alteration of ornaments.
2. The differences between Shostakovich's recordings and his scores are generally textual details which do not interfere with the overall structure of the piece. An exception is to be found in his miniature "Birthday", Op.69/7 which contains a cut of the Coda of thirteen bars and the performance of different notes in bar 15. This in the writer's opinion alters the piece and results in another version of the piece.

3. All the analysed differences between Shostakovich's recordings and scores contained in this chapter and in Appendix "E" should be mentioned in the editorial comments to Shostakovich's pieces. Wherever different versions occur in two recordings of different dates, as opposed to the published score, then these differences should be mentioned as "ossia" material in all the published editions of the relevant work.
4. The most recent Soviet Edition of Shostakovich's Collected Works fails to make use of his recordings, except for Volume 12 and Volume 13 which utilize the Soviet recordings of his Piano Concertos. It is submitted that the use of Shostakovich's recordings is unscholarly in these volumes, as the editors fail to make mention of the French recordings of the Piano Concertos. In addition they have also inserted directly into the score some of the played variants without the use of "ossia" markings.

CHAPTER FOUR

TEMPO IN SHOSTAKOVICH'S SCORES

4.1 Shostakovich on Tempo

Unfortunately there are no published statements by Shostakovich on the topic of his tempo or metronome indications in his work. The composer was singularly reticent about the performance of his music, both in his conversation and in his articles. His opinions can best be gleaned from the reminiscences of his students and certain performers who came into contact with him in the course of performing his works.

The memoirs of Yevgeny Mravinsky and Kirill Kondrashin are particularly useful. These two conductors worked with Shostakovich for many years, had an active interest in the tempos of his music, and naturally had more opportunity than most to discuss this problem with Shostakovich. Mravinsky states that Shostakovich normally explained his intention through imagery, but would refrain from giving concrete instructions. Referring to their preparations for the first performance of Shostakovich's Fifth Symphony he recalls:

...At the beginning I could not get any advice from him, even about the tempos. So I had to manage by trickery. When working with him at the piano I purposely took the wrong tempos. Shostakovich became angry, stopped my playing, and gave the right tempos. Soon he became aware of my strategy and began to offer comments.

Having found the tempos, we then checked them with

the metronome and inserted them into the manuscript. These indications were then printed in the published score. 1

Similarly, Kondrashin recalls:

He almost never argued over a question of tempo. When I asked him about the tempo he said, "It's possible to play it this way and also in that way. I would interpret it differently, but your performance is also convincing." 2

This ready allowance for Kondrashin's views was most likely due to the fact that Kondrashin's interpretations were similar to the composer's, and never distorted his ideas. Alan George's recollections of his meetings with Shostakovich reinforce this viewpoint:

When we played to him he made very few specific comments or criticisms, yet he seemed pleased with what he heard, and I suspect that (possibly helped by his own experience as a performer) he was more concerned with the overall eloquence and interpretative conviction of the performance than with any small details which he might himself have imagined (or performed) differently. In other words, if he liked the whole he trusted his players' judgement on the details. 3

But if he did not approve of the performance,

-
- 1 Yevgeny Mravinsky, "Tridtsat let s muzykoi," (Thirty Years with Music) D. Shostakovich, Sbornic statei, p.113, in Russian, my translation.
 - 2 Kirill Kondrashin, Mir dirizhera (Conductor's World) (Leningrad, 1976), p.53.
 - 3 Alan George is a violist of the Fitzwilliam Quartet who collaborated personally with the composer during the recording of Shostakovich's fifteen quartets. Christopher Rowland and Alan George, "Interpreting the String Quartets," Norris, Shostakovich: the Man, p.42.

Shostakovich was less tractable:

Despite the gentleness and unobtrusiveness of Shostakovich's comments, he had profound convictions concerning everything related to the interpretation of his works. 4

He revealed these traits in his role as a teacher of composition. Yuri Levitin, a student of Shostakovich, emphasises that he was an exacting teacher who was deeply concerned that his pupils be precise regarding all the performance indications written in their scores:

At first I was taken aback by Shostakovich's pedantry. He paid great attention for example, to such details as inaccurate dynamics and tempo marks.

Many people write music, but most of them postpone the writing of the performance indications until "later". Shostakovich said, "In every bar one should write everything that is required at once." 5

Shostakovich's demand for such precision was a result of his own extensive work as a composer. He knew from personal experience that without exact metronome markings even an accomplished performer would sometimes be unable to find the correct tempos in a piece. This was exactly the case when in July 1946, in the United States of America, Serge Koussevitzky conducted Shostakovich's Ninth Symphony.

Koussevitzky had received a score in which no metronome

4 Tsyganov, "Polveka vmeste," p.30, in Russian, my translation.

5 Yuri Levitin, "Utchitel," (The Teacher) D. Shostakovich, Stati'i materialy, p.84, in Russian, my translation.

markings had been indicated. The result was that he conducted the symphony with incorrect tempos. The first two movements were much slower than the tempo conceived by the composer and the last two movements were much faster. His incorrect interpretation adversely affected the reception of this Symphony in America. As a result of Koussevitzky's performance, the Ninth Symphony did not make the impression that it deserved and it never had the impact that it might have enjoyed.

After listening to a recording of Koussevitzky's interpretation, Shostakovich telegraphed all the necessary corrections together with the precise metronome markings to him. Koussevitzky however rejected these tempos for some time, and it took six months before he agreed to withdraw the first recording and to perform it in accordance with the composer's suggested tempos.⁶

Having learnt from unfortunate personal experience what problems could be created by the absence of metronome markings, Shostakovich, particularly in his later years, would change the metronome markings numerous times in his search for the best marking, and these changes would be seen in the manuscript.⁷

6 This information is found in G. Shneerson's article "Zhizn muzyki Shostakovicha za rubezhom," (The Life of Shostakovich's Music Abroad) D. Shostakovich, Stat'i i materialy, pp.248-249.

7 Khentova, Shostakovich. Tridtsatiletie. 1945-1947. (Shostakovich. Thirty Years: 1945-1975) (Leningrad, 1982), pp.84, 136, 260, 296.

Christopher Rowland, first violinist of the Fitzwilliam Quartet, reports that:

Shostakovich's widow, Irina and son Maxim have confirmed that the composer took great pain over choosing his metronome marks, and for a large number of works they seem entirely appropriate. 8

4.2 Metronome Markings and Pulse

The metronome indications in Shostakovich's scores are generally very detailed. Shostakovich usually gives a metronome marking at the beginning of a piece and also instructions for change in speed and agogics within the piece itself. These instructions are normally extremely detailed. There are innumerable indications such as animato, molto meno mosso, ancora più animato and poco stringendo in his scores, and these are almost always reinforced with metronome markings. Examine, for example, the score of the fourth movement, entitled "Fears", of his Thirteenth Symphony (see Table I).

Shostakovich's painstaking editing of this score evidences his desire to clarify the exact speed for the performer. He supplied eleven metronome markings throughout the movement and even differentiated between the subtle gradation of Più mosso, the quarter note at 88 (Table I, bar 44) and Poco più mosso, the quarter note at 84 (Table I, bar 125).

8 Christopher Rowland, "Interpreting the String Quartets," Norris, Shostakovich: the Man, p.15.

Table I. Tempo Indications and Metronome Markings in the Fourth Movement of Shostakovich's Thirteenth Symphony

Bar Number	Tempo Indications	Metronome Markings Value of ♩ =
1	Largo	84
10	-	76
16	-	84
24	Sostenuto	76
44	Più mosso	88
60	rit.	-
62	a tempo	88
86	Moderato	100
117	Largo	76
125	Poco più mosso	84
149	Sostenuto	-
165	accel.	-
166	Allegro	104
202	Largo	76-88
215	a tempo	-

Shostakovich continuously modifies the tempo within the longer movements of his symphonies (e.g., the first movements of the Fourth, Fifth, Sixth, Seventh and Eighth Symphonies and the finales of the Fifth and the Eighth Symphonies) as well as in his small piano pieces and songs. Such tempo deviations occur in the music of the composer throughout all the periods of his life. For

instance, in 1933 his own editing of the First Piano Concerto includes six metronome markings in the second movement (160 bars), and three metronome markings in the third movement (29 bars). Fifteen years later, in 1948, he inserted five different metronome markings in the song "The Forsaken Father", Op.79, From Jewish Folk Poetry, Op.79/6 (75 bars). As discussed above, eleven metronome markings are to be found in the fourth movement of his Thirteenth Symphony, which was written in 1962. This shows that the same great concern for precise tempo deviations is reflected in his later compositions.

Shostakovich's concern for tempo extended at times beyond general changes to the exact proportions of accelerando and ritardando. These were sufficiently important for him to demarcate step-by-step in the score, as is shown in Table II below:

Table II. The Gradations of Tempo in the Score of the Fifth, Sixth and Eighth Symphonies

Symphony	Movement	Bar Number	Metronome Markings
5	1	50-217	♩ = 84, 92, 104, 126 132, 126, 138
5	4	1-112	♩ = 88, 104, 108, 120, 126, 132, 144 (♩ = 72), 184 (♩ = 92)
6	1	1-83	♩ = 72, ♩ = 44, 52, 66
8	5	1-384	♩ = 138, 152, 168, 192 (♩ = 96), 216 (♩ = 108)

Shostakovich could simply have written animato instead of writing so many metronome indications. Yet, for him, the proportions of the animato play the same structural role in the growing intensification in these symphonies as do any other details. In other words, the very meaning of the music depends heavily upon the correct rendition of the tempo indications.

There exists also a different kind of music by Shostakovich, in which to perform expressively means to perform almost without any tempo deviation (e.g., the third movement of the Eighth Symphony, Op.65, Scherzos of the Cello Sonata, Op.40, Quintet, Op.57, Trio, Op.67; and the first and third movements of his Second Piano Concerto, Op.102). However, in most cases, his works need to be performed with a certain degree of flexibility which is indicated in detail by the composer.

There are a few compositions with no metronome markings at all. These are an exception to the rule. Because the composer recorded some of these compositions, it has been possible to measure their exact speeds. These are indicated in Table III below. All the metronome markings recorded are authentic, as they have been measured by the present writer from Shostakovich's own recordings.

Table III. Authentic Tempos in Shostakovich's Pieces
which do not Contain Metronome Markings.
(As Taken from Shostakovich's Own
Recordings)

Composition	Indication of Tempo	Speed of Recording (♩ =)	Index Number
Fantastic Dance, Op.5/1	Allegretto	168-160	1
	Allegretto	160	2
Fantastic Dance, Op.5/2	Andantino	112	1
	Andantino	112	2
Fantastic Dance, Op.5/2/21	Più mosso	200	1
	Più mosso	192	2
Fantastic Dance, Op.5/2/33	Allegretto	200	1
	Allegretto	200	2
Fantastic Dance, Op.5/3	Allegretto	112	1
	Allegretto	108	2
Polka Op.22 (piano arrangement)	Allegretto	126	3
Piano Prelude, Op. 34/10/50-53 (violin arrangement)	Allegretto	112	27
Piano Concerto, Op.35/4/345	Allegro con brio	176	7
	Allegro con brio	184	8
Children's Note- book:			
Op.69/1, March	Tempo di Marche	144	14
Op.69/2, Waltz	Tempo di Valse	d. = 88	14
Op.69/3, The Bear	Allegretto	144	14
Op.69/4, Happy Story	Allegro	176	14

Table III. (Continued)

Composition	Indication of Tempo	Speed of Recording (J =)	Index Number
Op.69/5, Sad Story	Adagio	100	14
Op.69/6, Clockwork Doll	Allegretto	152	14
Op.69/7, Birthday	-	126	14
Op.69/7/7	-	d. = 72	14
From Jewish Folk Poetry, Op.79/1/39	Moderato	52	15
Piano Fugue, Op.87/ 12/119-123	Andante	126	18
* Tenth Symphony, Op.93/3/fig.118 (piano arrangement)	Adagio	100	21
Concertino for Two Pianos, Op.94, bars 1,151,254	Adagio	72	23
bars 39,164	Allegretto	176	23
bar 259	Allegro	168	23
* The tempo term <u>Adagio</u> is according to the autograph of the piano arrangement (four hands). Khentova, <u>Shostakovich, Tridtsatiletie</u> , p.85			

While Shostakovich's unusual precision and generosity in supplying metronome markings clearly serves as a most helpful guide to the performer, the correct speed must, however, be combined with the appropriate pulse if a

really convincing interpretation is to be achieved.⁹

The main problem is that the metronome markings in Shostakovich's scores, if taken in isolation from other musical factors, are unable to define the pulse of the piece. In this respect, his metronome markings differ greatly from those used by Beethoven. In Beethoven's compositions "the values given for the metronomic beat are very important guides to the fundamental rhythmic grouping."¹⁰ For example, in the second movement of his Fourth Symphony, "the 3/4 Adagio, ♩ = 84, should be counted in eighths according to the metronome mark."¹¹

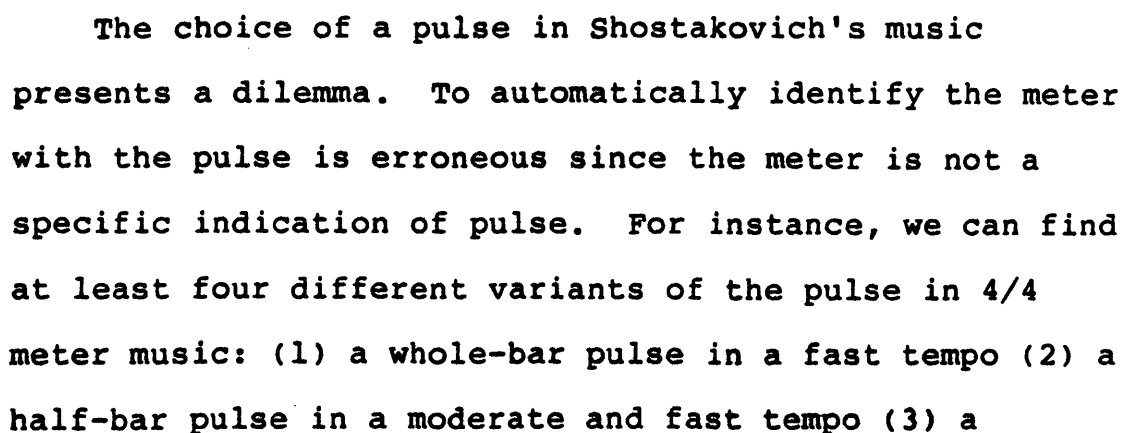
Shostakovich's choice of note value for his metronome markings by contrast serves merely to indicate as exactly as possible the speed of the composition. It does not reflect the basic beat/pulse of the piece, and in some pieces it is impossible to use the metronome markings as a basic beat. For example, in his song "Whence Comes This Tenderness?", Op.143/2, Shostakovich indicates

9 The term "pulse" is used here to mean "beat" as defined in Apel's dictionary: "The temporal unit of a composition, as indicated by the up-and-down movements, real or imagined, of a conductor's hand". Willi Apel, Harvard Dictionary of Music, Second Edition (London, 1979), p.87. The term "pulse", "basic beat" and "unit of movement" have been used synonymously throughout this thesis.

10 Bathia Churgin and Joachim Braun, A Report Concerning the Authentic Performance of Beethoven's Fourth Symphony, Op.60: Research Project of the Beethoven Seminar at Bar-Ilan University (Ramat-Gan, Israel, 1977), p.74.

11 Ibid.

Example 1. "Whence Comes This Tenderness?", Six Poems of Marina Tsvetaeva, Op.143/2/1-9



crotchet-note pulse in a moderate and slow tempo (4) an quaver-note pulse in a slow tempo.

The famous Soviet conductor, Gennady Rozhdestvensky, explored this problem in depth in his book "Dirizherskaya applikatura".¹² This book is an invaluable source on the performance of Shostakovich's symphonic works. Shostakovich approved of the chapter devoted to his music. Rozhdestvensky, in writing about the beginning of the first movement of Shostakovich's Sixth Symphony (Example 2) states that:

The time signature is written as ♩ ,¹³ but this cannot be understood as Shostakovich's indication to conduct in 2. Here this indication, is, probably, absolutely arbitrary... This Largo undoubtedly should be conducted in 4, perhaps somewhere bordering on 8 (the triplets being the obstacle for the latter).¹⁴

12 Gennady Rozhdestvensky, Dirizherskaya applikatura (Fingering for Conductors) (Leningrad, 1974), pp.67-102. This book includes some of Shostakovich's remarks concerning the performance of his works as well as the alterations made by Shostakovich in his scores when listening to Rozhdestvensky's performances.

13 Rozhdestvensky was referring to the "Muzgiz" edition of 1941. In the Collected Works Edition the time signature is 4/4.

14 Ibid, p.49, in Russian, my translation.

Example 2. Sixth Symphony, Op.54/1/1-3

Largo $\text{♩} = 72$

Piccolo

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo (Es)

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

3 Trombe (B)

4 Corni (F)

3 Tromboni

Tuba

Timpani

Celesta

Arpa

Largo $\text{♩} = 72$

Violini I

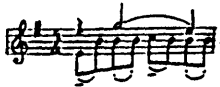
Violini II

Violo

Violoncelli

Contrabassi

Shostakovich's Piano Prelude in E minor, Op.87/4, is another illustration of how the meter alone is not a sufficient indication of the correct pulse (see Example 3). This composition is written in 4/4 meter but does not allow for a crotchet, as the choice for a basic beat since it would destroy the very nature of the music which is a continuously flowing cantilena. Two alternative pulses for this work could either be a whole-

bar pulse if the speed is $\text{♩} = 100$ or faster, or a half-bar pulse if the tempo is slower.¹⁵ Neither the meter nor the value given for the metronome marking can serve as a guide to the fundamental rhythmic grouping in this Prelude. More important factors for determining the pulse are the actual speed of the piece, its slow harmonic rhythm, and the articulation of the middle voice. It is the middle voice which gives the clearest indication of what was intended to be the correct pulse. It can be seen from Shostakovich's articulation marks  that the melodic top of the middle voice should be slightly stressed, which helps to achieve the correct feeling of the pulse unit = ♩ .¹⁶ In both of Shostakovich's own recordings of this Prelude the pulse is in minims.

15 Shostakovich himself played this Prelude in a slower tempo than that indicated in the score. He recorded this piece twice in different years. In the first version, recorded in 1952, the tempo is $\text{♩} = 69$ (Index No 18). In the second version, recorded five years later, in 1957, the tempo is $\text{♩} = 80$ (Index No 20).

16 This is exactly according to S. Richter's performance of this piece. Although the tempo is extremely slow $\text{♩} = 55$, his performance is not laborious to listen to as the half-bar pulse lends it a flowing quality. This performance can be found on the label USSR D-013541-42.

Example 3. Piano Prelude, Op.87/4/1-8. 1st recording:
1952, ♩ = 69; 2nd recording: 1957, ♩ = 80



In order to avoid any misunderstanding in Shostakovich's metronome markings it is important for the performer to remember that his metronome indications are merely indications of speed. For example, in the fourth movement of his Second Trio, Op.67, although an quaver is written in the metronome marking, it is not designated as the pulse unit of the movement (see Example 4). Shostakovich gave this quaver in his indication because he was later obliged to equate ♩ 2/4 = ♩ 3/8 (bar 70). We can judge the appropriate pulse of the piece from an appraisal of the configuration of the music itself and its performance markings. The ostinato rhythm of the quavers, the Phrygian II, and the melody, moving in the "vicious circle" of the diminished third produce the gloomy atmosphere of a tragic dance, which calls for certain restraint. On the other hand, the tempo term

Allegretto and the metronome marking ♩ = 144 suggest a rather fast speed. The pulse of the piece, according to all the internal evidence in the music, seems to indicate ♩ = 72, and the performers should at the same time have a strong feeling for the inflexible motion of the quavers.

In Shostakovich's recording of the Trio with David Oistrakh and Miloš Sádlo,¹⁷ the speed at the beginning of the Finale is strictly in accordance with that indicated in the score: ♩ = 144. Shostakovich plays the first four bars of the piano introduction in such a way that it is difficult to determine whether the pulse is a quaver or a crotchet. However, with the entrance of the violin and the cello, it becomes clear that it is in crotchets.

17 Index No 12.

Example 4. Second Trio, Op.67/4/1-22. Recorded in 1947, $\text{♩} = 144$

4.3 The Use of Tempo Terms in Shostakovich's Scores

This chapter is based upon Shostakovich's tempo terms with their metronome indications which amount to 530 examples in all. These examples are to be found in Shostakovich's fifteen symphonies, fifteen quartets, his chamber works including the First Trio, Op.8, String Octet, Op.11, Cello Sonata, Op.40, Quintet, Op.57, Second Trio, Op.67, Violin Sonata, Op.134, Viola Sonata, Op.147;

works for solo piano and for Two Pianos; concertos for piano, violin and cello with orchestra; compositions for solo voice and piano and for solo voice and orchestra; the choral works "Ten Poems on texts by Revolutionary Poets", Op.88 and "Loyalty", Op.136; the oratorio "Song of the Forests", Op.81; cantatas "The Sun Shines Over Our Country", Op.90 and "The Execution of Stepan Razin", Op.119; Festive Overture, Op.96 and Overture on Russian and Kirghiz Folk Themes, Op.115 as well as the Symphonic Poem "October", Op.131. This material is sufficient to give a comprehensive picture of the composer's use of tempo terms as well as the range of his metronome markings.¹⁸ Tables of these indications are to be found in Appendix "F".

Throughout Shostakovich's lifetime a distinct evolutionary process is revealed in his use of tempo terms. His early Piano Prelude in D flat Major,¹⁹ written at the age of fifteen, abounds with descriptive terms (see Example 5). While there are no metronome indications in this work, the tempo directions change four times during the Prelude's eighteen bars. The

18 Shostakovich's tempo indications found in his operas were considered to be beyond the scope of this dissertation. However, an example from his opera "The Nose" has been utilized for the purpose of this thesis (see Appendix "F", p.570).

19 From a group of 24 Preludes composed by G. Klements, P. Feldt and D. Shostakovich, students in the composition faculty of Petrograd Conservatoire in 1920-1921.

initial Moderato changes as early as in the eighth bar to a Mozart-like Andante amoroso, only to revert back to Moderato in the tenth bar and to Andante cantabile in the last bar.

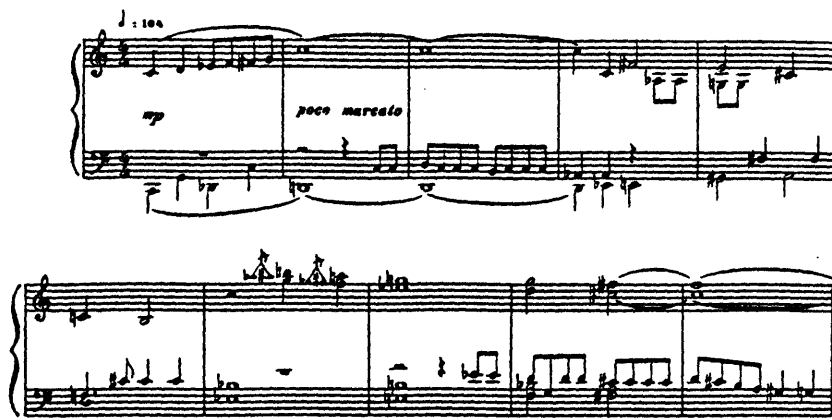
Example 5. Early Piano Prelude in D flat Major (1920-1921)

The musical score for 'Early Piano Prelude in D flat Major' (1920-1921) is presented in five systems. The first system, marked 'Moderato' and 'p', begins with a 'una corda' instruction. The second system features a 'rit.' (ritardando) and 'dim.' (diminuendo) marking. The third system transitions to 'Andante amoroso' and 'ppp' (pianississimo), with a 'recitativo' section marked 'mp' (mezzo-piano). The fourth system returns to 'Moderato' and 'p'. The fifth system concludes with 'Andante cantabile' and 'f' (forte). The score includes various musical notations such as notes, rests, and dynamic markings.

Six years later, 1927, in his piano cycle Aphorisms, Op.13, the opposite is to be found. No descriptive terms are written, but metronome markings are supplied instead. (See for instance, "Recitativo", Aphorisms, Op.13/1,

Example 6).

Example 6. "Recitative," Aphorisms, Op.13/1



In his mature works, a certain synthesis was achieved in his use of tempo terms and metronome markings. Shostakovich adopted traditional Italian terms to complement his metronome markings. At the beginning of a piece, a single word is usually found which is almost always accompanied by an exact metronome marking. For example: Allegretto $\text{♩} = 120$ (Symphony 15/1) or Adagio $\text{♩} = 80$ (Quartet 9/4).

Shostakovich's vocabulary of tempo and character terms is restricted. He rarely wrote his tempo indications in Russian²⁰ and limited himself to the use of nine conventional Italian terms, namely Largo, Adagio,

20 The only exceptions are in his music for children (e.g, Children's Notebook or Dances of the Dolls) his "popular" music and his arrangements of Russian folk songs.

Lento, Andante, Andantino, Moderato, Allegretto, Allegro and Presto, which were sometimes accompanied with qualifying words. Shostakovich's most often used terms were Allegretto (108 examples), Adagio (83 examples), Moderato (77 examples) and Allegro (65 examples). He would seldom write music in such tempos as Andantino (10 examples), Presto (12 examples) and Lento (12 examples).

The majority of pieces written in Allegretto, Allegro, Moderato, Andante and Lento tempos can be found in the second period of the composer's life.²¹ Most of his Presto and Andantino pieces were composed in the first period. In his late music Shostakovich was especially interested in the use of the slowest tempos, Adagio and Largo. As can be seen in Table IV below, he was increasingly prolific in these slow tempos.

21 In this chapter the division of Shostakovich's life into three periods is based on that which is generally accepted in Soviet musicology. These three periods are:

1st Period : 1919-1935 (Opus 1 to 42)

2nd period : 1936-1957 (Opus 43 = Fourth Symphony, to Opus 102)

3rd Period : 1957-1975 (Opus 103 = Eleventh Symphony, to Opus 147).

The Fourth Symphony composed in 1936 has been included in the second period. (V. Bobrovsky, however, keeps to the traditional starting date of the second period as being 1937 with the composition of the Fifth Symphony. See Victor Bobrovsky, "Instrumentalnye ansambli Shostakovicha," (Shostakovich's Chamber Ensembles) D. Shostakovich, Stat'i i materialy, pp.193, 196.) The reason for including the Fourth Symphony in the second period is its maturity of style. M. Sabinina also includes it in the second period of Shostakovich's life. See Marina Sabinina, "D.D. Shostakovich," Muzykalnaya entsiklopediya, Tom 6 (Encyclopaedia of Music, Vol.6) (Moscow, 1982), p.382.

Table IV. Shostakovich's Use of Tempo Terms in Different Periods of His Life.

* Tempo	1st Period	2nd Period	3rd period	Total
Presto	4	6	2	12
Allegro	9	36	20	65
Allegretto	15	52	41	108
Moderato	14	36	27	77
Andantino	6	3	1	10
Andante	8	25	9	42
Lento	5	6	1	12
Adagio	9	33	41	83
Largo	7	13	17	37
Largamente	0	2	0	2
* Qualified tempo terms have not been included in this Table				

Table V sets out the slowest and the fastest speed indications for the various tempo terms throughout Shostakovich's life. Analysis reveals that the greatest extremes in each tempo occur during either his first or second period. However, Shostakovich's fastest speed indications for Largo, Adagio, Moderato and Allegro were written during the third period, which was during the early nineteen sixties.

Before examining the table below, an important factor in comparing metronome indications in Shostakovich's

scores should be mentioned. Given that a metronome indication is only one ingredient among many others inherent in the creation of a musical composition, identical speeds in different pieces can be perceived as totally different tempos, depending upon the character of the piece, just as different speeds might give the impression of being the same speed. For example, the identical speeds of the Finale of the Second Trio ♩ = 72 (♩ = 144) and the Piano Fugue, Op.87/13 in F sharp Major ♩ = 72, will in their actual performance seem to be different. This is as a result of their contrasting characters. The Finale is a macabre dance movement marked Allegretto, whereas the Fugue's mood is that of a serene Adagio. Another example (see Table V) is to be found in the Adagios of the first movement of the Eighth Symphony ♩ = 40 (♩ = 80) and in the second movement of the Ninth Quartet ♩ = 176 (♩ = 88) which show the extremes of this tempo in Shostakovich's music. Nevertheless, the tempos could be perceived as similar tempos because of the closeness of their pulses (= 80 and = 88).

In order to gain a general appreciation of Shostakovich's style and its evolution in the use of his metronome markings, a comparison of his written indications is essential. To achieve this it became necessary to reduce all the tempo indications to their common denominator. The common denominator chosen was a crotchet.

The reason for reducing Shostakovich's tempo indications to the common denominator of a crotchet is based upon the following considerations.

Firstly, Shostakovich's choice of note value for his metronome markings does not reflect the basic beat/pulse of the piece. (See the previous section 4.2 "Metronome Markings and Pulse").

Secondly, as no pulse indication is given by Shostakovich, it is necessary to find an alternative yardstick with which to measure his metronome indications.

Thirdly, to explain the evolution of his metronome markings throughout his lifetime.

Fourthly, to allow for the comparison between Shostakovich's tempo terms and their various tempo ranges.

This method of unification through common-unit-values has been used in all the Tables, and the values indicated by Shostakovich have been shown in parenthesis.

Table V. Examples of the Slowest and Fastest Tempos within the Different Periods of Shostakovich's Life

*Tempo	1st Period		2nd Period		3rd Period	
Presto	**F	♩ = 336 (♩ = 168) Symphony 1/4	**S	♩ = 168 Symphony 4/1		
Allegro	S	♩ = 104 First Piano Sonata			F	♩ = 396 (♩ = 132) Song, Op. 109/4
Allegretto			S	♩ = 72 (♩ = 144) Second Trio/4		
			F	♩ = 324 (♩ = 108) Song Op. 98/2		
Moderato			S	♩ = 38 (♩ = 76) Symphony 5/1	F	♩ = 216 (♩ = 72) Symphony 11/4
Andantino	F	♩ = 126 (♩ = 84) Piano Prelude, Op.34/19	S	♩ = 72 Quartet 5/2		
Andante	F	♩ = 168 (♩ = 84) Symphony 3	S	♩ = 58 (♩ = 116) ***Symph- ony 10/4 (autograph of the piano arr- angement)		
* Qualified tempo terms have not been included in this Table. ** F = the fastest, S = the slowest. *** The metronome marking is taken from Khentova, <u>Tridtsatiletie</u>, p.85						

Table V. (continued)

*Tempo	1st Period		2nd Period		3rd Period	
Lento			**S	♩ = 58 Quintet /1		
			**F	♩ = 132 (♩ = 66) Song, Op. 62/5		
Adagio			S	♩ = 40 (♩ = 80) Symphony 8/1	F	♩ = 176 (♩ = 88) Quartet 9/ 2
Largo			S	♩ = 36 (♩ = 72) Symphony 6/1	F	♩ = 138 Quartet 8/ 4
* Qualified tempo terms have not been included in this Table. ** F = the fastest, S = the slowest.						

Apart from using nine conventional tempo terms - Presto, Allegro, Allegretto, Moderato, Andantino, Andante, Lento, Adagio and Largo - Shostakovich also used various qualifying words in his works which are listed in Table VI below.

In this chapter, 530 examples have been utilized. From this total, only eighty-two examples (15,5%) consist of examples of qualified terms.

The largest proportion of Shostakovich's qualified terms, namely fifty-one examples (62%) were used during the second period of his life. In his later music,

Shostakovich rarely used qualifying words. Only nine examples (11%) can be found (see Table VI).

Table VI. Examples of Qualified Tempo Terms Used by Shostakovich Throughout Different Periods of His Life

Tempo Term	1st Period	2nd Period	3rd Period
Prestissimo fantastico	1	0	0
Allegro molto	4	6	1
Allegro con brio	0	3	0
Allegro vivo	1	0	0
Allegro vivace	2	0	0
Allegro con moto	0	1	0
Allegro non troppo	2	13	3
Allegro poco moderato	0	1	0
Allegro moderato	3	0	0
Allegro moderato e'scherzando	1	0	0
Allegretto furioso	0	1	0
Allegretto con moto	0	2	0
Allegretto poco moderato	2	1	0
Moderato con moto	1	15	1
Moderato (poco allegretto)	0	1	0
Moderato non troppo	1	3	1
Moderato molto	0	1	0
Moderato risoluto	0	1	0

Table VI. (Continued)

Tempo Term	1st Period	2nd Period	3rd Period
Moderato. Maestoso	0	0	1
Andantino poco moderato	1	0	0
Andante con moto	0	1	0
Andante mosso	1	0	0
Andante amoroso	1	0	0
Andante cantabile	1	0	0
Andante maestoso	0	1	0
Adagio molto	0	0	2
Total number of examples per period	22	51	9

Therefore, when a qualifying word is included in the tempo direction, it is significant, and should be carefully observed. For example, the Adagio molto of the fifth movement, "Funeral March", of his last Quartet (No 15) is most unusual. This is the only example of Adagio with the qualifying word molto which is to be found amongst the six Adagios of this Quartet and also amongst all the Adagios which Shostakovich composed. Shostakovich probably wanted to emphasize the great profundity of this music and to draw attention to its slower tempo. All the other Adagio movements in this Quartet have the tempo indication $\text{♩} = 80$, while the Adagio molto has $\text{♩} = 60$.

Sometimes the slowest or the fastest, or both the slowest and the fastest qualified tempo term indications exceed the range of the same tempo term without a qualifying word. For example, the range of Allegro molto (♩ = 96-480) is greater than that of Allegro (♩ = 104-396). Likewise, the fastest indication of Moderato con moto (♩ = 240) is faster than its Moderato counterpart (♩ = 216). However, all the ranges of Allegretto with its qualifying words fall within the range of Allegretto without qualifying words, namely ♩ = 72-324 (see Table VII).

Shostakovich endeavoured to adhere to the use of conventional metronome markings and would give numbers which were usually consistent with the metronome scale. However, the range of his tempos when expressed in crotchets is extremely wide, with the fastest indications being exceptionally fast (see Table VII, below). Shostakovich has only two tempos in which the slowest indications are consistent with the metronome scale, these being Andantino ♩ = 72 and Lento ♩ = 58.

Table VII. Ranges of Tempo Terms in Shostakovich's Music

Tempo Term without Qualifying Word	Tempo Term with Qualifying Word	Shostakovich's Tempo Indications Reduced to the Value of J =	Shostakovich's Tempo Indication
	Prestissimo fantastico		
Presto		168-336	J = 168- d = 168
Allegro		104-396	J = 104- d. = 132
	Allegro molto	96-480	J = 96- o = 120
	Allegro con brio	152-184	J = 152- J = 184
	Allegro vivo	-	-
	Allegro vivace	160-200	J = 160- J = 200
	Allegro con moto	176	d = 88
	Allegro non troppo	88-324	J = 88 d. = 108
	Allegro poco moderato	114	J. = 76
	Allegro moderato	96-132	96-132
	Allegro moderato e'scherzando	-	-
Allegretto		72-324	P = 144- d. = 108
	Allegretto furioso	200	d = 100
	Allegretto con moto	126-240	J = 126- d. = 80

Tempo Term without Qualifying Word	Tempo Term with Qualifying Word	Shostakovich's Tempo Indications Reduced to the Value of ♩ =	Shostakovich's Tempo Indication
	Allegretto poco moderato	92-260	♩ = 92- ♩ = 52
Moderato		38-216	♩ = 76- ♩. = 72
	Moderato con moto	72-240	♩ = 144- ♩. = 80
	Moderato (poco allegretto)	96	96
	Moderato non troppo	108-152	108-152
	Moderato molto	100	100
	Moderato risoluto	120	120
	Moderato. Maestoso	100	100
Andantino		72-126	♩ = 72- ♩. = 84
	Andantino poco moderato	-	-
Andante		58-168	♩ = 116- ♩ = 84
	Andante con moto	108	108
	Andante mosso	-	-
	Andante amoroso	-	-
	Andante cantabile	-	-
	Andante maestoso	80	80

Table VII. (continued)

Tempo Term without Qualifying Word	Tempo Term with Qualifying Word	Shostakovich's Tempo Indications Reduced to the Value of ♩ =	Shostakovich's Tempo Indication
Lento		58-132	♩ = 58- ♩ = 66
Adagio		40-176	♩ = 80- ♩ = 88
	Adagio molto	60	60
Largo		36-138	♩ = 72- ♩ = 138
Largamente		-	-

It is important for a musician to understand the peculiarities of each tempo term. By doing so he can see what the relationship is between the various tempos, and also determine whether or not the tempo term relates to the mood of the piece or is merely a speed indication.

Presto: Range ♩ = 168-336 (♩ = 168).

Presto is not always the fastest tempo in Shostakovich's music. The fastest it reaches is ♩ = 336 which is slower than that of Allegro (♩ = 396). In Shostakovich's vocabulary the fastest tempo was usually associated with Allegro or Allegro molto (♩ = 96-480). Even the fastest Allegro non troppo (♩ = 324) is not much slower than his fastest Presto (♩ = 336).

Shostakovich rarely uses the term Presto. Where he uses Presto as a temporary tempo within a particular movement as a contrast to Allegro, the Presto is then faster than the Allegro of the same movement. For example, in the last movement of his First Piano Concerto, Shostakovich alternates between Allegro con brio ♩ = 184 and Presto ♩ = 108, 120.

Allegro: Range ♩ = 104-396 (♩. = 132).

Because Shostakovich's Allegro connotes various moods and characteristics, it is clear that he utilises the term Allegro as a tempo indication and not for expressing the mood of the piece. Compare the light and playful Piano Prelude, Op.87/11 with the forceful and energetic Piano Fugue, Op.87/12 and with the dramatic and sinister second movement of the Tenth Symphony.

Allegretto: Range ♩ = 72-324 (♩ = 144- ♩. = 108).

This term does not connote any particular mood.

Shostakovich used Allegretto for such different works as the tragic Finale of his Second Trio, Op.67, the march-parody of the Piano Prelude, Op.34/6, as well as for the lyrically serene Finale of the Quintet, Op.57.

Moderato: Range ♩ = 38-216 (♩ = 76- ♩. = 72).

Most of Shostakovich's Moderato movements are characterised by profound lyrical (Piano Prelude Op.34/1) or dramatic (Symphony 5/1) expression. The Moderato ranges are too wide to be taken as an indication of speed, and can be as slow as the slowest tempos (with the slowest pace being

♩ = 38) and as fast as the fastest tempos. In the second movement of the Ninth Symphony, for example, Moderato is given as ♩ = 208.

The Harvard Dictionary of Music defines the term Moderato as being: "in moderate speed, i.e. between andante and allegro."²² However, Shostakovich's Moderato cannot be classified as falling within the above definition. His Moderato includes almost every conceivable speed, but must retain the characteristic of being unhurried.²³

Andantino: Range ♩ = 72-126 (♩. = 84).

The term Andantino (in contrast to Moderato refers to the mood of the piece. Although Shostakovich rarely wrote music in this tempo, he seems to have used this term, almost exclusively, for lyrical pieces such as the Piano Prelude Op.34/19 or Quartet 4/2.

Andante: Range ♩ = 58-168 (♩ = 116- ♩ = 84).

Shostakovich's Andante does not refer to the mood of his

22 Willi Apel, Harvard Dictionary of Music, Second Edition (London, 1979), p.535. The same definition of Moderato is also given in most Soviet musical dictionaries: see, for example, Kratkii muzykalnyi slovar (Concise Musical Dictionary) ed. Alexander Dolzhansky (Leningrad, 1952), p.481.

23 For C. Rowland, Shostakovich's indication in the Scherzo of the Cello Sonata Moderato con moto, ♩ = 152 seems "a disarming understatement". Had he been aware of the specific meaning of this term in Shostakovich's music and its range of speed, he would not have described this indication as being "misleading". See Norris, Shostakovich: the Man, p.15.

compositions, but rather to their tempo. The range of Andante ($\text{♩} = 58-168$) is wider than that of Andantino ($\text{♩} = 72-126$). Consequently, some Andante pieces are slower than Andantino, (Quartet 5/2, $\text{♩} = 63$) and some are quicker (Piano Prelude Op.87/12, $\text{♩} = 138$). Nevertheless, Shostakovich himself considered Andante to be a slower tempo than Andantino. This can be seen in the second movement of his Fifth Quartet where, Andante $\text{♩} = 63$ is juxtaposed three times with Andantino $\text{♩} = 72$.

Lento: Range $\text{♩} = 58-132$ ($\text{♩} = 66$).

Lento is an indication of character as well as speed. It is used by the composer for various works which all have one trait in common which is their unhurried narrative style. For example: Piano Concerto 1/2, the Song Op.62/5.²⁴

24 In Rowland's article "Interpreting the String Quartets", the author comments somewhat strangely on the Lento movement of the Sixth Quartet: "Largo has a dramatically wrong published metronome speed $\text{♩} = 116$. The Fitzwilliam String Quartet agreed with the composer a speed closer to $\text{♩} = 116$." Norris, Shostakovich: the Man, p.22.

In the first instance, the heading of this movement is Lento, not Largo, and secondly, the speed $\text{♩} = 116$ is impossibly fast ($\text{♩} = 232$) for this dramatic passacaglia music. (Even Shostakovich's Moderato movements do not reach such fast speeds - the fastest Moderato being $\text{♩} = 216$). The Beethoven Quartet interprets this movement as $\text{♩} = 66$ (Record label USSR: D-3582-83=D-015785-86). Possibly Rowland meant a slower tempo but made a mistake in its metronome value. Alternatively it is a misprint, as the same Fitzwilliam Quartet recorded this movement at $\text{♩} = 63$. Record label: Decca (1978) DSLO 29.

Adagio: Range $\text{♩} = 40-176$ ($\text{♩} = 80 - \text{♩} = 88$).

Adagio has a special relevance in Shostakovich's scores, particularly in those pieces written in the last period. Compositions bearing this indication usually belong to the most profound and tragic pages of his music. In his later years when he was preoccupied with the idea of death, he considered Adagio to be the most appropriate tempo indication for compositions in which this idea was expressed. Evidence of the above is found in such Adagio movements as Quartet 11/6, Symphony 14/1, 4, 6, 7, Quartet 13, Symphony 15/2 and Quartet 15.

The fact that Shostakovich's range of Adagio is fairly wide $\text{♩} = 40-176$ confirms the viewpoint that Adagio in his compositions is indicative of mood rather than speed. Shostakovich's use of Adagio at a relatively fast speed is one of the important peculiarities to be found in his use of this term. There are several Adagio pieces in which the speed exceeds $\text{♩} = 100$. For example, Symphony 7/3 has the Adagio indication $\text{♩} = 112$.

Referring to the Fifteenth Quartet, A. George makes the following observation about Shostakovich's use of Adagio:

It may seem perverse for some of these movements to be headed at $\text{♩} = 80$. The Serenade is slow, but not really of an Adagio character; and the frantic activity of the Intermezzo and the opening of the Epilogue hardly sound as slow music; likewise the Nocturne flows along more like an Andante - the metronome mark here can seem uncomfortably fast. But in Shostakovich's output "Adagio" can incorporate all these things, and does so elsewhere, for example the Recitative in the Second Quartet. And in any case, we have seen that qualifying

metronome marks give a clear indication of how "Adagio" should be interpreted: there are very few of the timeless "slow as possible" Beethovenian Adagios in Shostakovich. All this apart, it is clear that there is some kind of poetic or philosophic motive behind the idea of giving all the movements of a fairly long span of music the same heading, with (for the most part) the same pulse as well. 25

Largo: Range: ♩ = 36-138 (♩ = 72- ♩ = 138).

In order to ascertain how Shostakovich differentiated between Adagio and Largo it is important to analyse some movements where he employed both terms. The juxtaposing of Adagio and Largo within a movement can be found in compositions written in different periods of his life. Shostakovich drew a distinction between these terms as can be seen in the the fourth movement of his early First Symphony;²⁶ the third movement of the Seventh Symphony, written in his mature years; and in the second movement of his last symphony, the Fifteenth Symphony. The juxtaposing of Largo and Adagio is clearly seen in the fourth movement of Shostakovich's First Symphony (see Example 5). The tragic monologue of the Timpani is indicated as Adagio, whereas the more contemplative section as Largo. This is a basic feature of Shostakovich's understanding of Largo and Adagio, although the level of contrast can vary. (Compare Symphony 7/3).

25 Norris, Shostakovich: the Man, pp.42-43.

26 In the same symphony, third movement, Lento (♩ = 76) and Largo (♩ = 69) are juxtaposed.

Example 5. First Symphony, Op.10/4/figure 35

The musical score is presented in two systems. The first system begins with a tempo change from Adagio (J. 66) to Largo (J. 63). The score includes staves for Timpani, Violins I and II, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Cor, and various woodwinds. The tempo change is marked with a double bar line and the new tempo indication. The second system continues the Largo section.

It is also important to note that when Largo is juxtaposed with Adagio, Adagio always indicates a faster tempo than Largo. For example, in Symphony 15/2 Adagio is $\text{♩} = 108$ and Largo is $\text{♩} = 69$.

Because the tempo ranges in Shostakovich's music are unusually wide, the hierarchial arrangement of the tempos according to their fastest indications appears odd. This is illustrated in Table VIII below.

Table VIII. The Hierarchy of Tempos According to their Fastest Indications

Conventional Tempo Hierarchy		Tempo Hierarchy in Shostakovich's Scores	
1. Presto	207	Allegro	396
2. Allegro	183	Presto	336
3. Allegretto	131	Allegretto	324
4. Moderato	107	Moderato	216
5. Andantino	87	Adagio	176
6. Andante	68	Andante	168
7. Lento	59	Largo	138
8. Adagio	55	Lento	132
9. Largo	51	Andantino	126

This table reflects the unusual sequence of Allegro, Presto, Allegretto where Shostakovich's Prestos are often more moderate than his Allegros. Even more striking is the position of Adagio below Moderato in column two, with a speed of $\text{♩} = 176$. This Adagio was written in 1964 in the second movement of the Ninth Quartet, $\text{♩} = 176$ ($\text{♩} = 88$) and serves as further evidence in support of the view that Adagio is a mood direction. The same conclusion can be reached with regard to Andantino which in Shostakovich's use is very distant from its usual position on the metronome scale. (Compare Andantino in columns one and two of Table VIII.)

Because Shostakovich is atypical in his use of performance indications, it is of vital importance that performers and editors are aware of these peculiarities when interpreting his music so that they can resist the temptation of applying standard "correct" terms. While the use of conventional terms as a method of editing might reflect the individual's judgement on tempo, it can ruin the integrity and individuality of the composer's language. This is exactly what happened with Kubatsky's edition of Shostakovich's Cello Sonata, Op.40, despite the fact that the corrections were made by a very devoted performer-editor of Shostakovich's music.²⁷

A comparison of the terminology used in Shostakovich's and

27 Kubatsky Victor Lvovich (1891-1970), cellist, pupil of the famous A.A. Brandukov (1856-1930). From 1914 he was the principal cellist of the Bolshoi Theatre. It was Kubatsky who inspired Shostakovich to write a Cello Sonata in 1934. He was the first performer of this piece with Shostakovich on 25 December, 1934 in Leningrad. The Cello Sonata is dedicated to him. Kubatsky edited this Sonata at the composer's request.

Kubatsky's editions²⁸ shows the following. In Shostakovich's edition, the succession of terms throughout the movements is ordered logically, from the fastest to the slowest: Moderato (1), Moderato con moto (2), Allegretto (4). In Kubatsky's edition it is more static: Allegro non troppo (1), Allegro (2), Allegro (4) (see Table IX). Shostakovich would not have repeated the Allegro term three times in a piece because, in his vocabulary, Allegro referred only to speed, and meant "the fastest". Moreover, his Moderato indication in the first movement should be taken seriously. As explained above, in Shostakovich's compositions Moderato evokes profound expression, and in this example the term is far more appropriate to the elegiac mood of the first movement than Allegro non troppo (see Table IX below).

28 As Rowland observes, this is "a work... whose editions vary considerably in several tempo indications," Norris, Shostakovich: the Man, p.15. The reason for the existence of these differing versions remains largely unknown to most performers. In the famous Sikorski edition, this Sonata is published (NR 2157) without reference to the editor (who is, in fact, Kubatsky) and it is unfortunate that a performer using this edition would be unaware that the tempo indication in this score is not authentic. It is also disappointing that in the latest Soviet edition of the Collected Works by Shostakovich, the Kubatsky version of the Cello Sonata has again been published with only an editor's note that the tempo indications have been "slightly altered" and, a further, more detailed, explanation printed in Russian only. D. Shostakovich, "Sonata for Cello and Piano, Op.40," Collected Works, Vol. 38, Chamber Music. Ed. by A. Nikolayev. State Publishers "Music", No 10927. Moscow: 1982, pp.3-36.

Table IX. Terminology in Shostakovich and Kubatsky Editions of the Cello Sonata, Op.40

Movement	Shostakovich's Indications	Kubatsky's Indications
1	Moderato ♩ = 116	Allegro non troppo ♩ = 138
2	Moderato con moto ♩ = 152	Allegro ♩ = 176
3	Largo ♩ = 69	Largo ♩ = 69
4	Allegretto ♩ = 152	Allegro ♩ = 176

Having altered Shostakovich's metronome markings, Kubatsky probably also altered Shostakovich's Italian terms to express the tempo term of the altered metronome markings (see Table X). For example, in the first movement Kubatsky wrote ♩ = 138 in place of Shostakovich's ♩ = 116. Although this alteration was justifiable in that it corresponds to the metronome indication of Allegro non troppo, he failed to take into account the fact that Shostakovich's Moderato embraced the range ♩ = 38 to ♩ = 216, and could happily co-exist with the faster metronome marking ♩ = 138. Viewed in this light, this change of term was unnecessary.

The speeds suggested by Kubatsky's metronome markings (see Table X) are feasible and, in fact, close to the tempos in which this Sonata was recorded by Shostakovich

and M. Rostropovich in 1955.²⁹ (However the tempos of the first movement of the Sonata recorded with D. Shafran in 1946³⁰ are virtually identical to Shostakovich's score indications of the first edition (1935) of this Sonata).

In changing Shostakovich's metronome markings and Italian terminology Kubatsky ignored most of the tempo deviations written by Shostakovich into the first and fourth movements (see Table X below). These deviations are significant and were played by Shostakovich in both recordings.

Table X. Comparison between Shostakovich's and Kubatsky's Editing of the First and Fourth Movements of the Cello Sonata, Op.40

Movement and Bar No	Shostakovich's Edition	Kubatsky's Edition
Movement 1	Moderato $\text{♩} = 116$	Allegro non troppo $\text{♩} = 138$
bar 54	$\text{♩} = 100$	* -
bar 200	Largo $\text{♩} = 50$	Largo $\text{♩} = 60$
Movement 4	Allegretto $\text{♩} = 152$	Allegro $\text{♩} = 176$
Bar 103	Più mosso $\text{♩} = 160$	* -
Bar 181	$\text{♩} = 184$	** $\text{♩} = 184$
* Kubatsky ignored Shostakovich's changes in tempo. ** Omitted in the Sikorsky edition, NR 2157 and in the Collected Works Edition, Vol.38, p.31.		

29 Index No 10.

30 Index No 9.

A further example of the unsatisfactory editing of Shostakovich's tempo indications is to be found in Martin Hall's translation of Shostakovich's Russian tempo designations contained in the Dances of the Dolls.³¹ Hall translated the Russian words НЕ ОЧЕНЬ СКОРО , which means "not too fast" as non troppo presto in the "Polka". Similarly the "Waltz-Joke" in Russian is mistakenly translated as being the "Scherzo-Waltz". In Shostakovich's vocabulary, "not too fast" is better expressed by non troppo allegro rather than non troppo presto, as the composer was cautious about using the term Presto without special significance. The Russian term УМЕРЕННО , (moderate) which is to be found in the "Lyrical Waltz" and in "Romance" is translated as Moderato by Hall. This translation though literally correct is inappropriate to both works. As mentioned above, Shostakovich tended to use the term Moderato for his most profound and dramatic music. Both the "Lyrical Waltz" and "Romance" are examples of Shostakovich's serene, lyrical music. Consequently Hall's use of the word Moderato is not suitable to the "Lyrical Waltz" and "Romance". For the "Lyrical Waltz", Allegretto is a more suitable tempo indication than Moderato. For the "Romance", Andantino is a more suitable tempo indication than Moderato due to its close

31 Published in Boosey and Hawkes Edition, (1965) No 19356.

resemblance to the Andantino Piano Prelude in E flat major, Op.34/19 also written in 6/8. In the "Gavotte", Shostakovich's ЛЕГКО means "lightly" which is different to Hall's semplice. In the "Hurdy-Gurdy", Hall's Allegro non troppo is hardly appropriate. Con moto would be a better translation for the composer's С ДВИЖЕНИЕМ.

The following conclusions can be drawn regarding Shostakovich's use of tempo terms and metronome markings:

1. His use of tempo terms and metronome markings in his scores is very detailed.
2. His choice of note value for his metronome markings does not reflect the basic beat/pulse of the piece.
3. His metronome markings merely designate the speed of the composition.
4. He uses traditional Italian terminology, but places a specific meaning to these terms.
5. Most of his terms refer only to speed, with the exception of Largo, Adagio, Lento and Andantino which refer essentially to the mood of the composition.
6. His ranges of tempo are extremely wide (especially Moderato, Largo and Adagio), and often exceed the limits of their counterparts on the Mälzel metronome scale.

TEMPO IN SHOSTAKOVICH'S PERFORMANCES

5.1 Contemporary Appraisals

Many of the accounts written by Shostakovich's contemporaries about his performance style emphasize the artist's unique rhythmic gift. This was noticeable, even in the earliest performances of the young Mitia Shostakovich. The Soviet writer Konstantin Fedin remarked:

Wonderful, for by some obscure law of contradiction the bony boy was transformed at the piano into a bold musician with a man's strength in his fingers and arresting rhythmic drive. 1

When he was studying at the Petrograd Conservatoire a fellow student observed that:

...He was distinguished not only by his early musical maturity, but also by the peculiar rhythmic sharpness of his individualistic style of playing. 2

Two months after the first Chopin Competition in March 1927, G. Kogan wrote the following in his review of the concert in the Great Hall of the Moscow Conservatoire:

1 Sollertinsky, Pages from the Life, p.12.

2 Lev Arnshtam, "Bessmertie" (Immortality), D. Shostakovich, Stat'i i materialy, p.108, in Russian, my translation.

...an especially bright impression was made by his rhythm. It was not as Rakhmaninov's "iron" rhythm or as Paderewski's "capricious" one. Shostakovich's rhythm - flexible and naturally flowing - was sharply personal and saturated with profound musical expression. 3

But perhaps the best insight into an appreciation of the worth of Shostakovich's rhythmic style is provided by Bogdanov-Berezovsky, who pointed out that:

...his rhythm is not merely an aspect which helps to organize the structure. It is the rhythm that determines the very content of Shostakovich's piano performances. 4

Bogdanov-Berezovsky also made an important observation about Shostakovich's performance of Chopin's Etude Op.10, in C sharp Minor, which was played in an extremely fast tempo and with some unusual accents:

Listening to this Etude, I realised for the first time in my life that our appreciation of a musical tempo depends more on aspects of the performance, which determine the pulse of the music, such as character, intensity and inspiration, than on its actual speed. 5

For an evaluation of Shostakovich's performance style in general, these appraisals of his contemporaries are valuable and provide a reliable source. They are less

3 Kogan, Voprosy pianizma, p.428, in Russian, my translation.

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

5 Khentova, Molodye gody, Book 1, p.195, in Russian, my translation.

helpful, however, in an analysis of specific concrete aspects of his performance. Khentova states, for example, that Shostakovich usually played faster than the indicated metronome markings.⁶ Delson, too, asserts that, "In general, Shostakovich preferred to speed up the tempos than to slow them down";⁷ and Ronald Stevenson goes so far as to state that "Shostakovich's nervous, strung-up character was such that he was inclined to take fast tempi".⁸ As an example he gives Shostakovich's performance of the slow movement of his Second Piano Concerto and writes that this performance is "too hurried". Strangely, Stevenson does not indicate which of Shostakovich's two recordings he is referring to. What is more important, is that in both instances Shostakovich played⁹ more slowly than the tempo indicated in the score. (Written ♩ = 76, performed ♩ = 63 and ♩ = 60).

Statements like the above should be treated with caution since they are not substantiated with references to particular pieces or specific deviations from score indications. We are not told whether these assessments

6 Ibid.

7 Delson, "Molodoi Shostakovich," p.227, in Russian, my translation.

8 Stevenson, "The Piano Music," Norris, Shostakovich: the Man, p.92.

9 Index Nos 25, 26.

are applicable to all his performances, or whether his tempos were consistent for the same piece played on different occasions. These statements could well be dismissed as unobjective. Questions of tempo are concrete and better satisfied through the careful examination of Shostakovich's actual recordings.

Christopher Rowland attempted such an examination in the beginning of his article, "Interpreting the String Quartets".¹⁰ The conclusion he came to was rather pessimistic. He concluded that although there was much that could be learned from the composer's performances and the manner in which he interpreted his own metronome marks, that nevertheless "Shostakovich's performances possessed, by all accounts, one great consistency: they were inconsistent".¹¹

In the present writer's opinion, Rowland's survey is too superficial. It consists of an attempt to cover in three pages the complex problems of tempo in over sixty recordings of Shostakovich. Although many of his remarks are interesting, it is suggested that his pessimism is a result of his rather superficial treatment of this problem. This chapter consists of a close examination of all available recordings of the composer and reaches a more positive conclusion, namely that there

10 Rowland, "Interpreting the String Quartets," Norris, Shostakovich: the Man, p.13.

11 Ibid, p.15.

is a consistency, and a coherent style in Shostakovich's performances.

5.2 The Comparison of Tempos in Shostakovich's Scores and Recordings

This chapter has 229 examples dealing with the metronome speeds in Shostakovich's own performances (listed in Appendix "G"). Seventy-one of the examples consist of two recordings of the same piece and are referred to as double recordings. From this material it has been possible to investigate the problem of tempo from two standpoints:

1. the comparison of each recording with its score, and
2. the comparison of the double recordings with each other and with the score.

The discrepancies between the score indications and the speeds of the recordings should first be analysed.

In Shostakovich's performances the agogics and rubato throughout a piece alters the commencement tempo. However, the initial tempo is, in general, the most important and decisive tempo. Accordingly, the speed of the first two bars in all the recordings has been measured by the Mälzel metronome, and has been taken as the basic speed of the piece. (Shostakovich probably also wrote his metronome markings according to the tempo of the initial bars.)

For the purpose of this chapter, tempos are

considered to be identical not only with regard to their absolute equality, but also, where there is an allowance of a difference of one grade on the Mälzel metronome scale. In other words, where a score indication is, for example, ♩ = 76 and the performance speed is one grade slower at ♩ = 72, such tempo is considered to be identical. Similarly ♩ = 76 in the score and ♩ = 80 in the performance should also be regarded as being an identical tempo. Any deviation which exceeds one metronome grade is to be regarded as a different tempo.

The 229 examples have been analysed by grouping them under their tempo terms, as is shown in Table I, below.

Table I. Examples of Different Tempo Terms in Shostakovich's Recordings

Tempo Term	Total Number of Examples Found	Pieces without Metronome Markings	Effective Number of Examples Used
Presto	4	-	not included
*Allegro	15	2	13
Allegro molto	1	-	1
Allegro con brio	8	2	6
Allegro vivace	2	-	2
Allegro non troppo	3	-	3
Allegro poco moderato	1	-	1
* The total number of <u>Allegro</u> examples including qualifying words amounts to 36.			

considered to be identical not only with regard to their absolute equality, but also, where there is an allowance of a difference of one grade on the Mälzel metronome scale. In other words, where a score indication is, for example, ♩ = 76 and the performance speed is one grade slower at ♩ = 72, such tempo is considered to be identical. Similarly ♩ = 76 in the score and ♩ = 80 in the performance should also be regarded as being an identical tempo. Any deviation which exceeds one metronome grade is to be regarded as a different tempo.

The 229 examples have been analysed by grouping them under their tempo terms, as is shown in Table I, below.

Table I. Examples of Different Tempo Terms in Shostakovich's Recordings

Tempo Term	Total Number of Examples Found	Pieces without Metronome Markings	Effective Number of Examples Used
Presto	4	-	not included
*Allegro	15	2	13
Allegro molto	1	-	1
Allegro con brio	8	2	6
Allegro vivace	2	-	2
Allegro non troppo	3	-	3
Allegro poco moderato	1	-	1
* The total number of <u>Allegro</u> examples including qualifying words amounts to 36.			

Table I. (Continued)

Tempo Term	Total Number of Examples Found	Pieces without Metronome Markings	Effective Number of Examples Used
Allegro moderato	6	-	6
Allegretto	60	11	49
*Moderato	48	1	47
Moderato con moto	6	-	6
Moderato non troppo	3	-	3
Andantino	6	4	not included
Andante	15	1	14
Lento	13	-	13
Adagio	25	3	22
Largo	13	-	13
Total Number	229	20	199
* The total number of <u>Moderato</u> examples including qualifying words amounts to 57.			

The analysis reveals that there were only four Presto and six Andantino examples. These ten examples were considered to be too small for comparison purposes, and have accordingly been deducted from the total number of examples which amounts to 229 examples, leaving 219 examples. From this total number a further twenty examples, which have no metronome markings have been deducted, leaving an effective 199 examples for analysis purposes (see Table I).

The statistical data relied upon for the comparison between the score indications and the actual tempos in Stostakovich's performances reveals the following:

- (i) In ninety out of 199 examples (45%) the performed speeds are slower than the speeds indicated in the score.
- (ii) In seventy-nine out of 199 examples (40%) the performed speeds and the indicated score speeds are identical.
- (iii) In thirty out of 199 examples (15%) the performed speeds are faster than the speeds indicated in the score.

From the above analysis it is clear that the assertions of Khentova, Delson and Stevenson that Shostakovich habitually played in a faster tempo than that indicated in his scores are incorrect. Shostakovich only played faster in 15% of the examples analysed.

5.2.1 Slowing down the Tempo

One of Shostakovich's most important tempo interpretive characteristics is his tendency to perform his pieces in a slower tempo than that indicated in his scores.

In Table II below it can be seen from his slow tempos, namely Andante, Lento, Adagio and from his fast tempo Allegro that more than 50% are performed at a slower tempo than that indicated in the score. It can

further be seen from his Moderato that 48% of the tempo are played at a slower speed than that indicated by their respective metronome markings.

Table II. The Proportion of Examples Played in a Slower Tempo

*Tempo Term	Number of Pieces	Number of Pieces Played Slower	Percentage
Allegro	32	18	56%
Allegretto	49	9	18%
Moderato	56	27	48%
Andante	14	11	79%
Lento	13	8	61%
Adagio	22	13	59%
Largo	13	4	31%
* The above Table also includes the tempo terms with their qualifying words; e.g., <u>Moderato</u> includes <u>Moderato con moto</u> and <u>Moderato non troppo</u>			

An obvious question which arises from an analysis of the above is whether or not Shostakovich's lack of pianistic technique was a major reason for his performing at slower tempos. The belief is held, that he was, technically unable to interpret his fast pieces at the

indicated speed, especially in his later years.¹² Certainly, in the years 1946 to 1960, when most of these recordings were made, the composer devoted less time to his playing than he did in his youth. He may possibly have lost some of the brilliance of technique that he exhibited in his early twenties which so impressed Glazunov.¹³ Nevertheless, these recordings, when listened to closely, reveal that his technique never affected his tempos, although it may sometimes have affected the neatness of his performance.¹⁴ This is

12 Stevenson, for example, writes that "From Shostakovich's piano recordings made in later years, particularly of some of his Preludes and Fugues, it is apparent that he... had something less than a flawless technique..." Norris, Shostakovich: the Man, p.86.

13 Khentova, Molodyé gody, Book 1, p.104, 127.

14 Stevenson writes that Shostakovich's "febrile nervousness made him often demand rapid tempi, even when advising conductors in preparing his orchestral works". Stevenson, "The Piano Music," Norris, Shostakovich, the Man, p.92. Stevenson further states that "I observed this in rehearsal at the 1962 Edinburgh Festival: he was forever saying "Faster! Faster!" (Ibid.)

Kondrashin gives a different version of this event: "I remember only one instance where Shostakovich made an extremely negative comment concerning the interpretation of his work by a foreign conductor.

During the Edinburgh Festival the conductor was performing Shostakovich's Eighth Symphony. In the Toccata (the third movement) in the trumpet episode the conductor kept slowing down the tempo which was not indicated in the score. During the last rehearsal, in Shostakovich's presence, the conductor, without stopping the orchestra, called out to Shostakovich: "Gut?". "Nicht gut!" retorted the

particularly apparent in his recordings of the fast and technically difficult virtuoso works. For example the first and last movements of the Second Piano Concerto, Op.102 and Fugue in G major, Op.87/3.

In this section, the examples chosen are all in slow or moderate tempos. Accordingly Shostakovich's technique does not form part of the discussion to hand.

It is in Shostakovich's Andante, Lento and Adagio tempos that the highest percentage of slowed down tempos is to be found; namely 79%, 61% and 59%. Shostakovich rarely played these compositions in a faster tempo. He would play these compositions either at the speed indicated in the score, or at a slower speed. By their nature, his slow compositions, especially those marked Adagio, such as the tragic Piano Prelude in E flat minor, Op.34/14 the song "Winter", Op.79/8, and the meditative Fugue from the Quintet, Op.57, require an unhurried and intense rendition. Shostakovich, who was described by a leading Soviet musicologist, L. Mazel, as "the composer

14 (continued)
composer, to which the conductor replied "Danke!" and continued as before. Shostakovich told this story to his friends many times...

"They played in the same tempo that night at the concert. And what could I do?" bitterly remembered the composer. "I say 'Nicht Gut!' and he says 'Danke!'" . Kondrashin, "Moi vstrechi," D. Shostakovich, Stat'i i materialy, p.91, in Russian, my translation.

It is clear from this story that Shostakovich's tempo instructions to conductors were not given out of "febrile nervousness", but out of a desire to have his work performed in the correct tempo.

of slow tempos"¹⁵ was also an outstanding performer of slow tempos. By exaggerating the extremes of his metronome marks, he could interpret his slow music with greater profundity.

In most of the examples of slower tempo, (fifty-two out of ninety, that is 58%), the date of composition precedes the date of recording by five years or more. It is feasible that Shostakovich's tendency to slow down his tempos increased as he grew older.

In some recordings the speeds differ so radically from the printed score that it is hard to believe that the composer and the performer are one and the same man. In the Piano Prelude, Op.87/12, in G sharp Minor, (Andante, 3/4) for example, Shostakovich ignores his own suggestion of $\text{♩} = 138$ which is published in the score and performs the piece at $\text{♩} = 84$.¹⁶ This represents a reduction in tempo of twelve metronomic

15 Lev Mazel, "Razdum'ya ob istoricheskome meste tvorchestva Shostakovicha," (Thoughts on the Place in History of Shostakovich's Music) D. Shostakovich, Stati'i i materialy, in Russian, my translation, p.67: "We have to admit that in Shostakovich's music slow tempos are of great significance. Probably Prokofiev's and Stravinsky's music is "on average" much faster. In the twenties, Prokofiev said that our times demand fast tempos, and he considered the predominance of slow tempos amongst Shostakovich's work to be a defect. Perhaps Shostakovich's view of the character of our epoch was broader, as his music expresses deep meditation on the character and historical events of our century, which, by their very nature cannot be hurried."

16 Index No 18.

grades! Although the tempo of Shostakovich's performance more convincingly highlights the epic character of this Prelude, which is written in the genre of passacaglia, the discrepancy in the tempos was difficult to explain until the publication of the Collected Works edition with commentaries by T. Nikolayeva.¹⁷ Nikolayeva wrote that the composer's autograph indication ♩ = 104, was slower than ♩ = 138 which is printed in the score. Shostakovich composed the Prelude on 13 December 1951, and recorded it during the following year. However, after Nikolayeva's performance of this cycle on 23 December 1952, Shostakovich decided to alter the metronome marks in his manuscript.

Unfortunately, there is only one recording by Shostakovich of this Prelude. It is submitted that his own interpretation as a performer (♩ = 84) together with his original metronome marking (♩ = 104) should be considered to be the more authentic tempo (see Example 1).

17 See T. Nikolayeva's comments in Russian about this Prelude at the end of Vol.40 of the Collected Works.

Example 1. Piano Prelude, Op.87/12/1-20. Single
recording: 1957, ♩ = 84



The Piano Prelude, Op.87/4 in E Minor (Andante, C, ♩ = 100) written on 22 October, 1950, was recorded twice. The speed of the first recording, made in 1952,¹⁸ is ♩ = 69, which is eight grades slower than the indication in the score. The speed of the second recording 1957,¹⁹ although increased to ♩ = 80, is still not as fast as the printed version. This is an example where the tendency towards a slower tempo is confirmed twice by the composer's own interpretations, so that the speed of the two performances, ♩ = 69-80, should be regarded as the appropriate tempo range. The score indication, ♩ = 100, is too fast according to Shostakovich's own interpretation of this Prelude (see Chapter Four, Example 3, pp.140-142).

18 Index No 18.

19 Index No 20.

A similar conclusion may be reached with regard to the Piano Fugue in E flat Minor, Op.87/14 (Allegro non troppo, 3/4, d. = 100), written on 22 December, 1950. Here the metronome indication contradicts the non troppo label, and Shostakovich's two recordings of this piece both confirm that the metronome indication d. = 100 is too fast. He played this Fugue at d. = 80 in 1952,²⁰ and in the even slower tempo of d. = 66-69 in 1957.²¹ (See Example 2).

Example 2. Piano Fugue, Op.87/14/1. 1st recording: 1952, d. = 80; 2nd recording: 1957, d. = 66-69



In some cases the metronome marks written in the score are clearly inappropriate. For instance, in the Piano Fugue Op.87/8, in F sharp minor (Andante, 3/4, J = 84) the designated speed is too hurried for the theme's sorrowful recitative, and for expressive articulation of the semiquavers of the upbeat (see

20 Index No 18.

21 Index No 20.

Example 3). Shostakovich recorded this Fugue in the much slower tempo of $\text{♩} = 58$.²² The tempo of his performance is more convincing than that indicated in the score.²³

Example 3. Piano Fugue, Op.87/8/1-12. Single recording: 1952, $\text{♩} = 58$



A probable reason for Shostakovich's choice of metronome markings which are too fast for certain of his pieces is the fact that he would only check the speed against the first few bars of the piece. The long notes would sometimes tempt him into writing down a tempo which was too fast for the further development of the piece. Examples which reinforce this view are to be found in the Prelude and Fugue, Op.87/16 in B flat Minor. In the Prelude, (Andante, 3/4) written on 11 January, 1951, the

22 Index No 19.

23 There is no metronome indication in the manuscript, but Nikolayeva writes that the composer verbally asked for a slow tempo at about $\text{♩} = 80$. (See Nikolayeva's comments in Russian at the end of Vol. 40 of the Collected Works).

designated speed is $\text{♩} = 152$. Although this tempo is suitable for the beginning of the piece (see Example 4) it is too fast for the third variation²⁴ (see Example 5) and can distort the clarity of the semiquavers. Despite the fact that the indicated speed is $\text{♩} = 152$, Shostakovich plays at the slower speed of $\text{♩} = 100$ in his recording.²⁵

Example 4. Piano Prelude, Op.87/16/1-10. Single recording: 1952, $\text{♩} = 100$



Example 5. Piano Prelude, Op.87/16/59-63. Third variation



In the Fugue in B flat Minor, Op.87/16, written on 13 January, 1951, (Adagio, in the fluctuating metre of

24 This Prelude is written in variation form.

25 Index No 18.

C, 5/4, 3/4, 2/4) the metronome indication is $\text{♩} = 54$ (see Example 6). The theme of the Fugue presents some difficulty in interpretation, especially when it comes to ascribing a particular metronome value. Although the first bar consists quite simply of a dotted half note followed by a triplet, the continuation of the theme develops into a rather complicated rhythmic pattern. Shostakovich's designation of $\text{♩} = 54$ seems inappropriate to the fluent rendition of the smallest notes, demisemiquavers and dotted semiquavers, which should be played cantabile. As can be heard from the recording,²⁶ Shostakovich gradually slows down the tempo in bars 1-4 from $\text{♩} = 48$ to $\text{♩} = 33$. (See metronome values inserted below each bar of Example 6). Only at bar 5, with the introduction of the countersubject, does he settle down to a steady tempo which is only half the speed of that marked in the score - $\text{♩} = 33$ ($\text{♩} = 66$) as opposed to $\text{♩} = 54$. Although Shostakovich plays this Fugue in a very slow tempo - the duration of the recording is 8'27" - his interpretation does not become labourious. It is instead a noteworthy example of his peculiar depth of control in the mastery of the slow tempo.

26 Index Nos 17, (18).

Example 6. Piano Fugue, Op.87/16/1-5. Single recording:
1952, ♩ = 48-33 (♩ = 66)

The composer exhibits the above traits in several other works which could be equally convincingly played in their prescribed faster tempos. Examples of this include pieces from Op.87: the C-Minor Fugue, No 20, where the tempo is reduced by nine metronomic grades²⁷ (written at ♩ = 116 and performed at ♩ = 80); the G-Minor Prelude No 22, reduced by eight grades (written ♩ = 126, played ♩ = 92); and the G-Minor Fugue which is reduced by twelve grades (written ♩ = 120, played ♩ = 72).²⁸

Another remarkable feature of Shostakovich's performance style is his gift for rubato playing which is most strikingly demonstrated in his rendition of slow tempos. This flexibility of agogics is effected in some instances by lengthening the pauses between motifs, as in

27 Index Nos 17, (19).

28 Index No 19.

the Piano Prelude in E flat Minor, Op.34/14²⁹ (see Example 7), or through fluctuating the speeds within the melody after the commencement of the initial tempo, as occurs in the Piano Prelude in F Major, Op.87/23³⁰ (see Example 8).

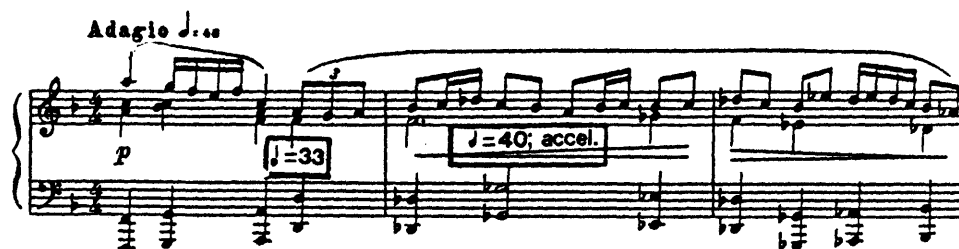
Example 7. Piano Prelude, Op.34/14/1-9. Single recording: 1947, ♩ = 52, tempo rubato. The crotchet pause in bar 2 has been inserted by the present writer in a square frame to accord with Shostakovich's performance



29 Index No 4.

30 Index Nos 16, (17), 20. Nikolayeva comments with regard to this Prelude, that Shostakovich intended that bars 28-31 be played rubato, and it was after the first concert performance of the cycle that he inserted into the score the indications riten. and a tempo. She also stresses that the last riten. should not be exaggerated. See Nikolayeva's comments in Russian to this Prelude at the end of Vol. 40 of the Collected Works.

Example 8. Piano Prelude, Op.87/23/1-3. 1st recording: 1952, ♩ = 33-40; 2nd recording: 1957, ♩ = 30-40, tempo rubato.



Nevertheless, in most cases, the artist's rubato is too delicate to be described or explained; its spontaneous development can be felt within the context of his recordings.

In certain of Shostakovich's recordings of his chamber works, the slower tempo has not been initiated by him but by his soloist. For instance, in the third movement of the Cello Sonata, Op.40 (Largo, 4/4, ♩ = 69), recorded in 1946 with D. Shafran,³¹ the initial tempo performed by the cello solo is ♩ = 42 as opposed to ♩ = 69 printed in the autograph and in the first edition. In bar 20, Shostakovich plays in the faster tempo, ♩ = 50, which is still slower than that marked in the score. In his recording of the same Sonata, performed in 1955 with M. Rostropovich,³² the tempo, ♩ = 66, is closely related to Shostakovich's suggested speed of ♩ = 69 (see Example 9).

31 Index No 9.

32 Index No 10.

Example 9. Cello Sonata, Op.40/3/1-22. 1st recording: 1946, ♩ = 42; from bar 20: ♩ = 50; 2nd recording: 1955, ♩ = 66

The musical score is for measures 20-22 of the Cello Sonata, Op. 40/3/1-22. It is written for cello and piano. The tempo is 'Largo' with a metronome marking of 42. The score includes various dynamic markings and performance instructions. The piano part has a prominent bass line starting at measure 20. The cello part has a melodic line with some slurs and dynamic markings. The score is marked '20' at the beginning of the piano part.

Certain conclusions emerge from this section. The first is that Shostakovich's slowing down of tempo in his performance style is most apparent in his slow music. The second is that it was his unique gift as "a performer of slow music" which often dictated the vast gap between his performance tempo and that indicated in his score. The third is that the reduced tempo adds unusual intensity to his interpretation of his work.

5.2.2 Identical Tempos

From the 199 examples which were analysed, seventy-nine examples have speeds which were identical to those indicated in their scores. This amounts to a percentage of 40%.

Table III sets out in percentages the number of pieces which have been performed in the identical tempo to that indicated in their scores. The percentage varies according to the tempo term (see Table III).

Table III. Identical Tempos Found in Shostakovich's Scores and Recordings

*Tempo Term	Number of Pieces	Number of Pieces Played in the Identical Tempo	Percentage
Allegro	32	12	38%
Allegretto	49	25	51%
Moderato	56	22	39%
Andante	14	3	21%
Lento	13	4	31%
Adagio	22	8	36%
Largo	13	5	38%
* This Table also includes the tempo terms with their qualifying words.			

The above Table shows that the highest percentage of pieces performed in a tempo which is identical to their scores is to be found under the heading Allegretto (51%). The smallest percentage is to be found under the heading Andante (21%).

From the section 5.2.1 "Slowing Down the Tempo" it emerges that Shostakovich often displayed the tendency to perform his slow tempos at an even slower speed. Table III, however, shows that there is a relatively high percentage of identical tempos within the framework of Shostakovich's average to slow tempos. For example, Moderato represents 39%; Largo 38%; and Adagio 36%.

It is difficult to draw any conclusion as to why Shostakovich adhered strictly to his nominated tempos in certain cases and failed to do so in others. The closeness or distance in time from the date of composition to the date of performance is not a contributing factor. (For the purpose of analysis any period within five years from the date of composition to the date of performance has been labelled as being close. Any period of five years or beyond has been labelled as being distant.)

Of the seventy-nine examples performed in a speed identical to that of their scores, thirty-two (40.5%) were performed within the five year period. The remaining forty-seven (59.5%) were performed either at the five year period or beyond it.

The fact that a piece was composed for solo or ensemble performance also provides no clue towards understanding the mystery as to why Shostakovich adhered strictly to his nominated tempo in some cases and deviated considerably in other cases.

Of the seventy-nine examples performed in a speed identical to that of their scores, only twenty-five (32%) were solo performances and fifty-four (68%) were ensemble performances.

An example of a solo piece composed long before the date of recording is to be found in Shostakovich's Piano Prelude in B Minor, Op.87/6, composed on 2 November, 1950. Here the tempo of the second recording³³ (1957) is exactly the same as the tempo in the score ($\text{♩} = 120$), despite the lapse of seven years from the date of composition. An example of an ensemble composition composed long before the date of recording is to be found in the first movement of the Quintet, Op.57³⁴ written in 1940. Shostakovich took exactly the same tempo ($\text{♩} = 72$) in his recording (1955) which was made fifteen years after the date of composition. Table IV below gives further examples of pieces recorded more than five years after their date of composition.

33 Index No 20.

34 Index No 11.

Table IV. Identical Tempos in Scores and Recordings
Separated by More than Five Years

Composition	Date of Compos- ition	Date of Record- ing	Tempo in the Score Value of ♩ =	Tempo in the Record- ing Value of ♩ =	Index Num- ber
Piano Prelude, Op.34/16 (violin arrangement)	1933	1956	120	120	27
Piano Prelude, Op.34/17	1933	1947	80	80	4
Piano Quintet, Op.57/3	1940	1955	♩. = 84	♩. = 88	11
Piano Quintet, Op.57/5	1940	1955	♩ = 96	♩ = 96	11
From Jewish Folk Poetry, Op.79/4	1948	1955	80	76	15
From Jewish Folk Poetry, Op.79/4/ 15	1948	1955	69	66	15
From Jewish Folk Poetry, Op.79/4/ 29	1948	1955	80	76	15
From Jewish Folk Poetry, Op.79/4/ 35	1948	1955	80	80	15
From Jewish Folk Poetry, Op.79/4/ 52	1948	1955	80	84	15
From Jewish Folk Poetry, Op.79/4/ 58	1948	1955	80	76	15
From Jewish Folk Poetry, Op.79/4/ 73	1948	1955	60	58	15
From Jewish Folk Poetry, Op.79/8	1948	1955	♩ = 88	♩ = 84	15

Table IV. (Continued)

Composition	Date of Composition	Date of Recording	Tempo in the Score Value of $\text{♩} =$	Tempo in the Recording Value of $\text{♩} =$	Index Number
Piano Prelude, Op.87/13	1950	1957	$\text{♩} = 66$	$\text{♩} = 63-66$	20
Piano Fugue, Op.87/18	1951	1957	$\text{♩} = 80$	$\text{♩} = 76$	20

The precision with which Shostakovich reproduced his original tempo conception of a piece in a later recording is sometimes astonishing. For instance, in the Fugue in C Major, Op.87/1, written on 11 October, 1951, the metronome indication in the score ($\text{♩} = 92$) is very close to the speed of the first recording³⁵ ($\text{♩} = 96$), which was performed a year later in 1952. In his second recording, made six years later in 1957,³⁶ the tempo is identical to that indicated in the score ($\text{♩} = 92$).

The same precision of tempo can be found in the composer's performances of the first movement of the Second Piano Concerto. The initial tempo is exactly the same as that marked in the score in both of the double recordings, which were performed with different

35 Index No 16.

36 Index No 20.

conductors. The first was performed in 1958 under the Soviet conductor, A. Gauk,³⁷ and the second was performed in the same year, under the French conductor, A. Cluytens.³⁸ In spite of the fact that the Concerto opens with a tutti, there is no doubt that the composer approved of the tempo.

Even more striking are interpretations where not only the initial tempos, but also the duration of each of the two performances - separated by years - is identical. Shostakovich's Piano Prelude, Op.87/6, written on 2 November, 1950 is a good example of this. The score indication is $\text{♩} = 120$ and the "theoretical" duration should be 1'25".³⁹ In 1952 the tempo of Shostakovich's performance of this piece was $\text{♩} = 120$ and the duration

37 Index No 25.

38 Index No 26.

39 "Theoretical" duration implies an arithmetically calculated time measured in accordance with the number of bars (fifty-six in this piece), the time signature (3/4) and the metronome indication. The metronome marking $\text{♩} = 120$ represents half a second per crotchet in the Allegretto section of the Prelude consisting of fifty bars. In 3/4 time this section has the following duration:

$$\frac{60}{120} \times 50 \times 3 = 25 \times 3 = 75 \text{ seconds.}$$

The Moderato section marked at $\text{♩} = 104$ consisting of six bars in 3/4 time has the following duration:

$$\frac{60}{104} \times 6 \times 3 = \frac{15}{13} \times 3 \times 3 = 10.38 \text{ seconds.}$$

The total duration of the piece is thus equivalent to 1 minute 25 seconds.

1'24".⁴⁰ Five years later he re-recorded the Prelude at the same tempo and with a duration of 1'25".⁴¹ Even more interesting is the fact that his interpretations seem to the listener to be romantic and agogically unrestrained.

From the above analysis, it is apparent that Shostakovich's personal feeling for the speeds of certain pieces is sound. This is so, irrespective of their tempo terms or the dates of their composition and recording. The tempo in such pieces forms an integral part of the overall conception of the work and is of no less importance than any other aspect of the music.

5.2.3 Increasing the Tempo

It seldom happens in Shostakovich's recordings that he starts a piece at a faster tempo than that printed in the score. This only happens in thirty, out of 199, of his recordings and amounts to 15%.

In each tempo category the percentage of increased or speeded up tempos remains low. It never reaches 30% except in Largo and Allegretto which reach 31% (see Table V below).

40 Index No 17, (19).

41 Index No 20.

Table V. Increased Tempo in Shostakovich's Performances

*Tempo	Number of Pieces	Number of Pieces Played in a Faster Tempo	Percentage
Allegro	32	2	6%
Allegretto	49	15	31%
Moderato	56	7	13%
Andante	14	0	0%
Lento	13	1	8%
Adagio	22	1	5%
Largo	13	4	31%
* The above Table also includes the tempo terms with their qualifying words.			

The highest percentage of pieces with increased tempos is to be found in Largo (31%) and Allegretto (31%). The lowest percentage of pieces with increased tempos is to be found in Andante (0%) and Adagio (5%).

The range within which the tempo is increased in Shostakovich's performances is small - the single greatest deviation being only seven metronome grades. (Compare the levels of deviation in his reduced tempos, which often range from eight to twelve grades.)

Of the thirty recordings performed in a faster tempo than that indicated in the score twelve (40%) were

performed close to the date of composition and eighteen (60%) were performed long after the date of composition. In addition, seventeen (57%) of the recordings are ensemble compositions and thirteen (43%) are solo compositions.

The only example of a deviation of seven grades is to be found in the third movement of Shostakovich's Tenth Symphony, fig.139; written $\text{♩} = 108$, played $\text{♩} = 144$. In this recording the composer plays the piano arrangement of the Symphony with M. Weinberg.⁴² When he conducted the Symphony,⁴³ the tempo of this section was performed according to the score indication of $\text{♩} = 108$. It is unknown whether or not the faster tempo in Shostakovich's piano recording was taken by Shostakovich or by his partner.

There are only two recordings where a considerable quickening occurs in Shostakovich's performance of his solo pieces, namely the Piano Prelude in D Minor, Op.34/24 and the Piano Prelude in F Minor, Op.34/18. The score indication for the D-Minor Prelude is Allegretto, $\text{♩} = 76$, but Shostakovich plays it at $\text{♩} = 100$,⁴⁴ which is an increase of six metronome grades (see Example 10).

42 Index No 21.

43 Index No 22.

44 Index No 4.

Example 10. Piano Prelude, Op.34/24/1-5. First recording: 1947, $\text{♩} = 100$



The score indication for the F-Minor Prelude is Allegretto, $\text{♩} = 126$, but Shostakovich plays it at $\text{♩} = 160$,⁴⁵ which is an increase of five metronome grades (see Example 11).

Example 11. Piano Prelude, Op.34/18/1-6. Single recording: 1947, $\text{♩} = 160$



Examples of different levels of speed increases are given in Table VI, below.

45 Index No 4.

Table VI. Different Levels of Speed Increases in Different Tempos

Tempo Term	*De- via- tion	Composition	Metronome Speed Value of ♩ =		Index Num- ber
			Score	Record- ing	
Allegro	2	Piano Fugue, Op. 87/12	152	168	18
**Allegro non troppo	2	Second Trio, Op. 67/2	♩. = 108	♩. = 116	12
Allegretto	4	Piano Prelude, Op. 34/8	96	112	4
Allegretto	5	Piano Prelude, Op. 34/18	126	160	4
Allegretto	6	Piano Prelude, Op. 34/24	♩ = 76	♩ = 100	4
Allegretto	3	From Jewish Folk Poetry, Op. 79/9	♩ = 92	♩ = 104	15
Allegretto	4	Piano Fugue, Op. 87/7	♩ = 92	♩ = 108	16, (17), (19)
Allegretto	7	Symphony 10/3/ fig. 139 (piano arrangement)	108	144	21
Moderato	5	Cello Sonata, Op. 40/1	116	144	10
Moderato	5	Cello Sonata, Op. 40/1/54	100	120	10
Moderato con moto	4	Cello Sonata, Op. 40/2	152	184	10

* Deviation from the score in metronome grades.

** The tempo term and written metronome marking is according to the first edition of 1945.

Table VI. (Continued)

Tempo Term	*De- via- tion	Composition	Metronome Speed Value of ♩ =		Index Num- ber
			Score	Record- ing	
Lento	3	Piano Quintet, Op.57/1/fig.12	58	66	11
Adagio	3	From Jewish Folk Poetry, Op.79/4/24	69	80	15
Largo	4	Symphony 10/3/ 203 (piano arrangement)	72	88	21
Largo	3	Symphony 10/3/ fig.118	96	108	22
* Deviation from the score in metronome grades.					

As is apparent from the above Table, the highest level of tempo increases is to be found in the Allegretto and Moderato examples. The smallest level is to be found in Allegro. In Shostakovich's recordings of the slow tempos such as Lento, Adagio and Largo the degree to which the tempo increases does not exceed four metronome grades.

The above analysis shows that Shostakovich seldom increases his tempo. His increases in tempo account for a mere 15% of all of his recordings, and the level of the increase is small.

5.2.4 Internal Proportions of Tempo Within a Piece

Shostakovich's recordings show that even where he performed at a tempo which was different to that printed in the score, he nevertheless retained the balance of the tempos within the piece. This balance would accord exactly with the tempo proportions of the score. A remarkable illustration of this consistency is to be found in the second movement of the First Piano Concerto recorded under A. Cluytens⁴⁶ (see Table VII below). Although all the tempos in the recording are slower than in the score, the exact proportions between the tempos are kept. In both the score and the recording there is a general animato towards bars 66-67 and the following section. There is also a ritardanto towards the end of the movement. The correlation between the tempos shown in the first two and in the last two metronome speeds marked in brackets in Table VII. is remarkable.

46 Index No 8.

Table VII. Exact Tempo Proportions in Shostakovich's Recording of the Second Movement of his First Piano Concerto

Bar Number	Tempo of the Score Value of ♩ =	Tempo of the Recording	Solo or Tutti
1	76	63	T
37	88	69	S
66-67	120	96	S
75	100	84	S
83	88	69	S
95	76	63	T

Shostakovich's extraordinary gift for building exact proportions within his work adds integrity of interpretation to his performances. This is another feature which contributes to the genius of the composer's performances.

In the song "Lament Over the Death of a Small Child", Op.79/1,⁴⁷ Shostakovich plays the piano introduction and postludium at exactly the same speed, thereby creating a fine framework for the piece. The tempos of the recording are slower than those in the score, but the idea of a general animato in the middle of the song with a ritardando towards the end is realised. Shostakovich does not adhere to the tempo indications written into his score of the song. In bar 34 the score indication is

47 Index No 15.

♩ = 63. However, in his recording this tragic climax of the song is performed in the much slower tempo of ♩ = 48. Only in bar 39 does Shostakovich resume the speed of ♩ = 63 (♩ = 52 in the recording) which is the same as the speed of the initial bars of the song (see Table VIII).

Table VIII. Tempo Proportions in Shostakovich's Recording of "Lament Over the Death of a Small Child," From Jewish Folk Poetry, Op.79/1

Bar Number	Tempo of the Score	Tempo of the Recording
1	63	52
18	84	72
34	63	48
39	-	52

The undermentioned examples show that Shostakovich adhered for the most part to the general tempo ideas expressed in his compositions. In the song "The Forsaken Father", Op.79/6,⁴⁸ he expresses the idea of an incessant accelerando towards the culmination of the song and that of a ritardando towards the end of the song (see Table IX).

48 Index No 15.

Table IX. Tempo Proportions in Shostakovich's Recording of the Song "The Forsaken Father," From Jewish Folk Poetry, Op.79/6

Bar Number	Tempo of the Score (♩ =)	Tempo of the Recording (♩ =)
1	88	92
20	112	108
53	192	144
59	160	152
71	120	116

Likewise in the first movement of the Piano Trio, Op.67,⁴⁹ there is a general accelerando towards the development. This occurs in both the performance and in the score, although the actual speeds differ (see Table X below).

Table X. Tempo Proportions in Shostakovich's Recording of the First Movement of his Piano Trio, Op.67

Bar Number	Tempo of the Score (♩ =)	Tempo of the Recording (♩ =)
1	69	69-72
46	96	104
81	120	152
107	138	176

49 Index No 12.

There are rare occasions where the tempo idea of the performance contrasts with that of the score. Such an example is to be found in the recording of the Finale of the same Trio. In the score there are two main tempos:

- (a) ♩ = 144 (bars 1-97 in the exposition; bars 245-281 in the development and bars 330-391 in the recapitulation)
- (b) ♩ = 168 (from bar 98 in the exposition and from bar 282 in the transition to the recapitulation).

In the recording, although the initial tempo commences at ♩ = 144, this tempo is not resumed in the development (bar 245) or in the recapitulation (bar 330), instead a continuous accelerando is rendered throughout the movement (until bar 330 in the recapitulation) (see Table XI below).

Table XI. Tempos in Shostakovich's Recording of the Finale of his Piano Trio, Op.67

Bar Number	Tempo of the Score Value of ♩ =	Tempo of the Recording Value of ♩ =
1	144	144
98	168	176
245	144	176
282	168	184
330	144	168
392	♩ = 69	♩ = 44-48

The intention behind Shostakovich's recording of this piece was to increase the speed with the growing intensification of the music. This method is used in many of Shostakovich's interpretations of his own works, and is in fact an important feature of his performance style. C. Rowland noticed this in Shostakovich's performance of the Piano Quintet, Op.57, played with the Beethoven String Quartet. With regard to their performance of the Fugue (the second movement of the Quintet) he wrote that:

...from the first episode there is a gradual increase in speed which is emphasised the louder the music becomes and the smaller the denomination of the notes. This propensity is even clearer in the Scherzo where there is a "gear change" both at the G major quaver section and again at the piano's F natural pedal. 50

He observed that in the Finale of the Quintet:

The tendency to gain momentum through the movement is again predominant with Shostakovich pressing forward wherever he has continuous quavers. The dynamic climax also marks the point of maximum speed; thereafter as texture thins and dynamics reduce, the speed relaxes correspondingly. 51

This peculiarity of the composer's performance style could feasibly have given rise to Khentova, Delson and

50 Norris, Shostakovich: the Man, p.14. This "gradual increase in speed" is also found in his written indications for his symphonies. (Examples of the same occur in Shostakovich's Fifth, Sixth and Eighth Symphonies, given on page 133 of Chapter Four, "Tempo in Shostakovich's Scores".

51 Ibid.

Stevenson's impressions that Shostakovich's tempos were hurried. It is submitted that Rowland's contention that the effect in all such cases "is not of being unrhythmic, but of increasing drive and propulsion" is more valid.⁵² (This same peculiarity is further observed in his performance of the Piano Fugue in D Major, Op.87/5, pp.219-220).

From the above examples, it can be concluded that Shostakovich's tempo proportions in his recordings are closely related to the tempo proportions expressed in his scores. Shostakovich's tendency to increase the speed within a work is frequently found where the score indicates growing intensification.

5.2.5 A Comparison Between the Tempos in Shostakovich's Double Recordings

The best examples of Shostakovich's immutable ideas on tempo are to be found in his recordings of the same piece made on different occasions. The seventy-one double recordings which were utilized in this study include both whole pieces and fragments from his works.

In comparing the double recordings the emphasis has been laid firstly upon the relationship between their tempos, and secondly upon the relationship of the recordings with their score indications. Usually both of

52 Ibid.

the double recordings have been compared with the same score indication. The comparison of the two recorded versions of the Tenth Symphony (namely the piano arrangement for four hands⁵³ and Shostakovich's own conducting of the Symphony)⁵⁴ is however based upon two sources. Because no score of Shostakovich's arrangement of the Symphony for piano was available for comparison purposes the indications in the autograph of the piano arrangement⁵⁵ were used as the basic score indications for comparison with the recording of the piano arrangement. For the orchestral recording of the Symphony the orchestral score indications published in the Collected Works Edition were used.⁵⁶

53 Index No 21.

54 Index No 22.

55 These indications are derived from Khentova, Shostakovich, Tridtsatiletie, p.85.

56 D. Shostakovich, "Symphony No 10, Op.93," Collected Works, Vol.5. Ed. by M. Weinberg. State Publishers "Music", No 9863. Moscow: 1979, pp.111-324.

As can be seen from Table XII below, different relationships can be found between the autograph of the piano arrangement, and the orchestral score, and the piano recording and the orchestral recording. For example, all four sources coincide at figure 17 and 57. In bar 1 the tempo of the piano autograph coincides with both the piano and orchestral recordings and differs from the orchestral score indication. In figure 4, bar 9 and in figure 29 the piano autograph indication coincides with the orchestral score and with the orchestral recording, but does not coincide with the piano recording. Furthermore in figure 65 the tempos of the piano autograph and piano recording coincide whereas they differ from both the orchestral score and the orchestral recording.

Analysis of the double recordings shows that forty-two of the seventy-one examples (59%) were performed in identical tempos in both recordings. The remaining twenty-nine examples (41%) have a different tempo in each of the two double recordings.

56 (continued)

Table XII. Tempos of the First Movement of Shostakovich's Tenth Symphony (♩ =)

Figure Number	Tempo in the Autograph of the Piano Arrangement	First (Piano) Recording	Tempo in the Orchestral Score	Second (Orchestral) Recording
bar 1	76	76-72	96	80
Fig.4, bar 9	104	88	108	100
Fig.17	120	126	120	126
Fig.29	104	92	108	100
*Fig.57	*132	132	132	132
Fig.65	**76	76	96	88

* In Khentova's Shostakovich, Tridtsatiletie, p.85, the metronome marking in figure 57 in both the autograph of the piano arrangement and the autograph of the orchestral score is given as ♩ = 32, which is obviously an error or misprint. Shostakovich never uses any metronome markings which are not reflected on the Mälzel metronome scale. In the orchestral score the indication is ♩ = 132, which is a further indication that Khentova's ♩ = 32 is an error or misprint.

** In Khentova's Shostakovich, Tridtsatiletie, p.85, the metronome marking in figure 65 is given as ♩ = 70. This is also considered to be an error or misprint as this is not an indication on the Mälzel metronome scale.

The seventy-one double recordings have been divided into two groups:

5.2.5.1 Identical Recordings (42 examples)

5.2.5.2 Non-Identical Recordings (29 examples)

5.2.5.1 Identical Double Recordings:

Analysis reveals the following -

(a) Six double recordings (14.3%) of the forty-two recordings have identical speeds, but have no score indications. Of these six recordings five examples come from Shostakovich's early work, Three Fantastic Dances, Op.5, written in 1920-1922. No metronome markings were inserted into the score by the composer. However in 1947,⁵⁷ and again in 1958⁵⁸ (eleven years later) Shostakovich recorded these pieces in identical tempos. These examples create the impression of being "twin" recordings in which even the respective durations of each

56 (continued)

The Symphony was completed in October 1953, and both recordings were made during 1954. There was thus a short time lapse between the dates of composition and the dates of the recordings. From Table XI it is apparent that Shostakovich was himself searching for the ideal tempo. Accordingly a knowledge of his deviations from the score in these recordings can be of great assistance to the conductor when it comes to his choice of tempo in this movement of the Symphony.

57 Index No 1.

58 Index No 2.

piece are very closely related.⁵⁹ (See Table XIII). A performer could easily alter his ideas on tempo over such a long period, but Shostakovich did not change his tempo ideas as can be seen from the recordings of these pieces.

Table XIII Identity of Tempos in Shostakovich's Recordings of Three Fantastic Dances, Op.5

Composition: Three Fantastic Dances, Op.5	Bar	(♩) Tempos of the Recordings		Duration of the Recordings	
		1st (1947)	2nd (1958)	1st	2nd
No 1	1	Allegretto: 168-160	160	0'49"	0'51"
No 2	1	Andantino: 112	112	1'11"	1'13"
	21	Più mosso: 200	192		
	33	Allegretto: 200	200		
No 3	1	Allegretto: 112	108	0'47"	0'47"

59 It has been possible to distinguish between the recordings only in bar 19 of Fantastic Dance No 1, where in the second recording, the performance of the octaves is smudged. The composer himself was not happy with this recording. Possibly he was referring to this fault (smudging) when he mentioned to Swedish pianist, Inger Wikström, "I tried to make this one (recording) myself of the three "Fantastic Dances" in Paris some time ago, but the result was too bad." Inger Wikström, "Meeting Shostakovich," Music Journal, 10 (March, 1977), Vienna.

(b) Fourteen double recordings (33%) of the forty-two recordings, have identical speeds which coincide with their score indications. The most astonishing examples of these recordings are those in which the "theoretical" duration of the piece obtained from the score and the actual duration of both recordings are closely related. An example which illustrates this is to be found in Shostakovich's recordings of the Piano Prelude, Op.87/6 which has already been mentioned above (page 197) of section 5.2.2 "Identical Tempos" of this chapter).

The Piano Prelude in D flat Major, Op.34/15, (Allegretto, 3/4, d. = 76) is another example where the initial tempo and the duration in both recordings are closely related to the score indication and the score's "theoretical" duration (see Table XIV, below).

In spite of a fourteen year lapse between the composition and first solo recording⁶⁰ of this piece, Shostakovich retained absolute consistency in the tempo. Nine years later, in his next ensemble recording of the Prelude with Soviet violinist, L. Kogan,⁶¹ the initial speed differed by only one metronome grade. The first recording was only 2% slower than the "theoretical" time and the second only 6% slower. Moreover, the duration of

60 Index No 4.

61 Index No 27. This piece was arranged for violin and piano by D. Tsyganov.

the latter recording was lengthened by Kogan's ritenuto at the end of the piece (see Table XIV).

Table XIV. Identity of Tempo and Duration in the Score and Recordings of the Piano Prelude, Op.34/15

Piano Prelude, Op.34/15	Date	Tempo	Duration
Score Indication	1933	$\text{♩.} = 76$	0'47" ("theoretical" duration)
First Recording	1947	$\text{♩.} = 76$	0'48"
Second Recording	1956	$\text{♩.} = 80$	0'50"

The above identity of tempo and duration in Shostakovich's scores and recordings is, however, exceptional. Most of the examples in this category illustrate only an identity of the initial tempos in the score and in both recordings. For example, in the Piano Fugue in D Major, Op.87/5 the speed indicated in the score and the initial tempo of the first (1952)⁶² and second (1957)⁶³ recordings is consistent. However, the duration of the recordings differ from the "theoretical" duration (see Table XV). In both performances the composer gradually accelerated the tempo throughout the piece, although there were no corresponding indications

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

63 Index No 20.

in the score.⁶⁴

Table XV. Identity of Initial Tempos in the Score and Recordings of the Piano Fugue in D Major, Op. 87/5

Piano Fugue, Op.87/5	Date	Tempo	Duration
Score Indication	1951	$\text{♩} = 138$	2'9" ("theoretical" duration)
First Recording	1952	$\text{♩} = 138$	1'31"
Second Recording	1957	$\text{♩} = 144$	1'29"

(c) Two double recordings of the forty-two recordings (4.8%) have one recording which has an identical tempo with the score indication although there is a difference of one metronome grade. The other recording is not identical with the score because there is a difference of two metronome grades. (The two recordings furthermore have a difference of one metronome grade between each other).

Two examples of this group are the Piano Prelude in C Major, Op.87/1 and the third movement of the Second Piano Concerto, Op.102. The Piano Prelude, Op.87/1

64 Shostakovich's quickening of the tempo here was considered by Soviet musicologist, Y. Rubanenko, as a "plan of the interpretation." Yuri Rubanenko, "Ob avtorskom ispolnenii preludii i fug Shostakovicha," (On Shostakovich's Performances of his Preludes and Fugues) Ob ispolnenii fortepiannoi muzyki, (Moscow, 1965, Leningrad), p.204.

Moderato, $\text{♩} = 92$ was written in 1951. In the first recording of 1952⁶⁵ the tempo is $\text{♩} = 84$ (two grades slower than the score indication). In the second recording of 1957⁶⁶ the tempo is $\text{♩} = 88$, which is only one grade slower than the score indication and one grade faster than the tempo of the first recording. The duration of the recordings is strikingly close, being 2'33" for the first recording and 2'32" for the second recording. In this work, Shostakovich's achievement of tempo identity is all the more remarkable because the Prelude is rather slow and full of recitatives which are agogically free, and where one would expect less stability of interpretation than in a faster piece.

A similar relationship between the tempos of the score and both recordings is to be found in the third movement of the Second Piano Concerto, where the score indication is $\text{♩} = 176$. In the first recording⁶⁷ the speed is one grade slower, $\text{♩} = 168$ than the score indication. In the second recording⁶⁸ the speed, $\text{♩} = 160$, is two grades slower than the score indication and one grade slower than the speed of the first recording. This creates the impression that both recordings are in the same tempo.

65 Index No 19.

66 Index No 20.

67 Index No 25.

68 Index No 26.

(d) Nineteen double recordings of the forty-two recordings (45.2%) are identical in tempo, but both recordings differ from their score indication. This generally occurs where the recordings were made five or more years after the date of their composition (seventeen examples out of the nineteen examples).

These examples prove that Shostakovich had extremely stable and exact feelings for tempo as a performer in many of his works. Where Shostakovich's performance tempo differs from that written in the score, but remains consistent in two recordings of the same piece, it is advisable to consider the tempo of the recordings as being the more authentic tempo, although the score indication need not be discounted as a possible variant. Some examples of identical tempos in Shostakovich's double recordings are provided in Table XVI below.

Table XVI. Identical Tempos in Different Recordings which Differ from the Score (J=)

Composition	Metronome Mark in the Score	Tempos of the Recordings		Index Number
		1st	2nd	
Piano Concerto 1/4	184	168	160	7,8
Piano Concerto 1/4/47	$\text{♩} = 108$	$\text{♩} = 96$	$\text{♩} = 92$	7,8
Piano Concerto 1/4/281	184	160	160	7,8
Cello Sonata/4/fig. 54	160	192	192	9,10

Table XVI. (Continued)

Composition	Metronome Mark in the Score	Tempos of the Recordings		Index Number
		1st	2nd	
Piano Prelude, Op. 87/5	120	138	144	16, (17), (18), 20
Piano Prelude, Op. 87/14	84	60	63	18, 20
Piano Prelude, Op. 87/23	48	33-40	30-40	16, (17), 20
Piano Concerto 2/2	76	63	60	25, 26

A detailed analysis of some of these examples is useful. Shostakovich composed his First Piano Concerto in 1933. Although he performed it frequently in the following years, no recording was made at that stage. It is thus impossible to assess the tempos of his early performances. In the nineteen fifties he recorded the Concerto twice: in 1954 with Soviet conductor, S. Samosud⁶⁹ and in 1958 with French conductor, A. Cluytens.⁷⁰ Table XVII below reflects the tempos of the score and the two recordings.

This Table reveals that in only one of the seven instances, namely, in bar 22, did Shostakovich play in

69 Index No 7.

70 Index No 8.

the tempo indicated in the score. Nevertheless, in the two recordings he plays at closely related tempos, which are identical in six of the seven instances. A discrepancy occurs in bar 118, which is tutti music (see Table XVII).

Table XVII. Tempos in the Score and Recordings of the First Movement of Shostakovich's First Piano Concerto (J =)

Bar Number	Metronome Mark in the Score	Tempo of the 1st Recording	Tempo of the 2nd Recording	*Tutti or Solo
1	96	80	84	S
14	108	96	92	T
22	132	132	132	S
46	160	132	126	S/T
118	132	116-120	108	T
131	144	120	120	S
165	84	69	72	S
* The "T" = tutti and "S" = solo symbols indicate where orchestra or soloist or both (S/T) take up the tempo				

It is probable that Shostakovich reconsidered the tempo of this movement of the Concerto in his later years. In this case the tempos of his later recordings are significant in that they reveal the composer's subsequent interpretation of this piece, and are as important as the score indications which reflect his earlier ideas on the tempo of this work.

Shostakovich's performances of the third movement of the same Concerto further support this view. This movement, the short intermezzo, has no technical problems which could account for his slowing down the tempo (see Table XVIII below).

In both recordings, Shostakovich begins his solo at a slightly slower tempo than that suggested in the score. The first main deviation occurs with the entrance of the orchestra with its new theme (the last quaver in bar 12). It is interesting to note that both conductors opted for slower tempos: Samosud $\text{♩} = 58$ and Cluytens $\text{♩} = 56$, which differ by eight to nine metronome grades from the score indication which is $\text{♩} = 84$. It is most likely that the composer requested this tempo change, as such a coincidence is unlikely. In bar 22 of his first recording Shostakovich took a faster tempo, $\text{♩} = 80$, than that indicated in the orchestral episode. This was still not as fast as the $\text{♩} = 108$ indicated in the score. This reflects a change in his original conception of the tempo framework, which consists of identical speeds in the beginning and last sections. In his second recording he did not accelerate the tempo at all after the orchestral episode, but continued at the same speed thus creating a new interpretation of the ritenuto in this performance (see Table XVIII).

Table XVIII. Tempos in Shostakovich's Recordings of the Third Movement of his First Piano Concerto (J =)

Bar Number	Metronome Mark in the Score	Tempo of the 1st Recording	Tempo of the 2nd Recording	Tutti or Solo
1	108	96-100	92	S
13	84	58	56	T
22	108	80	56	S

(e) Of the forty-two double recordings, one set (2.4%), has a different score indication for each recording. This is demonstrated in the beginning of the first movement of the Tenth Symphony. The tempo of the piano recording⁷¹ is J = 76-72, and the tempo of the orchestral recording⁷² is J = 80 which is consistent with the metronome marking of the autograph of the piano arrangement J = 76, but is slower than the orchestral score indication of J = 96.

5.2.5.2 Non-Identical Double Recordings

Analysis reveals the following:

(a) Thirteen of the twenty-nine recordings (45%) have one of the two recordings performed at an identical speed to that of the score.

71 Index No 21.

72 Index No 22.

From Table XIX below, it can be seen that the tempo of the first recording of the Cello Sonata, Op.40 made with D. Shafran (1946)⁷³ is exactly the same as Shostakovich's tempo indication throughout the movement. In his second performance with M. Rostropovich (1955)⁷⁴ the tempos differ in two of the three instances.

Table XIX. Tempos in the Recordings of the First Movement of the Cello Sonata, Op.40 (=)

Bar Number	Tempo in the Score	Tempo of the 1st Recording	Tempo of the 2nd Recording	Piano or Cello
1	116	↔ 120	144	P
54	100	↔ 104	120	C
200	50	↔ 52 ↔ 50		P

The composer's performances of the Prelude in D Minor, Op.34/24 provide an interesting example of where the tempo of the ensemble performance is the same as that of the score indication, but where the solo performance is much faster. This Prelude, written in 1933, was marked Allegretto, $\text{♩} = 76$. In 1947 Shostakovich recorded it in the faster tempo of $\text{♩} = 100$,⁷⁵ and nine years

73 Index No 9.

74 Index No 10.

75 Index No 4.