

SHOSTAKOVICH

IN BLACK AND WHITE



THE PRODIGY

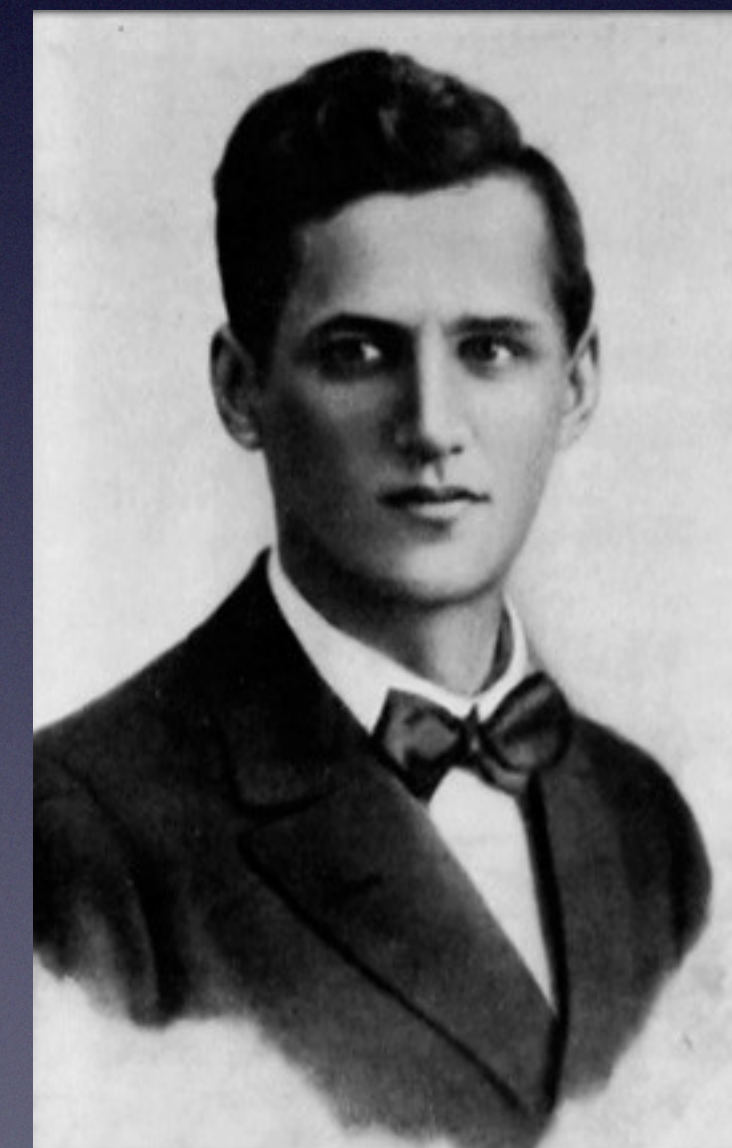




Mariya Yudina



Leonid Nikolayev
1878-1942



Vladimir Sofronitsky

THE CHOPIN COMPETITION



An acquaintance told me that Szpinalski (who played before me) took 51 seconds over the [B-flat minor] prelude. I played it in 47.

Shostakovich in a letter to Yavorsky



Yundi Li, winner of the 2000 Chopin Competition - 0'53"



Shostakovich, Cello Sonata (finale), performed by Mstislav Rostropovich and the composer

... The Russian pianists appeared on stage looking like “proletarians”, with uncombed hair, ill-fitting collars, clumsy footwear and rumpled shirts. Even so, their performances of Chopin came across remarkably well...

(Warsaw newspaper)



I am deeply shaken by the death of Pyotr Voikov. I had become very attached to him while I was in Warsaw, and besides a general anger about the murder, I also feel a deep personal sadness. After my appendicitis in Warsaw, Voikov insisted that I should have dinner at his place every day so that I wouldn't run the risk of receiving poor-quality food in some restaurant. I also practised on the piano at his place, and after my fiasco, he treated me so well once again, and with such warmth – I will never forget that.

Shostakovich in a letter to Yavorsky

- Accuracy
- Clear articulation
- Not much pedal
- Dry, glassy character
- Anti-sentimental style with little rubato
- Lack of tone colours
- Amazing finger and octave technique
- Grasp of large-scale structure

- In performances of his own music:
- Always rushed as if ashamed of his own music
- Xylophone timbre in the top register

SONATA No. 1 (1926)



Pavel Filonov, Man in the World (1925)

This image shows a page of musical notation for a piano piece, consisting of three systems of staves. The notation is written in a style typical of 19th or 20th-century piano music, with a focus on technical exercises or études.

The first system features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a series of sixteenth notes. The bass staff has a series of eighth notes, followed by a series of sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and a "non legato" marking. The system concludes with a series of eighth notes in the bass staff.

The second system continues the musical piece, featuring a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a series of sixteenth notes. The bass staff has a series of eighth notes, followed by a series of sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and a "non legato" marking. The system concludes with a series of eighth notes in the bass staff.

The third system continues the musical piece, featuring a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a series of sixteenth notes. The bass staff has a series of eighth notes, followed by a series of sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and a "non legato" marking. The system concludes with a series of eighth notes in the bass staff.

First system of musical notation. The right hand features a series of triplets and sixteenth notes, with a *fff tremolo* marking. The left hand plays a steady eighth-note accompaniment. The system concludes with a repeat sign.

Second system of musical notation. The right hand continues with triplets and sixteenth notes. The left hand maintains the eighth-note accompaniment. The system concludes with a repeat sign.

Third system of musical notation. The right hand features a series of triplets and sixteenth notes, with a *fff tenebroso* marking. The left hand plays a steady eighth-note accompaniment. The system concludes with a repeat sign.

Adagio (♩ = 176)

Prokofiev listened to the Sonata and asked me to play the beginning a little slower, because he didn't understand anything.

Shostakovich's letter to Yavorsky

Second up was Shostakovich, quite a young man, not only a composer but also a pianist. He played by heart and with panache, having passed me the score to peruse as I sat on the sofa. His Sonata opened with vigorous Bach-like two-voice counterpoint, and the second movement, which followed without a break, is written with supple harmonies surrounding an interior melody. It was pleasant, but diffuse and rather too long. The Andante leads into a quick-tempo finale, disproportionately short in relation to its predecessors. But it was altogether so much more lively and interesting than Schillinger's piece that I launched with joy into a paean of praise for Shostakovich. That amused Asafyev, who commented that the reason I had liked the first movement of the Sonata was because it showed my influence.

Prokofiev, Diary entry for 20 February 1927

The composer ignores the piano's range of timbral possibilities, and for this reason, it is difficult to listen to this Sonata.
The Leningrad Pravda, 1926

...as dry and tiresome as Czerny's études
Artistic Life, 1926

Maximilian Steinberg: There is nothing I have to say about such 'music'.

CINEMA PIANIST

ХОРЕГРАФИЧЕСКИЙ ТЕХНИКУМ
(Школа Русского Балета)

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Her Temporary Husband, American comedy. At the piano D. Shostakovich

The Nocturne, despite only having one bar of music, is the longest of all. The shortest is the Recitative, 33 seconds.
Shostakovich to Yavorsky



Nocturne from *Aphorisms*, op. 13 (1927)



Lullaby (the last piece in op. 13)

Handwritten musical score for a piece titled "Lullaby (the last piece in op. 13)". The score is written for piano on a grand staff (treble and bass clefs). The key signature is one flat (B-flat minor). The time signature is 4/4. The music features a melody in the right hand with trills (tr) and a bass line in the left hand with triplets (3ed.) and sustained notes. The piece concludes with a final chord marked *ppp*.

Fugue in Bb minor from op. 87

Handwritten musical score for a piece titled "Fugue in Bb minor from op. 87". The score is written for piano on a grand staff (treble and bass clefs). The key signature is three flats (B-flat minor). The time signature is 4/4. The tempo is marked *Adagio* with a metronome marking of 54. The music features a melody in the right hand with triplets (3) and a bass line in the left hand with sustained notes. The piece concludes with a final chord marked *pp* and the instruction *legatissimo sempre al fine*.

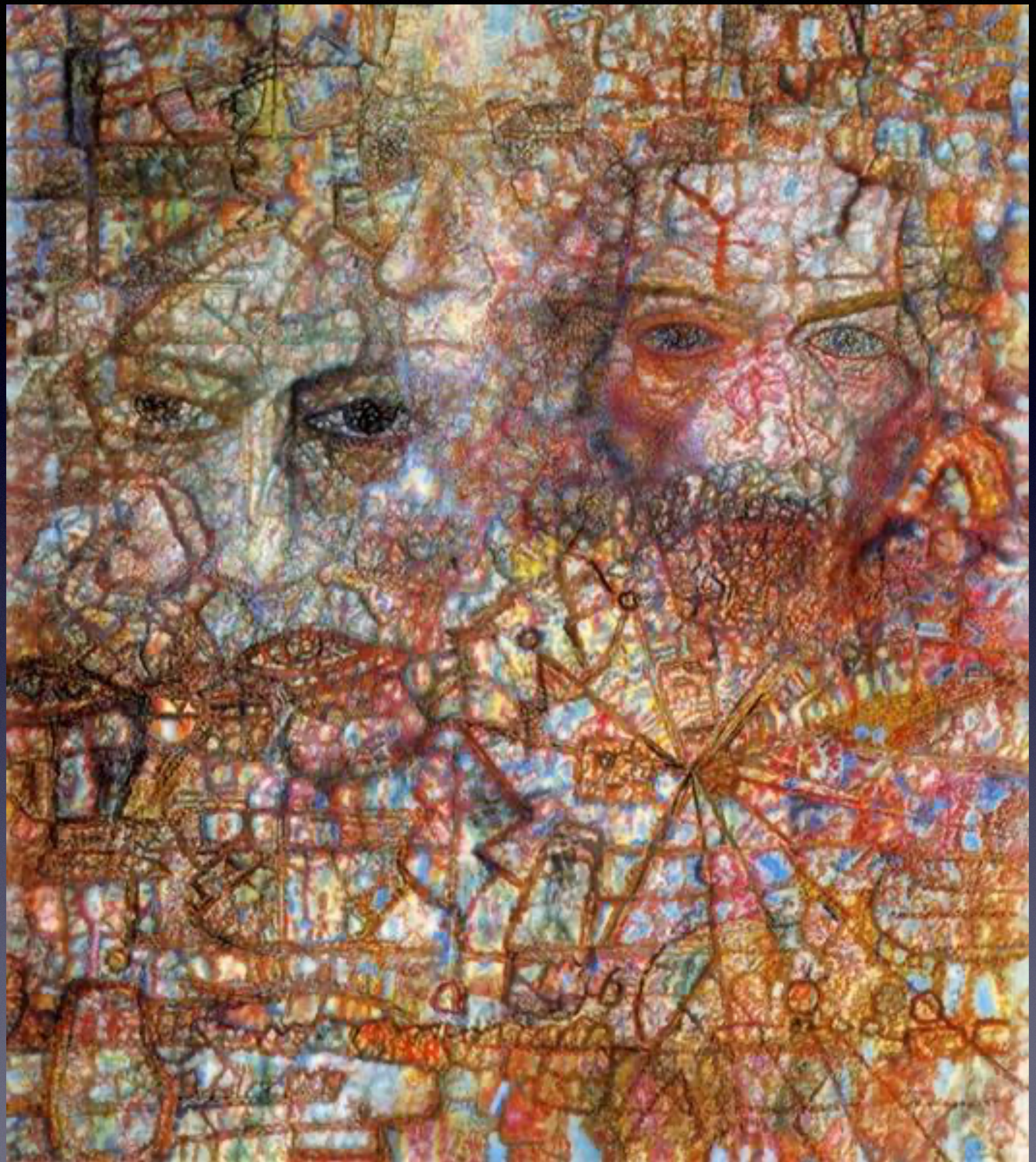
КОМПОЗИТОР
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ФИНАЛ
ФОРТЕПИАННОГО КОНЦЕРТА
С ОРКЕСТРОМ

Shostakovich playing his own Piano Concerto No. 1

SONATA No. 2 (1943)

(Dedicated to the memory of Leonid Nikolayev)



Pavel Filonov, Faces (1940)

Neoclassicism

linearity, two-part textures



extreme registers



Finale: Theme and variations

Moderato (con moto) $\text{♩} = 120$

p

tenuto

8

pp

cresc.

Moderato ($\text{♩} = 92$)

pp tenuto

D-minor fugue

Quartet No. 2, Finale: theme and variations

92 Moderato con moto ♩ = 116

The musical score is written for four staves. The first staff contains a melodic line in measures 92-94, marked with dynamics *pp* and *ppp*. The second staff is mostly empty in these measures. The third and fourth staves contain a bass line starting in measure 95, marked with dynamics *p* and *semplice*. Measures 98-100 show a melodic line in the first staff, marked with *cresc* and *f*. Measures 101-103 show a melodic line in the first staff, marked with *dim.*

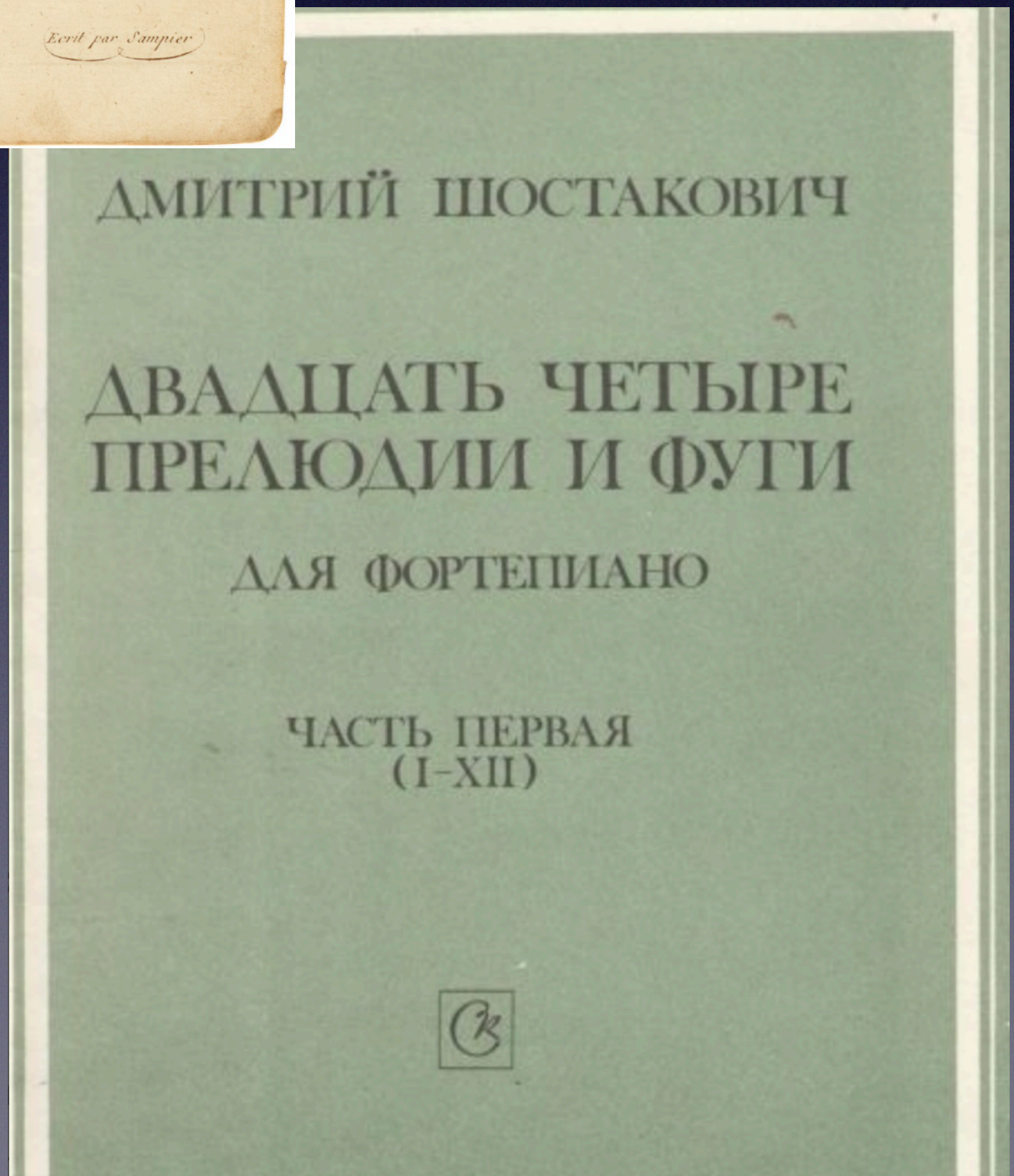
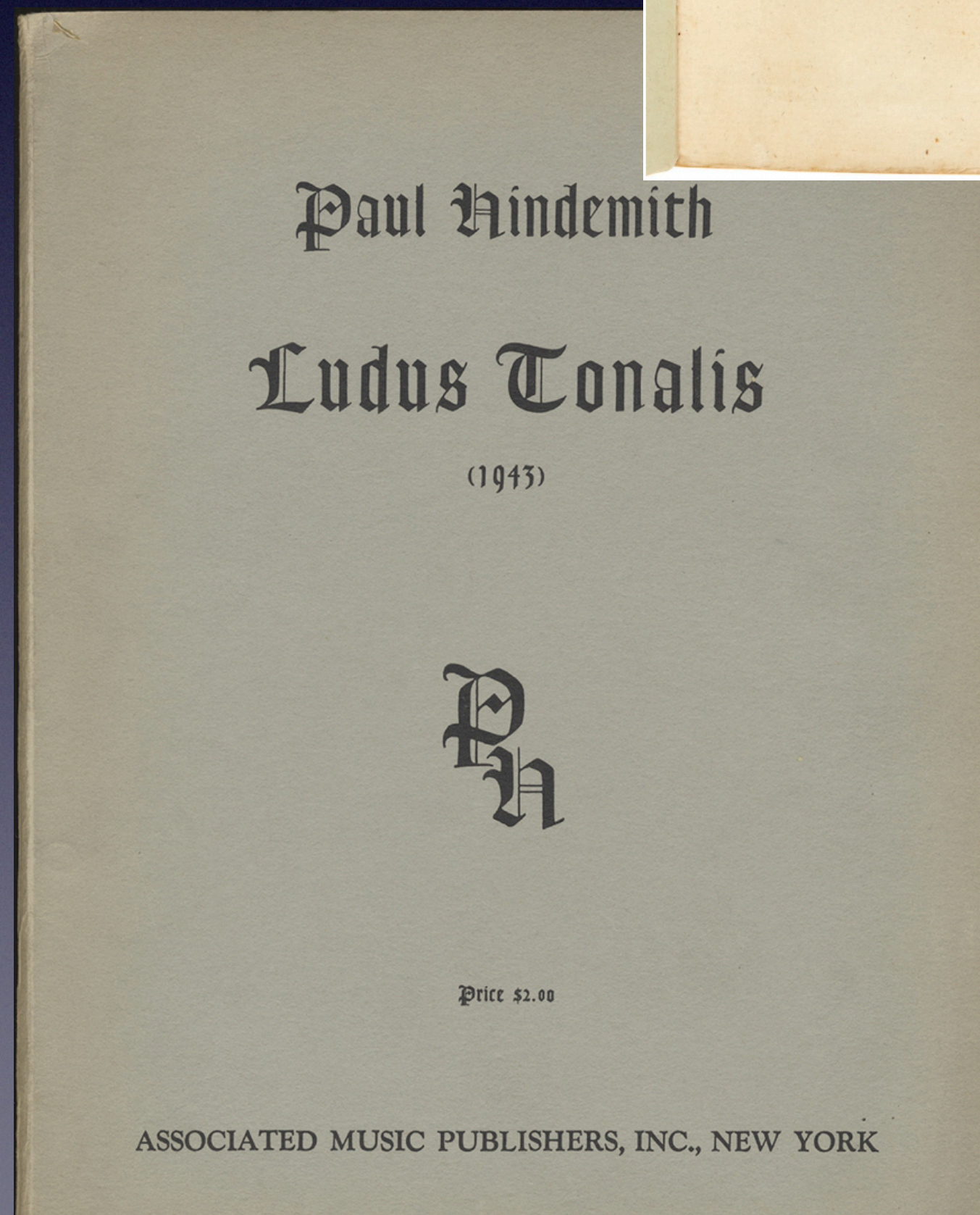
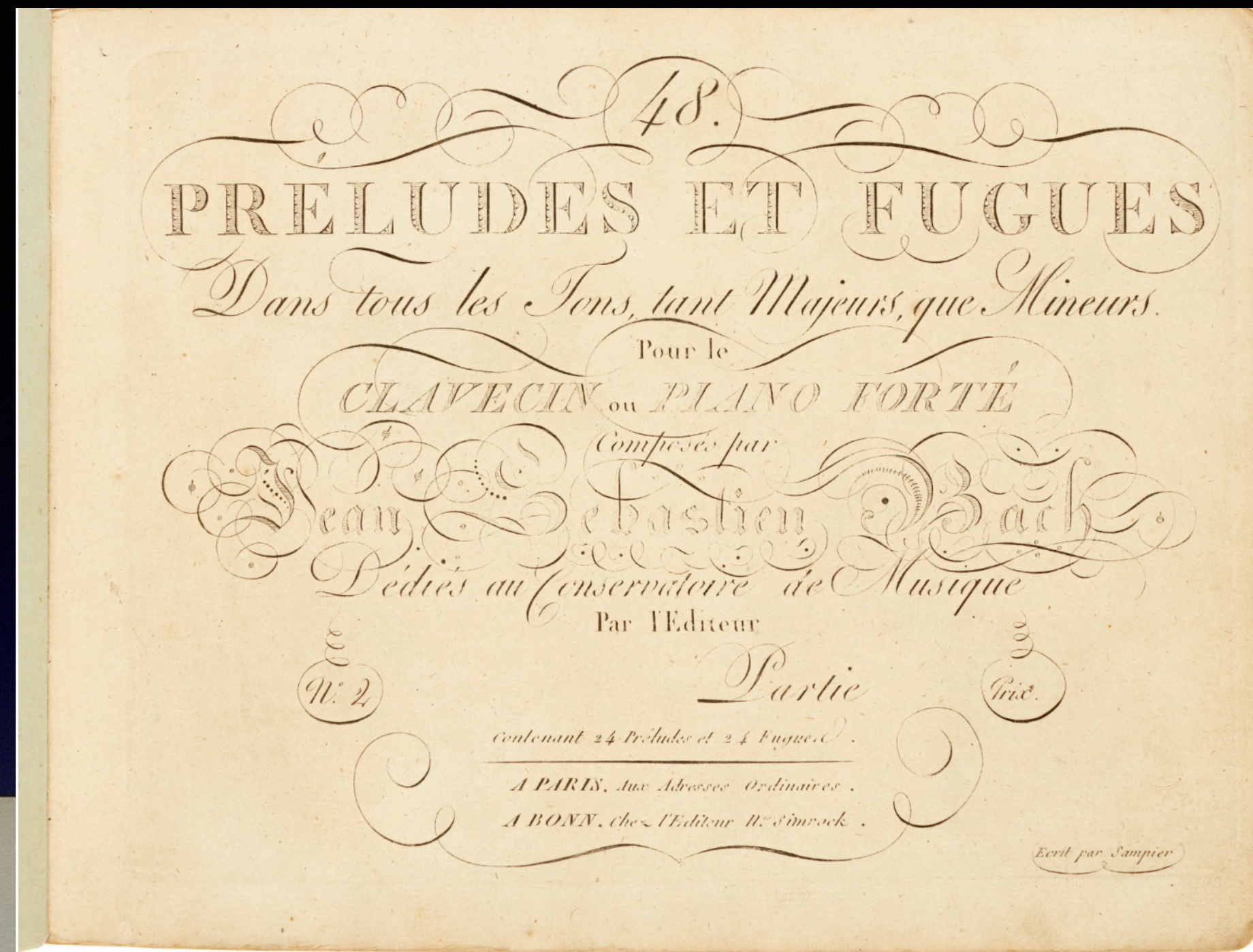
PRELUDES AND FUGUES (1950-51)



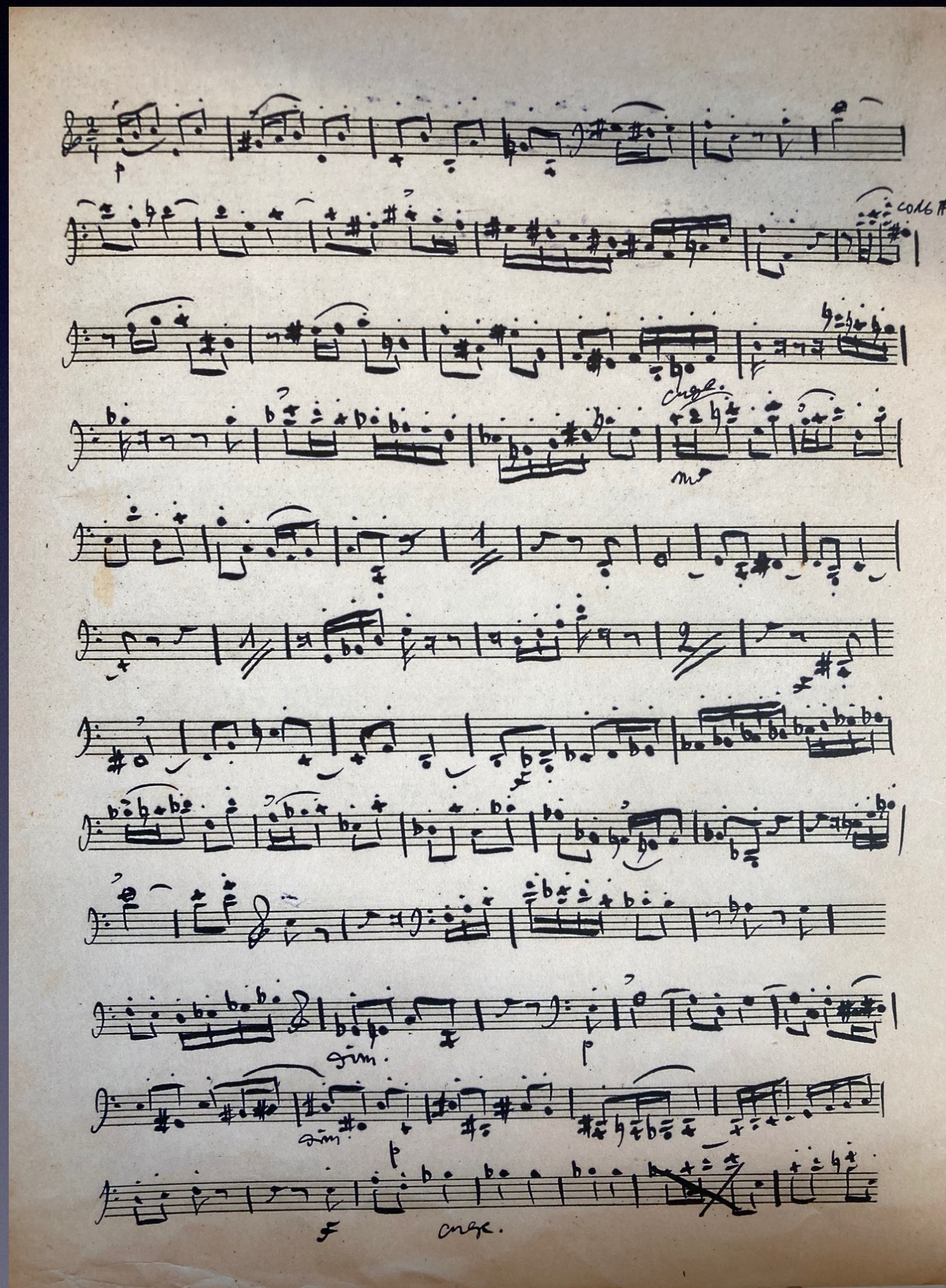
Pavel Filonov, Shostakovich's First Symphony



Tatyana Nikolayeva (1924-93)



I've decided to start working, so as not to lose my skills. I will be writing a prelude and fugue a day, just like J.S. Bach
(Yuri Levitin's memoir)



Separate copy of one of the voices
(Fugue in A minor)
in Shostakovich's hand

PRELUDES AND FUGUES



Shostakovich Prelude I (C major)

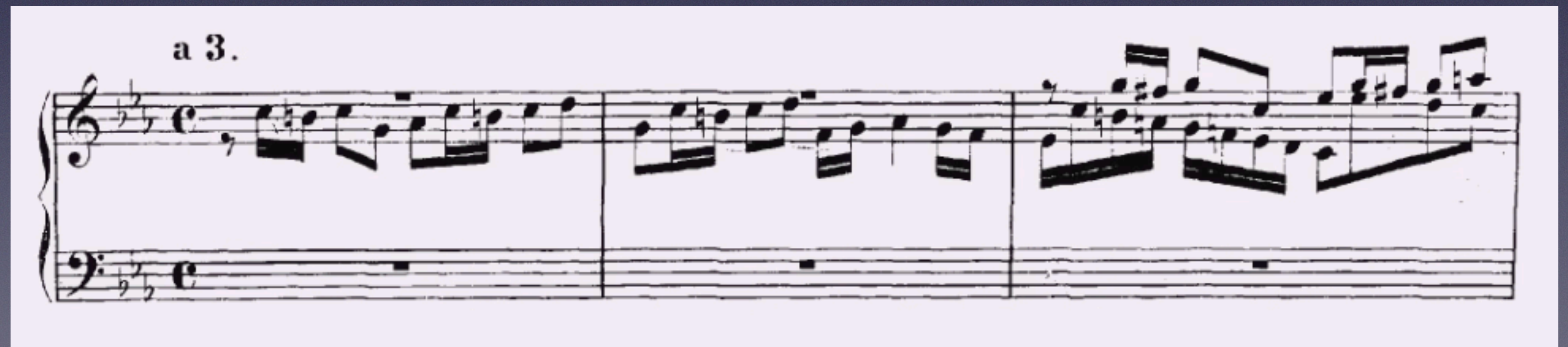


Bach Prelude I (C major)

PRELUDES AND FUGUES

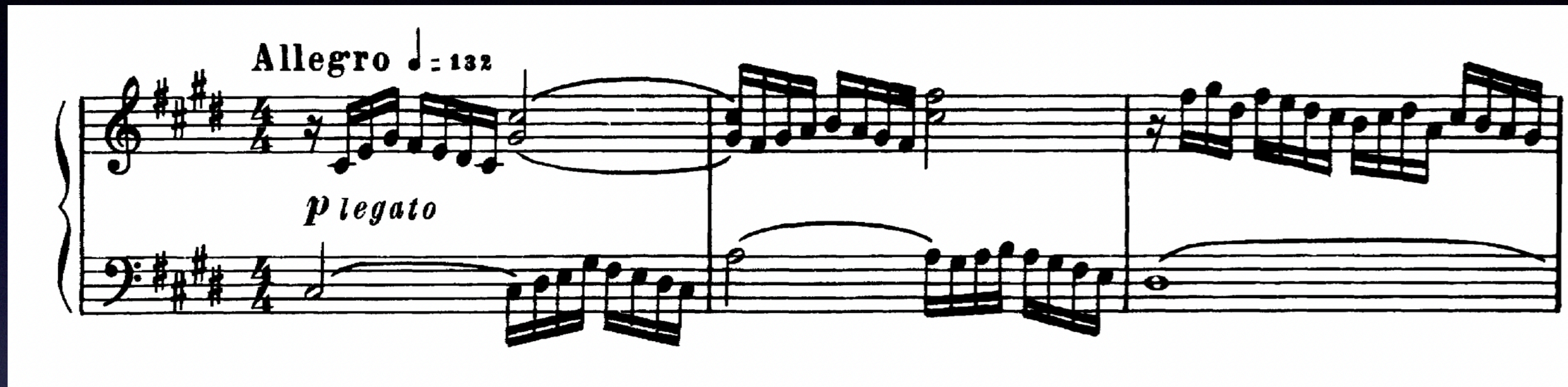


Shostakovich Fugue II (A minor)



Bach Fugue II (C minor)

PRELUDES AND FUGUES



Shostakovich Prelude X (C# minor)



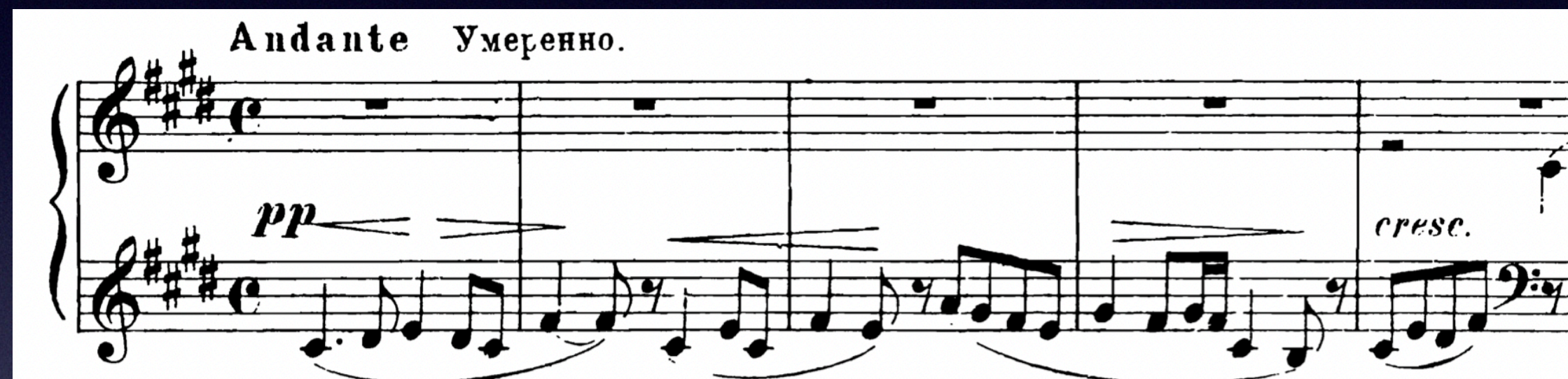
Bach Prelude VII (Eb major)

	PRELUDES	FUGUES
1 C major	sarabande, based on Bach I 1	“strict”, completely diatonic
2 A minor	moto perpetuo	based on Bach I-2 (C minor) but mutating into a Shostakovich scherzo
3 G major	chant + recitation	gigue
4 E minor	chorale prelude	double, “strict” second theme Russian
5 D Major	pastoral minuet	buffa (Mozart)
6 B Minor	“French overture”	2-element theme: strict and lively
7 A major	pastorale 12/8	glass harmonica
8 F-sharp minor	scherzo (Schubert, Prokofiev) Jewish elements	Incantation/cantillation
9 E major	folksong antiphony (male - female)	back to Bach scherzo-like virtuosic fugue (compare Bach I-3)
10 C# minor	2-part invention+ chorale	Russian <i>protyazhnaya</i> song
11 B major	musette	moto perpetuo fugue
12 G# minor	passacaglia (10 statements of the bass theme)	declamatory theme in 5/4

13 F# major	pastoral siciliano	5-part fugue on a simple theme, Bach is a model
14 Eb minor	dramatic tremolo and cantillation/chanting	Russian lyrical song
15 Db major	minuet/scherzo with a trio (compare Symphony No. 5)	chromatic “crazy” fugue
16 Bb minor	Russian folk or popular song; “strict” ornamental variations	highly ornamented “ Baroque ” piece in 5/4
17 Ab major	Russian popular song/ “bubliki”	Russian ditty/dance 5/4
18 F minor	aria <i>lamento</i>	Russian folk song
19 Eb major	chorale with contrasting “speech” interludes	strange mode and 5/4 a “bizarrerie”
20 C minor	austere chant vs recitative	chant-like theme with Russian song elements
21 Bb major	super-fast moto perpetuo	fast triple-time, close to gigue
22 G minor	moto perpetuo based on a sigh motif	Russian song-like theme
23 F major	pavane	Russian melodic elements
24 D minor	sarabande with declamatory moments, then anticipation of the fugue	double fugue/ grand finale; first theme with Russian song elements, second theme with sigh motifs

“Russian” elements

Musorgsky, *Boris Godunov*



Bach's “Russian” fugue theme

Shostakovich Fugue XIV (Eb minor)

Allegro non troppo (♩=100)

pp legato sempre

This musical score is for a piano piece by Shostakovich, Fugue XIV. It is in 3/4 time and E-flat minor. The tempo is marked 'Allegro non troppo (♩=100)'. The piece begins with a piano (*pp*) dynamic and a 'legato sempre' marking. The melody is in the right hand, and the left hand provides a steady accompaniment.

Fugue in A major

Allegretto (♩ = 92)

pp legato sempre

5

D minor Prelude and Fugue

- monumental finale of the cycle
- the prelude begins as a sarabande
- the prelude contains a section anticipating the fugue
- the fugue has two themes which are initially presented separately
- theme 1 is related to Russian song, theme 2 is based on a “sigh motif”
- Slow burning and an ascent towards the final symphonic climax