Interpreting cycles of Preludes and Fugues by Soviet composers: Problems of performance and perception

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Abstract

The focus of this study is on performance aspects of cycles of Preludes and Fugues by composers from the former Soviet Union. This little-known part of 20th century piano repertoire has been largely neglected by music scholars. In this thesis it is purposely examined from a performer's perspective, with a particular emphasis on study of analytical processes and practical procedures at various stages of performance interpretation.

Large-scale polyphonic cycles of preludes and fugues, analogous to the *Well-Tempered Clavier* by Bach, became phenomenally popular among Soviet composers after the 1950s, with more than 20 substantial cyclic works appearing in the second half of the last century in Russia, Ukraine, Armenia and Uzbekistan. My performance research thesis focuses on the following works: *24 Preludes and Fugues* by Dmitri Shostakovich, Rodion Shchedrin, Sergei Slonimsky, Nikolai Kapustin and Dmitri Smirnov; *34 Preludes and Fugues* by Valentin Bibik, *12 Preludes and Fugues* by Alexander Yakovchuk and *6 Preludes and Fugues* by Myroslav Skoryk. These eight cycles by Russian and Ukrainian composers are among the most influential Soviet polyphonic works, most of which are regularly performed in the countries of the ex-Soviet bloc.

Although this thesis avoids drawing specific parallels between the historical, political and cultural context and the musical text, one of its main aims is to enhance performers' and listeners' awareness of the contextual complexity of the works under discussion.

The main body of my thesis explores the interpretative challenges of the works under discussion, with individual chapters dedicated to such performance and perception aspects as understanding of the overall cyclic structure and programming issues, investigation of the cultural and historical context and its influence on the perception of the Soviet music, approaches to analysing scores, manuscripts and available recordings.

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Spasibo, Bog!

EXPOSITION

Chapter 1: Introduction

1.1 A broad context of study

The focus of this study is on performance aspects of cycles of Preludes and Fugues by composers of the former Soviet Union. This little-known part of 20th century piano repertoire has been largely neglected by music scholars. In this thesis it is examined from a performer's perspective, with a particular emphasis on study of analytical and practical procedures at various stages of performance interpretation.

The main aims of this thesis stem from the notion that performance interpretations of Soviet polyphonic cycles should be informed by a detailed contextual study as well as analysis of the scores, recordings and other secondary sources. Although this thesis avoids drawing specific parallels between the historical, political and cultural context and the musical text, its main remit is to enhance performers' and listeners' awareness of the contextual complexity of the works under discussion.

Prior to outlining the main argument of this thesis, I believe it is appropriate to set this study in a broader context. My approach to reviewing the context is significantly influenced by two major factors: genre characteristics of the works under discussion and their historical and cultural background. Whilst this thesis is primarily concerned with the issues associated with performance practice of Soviet polyphonic cycles, it also takes into account a broader picture of 20th century music and culture.

The overall impact of polyphonic principles on 20th century music is difficult to overestimate. Contrapuntal approach to musical texture permeates many of 20th century most significant works. Furthermore, baroque polyphonic genres gain considerable popularity in 20th century music. This tendency is particularly evident in piano repertoire. Similarly to their Western counterparts, Soviet composers displayed a strong interest in baroque genres. However, large-scale cycles of polyphonic pieces, akin to the *Well-Tempered Clavier* by Bach, continued to be something of a rarity on both sides of

the 'iron curtain' until the 1940-50s.[1] The first cycle to receive world-wide recognition was Paul Hindemith's *Ludus Tonalis* (1944), which marked the 200th anniversary of Bach's completion of the second volume of the *WTC*. Whilst chronologically Hindemith's cycle was preceded by *52 Preludes and Fugues,* composed by the American composer David Diamond in 1939-42, the latter did not reach a wide audience. Notwithstanding the success of Hindemith's work, other Western composers did not follow his suit. Apart from an extremely prolific Danish composer, Niels Viggo Bentzon, who wrote 14 volumes of Preludes and Fugues in all keys between 1964 and 1996, no composer of note wrote cycles of preludes and fugues in the West.

On the contrary, the Soviet composers gradually established a distinctive tendency towards baroque-type polyphonic cycles. The first cycle of preludes and fugues in all keys was composed by a little-known composer Arkady Filippenko in the Soviet Union in the mid 1930s. Unfortunately it is now impossible to assess artistic merits of this work, as its unpublished manuscript was irretrievably lost during the war. Therefore in the Soviet musicological literature on the subject, Vsevolod Zaderatsky is sometimes credited with the honour of being the first Soviet composer to compose 24 Preludes and Fugues.[2] He wrote his work in a GULAG camp in 1937 – 40, but did not see it published before his death in 1953. The eventual publication of the excerpts from Zaderatsky's cycle in 1983 did not do much to improve the profile of this neglected work, as it came a few years after at least ten other Soviet composers published their sets of preludes and fugues.

It is difficult to ascertain whether Dmitri Shostakovich was aware of the troubled fate of the two earlier Soviet polyphonic cycles, when he decided to compose his 24 Preludes and Fugues following his trip to the Bach Festival in Leipzig in 1950. Nevertheless he went ahead with showing his cycle to the Soviet Composers' Union functionaries, who initially rejected the work. The cycle's dedicatee, pianist Tatiana Nikolaeva, eventually rescued the work and largely contributed to its wide international success. Shostakovich's achievements inspired an extraordinary response from dozens of Soviet composers of the younger generation. Large-scale cycles of preludes and fugues were

[1] Soviet composers Arkady Filippenko and Vsevolod Zaderatsky and the US composer David Diamond independently from each other composed the earliest known 20th century cycles in 1930-40s.
[2] Kuznetsov, I. (1994). Teoreticheskie osnovy polifonii XX veka [Theoretical principles of 20th century polyphony]. Moscow, NTZ "Konservatoriya". p.140

produced by such prominent composers, as Rodion Shchedrin (1964, 1970), Irina Yelcheva (1970), Konstantin Sorokin (1975), Alexander Pirumov (1982), Sergei Slonimsky (1994), Nikolai Kapustin (1997) and Dmitri Smirnov (1968-2000) in Russia; Valentin Bibik (1975), Nikolai Poloz, Valentin Ivanov, Alexander Yakovchuk (1983), Myroslav Skoryk (1989) in Ukraine; Nikolai Gudiashvili (pub. in 1975) in Georgia, Georgiy Mushel (1975) in Uzbekistan; Gayane Chebotaryan (1979) in Armenia.

1.2 Exposition of the main argument

The popularity of the large-scale polyphonic cycle as a genre in Soviet and post-Soviet music was phenomenal. No other 20th century musical culture produced more sets of preludes and fugues. One of the key aims of this thesis is to investigate possible reasons for this phenomenon and how this could influence perception and performance of these works. Is it plausible to suppose that following the success of Shostakovich's cycle in 1951, preludes and fugues became a recognized and accepted genre of Soviet music, thus securing its popularity with the composers? Or is it rather that technical constraints of the fugal form presented a 'contagious' intellectual challenge for two successive generations of Soviet composers? Or perhaps this challenge appeared to be so appealing to the composers because it seemed analogous to that of grappling with the dictatorial political system?

In this thesis I will argue that a combination of all of the above hypotheses shaped the development of Soviet preludes and fugues as a genre. The key aim of this study as a whole is to examine contextual and textual evidence, which supports the above hypotheses, and demonstrate how such analysis may benefit the performance preparation and interpretation of the works under scrutiny. This thesis also draws on my own performance experience, which in turn has been informed by the findings of this study. Thus a recording of my live performance is documented as an integral part of this thesis, complementing and illustrating the outcome of this dissertation.

The notion of 'an accepted genre', on which the first of the above hypotheses is based, is extremely important for understanding the cultural context, in which Soviet cycles of preludes and fugues gained such prominence. The Soviet music culture of the early

1950s was in the aftermath of the infamous 1948 Party Resolution *On the opera "Great Friedship" by Muradeli.*[3] Composers found themselves under significant pressure from the Soviet apparatchiks to write accessible music using forms and genres easily understandable to the masses. Any hint of intellectualism or complexity was immediately branded as 'formalist'[4] and 'antidemocratic' in the musical press, which then served as a cue for musical institutions to introduce a ban on performance, recording and publication of the relevant musical work. Thus, in order to meet the stringent requirements imposed by the system, the composers were forced to turn to those musical genres which guaranteed 'acceptance' by the authorities. Examples of such 'accepted' genres can be found in the text of the 1948 Resolution:

> Formalist tendencies in the Soviet music have encouraged certain Soviet composers to develop a one-sided preference for complex forms of the instrumental and non-verbal symphonic music, while showing disregard for such musical genres as opera, choral music, popular music for folk instruments orchestras, vocal ensembles, etc.[5]

As a complex and intellectual instrumental genre, the large-scale polyphonic cycle did not appear to meet the criteria as an 'accepted genre' of Soviet music. Shostakovich thus took a great risk when he decided to show his 24 Preludes and Fugues to the Composer's Union meeting in the spring of 1951. The cycle was severely criticised and rejected by the apparatchiks initially, which was duly reported in the press. However, Shostakovich and Nikolaeva persevered with performing selections of Preludes and Fugues publicly despite the ban, which unexpectedly resulted in its eventual acceptance by the authorities, who gave permission for its publication in August 1952. The facts of the public denunciation and defence of Shostakovich's cycle are discussed in more detail in Chapter 3 (section 3.2.1). However, for the purpose of outlining this study's main argument, it is important to note that publication of Shostakovich's cycle not only made its world-wide recognition possible, but also signified an 'acceptance' by the Soviet authorities of the large-scale polyphonic cycle as a valid genre of Soviet music.

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[3] Resolution of the Central Committee of the Communist Party of the USSR (10 February 1948). Ob opere "Velikaya druzhba" V. Muradeli [On the opera "Great Friendship" by V. Muradeli]. Reprinted in Bobykina, I. A., Ed. (2000). Dmitri Shostakovich v pis'mah i dokumentah [Dmitri Shostakovich in letters and documents]. Moscow, Glinka's State Central Museum of Musical Culture: 540.

[4] Formalism as a derogatory label became widespread in the Soviet public discourse in the context of a fierce anti-formalist campaign in 1936, which was opened by the infamous editorial in *Pravda* (*Chaos instead of music*) condemning "formalist perversions" in the music of Shostakovich.

[5] Resolution of the Central Committee of the Communist Party of the USSR (10 February 1948). [Trans. by T.Ursova]

This thesis argues that this 'acceptance' holds the key to unravelling the reasons behind the extraordinary popularity of the genre among the Soviet composers of the younger generation. On the other hand, this study also examines the evidence of another factor, which contributed to polyphonic cycles gaining such prominence in Soviet music. Several generations of Soviet composers displayed a specific fascination with the fugal form in general and Bach's *Well-Tempered Clavier* in particular. A rigorous approach to the fugue as a major music discipline in Soviet conservatoire teaching may be one of the key factors in encouraging successive generations of Soviet composers to view the creation of a large-scale polyphonic cycle as a 'rite of passage'. This hypothesis is also considered alongside the suggestion that the challenge of composing original music in one of the highly restrictive musical forms may have been particularly appealing to the Soviet composers, because it provided a creative analogy to that of breaking the rules of an authoritarian social system.

The incredible scale of popularity of the polyphonic cycle as a genre in Soviet music makes it physically impossible to examine every work of this kind in this study. I have therefore selected eight sets of preludes and fugues by the composers who represent a cross-section of Soviet composers of different generations[6] and composition schools.[7] Their cycles cover every decade of the second half of the 20th century. This selection therefore warrants a wide-ranging and continuous study of the evolution of a Soviet cycle of preludes and fugues as a genre from 1950 to 2000. The following cycles are discussed in this thesis: 24 Preludes and Fugues by Shostakovich (1951), Shchedrin (1964, 1970), Slonimsky (1994), Kapustin (1997) and Smirnov (1968-2000); 34 Preludes and Fugues by Bibik (1971-75); 12 Preludes and Fugues by Yakovchuk (1983); and 6 Preludes and Fugues by Skoryk (1989).

It is important to note that this thesis does not aim to provide an exhaustive analysis of every piece in every polyphonic cycle under discussion, which would require a number of separate scholarly studies. Neither does each cycle receive the same amount of coverage. Most importantly this thesis looks at the eight selected cycles from a performer's perspective and uses them as a model and illustration of a much greater

[6] Shostakovich, the oldest among the selected composers, was born in 1906, whilst the youngest, Alexander Yakovchuk was born in 1952.
[7] Shostakovich and Slonimsky represent the St. Petersburg composition school; Shchedrin, Kapustin and Smirnov – the Moscow school; Yakovchuk and Skoryk – the Lviv (Western Ukraine); Bibik – Kharkov (Eastern Ukraine).

phenomenon. The main argument of this thesis, which provides a link between contextual and score-based approaches to performance interpretation is the driving force behind this study, which strives to advance performance and musicological studies of this unjustly neglected piano repertoire.

1.3 Literature Review

In addition to other key aims outlined earlier, this study endeavours to create a frame of reference for musicians who intend to study and perform polyphonic cycles of Soviet composers. There are currently very few publications, which are based on a practice-led research, and virtually none in the Soviet music subject area. This section provides an overview of the approaches taken by different writers aiming to define the place of this thesis in the broad context of performance research.

The growing need for performance practice literature was pointed out by Jonathan Dunsby in his book *Performing Music: Shared Concerns.*[8] Dunsby argues that the current pace of development of practice-led research does not match the growing demand for performers to have some literature which would inform their interpretation and performance. This disparity is particularly noticeable within the most diverse range of 20th century music. Dunsby reflects on it in his study by stating that "practice has run ahead of theory".[9]

It is indeed extremely difficult to find distinctive ideas about 'actual performance' within current musicological output. This problem presents both positive and negative implications for my research. On the one hand the lack of literature, for performers and about performance, means that there is much potential for my research to fill the gaps in an important area of musical thought. On the other hand, finding starting points for my study, which would normally be expected to have taken the impetus from previous research in the relevant field, has proved to be an extremely demanding challenge.

During the last two decades this situation in the relatively young discipline of performance practice has been gradually changing. Many highly acclaimed musicians have attempted to bridge the gap between musicologists and performers and have gone

[8] Dunsby, J. (1995). Performing music: Shared Concerns. Oxford, Clarendon Press.
[9] Dunsby 1995: 19

on to create some valuable sources of information. One of the examples, which is specifically relevant to this study, is Ralph Kirkpatrick's *Interpreting Bach's Well-Tempered Clavier: A Performer's Discourse of Method.*[10] Another renowned pianist and harpsichordist, Paul Badura-Skoda, made an invaluable contribution to Bach's performance studies with his book *Interpreting Bach at the Keyboard*, which is based on his 40 years experience of performing Bach on stage. Both Kirkpatrick and Badura-Skoda effectively combine analytical and practical approaches to the musical text, providing readers with unique insights into the core of Bach's polyphonic masterpiece from a performer's point of view. On the one hand, my approach is partly similar to theirs, in that it fuses score-based and practice-led methods of discourse. On the other hand, inclusion of contextual analysis as another equally important element of discourse makes my approach different to that of these two writers.

In contrast to the Bach scholars, performers of 20th century music are not as fortunate to have the literature of an analogous standard to guide them through the multifaceted, technically and intellectually demanding polyphonic works. It is even more problematic with respect to the works written behind the 'iron curtain' – in the former Soviet Union. A well-informed awareness of the political and cultural context is as important for performers of the Soviet music as an understanding of the musical text. Unfortunately the literature on this subject is rather scarce and controversial. Neither can performers of contemporary cycles rely solely on methods of discourse used in baroque performance studies, despite the fact that the genre of preludes and fugues in all possible keys originated in baroque music. Whilst virtually every cycle explored in this thesis is historically and conceptually connected to Bach's *WTC*, each of them is a personal and idiosyncratic representation of its author's inner world and compositional manner.

What little has been done in the areas of research adjacent to that of this thesis can be subdivided into three categories:

1. The material produced in the USSR up to the 1990s, prior to the disintegration of the Soviet Union. This includes books, journal articles, concert reviews, interviews with composers, other musicological literature, minutes of the Soviet Composers' Union meetings.

[10] Kirkpatrick, R. (1984). Interpreting Bach's Well -Tempered Clavier: A Performer's Discourse of Method. New Haven.

2. The post-Soviet musicological output (revised editions of previous publications, publications of documentary sources, such as letters, notebooks, etc., books and articles of musicological content)

3. The Western studies (Europe and the USA) of Soviet music (newspaper articles, interviews, symposium materials, reviews of recordings and concerts, biographical and musicological publications, CD and LP sleeve notes, DSCH journal, publications and discussions on the Web)

Having chosen to focus my study on the polyphonic piano cycles composed behind the 'iron curtain' of the Soviet Union, I had to confront the fact that any literature produced by the Soviet musicologists before 1990s was almost certainly 'combed' by censors before going to print.[11] Despite all of these difficulties, there are several sources that provide helpful if not exhaustive information. Shostakovich's and Shchedrin's cycles have received far more attention in the former Soviet Union musical press than other substantial polyphonic works. The greater popularity of the above-mentioned composers must be one of more obvious reasons for this inconsistency, whilst general neglect of Ukrainian music and culture at that time should be made responsible for lack of any noteworthy critique of cycles by Bibik, Yakovchuk and Skoryk. There could also be another reason, an economic one, which is characteristic of the last two decades of 20th century: chronic deficit of funding for musicological studies and music in general, which affected the majority of composers of younger generation, including Slonimsky, Bibik, Yakovchuk and Smirnov.

In comparison with the literature on the cycles by younger composers, Shostakovich's 24 Preludes and Fugues can boast a varied selection of critical sources. The most substantial piece of research was published by Alexander Dolzhansky in 1960 (2nd edition: 1970).[12] This book contains a very detailed theoretical analysis of every piece in

[11] In a letter dated 22 November 1964, to Dolzhansky, a leading musicologist Bobrovsky says that his review of Dolzhansky's book *Shostakovich's 24 Preludes and Fugues* would not be allowed to be published, as the editors of the journal Sovetskaya Muzyka demanded from him a negative appraisal. (Kovnatskaya, L. G., Ed. (2000). Shostakovich. Mezhdu mgnoveniem i vechnost'yu. Dokumenty. Materialy. Stat'i [Shostakovich. Between an instant and eternity. Documents. Materials. Articles]. St. Petersburg, Kompozitor.)

[12] Dolzhansky, A. (1970). 24 Preludii i Fugi D. Shostakovicha [D.Shostakovich's 24 Preludes and Fugues]. Leningrad, Sovetsky Kompozitor.

the cycle. In the preface the author stresses that his study was aimed at a wide range of readers, including composers, musicologists, teachers, piano students and music lovers. However, Dolzhansky's strong preference for the theoretical analysis rather than its application in performance makes the book rather detached from performers' needs. Nevertheless it provides a very concentrated piece of musical analysis covering various important aspects of the score such as tonality, structure, harmonic language, polyphonic development and imagery. Other musicologists who wrote on Shostakovich's cycle in a similar theoretical mode are S. Skrebkov (1953),[13] V. Zolotarev (1956),[14] A. Nikolaev (1956),[15] M. Etinger (1962),[16] Del'son (1971)[17] and Zavadskaya.[18]

Significantly different approaches to interpreting Shostakovich's cycle are employed by V. Zaderatsky (1967 and 1969)[19] and K. Adzhemov (1956).[20] Whilst Zaderatsky conducts an extremely interesting investigation of possible interpretative means that could enable a performer to reach real depths of musical expression in pieces from Shostakovich's cycle, Adzhemov provides a concise analysis of a live performance of the cycle in its entirety by pianist Tatiana Nikolaeva, who has since become a recognised authority on Shostakovich's work. Such literature is invaluable to performers and though one would need to turn a 'blind eye' on a few lines referring to Shostakovich conveying the ideals of Soviet life, it is still very worthwhile studying. My methodology bears some similarities to practice-based approaches used by Zaderatsky and Adzhemov. However, their treatment of inevitably distorted context is

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[13] Skrebkov, S. (1953). "Prelyudii i fugi D. Shostakovicha [Preludes and Fugues by D Shostakovich]." Sovetskaya Muzyka(9): 18 - 24.
[14] Zolotarev, V. (1956). Fuga [Fugue]. Moscow, Muzgiz.
[15] Nikolaev, A. A. (1956). Fortepiannoye tvorchestvo D.D. Shostakovicha [D.D. Shostakovich's Piano works]. Voprosy muzykoznaniya [Problems of musicology]. Moscow, Muzgiz. **2:** 122-134.
[16] Etinger, M. (1962). "Garmoniya i poliphoniya. Zametki o poliphonicheskih ziklah Bacha, Hindemita, Shostakovicha [Harmony and Polyphony. Notes on the polyphonic cycles of Bach, Hindemith and Shostakovich]." Sovetskaya Muzyka(12): 29 - 34.
[17] Del'son (1971). Fortepiannoye tvorchestvo D.D. Shostakovicha [Piano works of Shostakovich]. Moscow, Sovetsky Kompozitor.
[18] Zavadskaya, E. (1973). "O fortepiannoi muzyke Shostakovicha [On Shostakovich's piano works]." Muzykal'naya Zhisn'(2): 24.
[19] Zaderatsky, V. (1967). Ob interpretazii sbornika Prelyudiy i fug D. Shostakovicha [On the interpretation of the collection of Preludes and Fugues by D. Shostakovich. Voprosy fortepiannoi pedagogiki [Problems of piano pedagogy]. V. Natanson. Moscow, Muzyka. **2:** 198 -213.
Zaderatsky, V. (1969). Poliphoniya v instrumental'nyh proizvedeniyah Dmiriya Shostakovicha [Polyphony in Shostakovich's instrumental works]. Moscow, Muzyka.
[20] Adzhemov, K. (1956). "Prelyudii i fugi D. Shostakovicha iz konzertnyh zalov [Shostakovich's Preludes and Fugues from concert halls]." Sovetskaya Muzyka(1): 110 - 111.

of little significance in their method of discourse. On the contrary, contextual analysis based on unbiased factual information is an integral part of my approach.

Rodion Shchedrin's *24 Preludes and Fugues* have also received a sizeable coverage in the musical press. Irina Likhacheva has been writing extensively on Shchedrin's polyphonic works in journals and periodicals (1971, 1972, 1973, and 1975).[21] Her articles cover a diverse range of topics, such as tonality, thematic material and structure of Shchedrin's cycle. One of the articles (1971) is specifically directed at pianists, teachers and students, guiding them in the process of interpreting this polyphonic cycle and giving some valuable practical advice for dealing with performance issues. Likhacheva's book (1975)[22] summarised the research she had previously done and provides a very detailed analytical account of each piece in the cycle.

Among other musicologists who published comprehensive theoretical examinations of Shchedrin's cycle are Romadinova (1973),[23] Tarakanov (1980),[24] Fain (1973),[25] Khristiansen (1970),[26] Gorodilova (1981),[27] Skaldin[28] and Nurgel'dyeva.[29] Whilst these studies provide valuable analytical insights into Schedrin's compositional techniques, they do not specifically address performance issues.

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[21] Likhacheva, I. (1971). Prelyudii i Fugi R.Shchedrina [Preludes and Fugues of R.Shchedrin]. Voprosy fortepiannoi pedagogiki [Problems of piano pedagogy]. V. Natanson. Moscow, Muzyka. 3: 148 - 163, Likhacheva, I. (1972). "Ser'eznoye dostizheniye kompozitora [Serious achievement of the composer]." Sovetskaya Muzyka(6): 12 - 15, Likhacheva, I. (1973). Ladotonal'nost' fug Rodiona Shchedrina [Tonality of Rodion Shchedrin's Fugues]. Problemy muzykal'noi nauki [Problems of musical scince]. Moscow, Sovetsky Kompozitor. 2: 177 -197, Likhacheva, I. (1975). Tematism i ego eksposizionnoye razvitiye v fugah R. Shchedrina [Thematic development in expositional sections of R. Shchedrin's Fugues]. Poliphoniya. Sbornik teoreticheskih statei [Polyphony. A collection of theoretical essays]. Moscow, Muzyka: 273 - 290.

[22] Likhacheva, I. (1975). 24 Preludii i fugi R.Shchedrina [24 Preludes and Fugues by R. Shchedrin]. Moscow, Muzyka.

[23] Romadinova, D. G. (1973). Poliphonicheskyi zikl Shchedrina [Shchedrin's polyphonic cycle]. Moscow, Sovetsky Kompozitor.

[24] Tarakanov, M. (1980). Tvorchestvo Rodiona Shchedrina [Works of Rodion Shchedrin]. Moscow, Sovetsky Kompozitor.

[25] Fain, Y. (1973). Prelyudii i fugi Shchedrina; Novatorstvo i tradizii [Shchedrin's Preludes and Fugues; Innovation and traditions]. Muzykal'ny Sovremennik. Moscow. 1: 214 - 237.

[26] Khristiansen, L. L. (1970). Prelyudii i fugi R. Shchedrina [Preludes and Fugues of R. Shchedrin]. Voprosy teorii muzyki [Problems of music theory]. Y. N. Tyulin. Moscow, Muzyka. 2: 396 - 429.

[27] Gorodilova, M. (1981). Nekotorye tendenzii razvitiya ladovoi organisazii v *"24 prelyudiyah i fugah"* Shchedrina [Some tendencies in the developments of tonal organization in the *24 Preludes and Fugues* by Shchedrin]. Problemy lada i garmonii [Problems of tonality and harmony]. Moscow, Gnesins' State Institute of Music and Pedagogy. 55: 161 -176.

[28] Skaldin, Y. (1967). "Prelyudii i fugi Rodiona Shchedrina [Preludes and Fugues of Rodion Shchedrin]." Muzykal'naya Zhisn'(5): 24.

[29] Nurgel'dyeva, N. G. (1973). Osobennosti garmonicheskogo yazyka prelyudiy i fug Rodiona Shchedrina (I tom zikla) [Individual features of harmonic language in the Preludes and Fugues by Shchedrin (Ist volume)]. Voprosy muzykal'noi pedagogiki i teorii [Problems of musical pedagogy and theory]. Vladimir, Vladimir State Institute of Pedagogy: 77 - 92.

The amount of relevant musicological literature published in the Soviet Union in the 1980s and 90s shows signs of sharp decline, which coincides with the time of the political and economical crisis in this country. During the post-Soviet era the music publishing and arts funding situation deteriorated even further, triggering a new wave of 'musical' immigration. Indeed out of the six living composers under discussion, only two are still based in Russia (Sergei Slonimsky in St Petersburg and Nikolai Kapustin in Moscow), whereas Shchedrin, Smirnov, Yakovchuk and Skoryk[30] have settled abroad.

As a result there are very few journal articles which contain references to the polyphonic cycles of the composers of the younger generation. Such examples include two articles on Slonimsky's cycle by Olga Kurch(1995)[31] and Tatiana Zaitseva (1998),[32] a small paragraph on Yakovchuk's cycle in Tarasova's article (1984)[33] and a brief description of Bibik's cycle in Ocheretovskaya's journal publication (1973).[34]

The musicological critique of Myroslav Skoryk's Six Preludes and Fugues is also scarce, despite the fact that some of his other works have been subject of significant theoretical and practice-led studies. A single article in the periodical issued by the Kiev National Academy of Music in 1989[35] and a few paragraphs in Lyubov Kiyanovs'ka's monograph on Skoryk (1998)[36] is all that has been published so far. However, Kiyanovs'ka does devote a chapter to observations of the original stylistic experiments, which are a distinctive feature of Skoryk's music in the 1980-90s. She examines a number of Skoryk's works of this period and puts forward a notion of 'stylistic play' as a definition of his uniquely eclectic musical approach, which I have found very useful in my performance analysis of Skoryk's *Six Preludes and Fugues*.

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[30] Having spent extended periods of time in Australia, Skoryk has apparently returned to Ukraine, where he shares his time between Kiev and Lviv.

[31] Kurch, O. (1995). "Klavier temperirovan horosho [Clavier is tempered well]." Muzykal'naya Akademiya(4-5): 42-48.

[32] Zaitseva, T. (1998). "Dinamicheskaya repriza. O tvorchestve Sergeya Slonimskogo 90-h godov [Dynamic recapitulation. On Slonimsky's works of the 1990s." Muzykal'naya Akademiya(2): 16-25.

[33] Tarasova, T. (1984). "Utverdzhuyuchi individual'nist' [Establishing the individuality]." Muzyka(5): 9.

[34] Ocheretovskaya, N. (1973). "Pora stanovleniya [A period of foundation]." Sovetskaya Muzyka(4): 34-38.

[35] Zaderazkaya, A. (1989). Prelyudii i fugi Myroslava Skoryka: traktovka zhanra. Spezifika intonazionnoi dramaturgii [Preludes and Fugues of Myroslav Skoryk: the adaptation of the genre. The specifics of the thematic dramaturgy]. Theory and History of the music education: Research publications of Kiev State Tchaikovsky Conservatoire. Kiev, Muzychna Ukraina.

[36] Kiyanovs'ka, L. (1998). Myroslav Skoryk: tvorchyi portret kompozytora v dzerkali epohi [Myroslav Skoryk: a portrait of the composer in the mirror of the epoch]. Lviv, Spolom.

My research has also benefited from the theoretical output of the composers themselves. Myroslav Skoryk's book on the structural and expressive role of the chords and scales in contemporary music[37] enhanced my understanding of the tonal organization and thematic development in his cycle of Preludes and Fugues. Another unique written source I found in Dmitri Smirnov's unpublished *Preliminary Notes on the Well-Tempered Piano.*[38] Besides being the only piece of information on the cycle, Smirnov's notes provide clues to many coded messages and allusions within the work, which might have otherwise been ignored or misinterpreted by performers and musicologists.

Having consulted a number of books on polyphonic music, which adopt a more general method of academic discourse,[39] I found that the most comprehensive analytical study, which provides a great range of information on baroque genres modification and other general tendencies evident in polyphony of the 20th century music, was written by a Russian musicologist, Igor Kuznetsov.[40] Although concentrating on the development of the counterpoint in the 20th century, he aims to review a range of processes that were manifest in polyphonic music throughout its history. This study also provides a practical classification and theoretical basis for future researchers. The chapter on polyphonic cycles contains valuable theoretical information, which has informed my approach to textual analysis of the works under discussion. Unfortunately, while the book includes a discussion of some of the polyphonic works by Soviet composers including Preludes and Fugues of Shostakovich, Shchedrin and Bibik, it does not mention any other cycles.

As regards the relevant Western literature on Soviet polyphonic cycles, it is even more uneven. Whilst there is a strong interest in the studies of Shostakovich's life and works, other Russian and Ukrainian composers are virtually neglected. The ongoing Shostakovich debate between *revisionists* and *anti-revisionists*[41] in the UK and the

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[37] Skoryk, M. (1983). Struktura i vyrazhal'na pryroda akorduku v muzytsi XX stolittya [Structure and the expressive nature of the chords in the 20th century music]. Kiev, Muzychna Ukraina.

[38] Smirnov, D. (2003). Predvaritel'nye zametki o "Horosho Temperirovannom Fortepiano" [Preliminary Notes on the Well -Tempered Piano]. St Albans (unpublished): 6.

[39] Owen, H. (1992). Modal and tonal counterpoint from Josquin to Stravinsky. New York. Toronto. New York, Schirmer Books. Maxwell Macmillan International. Bullivant, R. (1971). Fugue. London, Hutchinson. Rasch, R. (1981). Aspects of the perception and performance of polyphonic music. Utrecht, Elinkwijk. Risinger, K. (1984). Nauka o kontrapunktu XX. stoleti [Theory of 20th century counterpoint]. Praha, Panton.

[40] Kuznetsov, I. (1994). Teoreticheskie osnovy polifonii XX veka [Theoretical principles of 20th century polyphony]. Moscow, NTZ "Konservatoriya".

[41] Revisionists – a group of musicologists and music historians who support the notion that Shostakovich was a secret musical dissident, who left anti-Stalinist coded messages in his scores. Led until recent by Ian MacDonald, revisionists are devoted to uncovering new evidence and witnesses to enable the

USA, which is fuelled by the controversy surrounding Solomon Volkov's *Testimony,*[42] has contributed to a significant number of publications on Shostakovich's life.[43] However the majority of these studies focus on Shostakovich's ideologically ambiguous works, such as his Symphonies, opera *Lady Macbeth of Mtsensk, From Jewish Folk Poetry* and *Rayok*, whereas many instrumental works are not included in the debate. Nevertheless there are a few interesting journal articles which specifically concern Shostakovich's *24 Preludes and Fugues* op.87, most notably Rob Ainsley's *Humour: A serious business.*[44] His analysis of elements of humour, sarcasm and grotesque in Shostakovich's Preludes and Fugues highlights a range of contextual issues, which are essential for communication in performance of this cycle.

Paradoxically the only sources of basic information on Nikolai Kapustin (limited to a brief biography and a list of major works) are in English. This information has been extracted during a few translator-assisted interviews taken whilst he was in London on one of his rare trips abroad.[45] On the other hand a number of his CD recordings, including 24 Preludes and Fugues op.82 with the composer himself at the piano, contain some descriptions of his musical works in the liner notes. The English musical press has been unanimous in its high appraisal of Kapustin's music resulting in foundation of a Kapustin Society in England. However, a more detailed analysis of Kapustin's music, which is gradually gaining recognition in the West, whilst still being virtually unknown in Russia, is long overdue.

Amongst other important literary sources in English are books published by Russian musicologists abroad. One of the most important examples is a series of books edited by

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reassessment of the Shostakovich heritage. On the other hand anti-revisionists, led by Richard Taruskin, believe that Shostakovich has never been disloyal to the Soviet system. They deny the existence of hidden subtext in Shostakovich's music and insist on discarding extra-musical evidence in their interpretation of his works.

[42] Volkov, S. (1979). Testimony. The memoirs of Dmitri Shostakovich as related to and edited by Solomon Volkov. London, H. Hamilton.

[43] Revisionists' publications: MacDonald, I. (1990). The New Shostakovich. London, Fourth Estate., Wilson, E. (1994). Shostakovich. A life remembered. London, Faber and Faber., Ho, A. B. and D. Feofanov (1998). Shostakovich reconsidered. London, Toccata Press.
Anti-revisionists' output: Taruskin, R. (1997). Defining Russia musically. Historical and hermeneutical essays. Princeton, N.J., Princeton University Press., Fay, L. E. (2000). Shostakovich. A life. Oxford, Oxford University Press., Fanning, D., Ed. (1995). Shostakovich studies. Cambridge, Cambridge University Press., Norris, C., Ed. (1982). Shostakovich: the Man and his Music. London, Lawrence and Wishart.

[44] Ainsley, R. (2003). Humour: A serious business... Music under Soviet Rule: www.siue.edu/~aho/musov/musov.html.

[45] Smith, H. (2000). Bridging the divide [Interview with Kapustin]. Piano: International Piano Quarterly: p.54-55. Anderson, M. (Sept/Oct 2000). Nikolai Kapustin, Russian composer of classical jazz. Fanfare: p..93-97.

Valeria Tsenova, who is dedicated to promoting the music of contemporary Russian composers. Valentina Kholopova's essay on life and works of Sergei Slonimsky from the first book in this series[46] has proved to be a valuable source of reference in my research, despite the fact that it does not include analysis of his Preludes and Fugues. On the other hand Yuri Kholopov[47] provided a detailed account of Smirnov's use of new composition techniques including the elements of musical codification, which play a significant part in his *Well-Tempered Piano.*

The above survey of relevant literature on the subject leads me to conclude that current practice-led research into Soviet polyphonic works as a distinctive body of music is virtually non-existent. While there are a number of comprehensive studies of Shostakovich's and Shchedrin's cycles, the critical sources on other polyphonic cycles under discussion are minimal. Approaches taken by writers range from practice-led (Kirkpatrick, Badura-Skoda, Zaderatsky, Adzhemov) to those based on theoretical discourse (Dolzhansky and the majority of other Soviet musicologists) and contextual analysis (Ainsley and other Western musicologists).

What makes this study different from all previous output on this and other related subjects is my interpretative approach, which combines practice-led research with textual and contextual analysis.

1.4 Methodology and description of chapters

This thesis comprises eight chapters, which are divided between the three main sections of the dissertation, whose structure has been modelled on a traditional three-part structure of a fugue: Exposition (introduction), Development (the main body) and Coda (conclusions). While this overall structural analogy may not necessarily entail a deviation from a typical composition of a scholarly dissertation, the internal ordering of chapters within the main body is more idiosyncratic to this thesis.

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[46] Kholopova, V. (1997). Sergei Slonimsky: the impetus to innovation and cultural synthesis. Underground music from the former USSR. V. Tsenova. Amsterdam, Harwood Academic Publishers: 36 -50.

[47] Kholopov, Y. (2002). Russians in England. Dmitri Smirnov and Elena Firsova. "Ex oriente..." Ten composers from the former USSR. V. Tsenova. Berlin, Verlag Ernst Kuhn: 207 - 266.

Chapter 1, which constitutes the Exposition, introduces the main argument of this thesis and the methodology used in analytical investigations which provide evidence in support of this argument. The introductory section provides an overview of the general context for this study, an exposition of the main research problems and an outline of the approaches taken by previous writers on the subject.

This chapter also includes explanation of analytical methods and approaches used in this study. Particular attention is given to description of analyses of primary and secondary sources, such as scores, manuscripts, publications and recordings. The methodology used in the main body of this thesis is largely determined by the nature of discussion covering historical, cultural, analytical and practical aspects of developing performance interpretation.

The main body of this thesis (Development) is structured in such a way as to reflect stages of performance interpretation as a process. Each of the chapters therefore makes use of methodology, which is most suited to that particular phase in preparation for performance. This methodological suggestion stems from my own performance preparation experience and is another feature that makes this study different from those previously undertaken in this field. The sequence of chapters generally follows the likely chronological order of interpretative decisions and problems which performers are likely to encounter when interpreting unfamiliar musical works:

- Examination of stylistic and historical background
- Study of contemporary social context
- Analysis of the score
- Assessment of established performance traditions through recordings
- Programming strategies based on the works' structure

This division of key phases of performance preparation into chapters is supported by the thread of the main argument, which is followed through every stage of the interpretative process.

When interpreting an unknown musical work, the performers' natural tendency in the first instance is to look for recognizable elements in music which is otherwise unfamiliar to them. In the case of Soviet cycles of Preludes and Fugues, such tendency is undoubtedly justified: the overwhelming majority of Soviet composers, who wrote large-scale cycles of preludes and fugues, acknowledge Bach's *Well-Tempered Clavier* as the main source of their inspiration.

Chapter 2, entitled 'A homage to Bach', therefore contains analysis of those aspects of the works under scrutiny, which have a direct connection with the Bach's *WTC*. It looks at how compositional traditions of the *WTC* influenced composition of 20th century polyphonic cycles. Analysis of quotations and allusions to Bach's music in Soviet polyphonic cycles as well as their structural similarities with the *WTC* forms the core of this chapter, which also looks at approaches to interpreting these elements in performance. Moreover, I use this analysis to further my hypothesis which asserts that sets of preludes and fugues gained the status of an accepted genre in Soviet music. I believe that the findings of this chapter, which show a clear musical link between Soviet cycles and one of the most revered old masters, prove that this connection was one of the major factors in eventual recognition of a set of preludes and fugues in all keys as an 'accepted' genre of Soviet music.

The aim of the chapter 3 is to review the social and political context and circumstances surrounding the appearance of Soviet polyphonic cycles. It investigates the impact of the ideological and socio-cultural pressures, which were imposed upon composers, performers and listeners in the Soviet music after 1950. The key argument that polyphonic cycles of preludes and fugues could have become an accepted genre of Soviet music following the success of Shostakovich's cycle, is further developed here. At the core of this chapter is an analytical study of hidden subtexts in Shostakovich's 24 Preludes and Fugues, the presence of which could have been his way of dealing with the pressure put on him by party functionaries through the infamous 1948 Party Resolution.

For obvious reasons, the cultural situation in the Soviet Union underwent some significant changes in the 50 years (from 1951 to 2000), during which the cycles under discussion were composed. The latter part of this chapter is concerned with assessing the impact of the changing political and cultural climate on the composers of the

younger generation, particularly Slonimsky and Skoryk, who found themselves sidelined to the outskirts of the Soviet mainstream music. In this chapter textual and contextual approaches to examining the works are closely intertwined to facilitate a deeper and more informed interpretation of the music under scrutiny.

Chapter 4 is dedicated to analysing polyphonic techniques and innovations in the Soviet composers' cycles of preludes and fugues. A particular emphasis is placed on the manner, in which the innovative polyphonic techniques unique to the Soviet music are introduced in the works under discussion. The findings of this analysis are then used in assessing the likelihood of these innovations being a form of reaction not only to the rigid requirements of the baroque fugal form, but also an answer to the oppressive 'guidelines' of Soviet music. The concluding part of this chapter considers the ways, in which this analytical information can inform performance. The use of fugue diagrams and composers' autographs is suggested as a way of enhancing performers' understanding of compositional processes found in Soviet preludes and fugues.

The two concluding chapters of the main body focus on the final stages of performance interpretation. The 'Analysis of recordings' chapter continues a discussion of Soviet polyphonic cycles with a study of their performance practice through analysis of existing recordings. The availability of recordings is the main factor in shaping the structure of this chapter, which is for the most part based on case studies of individual pieces from complete recordings of 24 Preludes and Fugues by Shostakovich, Slonimsky, Shchedrin and Kapustin. On the one hand, the availability of several recordings of Shostakovich's and Slonimsky's cycles makes it possible to conduct a study which compares several performance interpretations alongside the score. On the other hand, the choice of methods for analysing recordings of Shchedrin's and Kapustin's works is limited due to the availability of only one recording of each work. The latter recordings are assessed on their own merit with close reference to the score. One of the key aims of this chapter is to discover ways to assess performance choices, which are open to the future performers of Soviet polyphonic cycles, through a study of available recordings.

Making an informed decision on whether each work under discussion functions as a cycle or a collection of pieces is one of the most important stages of interpretation,

which is closely linked to programming strategies. Chapter 6 therefore analyses structural designs of each work looking for compelling musical evidence, which can provide clues as to how these large-scale compositions work. My methods in this chapter include examining composers' logic behind a certain choice of order of keys in their works. I also look at their interpretation of scale and tonality in relation to their preferred order of keys.

I then proceed to analyse thematic, rhythmical and other musical elements which recur throughout the musical texture of the compositions under scrutiny. The presence and nature of these musical links allows me to conclude whether these works are cycles or sets of pieces. On the basis of these facts, I am then able to make a number of practical suggestions concerning concert programming, means of performance expression which may help convey the overall line of development within the cycles and some other performance-related issues.

The final chapter reviews the findings of this thesis in relation to live performance and programming strategies. It raises such issues as contemporary performance practice of Soviet polyphonic cycles, problems of audience perception of these rarely heard polyphonic works and aspects of communication between the performer and the audience. The results of my own performance research are assessed alongside the expert contribution from two performers of the complete Shostakovich's cycle of 24 Preludes and Fugues representing different generations and schools of piano playing: a distinguished Russian pianist Vladimir Ashkenazy and one of the leading British pianists, Colin Stone.

As well as summing up the findings of previous chapters, this chapter provides the rationale for my final recital, a recorded live performance, which is documented as an integral part of this thesis and a practical illustration of its conclusions.

DEVELOPMENT

Chapter 2: A Homage to Bach?

2.1 Introduction

As previously stated, the focus of this chapter is on one of the initial stages of performance preparation: an examination of stylistic and historical background of the works under discussion. The majority of Soviet composers readily acknowledged the significant influence of Bach's polyphonic music, and particularly his *Well-Tempered Clavier,* on their cycles of Preludes and Fugues (see further discussion in section 2.2). This fact coupled with indisputable musical evidence therefore warrants an interpretative approach, which draws on some of the rich traditions of the *WTC*'s performance practice.

The official party line on the place of polyphony in general and Bach's music in particular in Soviet culture was rather ambiguous. On the one hand, Bach was a revered old master, whose fugues were studied in great detail by the entire music student population of the USSR as part of the curriculum heavily regulated by the state. On the other hand, some of the most infamous party resolutions invariably 'reminded' the composers that the state welcomes such polyphonic music, which is based on the "rich traditions of the Russian polyphonic folksong",[48] thus implying that other types of polyphony may appear rather suspect in their eyes.

The contradictory stance of the authorities towards Bach's music and its place in Soviet music is further highlighted in the article documenting the official rejection of Shostakovich's Preludes and Fugues at their first showing in the Soviet Composers' Union.[49] Livanova, one of the music critics 'approved' by the state, declares that "in his Preludes and Fugues Bach encompassed almost all of the best achievements of the

[48] Resolution of the Central Committee of the Communist Party of the USSR (10 February 1948). Ob opere "Velikaya druzhba" V. Muradeli [On the opera "Great Friendship" by V. Muradeli]. Reprinted in Bobykina, I. A., Ed. (2000). Dmitri Shostakovich v pis'mah i dokumentah [Dmitri Shostakovich in letters and documents]. Moscow, Glinka's State Central Museum of Musical Culture: 540.

[49] Anonymous (1951). "K obsuzhdeniyu 24 prelyudiy I fug Shostakovicha [To the discussion of the 24 Preludes and Fugues by Shostakovich] Proceedings of the meeting of the Symphonic section of the USSR Composers' Union." Sovetskaya Muzyka (6): 55-58

musical culture and all of human thoughts and feelings of that day. Therefore his cycle sounds to us like a reflection of the real life". On the other hand, the anonymous author of this article accuses Shostakovich of trying to replicate "Bach's subjectively depressive musical images, which are very far from the Soviet people's perception of the world".

Notwithstanding a guarded attitude of the party autocrats to Bach's influence on Soviet composers, the Soviet conservatoire teaching of Bach's fugue techniques was remarkably thorough. As Shostakovich himself pointed out during the discussion of his cycle, he was influenced by the strong Russian tradition of writing polyphonic studies as a way of polishing compositional skills, which goes back to Taneev, Rimsky-Korsakov and Tchaikovsky.[50] In fact some of the younger composers, such as Slonimsky and Smirnov, have actually dedicated their cycles of Preludes and Fugues to their respective teachers of polyphony, which in itself is a testimony to the high level of importance given to the fugue in Soviet music education.

This rigorous approach to the fugue as a music discipline at a conservatoire level is also evident in the many features which connect Soviet cycles with the *WTC*. In this chapter I intend to show that although Soviet composers challenged some of the restrictive baroque principles of fugue writing, they chose to retain some degree of connection with Bach's '48'. There might have been another reason for presence of these links with Bach in the majority of Soviet cycles. Were they perhaps intended to satisfy the authorities' demands for the art based on the achievements of the 'old masters'?

Notwithstanding any hidden political motives the Soviet composers might have had, they continued a long musical tradition of commemorating Bach's music. Following the rediscovery of Bach's heritage in the mid 19th century, paying homage to him in one form or the other became quite a common practice. Many composers and performers made transcriptions and arrangements of Bach's works thus firmly establishing them in 19th century performance practice. The Romantic era also produced numerous works on the theme B-A-C-H[51] including compositions by Liszt, Schumann, Rimsky-Korsakov

[50] Anonymous (1951). "K obsuzhdeniyu 24 prelyudiy I fug Shostakovicha [To the discussion of the 24 Preludes and Fugues by Shostakovich] Proceedings of the meeting of the Symphonic section of the USSR Composers' Union." Sovetskaya Muzyka (6): 55

[51] In German notation ***B*** is ***B flat***, whilst ***H*** is ***B***, therefore ***B-A-C-H*** sequence in fact sounds ***B flat -A-C-B***

and Reger. Even before the 'official' revival of interest to Bach, such masters of Classicism as Mozart and Beethoven composed on Bach's themes, while Beethoven's contemporary, the Czech composer Anton Reicha (1770-1836), wrote an innovative cycle of 36 Fugues for piano recreating the concept of Bach's *Die Kunst der Fuge*.

However it was not until the 20th century that composers came up with the idea of writing keyboard cycles of Preludes and Fugues in all keys reviving an old form. In this chapter I examine the most evident Bach's influences in Soviet cycles and analyse quotations and allusions to Bach's WTC. On the basis of this musical data, I will then argue that the composers under discussion benefited from this connection with Bach in the eyes of the authorities and therefore ensured acceptance of polyphonic cycles of preludes and fugues as a permissible genre of Soviet music.

2.2 Bach's *Well – Tempered Clavier* as source of inspiration

Notwithstanding different circumstances which surrounded the composition of the works under discussion, there are some similarities in the factors which provided the initial impetus to the appearance of these polyphonic cycles. For example, both Shostakovich and Slonimsky came up with the idea of writing a set of Preludes and Fugues after listening to exceptional pianists performing Bach's *WTC*. In July 1950 Shostakovich was chairing a jury of the Bach International Piano Competition held during the Festival commemorating the 200th anniversary of Bach's death in Leipzig. The young Russian pianist Tatiana Nikolaeva won the competition offering to the jury to perform any of Bach's *48 Preludes and Fugues*, whilst the requirements demanded just one. This episode apparently inspired Shostakovich to start writing his own set of Preludes and Fugues immediately after his return from Leipzig. Nikolaeva was closely involved in the composition process and premiered Shostakovich's cycle in December 1952 in Leningrad.[52] Throughout her impressive career as one of the leading pianists in the world Nikolaeva performed Shostakovich's *24 Preludes and Fugues* as a complete cycle.

[52] Sorokina, E. and A. Bahchiev (1982). "Ispolnitel'skiy podvig [Performer's feat]." Sovetskaya Muzyka(5): 86 - 88.

Sergei Slonimsky was similarly inspired by listening to a recording of the extraordinary Canadian pianist Glenn Gould playing Bach's *WTC* on the New Year's Eve in 1993. Slonimsky dedicated his piano cycle to the memory of his teacher Alexander Dolzhansky, who had written a definitive book on the *24 Preludes and Fugues* by Shostakovich almost thirty years earlier. Following in Bach's footsteps[53] Slonimsky, a talented teacher himself, wrote his Preludes and Fugues with an educational purpose in mind. Even before the cycle was published, students and teachers of music schools and colleges studied and performed individual pieces from photocopies of the manuscript.

Several other Soviet composers could have likewise claimed the right to sign their name under Bach's preface to the *WTC*. At the first public discussion of his Preludes and Fugues,[54] Shostakovich said that he initially thought about writing some fugues as technical exercises to advance his skill in counterpoint; however as the work progressed he decided to widen his concept and write a large-scale cycle akin to the *WTC*.

Dmitri Smirnov in a similar way started composing preludes and fugues in 1968 as part of his polyphonic studies under Vassily Rukavishnikov, to whose memory Smirnov dedicated his *Well-Tempered Piano* op.125, which he finally completed in 2000. According to the composer himself, the work on his set of 24 Preludes and Fugues was a creative laboratory spanning over 30 years, a kind of a mirror which allowed him to reflect on his compositional processes during his career.[55] Although the title of the work implies conceptual closeness to Bach's prototype, the structural design of Smirnov's *Well-Tempered Piano* does not resemble that of Bach's *WTC* nor any of the other cycles for that matter. However the graphic diagram of this cycle emerges as the highly symbolic figure of a cross,[56] which plays such an important role in Bach's musical rhetoric (see Example 2.1).

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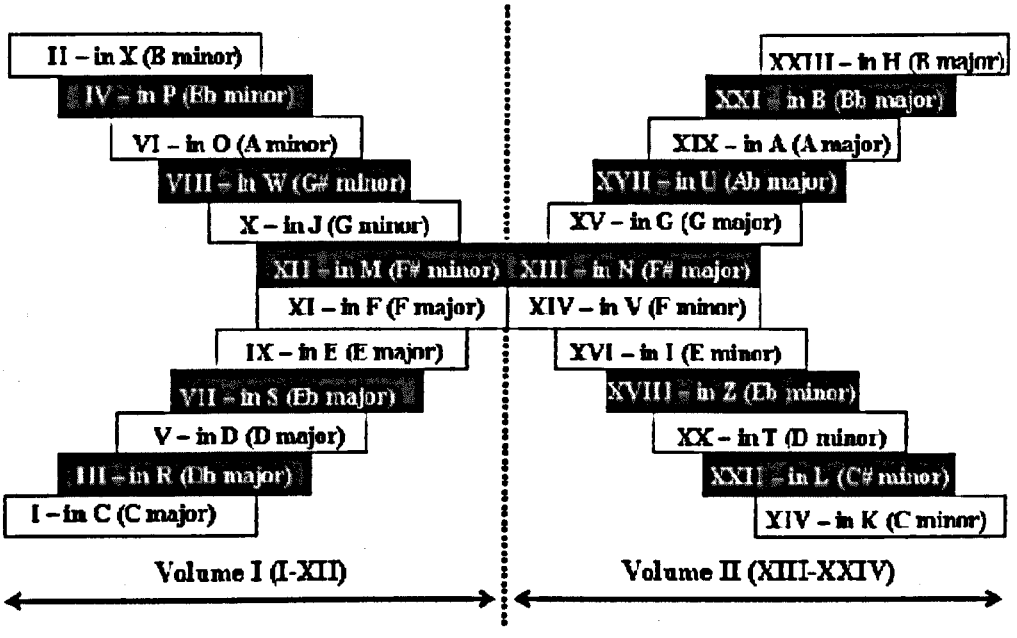
[53] The preface to the first edition of Bach's *WTC* read: "*The Well Tempered Clavier, or Preludes and Fugues in all tones and semitones, in major as well as minor, for the benefit and use of musical youth desirous of knowledge as well as those who are already advanced in this study. For their especial diversion composed and prepared by Johann Sebastian Bach currently ducal Chapelmaster in Anhalt-Cöthen and director of chamber music, in the year 1722*"

[54] Anonymous (1951). "K obsuzhdeniyu 24 prelyudiy i fug Shostakovicha [To the discussion of the 24 Preludes and Fugues by Shostakovich] Proceedings of the meeting of the Symphonic section of the USSR Composers' Union." Sovetskaya Muzyka(6): 55-58.

[55] Smirnov, D. (2003). Predvaritel'nye zametki o "Horosho Temperirovannom Fortepiano" [Preliminary Notes on the *Well-Tempered Piano*]. St Albans (unpublished): 1

[56] The most well-known example of this is the fact that Bach consistently employed a four-note motive in his cantatas and passion music in conjunction with the words "cross" and "Christ". This motive (known as *circulatio*) was first described by Bach's contemporaries and collaborators Athanasius Kircher and Johann Gottfried Walther as the aural representation of the God.

Example 2.1
Smirnov *Well-Tempered Piano* – the structural design diagram



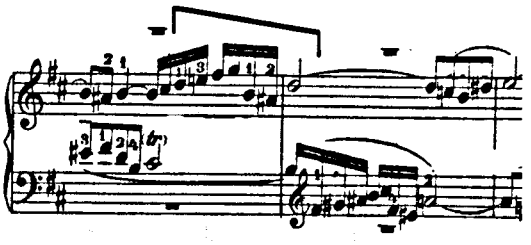
2.3 Allusions and quotations

Slonimsky's cycle, on the other hand, is the only one among those under discussion that follows Bach's order of keys, which is based on semi-tonal ascent, whereby a major key is followed by a minor key with the same tonic. In addition to this conceptual closeness, there are many other musical aspects that connect Slonimsky's cycle with Bach's *WTC*, which are discussed at length in the Chapter 6. My analysis has revealed that Slonimsky explicitly modelled his first and the last micro-cycles at the corresponding Bach's Preludes and Fugues from the *WTC1* (C major and B minor).

Another notable example of Slonimsky's orientation on Bach is the actual quotation of the most important element of the counter-subject in Bach's B minor Fugue (see Example 2.2). This quotation appears suddenly, interrupting the flow of the music. It is placed near the very end of Slonimsky's B minor Fugue thus providing a symbolic conclusion for the whole cycle.

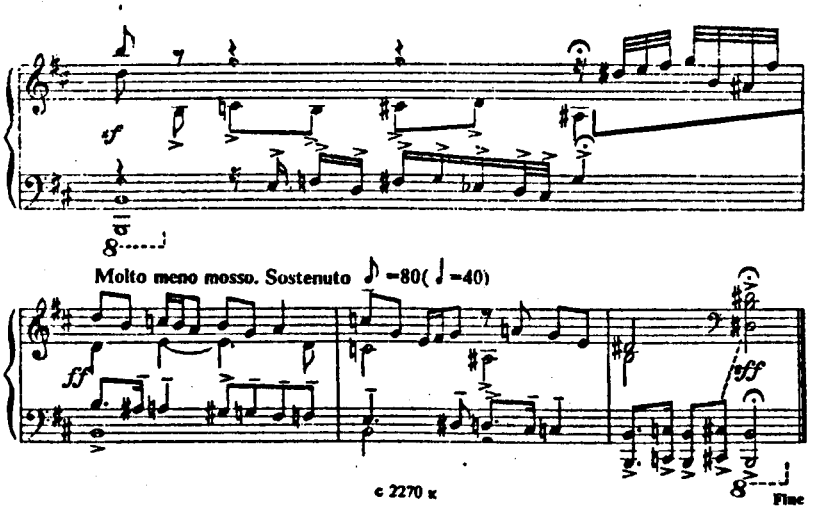
Example 2.2

Bach Fugue in B minor (bars 6-7)



Example 2.3

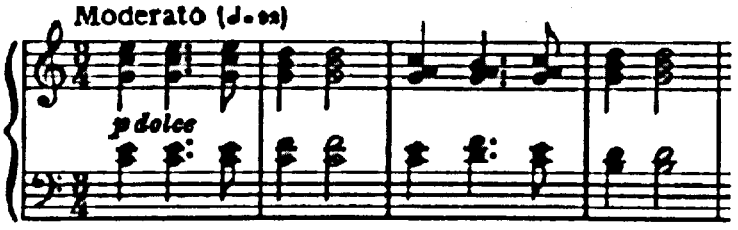
Slonimsky Fugue in B minor (final bars)



Both explicit quotations and more subtle allusions to Bach's music occur in a number of other cycles by the composers from the former Soviet Union. The very first chord of Shostakovich's C major Prelude, for example is constructed using the notes absolutely identical with those of the C major arpeggio, which opens Bach's *WTC1* (see Example 2.4). Although the choral texture of Shostakovich's C major Prelude differs from that of Bach's, the subtle gesture of the beginning should not be left unnoticed in performance. An overall effect of inner peace and calm achieved at the very beginning of the piece can influence the perception of this micro-cycle and perhaps of the whole work as a special tribute to Bach.

Example 2.4

Shostakovich Prelude in C major (bars 1-4)



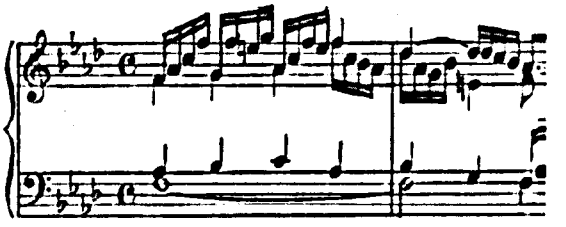
Another and an even more subtle allusion to Bach is found in Shostakovich's E minor Prelude and Fugue. According to Tatiana Nikolaeva's recollections,[57] Shostakovich said to her that this micro-cycle was inspired by Bach's C sharp minor Prelude and Fugue which Nikolaeva performed during the Leipzig competition. Indeed despite the lack of explicit common features, the two micro-cycles are surprisingly close in their emotional message of unaffected and very moving sadness and pensive contemplation. In performance these considerations should be taken into account when choosing an appropriate tempo for Shostakovich's E minor Prelude. The composer's own hurried and nervous piano manner is perhaps to blame for a rather fast metronome marking (crotchet = 100). On the other hand, Nikolaeva's tempo on the award-winning Hyperion and Melodia recordings, which is close to crotchet = 66, helps her create a special atmosphere of poignant suspense.

The *24 Preludes and Fugues* (1997) by Nikolai Kapustin (1937-) do not contain as many references to Bach as some other cycles. The overtly bluesy and relaxed C major Prelude, which opens the cycle, does not appear to include any explicit allusions to Bach apart from the repeated use of a tonic pedal point. It is not until the beginning of the Prelude and Fugue in F minor no.20 that one gets this déjà vu sense of having heard this somewhere before... The beginning of this Prelude vaguely follows the harmonic contours of Bach's F minor Prelude from *WTC1* (see Examples 2.5 and 2.6). The pedal point on a tonic completes the picture – Kapustin finally decides to 'pay his dues' to Bach.

[57] Kovnatskaya, L. G., Ed. (1996). D.D. Shostakovich, Sbornik statei k 90-letiyu so dnya rozhdeniya [D.D. Shostakovich, Collection of essays dedicated to the 90th birthday anniversary. St. Petersburg, Kompozitor.

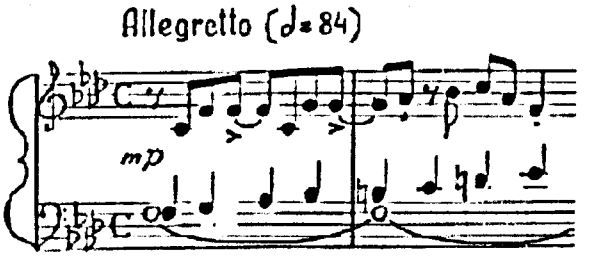
Example 2.5

Bach Prelude in F minor *WTC1* (1 – 2)



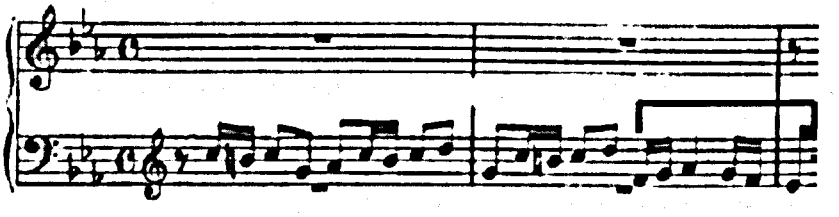
Example 2.6

Kapustin Prelude in F minor (bars 1 – 2)



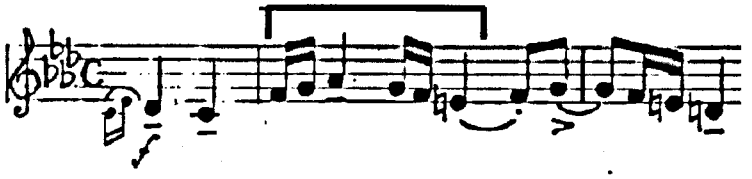
In the fifth bar another theme emerges in a texture typical of Bach's Little Preludes. However this time the thematic material is derived from the last element of Bach's C minor Fugue subject. This element is also used in the subject of Kapustin's F minor Fugue (see Example 2.7 and 2.8).

Example 2.7
Bach Fugue in C minor *WTC1* (bars 1-2)



Example 2.8

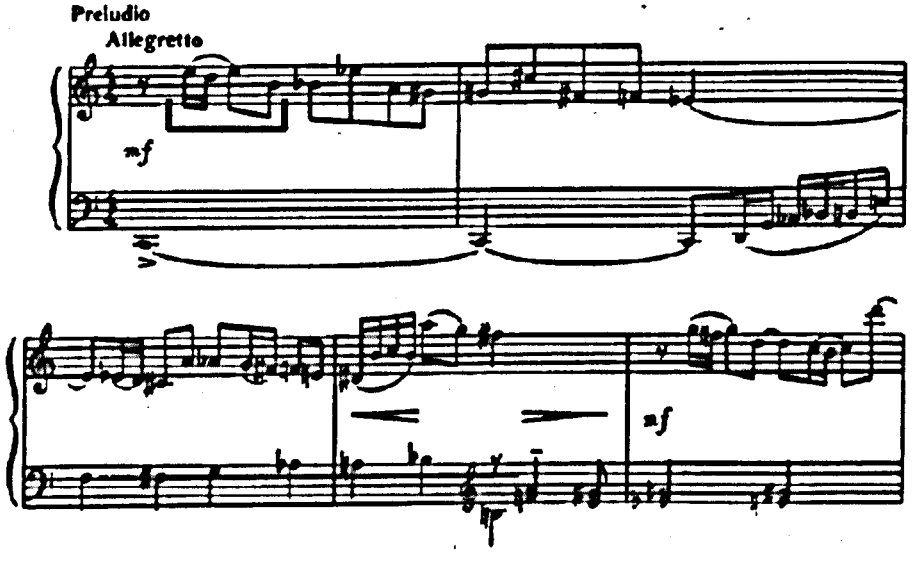
Kapustin Fugue in F minor (bars 1-2)



Can it be a coincidence that Myroslav Skoryk, a major Ukranian composer, also chose an element of the subject of Bach's C minor Fugue from *WTC1* to use in the opening of his set of Preludes and Fugues? In contrast to Kapustin, Skoryk is very explicit in quoting the first and much more recognizable motif of Bach's subject (see Examples 2.7 and 2.9). What if the beginning is deliberately and excessively reminiscent of Bach's C minor Fugue? Having composed my own Fugue as part of a polyphony course in a Ukrainian conservatoire, I vividly recall being advised by the teacher to use Bach's C minor Fugue as a model.

Example 2.9

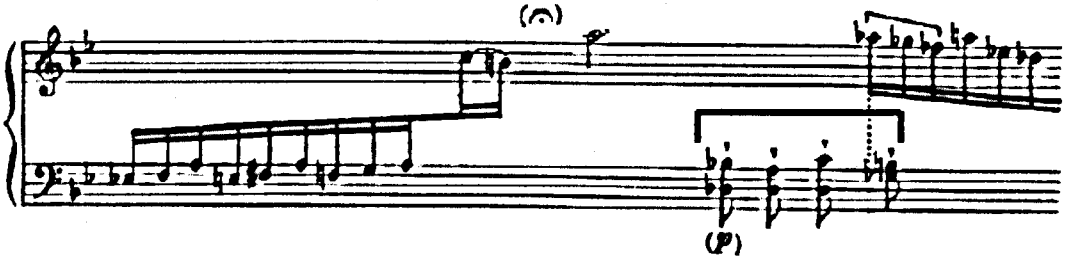
Skoryk Prelude in C major (bars 1- 5)



The Bach quotation at the beginning of Skoryk's C major Prelude immediately engages with the audience, leading them to anticipate the familiar. The solemnity of the initial mood is then suddenly interrupted by the changing pulse and dissonant harmonies and now we are no longer sure whether Skoryk was all that serious. One can imagine a picture of a boisterous student-composer, deliberately 'sabotaging' a high baroque model with the spiky dissonances and dotted rhythms of contemporary music. Although Skoryk's polyphonic skill is of the highest calibre, his ironic stance towards baroque ideals gradually transforms the way his cycle is perceived.

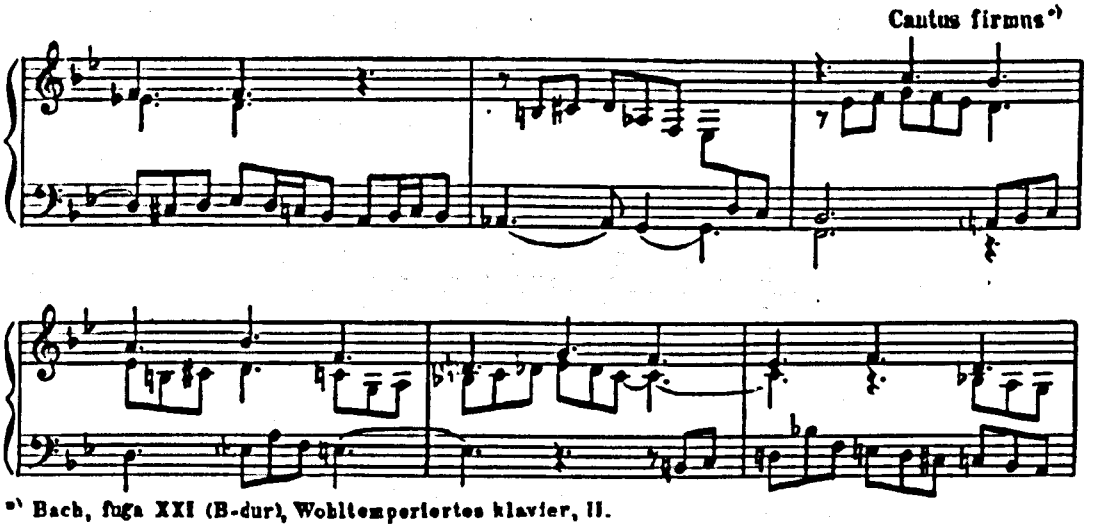
Commemorating Bach's name in music has always been one of the most effective ways of paying homage to his genius. A number of the composers under discussion chose to quote the theme B-A-C-H in their polyphonic cycles. Rodion Shchedrin, for instance, inserts the monogram after a slightly extended pause in his improvisatory B flat major Prelude, which allows the theme to register with the listener before the semiquaver movement unrestricted by any time signature recommences (see Example 2.10).

Example 2.10
B-A-C-H in Shchedrin's Prelude in B flat major



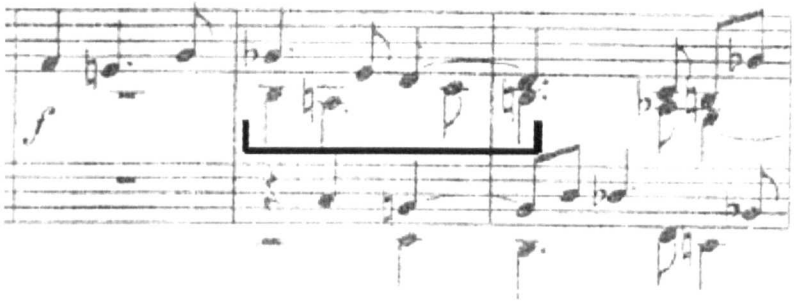
In the Fugue that follows Shchedrin quotes another theme from the *WTC2*. The rhythmically augmented subject of Bach's B flat major Fugue is marked as *cantus firmus*, reappearing several times during the development section of Shchedrin's Fugue and thus creating a 'rondo' effect (see Example 2.11).

Example 2.11
Shchedrin Fugue in B flat major (bars 12 – 15)



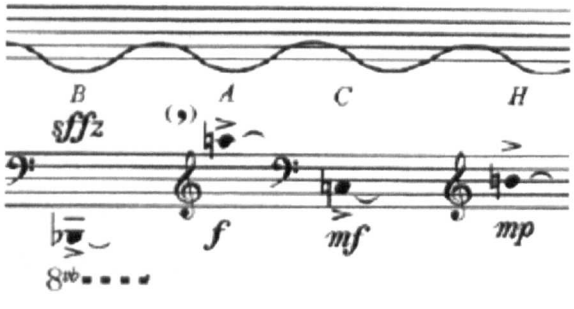
Whilst a number of Slonimsky's *24 Preludes and Fugues* have allusions and references to Bach, it is the Fugue in E flat major, which contains the quotation of the theme B-A-C-H. The second subject of this triple Fugue first appears in the tenor voice in bar 11. However, only in the stretto entry of the alto voice starting from B flat, the first four notes of this subject become the theme B-A-C-H (see Example 2.12).

Example 2.12
B-A-C-H in Slonimsky's Fugue in E flat major (bars 33-35)



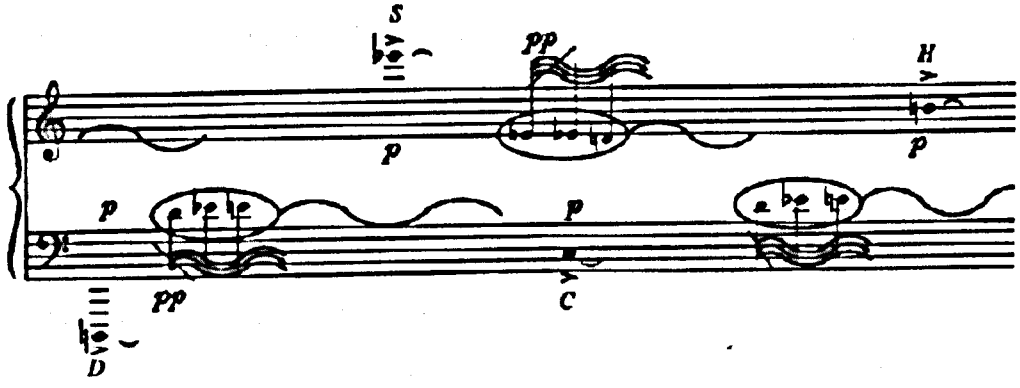
Dmitri Smirnov chose perhaps the wittiest way of commemorating Bach in his *Well-Tempered Piano.* The theme B-A-C-H appears in the Prelude in T (D minor) no.20 entitled "A Brief History of Music" twice alongside quotations from other masterpieces of Western classical music. Pulsating four-note tremolos in the introduction prepare the first entry of the Bach monogram, whose four notes are deliberately scattered in different registers of the piano (see Example 2.13). Familiar fragments of Haydn's 'Surprise' Symphony, Mozart's G minor Symphony, Beethoven's *Grosse Fuge* and Schubert's *Winterreise* follow in quick succession. The theme B-A-C-H then reappears in the bass register just before Brahms's E minor Symphony. No doubt this signifies the 'official' revival of interest in Bach's legacy as summarized in the 'Brief History of Music'.

Example 2.13
B-A-C-H in Smirnov's Prelude in T (D minor)



Thereafter excerpts from Wagner, Mahler, Schönberg, Berg and Webern follow and the 'History' is concluded with Shostakovich – his monogram D-S-C-H criss-crosses the instrument three times (see Example 2.14) just like the B-A-C-H theme at the beginning of the piece.

Example 2.14
D-S-C-H in Smirnov's Prelude in T



This musical example highlights a very important question concerning the extent of the influence of Shostakovich on the younger composers. It seems that the impact of his music on the Soviet polyphonic cycles is comparable to that of Bach. Shostakovich's influence was so significant that the party apparatchiks considered it a threat to their control over the younger generation of Soviet composers. In the aforementioned 1948 party resolution, an entire paragraph was dedicated to the attack on this "harmful" influence on composition students in conservatoires, who "blindly imitate rotten formalist tendencies" apparent in the music of Shostakovich. Two months later, in April 1948, a caricature by A. Kostomolotsky appeared in the state-controlled monthly *Sovetskaya Muzyka*, portraying Soviet student composers walking out of the Moscow Conservatoire looking like young clones of Shostakovich.

It is clear that the official acceptance of Shostakovich's cycle by the authorities contributed to the extraordinary popularity of the large-scale polyphonic cycle among younger composers. Moreover, despite a strong connection of the Soviet cycles with Bach's *WTC* demonstrated in this chapter, it is rather questionable whether there would

have been quite as many large-scale polyphonic cycles in Soviet music, were Shostakovich's cycle to have been rejected and banned from the Soviet performance repertoire permanently.

The musical evidence presented in this chapter, pointed at a clear connection of the Soviet polyphonic cycles with Bach's *WTC*. Moreover, in the majority of cases, Bach's work provided the initial impetus for the composition of the cycles under scrutiny. Due to the diversity of the ways in which composers treated an old baroque form of Preludes and Fugues in all keys, it is not possible to generalise how far this Bach connection extends. However, the analysis of the relevant elements in this chapter revealed that some composers (such as Slonimsky, Smirnov and Skoryk) are more explicit about modelling some of their pieces on Bach's music, while others prefer rather more subtle ways of indicating Bach's influence.

The musical and factual evidence considered in this chapter points to the conclusion that, despite contradictory musical policies of the party autocrats, Soviet composers' links to Bach's music as well as Shostakovich's influential position on the Soviet music scene helped to ensure the success of the polyphonic cycle as a genre of Soviet music.

Chapter 3: Political and Cultural Context

3.1 Introduction

This chapter continues the discussion of Soviet polyphonic cycles as a genre accepted by the Soviet authorities by looking at the political and cultural context in which these works appeared.

The role of Shostakovich's cycle in 'paving the way' for subsequent sets of preludes and fugues by composers of the younger generation is difficult to underestimate. His Preludes and Fugues op.87 endured more attacks and criticism than any other Soviet polyphonic cycle. It is natural to assume that in the wake of the damning 1948 Party Resolution, which was already referred to in previous chapters, Shostakovich anticipated that his Preludes and Fugues could be severely criticised. However, he proceeded with showing the work to the party functionaries and, after a few failed attempts, eventually succeeded in securing their official approval.

In this chapter I argue that the presence of certain latent features in Shostakovich's Preludes and Fugues is the composer's way of dealing with the political and cultural pressures, under which he found himself at the time. A study of some of these hidden subtexts will form the core of this chapter, which also examines the potential influence of this information on performance interpretation.

As the Preludes and Fugues op.87 gradually gained the approval of the Soviet system and became established in the piano repertoire, younger composers found it less problematic to follow in Shostakovich's footsteps. The changes in the socio-cultural climate of the post-Stalinist Soviet society obviously played some role in this. However, as my findings presented in this chapter indicate, the political context continued to make a significant impact on some of the composers of the younger generation up until the late 1980s. This particularly affected those who found it difficult to fit in because of their backgrounds. The latter part of this chapter therefore examines the influence of political context on Slonimsky and Skoryk, whose careers were directly affected by the

discriminatory attitude of the regime towards their backgrounds.[58] I will consider the apparent effect of this external pressure on preludes and fugues of these two composers.

3.2 Shostakovich: subtexts in context

The latent qualities of Shostakovich's music have served as a subject for myriad attempts by musicologists to discover and interpret their meaning. Whilst some researchers justifiably warn that assertion of any definitive meaning would only detract from the multidimensional nature of Shostakovich's subtexts, a well-founded awareness of their hidden presence in his music may benefit interpretation of his works.

The ongoing trend to analyse almost every Shostakovich composition with the purpose of finding coded messages, ciphers and other kinds of subtext has not involved the *24 Preludes and Fugues* op.87, which have largely avoided such scrutiny so far. The issues of subtext and double meaning in Shostakovich's music are well covered in the existing literature in English language, particularly in the books published by the so-called revisionists, such as Ian MacDonald, Elizabeth Wilson, Allan Ho and Dmitri Feofanov.[59] However, these authors focus mainly on interpreting subtext in Shostakovich's large symphonic works, string quartets, operas and selected vocal and instrumental works. The only writer, who investigates the problems of subtext in Shostakovich's Preludes and Fugues, is Rob Ainsley in his short article *Humour: A serious business.*[60] He analyses Shostakovich's use of irony as a ploy to cover up a serious message behind the overtly humorous façade. While I find Ainsley's observations very useful for the purposes of my performance research in this chapter, my examination of subtext extends beyond the humorous and incorporates a case study of latent features in Shostakovich's tempo markings, musical allusions and other issues.

A closer examination of the score and historical context of Shostakovich's Preludes and Fugues reveals some hidden layers of meaning, capable of influencing our interpretation of this work. Some musical examples of subtext are explored alongside some relevant

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[58] Slonimsky comes from a Jewish family, whose members included political dissidents, while Skoryk and his family were deported to Siberia in 1947, when he was a young child, on fabricated evidence of anti-Soviet propaganda.

[59] See Literature review in Chapter 1 for more details on the debate between revisionists and anti-revisionists and a list of their publications.

[60] Ainsley, R. (2003). Humour: A serious business... Music under Soviet Rule: www.siue.edu/~aho/musov/musov.html.

historical evidence, in support of the argument that Shostakovich's most monumental work for the piano should be interpreted in a wider historical and cultural context.

The set of 24 Preludes and Fugues, op.87 is by far Shostakovich's most significant piano composition. However, whilst his symphonies, theatre works, quartets, vocal and chamber music have been subjects of numerous contextual studies, conducted in the West in the recent years, Preludes and Fugues op.87 have not attracted similar attention. The abstract nature of the old baroque genre used by Shostakovich has perhaps been one of the reasons why the hidden depths of this work have not been scrutinized to a great extent. Nevertheless, as suggested by David Gutman, in his sleeve notes to Vladimir Ashkenazy's recording of op.87,[61] the very abstraction of the Preludes and Fugues composed at the peak of Soviet 'anti-formalist' movement in 1950,[62] could itself signify a political gesture.

As far as Shostakovich studies in Russian language are concerned, there has been no significant attempt to find a fresh approach to the Preludes and Fugues in the recent years. Alexander Dolzhansky's book *24 Preludes and Fugues by Dmitiri Dmitrievich Shostakovich* (first published in 1960 and reprinted in 1970)[63] remains the most extensive publication on such aspects of the Preludes and Fugues as structure, harmony, polyphonic and thematic development. Understandably, no considerations of context or subtext would have ever made it into a musicological book published in the Soviet Union. On the contrary nowadays with so much previously inaccessible information available in the public domain, it is almost impossible to imagine how one could possibly analyse Shostakovich's music out of the context of his life and the cultural and political situation in his country during his time.

3.2.1 Context

[61] Gutman, D., (1996-8). CD booklet notes. Dmitri Shostakovich, 24 Preludes and Fugues op.87. Vladimir Ashkenazy (piano). Decca CD 466 067/068-2.
[62] The chief Party ideologist, Andrei Zhdanov, defined formalism in the February 1948 resolution of the Party Central Committee *On the Opera "Great Friendship"* by V. Muradeli as "a rejection of the classical heritage under the banner of innovation, a rejection of the idea of the popular origin of music, and of service to the people, in order to gratify the individualistic emotions of a small group of select aesthetes." He condemned "the formalist trend" in music as "ugly and false, permeated with idealist sentiment, alien to the broad masses of the people, and created not for the millions of Soviet people".
[63] Dolzhansky, A. (1970). 24 Preludii i Fugi D. Shostakovicha [D.Shostakovich's 24 Preludes and Fugues]. Leningrad, Sovetsky Kompozitor.

So, what circumstances did surround the composition of Shostakovich's 24 Preludes and Fugues at the end of 1950 and why are they so important for our interpretation of this work? Following the infamous 1948 anti-formalist resolution issued by the Central Committee, Shostakovich was expelled from his teaching posts at the Moscow and Leningrad Conservatoires, losing his major sources of income. Most of his works branded as 'formalist' were neither performed publicly nor published. He was essentially forced to write conformist works and film music to demonstrate his compliance and prevent his family from destitution. Ironically this was the time when Shostakovich was often obliged to travel abroad representing 'the cultural achievements' of the Soviet State. Unlike some of his colleagues, he felt extremely uncomfortable about going abroad, where he was constantly subjected to questioning by the press and reading out officially prepared statements glorifying Soviet ideology, which poisoned his life at home.[64]

In such circumstances, in July 1950, as a Soviet delegate Shostakovich was sent to Leipzig to a festival marking the 200th anniversary of Bach's death. He also acted there as an honorary member of the jury of the Bach International Piano Competition, the first prize of which was awarded to the young Russian pianist Tatiana Nikolaeva, who offered to play any of the 48 Preludes and Fugues from the *Well-Tempered Clavier.* On his return home, Shostakovich immediately started working on his own set of 24 Preludes and Fugues, which he did not initially intend to make public. Having been inspired by Tatiana Nikolaeva's performance of Bach's *WTC*, he chose her to be the first listener of his Preludes and Fugues, which were completed by the end of February 1951.

Soon after, at the end of March 1951, Shostakovich decided to show the new work at a Composers' Union meeting. In his letter to Isaak Glikman from 4 April 1951 he says:

> My musical affairs are as follows. On 25 February I finished my 24 Preludes and Fugues. On the whole I am happy with this opus. The main thing is, I am glad I had the strength to complete it. ... On 31 March I played twelve of the Preludes and Fugues to a big gathering at the Composer's Union, and tomorrow, 5 April, I shall perform the remaining twelve. I played through the choral settings there a

[64] See Nina Shostakovich's recollections in Daniil Zhitomirsky's article *Shostakovich* in Ho, A. B. and D. Feofanov (1998). Shostakovich reconsidered. London, Toccata Press. p. 434.

> little while earlier, and they were warmly received by the musical fraternity. How they will take to the Preludes and Fugues I shall presumably discover tomorrow, as there was no discussion after the first twelve.[65]

That notorious demonstration ended in disaster with Shostakovich subjected to another round of humiliation and public denunciation of his music, duly reported in *Sovietskaya Muzyka*, the official journal of the Composers' Union.[66] The anonymous author of the report, presumably professing to be an objective documentation of the demonstration, begins by praising some of Shostakovich's latest works, which "show his keen desire to reconsider his previously erroneous creative principles". Unsurprisingly, the list of the works 'approved' by the Composers' Union specified in the article included only the composer's film scores and patriotic choral works. The writer then proceeds to assert that although the idea of "a cycle of Russian polyphonic pieces conveying imagery of the contemporary Soviet life" is not necessarily objectionable, Shostakovich basically failed to deliver this task. This statement is then followed by a brief overview of the 'shortcomings' found in the cycle, including complexity, constructivism, formalism, dominance of depressively gloomy moods, excessive use of dissonance, etc.; all of which "do not relate to the contemporary expectations and tastes of the Soviet public".

A full transcript of six damning speeches by the leading members of the Composers' Union is then provided,[67] while speeches of those who defended Shostakovich's cycle are summed up in just three short paragraphs. It is clear from the transcripts that Shostakovich was severely criticised for his "formalist and modernist tendencies" in the Preludes and Fugues op.87. Shostakovich's reported nervous piano manner and lack of preparation also worked against him. It seems that courageous support from a handful of composers and pianists including Yuri Levitin, Maria Yudina and Tatiana Nikolaeva was drowned in a hostile swarm of attacks. Yudina's assertion that "a musical work is just a form, whilst it is performers who fill it with meaning" is dismissed by the author of the report as a statement of "bourgeois aesthetics", whereas Levitin's bold observation that the complexity of Shostakovich's music would be better understood in the future turned out to be remarkably foretelling.

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[65] Glikman, I., Ed. (trans. Anthony Phillips) (2001). Story of a friendship. The letters of Dmitry Shostakovich to Isaak Glikman 1941 - 1975. London, Oxford University Press. p.42.

[66] Anonymous (1951). "K obsuzhdeniyu 24 prelyudiy i fug Shostakovicha [To the discussion of the 24 Preludes and Fugues by Shostakovich] Proceedings of the meeting of the Symphonic section of the USSR Composers' Union." Sovetskaya Muzyka(6): 55-58.

[67] Those who rejected Shostakovich's cycle included leading Soviet musicologists S. Skrebkov, I. Nestiev, T. Livanova, composer D. Kabalevsky, Party autocrats V. Zaharov and M. Koval

If it was indeed a political gesture even to conceive of such an abstract composition as a cycle of 24 Preludes and Fugues, then Shostakovich's courage was astounding. His real reasons for showing the cycle to the public in 1951 will probably remain one of the greatest mysteries of the op.87, whilst the only tangible evidence of a political gesture can be found in the score of his Preludes and Fugues.

Shostakovich persisted in performing his Preludes and Fugues whilst on his concert tours around the Soviet Union in 1951-52, which is remarkable considering how ostracized he felt in his own country at that time. In the meantime, in the absence of the official forgiveness of Shostakovich's 'errors' from above, the audiences did not think it was safe to attend Shostakovich's concerts.

In an article published in *Shostakovich Reconsidered* Daniil Zhitomirsky recollects Shostakovich's tour of Baku in February 1952, where he performed his Piano Quintet, the Trio and a selection of Preludes and Fugues.[68] A local newspaper report, quoted by Zhitomirsky, which describes Shostakovich's concerts as 'a great and joyful event in the artistic life of the republic warmly received by the people of Baku' could not have been further from the truth. The atmosphere of envy and hostility surrounded Shostakovich's figure, whilst sympathetic musicians were too afraid to turn up at his concerts to show their support for the composer.

The fate of Shostakovich's Preludes and Fugues was altered when Tatiana Nikolaeva decided to perform eight Preludes and Fugues in her recital at the Great Hall of the Moscow Conservatoire. The success of the concert was followed by an even greater accomplishment – at an audition at the Committee of Arts Affairs in August 1952 Nikolaeva performed the whole set of 24 Preludes and Fugues, whilst Shostakovich stayed away from Moscow. This time there were no attacks, but praise for the cycle, which was subsequently allowed to be published and premiered in its entirety. In a letter dated 13 August 1952 and addressed to his friend and editor Levon Atovmyan,[69] Shostakovich could not hide his disbelief at the announcement that all 24 Preludes and Fugues would be published. Nevertheless, in this letter Shostakovich insists that if

[68] Zhitomirsky 1998: 423-5.
[69] Bobykina, I. A., Ed. (2000). Dmitri Shostakovich v pis'mah i dokumentah [Dmitri Shostakovich in letters and documents]. Moscow, Glinka's State Central Museum of Musical Culture.286-7.

necessary he would adamantly argue for the cycle to be published in its entirety, rather than as a collection of a few Preludes and Fugues.

One can only resort to guessing whether the unexpected acceptance of the 24 Preludes and Fugues at their second demonstration, was as predetermined from 'above' as their public denunciation at the first performance at the Composers' Union.

3.2.2 Subtext

This brief outline of well-documented facts leaves us in no doubt that 24 Preludes and Fugues op.87 were profoundly significant for Shostakovich. Even the most hurtful criticism of the Composers' Union and a constant threat of persecution did not deter Shostakovich from performing his Preludes and Fugues in concerts all over the Soviet Union. However, it was only gradually that both performers and listeners grew to appreciate this monumental work. Even Tatiana Nikolaeva, who tirelessly promoted Shostakovich's cycle all her life, said that only after she started learning the cycle in depth did she begin to comprehend its full value.[70]

Perhaps a presence of subtext could partly be responsible for such gradual acceptance of Shostakovich's Preludes and Fugues. Was it this multidimensional aspect of Shostakovich's music that enabled the Preludes and Fugues to send multiple messages, which managed to satisfy both the party autocrats and those who secretly opposed the regime? There could be no straightforward answer to this question, as even today the latent qualities of Shostakovich's music continue to offer possibilities for numerous interpretative approaches.

The examples of some hidden layers of meaning in Preludes and Fugues are plentiful. The obvious limitations of this thesis would not allow me to analyse them all, therefore I have chosen three of the most distinctive instances of subtext in this cycle to illustrate my findings.

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[70] Nikolaeva, T. and R. Mathew-Walker (1991). CD Notes to Shostakovich 24 Preludes and Fugues op.87. CDA664413, Hyperion Records Ltd: p.30.

Let us have a closer look at the Prelude and Fugue in B flat major (no 21). According to the officially 'approved' version of the meaning of this Prelude, which appeared in Dolzhansky's book,[71] this music portrays a blustery spring day and awakening of the nature and cheerful emotions one experiences in spring. By making use of the outward technical brilliance of a piano etude and a suitably 'optimistic' and relatively stable major key, Shostakovich indeed made such politically-correct interpretation quite possible.

However, a more scrupulous look at the score reveals other layers of meaning. The tempo marking of *Allegro* seems to be quite straightforward until one checks the metronome marking of a minim = 104, which is so fast, that were it ever applied it would render the music virtually unplayable. The conflicting messages effectively tell the pianist to play as fast as he or she possibly can, whilst having no hope of ever achieving the tempo indicated by the composer. Such a discovery I suspect would make even competent pianists quite nervous. Can it be that in this hidden way the nervousness, so characteristic of Shostakovich's own performance manner, is programmed into the *moto perpetuo* semiquaver texture of the Prelude? I am certainly prepared to consider it as a strong possibility.

Another aspect of the piece that does not fit into the 'stormy spring day' picture and implies the presence of some subtext is its dynamics. Astonishingly for a virtuoso piano etude type of texture, this piece is supposed to stay within *piano* to *pianissimo* dynamic range during most of its 56 bars which, as my own performance experience confirms, is extremely difficult to realise in practice. Only on two brief occasions does the dynamic level go up to *mezzo forte* in a modest total of 7 bars. This fact alone can hint at forced rather than genuine cheerfulness emanating from the Prelude.

The B flat major Fugue on the other hand could well be one of many examples of Shostakovich's double-faced scherzi. Yet again the presence of some veiled features here can enable diametrically-opposed interpretative approaches. At the beginning of the Fugue the 3/4 time, accents on repeated notes and ascending and descending fourths and fifths in the subject give it a character of an energetic, if somewhat clumsy, dance. However, as the Fugue progresses its interpretation as a carefree and jolly dance

[71] Dolzhansky 1970: 166.

becomes more difficult. Endless repetitions of the subject with its debilitating accents, particularly in *stretto* statements, gradually begin to invoke irritation and uneasiness, which is amplified by continuous *crescendi* and octave doubling of the voices.

These awkward accents and sharp corners could probably be smoothed over in performance to save the cheerful and jolly character of the Fugue; but what if this conflict was intended by Shostakovich, who perhaps wanted this different, less comfortable side of the piece to be acknowledged rather than ignored?

The F sharp minor Prelude and Fugue is another example of conflicting messages found in Shostakovich's polyphonic cycle. The outward contrast between the seemingly lively Prelude and intense grief-stricken Fugue is rather perplexing. It naturally provokes the suggestion that the subtext rather than the musical text itself may hold the clues to the meaning of such disparity.

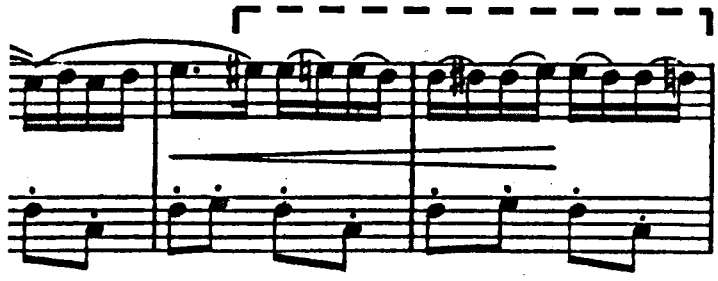
My suspicions could not have been confirmed by two more differing sources than those of Timothy L Jackson in his article *Dmitry Shostakovich: The Composer as Jew* in *Shostakovich Reconsidered*[72] and Alexander Dolzhansky in his book published in Soviet Union in 1960-70,[73] which was quoted earlier. Both Dolzhansky and Jackson point out that motivic structure of the F sharp minor Prelude contains so-called 'iambic primas', which are a very common element of Jewish folk melodies (see Example 3.1). Even more astonishingly for such a severely censored Soviet publication, Dolzhansky goes as far as to suggest that the whole of Shostakovich's song cycle *From Jewish Folk Poetry* is deeply connected with his Prelude and Fugue in F sharp minor. In addition, Dolzhansky emphasizes that the use of iambic primas is a very important gesture for Shostakovich, who integrated them in such works as Piano Quintet, Second Quartet and Tenth Symphony.

[72] Ho and Feofanov 1998: 633-4.
[73] Dolzhansky 1970: 63-6.

Example 3.1

Shostakovich Prelude in F sharp minor, op.87 no.8, bb. 9-11

Iambic primas



Once the Jewish subtext of the F sharp minor micro-cycle is unveiled the external disparity between the Prelude and Fugue is replaced by a deep inner connection. Even though the F sharp minor Prelude sounds cheerful and carefree at times, it is the emotional colouring of the iambic primas – their deeply moving sadness and their Jewish symbolism that affects the way the Prelude is perceived. Its distant hints of the tragedy of suffering and despair which unfolds in the Fugue alert us to the message of deep compassion left by Shostakovich in this music.

Another type of subtext is found in the Prelude and Fugue in D flat major. Regarded by many as one of the climaxes of the whole set, its message is far from being straightforward. The outward brilliance and technical skill required of pianists to tackle this piece prompted many of them to perform it as an entertaining and challenging encore. The hidden depths of it, however, are often ignored. As an example of such interpretation, here is a quote from Dolzhansky's book describing the mood of the D flat major Prelude: "The music of the Prelude is very much like a little carefree song. It is untroubled and light-hearted in spirit".[74] Dolzhansky also notes that humour and joyous naughtiness in the Prelude add to its charm.

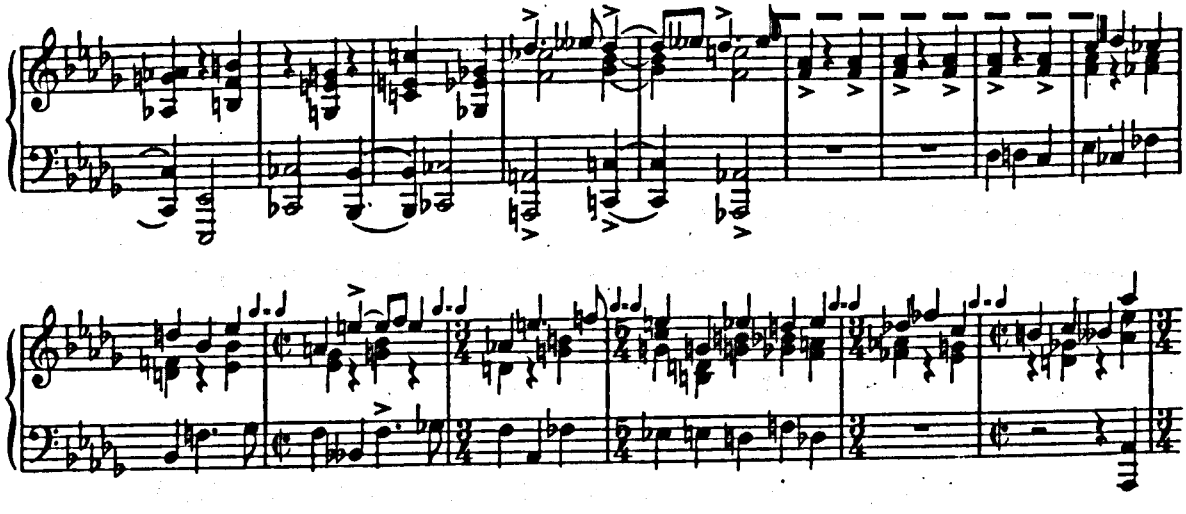
However, Rob Ainsley in his article *Humour: A Serious Business* points out that humour and irony in Shostakovich's Preludes and Fugues very often help identify a hidden and much more serious message. In the course of the D flat major Prelude, the supposedly humorous accents grow in number and strength, whilst a cumbersome

[74] Dolzhansky 1970: 117.

texture and insertion of some deliberately 'wrong' notes build up to a picture of much exaggerated pompousness. All of this adds to a growing sense of unease. There could be very little doubt that Shostakovich's use of irony and sarcasm turn this jolly waltz into something more sinister.

Whilst an interpretation of the Prelude as an innocently sweet waltz is still quite often heard from the stage and might in some way be justified, the ensuing Fugue is anything but light-hearted. Its feverishly frenzied mood is wound up by the instability of the 11-note series which constitutes the subject. Such epithets as mad, frenetic, crazy, unhinged are suitable for description of the mood of this piece, which is performed *fortissimo marcatissimo sempre al Fine*. But its most perplexing feature is not its shocking energy and a bizarre subject, which never quite completes a series which starts as a twelve-note row. It is the interruption of the generally frantic *moto perpetuo* flow by regular pulsating thirds from the Prelude that creates bewilderment (see Example 3.2). These thirds which were rather harmless at the beginning of the Prelude suddenly sound very menacing and unrelenting.

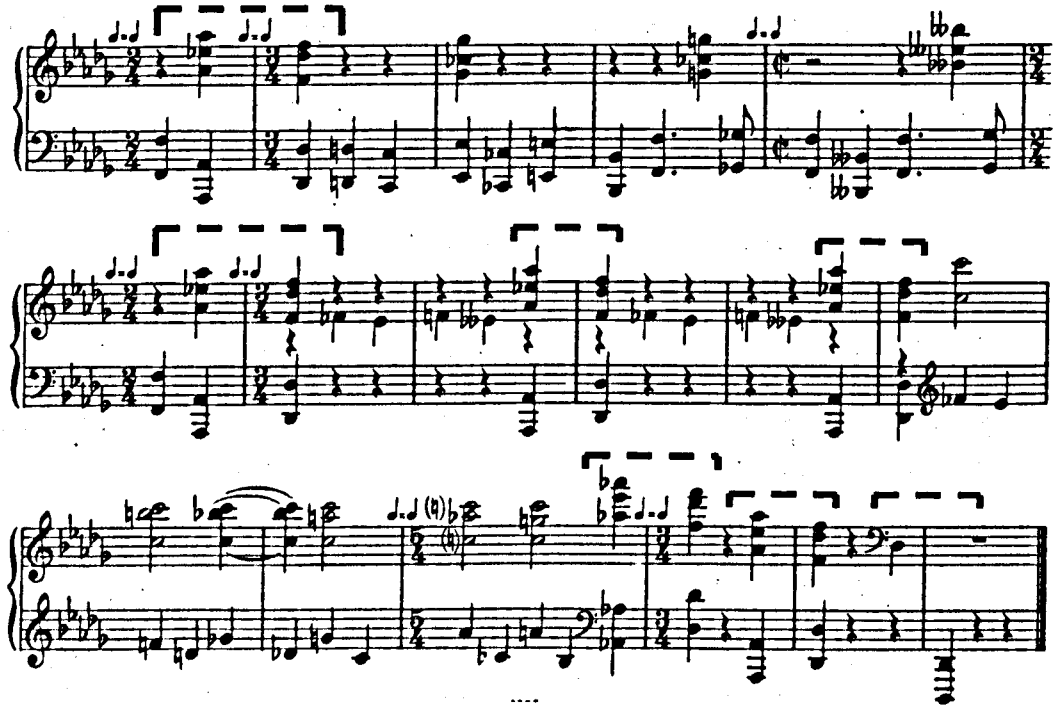
Example 3.2
Shostakovich Fugue in D flat major, no.15, bb. 111-125
Intrusion of the thematic material from the Prelude in D flat major



From this point the course of the Fugue alters from exclusively atonal to that which is continually interrupted by cadences in D flat major. The obvious artificiality of these cadences immediately raises an issue of hidden subtext. One of the feasible versions of

what this episode might mean has been suggested by Rob Ainsley. He argues that this clash of the two opposed systems – tonal and atonal – could symbolize respectively dictatorship and its treatment of dissidence. In the D flat major Fugue the tonal cadences ('dictatorship') finally win over what is left of the fractured atonal elements ('dissidence'). And even though the final bars sound cheerful and positive, they can hardly be regarded as a 'happy end' (see Example 3.3).

Example 3.3 Shostakovich Fugue in D flat major, no.15, final bars:
Collision of the atonal elements and tonal cadences (highlighted with brackets).



This brief exploration of the hidden layers of meaning in Shostakovich's Preludes and Fugues has attempted to highlight the connection between Shostakovich's subtexts and a broader musical, cultural, and political context, which undoubtedly made a significant impact on his personal compositional manner. Shostakovich's subtexts are one of the most fascinating characteristics of his style, permeating through most of his works. As demonstrated earlier, a discovery of these concealed features can substantially alter the perception of Shostakovich's Preludes and Fugues, the work often thought of as rather formal and abstract.

Nevertheless it is important to note that examination of subtexts can be at risk of becoming overly subjective and speculative. Hence I believe that any interpretation however individual should be based on an accurate contextual study. For instance, interpretation of Shostakovich's tempo and dynamics should be considered with reference to his own performance manner. Allusions and quotations would benefit from contextual analysis of Shostakovich's other works, whilst humour, irony and sarcasm – some of his most powerful weapons – should be assessed in context of his life in a politicised and authoritarian society.

3.3 Political context and composers of the post-Stalinist generation

Notwithstanding the obvious changes in the socio-cultural climate of the Soviet Union after the death of Stalin in 1953, composers continued to find themselves under pressure from the authorities, although to a somewhat lesser degree. The Communist Party did not relinquish its firm grip on the Soviet Union society until the late 1980s. Thus the Party directives continued to affect the cultural life of the country for many decades. Whether to abide by the rules of the system or not was not a matter of personal choice for composers. If they wanted to see their works performed and published, outwardly they had to comply with the demands of the regime. Nevertheless, as Shchedrin, one of the composers under discussion, points out in a letter published by *Gramophone* in November 1997, this did not necessarily mean that they also had to compromise in their music:

> In a totalitarian system relations between the artist and the regime are always extremely complex and contradictory. If the artist sets himself against the system, he is put behind bars or simply killed. But if he does not express his disagreement with its dogmas *verbally* ("When you enter the city of the one-eyed, shut one eye," ancient wisdom tells us), he is not physically bothered, he is left alone. He is even rewarded from time to time. For example, Prokofiev received six Stalin Prizes (1943, 1946, 1946, 1946, 1947 and 1951) and Shostakovich five Stalin Prizes, (1941, 1942, 1948, 1950 and 1952) and two State Prizes (1968 and 1974). I have always believed that *real* music has the power to overcome the regime and all its ideological taboos... Yes, in my life I have made compromises (and who has not?). But I have never made a single compromise in any of my compositions.[75]

[75] Shchedrin, R. (1997, November). Rodion Shchedrin on David Fanning's publication: misinterpretations and incorrect details. Gramophone: 88-89.

Indeed, similarly to Shostakovich, many Soviet composers of the younger generation strove to find their individual ways of retaining their artistic integrity, while seemingly following the rules of the system. Stylistic modelling, allusions, quotations and other latent features, which could be easily concealed, taking into account ambiguities of the conventional notation, became very popular in Soviet music.

On the face of it, all Soviet composers were in the same position in relation to the authorities. However, some found it easier than others to get the official state approval for performance and publication of their works. As an example, I have chosen to look at the impact of political context on two of the composers under discussion, whose careers were particularly affected because of 'blemishes' in their backgrounds. Slonimsky and Skoryk are now recognized as leading composers in their respective countries. Yet they were continuously marginalized to the fringes of the Soviet cultural life up until the early 1990s. The effects of the composers' personal experience on their compositional manner can be traced in their music and more specifically in their preludes and fugues.

3.3.1 Sergei Slonimsky: A 'foreigner' in his native land?

The key to understanding why Slonimsky has been sidelined to the outskirts of the mainstream Soviet and post-Soviet music lies in learning the story of Slonimsky's life and his continuous struggle with the system. Perhaps if Slonimsky followed the example of his celebrated uncle Nicholas Slonimsky and emigrated abroad, his life story would have been entirely different and much more 'comfortable'. However, in a different context his music would have been entirely different too and would undoubtedly have lost much of its poignancy.

Despite enduring many years of struggle and humiliation, Slonimsky has never attempted to leave Russia. Apart from brief spells in the Urals town of Perm and Moscow during the Second World War, he has spent his entire life in his beloved native city of St. Petersburg, where he continues to live and work today.

Slonimsky comes from a family with a very rich cultural background. His most notable relative was his uncle Nicholas Slonimsky, a renowned American musicologist, conductor, composer and writer, whom Sergei Mikhailovich visited in the US on a few

occasions. Nicholas Slonimsky was apparently very impressed with his nephew's music and wrote a number of articles on some of Slonimsky's works.

His father Mikhail Slonimsky was a talented writer, who was a founding member of *The Serapion Brothers* literary group which included such authors as Mikhail Zoshchenko, Nikolai Tikhonov, Vsevolod Ivanov, Victor Shklovsky, Konstantin Fedin and whose sympathisers included Maxim Gorky. A renowned Polish poet and political dissident Anthony Slonimski is also among Slonimsky's close relatives.

Growing up in a family, four generations of which made significant contribution to Russian culture, and being immersed in such rich cultural environment was an obvious advantage for the development of the future composer, whose musical talent was noticed very early on. However, there is another aspect to his background which makes his cultural identity a much more complex issue. Slonimsky comes from a family of non-practising Jews who genuinely assimilated their Russian identity. This fact did not prevent the composer from becoming a prominent figure in the Leningrad intelligentsia. However, irrespective of his talent or the degree of his Russian nationalism, Slonimsky in the eyes of the autocratic system was a composer 'compromised' by his Jewish origin.

Since any explicit expression of protest against the oppression would have been a suicide, most of the Soviet composers found themselves forced to forge a path some way between glorifying the regime and being true to their artistic integrity. Slonimsky's path was even more treacherous. He was never given the same degree of official promotion as that offered to many of his contemporaries. State-sponsored commissions were not readily available for him, he was continuously attacked, humiliated or simply ignored by the press. Nevertheless, he chose not to complain or counteract it in any way. He simply accepted the minimum that was given to him as an opportunity to work and to fulfil his creative potential. The ambiguity of his position as someone who was accepted by neither the Soviet system, nor the dissidents meant that he was vulnerable to attacks from all sides.

Slonimsky's constant struggle with the system can be illustrated by a fragment from his *Autobiography*:

> In the journal *Kommunist* Vano Muradeli severely criticized my opera *Virineya* for imposing my music onto the folk song. Two years later in the same journal Kukharevsky was running my ballet *Icarus* down for departing from the genuine Russian style and praising *Virineya.* In this way people have tread on my heels all the way. In the end my heels became extremely hardened.[76]

Nevertheless Slonimsky was fortunate to benefit from occasional patronage of the leading Soviet music figures. Shostakovich in particular provided some support and encouragement. Marina Ritzareva, Slonimsky's friend and former student, claims that Shostakovich recommended the young Slonimsky as a composer of the opera *Virineya* commissioned by the Leningrad Maly Opera House in 1967 as a replacement of himself.[77] In 1971, when Slonimsky's ballet *Icarus* was threatened by an imminent ban from the Ministry of Culture, Shostakovich allegedly saved it from this fate by attending its dress rehearsal.

A few years later *Icarus* was staged by the Bolshoi in Athens, in the open air against the backdrop of the natural landscape, and was enthusiastically received by the Greek audience. However, the complimentary critical reviews of the event in the major Soviet newspapers somehow 'forgot' to mention the name of the composer. Following Slonimsky's letter to the editors, he was informed that his name was omitted, because 'everyone knows who he is'. The insult was painfully obvious, for Slonimsky, then a 39 year-old composer, who was denied official state support and promotion for years, was far from well-known to the general public.

Despite often receiving harsh treatment from the official press, Slonimsky did not attempt to pander to his critics and instead developed a distinctive musical style, which naturally combined elements derived from the Western European musical tradition and those which originated in the Russian culture. Understandably, Slonimsky chose not to explore his Jewish heritage in his compositions until the late 1990s.[78] Notwithstanding

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[76] Slonimsky, S. M. (2000). Burleski, elegii, difiramby v prezrennoi proze [Burlesques, elegies, dithyrambs in 'despicable prose']. St Petersburg, Kompozitor. p.70

[77] Ryzareva, M. G. (1991). Kompozitor Sergei Slonimsky [Composer Sergei Slonimsky]. Leningrad, Sovetsky Kompozitor. p.203

[78] One of his most popular later works, Trio for violin, cello and piano, juxtaposes Jewish and Russian elements in a rather unequivocal manner. In many respects this work, written in 2000, sums up the stylistic tendencies present in Slonimsky's entire oeuvre. In a postmodernist manner Slonimsky brings together such disparate elements as imitative baroque polyphony, Russian Orthodox Church music, dodecaphonic principles, Jewish and Russian folk music.

his Jewish background, his music is evidently steeped in the Russian musical tradition. His melodic language has benefited from the composer's wide-ranging study of the Russian folk song.[79] Many of his works, such as operas *Virineya* and *Videniya Ivana Groznogo [Visions of Ivan the Terrible]*, ballet *Icarus*, Forth and Tenth Symphonies, contain distinctly 'Russian' melodies.

Slonimsky's ability to incorporate such different musical elements, as those of the Western European and Russian culture, into a harmonious whole, has been one of the most distinctive features of his musical personality. He developed this tendency early on in his career, despite or, perhaps, because of the continuous pressure from the authorities. Instead of creating copycat works glorifying the Soviet regime, as many young Soviet composers hoping to further their careers did, Slonimsky succeeded in finding his own niche, which enabled him to experiment with various types of a dialogue between Russian and Western European culture. His 24 Preludes and Fugues, although composed after the break up of the Soviet Union, continue exploring this dialogue, which mostly involves interaction between Slonimsky's models of Bach's fugues and rhythmical and melodic elements derived from the Russian folklore.

The Prelude and Fugue in C major is one of the most striking examples of such musical dialogue. On the one hand, the C major Fugue is explicitly modelled on a corresponding Bach's Fugue from the first volume of the *WTC*, which I discuss in more detail in Chapter 6. On the other hand, the preceding Prelude contains allusions to Bach's music and elements borrowed from the Russian folklore, which are skilfully fused within the boundaries of a single phrase. The chorale-like texture of the first bar of the Prelude consists of the same notes, as those used by Bach in the opening of his C major Prelude from the WTC, and follows the same harmonic progression. In the second bar, however, a faster melodic motif, typical of a Russian folk song ("opevaniye"), leads to a change in time signature (4/4 to 5/4) and pulse, also reminiscent of Russian folklore. The entire Prelude is built on this pattern of stylistic change. However, it does not disrupt the overall perception of harmony and musical unity in this piece.

This stylistic pattern seems to be very natural and unaffected and is indicative of the general principles of Slonimsky's compositional manner. The latter was largely shaped

[79] In his Autobiography Slonimsky refers to it as 'my folkloric conservatoire'

under constant pressure from the regime; however, Slonimsky's way of overcoming the totalitarianism was through finding his own individual voice as a composer,

3.3.2 Myroslav Skoryk: 'a black sheep' of Soviet music?

Similarly to Slonimsky, his contemporary Myroslav Skoryk, was plagued by the authorities' attitude to his family background. He was born in Lviv, then Poland, now Ukraine, in 1938. His family was closely associated with the artistic, scientific and socio-cultural circles of the region. His grandfather was a well-known folklorist, his great aunt, Solomia Krushelnyzka, a legendary opera singer and the first to spot the exceptional musical abilities of the young Myroslav. His father, a graduate of the Vienna University, was a very important society figure, who was involved in the promotion of public cultural and educational institutions.

At the age of seven Myroslav entered the Lviv Special Music School, but two years later, in 1947, he and his parents were deported to a remote Siberian town Andzhero-Sudzhensk on the basis of a fabricated accusation. By then the family was already torn apart by the World War II and the post-war Stalinist persecution. One of Myroslav's two older brothers, Yury,[80] was deported to Germany during the war by the Nazis and never returned. His other brother Vladimir, aged 16 at the time, was arrested and sent to Siberia in 1946, together with his entire high school class for printing anti-Soviet leaflets. The Skoryks were not permitted to return from the exile until 1955.

Fortunately Myroslav was able to continue his piano and violin lessons in the Siberian labour camps with well-known professors from Moscow, who also were political prisoners. His piano teacher was Valentina Kantorova, a pupil of Alexander Goldenweiser, whose husband was shot by the KGB and whose young son was taken away from her. Another musician from Lviv, Vladimir Panasyuk taught Myroslav to play on the violin. The tragic events of the late 1940s impacted seriously on Skoryk's life and left a deep wound in his soul. Despite the 'thaw' that followed the death of 'the Father of the nation' in 1953, Skoryk continued to suffer from his family's so-called 'dark past' for many years. It was almost miraculous that he gained admittance to the

[80] He now lives in Australia and is known as George Skoryk.

Lviv Conservatoire in 1955 as a composition student. Skoryk's professors at the Composition Department were Stanislav Liudkevych, Pavlo Simovych and Adam Soltys. Simultaneously he studied academic musicology at the Lviv Conservatoire under Liudkevych.

Later Arseny Kotlyarevsky, an eminent Lviv composer, organist and teacher, had to go to extraordinary lengths to persuade the Principal of the Moscow Tchaikovsky Conservatory to turn 'a blind eye' to Skoryk's background. This allowed him to commence his postgraduate studies with Dmitri Kabalevsky in 1960. Following the completion of his studies, Skoryk stayed in Moscow for one year in the hope of furthering his career. However, he found it virtually impossible to overcome the obstacle of his 'tarnished' past and decided to return to his native Lviv, a Western province of Ukraine.

There he was left in peace by the authorities, although this also meant that he was to miss out on the state promotions normally available to composers. However, he chose to pursue his own path and, shortly after joining the composition department of the Lviv Conservatory, formed the vocal and instrumental ensemble *Jolly Fiddles* with the students from the Conservatory. This ensemble had no precedent among the Soviet music colleges. *Jolly Fiddles* performed Skoryk's popular songs and instrumental compositions and succeeded in creating a new trend in the Soviet popular music, which was at the time dominated, like every other cultural genre, by the ideology of the Social Realism.

Skoryk's interest in popular music, jazz, Western European avant-garde and Ukrainian folk culture flourished during his time in Lviv. This city has always been liberal and largely Western-oriented. Unlike other Ukrainian regions, Lviv has retained its cultural connections with the Central and Western Europe. Having escaped from the 'watchful eyes' of the authorities and being able to draw on Lviv's cultural heritage, Skoryk succeeded in developing his own unique compositional style, which is based on an unusually eclectic mixture of influences. Skoryk's musical language draws from such diverse sources as his thorough study of the Ukrainian folklore and the music of Prokofiev and Shostakovich, his interest in neo-folkloristic approaches of Bartok and dodecaphony of Schoenberg, jazz and popular music, as well as his research of early music and experiments with neo-classicism.

At first, Skoryk went through various phases of exploring the above sources in his compositions individually. However, by the late 1980s he developed a unique compositional method, which the Ukrainian musicologist Kiyanovska defined as 'stylistic play'.[81] In contrast to other stylistic experiments of his contemporaries, Skoryk deliberately juxtaposes stylistic models from different epochs and cultures within close proximity of each other. In this way they clash and contradict each other and thus help create a special musical effect.

Skoryk's Preludes and Fugues are a particularly vivid example of this method. A detailed discussion of the ways, in which his stylistic play shapes the texture of his Preludes and Fugues, can be found in Chapter 6. Nevertheless, at this point it is important to note that in his experiments Skoryk uses the techniques of others to communicate his original ideas, to express his vision of the world. Skoryk once said that a personal style of the composer is determined not by the kind of a dissonance or stylistic effects used in his or her works, but by what he or she wants to tell to the audience. At a conference for the young Soviet Composers someone asked Skoryk: 'What is a style?'- to which he replied: 'A style is a person'.[82]

3.4 Concluding remarks

This chapter has discussed aspects of the political and cultural context which surrounded the appearance of Soviet polyphonic cycles. The historical evidence presented in this chapter highlighted the difficulties, which accompanied the early performance history of Shostakovich's Preludes and Fugues op.87. These findings allow me to conclude that combined efforts of Shostakovich and Nikolaeva secured the eventual acceptance of the work by the authorities, which made it possible for the composers of the younger generation to follow Shotakovich's example and create their renditions of the genre of preludes and fugues in all keys.

In the main body of this chapter I examined some of the hidden aspects of Shostakovich's Preludes and Fugues and came to the conclusion that their presence could have been intended by the composer as a way of dealing with the political and

[81] Kiyanovs'ka, L. (1998). Myroslav Skoryk: tvorchyi portret kompozytora v dzerkali epohi [Myroslav Skoryk: a portrait of the composer in the mirror of the epoch]. Lviv, Spolom.
[82] Shorthand records, Conference of the Young Composers of the USSR, 25.11.1974 no. 661

cultural pressures of the time. I have also outlined implications of this information for the performance interpretation of Preludes and Fugues op.87.

I then analysed the impact of political context on some of the composers of the younger generation. My findings were illustrated by assessment of Slonimsky's and Skoryk's experiences of dealing with the Soviet political system. An account of their struggles with the regime allowed me to trace the influence of political pressures on their individual compositional styles. The latter were reviewed with reference to Slonimsky's and Skoryk's preludes and fugues. Unfortunately, in contrast with the extensive amount of literature detailing circumstances of Shostakovich's life and works, the existing secondary sources on younger composers under discussion are extremely limited. Therefore due to lack of contextual information on Slonimsky's and Skoryk's cycles it has not been possible to develop discussions of context similar to that of Shostakovich. However, this chapter has highlighted a general tendency towards hidden layers of meaning in the music of composers of post-Stalinist generation.

Chapter 4: Analysing polyphonic texture

4.1 Introduction:

Following an examination of stylistic and historical background of the works under discussion and a contextual study, which correspond with the initial stages of performance preparation, this chapter is dedicated to one of the central phases of performance interpretation: analysis of musical texture.

A study of the political context and its impact on the composers under discussion in the previous chapter supported my argument that, despite certain difficulties, preludes and fugues acquired the status of an accepted genre in Soviet music. The aim of the present chapter is to examine the ways in which each composer deals with the issue of turning to an old baroque form. I shall also provide an overview of the extensive innovations introduced by the Soviet composers in the polyphonic texture of their fugues, many of which break the rules of strict counterpoint.

This chapter outlines some of the most significant innovative features of Soviet preludes and fugues and examines the ways, in which this information can influence their performance interpretation. I shall also discuss some practical methods of enhancing performance interpretation. These will include a case study of a composer's manuscript and an investigation of how performers can benefit from the use of structural diagrams of fugues.

Polyphonic cycles are a highly complex and intellectually challenging music genre, which has traditionally demanded an analytical approach from both performers and musicologists.[83] However, Zaderatsky points out in his 1969 book *Polyphony in Shostakovich's instrumental works,*[84] there is a fundamental difference between analytical processes employed by musicologists and performers in study of polyphonic

[83] The earliest treatises on the counterpoint and fugue include Johann Joseph Fux, Gradus ad parnassum: The Study of Counterpoint, 1725; Carl Philip Emmanuel Bach *Versuch über die wahre Art das Clavier zu spielen* [Essay on the True Art of Playing Keyboard Instruments], Berlin, 1753;

[84] Zaderatsky, V. (1969). Poliphoniya v instrumental'nyh proizvedeniyah Dmitriya Shostakovicha [Polyphony in Shostakovich's instrumental works]. Moscow, Muzyka. p. 12

music. On the one hand, the musicologist's initial perception of the emotional and therefore subjective side of the music is refined through detailed musical analysis and is eventually articulated in a rational comprehension of the objective logic of the form. On the other hand, the performer, having assimilated the objective laws of the form during the preliminary stages of interpretative process, has to give it an emotional and hence subjective reading in performance. This observation is beneficial for my study, which interprets polyphonic music from a performer's perspective, whilst making use of some of the methods employed by musicologists.

In polyphonic music the intellectual constructivism of the form often competes for prominence with the emotional aspect of the music. In a fugue the relative rigidity of the form can become a real obstacle to spontaneity and freedom of musical expression. The preludes and fugues under discussion obviously vary with respect to the nature of this form/emotion relationship. In some of them a predominance of one aspect over the other is manifest, whilst in other works the roles of the intellectual and emotional maintain equilibrium. Finding an appropriate balance between the rational and expressive aspects of the music is therefore one of the main problems of performance interpretation, particularly when dealing with the polyphonic texture. In order to produce a well-balanced interpretation, a thorough musical analysis is therefore a fundamental stage in the performer's assimilation process.

Fugue is one of the most stable forms in the history of music. Despite a time span of almost 250 years separating them, fugues by both Bach and Shostakovich are equally recognizable as such on first hearing. The basic concept of several nominally equal voices, taking turns to introduce the main theme, which then undergoes a series of imitative modifications, has remained largely unchanged since the baroque era.

The analytical as well as technical skills necessary for a convincing performance of polyphonic music with its multiplicity of voices substantially differ from those required to perform homophonic texture, where a single melodic line is normally prevalent. Due to its complexity, polyphonic texture generally demands a greater degree of dynamic control, superior listening and phrasing skills, an imaginative articulation palette as well as a mature structural awareness based on a thorough understanding of the form. It is therefore not surprising to find that throughout the centuries the conceptual and musical

complexity of the counterpoint inspired a large number of publications dedicated solely to the performance practice of polyphonic pieces, most notably fugues.[85]

On the one hand, the relative stability of the fugal form, to which I referred earlier, may seem to encourage performers of 20th century preludes and fugues to make use of historically accepted performance approaches well-documented in such publications as Kirkpatrick's *Interpreting Bach's Well-Tempered Clavier: A Performer's Discourse of Method*, already discussed in Chapter 1 (section 1.3). However, a wide range of innovative tendencies, abundant in the preludes and fugues of the Soviet composers, seriously challenge or even break the historically accepted rules of fugal writing, thus requiring a fresh approach to analysing and performing these works.

The format of this chapter obviously limits the number of issues I am able to raise in this discussion; however, I aim to highlight a few problematic areas, which would be of most interest to the performers.

4.2 Preludes and their role in cycles under discussion

Whilst fugues obviously form the core of the polyphonic cycles under scrutiny, it is important not to overlook the role of preludes. Their function often exceeds that of a simple introduction to the fugues – the role which they were originally assigned in baroque music. Soviet composers' preludes increasingly become interconnected with the corresponding fugues. One of the obvious indications of this is an *attacca* beginning of the fugues in virtually every micro-cycle by Shostakovich, Shchedrin, Slonimsky, Bibik and Smirnov. Such composers as Yakovchuk and Kapustin, however, only use *attacca* between preludes and fugues on a few occasions, thus treating it as a special musical effect. All of the composers under discussion also use other means, such as thematic, rhythmical and semantic links, to connect each pair of preludes and fugues into one harmonious whole. Furthermore, each of the composers finds distinctive methods of making their preludes stand out in their own right. In this section I examine

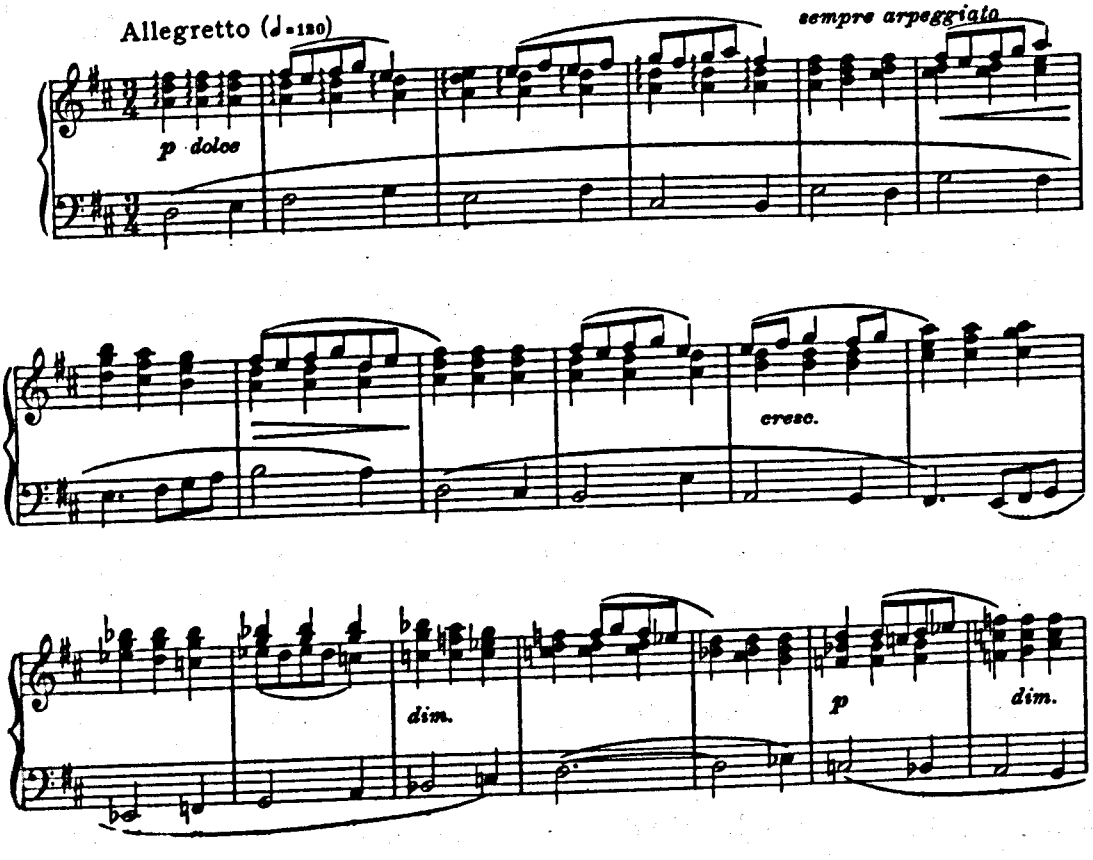
[85] Johann Joseph Fux, Gradus ad parnassum: The Study of Counterpoint, 1725; Carl Philip Emmanuel Bach *Versuch über die wahre Art das Clavier zu spielen* [Essay on the True Art of Playing Keyboard Instruments], Berlin, 1753; Kirkpatrick, R. (1984). Interpreting Bach's Well -Tempered Clavier: A Performer's Discourse of Method. New Haven.

these idiosyncratic methods and examine how this information could inform the performance choices in each of the cycles under discussion.

Many of Shostakovich's preludes combine polyphonic and homophonic texture. The contrasting non-imitative polyphony is often used. Carefully calculated dynamics and articulation are essential in order to convey this interplay of polyphony and homophony in performance. For example, due to the increased role of harmony in the D major Prelude, where all the typical elements of the homophonic texture are present, this piece can easily be interpreted as purely homophonic: the leading melody in the top voice against the background of chords in the middle register and the bass lower down (see Example 4.1). However, on several occasions, where both the bass and the middle voice display a certain degree of melodic and rhythmical independence, such homophonic interpretation approach would seem restrictive and disappointingly limited. Both the bass and the middle voice have the potential to be in the foreground of the texture and this should undoubtedly be developed from the very beginning.

Example 4.1

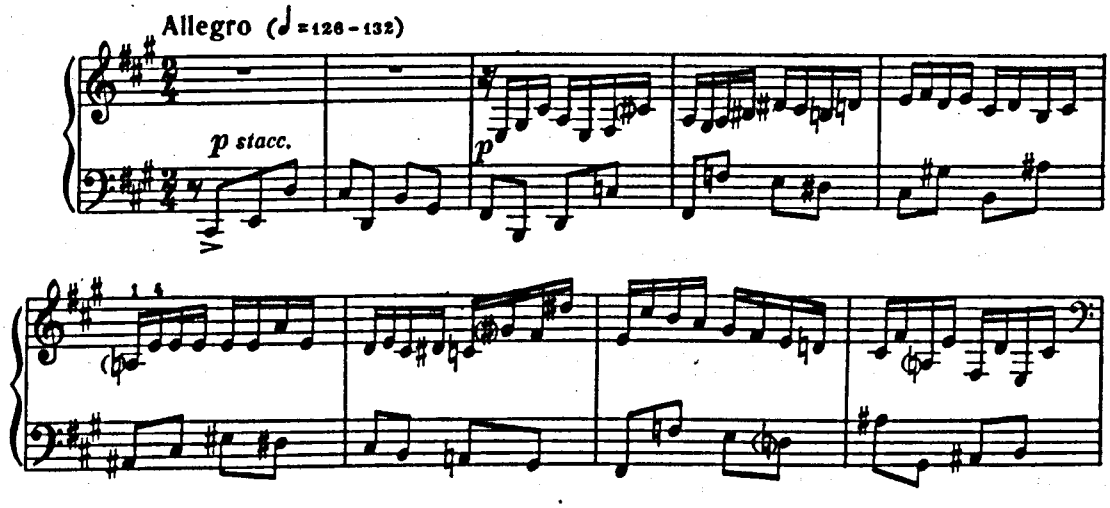
Shostakovich Prelude in D major (bars 1 – 19)



The majority of Rodion Shchedrin's preludes have a polyphonic texture. However, in contrast to the imitative counterpoint of the fugues, the type of polyphony found in Shchedrin's preludes is mostly non-imitative. Their texture contains a number of melodic lines (usually two), each of which has an individualised rhythmical pattern and an independent course of development. This inner textural contrast should therefore be highlighted in the performance. It would be wrong to assume that the absence of obvious imitative elements in the texture implies that one of the voices would have preference over the other. Shchedrin's preludes in A major and G sharp minor from the first volume are particularly characteristic examples of such contrasting polyphony (see Example 4.2), whilst in Preludes in C major, A minor, D minor, C minor and B flat minor imitative and non-imitative elements alternate. Among other polyphonic forms used by Shchedrin are a canon in the E minor Prelude and polyphonic variations on *basso ostinato* in the C sharp minor Prelude.

Example 4.2

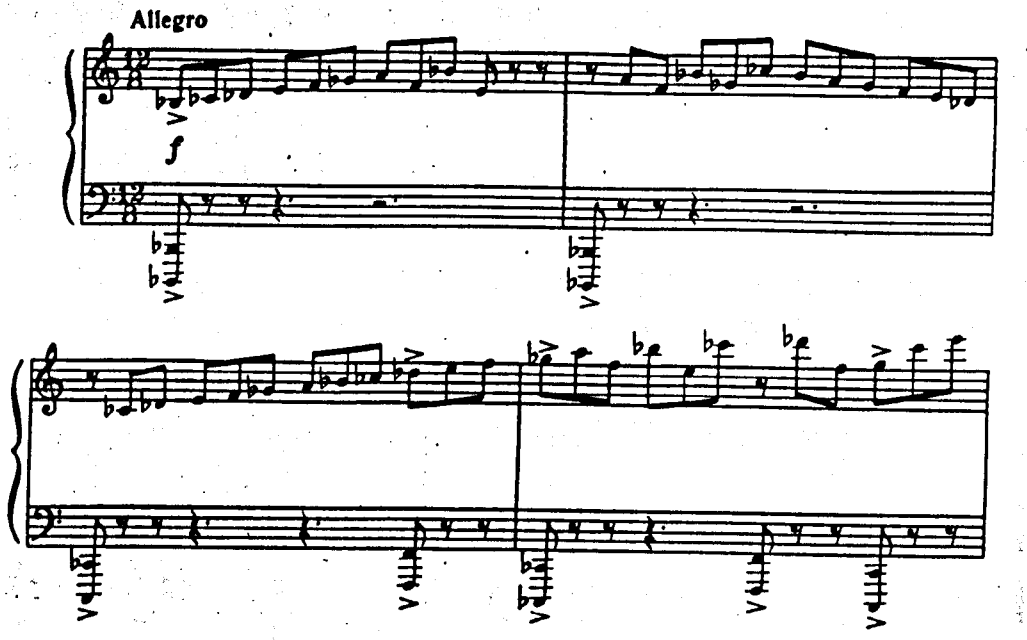
Shchedrin Prelude in A major (bars 1–9)



In comparison with the techniques used by other Soviet composers, Alexander Yakovchuk's Preludes have more distinctive neo-baroque features. In addition to the use of a modal system devised by the composer on the basis of church modes, many of his preludes make use of the forms from the baroque suite. Some of the preludes actually have genre-specific titles (Prelude-Toccata, Bourrée, Gigue (see Example 4.3), Canon, Prelude-*Ostinato*, Prelude-Dialogue). Such deliberate use of baroque titles

therefore implies that it is important that certain dance and non-dance features of the preludes are appropriately highlighted in performance. In the case of the Gigue, for example this would mean maintaining a very stable pulse with well articulated quavers in the upper voice, strong accentuation of the bass line and well-accented downbeats in the upper voice.

Example 4.3
Yakovchuk Gigue in B (bars 1 – 4)



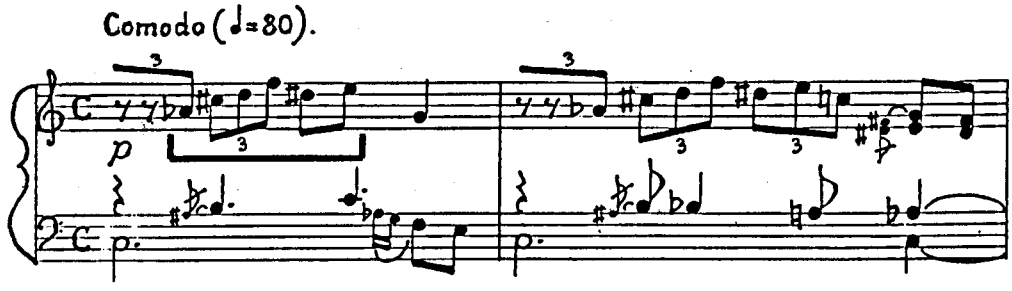
Nikolai Kapustin's music is widely admired for its skilful blend of the jazz idiom with the forms and structures of the classical art music. One of the most appealing features of Kapustin's Preludes is a spontaneous improvisatory manner, in which they introduce the thematic material of the fugues. Many of his preludes are self-sufficient and distinctive enough to be performed separately from the fugues; however, the fugues go a lot further in fully developing the potential of the thematic material, which is almost always shared between a prelude and its correspondent fugue.

The opening and closing bars of the C major Prelude (see Example 4.4) contain a characteristic phrase, which becomes the central part of the subject of the C major Fugue. In the Prelude in F major Kapustin goes even further in developing this idea. The thematic material of the opening bar of the Prelude is used in the subject of the F

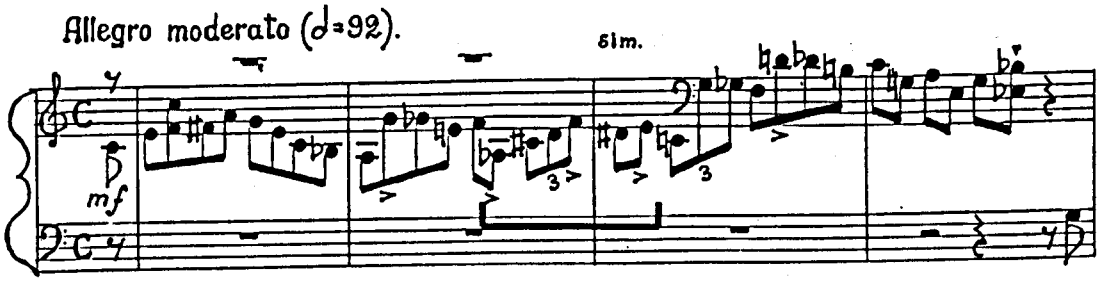
major Fugue, whilst the notes appearing in the last bar of the Prelude form the basis of the counter-subject (see Example 4.5).

Example 4.4

Kapustin Prelude in C major (bars 1 – 2)

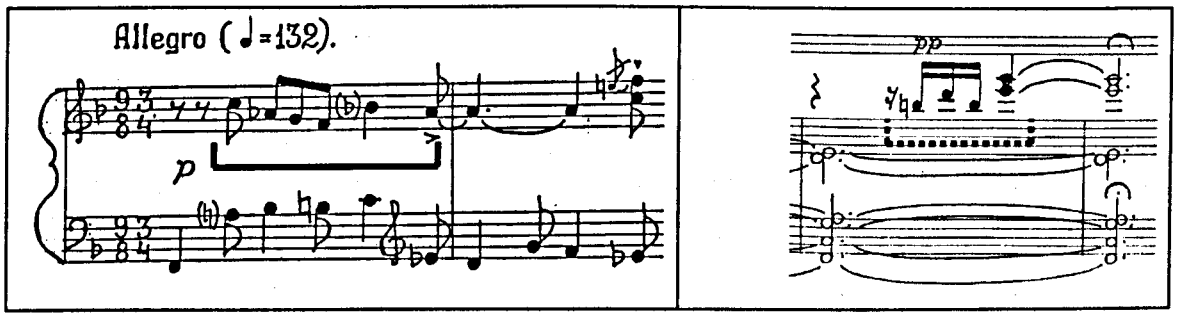


Fugue in C major (bars 1 – 4)

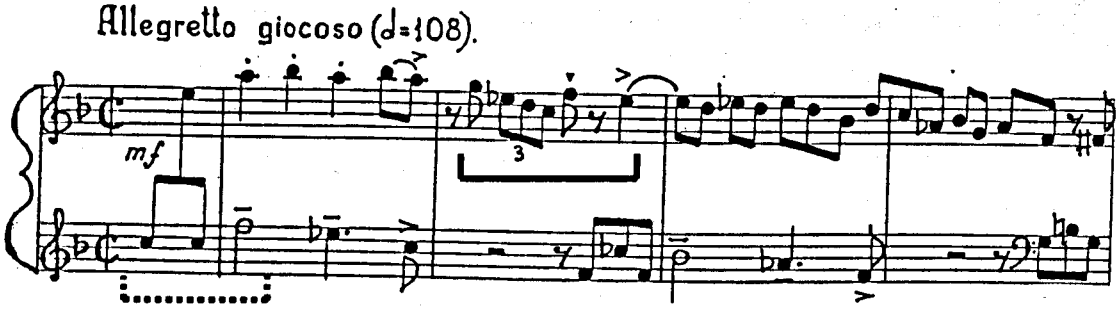


Example 4.5

Kapustin Prelude in F major (bars 1 – 2 and 47 – 48)



Fugue in F major (bars 1 – 4)

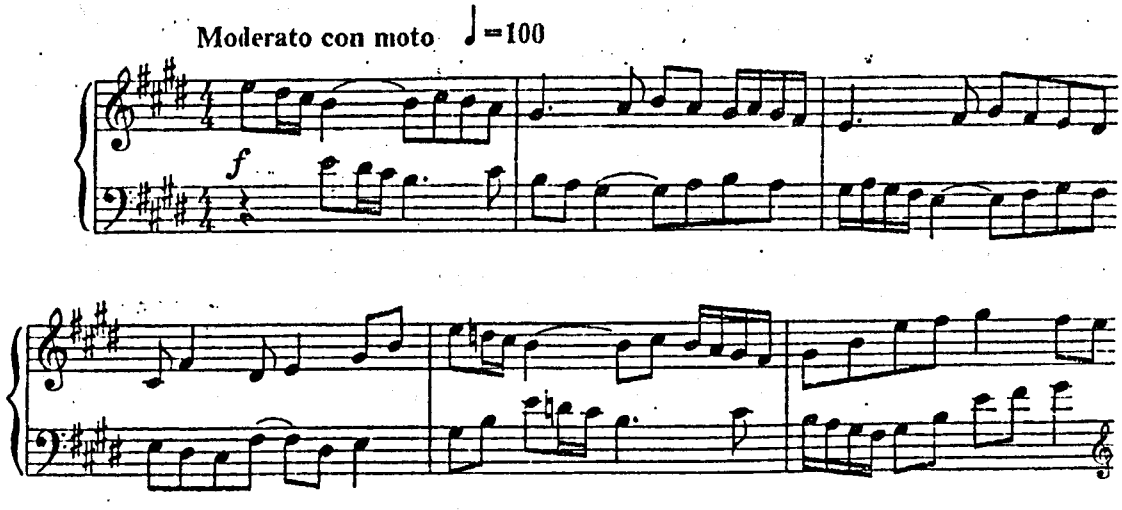


Smirnov's Preludes, revised in 2000 are perhaps the most experimental in their treatment of polyphony. The composer's interests in 12-tone scales and dodecaphony, as well as aleatorics, allusions and quotations have influenced the musical language and the structure of his Preludes. According to the composer's own *Notes on the Well-Tempered Piano*, Preludes no. 3, 4, 7, 9, 11, 13, 14, 19, 23 and 24 have a particularly strong connection with the ideas of 12-tone scales and dodecaphony. However, Smirnov's preludes are not restricted by the constructivism of the dodecaphony, the use of which is extremely flexible. The programmatic titles given to the majority of the preludes (no.3 *Mysterious Landscape*, no.7 *Distant Chimes*, no.9 *Fanfares*, no.11 *Merry-Go-Round*, etc) encourage the performer to explore the artistic qualities of the pieces and invite an imaginative approach to the interpretation of the structure.

Slonimsky's entire cycle has been written with a didactic purpose in mind and therefore contains a wide range of polyphonic forms and techniques. The relative simplicity of the polyphonic methods used by Slonimsky in his Preludes and Fugues provides many opportunities for less-experienced piano students to improve their understanding of the 20th century polyphony and develop their technique. Prelude in E Major, for example, is a strict two-part canon and an excellent example of imitative polyphony (see Example 4.6), which requires a fine degree of dynamic control and delicate phrasing.

Example 4.6

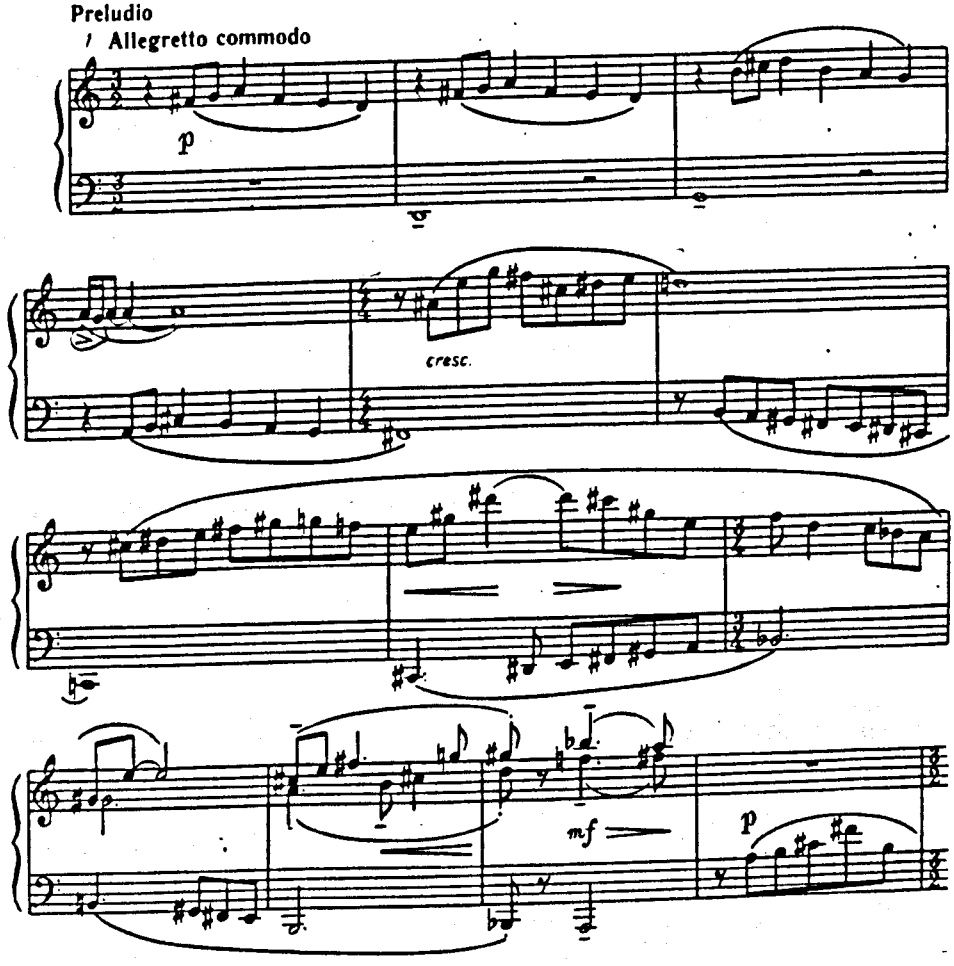
Slonimsky Prelude in E major (bars 1 – 6)



Myroslav Skoryk's Preludes play an essential role in the development of the principles of a stylistic play, his innovative compositional method, which was already discussed in previous chapters. In preludes Skoryk juxtaposes a number of stylistic models of the music of the past within a relatively short space of time. An understanding of this 'polyphony of styles' is essential in the development of a performance interpretation, which may otherwise misrepresent and dampen down the provocative nature of Skoryk's musical concept. Therefore musical analysis of the Preludes and Fugues should include a detailed appraisal of the stylistic subtexts. In the D major Prelude the change of the stylistic models happens with such frequency and speed that a certain degree of a prearranged dynamic strategy as well as technical fluency are absolutely essential (see Example 4.7). However, at no time should the spontaneity of the piece be sacrificed, as the unpredictability and the element of surprise are of the greatest importance if a performer is to communicate Skoryk's ideas to the audience convincingly.

Example 4.7

Skoryk Prelude in D major (bars 1 – 13)



A wide range of compositional techniques demonstrated in all of the above musical examples, allows me to conclude that each of the composers under discussion intended their preludes to appear as distinctive and original as possible. On the contrary, their fugues have many innovative features in common. Such tendencies as the emancipation of the dissonance, the emergence of new tonal and atonal 12- tone systems and greater rhythmical and metrical flexibility are among the major influences which shaped the evolution of the polyphony in 20th century. These trends affected such fundamental aspects of the fugue as the subject and its modifications, treatment of fugal answers, function of the counter-subject and episodes, use of imitative development methods, strettos, overall structure and many other elements. These major changes necessitate a new analytical approach to interpreting innovative aspects of the fugues.

4.3. Innovations in Soviet fugues

4.3.1 Subject

A closer analysis of the Soviet fugue subjects reveals that the general expansion of the dissonance in the 20th century music notably affected the nature of their thematic material. It also challenged some of the fundamental principles of the fugal subject construction. As the natural tension between the dissonant and consonant intervals, which was traditionally exploited in the inner structure of the subject, began to be replaced by the domination of the dissonance, the composers started to look for new ways to compensate for this lack of inner energy in a fugal subject.

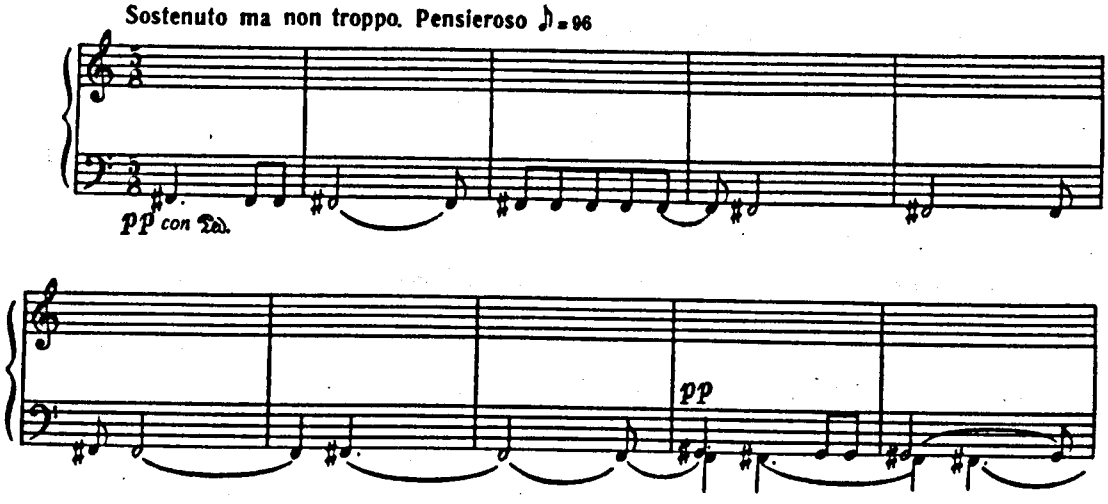
Widening or narrowing of the subject pitch range became one of these new methods. Some of the fugal subjects span several registers, whilst the range of others) can be as narrow as a minor third (see Bibik Fugue no.18 in Example 4.8)

Some composers use various 12-tone sequences and other alternative mode systems within the fugue subjects. These are found in the fugues by Smirnov, Yakovchuk and Shostakovich, who utilised atonal, dodecaphonic, chromatic and modal systems in their subjects. Smirnov's Fugue no.2, for instance has both a clearly defined key (B minor)

and a subject based on the 12-tone series (see Example 4.9). Shostakovich's D flat major Fugue subject starts off as a 12-tone series, but never quite makes it, which helps create the anxiously frantic atmosphere of the piece (see Example 4.10).

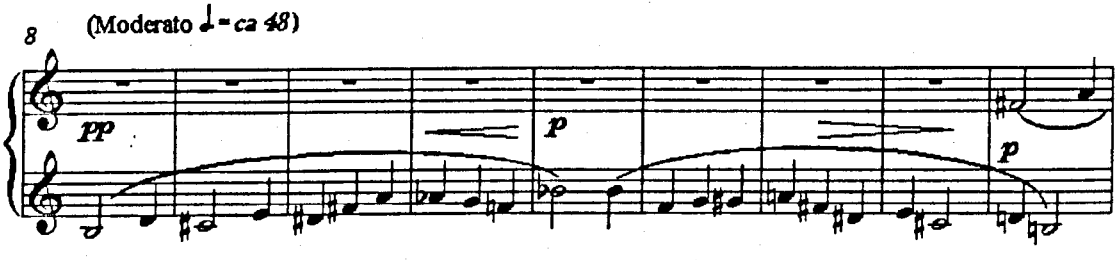
Example 4.8

Bibik Fugue no. 18 (bars 1 – 10)



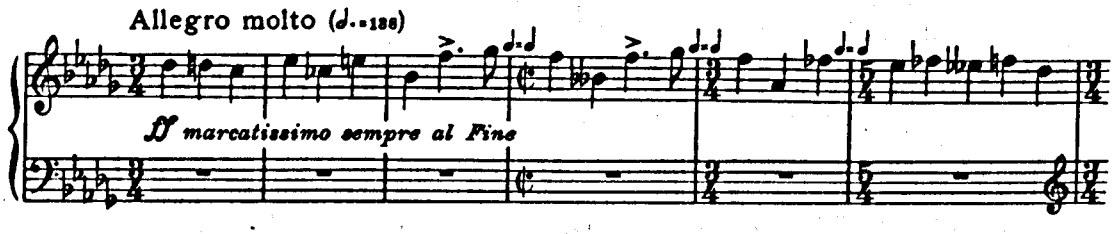
Example 4.9

Smirnov Fugue no.2 (bars 1 – 9)



Example 4.10

Shostakovich Fugue in D flat major (bars 1 – 6)

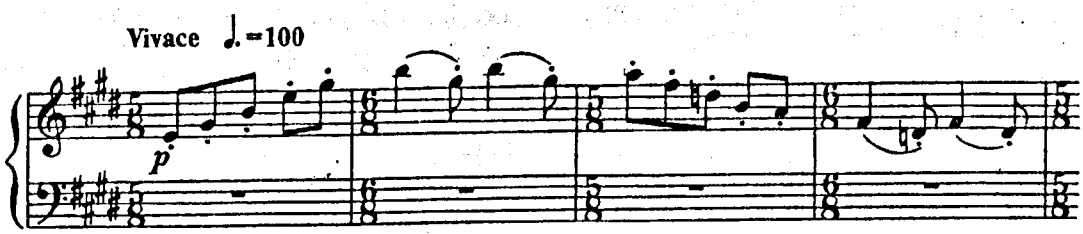


Irregularity and instability of meter and/or rhythm becomes another method of bringing dynamism to the subject. Bibik's Fugue no.19, for example, has a subject, which consists of 56 notes, all of which are located in one bar. In Slonimsky's Fugue in E major 5/8 alternates with 6/8 (see Example 4.11), in Shostakovich's D flat major Fugue

3/4, 4/4 and 5/4 time signatures are present within one statement of the subject (see Example 4.10).

Example 4.11

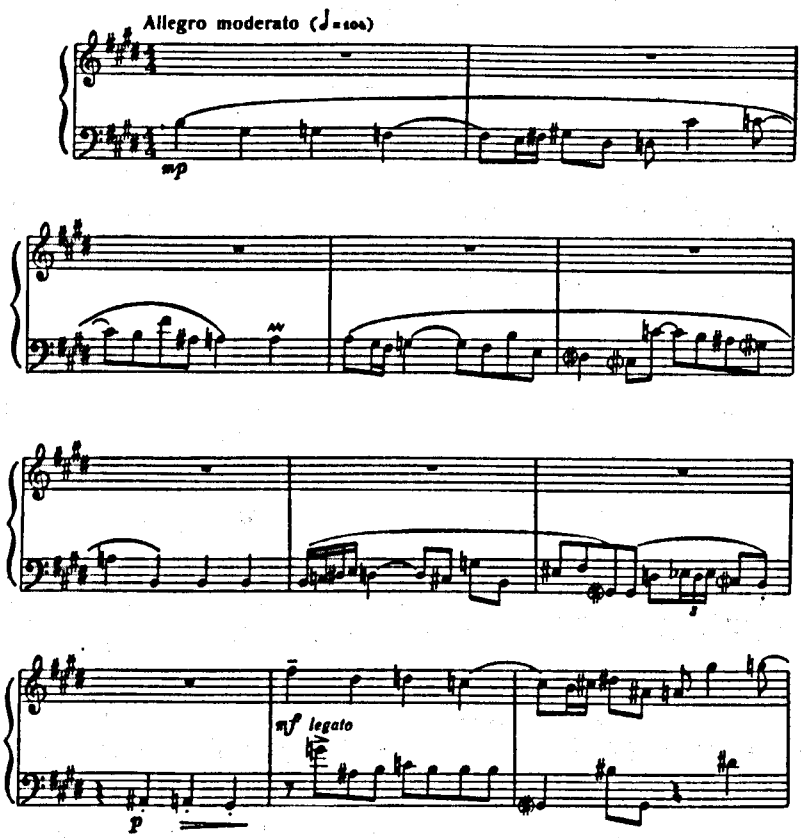
Slonimsky Fugue in E major (bars 1 – 4)



Some of the fugal subjects become augmented in length. The normal length of 2, 4 or 8 bars now can stretch to 9 bars (see Shchedrin's Fugue no.9 in Example 4.12, Bibik's Fugue no.33, Shostakovich no. 21 B flat major). Shostakovich's E flat minor Fugue no.14 consists of 13 bars. However, a characteristic feature of long subjects in Soviet fugues is their subsequent reduction in size in the development section of the fugues.

Example 4.12

Shchedrin Fugue no.9 (bars 1 – 11)

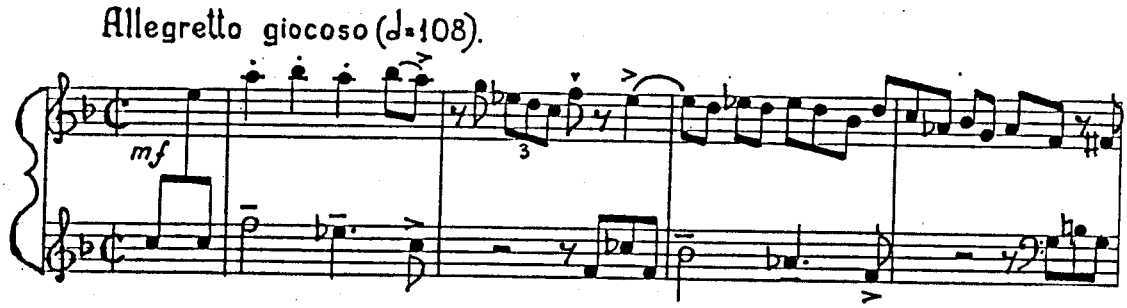


In some fugues polyphonic development methods, which are usually found in much later fugal sections, are used in the internal structure of subjects. This penetration of the polyphonic methods from the development section into the exposition of the fugues appears to be the most effective way of retaining the inner tension within the subject. In Smirnov's Fugue no.2, for example, the second half of the subject is its retrograde inversion (see Example 4.9). The subject of Shchedrin's D minor Fugue is an inversion of the C major Fugue subject.

Two-part subjects as opposed to the traditional monophonic introduction of the theme are another innovative method used by some composers. A vivid example of this is found in Kapustin's Fugue in F Major. Here the interplay between homophonic and polyphonic textures is apparent, where the counter-subject plays the role of an accompaniment to the statement of the subject (see Example 4.13). Another example is Shostakovich's B minor Fugue, in which the first statement of the subject is in octave doubling in an extremely low register.

Example 4.13

Kapustin Fugue in F major (bars 1 – 4)



Despite all these innovative developments, there are many fugal subjects among those under scrutiny (most notably in cycles by Shostakovich and Slonimsky), which are constructed along the traditional lines: wide intervals are compensated with a series of narrow ones, dissonance alternates with consonance and long time values are balanced with short ones. However, there are many other aspects of the fugue structure, which have the potential to threaten this balance, not the least one of these is a fugal answer.

Tonic – dominant relationship between subject and answer, which has been prevalent throughout the centuries of the fugue history, is replaced in Soviet fugues by a whole

range of intervallic relationships. Shostakovich took the first step by introducing a third as a possible interval. This was taken further by Soviet composers of the younger generation, who used virtually every possible interval for the subject-answer relationship. Bibik, for example uses all possible intervallic relationships between his subjects and answers.

Soviet composers also introduced other innovative methods concerning the fugal answer, such as inverted answer, answer in diminution or augmentation, stretto-answer and 'inexact' answers, which follow general contours of the theme with some deviations.

4.3.2 Polyphonic texture

Soviet composers' fugues also contain many innovations in other aspects of polyphonic texture. Here is a brief outline of these:

- The boundaries between low, middle and high voices, which were previously determined by the natural ranges of the human voices, become blurred in Soviet fugues. Furthermore, the purely instrumental approach prevalent in the fugues makes the divisions between registers superfluous.

- The advance of dissonance in the 20th century led some Soviet musicologists to claim that the musicians of the younger generation perceive an interval of minor 7th as an imperfect consonance. Hence Shostakovich's parallelisms of minor 7ths, breaking the rules of strict counterpoint, no longer appear as something out of ordinary in many of his fugues.

- The number of fugue voices becomes unstable. In the fugues of the baroque era the final cadence was the only part of the fugue, where the number of voices could change. In Soviet fugues, the alteration of the number of voices becomes possible at any point. Yakovchuk's three-part Fugue no.1, for example, at various points appears to have from five to ten voices.

- Aleatoric techniques are not widely used, but provide a powerful colouristic effect in some of Bibik's and Smirnov's fugues.

- The changeable character of the subject breaks one of the fundamental fugal rules, which requires the subject to be recognizable at all times. For example, the articulation indications for the subject of Yakovchuk's Fugue no.8 vary from *staccato* to *legato* throughout the piece.

- Penetration of homophonic texture into the fugue is another tendency characteristic of many Soviet composers, particularly Nikolai Kapustin, whose Preludes and Fugues are the only polyphonic work in his otherwise homophonic oeuvre heavily influenced by jazz music. Another notable example of intrusion of homophonic texture is a series of perfect cadences interrupting the flow of Shostakovich's D flat major Fugue.

4.4 Practical approaches to interpreting fugal structure

As far as practical approaches to interpreting structure of the fugues by Soviet composers are concerned, the fugue diagrams are an invaluable analytical tool. These diagrams as a concept first appeared in the influential 18th century studies of the fugue as a form.[86] They were widely used as a teaching aid in Soviet conservatoires and in the West and are still very popular nowadays. Graphic diagrams, showing fugal 'events' as a process, help performers to visualise the structural design of the fugue. They greatly facilitate structural awareness and hence provide considerable assistance in planning of such performance aspects as differentiation of voices, phrasing, articulation, degree of rhythmical precision or flexibility, articulation, tempo changes, overall dynamic planning, pedalling, body language, etc.

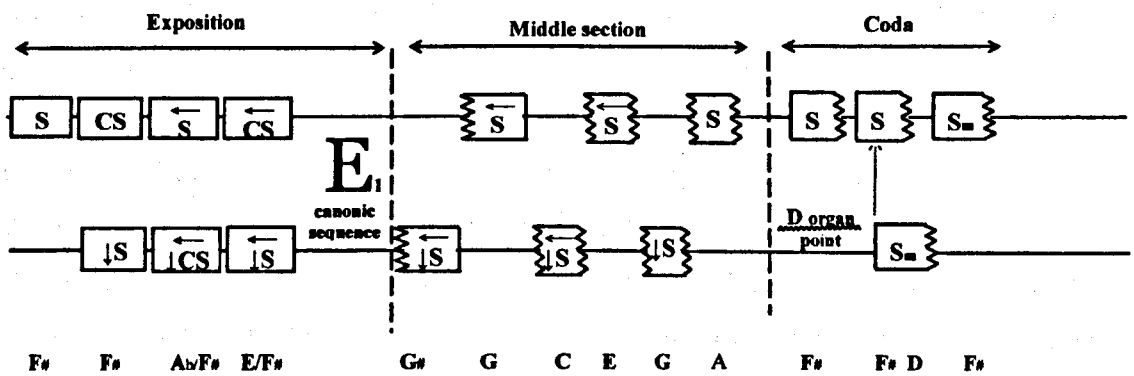
As a case study of this interpretative approach, I have created a full set of diagrams of the only cycle under discussion which I performed in its entirety (6 Preludes and Fugues by Myroslav Skoryk - see Appendix 2). The relatively compact size of this work

[86] Fux, J.J. (1725). Gradus ad Parnassum
Mattheson, J. (1739). Der volkommene Kapellmeister

allowed me to verify the full extent of the benefits in using fugue diagrams in performance preparation. Myroslav Skoryk's D major Fugue (see Example 4.14) is particularly indicative of the typical difficulties a performer is likely to encounter when interpreting a 20th century fugue. The composer puts the fast-moving subject through almost every imaginable type of polyphonic development, such as inversion, retrograde motion, inverted retrograde motion, *stretto*, fragmentation and spatial modification.

In such cases, where the polyphonic development techniques used by the composers are particularly complex, the visualisation of the structure can enable the performer to retain a necessary degree of clarity in performance, which is essential for communication of the fugue concepts to the audience. From a more pragmatic point of view, a graphic representation of the fugue structure provides the best insurance from memory slips, particularly for pianists with a visual type of memory.

Example 4.14
Skoryk Fugue in D major
Structural scheme (for larger version see Appendix)



In addition, I found that the graphic visualisation of the structure of every fugue in Skoryk's cycle facilitated my appreciation of the overall organization of this cycle and thus heightened my structural awareness in preparation for the performance of the entire cycle.

Another helpful analytical method is working with composers' manuscripts, when they are available. Unfortunately none of the original manuscripts of Soviet composers are available at the moment. However, I was fortunate to be able to consult briefly a digital

copy of Shostakovich's unpublished autograph of his Preludes and Fugues in the Shostakovich Archive on a field trip to Moscow. This manuscript, which is being prepared for publication in the next few years, has the potential to provide performers with a considerable amount of material, which could prove invaluable for the future performance practice of Shostakovich's Preludes and Fugues. My performance interpretation of some of his fugues has certainly benefited from a brief examination of the autograph. For example, the subject of the A major Fugue, which is based entirely on the notes of the tonic triad, appears to have a long sustaining pedal marking in the manuscript in at least three of its statements (see Appendix 3). Surprisingly this important marking has not made it into any editions I have been able to locate – the fact, which relegated this wonderful colouristic effect into oblivion.

My interpretation of Shostakovich's Fugue in B flat major has also been informed by the manuscript study. The composer's corrections of the final *stretto* indicate that originally he did not intend to use an octave doubling of voices at this point (see Appendix 3). However, the later addition of the doubling in both voices participating in the *stretto*, has assured me of the climactic function of this particular section in the overall drama of the Fugue. In the absence of this doubling an earlier double *stretto* might have prompted performers to treat it as a climax instead.

As the musical evidence considered in this chapter suggests, Soviet composers strove to make an original contribution to 20th century polyphony. The diversity and originality of their innovative methods denote their uninhibited approach to breaking the rules of the counterpoint and furthering their musical ideas. In a totalitarian society, where endless rules and obstacles routinely prevent artists from displaying any signs of genuine individual creativity, such display of originality seems surprising. In pursuing this level of innovation the composers under discussion confirm their orientation on shaking themselves free of the constraints of the regime.

One of the most important conclusions following from this chapter is the potential implications of this information for performance. The evident significance of innovation for the composers under discussion suggests that performers should aim to highlight the innovative aspects of Soviet preludes and fugues in performance.

In addition to highlighting the importance of innovation in Soviet preludes and fugues, this chapter has illustrated the possibilities of using various analytical methods in developing compelling interpretations of polyphonic pieces under scrutiny. I have provided examples of benefits of working with the fugue diagrams and composers' manuscripts in preparation for performance. A range of issues concerning technical challenges exclusively presented by the multi-layered polyphonic texture has also been addressed.

Chapter 5: Analysis of recordings

5.1 Introduction

In the previous chapter I discussed a number of interpretational approaches to the text of the Preludes and Fugues under scrutiny. Whilst a thorough analytical examination of the score is clearly essential for creating informed performance interpretations of these works, a study of recordings brings another valuable dimension to my performance research. On the one hand, studying musical works through performance in both live and recorded formats can be particularly beneficial in dealing with certain aspects of musical works, which cannot be adequately notated. On the other hand, I believe that far from limiting performance choices, the juxtaposition of several effective recorded performances of the same work may open up a wider range of possibilities for the performer.

The availability of recorded performances has transformed the performance research of 20th century music, whilst also making a significant impact in other areas of musicology. In recent years there have been many calls among musicologists to acknowledge the relevance of performance and therefore recordings to analysis.[87] It is indeed difficult to imagine a study of performance practice, which would not include a study of recordings in some form. Whilst more analyses of recordings have been part of musicological studies in the last ten years than ever before, the considerable potential of existing recorded performances remains to be fully developed.[88]

One of the main aims of this chapter is to explore a range of performance possibilities, which could result from analysis of recorded performances. As Timothy Day pointed out in the closing paragraph of his book (2000: 256), a variety of analytical approaches could be used in the study of recordings and it is up to the individual researcher to choose methods, which are more suited to his or her research. Due to the scope of the musical material under scrutiny, analysis of recordings in this study is not intended to be

[87] Rink, J., Ed. (1995). The Practice of Performance. Studies in Musical Interpretation. Cambridge, Cambridge University Press.
[88] Day, T. (2000). A Century of Recorded Music. New Haven and London, Yale University Press.p.228; Phillip, R. (2004). Performing music in the age of recording. New Haven and London, Yale Univeristy Press.p.231

comprehensive. Instead I aim to treat it as a means of adding a further dimension to my performance research.

A study of the whole range of the available recordings is obviously invaluable in creating a wider picture of trends in performance practice of 20th century polyphonic cycles across several decades. The ground-breaking technological advancements in sound recording during the 20th century made it possible for us to examine recorded performances of pianists, coeval with the creation of the works under discussion, as well as recordings of subsequent generations of pianists.

Moreover, we are able to study recordings made by the composers themselves, which with a certain degree of caution, one might regard as primary sources, similar in their standing to that of the printed scores. In addition to the composers' recorded performances, there are also recordings, made by pianists who worked in close collaborations with composers, which similarly take on the role of primary sources.

5.2 Setting analytical parameters

Having stressed the significance of analysing recordings, I believe it is equally important to outline the performance parameters, which I have selected for analysis of the recorded performances under scrutiny. The approaches used in other studies to date have been varied and largely determined by such characteristics as musical genre, style, idiosyncrasies of the instruments involved in performance, etc. The circumstances of the recording, such as time, place, type and quality of technology, also often influence the choice of analytical methodology. On the other hand, such factors as a particular focus and intended depth of research have also affected the choice of methods used in each individual study.

Since the aim of my study of recordings is to complement the analytical examination of the text, the choice of methods and parameters has been influenced by my intention to shed more light on those features of the musical works under scrutiny, which cannot be appropriately interpreted on the basis of the score alone. Whilst the recorded performances provide additional information as to what performance choices are open

to pianists, it is important to note that exact imitation of other pianists' interpretations is contrary to the aims of my recording analysis. Such use of recordings would be extremely limiting and counter-productive to the purpose of developing an effective original interpretation. On the contrary, a critical appraisal of recorded performances can facilitate the performer's understanding of which performance choices are effective and which are not. Furthermore a comparison of several recordings has the potential of extending the number of performance possibilities infinitely.

Despite a wide range of performance parameters which could be assessed in studies of recordings, the majority of recent analyses of this kind are concerned with the issues of musical time.[89] The temporal nature of music as an art form is indeed one of the principal prerequisites for performance. The treatment of musical time is thus a crucial performance element, the study of which can be facilitated through analysis of recordings. Analysis of such aspects of musical time as tempo, its flexibility and consistency, correspondence with composers' metronome indications, impact on musical expression, rhythm and metre problems therefore forms one of the major parts of my study.

Articulation, the interpretation of which is often insufficiently provided for by the notation, is another issue of considerable interest to the performer. The imaginative use of articulation in polyphonic textures is even more important than when interpreting homophonic music. I shall look at the performers' use of articulation nuances in highlighting the multiple layers of polyphonic texture and the expressive role of articulation choices.

Analysis of dynamics does not often feature in studies of recordings. This is partially due to the quality of many early acoustic recordings and the influence of external factors such as the acoustics of the venue and the specifics of the recording equipment used during the session. Even in some later recordings it is sometimes impossible to distinguish between the performer's interpretation of dynamics and that of the recording producer. However, bearing in mind these technological limitations of the recording analysis, I shall examine the overall effect of dynamics and its effectiveness in some of the recorded performances under scrutiny. Performance deviations from the score as

[89] See Rink: 1995; Philip: 2004; Moshevich, S. (2004). Dmitri Shostakovich, pianist. Montreal, McGill-Queen's University Press.

well as the expressive and structural role of dynamics in recorded performances will also be analysed. A study of these aspects may uncover a range of performance options, which would otherwise be inaccessible to the interpreter.

Other textural problems such as phrasing, balance between voices, polyphonic versus homophonic approach to texture, pedalling, etc will also feature among the parameters used in my analysis of recordings. In contrast to the more general performance aspects introduced above these are more specific to the instrument and will therefore be treated with reference to the appropriate elements of the piano technique.

5.3 An overview of available recordings

5.3.1 Recordings of Dmitri Shostakovich's 24 Preludes and Fugues Op.87

As we found with the musicological literature on the subject, the number of available recordings of Shostakovich's 24 Preludes and Fugues significantly exceeds that of any other Soviet polyphonic cycle (see table 5.1).

Shostakovich himself was a formidable pianist who, although suffering from nervousness on stage, persevered with performing his works live on his many concert tours in Soviet Union and elsewhere. He made a number of recordings, the most recent of which - EMI Classics recording made in Paris in 1958 - includes a selection of five Preludes and Fugues. This mono recording was first released in 1960 under the title *Shostakovich plays Shostakovich* and digitally re-mastered and re-issued on a CD in 2003 as part of the EMI series *Great Recordings of the Century.*

Tatiana Nikolaeva, who was the inspiration behind Shostakovich's decision to compose 24 Preludes and Fugues, performed the complete cycle on many occasions throughout her long international concert career. In one of the earlier chapters I have referred to her significant role in rescuing the work from an impending ban after it was severely criticised by the Soviet Union of Composers at the first hearing. Apart from her celebrated live performances of the work, she made a number of recordings, two of which are currently available in CD format: the award-winning Hyperion recording

released in 1990 and the 1987 Melodiya recording. Her earliest known LP recording for Melodiya from 1962 has not yet been re-issued in CD format.

Table 5.1

Principal Recordings of Shostakovich's 24 Preludes and Fugues Op.87

Performer	Year	Label	Notes
1. Dmitri Shostakovich	1951 – 60	Revelation, EMI	Nos. 1-8, 12 -14, 16 -18, 20, 22- 24
2. Sviatoslav Richter	1963 (reissued 1994)	Philips	Nos. 14, 17, 15, 4, 12, and 23
3. Roger Woodward	1975	RCA	LP
4. Tatiana Nikolaeva	1987	Melodia	
5. Tatiana Nikolaeva	1990	Hyperion	
6. Keith Jarrett	1991	ECM	
7. Vladimir Ashkenazy	1996-8	Decca	
8. Olli Mustonen	1997/2002	RCA/Ondine	
9. Konstantin Scherbakov	2000	Naxos	

Among other landmark recordings of Shostakovich's 24 Preludes and Fugues are Sviatoslav Richter's 1963 recording of a selection of six Preludes and Fugues for Philips, which was released on CD in 1994, and Roger Woodward's LP for RCA in

1975, which was the first recording of the complete cycle made by a Western pianist. In more recent years, recordings of the complete work made by Vladimir Ashkenazy in 1996-8 for Decca, Konstantin Scherbakov in 1999 for Naxos, Keith Jarrett in 1991 for ECM and Olli Mustonen in 1997 and 2002 for RCA and Ondine received a significant amount of critical exposure and are still widely available in the West. In addition to complete recordings such prominent pianists as Sviatoslav Richter, Emil Gilels, Mariya Grinberg, Boris Berman, Sergio Perticaroli and Michaela Harel released selections of Shostakovich's Preludes and Fugues.[90]

5.3.2 Recordings of other Soviet composers' cycles of 24 Preludes and Fugues

Whilst other Soviet composers' Preludes and Fugues are not as extensively recorded, there are some very important releases which can significantly enhance our understanding of this lesser-known music. Rodion Shchedrin, who premiered the first and second volume of his own set of Preludes and Fugues respectively in 1965 and 1971, was the first Soviet composer to record his entire cycle, which was released on CD in 1996 on Melodiya label. Unfortunately this was a limited edition, which I have unsuccessfully tried to track down, and therefore cannot be assessed in this study.[91] Another complete recording of Shchedrin's 24 Preludes and Fugues made by the British pianist Murray McLachlan was released in 1994 on the Olympia label and certainly did much to raise the profile of the cycle. Besides this recording, selections of Shchedrin's Preludes and Fugues have been recorded by a Russian pianist Yurigin-Klevke (Nos.10 &12) and Dagmar Simonková of Czech Republic (Nos. 1, 2, 5, 6, 7, & 8)

Sergei Slonimsky's 24 Preludes and Fugues have been recorded in their entirety by two Russian pianists: Nikita Fitenko on Altarus in 2000 and Sedmara Zakarian on St Petersburg Compozitor in 2002. Both recordings benefited from Sergei Slonimsky's involvement and are therefore valuable research material.

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[90] Please see Discography for a comprehensive list of recordings of Shostakovich's Preludes and Fugues

[91] This recording is not available through the regular retailers in the West or in Russia. It is not archived in the Sound Archive of the British Library. It does appear in the catalogue of the Moscow Conservatoire Sound Library. However, following my request for a copy to be made, the recording itself could not be located.

The only existing recording of Nikolai Kapustin's Twenty-Four Preludes and Fugues is by the composer himself. This limited issue CD was recorded in a studio of Moscow Radio in 2000 and released by DML Classics in Japan in 2001. Unfortunately this recording is not available to the public due to the bankruptcy of this label; however, I have been fortunate in securing a rare copy of this CD through the Kapustin Society in the UK.

For various reasons, the remaining cycles under discussion - by Bibik, Yakovchuk, Skoryk and Smirnov - have not yet been recorded in their entirety. However, I believe that these works deserve greater exposure and their availability in a recorded format would facilitate their promotion. My own experiences of performing the excerpts from these cycles live on a concert stage will be discussed in the next chapter, whilst the main body of this chapter will focus on some of the above-mentioned recorded performances of Twenty-Four Preludes by Shostakovich, Shchedrin, Slonimsky and Kapustin.

5.4 Analytical Strategy

As I mentioned earlier, the availability of recordings has played a significant part in my choice of methodology used in this study. When there is more than one recording of the same work (Shostakovich and Slonimsky) I shall compare the performances using the parameters outlined above and with reference to the composers' scores. In those cases, where there is only one available recorded performance of a cycle (Kapustin and Shchedrin), I shall assess it on its own merit alongside the score.

There are only two recorded performances of the complete cycle composed by Slonimsky. This fact prompts the use of straightforward comparison for appraisal of these recordings. Both recordings of Slonimsky's cycle were made between 2000 and 2002 by St. Petersburg pianists, who had worked in close contact with the composer and his milieu. Since both can claim a similar degree of authenticity as far as the interpretation of the composer's concepts are concerned, I believe it would be logical to assess the similarities in their performances in order to discern the impact of their first-hand knowledge of the composer's vision of the work on their interpretations.

As Nikolai Kapustin's recorded performance of his 24 Preludes and Fugues is the only existing one, it will be examined on its own alongside the text of his cycle. This recording provides a fascinating insight into the composer's piano performance style, the compelling influence of which on his compositional methods is unquestionable. Kapustin's entire oeuvre is dominated by the composer's concepts of improvisatory pianism and his exploration of the possibilities of the piano as a powerful virtuoso instrument. His own recordings provide evidence of his impeccable piano technique and extraordinary performance drive and help to explain the astounding complexity of his textures.

Any individual performance, including the composers' interpretations of their own works, cannot avoid being influenced by a performance practice context. It is natural to suppose then that Shchedrin's recorded performance of his own work is likely to differ significantly from a recording by a British pianist Murray McLachlan, who belongs to a younger generation, was brought up within the traditions of a different national school of piano playing and grew up in a dissimilar society. Whilst Shchedrin's recorded performance potentially would have been able to provide a valuable source of 'primary' information about his composition, McLachlan's individual rendition of this work opens up the potential for more provocative interpretation of the author's text. Unfortunately, as was mentioned earlier, Shchedrin's recording of his cycle is currently unavailable. I shall therefore examine the recorded performance of McLachlan alongside the score in order to gain information on the range of performance choices offered by the existence of this source.

In the case of Shostakovich's cycle the situation is rather more complex. There are at least eleven known recordings of the complete cycle, whilst various selections and single Preludes and Fugues have been recorded by more than twenty different pianists. It would have been impractical to examine all of the existing recordings within the framework of this thesis. I have therefore chosen to focus on the complete renditions of the cycle, most of which will feature in this study (see Table 6.1), with the exception of the 1962 recording by Nikolaeva and the three recordings from the early 1990s, which are unobtainable at present.[92]

[92] Marios Papadopoulos (Kingdom, 1990), Boris Petrushansky (Dynamic, 1992-3) and Caroline Weichert (Accord, 1991-2). However, the timings for these recordings are provided in the Appendix compiled with the kind assistance of Gerald Bishop.

The recordings made by Shostakovich himself clearly have the greatest potential for uncovering the latent aspects of the notated score. However, an examination of his performance interpretation in context of the performance practice at the time of the recording could facilitate an even more perceptive understanding of the work. Therefore in addition to the seven recordings of the entire cycle, the only incomplete selection of Preludes and Fugues (other than that recorded by Shostakovich), which features in my study is by Sviatoslav Richter. As one of the greatest pianists of 20th century, who shared his living and working environment with Shostakovich, Richter made a very significant contribution to the discography of Shostakovich's 24 Preludes and Fugues.

As a starting point for my study of recordings of Op.87, I shall use a modified version of a classification (see Table 5.2), which follows from a checklist suggested by Robert Philip in his book *Performing Music in the Age of Recording*. Philip's list is based on the ways in which a recording can be associated with the composer. Such differentiation enables the recordings to be viewed within a wider performance practice context.

As we can see, each of the recordings under discussion seems to occupy a distinctive niche. Nikolaeva's association with Dmitri Shostakovich is perhaps one of the most notable examples of a performer entrusted with an indisputable endorsement from the composer. It is hardly surprising then that her 1990 Hyperion recording, whilst not being her only one, has in effect been elevated by the critics and listeners to the status of a definitive interpretation.

Although Richter also knew the composer very well, he once remarked that there was never any real friendship between Shostakovich and him:

> "I had difficulty getting used to his presence, I always went weak at the knees".[93]

[93] Richter, S. and B. Monsaingeon (2001). Notebooks and Conversations. London, Faber and Faber. p.126

Table 5.2

Recordings of Shostakovich's Preludes and Fugues. Levels of the composer's involvement.

Levels of the composer's involvement	**Performer/Date**
Composer's own recorded performances	**Shostakovich** (1951 – 60)
Recordings made by the composer's close associates	**Nikolaeva** (1987, 1990)
Recordings made by the composer's compatriots and contemporaries	**Richter** (1954 – 74), **Ashkenazy** (1996-8)
Recordings made by the composer's compatriots	**Scherbakov** (1999)
Recordings unconnected with the composer	**Woodward** (1975) **Jarrett** (1991), **Mustonen** (1997/2002)

Richter chose to play only sixteen out of the Twenty-Four Preludes and Fugues, thus excluding the remaining eight. In his autobiography he explained his reluctance to learn the remaining eight Preludes and Fugues by stating rather bluntly that "he only ever played pieces that he liked".[94] Nevertheless Richter's recorded interpretations provide vital clues to unravelling the performance practice of Shostakovich's Preludes and Fugues in the Soviet Union during the 1950-70s.

Both Ashkenazy and Scherbakov represent the Russian school of piano playing, however they belong to different generations. Whilst Scherbakov came to prominence after Shostakovich's death, Ashkenazy's piano performance career developed during the late 1950s in the Soviet Union, when Shostakovich was at the height of his creative powers and very much in the centre of attention as a public persona. Ashkenazy has

[94] Richter and Monsaingeon 2001: 126

readily shared his memories of growing up surrounded by Shostakovich's music; hence it is not surprising that in the late 1990s, at the peak of his own career, he decided to record the complete set of Preludes and Fugues.

It is not clear whether Australian pianist Woodward, who made the first complete recording of Op.87 in the West, just months before Shostakovich died, ever heard the composer perform in public. However, his recording is another performance source, which reflects the performance practice of Shostakovich's cycle in the West in the 1970s.

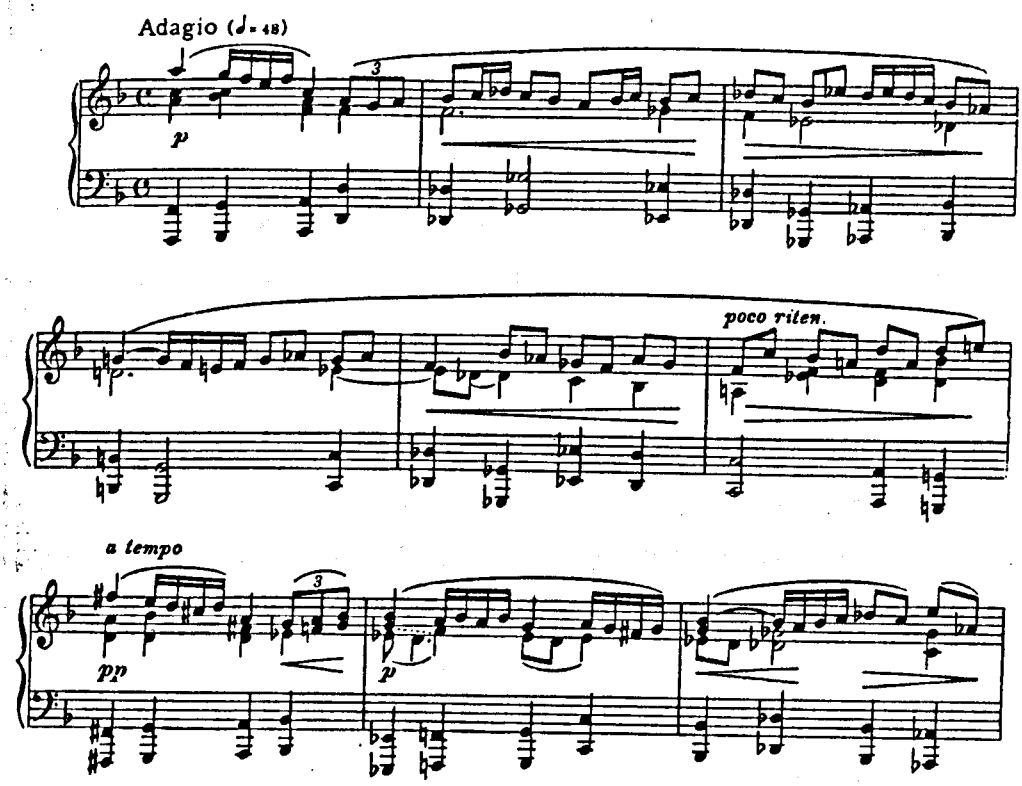
In the 1990s there were more recordings of op.87 made than in any other decade. Among the reasons for this surge in popularity are such factors as the technological developments in digital sound recording, and the increased world-wide interest in Russian culture following the demise of the Soviet Union. Whilst Jarrett's and Mustonen's recordings of op.87 are not directly or indirectly connected with the composer, they appear to be much more experimental and controversial than other recorded performances under discussion. Both pianists have a compositional background, Jarrett as a jazz musician and Mustonen as a classical composer. These skills enable them to make use of previously unexplored performance possibilities and take the interpretation of Shostakovich's cycle to another level.

5.5 Shostakovich Prelude and Fugue in F major: a case study

To illustrate the possibilities of a study of recordings I have chosen Shostakovich's Prelude in F major from the Prelude and Fugue no.23 for my case study (see Example 6.1). Despite the apparent simplicity of the texture, the musical material of the Prelude displays potential for a number of possible interpretative approaches. The brief *Adagio* is declamatory in its musical expression. Its texture is rich in harmonic colours and shades. It contains a detailed bass line and elaborate polyphonic voicing, typical for Shostakovich. The composer's numerous *poco riten. – a tempo* markings throughout the piece, leave no doubt about the flexibility and plasticity of the tempo, whereas marked dynamic range is relatively restrained between ***pp*** and ***mf***, suggesting a rather introspective mode of thought.

Example 5.1

Shostakovich Prelude in F major (bars 1 – 9)



Thus the musical material of the Prelude in F major clearly presents a sufficient scope for performers to find an individual approach to interpreting the tempo, melodic phrasing and polyphonic voicing, as well as pedalling and articulation. The obvious limitations of the music notation do not allow for these parameters of performance to be permanently fixed in the score. However, the composer's own recorded performance is potentially capable of complementing the notated score with some additional nuances, which provide a valuable insight into his interpretation of the work.

Being a professionally trained pianist, a diploma prize-winner of the Chopin Piano Competition in Warsaw in1927, Shostakovich in later years performed publicly only his own works. In 1952, attempting to improve his financial situation, he went on a concert tour performing among other works his new piano cycle op.87 in the cities of the Soviet Union. Elmira Nazirova, one of his students, remembers what an experience it was for Shostakovich to perform publicly in Baku in 1952:

> No one came to his concert. No one came to hear this great composer and genius of our times. He played his *Twenty-Four Preludes and Fugues* in an almost

> empty hall. The audience consisted of soldiers who were forced to come, and they found listening to Shostakovich quite excruciating. ...Few people dared to attend his concerts. People were afraid to show any interest in his music because he was an "enemy of the people".[95]

The years of humiliation and intimidation undoubtedly left a mark on the composer's performance manner, which is reflected in his recording made in 1958 for EMI Records. One of the most common features of his interpretations is slowing down of tempos in slow pieces, which is the case in the F major Prelude. The metronome mark in the score is crotchet = 48, whilst Shostakovich's opening tempo is significantly slower at crotchet = 33, gradually speeding up to crotchet = 40.

The absence of technical difficulties in this piece rules out the possibility of Shostakovich adjusting the tempo to suit his technique. Therefore this significant discrepancy with the score must be attributed to purely musical considerations. The composer's performance of the Prelude in F major is full of calm sadness and melancholy, while in the middle section, where he sustains very slow and impeded movement (bars 12-19),[96] one can perceive the real pain of a deeply hurt person. The way in which semitones of the middle voice marked *tenuto* in the bar 15 are played transmits feelings of inner despair and tragedy, which nevertheless remain suppressed (reaching in the climax only ***mf***, replaced by the brightening initial theme, as if forced to retreat back to where they were hidden. Surprisingly unclouded, gradually fading away, final four bars are played by the composer with a gentle intimacy and hope.

There are noticeable differences in the acoustics and the quality of recording between the two Nikolaeva recordings – the one made for Hyperion is much more resonant, while the 1987 recording is much "drier" acoustically and mastered by sound engineers to create a more intimate and "close" sound.

Acoustic differences aside, fundamentally Nikolaeva's interpretations consistently follow the same principles as far as the tempo and the mode of musical expression are concerned in both of her recordings.

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[95] Kravetz, N. (2000). A new insight into the Tenth Symphony of Shostakovich. Shostakovich in context. R. Bartlett. New York, Oxford University Press. p.169

[96] Shostakovich's tempo on the recording is actually much slower than his metronome marking: θ = 48

Recordings made by Shostakovich and both Nikolaeva recordings have approximately the same duration: 3:48 and 3:44 respectively. Moreover, Nikolaeva's opening bars are extremely close to Shostakovich's interpretation – a deliberately slower tempo which gradually picks up as the first phrase progresses. The only distinctive difference is in their treatment of triplets – slightly hurried in Shostakovich's case and rather stretched in Nikolaeva's recording by comparison.

Nikolaeva's recordings of the Prelude are generally faithful to the notated text with a few exceptions, such as bars 28-29 where the quavers of the upper voice are played in a much slower tempo than the preceding semi quavers in the middle voice, despite the composer's *a tempo* marking.

In comparison with the Shostakovich recording Nikolaeva's interpretation is more declamatory with some elements of a drama in the middle section, resulting in *tenuto* semitones of bar 15 sounding like Russian church bells in contrast with Shostakovich's expression of suppressed pain in this passage. The final bars are also interpreted differently, affirmative rather than *morendo*. Despite these differences Nikolaeva's and Shostakovich's interpretations are very close in spirit, which is in many respects due to the similar performance decisions they chose. Among the common performance choices they made are such aspects as the preferential dynamic treatment of the bass line, careful balancing of the middle voices, most notably in bars 4-5, 15, etc, flexible tempo *rubato* and generous pedalling. The conceptual similarity of their interpretations becomes even more apparent when compared with recordings made by other performers.

The most striking fact is that none of the other pianists chose a similar slower tempo for the F major Prelude: most of the performers chose a much faster tempo, in line with what the composer marked in the score.

Vladimir Ashkenazy's recording of the Prelude is very much faithful to the score and is 3:04 in duration (Shostakovich's recording was 3:48). Although he has chosen a slightly faster tempo I find that his warm and intimate tone at the beginning corresponds with that of Shostakovich. The texture of the Prelude in his interpretation becomes a flowing

and growing living entity. His *pianissimos* are particularly fascinating – he manages to produce a different sound effect every time they occur.

Generally, Ashkenazy seems in this recorded performance to be more interested in finding a variety of colours and shades in the sound, than revealing the polyphony of the voices, as was the case in recordings by Shostakovich and Nikolaeva. Although Ashkenazy's recording presents a different view on the F major Prelude, it is certainly a convincing interpretation which opens up the possibilities for future performers to explore the colouristic potential of Shostakovich's Preludes and Fugues.

Another performer who takes a colouristic approach to the F major Prelude is Keith Jarrett, who is more popularly known as a jazz musician. His recording received very mixed reviews, however I believe his original interpretation highlights another interesting dimension of the F Major Prelude, which none of the other more-classically trained pianists explored to quite such a degree. He creates different shades of moods and colours by using the rhythmical *rubato* throughout the texture of the Prelude, but particularly in groups of three and four semi-quavers and triplets. Jarrett's performance manner has obviously been influenced by his background as an improvising jazz-musician. His use of rhythmical freedom and flexible tempo is therefore extremely natural and unaffected. In my opinion, Jarrett's interpretation is artistically compelling and invites future performers of Shostakovich's cycle to explore aspects of musical time in search for original means of expression.

Olli Mustonen's performance of the F major Prelude is the fastest of all of the recordings under discussion. Its total duration of 1:52 is almost half that of Shostakovich at 3:48. As a comparison, the second fastest recording – by Jarrett – is almost a minute longer – at 2:40. Mustonen's fast interpretation of tempo is at odds with the composer's marking of *Adagio*. Similarly to Jarrett he uses rhythmical *rubato* in semi quavers and triplets. However he accompanies it with very frequent bursts of deliberate crescendos, which clearly detract from the declamatory character of the music. His interpretation of the texture is distinctively original, but not entirely convincing, largely due to his deliberate and unrestrained use of micro-dynamics, which are not notated in the score.

My case study of recordings of F major Prelude has highlighted the conceptual and interpretational similarities in Shostakovich's and Nikolaeva's interpretations, which become even more apparent in comparison with recordings of other pianists. I believe this evidence supports my argument that recordings of Preludes and Fugues op.87, made by Shostakovich and Nikolaeva have taken on the role of primary sources in the performance practice of this work.

Nevertheless it is important to note that recorded performances made by other performers are also an invaluable source of information for musicologists, performers and listeners alike. Every performance is potentially capable of revealing some new interpretative possibilities and providing fresh insights into this multi-faceted work. A consideration of authenticity and faithfulness to the text remains an important factor in assessment of these recorded performances. Nonetheless multiplicity of performance choices, which they open up, helps to sustain the artistic appeal of this work and encourages continuity of its performance practice by the future performers, listeners and musicologists.

5.6 Recordings of Slonimsky's cycle

As mentioned earlier, Slonimsky's 24 Preludes and Fugues have been recorded in their entirety by two Russian pianists. Both Nikita Fitenko and Sedmara Zakarian represent St. Petersburg school of piano playing. Their recordings were released respectively in 2000 and 2002 with the explicit endorsement from the composer in both cases. Outwardly it seems that there is little separating these two recordings as far as the context is concerned.

However, a closer examination of tempos and durations on both recordings reveals that Fitenko tends to take faster tempos than Zakarian in all but four preludes and five fugues (see Table 5.3). Moreover, in those cases where Fitenko's renditions are slower than Zakarian's, the difference is mostly insignificant. Fitenko's overall performance manner is more outwardly virtuosic and buoyant with a tendency towards faster tempi than those indicated by the composer.

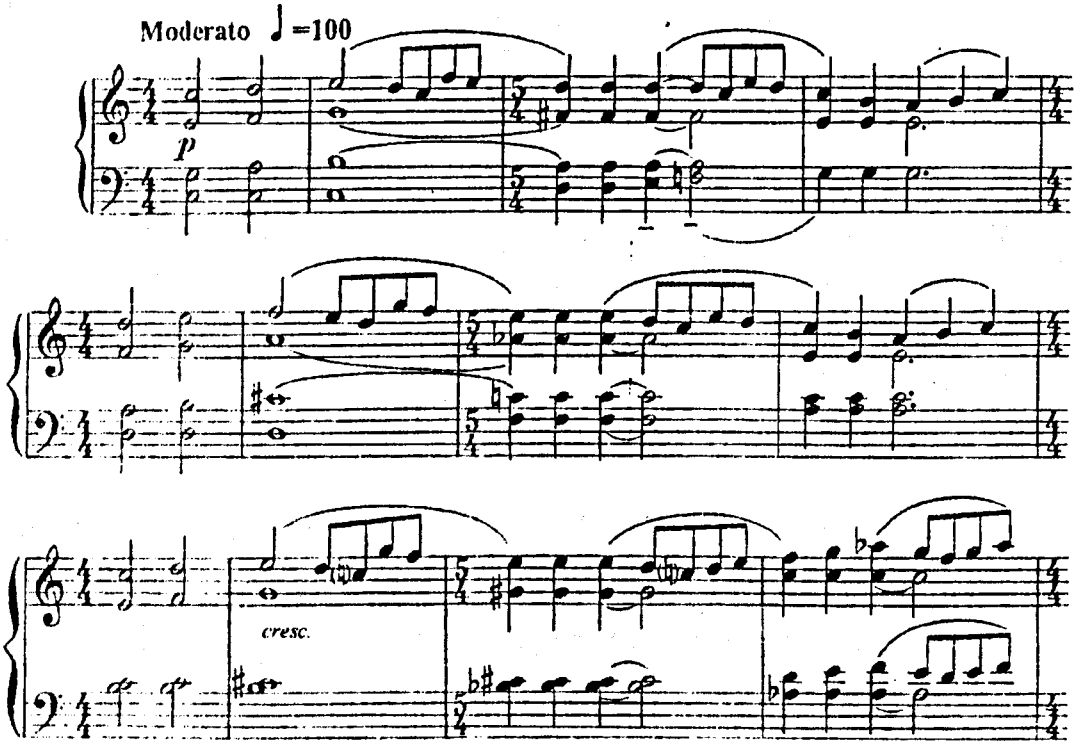
Table 5.3
Slonimsky 24 Preludes and Fugues
Recording durations

	Zakarian: Preludes	**Fitenko: Preludes**	**Zakarian: Fugues**	**Fitenko: Fugues**
No.1	1:57	1:59	2:44	2:16
No.2	1:32	1:18	1:17	1:10
No.3	0:53	0:41	1:40	1:46
No.4	3:06	2:25	3:20	2:26
No.5	0:52	0:46	1:06	1:00
No.6	1:11	1:06	1:51	1:47
No.7	2:19	1:40	3:40	3:06
No.8	2:24	1:40	3:50	3:12
No.9	1:14	1:05	0:56	0:59
No.10	2:37	1:32	3:15	2:32
No.11	0:58	0:54	1:17	1:12
No.12	1:34	2:09	3:42	2:39
Total (Preludes + Fugues) Book 1	49.28	41:25	-	-
No.13	1:56	1:41	1:44	1:39
No.14	3:44	2:55	4:37	3:26
No.15	0:55	0:42	1:00	0:58
No.16	1:52	1:27	2:22	2:09
No.17	1:06	1:07	1:44	1:48
No.18	2:53	1:52	1:23	1:29
No.19	1:43	1:27	2:42	2:48
No.20	0:53	0:47	1:17	1:05
No.21	1:17	1:48	1:05	1:07
No.22	1:20	0:55	2:42	2:24
No.23	1:05	1:01	1:41	1:39
No.24	2:42	2:15	4:51	4:17
Total (Preludes + Fugues) Book 2	48:48	42:46	-	-
Total (Book1 + Book 2)	1:38:16	1:24:11	-	-

There are some similarities between the recordings of these two pianists, which could arguably be attributed to their association with the composer. The C major Prelude No.1, for example, which opens the cycle, is interpreted with a similar approach in both recordings (see Example 5.2).[97] Both pianists seem to be keen to highlight changes in the texture from slow choral-like minims to faster moving quavers by taking minims slightly slower than the composer's metronome marking and then playing quavers a little bit faster than the basic tempo. However, there are also some differences between the two recordings, most notably in the treatment of dynamics. Fitenko seems to go for contrasting and hence more dramatic dynamics, while Zakarian prefers to make her dynamic changes more subtle. The latter appears to be more faithful to the score, as the composer's dynamic markings are quite scarce and range from ***pp*** to ***mf*** with just one gradual build-up to ***f***.

Example 5.2

Slonimsky Prelude in C major (bars 1 – 12)



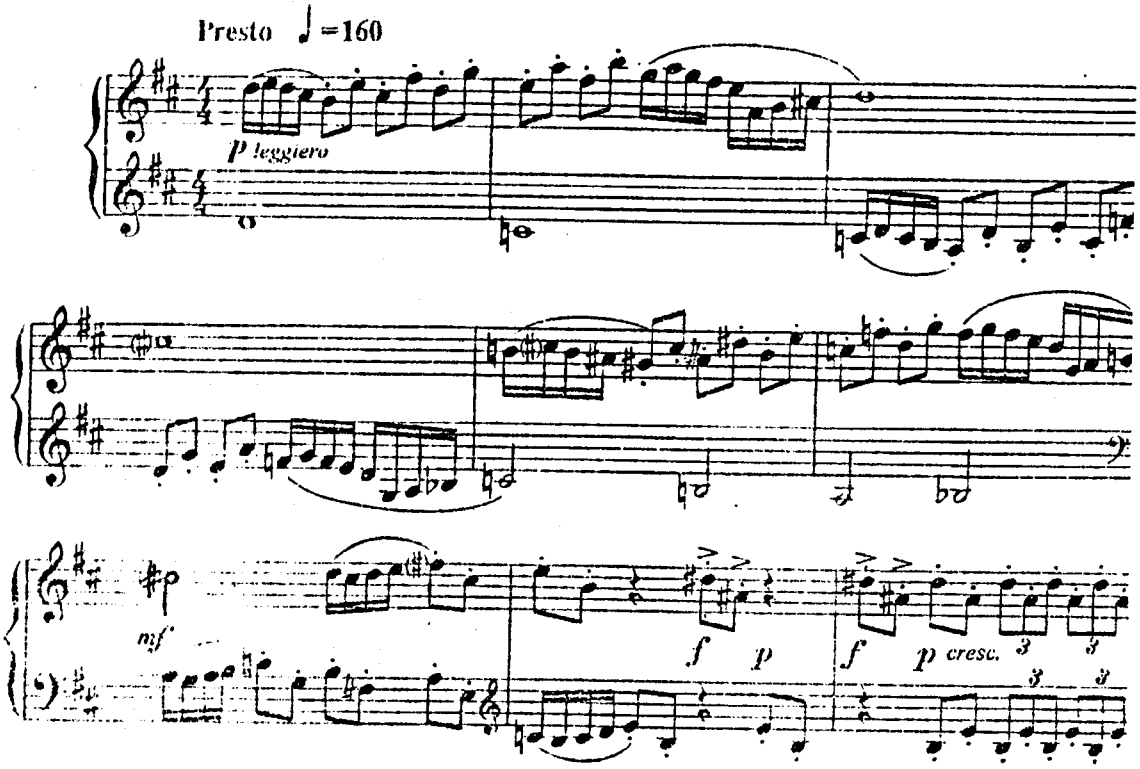
In another example, Prelude in D major No.5, both recordings are of similar duration. However, while Fitenko's tempo is slightly ahead of the metronome marking, Zakarian

[97] I already discussed a cultural dialogue between Eastern and Western European music elements happening in the thematic material of this piece (see Chapter 3).

is a little slower than the marking of crotchet = 160 (see example 5.3). On the one hand, the difference in tempi is very small. On the other hand, this approach helps Fitenko to create an engaging atmosphere of joyful flurry of activity, which is in accordance with the tempo marking of *Presto*, while Zakarian's slightly laid-back manner is in risk of losing the attention of listeners.

Example 5.3

Slonimsky Prelude in D major (bars 1 – 9)



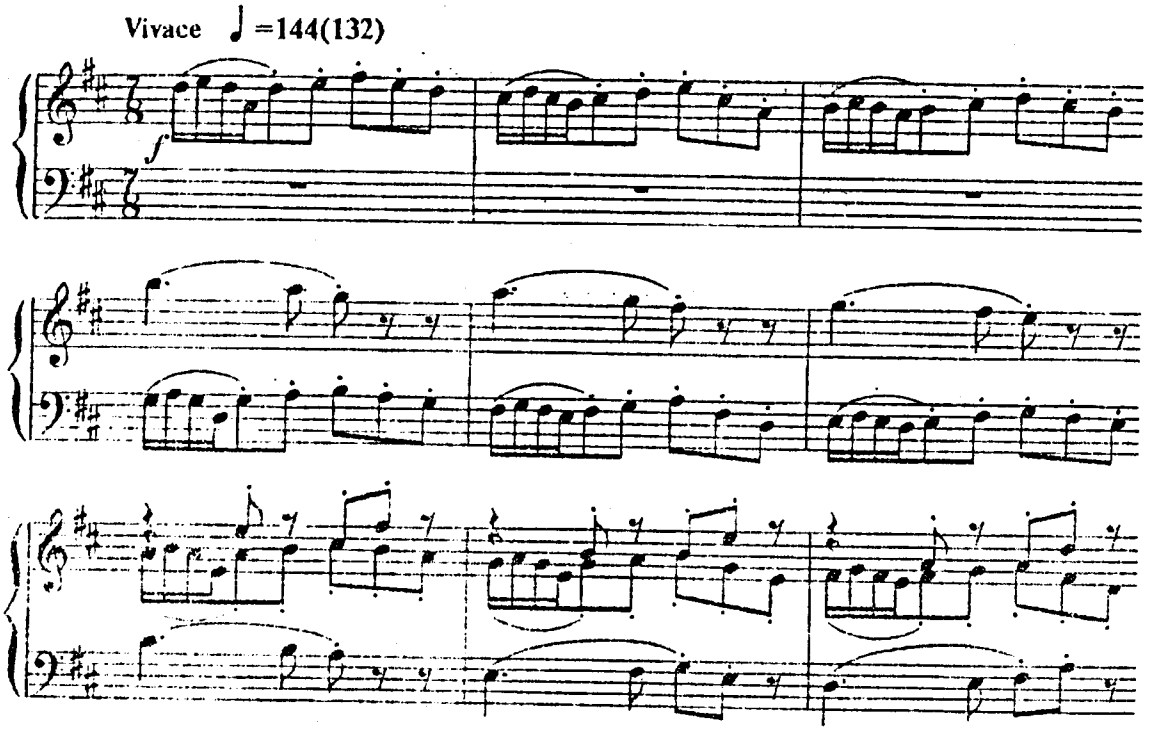
Interestingly, the situation is reversed in the D major Fugue (see example 5.4), which follows the Prelude *attacca*. Fitenko's faster tempo than the one indicated by the composer appears to disregard the apparent dance features of the subject. On the contrary, Zakarian's tempo, which is a fraction slower than the upper limit of the metronome marking of crotchet = 144(132), allows her just enough time to highlight the dance character of the Fugue.

There is one consistently common aspect of interpretation in the two recordings under scrutiny. Both pianists faithfully follow the composer's detailed articulation markings. Unlike Shostakovich, Slonimsky is very thorough in supplying this information in the

score, which therefore implies that articulation is one of the most important performance aspects of his Preludes and Fugues.

Example 5.4

Slonimsky Fugue in D major (bars 1 – 9)



5.7 Murray McLachlan's recording of Shchedrin's 24 Preludes and Fugues

Despite the fact that he has no direct connection with the Russian school of piano playing, McLachlan has recorded music by Russian composers extensively. His exceptional discography includes complete piano sonatas by Myaskovsky and Prokofiev as well as rarely heard piano works of Kabalevsky, Khachaturian and Tcherepnin. In addition to recording 24 Preludes and Fugues by Shchedrin, McLachlan wrote detailed liner notes, which provide a valuable perspective on his interpretative ideas. His artistic stance to Shchedrin's music is conveyed in his description of the cycle as a whole:

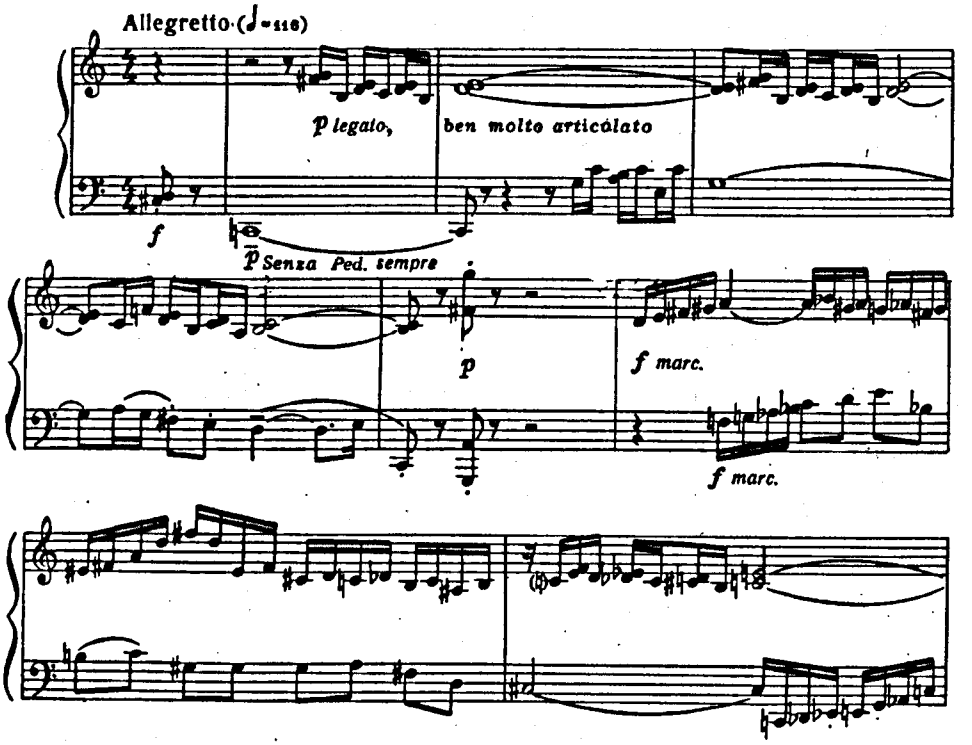
> From the opening bars of the first Prelude and Fugue (C major) there can be no doubt that this cycle is marked by clarity and lucidity, pianistic and musical practicality, technical and contrapuntal virtuosity as well as sincerity and depth of feeling. There is also a liberal sprinkling of good humour, wit and a feeling of the encyclopædic and all encompassing that certainly takes one's breath away!

> Like other composer-pianists Shchedrin seems to have a little of Faust and a little of Harlequin inside him, but if this current recording presents a bias in favour of the serious 'Faustian' side there is certainly enough colour and sparkle to remind one that it was Shchedrin who wrote irresistible pastiche numbers in the style of Albéniz and others, as well as brilliant ballets including the ever-popular transcription of Bizet's *Carmen.*[98]

Following on from the McLachlan's quote, let us examine his interpretation of the opening C major Prelude and Fugue (see Example 5.5). McLachlan's approach to tempo appears to be flexible and rather different from the composer's metronome marking of crotchet = 116. He starts deliberately slower, which adds an element of a drama to suddenly changing dynamic contrasts. However, in bar 6, where the movement of semi quavers becomes constant rather than interrupted by rests, McLachlan's tempo is much faster than the metronome (crotchet = 132). His interpretation of the tempo is thus much closer to *Allegro* than to the composer's indication of *Allegretto.*

Example 5.5

Shchedrin Prelude in C major (bars 1 – 8)



Tempo deviations aside, McLachlan's articulation in the Prelude is impeccable and in line with the composer's directions which alternate between *legato, marcato* and *ben*

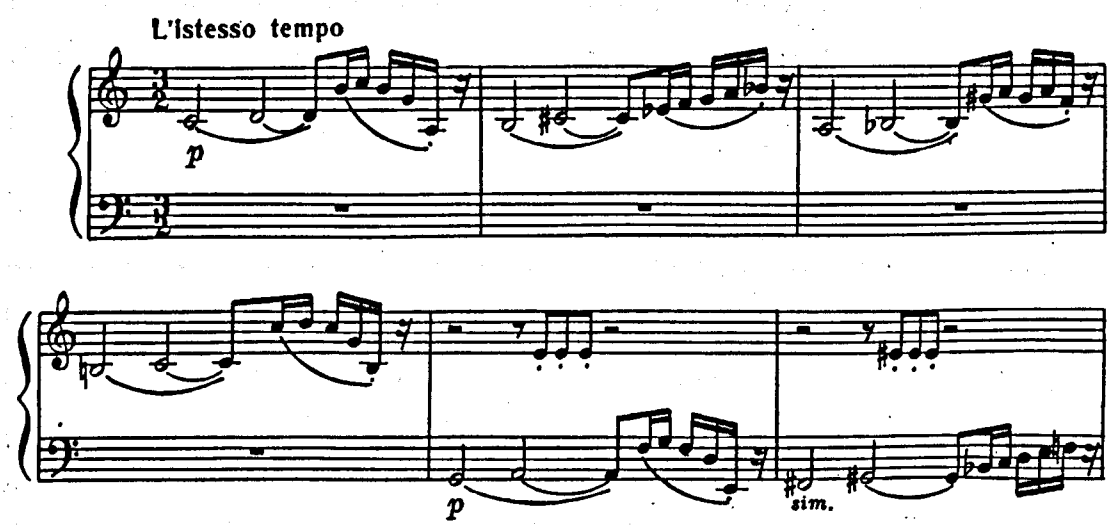
[98] McLachlan, M. (1994). CD notes. Shchedrin 24 Preludes and Fugues, Olympia OCD 438.

molto articolato. This and his faithful rendition of contrasting dynamics help create a generally cool and jagged character of the piece.

In contrast to his flexible approach to the text in the Prelude, McLachlan's interpretation of the Fugue (see Example 5.6) is much stricter. He meticulously highlights every subject entry, whilst articulating every voice very clearly almost without any sustaining pedal. His interpretation of the polyphonic texture is thus very crisp, culminating in the dramatic dynamism of the *stretto*.

Example 5.6

Shchedrin Fugue in C major (bars 1 – 6)



McLachlan's interpretation of other pieces in the cycle follows a similar pattern: a freer approach to preludes and a closer reading of the score in fugues. Nevertheless his articulation and dynamics are consistently faithful to the text. This allows him to capture the character of each piece in accordance with his imaginatively evocative liner notes on every prelude and fugue.

5.8 Kapustin plays Kapustin

Kapustin belongs to the same generation of Russian composers-pianists to which McLachlan was referring to when discussing Shchedrin's compositional manner. Kapustin's recordings of his own music demonstrate his extraordinary piano technique and provide many clues to understanding peculiarities of his compositional style. By his

own admission, Kapustin composes at the piano, and thinks about composition from a pianist's perspective. He believes that all piano music must be composed at the keyboard, and says that he could not compose if he did not play himself.

Let us have a closer look at Kapustin's education and career path to gain a better understanding of his 'roots' as a composer-pianist. He was born in 1937 in a small industrial town in Eastern Ukraine called Gorlovka. Kapustin started learning to play the piano at the age of seven. It is not clear when exactly his family moved to Moscow, but by the age of 14 he was already in the Soviet capital, seriously preparing for a career as a virtuoso classical pianist. His teacher then was Avrelian Rubakh, whom Kapustin credits with much of his early pianistic progress. Rubakh was a student of Felix Blumenfeld, who is more known as a teacher of Vladimir Horowitz and Simon Barere. Both Blumenfeld and Rubakh were also composers, however, their achievements in this capacity are less-known.

Kapustin, by his own admission, has been very much aware of the long Russian tradition of celebrated composers-pianists. This awareness has been facilitated through his personal contact with his teacher. Horowitz, of course is another example of a pianist-composer, whose paraphrases and transcriptions are still widely performed in countries of the former Soviet bloc.

Kapustin studied with Rubakh until the age of 18. His last four years with his first serious teacher were decisive for his career as a virtuoso pianist. Rubakh took Kapustin to play to Alexander Goldenweiser in 1955. Kapustin remembers that his performance of the Liszt *Don Giovanni Fantasy* made a favourable impression on Goldenweiser, who took him into his piano class at the Moscow Conservatory.

In 1955 Goldenweiser was a distinguished pedagogue in his early eighties, who had been a professor at the Moscow Conservatory for 55 years. Kapustin was one of his last pupils. Although Goldenweiser was too old to make a significant impact on Kapustin's piano manner, he was an inspiring figure, who could count Rachmaninov, Scriabin and Medtner among his peers and whose teachers were Ziloti, Arensky, Ippolitov-Ivanov and Taneyev. However, during his years at the Conservatory Kapustin gradually became more interested in jazz and less interested in a classical career. After his

graduation from the Conservatoire in 1961 Kapustin joined Oleg Lundstrem's Jazz Orchestra, with whom he toured the Soviet Union for 11 years.

As was mentioned earlier, contrary to other composers of crossover music, who normally bring jazz elements into classical textures, Kapustin incorporates classical forms and structures into his essentially jazz music. His unparalleled precision in notating the elaborate rhythmical intricacies of his music allows him not to compromise the extraordinary complexity and technical demands of his textures. Kapustin's recording of his 24 Preludes and Fugues provides ample evidence of the success of his compositional approach. On recording Kapustin interprets his painstakingly precise and extremely complex notation with an effortless ease. His tempi are flexible when it is indicated in the score and very precise elsewhere. His ability to convey the whole range of intricate rhythms in multiple layers of his polyphonic textures without losing clarity or precision is exceptional.

What is missing in his recorded performances sometimes is, perhaps, a more varied range of dynamics. However, his scores more often than not contain virtually no dynamics markings either. His technically brilliant performance of the C major Fugue, for example, would have benefited from a wider range of dynamic nuances. Instead, the composer sustains an ***mf*** to ***f*** level of dynamics throughout the four pages or so of this intense piece.

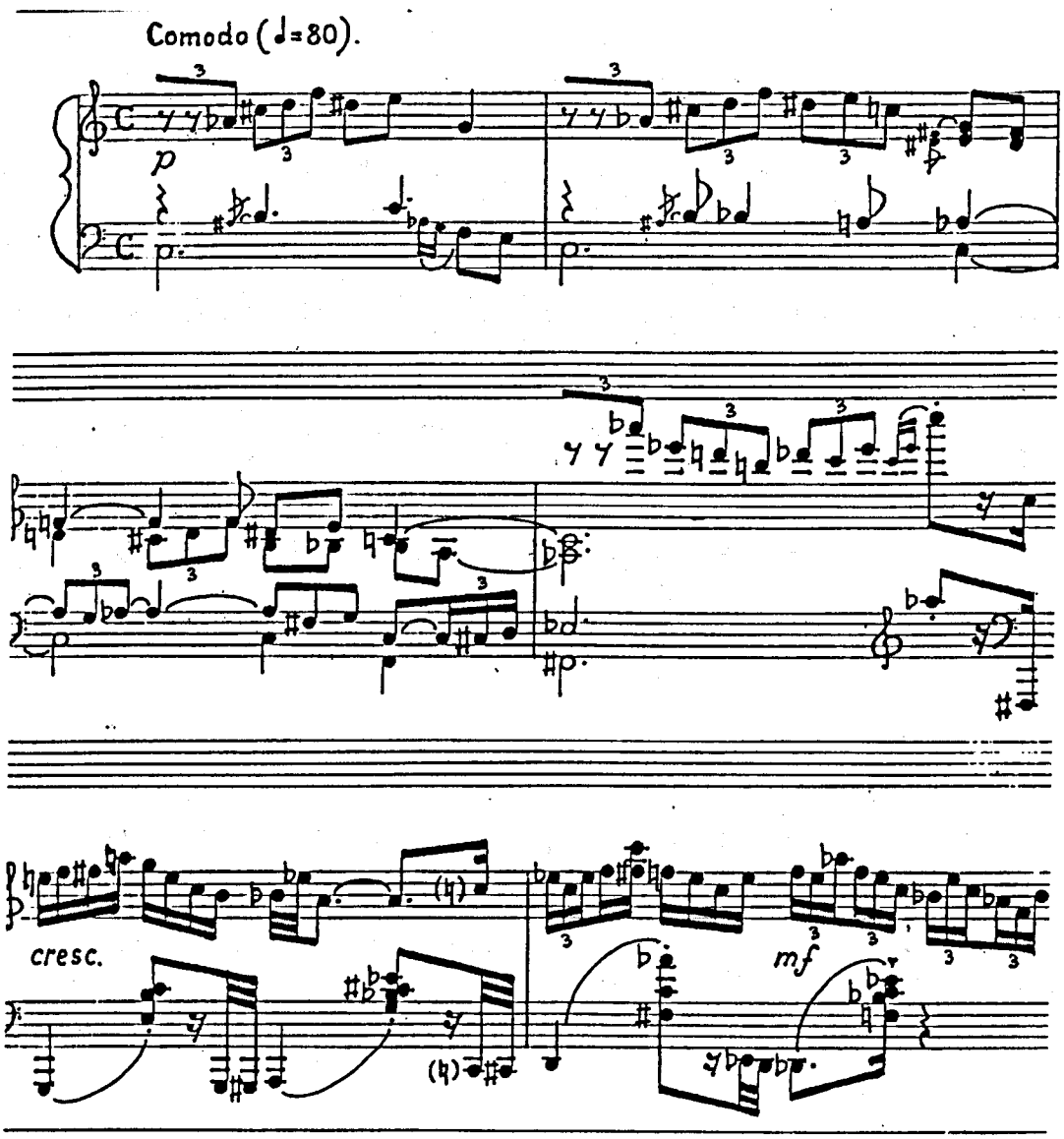
His performance of the preceding Prelude (see Example 5.7) is, however, more varied in terms of dynamics. With the help of dynamics and a flexible tempo Kapustin creates an interactive dialogue between the 'laid-back' quaver triplets of the first four bars and more active riffs of semi quavers and semi quaver triplets, which are then developed to reach a distinctive climax.

Another tendency, which is characteristic of Kapustin's piano manner in his recording of Preludes and Fugues, is his inclination towards impossibly fast tempi. In contrast to Shostakovich, whose metronome markings also tend to be too fast, Kapustin is actually technically capable of adhering to his own tempo indications in performance. However, other performers, particularly those with no experience of playing jazz music, might find his tempo markings unrealistic considering the density of Kapustin's texture and

his attention to minute detail in the notation. When the tempo is excessively fast, some subtle nuances are sometimes lost even in Kapustin's rendition. For example, in his recording of the E flat minor Fugue No.24, which ends the cycle (see Example 5.8), Kapustin takes such fast tempo that some of his off-beat accents and grace notes get drowned in the thick polyphonic texture.[99]

Example 5.7

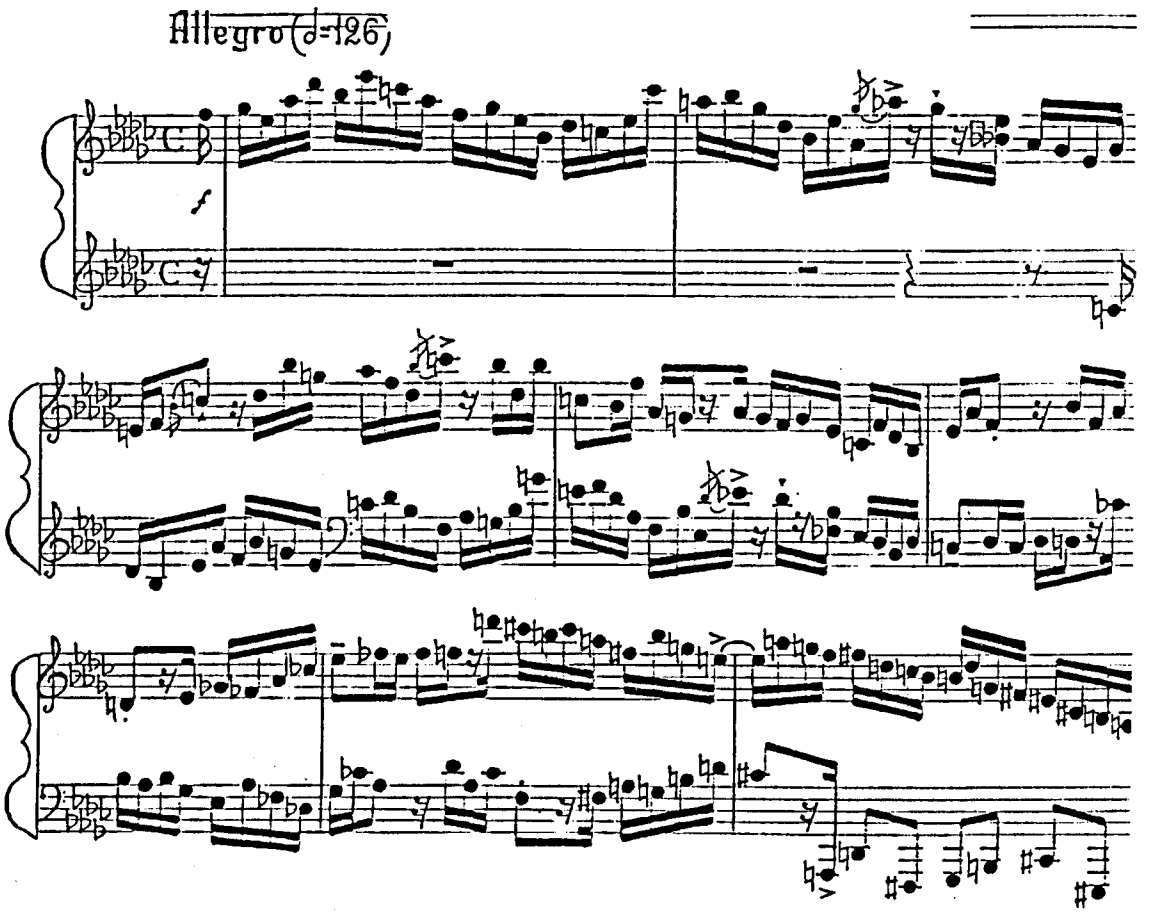
Kapustin Prelude in C major (bars 1 – 6)



[99] There is an obvious mistake in the manuscript, which contains the metronome marking of h = 126. The composer's recording confirms that the correct metronome indication should be q = 126

Example 5.8

Kapustin Fugue in E flat minor (bars 1 – 7)



This chapter has continued a discussion of performance practice of the works under scrutiny through a study of available recordings. The availability of recordings was one the main factors in shaping my methodology in this chapter, which was for the most part based on case studies of individual pieces from complete recordings of 24 Preludes and Fugues by Shostakovich, Slonimsky, Shchedrin and Kapustin.

The above case studies of recordings allowed me to gain a better understanding of what performance choices are available to performers of the works under discussion. I have also been able to determine the aspects which make some interpretations more convincing than other.

Analysis of recordings made by the composers themselves (Shostakovich and Kapustin) has provided some valuable insights into the composers' vision of their works from the performer's perspective. The findings of my study led me to conclude that their recorded performances have the potential to complement the score by providing the information, which cannot be appropriately notated.

Chapter 6: Structural designs and their implications for performance

6.1 Introduction

One of the most important problems that performers encounter when interpreting a large-scale polyphonic work is deciding whether the pieces could be performed individually and how they could be programmed. I believe that in order to make an informed decision a pianist should be acquainted with the overall structural design of the whole cycle and the roles that individual preludes and fugues play within this orderly system. This is not an easy task for performers in the case of unknown or new works. Regarding problems of programming as one of the priority issues, in this chapter I will focus on analysing the structural organization of individual pieces within polyphonic cycles and how this information can assist pianists in programming and other aspects of performance interpretation.

I believe that one of the paramount principles of a large-scale cycle of preludes and fugues is the completeness of its structural logic. It is this logic which makes it a cycle as opposed to a collection of pieces. As is well known, JS Bach's *Well-Tempered Clavier (WTC)* was the first important landmark in the history of a polyphonic cycle. The *WTC* comprised two volumes of 48 Preludes and Fugues written in every possible key, thus strengthening the idea of equal temperament for keyboard instruments, and at the same time presenting the keys in a strict order based on indisputable logic. Over the next two hundred years, particularly in the 20th century, a significant number of composers attempted to create polyphonic cycles of preludes and fugues in all possible keys, none of which to the best of my knowledge have a random or illogical order of keys.

Moreover, I aim to demonstrate that contemporary composers take great care arranging the order of keys according to their own perception of scale and tonality. Whilst some of them follow a chromatic or diatonic ascending or descending scale, others opt for the circle of fifths or their own version of twelve-note sequences. The majority of the creators of polyphonic cycles acknowledge that certain experiences of Bach's *WTC* provided the initial impetus to their cycles. However, each of them offers original ideas as far as the sequence of keys is concerned. So far I have found that there are no two

cycles with an absolutely identical structural design. Similarly the number of preludes and fugues varies between cycles.

If the order of keys and therefore the sequence of prelude – fugue micro-cycles matters a great deal to the composers, then it follows that performers should take this important aspect into consideration. Whilst analysing the cycles' structural organization, I aim to address the following issues:

- Why the structural designs should be considered in concert programming
- How an understanding of the macro structure of a polyphonic cycle can assist pianists in their interpretation of individual micro-cycles
- What means of expression could be employed to convey the overall line of development from the first micro-cycle of Prelude and Fugue to the last within a large-scale cycle
- How an awareness of structural designs can enhance audience perception of this music

6.2 Analysis of structural designs

The structural designs of polyphonic cycles written by the composers of the Soviet era are extremely diverse. This comes as a surprise, since the Soviet music ideology has always tried to suppress originality and differences of opinion. Nevertheless more often than not composers put forward new systems of keys in their unusual structural designs. I have prepared a few diagrams to illustrate these keys schemes.

Sergei Slonimsky is the only composer out of the chosen eight who follows Bach's order of keys, which is based on semi-tonal ascent, whereby a major key is followed by a minor key with the same tonic (see Appendix 1.1). In addition to this conceptual closeness, there are many other musical aspects that connect Slonimsky's cycle with Bach's *WTC*. These will be discussed later on in the chapter. In the first edition Slonimsky's 24 Preludes and Fugues are divided into two books (Nos.1 – 12 and 13 – 24).

Dmitri Shostakovich and Rodion Shchedrin follow the order introduced by Chopin in his 24 Preludes – ascending fifths, creating the so-called 'circle of fifths'. Shostakovich had previously used the circle of fifths in his own set of *24 Preludes* op.34. In this system each major key is followed by its parallel minor. One of the most important characteristics of this system is eventual return to the point of tonal 'departure', hence the use of the word 'circle' to describe it (see Appendix 1.2). However, there is some dissimilarity between the structures of the polyphonic cycles of Shostakovich and Shchedrin. Shostakovich creates a continuous system consisting of 24 micro-cycles, which were composed in the order they appear in the cycle.[100] This continuity is also strengthened by the fact that the work was completed in a very short space of time (between October 1950 and March 1951). In contrast, Shchedrin's cycle is divided into two books: *Sharp keys* and *Flat keys*, which are also separated by the respective dates of composition (see Appendix 1.3). The first book was composed in 1963-64 (premiered in 1965), whilst the second book was not completed until 1970. As I will demonstrate later this time gap does not affect the musical completeness of Shchedrin's *24 Preludes and Fugues*.

The Ukrainians Valentin Bibik and Alexander Yakovchuk took the piano keyboard as a basis for their structural designs; however, their conclusions differ. Yakovchuk divided his 12 Preludes and Fugues into two books (see Appendix 1.4). The first volume includes 7 micro-cycles encompassing the scales starting on the white notes of the keyboard, whilst the second comprises 5 Preludes and Fugues in keys starting on the black notes. The fact that there are only 12 keys here and not 24 is due to the composer's unusual perception of tonality. As in Hindemith's *Ludus Tonalis*, there is no division into major and minor keys in Yakovchuk's cycle. The composer uses alternative modes instead: both the first and second volume Preludes and Fugues exploit the medieval modes, most notably Phrygian and Lydian, Messiaen's modes of limited transposition and other scales. However, in contrast to Hindemith, who used his own system of related keys to organize his polyphonic cycle, Yakovchuk follows an ascending diatonic scale in the first book (C, D, E, F, G, A, H), and groups the remaining keys in the second.

[100] In the autograph every individual piece has a date of completion written in red ink by Shostakovich.

Valentin Bibik's approach is to split his 34 Preludes and Fugues into three books, naming them 'Reflection', 'Tension' and 'Elucidation' (see Appendix 1.5). The first book comprises 14 major and minor keys, which start on the white notes of the keyboard; the second encompasses 10 sharp keys (major and minor), whilst the third reconsiders the black notes as flats, producing another 10 Preludes and Fugues. It is difficult not to notice the conflict with the idea of equal temperament here. Although in pure physics C# and Db would indeed be two different notes, on the piano keyboard the compromise of one key for these two notes validates enharmonic changes and the "equality" of all keys. The most notable example is Bach's Prelude and Fugue no.8 *WTC* Book I. In many editions the Prelude from this micro-cycle is written out in Eb minor, whilst the Fugue is notated in the enharmonic D# minor. However, Bibik clearly feels that sharp and flat keys have different acoustic and musical qualities, hence his titles - "Tension" for sharps and "Elucidation" for flats. This problem is complicated further by Bibik's treatment of the scale as a chromatic twelve tone sequence without a clearly identifiable centre. One would have a great difficulty not only in formally distinguishing between major and minor in Bibik's cycle, but in finding the tonic of each piece.

The order of keys in Myroslav Skoryk's Six Preludes and Fugues stems out of his interpretation of the tonal system. According to Skoryk's theoretical publications,[101] his version of the scale is based on the difference between the chromatic and the diatonic semitone. Skoryk views his tonality in the context of the 20th century as a new synthesis of many diatonic scales, including major, minor, pentatonic and other diatonic scales. In his music a 'twelve-note diatonic scale' has emerged as a result of this synthesis, a scale in which all twelve tones are equal. Skoryk's theoretical position is methodically supported by all of the Preludes and Fugues, the language of which combines major, minor and pentatonic scales as well as elements of some other scales originating in the folk tradition. The choice of a semi-tonal ascent for the order of keys in his cycle is the best illustration of his vision of a twelve-note scale. Although the second book of the Preludes and Fugues has not yet been finished, the structure of it is easily deduced (see the grey text on the diagram: Appendix 1.6). Having been informed by the composer himself that completing the second volume is not in his immediate plans, my objective

[101] Skoryk, M. (1983). Struktura i vyrazhal'na pryroda akorduku v muzytsi XX stolittya [Structure and the expressive nature of the chords in the 20th century music]. Kiev, Muzychna Ukraina.

was to determine whether Skoryk's first book of 6 Preludes and Fugues can function as a coherent cyclic work on its own. Subsequently my analysis uncovered inner musical aspects of Skoryk's Preludes and Fugues, which have significant potential to enable this work to emerge as a whole in performance. The details of these findings will be discussed later in the chapter.

The two most recently completed cycles offer the most original structural designs. In Nikolai Kapustin's cycle major keys alternate with minor, which is quite traditional. However, whilst major keys follow the circle of fifths in the flat direction starting from C major, minor keys unexpectedly start from G# minor, one of the keys least related to C major (see Appendix 1.7). Minor keys also follow the pattern of descending fifths. This description of Kapustin's structural design would not be full without mentioning another counter-pattern in the organization of this cycle. Due to the fact that every minor key is an enharmonic major third below a major key, whilst every next major key appears a minor third lower, the key-notes of every group of four keys create a major 7th chord. As I will shortly demonstrate, this pattern plays a significant role in bonding the cycle together. At this stage let us note that the sequence of parallel major 7th chords is one of the most recognizable elements of the jazz idiom, which has exerted a powerful influence on Kapustin's music.

Dmitri Smirnov also chose an unusual system of keys for his cycle. Although he did not complete his cycle until 2000, the order of keys was conceived back in 1968. In his structural system major micro-cycles are followed by minor ones as is the case in most polyphonic cycles. However, whilst the major keys follow an *ascending* chromatic scale, the minor keys are chromatically *descending* (see Appendix 1.8). This key sequence, according to the composer's *Preliminary Notes on the 'Well-Tempered Piano'*,[102] is closely connected with the ideas of twelve-tone music, particularly the interrelationship of the tonality and the dodecaphonic principles, ideas which have always inspired him.

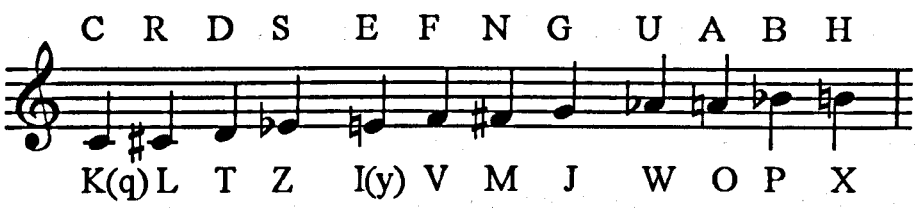
Even a cursory look at the score of this work reveals the existence of hidden layers in its structure. These layers are nevertheless very difficult to uncover in all their complexity. One of the more explicit examples of the above is the fact that each key in the cycle is

[102] Smirnov, D. (2003). Predvaritel'nye zametki o "Horosho Temperirovannom Fortepiano" [Preliminary Notes on the Well -Tempered Piano]. St Albans (unpublished)

assigned a letter from the Latin alphabet. Whilst realising that this is some kind of a musical code, based on traditional use of letters in music theory, I was not able to state categorically why C# major is associated with 'R' or Ab minor with 'W', for example. Fortunately Dmitri Smirnov has provided an explanation of this musical code in his *Notes* (see Example 6.1). He states that his experiments in the area of what he termed 'cryptophony' formed the basis for this innovation in his polyphonic cycle. As I noted earlier this system of musical codification utilises the conventional letter names of the notes for major keys starting on the white notes of the piano ('C' for C major, 'D' for D major and so on). For minor keys Smirnov uses letters, phonically closest to those of major keys ('K' for C minor, 'T' for D minor, 'I' for E minor and so on). The remaining letters are assigned to the black notes keys in pairs: R and L for C# major and minor, S and Z for Eb, N and M for F#, U and W for Ab. Other examples of coded messages in the score, such as programmatic titles of Preludes and Fugues, expanding intervallic series, and allusions and quotations of other musical works of Smirnov and other composers will form the subject of a separate discussion in this thesis.

Example 6.1

Cryptophony in Dmitri Smirnov's *Well-Tempered Piano*[103]



It is now clear that the order in which pieces appear in the cycles is extremely important for all of the above composers. It is also evident that the sequence of keys and perception of tonality are interrelated concepts for most of the composers under discussion. Skoryk, Smirnov, Yakovchuk and Bibik more or less explicitly declare that their cycles convey the principles of their personal musical systems, whilst other composers' indications of this connection are more implicit. Having gained an understanding of the order of keys in each cycle, I will now proceed to look at how this information can assist performers.

[103] Image source: Smirnov, D. Preliminary Notes

6.3 A cycle or a collection of pieces?

The above analysis confirmed that each polyphonic cycle under scrutiny has an ordered internal organization. It does not automatically imply that every work can only function as a cyclic concept. However, it would not be musically responsible to ignore the considerations of the overall structure completely and to pick and choose to perform individual pieces from a cycle according to one's unconsidered desire. Therefore the next stage in my exploration will focus on explaining why and how structural designs should be considered in programming.

It is very rare that pianists have the time and/or opportunity to learn and perform such large-scale works in their entirety. However many choose to include polyphonic pieces in their concert and competition programmes, and many specialist music schools and colleges require students to master the technique of performing polyphony as part of their syllabus. In the secondary and tertiary education sector it can hardly be expected that students could learn the whole of the *WTC,* for example, although such feats of pianism have been known among the students and graduates of world's top conservatories.

Apart from these exceptions, normally pianists perform one, two or a selection of Preludes and Fugues in a concert programme. Indeed making a decision on which Preludes and Fugues to perform could be quite a formidable task, particularly when some composers actually made statements about the necessity of performing their cycles as a whole. Examples from the performance history of some polyphonic cycles may give us some clues to understanding how performers have approached this problem.

One of the most well-known 20th century polyphonic cycles, Shostakovich's *24 Preludes and Fugues* op.87, has a particularly interesting performance history. In 1950 the young Russian pianist Tatiana Nikolaeva, then a recent graduate of the Moscow Conservatoire, won the first prize at the Bach competition in Leipzig, offering to play any of Bach's 48 Preludes and Fugues. This episode apparently inspired Shostakovich, who was a member of the competition jury, to start writing his own set of Preludes and Fugues immediately after his return from Leipzig. Nikolaeva was closely involved in

the composition of the Preludes and Fugues and premiered Shostakovich's cycle in December 1952 in Leningrad.[104] Throughout her long career as a pianist Nikolaeva performed Shostakovich's *24 Preludes and Fugues* as a complete cycle. She thus always reflected his wish for the Preludes and Fugues to be performed as a cyclic work. In her Hyperion CD notes[105] she stressed that only at a performance of the whole cycle it is possible to follow Shostakovich's vast overall concept.

On the other hand, another foremost Russian pianist Sviatoslav Richter performed and recorded only sixteen[106] Preludes and Fugues from Shostakovich's cycle. When Shostakovich asked Richter why he did not include the remaining eight Preludes and Fugues in his repertoire, the legendary pianist replied that he had only ever played the pieces that he liked. According to Richter, Shostakovich took offence at this statement.[107]

The fact that Shostakovich himself very often performed excerpts from his op.87, whilst none of his existing recordings comprises a full set of 24 Preludes and Fugues, adds to the complexity of the programming issues involved in the discussion of his cycle. In practice only a handful of leading world's pianists perform Shostakovich's cycle as a whole, thus fulfilling the composer's wish. On the other hand, a significantly greater number of pianists perform individual pieces, as Shostakovich actually did himself.

In contrast, another Russian composer-pianist, Rodion Shchedrin, the author of the first Russian polyphonic cycle since Shostakovich, was the first to perform and record his own cycle in its entirety. A virtuoso pianist trained at the Moscow Conservatoire, he played the entire cycle from memory for the first time in Moscow in 1971, repeating the concert later that year in other cities including St Petersburg and Kiev.[108] Whilst many pianists perform selected Preludes and Fugues from Shchedrin's cycle, the only other pianist who has recorded Shchedrin's cycle in its entirety is Murray McLachlan.[109]

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[104] Sorokina, E. and A. Bahchiev (1982). "Ispolnitel'skiy podvig [Performer's feat]." Sovetskaya Muzyka(5): 86 - 88.
[105] Nikolaeva, T. and R. Mathew-Walker (1991). CD Notes to Shostakovich 24 Preludes and Fugues op.87. CDA664413, Hyperion Records Ltd: 30.
[106] Richter's selection of 16 Preludes and Fugues (Nos. 2,3,4, 6,7, 8, 12, 14,15, 17, 18, 19, 20, 21, 22, 23) is discussed later in the chapter
[107] Richter, S. and B. Monsaingeon (2001). Notebooks and Conversations. London, Faber and Faber.
[108] Derevyanko, V. (1971). "Klavierabend kompozitora [Klavierabend of the composer]." Sovetskaya Muzyka(5): 49 - 51.
[109] McLachlan, M., 1994: R. Shchedrin, 24 Preludes and Fugues (Olympia OCD 438 A+B)

Piano competitions that are regularly held in the former Soviet Union republics contribute to the current trend to perform individual pieces from the polyphonic cycles. Selected Preludes and Fugues of Shostakovich, Shchedrin and Slonimsky are included in the programme requirements of the prestigious Tchaikovsky International Competition in Moscow, whilst some of the major Ukrainian piano competitions include Preludes and Fugues by Bibik, Yakovchuk and Skoryk in their programmes.

An alternative performance solution has been found in the leading conservatories of the former Soviet Union, where it is now a fairly common practice to organise concerts, in which polyphonic cycles by Shostakovich, Shchedrin, Slonimsky and other composers are performed in their entirety by several students. One of the most successful recent examples was a concert that took place in Moscow as part of the festival marking Shchedrin's 70th birthday,[110] where students of Professor Sergei Dorensky performed all of Shchedrin's 24 Preludes and Fugues in one evening. Such concerts provide excellent opportunities for pianists to perform parts of polyphonic cycles whilst becoming acquainted with the overall structure of the works through listening to fellow pianists performing them.

So why is it important to take the overall structure of cycles into consideration in programming and performing? Firstly, because some composers clearly stated that their cycles were created with the global line of development within the cycles in mind. Secondly, an understanding of the macro structure of a polyphonic cycle can actually assist pianists in their interpretation of the individual micro-cycles. Thirdly, in addition to the overall tonal organization, the prelude and fugue micro-cycles within most large-scale cycles have thematic, rhythmical, emotional and other links, which join them into a well-balanced whole. Performers cannot simply ignore these musical connections, as such disregard may result in distortion of the intended musical effect of individual pieces and may cause misapprehension on the part of the audience.

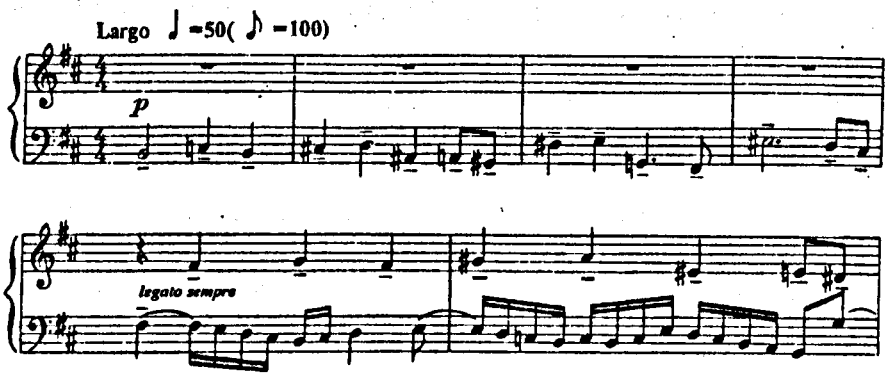
I am convinced that it is impossible for performers to produce a valid interpretation of individual Prelude and Fugue micro-cycles without being aware of what role these particular pieces play in the overall drama of the cycle. In order to investigate this

[110] http://news.mp3s.ru/view/news/2002/10/10/8543.html Accessed on 5 November 2002

notion, I will analyse the overall line of development and the location of climaxes in a number of polyphonic cycles under discussion.

Slonimsky's cycle was written not long after completing his Symphony no.10, "*Inferno's circles*" after Dante was completed. The composer apparently continues the Symphony's concept of symbolic descent through the circles of Dante's underworld in his 24 Preludes and Fugues.[111] Such conceptual movement from 'light' to 'darkness' is a very dramatic and effective method of structuring the work. Each group of Preludes and Fugues plunges the listeners further and further into the depths of despair and gloom. The 'dark' climax of the cycle is thus the last B minor Prelude and Fugue. Both B minor pieces are based on the same theme, whose melodic contours reveal a cross, one of the most characteristic figures of Bach's musical rhetoric (see Example 6.2).

Example 6.2
Slonimsky Fugue in B minor (bars 1-6)



Soviet musicologists[112] point out that the character and dynamism of musical development in Shchedrin's cycle contributes to its interior subdivision into three compositional blocks: expositional (the first 7 Preludes and Fugues), development (two groups of 5 Preludes and Fugues in the middle) and conclusion (Preludes and Fugues Nos. 18 – 24). The micro-cycle most symphonic in writing and most polyphonically complex in development – the Prelude and Fugue No.20 in C minor – develops into the climax of the whole cycle.

[111] Zaitseva, T. (2002). CD notes. Slonimsky 24 Preludes and Fugues, Sedmara Zakarian, piano. St Petersburg, Compozitor Publishing House.
[112] Likhacheva 1971; Romadinova 1973; Fain 1973

According to Nikolaeva, Shostakovich's cycle was most certainly conceived by the composer as a harmonious whole. The musical evidence seems to confirm this. The cycle's development is a continuous dynamic progression from the first bars of the C major Prelude to the last octaves of the D minor Fugue, which is undoubtedly the magnificent climax of the entire cycle.

The titles of the first and third book of Bibik's cycle ('Reflection' and 'Elucidation') define dominating mood of the cycle – that of meditative lyricism. The middle book ('Tension') is relatively contrasting and more agitated. It is here that the main dynamic events of the cycle happen, resulting in the climax of the whole cycle – Prelude and Fugue No.17.

Kapustin's 24 Preludes and Fugues seem to be more of a collection of exquisite miniatures than a cyclic work. However the Prelude and Fugue in each micro-cycle are very closely interrelated thematically. Despite the apparent exterior lack of connection there is an additional interior factor which helps unite individual Preludes and Fugues into a cyclic concept. The clue is contained in the last Prelude, which will be discussed later.

Similarly Smirnov admits that his *Well-Tempered Piano* is best described as a collection of individual pieces.[113] He nevertheless notes that whilst composing them he had an overall concept in mind, where each Prelude and each Fugue plays a certain role within the 48 part cycle. Smirnov's work is most unusual in that a number of Preludes can function in a concert environment without their respective Fugues and vice versa. The composer also suggests which pieces could be singled out from his cycle, whilst Preludes and Fugues Nos.1, 5, 6, 14, 15, 16 and 22 have previously been performed as a miniseries. In our correspondence Smirnov has offered a number of other programming hints for grouping certain micro-cycles. However, he was reluctant to further this discussion preferring to leave the options open for the performer's interpretation.

As I noted earlier, it seems to be more difficult than in other cases to support the notion of Skoryk's Six Preludes and Fugues functioning as a cycle. Outwardly it would seem

[113] From my private correspondence with the composer

that these Preludes and Fugues are as contrasting to each other as pieces belonging to the same composer ever could be. The imagery, rhythm, melodic content, texture and general stylistic associations appear to have been derived not only from different epochs, but also from quite distant corners of the world. Nevertheless as a single thread, Skoryk's original thematic formation is interwoven in the texture of almost every piece of the cycle (see Example 6.3). A significant feature of this main motif is that it continually progresses all along the length of the cycle, enlarging in size and building up the tensions within the pieces. My personal performance interpretation is based on the assumption that the development of this distinctive motif is one of the most prominent dramatic lines in the cycle.

Example 6.3
Skoryk's distinctive motif in the *Six Preludes and Fugues*

In this respect, the climax is contained in the Prelude and Fugue in F major, which has a significant function of releasing the motivic tensions which accumulate during the cycle. This micro-cycle also provides a logical conclusion to the work. It completes the thematic line of development, stretching from the opening Prelude and Fugue in C major across the cycle. Similarly all other micro-cycles, although relatively complete in themselves, play a certain role in the overall drama of the work.

The above discussion points to the conclusion that there is dramaturgy (overall line of development) in most of the cycles under scrutiny. It also affects every micro-cycle as it takes on the role of an essential link in the general chain of musical events. It is now evident that in order to fulfil the potential dramatic role of given micro-cycles, pianists should be aware of their place in the macro structure of the containing cycle. In the following section I will look at how this awareness can be realised in practice.

6.4 Performance Implications

One of the most important issues stemming from the observations of the previous paragraph, is what means of expression can be employed by pianists to convey the global line of development from the first micro-cycle of prelude and fugue to the last. Having examined the overall line of development in each cycle, I have noticed that there are two micro-cycles in most works under discussion that create a musical arc. Moreover, in most of cases this arc is what enables the whole construction of a large-scale cycle to be held together.

This observation came about following the analysis of the opening preludes and fugues of each cycle. As I demonstrated earlier in this chapter, every cycle under discussion has a unique order of keys. However, whilst the final pieces in cycles utilise a range of keys (D minor, C minor, B minor, B flat minor or E flat minor), the opening prelude and fugue in every polyphonic cycle in question is invariably written in C major. This fact combined with the means of musical expression used by the composers (often subdued dynamics, simplicity, a certain degree of understatement and reservation) support my supposition that the role of the opening preludes and fugues in the overall development of cycles is introductory, preparatory. On the other hand when my attention turned to the final prelude-fugue micro-cycles, the role of the opening micro-cycles emerged in a different light. The results of my findings, a description of which follows below, led me to conclude that a diverse range of links between the first and the last micro-cycles within the large-scale cycles were devised by the composers to give their cycles a sense of unity.

Shostakovich's link is a very much an inner musical bridge between the first and the last micro-cycle. This connection works on two levels: the above-mentioned micro-cycles have common features that link them, but more importantly they are drawn together via their contrasts. The musical evidence indicates that the final micro-cycle picks up the line of development from the first one and brings it to the highest climactic level. The table 6.1 illustrates their common features and dissimilarities.

Table 6.1

Shostakovich Preludes and Fugues nos.1 and 24

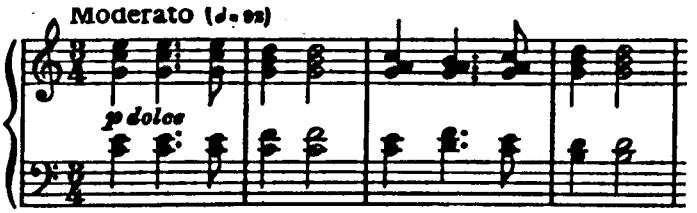
Prelude and Fugue in C major no.1	**Prelude and Fugue in D minor no.24**
Prelude: Saraband-like rhythmical figure dominates in the texture of the piece (see Example 6.4)	Prelude: Saraband figure appears at the beginning and briefly in the reprise (see Example 6.5)
Fugue: A diatonic piece, written on the white notes of the piano keyboard, there is not a single accidental	Fugue: The whole of the first section is diatonic, no accidentals, followed by an extremely complex and dramatic development section. One of the longest pieces in the cycle.
Tempo: Moderato (crotchet = 92) in both Prelude and Fugue	Tempo: Prelude – Andante (crotchet = 88) Fugue – Moderato (crotchet = 92)
Development: Dynamics is subdued throughout the micro-cycle: Prelude – from ***pp*** to ***mp*** Fugue – ***pp*** to ***mf***	Development: The most dynamic micro-cycle, a climax of the whole cycle: Prelude – ***f-ff-pp*** Fugue – ***pp*** to ***fff***

Having performed both Preludes and Fugues myself, I feel confident in concluding that the awareness of the above musical links enabled me to find special colours to highlight the most important features of the pieces. For example the dotted saraband motif requires a particularly expressive rhythmical placing in the D minor Prelude, which needs to be reminiscent of the C major Prelude. The reminiscent qualities are stressed by the fact that the D minor Prelude starts in a tempo, close to that of the C major Prelude, but a little slower.

On the other hand pianists should resist the temptation to force the dynamics of the C major micro-cycle beyond what Shostakovich intended. The fact that there are only two ***mf*** markings in the Fugue should be strictly observed to make sure that the role of the C major Prelude and Fugue as a musical prologue to the longest piano work composed by Shostakovich is fulfilled.

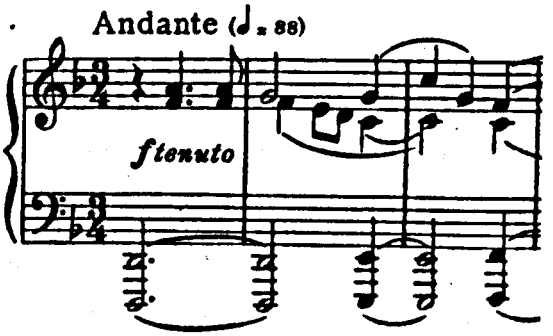
Example 6.4

Shostakovich Prelude in C major (bars 1-4)



Example 6.5

Shostakovich Prelude in D minor (bars 1- 3)



The D minor Prelude and Fugue correspondingly plays the role of the climax of the longest and the most complex of Shostakovich's piano works. This should be taken into consideration in programming. On several occasions I performed this micro-cycle at the beginning of my concert programme, which never quite worked. I am now convinced that the most appropriate place for this piece would be towards the end of the programme, when a pianist is able to mobilise all of his or her inner energy to do justice to this most challenging Fugue.

In order to enhance the audience perception of both the C major and D minor Preludes and Fugues, the pianist is required to unveil the most characteristic features of both micro-cycles: simplicity and complexity for the C major and D minor pieces respectively. Without the aid of programme notes, it is of course unrealistic to expect untrained listeners to make out the implications of the diatonic nature of the C major Fugue, for example. However, unpretentious performance gestures and clarity of phrasing can convey the simplicity and purity of this micro-cycle to the audience. On the other hand, a carefully planned dynamic development is needed in the D minor

Fugue to ensure that the audience is gradually taken to higher and higher levels of intensity, arriving at a climactic release of tension in the final bars of the Fugue. One should avoid a premature arrival at the highest dynamic level, as this might contribute to an easing of tension and consequentially to the loss of listeners' attention.

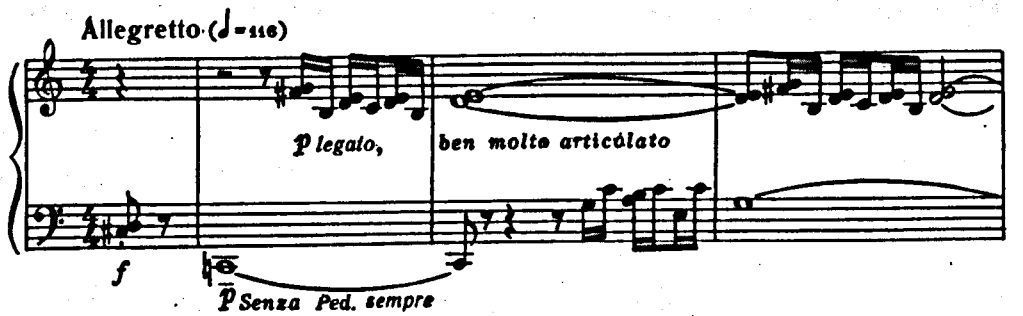
Rodion Shchedrin's cycle contains a more explicit polyphonic and thematic arc from the first to the last micro-cycle. This is due to the fact that the last Prelude-Fugue micro-cycle is an inversion of the first. A similar method was previously used by Hindemith in his *Ludus Tonalis*, where the Postlude is a retrograde inversion of the Prelude. However, Shchedrin goes even further and inverts both Prelude and Fugue. As all of the intervals are inverted, this somewhat changes the musical effect of the material; however characteristic rhythmical figures remain easily recognizable to all listeners. This polyphonic method of modifying the material is reinforced by the logic of the circle of fifths (see Appendix 1.3): the D minor micro-cycle is the last piece on the returning curve of the circle. I agree with the Russian musicologist Irina Likhacheva, who notes that such inversion of the recognizable thematic material fulfils the role of the reprise in the cycle.[114]

Moreover, I feel that in the C major and D minor Preludes and Fugues Shchedrin effectively offers a preamble and postscript frame, somewhat distanced from the rest of the cycle. My interpretation of this compositional effect in performance is centred on highlighting the rhythmical side of music as one of the important elements of the texture. That the rhythmic clarity was expected by the composer is indicated in his objection to the use of the sustaining pedal (*senza Pedale sempre*). On the other hand, it is important to capture the listeners' attention in the very first sequence of dissonant intervals in the opening of the C major Prelude: a minor 2nd followed by a jump down a 9th (see Example 6.6) Correspondingly a similar distinctive articulation is required at the beginning of the D minor Prelude, where a minor 2nd is followed by an upward leap (see Example 6.7).

[114] Likhacheva, I. (1975). 24 Preludii i fugi R.Shchedrina [24 Preludes and Fugues by R. Shchedrin]. Moscow, Muzyka. p.7

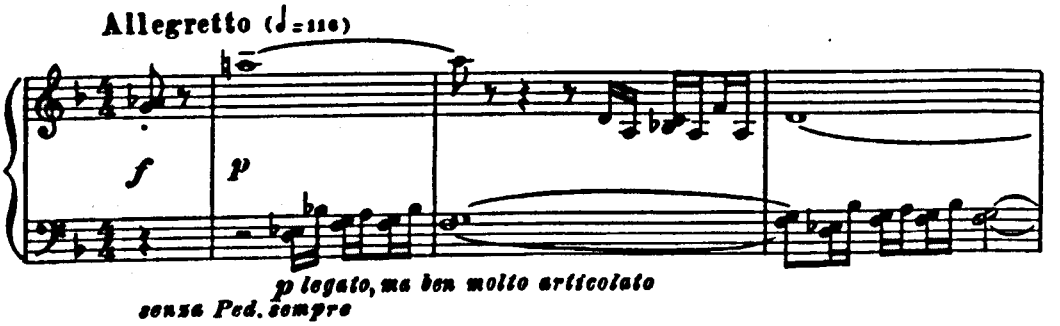
Example 6.6

Shchedrin Prelude in C major (bars 1-3)



Example 6.7

Shchedrin Prelude in D minor (bars 1-3)



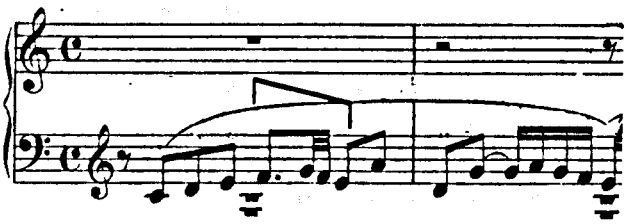
As I mentioned earlier, it appears that Slonimsky's polyphonic work is more closely connected with Bach's *WTC* than any other examined polyphonic cycle. My findings concur with the hypotheses of the Russian musicologist Kurch,[115] who was the first to uncover Slonimsky's musical references to the first volume of the *WTC*. However, whilst implicit references and allusions occur throughout the cycle (Preludes and Fugues in C# minor, D minor, E flat major, F# minor) it is the first and the last micro-cycles that are explicitly modelled on Bach's corresponding Preludes and Fugues (C major and B minor).

Indeed it cannot be coincidental that Slonimsky's C major Fugue has such a significant number of common features with Bach's prototype. Besides the similar melodic shape, its subject contains a distinctive rhythmical figure from Bach's C major Fugue in its most recognizable form (see Examples 6.8 and 6.9). Both Fugues are for four voices,

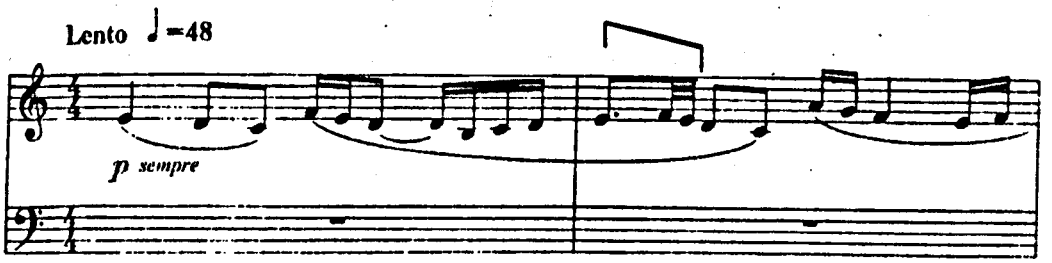
[115] Kurch, O. (1995). "Klavier temperirovan horosho [Clavier is tempered well]." Muzykal'naya Akademiya(4-5): 42-48.

have the same time signature (4/4) and an almost identical length (27 bars – Bach, 28 bars – Slonimsky). Slonimsky's tempo indication **Lento** (crotchet = 48) is very close to the tempo, added by a number of Bach's editors.[116] To disperse the remaining doubts, Slonimsky adheres to Bach's compositional structure in that his Fugue contains a significant number of stretto statements of the subject, a technique for which Bach's C major Fugue is renowned.

Example 6.8
Bach Fugue in C major *WTC I* (bars 1-2)



Example 6.9
Slonimsky Fugue in C major (bars 1-2)



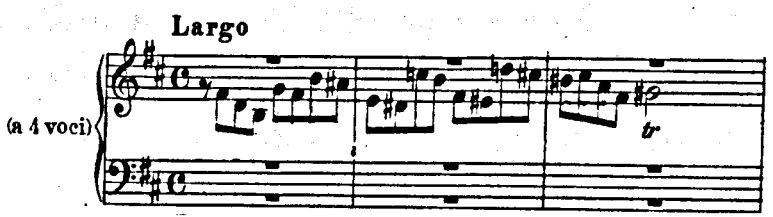
The B minor Fugue is the only other Fugue in Slonimsky's cycle that replicates Bach to such a degree. Once again the number of voices (4) and the time signature (4/4) coincide with those of Bach's B minor Fugue from the first volume, the tempo marking *Largo* is the same in both pieces (the only original Bach's tempo indication in the *WTC*). The general mood of severity and despair is common for both pieces, as well as the characteristic 'sighing' intonations of descending seconds in the subject (see

[116] Bach very rarely included tempo indications in his manuscripts. Czerny, Busoni and Tausig added tempo indications to their editions of the *Well-Tempered Clavier*

Examples 6.2 and 6.10). It is also important to note that the subjects of both Fugues contain a two-layered inner polyphony.

Example 6.10

Bach Fugue in B minor *WTCI* (bars 1-3)



It is now apparent that the clue to understanding the relationship between the first and the last micro-cycles in Slonimsky's work lies in his orientation on Bach's models from the *WTC*. In performance this connection can be highlighted through placing the emphasis on those rhythmical figures and melodic intonations that have been derived by Slonimsky from Bach's music. Specifically this would mean bringing to the fore the rhythmical figure from the C major Fugue (see Example 6.9), phrasing the descending seconds in the subject of the B minor Fugue (see Example 6.2) to achieve a 'sighing' effect, and accenting the entries in the stretti of the C major Fugue, emphasizing the melodic contours of the quotation.

In Skoryk's *Six Preludes and Fugues*, in addition to the thematic line of development discussed earlier, there is another line of development that extends from the opening micro-cycle to the last one. I believe that the principles of 'stylistic play'[117] should govern the performance and perception of both the opening and final pairs of Prelude and Fugue.

Skoryk's notion of stylistic play, in contrast to some contemporary poly-stylistic experiments, is of a subtle and positive nature; the composer does not directly identify

[117] **Stylistic play** – a term introduced by the Ukrainian musicologist Kiyanovska describing the principles, which governed stylistic processes in Myroslav Skoryk's works in the 1980-90s. This stylistic effect is enabled by the conflict of a variety of stylistic models, which the composer uses for re-creation of the elements from different epochs and cultures. Skoryk's stylistic play differs from other poly-stylistic trends of the 20th century.

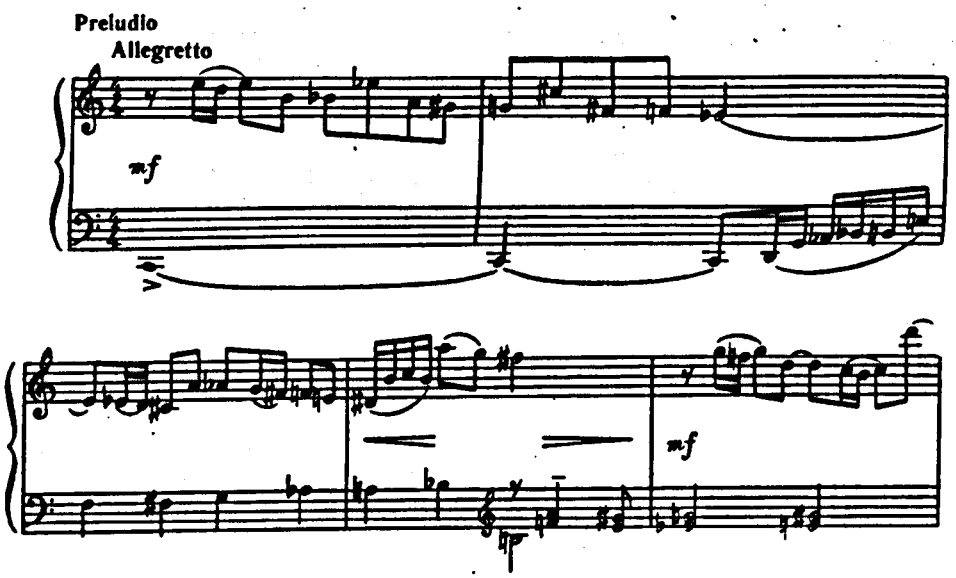
the play as such in the score. The performers and listeners are required to read the encoded messages which the composer has put in 'between the lines'. In the Six Preludes and Fugues the stylistic play is well disguised, so that on a first hearing of the opening C major Prelude the listeners only gradually begin to suspect that they are being teased. It is not at all surprising, since none of the other well-known cycles of the 20th century attempt to undermine the seriousness of the imagery, strict intellectual rationalism and constructional thematic development characteristic of the counterpoint genres. Although Skoryk's polyphonic skill is of the highest calibre, his ironic stance towards baroque ideals gradually transforms the way his cycle is perceived.

In my opinion, the fine points of this stylistic play place a substantial responsibility on the performer. In order to communicate the nuances of this stylistic play to the audience, one needs first to learn the rules of this act! The problem is in discovering starting points. The score does not provide a great deal of the composer's markings. There is just a minimum of initial tempo indications, a few *rubato* markings, a basic dynamic shape and some indications of articulation, but little which indicates the hidden subtext. This means that the duty to convey the idea of play to the audience rests literally 'in the hands' of the pianist. Therefore if a performer ignores the implications of the play, his or her chance of engaging the audience in dialogue with the composer and his ideas is very poor.

Here is how I interpret the subtext in the opening and closing micro-cycles. The beginning of the C major Prelude predictably recalls Bach's prototype (see Example 6.11). It immediately engages with the audience's expectations, leading them to anticipate the familiar. The initial notes, alluding to the subject of Bach's C minor Fugue from the first volume (the first four notes of the theme), seem to only fuel such expectations. The seriousness of the initial mood (quavers - bars1-2) is interrupted by the brisk pulse of the modernity (semi quavers in bar 2) and now we are no longer sure whether Skoryk was entirely serious.

Example 6.11

Skoryk Prelude in C major (bars 1- 5)

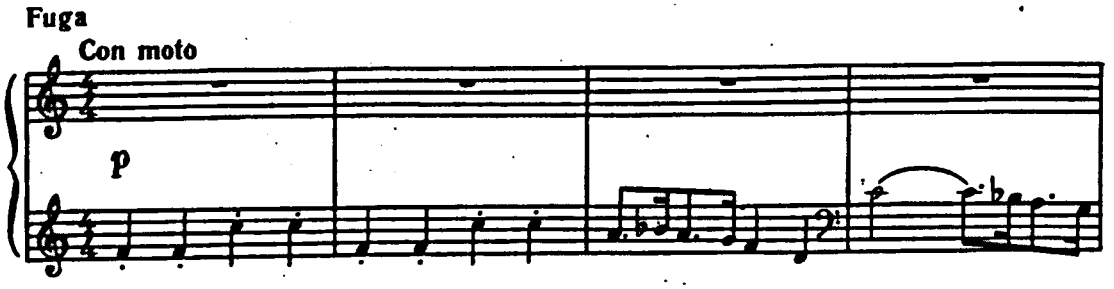


My perception of the narrative in Skoryk's C major Prelude can be associated with a picture of a boisterous student-composer, deliberately 'sabotaging' a high baroque model with the sharp dissonances and fast-changing rhythms of contemporary music. I believe that in order to produce a convincing performance of this piece one needs to emphasize the contrasts and cause the stylistic layers to collide rather than blend.

Whilst other pieces have more or less concealed hints of the stylistic subtext, in the F major Prelude and Fugue (the final pieces in Skoryk's cycle) the stylistic play appears in its most recognizable form. The interaction between a fugue, one of the most sophisticated and strict musical forms, and jazz, one of the most popular musical languages, is fascinating. The music speaks for itself quite unambiguously; it is full of humour and mischief. However a pianist has an option of keeping the audience in suspense for a little longer – the first four notes in the subject of the Fugue sound as if a very ordinary fugue may follow (see Example 6.12). When the boogie-Fugue reaches its full 'swing', there would not be any doubt that Skoryk achieves a logical conclusion to the stylistic plot of his cycle.

Example 6.12

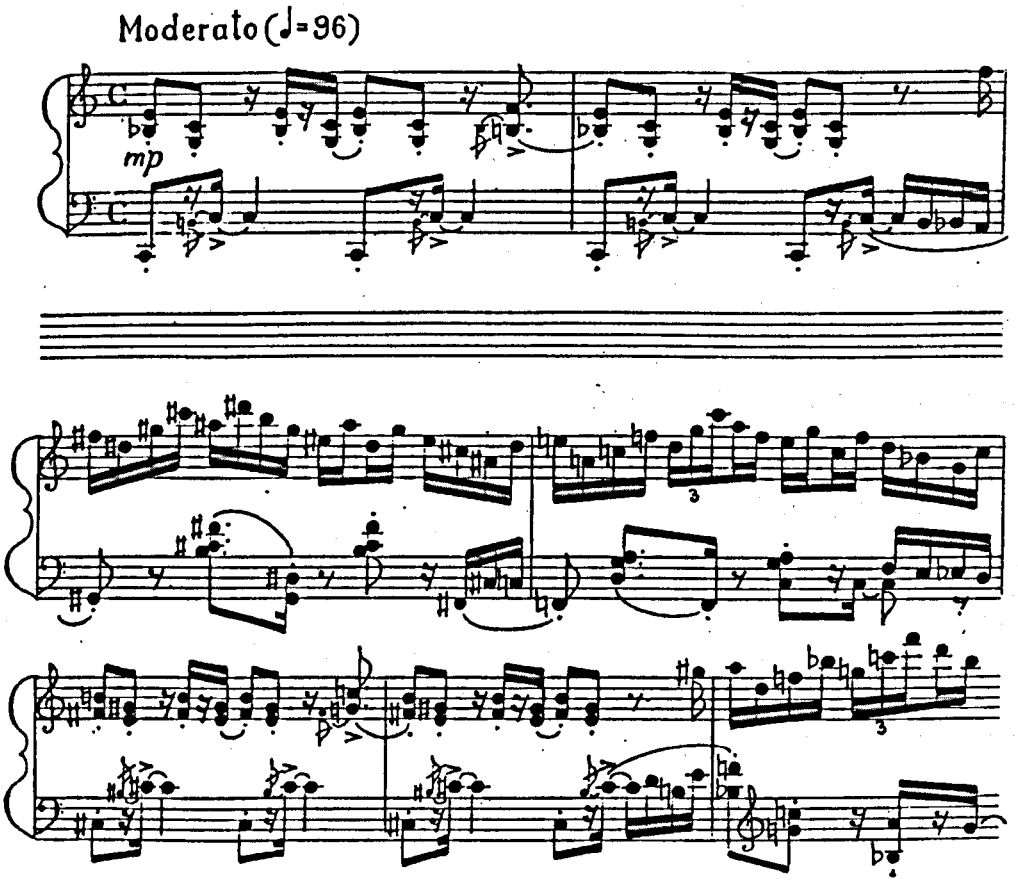
Skoryk Fugue in F major (bars 1-4)



Kapustin has perhaps chosen the most original way to draw an arc from the beginning of the first Prelude and Fugue to the final micro-cycle in his polyphonic work. In the course of my analysis I discovered a fact which has not so far been noted by any of the very few musicologists that have written about Kapustin's *24 Preludes and Fugues* op.82. The Prelude No. 24 actually starts in C major (see Example 6.13) and not in E flat minor as it should do according to Kapustin's structural design (see Appendix 1.7).

Example 6.13

Kapustin Prelude No.24 (bars 1 – 7)



Moreover, in this Prelude Kapustin modulates in turn in each of the 24 keys in the exact order, in which they have previously appeared in the cycle! This is particularly remarkable in the view of the fact that the piece is wonderfully entertaining and only 32 bars long. The ease, with which Kapustin 'juggles' the keys in the final Prelude, has been made possible only by the order of keys. As I pointed out earlier every new key emerges a major or minor third below a previous one, thus providing the opportunity for the composer to fill this gap with chromatically descending semiquavers in the bass – a simple standard method of modulation in the popular music and jazz.

The opening Prelude and Fugue in C major is improvisatory in character and most appropriately fulfils the role of an introduction to the cycle. On the other hand, the last Prelude provides a brief summary of the tonal events within the work. This intellectual arc, reaching from C major to E flat minor, facilitates the perception of the work as a cycle; however each piece within it is an independent entity in itself. As regards the means of musical expression necessary to highlight the overall structural construction of the work, my basic performance recommendations for these two micro-cycles are limited to emphasizing the improvisatory nature of the C major Prelude and accentuating the modulating links in the last Prelude of the cycle. Jazz is a conceptually different musical environment, in which most of the works are improvised and do not exist in a written format. Nikolai Kapustin is on the border of classical and jazz tradition and very precise in his notation. However there is much more to performing jazz than can be expressed in the score.

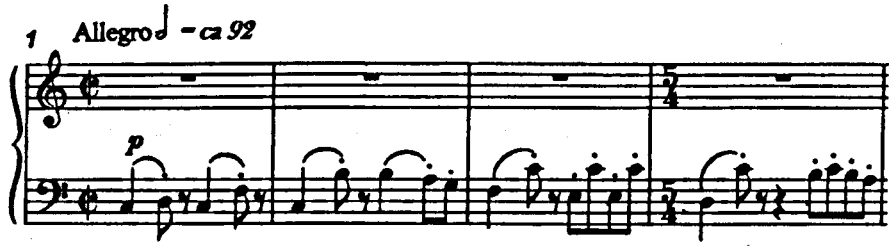
In the course of our correspondence Dmitri Smirnov confirmed my observations concerning an arc between the opening and the closing micro-cycles in his *Well-Tempered Piano*. As I noted earlier, the unique structural organization of the *WTP* accounts for the fact that the last Prelude and Fugue is written in C minor, the key with the same tonic as the opening micro-cycle. The interaction of the two concurrent spheres of influence in the cycle – diatonic and chromatic – is particularly notable when comparing the C major and C minor micro-cycles. Whilst the C major Prelude and Fugue are exclusively diatonic, written on the white notes of the keyboard, the C minor Prelude unfolds with a texture where diatonic and chromatic principles coexist. Smirnov points out at the evident resemblance of the Fugues No.1 and No.24 in that they are

both exploring a notion of expanding intervallic series, something that has always interested the composer.

However whilst in the subject of the C major Fugue an expanding intervallic series is contained within the realm of the diatonic sphere (see Example 6.14: a major 2nd followed by a perfect 4th and major 7th, succeeded by another sequence of expanding intervals: a perfect 5th, minor 6th and minor 7th), in the C minor Fugue the expansion is chromatic and more complete (see Example 6.15: a minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, augmented 4th, minor 6th, major 6th, minor 7th, major 7th and minor 9th – only a perfect octave is missing).

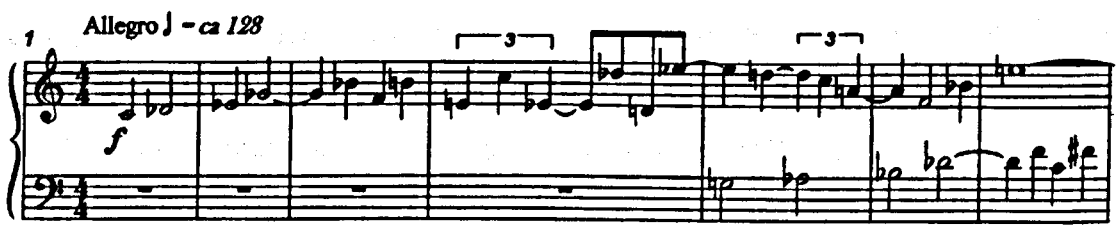
Example 6.14

Smirnov Fugue in C major – diatonic intervallic series (bars 1-4)



Example 6.15

Smirnov Fugue in C minor – chromatic intervallic series (bars 1-7)



It is important to take the composer's intellectual concepts into consideration in performance. Whilst the simplicity and stability of the diatonic thematic material in the C major micro-cycle require unaffected performance gestures, clarity of articulation and pedalling, the last Prelude and Fugue demand the involvement of the whole palette of

interpretative means available to the pianist. The phrasing of the series of expanding intervals in the subject of the C minor Fugue should aim to highlight the growing tension between the intervals. However in the second section of the Fugue, which is a retrograde inversion of the first section, the notion of expanding intervals is replaced by an opposite notion of narrowing intervals. The performance interpretation of the final stages of this Fugue should therefore aim to release the tensions which have accumulated in the previous sections. Rhythmical precision is another important performance aspect which should not be overlooked. The last Fugue in particular requires a certain skill to convey the intrinsic rhythmical complexity and independence of each of the four voices.

As a final gesture, in the two penultimate bars in the C minor Fugue Smirnov returns us to the notes with which the cycle began in the C major Prelude, thus completing a musical arc uniting the two micro-cycles.

Summing up the results of my structural analysis, I would like to stress that the order of keys in each cycle under discussion is an important issue, which should be considered by pianists in both the programming and interpretation of individual pieces on stage. Moreover, an understanding of the overall structure and dramatic narrative of the cycles can enhance performers' interpretation of these works and facilitate their interaction with the audience. As we have seen from the analytical evidence presented in this chapter, each of the composers under discussion strives to find an original solution to the order of keys and the inner connections between the individual pieces within their cycles. This conclusively points out to the composers' desire to break free of standardised and therefore stifling baroque principles of the polyphonic cycle structure and therefore suggests their yearning for freedom in selecting their compositional principles. Thus this certainly means that in doing so they are attempting to shake themselves equally free of the rigid principles imposed on them by the autocratic system.

It is clear from the above musical evidence that the presence of a logical or musical arc between the beginning and the closing stages points to the cyclic aspect in most of the polyphonic works under discussion. Such awareness contributes to a deeper understanding of the expressive means necessary to convey the structural aspects of the

cycles in performance. My analysis has not included an examination of Bibik's and Yakovchuk's works, whose opening and closing micro-cycles do not appear to have a straightforward musical connection.

Various means of musical expression, which can convey the musical connections between the opening and closing micro-cycles within most cycles, have been explored. The next stage in pursuing this line of enquiry would be to investigate how the remaining micro-cycles function within the overall developmental schemes of the cycles and how their roles can be conveyed in performance. However, the scale of this issue requires a more focussed separate study which falls beyond the remit of this thesis.

CODA

Chapter 7: Conclusions

One of the key aims of this chapter is to review my findings in relation to live performance, including my own recital, which forms one of the main outcomes of this thesis. The programme design of my recital illustrates and exemplifies the key arguments of my thesis (see Appendix 5). My concert programming strategies are closely connected with the discussion of structural designs of the Soviet polyphonic cycles. The previous chapter has raised many issues concerning the cyclic aspects of the works under discussion. I have come to the conclusion that Soviet composers strove for originality and logic in devising the constructions of their monumental works. Chapter 6 presented some compelling musical evidence illustrating the cyclic connections within most of the works under scrutiny.

One of these connections, the presence of a musical 'bridge' between the first and last Prelude and Fugue in the majority of cycles, is reflected in the design of my recital. The first piece in the programme is Shostakovich's Prelude and Fugue in C major No.1, while his monumental D minor Prelude and Fugue No.24 provides an ending to the entire evening's programme. I have come to the conclusion that such programme placing allows the C major Prelude and Fugue to play the role of a musical prologue, which is implied in its texture; whereas the extraordinary intensity of the dynamic and emotional build-up in the D minor Fugue makes its place as a finale almost inevitable.

A similar programming strategy was also favoured by Shostakovich himself. In his 1958 EMI recording, his selection includes Preludes and Fugues Nos. 1, 4, 5, 23 and 24 (in this order). The fact that he chose to include both No.1 and No.24 Preludes and Fugues and placed them respectively at the beginning and the end of this selection confirms my observations of a clear musical connection between these two pairs.

Nevertheless, I have experimented with performing Shostakovich's D minor Prelude and Fugue on its own at the very beginning of a concert programme, the rest of which included works from later periods by Brahms, Ravel and Scriabin. In this context, the audience perception of the D minor Prelude and Fugue changes considerably and comes closer to that of Bach's music.

As discussed in previous chapter, Sviatoslav Richter chose not to play all 24 of Shostakovich's Preludes and Fugues. In fact, he excluded the C major and the D minor Preludes and Fugues from his repertoire.[118] He varied his selections and their order from one performance to another considerably, creating his own 'mini series'. On Richter's Philips recording the selection is as follows: Nos. 14, 17, 15, 4, 12 and 23. It is clear that Richter did not consider Shostakovich Preludes and Fugues a cyclic work, but rather a collection of independent pieces, which could be taken out of context.

Other performers also agree that many pairs of individual preludes and fugues display musical qualities, which make them stand on their own. This fact makes it possible to perform them in carefully chosen selections in concert programmes. My conclusions are supported by comments from Vladimir Ashkenazy and Colin Stone,[119] who both think that Shostakovich's 24 Preludes and Fugues possess features of a monumental cycle, whilst at the same time offering opportunities for performance of certain individual pieces or selections.

There is another pair of opening and closing preludes and fugues in my thesis recital – Shchedrin's C major (No.1) and D minor (No.24) Preludes and Fugues. In this case I have chosen to group them together in order to facilitate the listeners' awareness of the 'recycled' nature of the musical material in Prelude and Fugue No. 24, which is an exact inversion of the Prelude and Fugue No.1.

Shchedrin's originality in drawing a musical arc to highlight a cyclic nature of his work is matched by Kapustin's ingenious idea to achieve a similar effect. In his Prelude No.24, the two-bar theme modulates in turn into each of the 24 keys in the exact order, in which they have previously appeared in the cycle! I have included this piece in my recital to illustrate the importance of the awareness of the overall structure of the complete cycle when performing individual pieces from this work.

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[118] Here is a list of Shostakovich's Preludes and Fugues in Richter's repertoire: Nos. 2, 3, 4, 6, 7, 8, 12, 14, 15, 17, 18, 19, 20, 21, 22 and 23.

[119] See Appendix 5 for full transcripts of interviews.

Having examined the numerous instances of stylistic modelling, quotations and allusions to Bach's *Well-Tempered Clavier* in Soviet cycles in chapter 2, I have concluded that this explicit connection with Bach might have been an additional factor in the recognition of preludes and fugues as an accepted genre of Soviet music. During the time when innovation and originality were frowned upon in the Soviet society, such obvious links with one of the greatest and most popular works in musical history would have been seen as a sign of conformity and conventionality. From a performer's perspective, having a reference in Soviet preludes and fugues to something as familiar as Bach's *WTC* is a reassuring starting point, from which to build interpretations of this little-known music.

My findings are echoed by Ashkenazy and Stone. In Ashkenazy's opinion, Shostakovich's cycle is a monumental achievement in its own right, which does not require comparisons with Bach's *WTC*. However, as a performer, Ashkenazy concedes that his approaches to interpreting polyphonic texture of Shostakovich are very much the same as those he would use for Bach. For Stone, references to Bach are a part of the context as well as the text of Shostakovich's op.87. In addition to recognising the significance of musical allusions to the *WTC* in the score, Stone likes to draw conceptual parallels between Bach in Shostakovich, such as the scarcity of performance indications in the scores of both composers, which allows more room for performance interpretation.

As discussed in Chapter 2, it appears that Slonimsky's cycle is more closely connected with Bach's *WTC* than any other examined polyphonic cycle. Moreover, his C major Fugue No.1, which I placed at the beginning of the second half of my programme, is explicitly modelled on Bach's C major Fugue from the first volume of *WTC*. My programming strategy here is aimed to enhance the audience perception of the reminiscent qualities of Slonimsky's opening Prelude and Fugue which has many allusions to the music of the Prelude and Fugue that opens Bach's cycle.

A study of the political and cultural context in Chapter 3 has provided a platform for analysing the impact of the continuous pressure from the authorities on the composers and their music. I have discovered hidden layers of subtexts in Shostakovich's cycle, which might have been his suppressed reaction to the vicious attacks of the party

functionaries following the damning 1948 Party Resolution. These latent features of Shostakovich's score carry important implications for the performance. My inclusion of Shostakovich's Preludes and Fugues in F sharp minor and B flat major, which were discussed in depth in Chapter 3, in this recital programme allows me to explore the ways of communicating their hidden layers of meaning to the audience.

During our interview Ashkenazy was reluctant to articulate his opinion on the presence of subtexts in Shostakovich's cycle. In performance he chooses to focus exclusively on the score and leaves his awareness of the political context and hidden subtexts to the area of the subconscious. On the contrary, Stone regards context as an integral part of the whole experience of interpreting Shostakovich.

The latter part of Chapter 3 has examined the impact of political and cultural context on the Soviet composers of the post-Stalinist generation. I have found some musical evidence, which suggests that compositional styles of Slonimsky and Skoryk have been particularly affected by the discrimination they suffered because of their backgrounds. Having examined the idiosyncratic stylistic features of their preludes and fugues, I then considered how this information can affect performance of their cycles. Skoryk's reaction to the suppression by the authorities is particularly apparent in the D flat major and F major Preludes and Fugues, which are part of this recital programme. Skoryk's notion of 'stylistic play' discussed in Chapter 3 is his way of 'creative rebellion', of stamping his individuality upon his works. In the Prelude and Fugue in F major, the fascinating stylistic dialogue between the fugue form and the jazz music language provides effective opportunities for interaction with the audience.

Chapter 4 has analysed the innovative features of Soviet preludes and fugues, some of which challenge the regulations of strict counterpoint. I have used the musical evidence presented in this chapter to support my argument, which maintains that by breaking some of the fundamental rules of counterpoint Soviet composers confronted the artistic restrictions, imposed onto them by the authoritarian regime. Three of the Preludes and Fugues which push the boundaries of the strict counterpoint are included in the final recital programme: Smirnov's Prelude and Fugue No.22, Yakovchuk's Canon and Fugue no.8 and Bibik's Prelude and Fugue No.18. The latter's subject is based on just

one note which allows the composer to create a very special sonority due to the fact that the voices never interfere with each other as they exist on parallel levels.

The analysis of recordings in Chapter 5 has allowed me to study performance practice of some of the cycles under discussion in greater detail. The comparative analysis of complete recordings of Shostakovich's op.87 has been particularly beneficial in raising my awareness of the extensive range of performance choices open to the performer. A study of recordings made by composers (Shostakovich and Kapustin) has been valuable in providing insights into their compositional manner and highlighting some of those aspects of their works, which cannot be adequately notated in the score.

I agree with the comments of both Stone and Ashkenazy that a performance interpretation should not differ significantly depending on whether it is a live performance or a recording session in a studio. However, as Stone rightly points out, there are certain peculiarities about live performance as opposed to recording. In a live concert a performer has to judge the audience reaction to his or her interpretation instinctively and then make a decision on whether to adjust certain elements of interpretation accordingly. In contrast, during a recording session one can benefit from the producer's input as well as a playback option.

The findings of my performance research presented in this thesis have confirmed that performance interpretation of preludes and fugues by Soviet composers should not only be informed by a thorough study of the scores, but also by an acute understanding of contextual aspects. The research outcomes of this thesis have provided me with a strong foundation for my performance interpretation, which is illustrated by my own live performance of selections from polyphonic cycles of Soviet composers documented as part of this thesis.

This thesis has argued that the phenomenal popularity of the genre of preludes and fugues in all keys among Soviet composers should be attributed to the wide success of Shostakovich's cycle, which eventually gained acceptance from the authorities despite its initial rejection. I have also explored the hypothesis that the technical constraints of the fugal form have held much attraction for Soviet composers, because in challenging

the rules of counterpoint, they also had an opportunity to transcend the restrictions of the authoritarian regime.

In recent years, performance practice of Soviet polyphonic cycles has shown signs of some development. However, many of the preludes and fugues discussed in this dissertation are still rarely heard in live performance. My thesis aims to bring these little-known works to the attention of a wider audience and thus make an original contribution to the discipline of performance practice.

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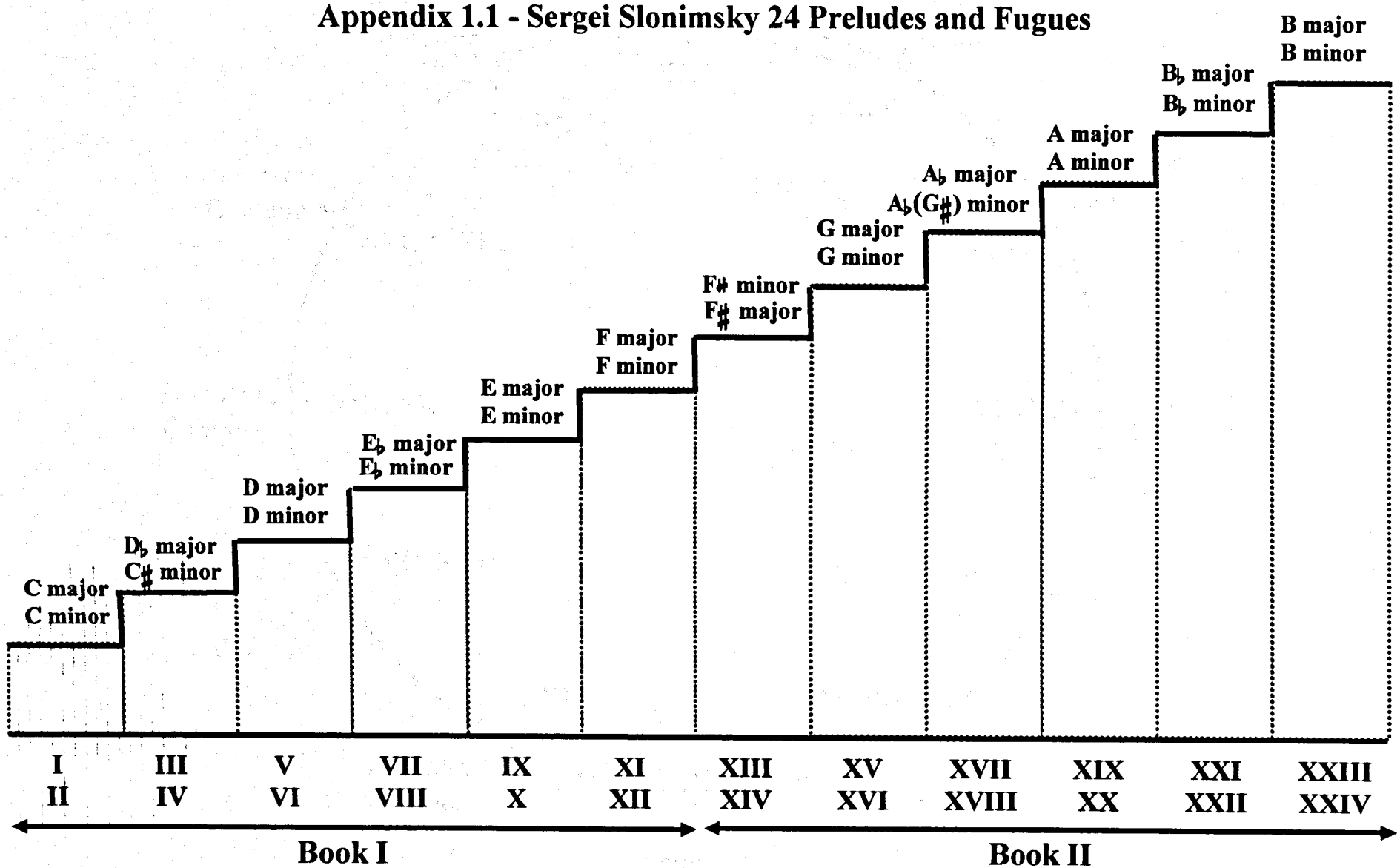
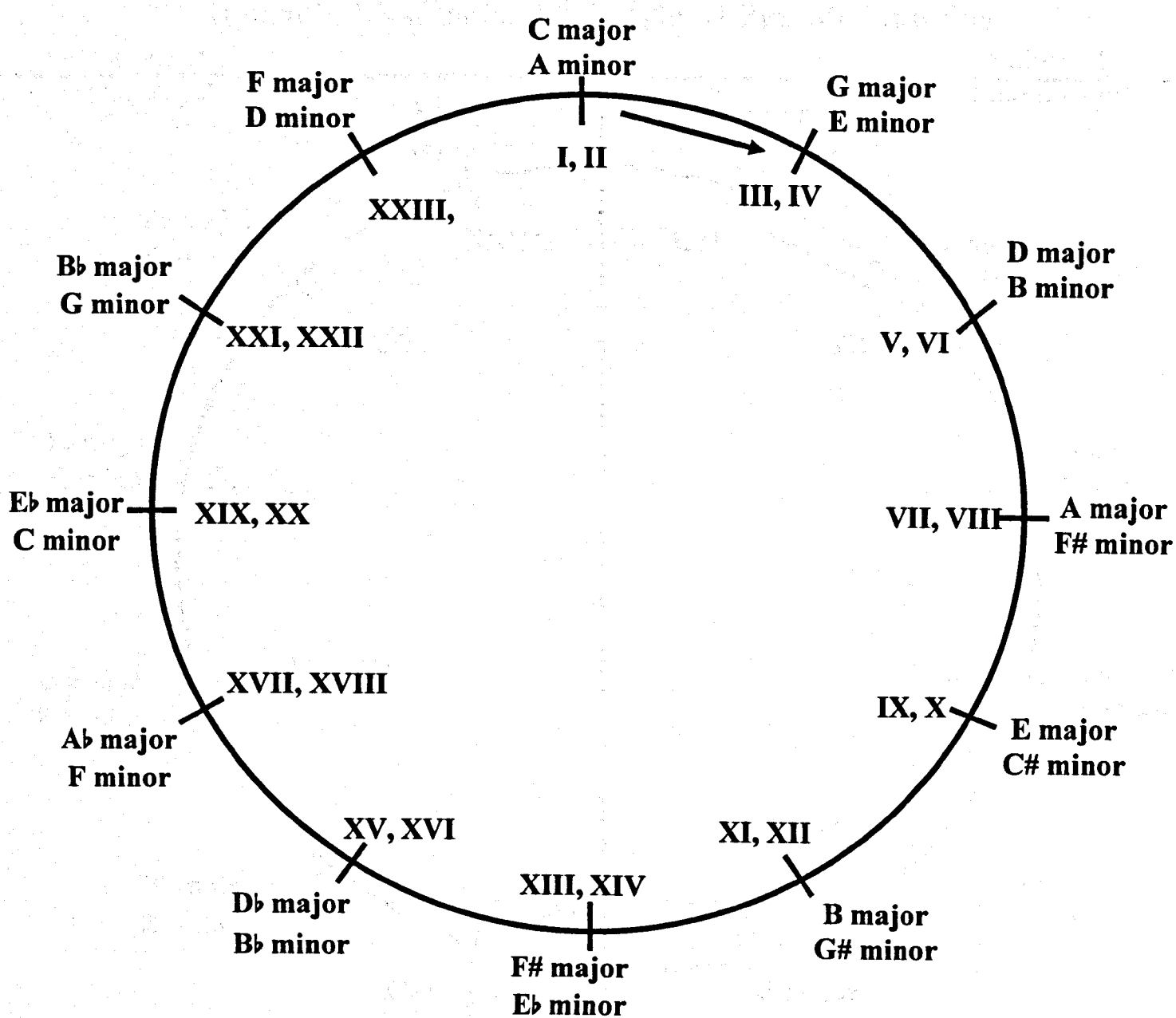
Appendix 1.1 - Sergei Slonimsky 24 Preludes and Fugues



Appendix 1.2 - Dmitri Shostakovich 24 Preludes and Fugues



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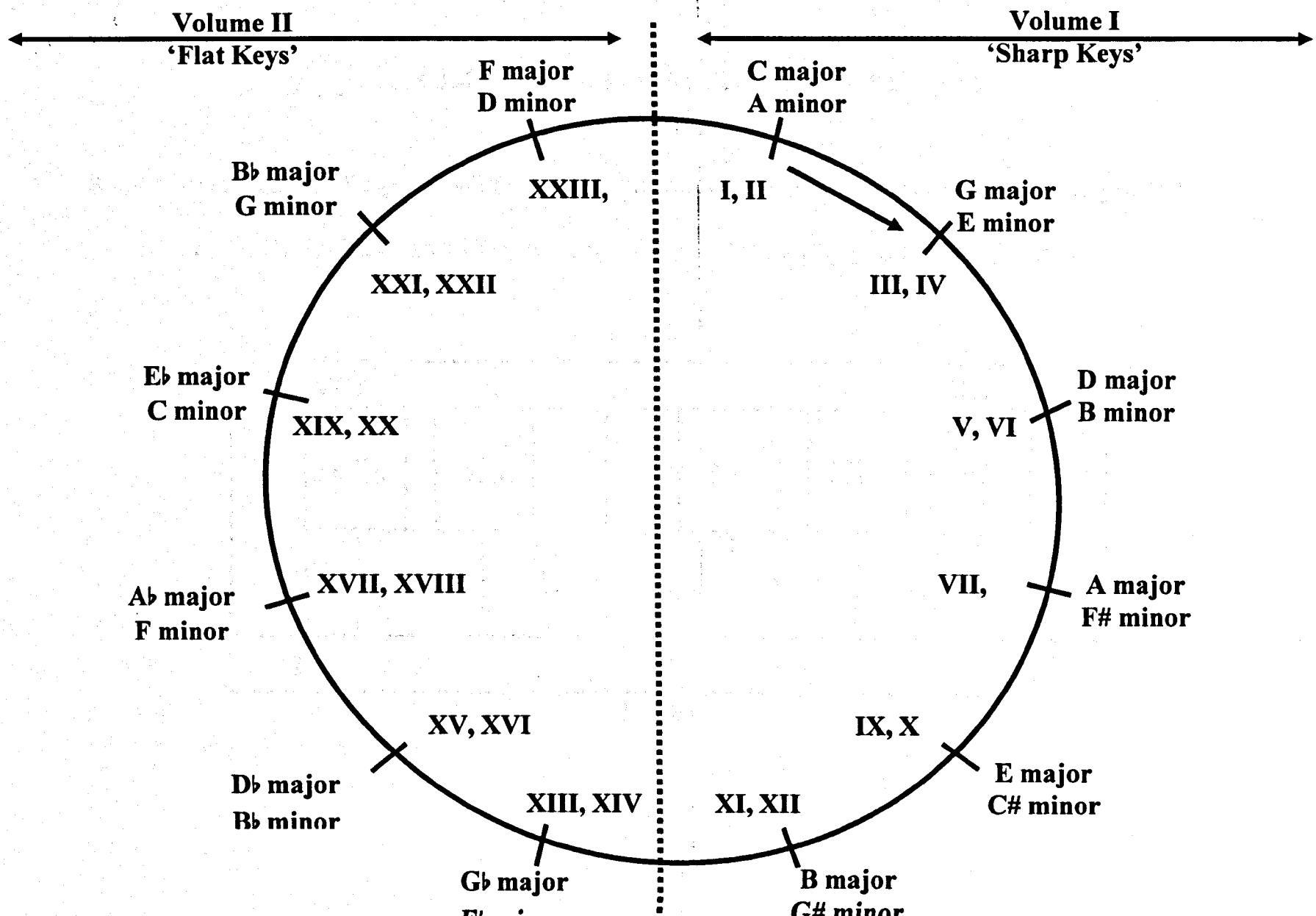
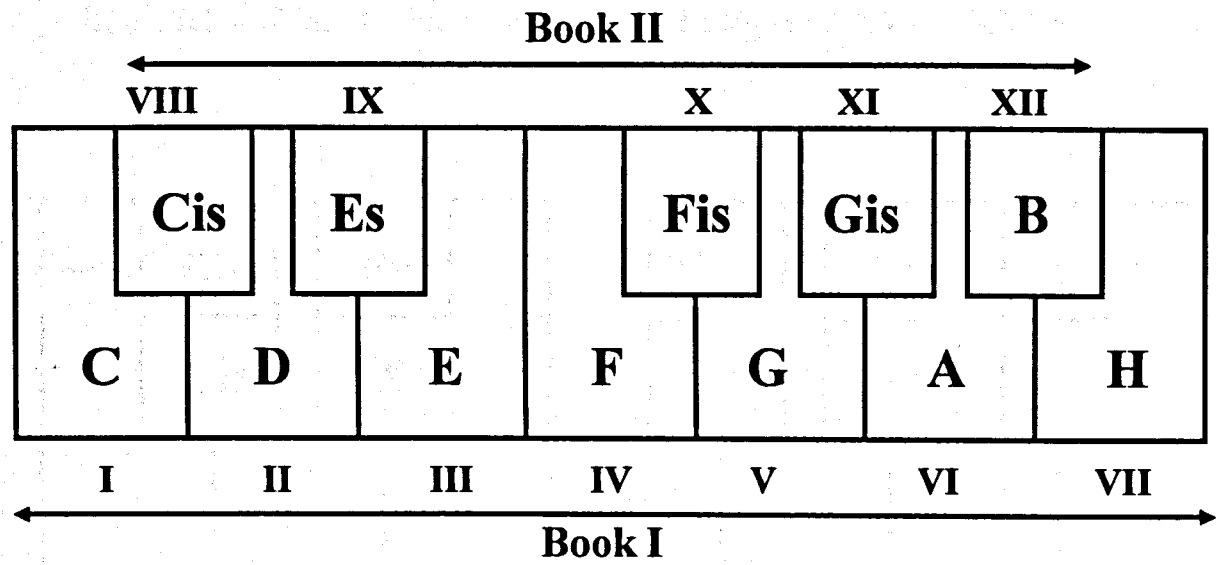
Appendix 1.3 - Rodion Shchedrin 24 Preludes and Fugues



Appendix 1.4 - Yakovchuk 12 Preludes and Fugues

Book I: Preludes and Fugues I – VII (Scales starting on the white notes of the piano keyboard)

Book II: Preludes and Fugues VIII – XII (Scales starting on the black notes)

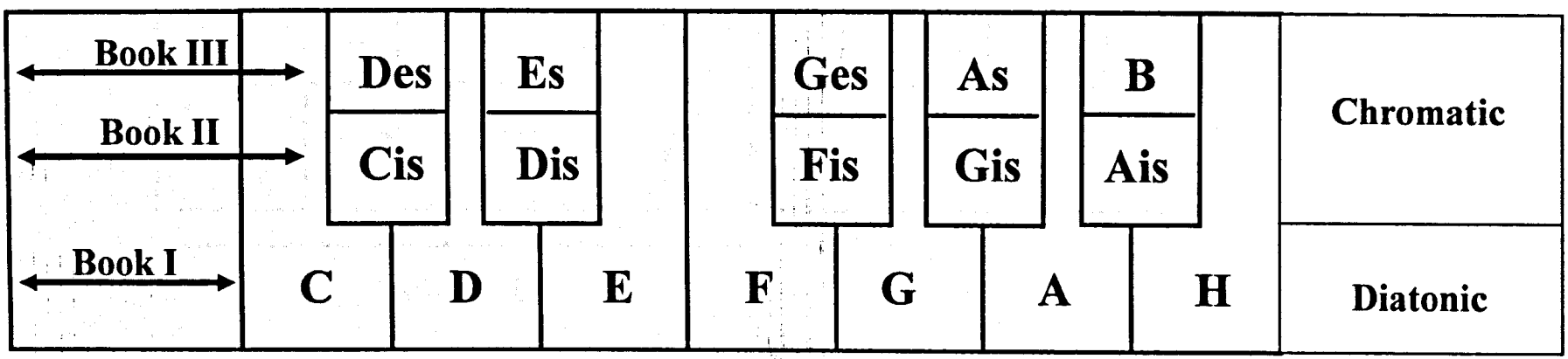


Appendix 1.5 - Valentin Bibik 34 Preludes and Fugues

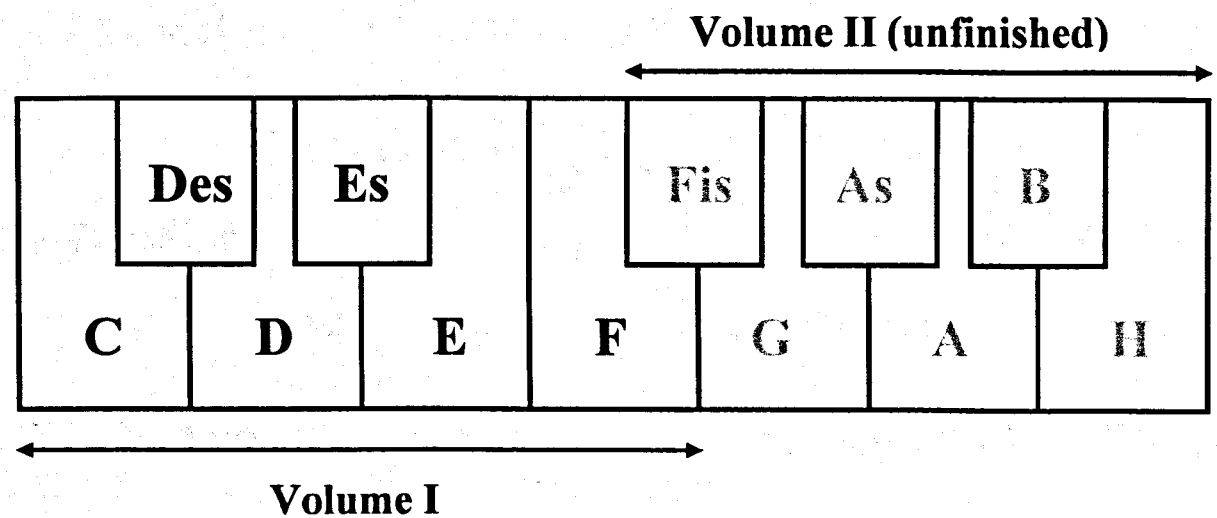
Book I – *'Reflection'*: Preludes and Fugues I – XIV
(alternating major and minor keys starting on the white notes of the piano keyboard)

Book II – *'Tension'*: Preludes and Fugues XV – XXIV
(major and minor sharp keys)

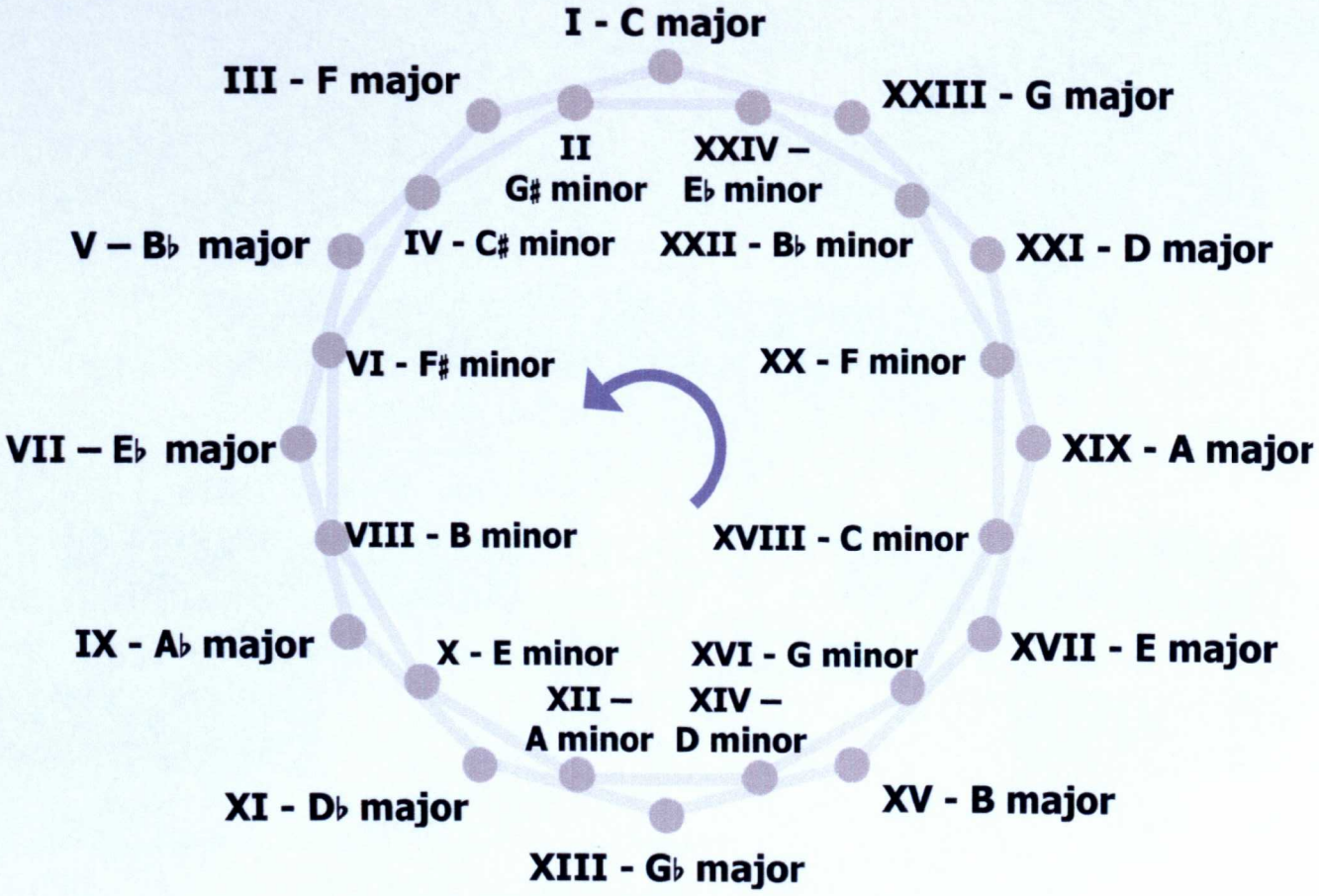
Book III – *'Elucidation'*: Preludes and Fugues XXV – XXXIV
(major and minor flat keys)



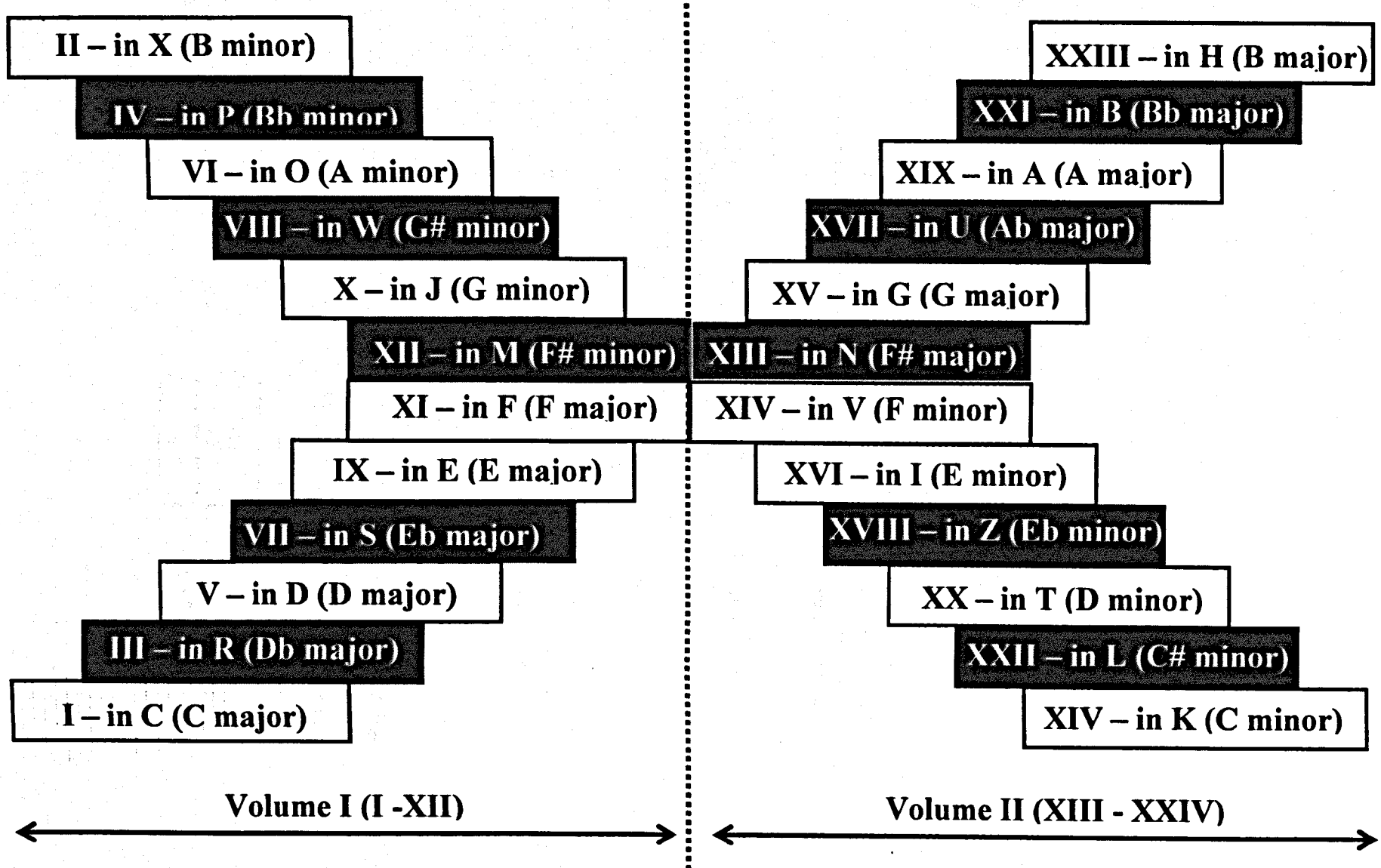
Appendix 1.6 - Myroslav Skoryk 6 Preludes and Fugues



Appendix 1.7 - Nikolai Kapustin 24 Preludes and Fugues



Appendix 1.8 - Dmitri Smirnov Well -Tempered Piano (24 Preludes and Fugues)

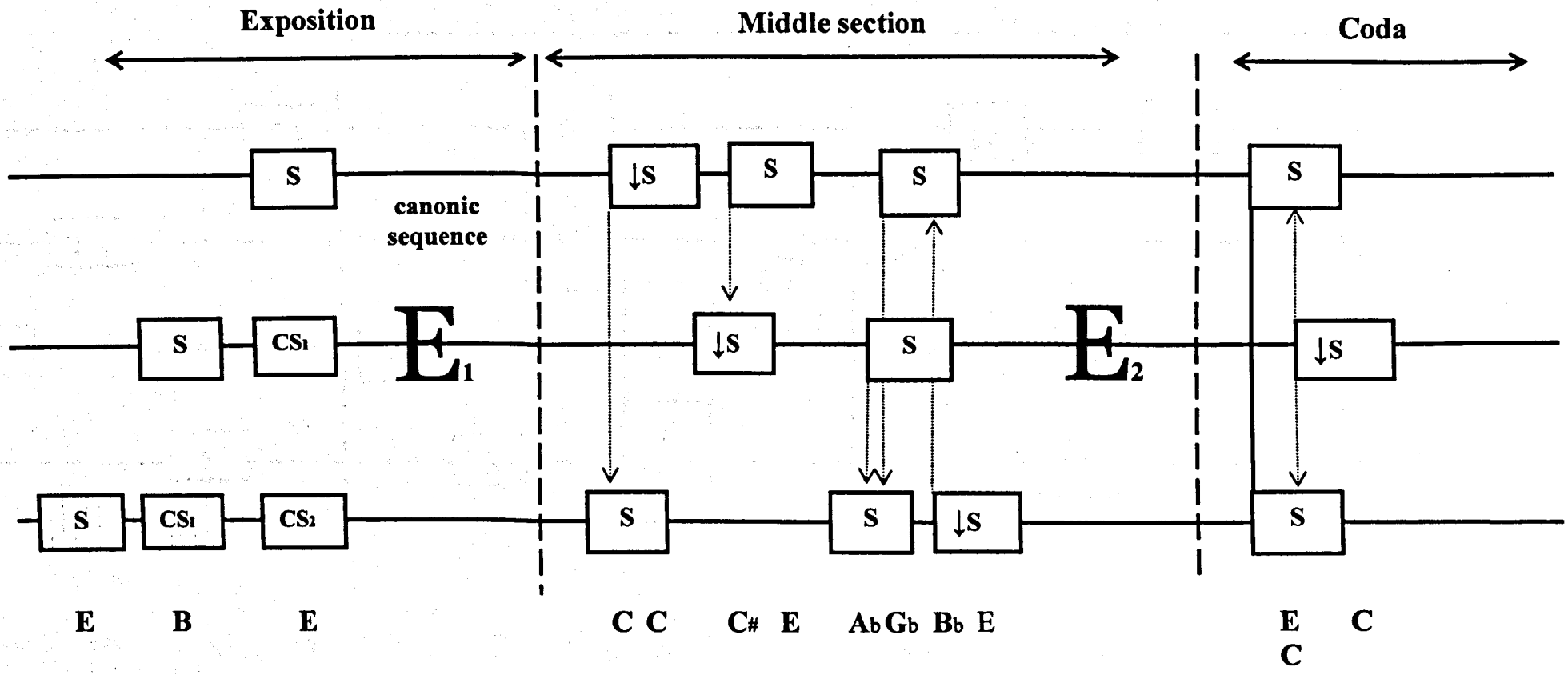


Appendix 2

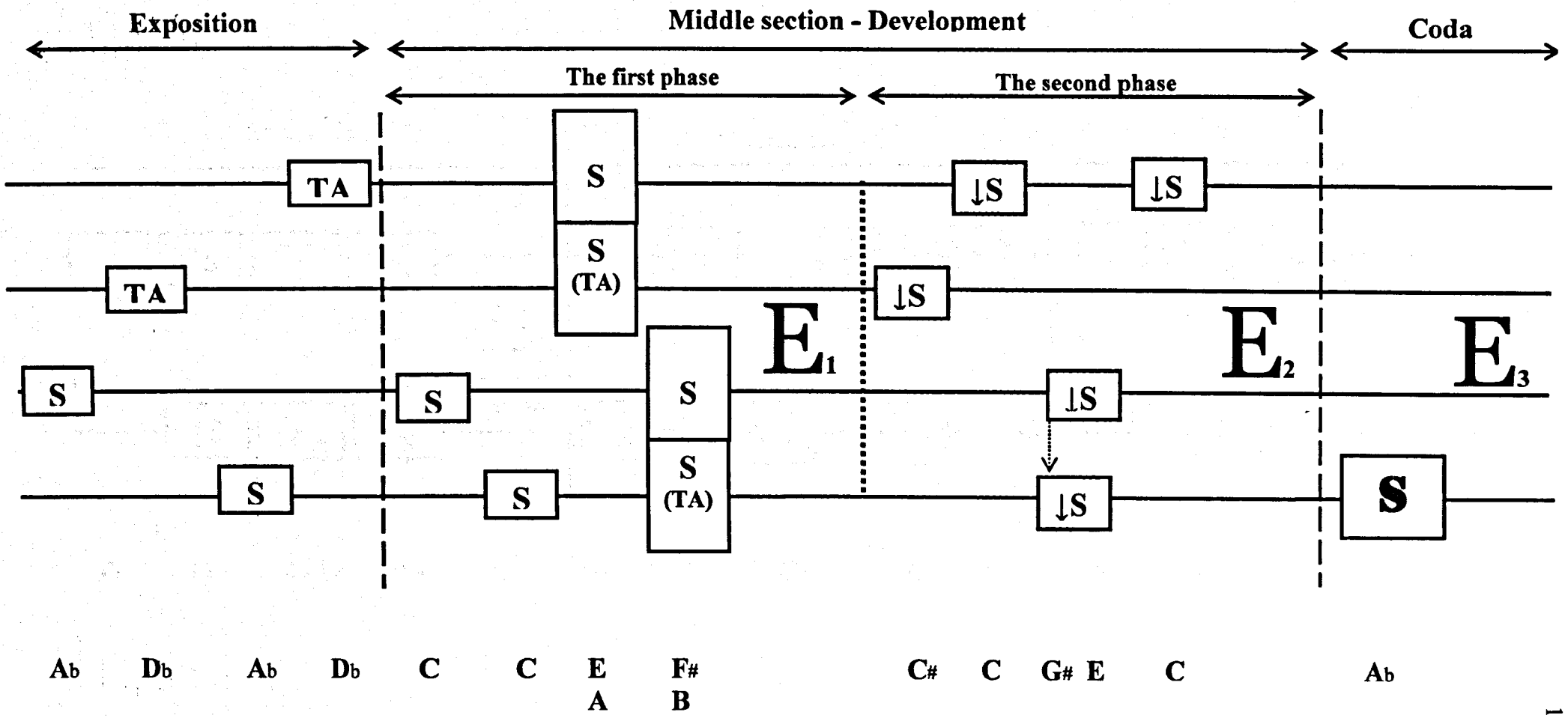
Structural schemes of Skoryk's Fugues
Explanation of symbols

S	Subject	TA	Tonal Answer
CS	Countersubject	↓S	Inverted Subject
E	Episode	S	Augmentation of the subject
← S	Subject in a retrograde motion	← ↓CS	Countersubject in an inverted retrograde motion
C#	The first note of the subject entry	S	Unfinished Subject
S ↓S	Stretto	S S (TA)	Simultaneous entry of the subject in two voices
← ↓S	A fragment of a subject in an inverted retrograde motion	Sm	Space Augmentation and other modification of the subject
s	Diminution of the subject	S 8	Augmented Subject doubled in octave

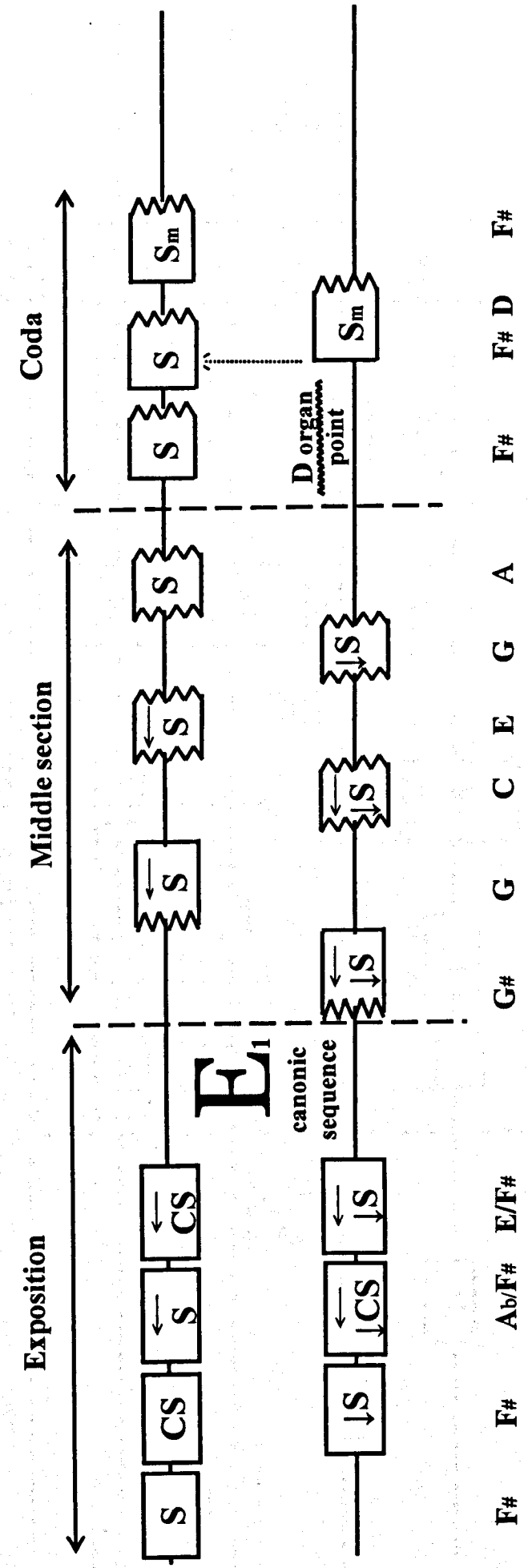
Appendix 2.1 – Skoryk Fugue in C major - Structural diagram



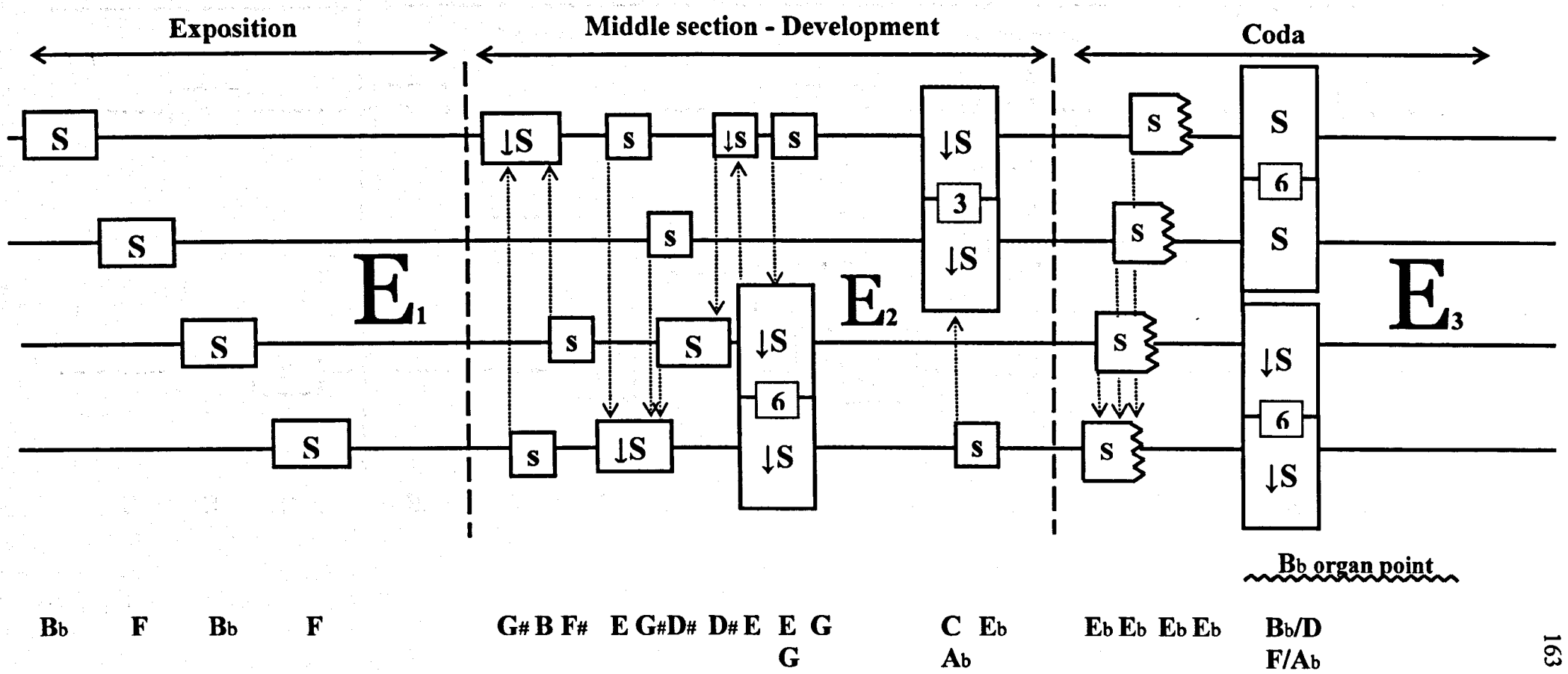
Appendix 2.2 – Skoryk Fugue in D flat major - Structural diagram



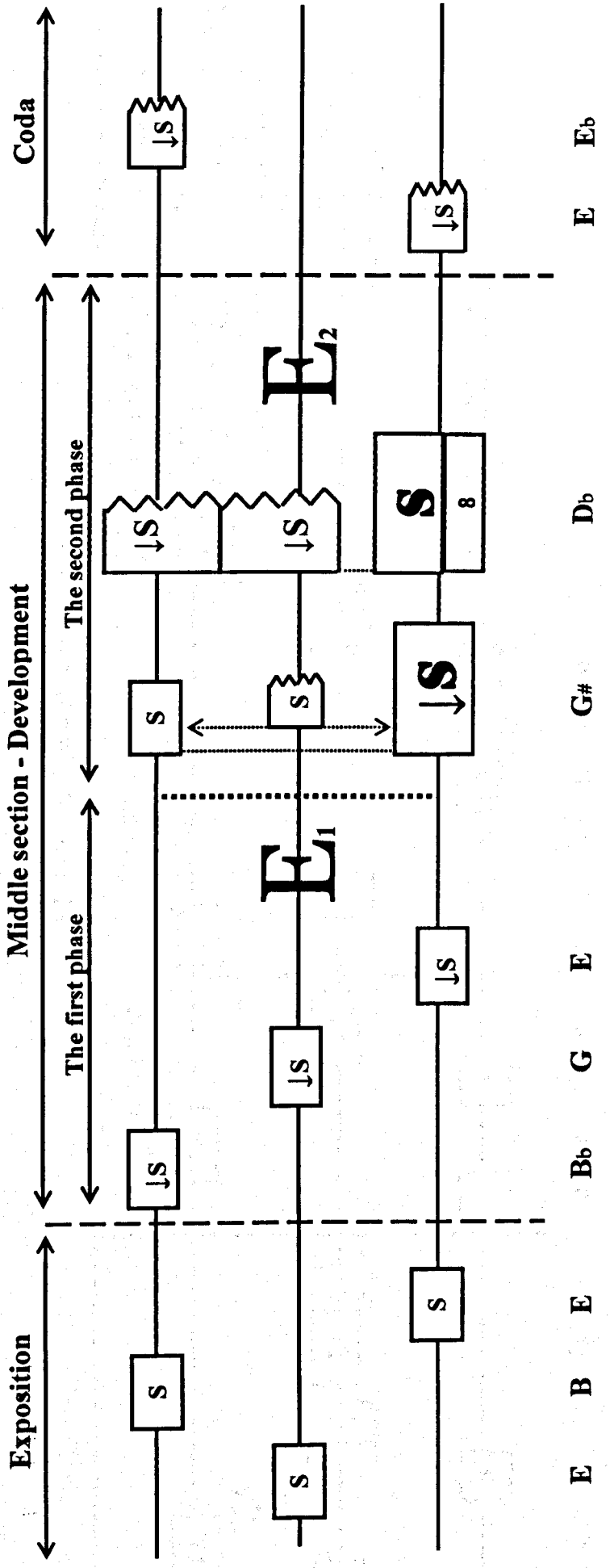
Appendix 2.3 – Skoryk Fugue in D major - Structural diagram



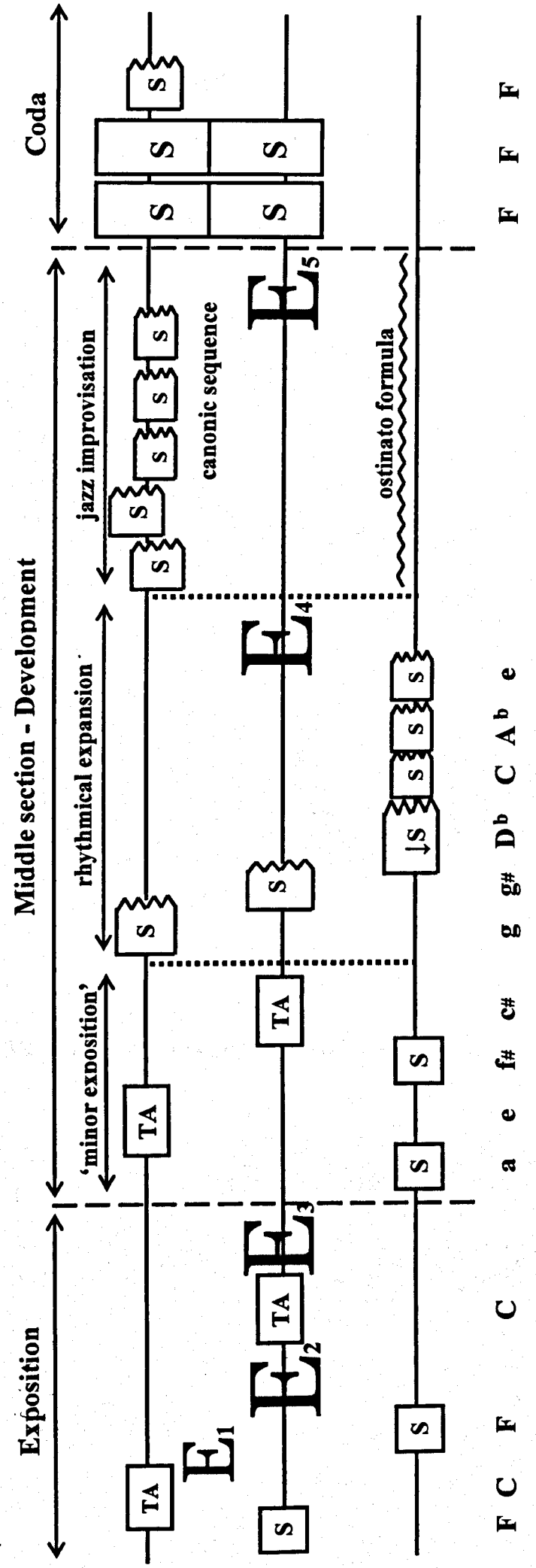
Appendix 2.4 – Skoryk Fugue in E flat major - Structural diagram



Appendix 2.5 – Skoryk Fugue in E major – Structural diagram



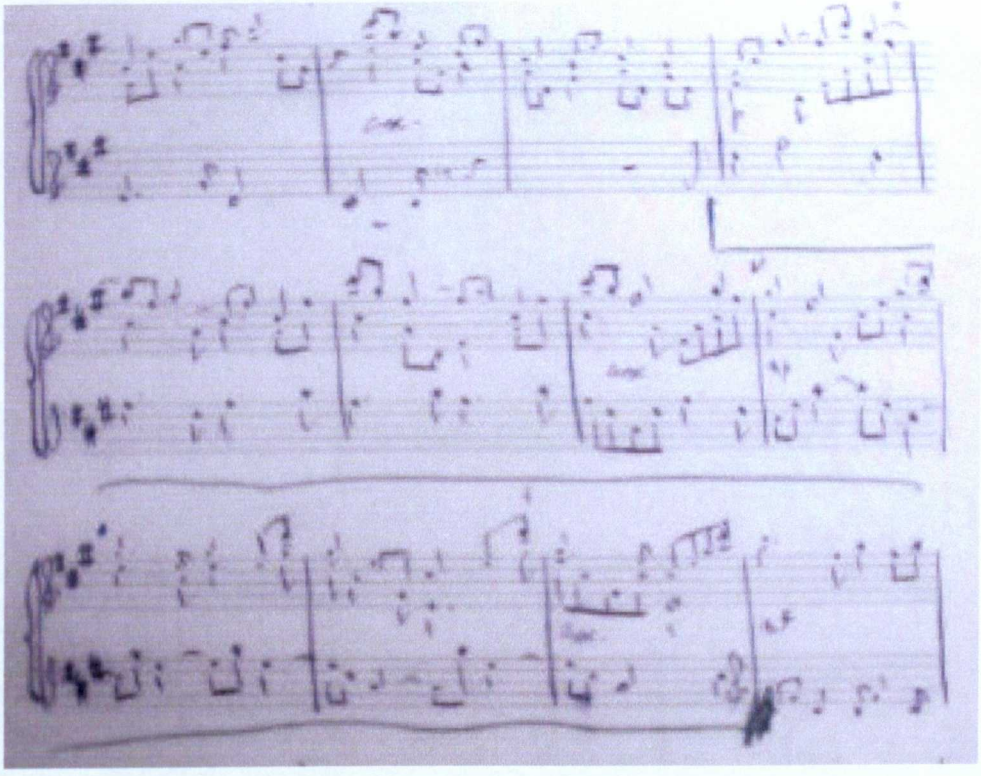
Appendix 2.6 – Skoryk Fugue in F major – Structural diagram



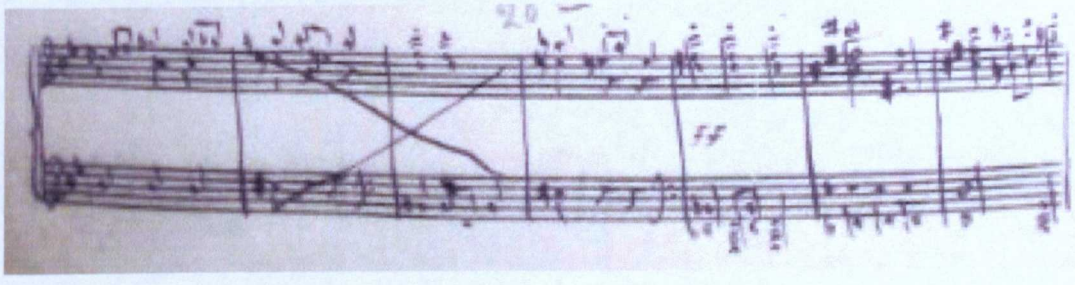
Appendix 3

Manuscripts of Shostakovich's Preludes and Fugues

3.1 Shostakovich Fugue in A major – autograph



3.2 Shostakovich Fugue in B♭ major – autograph



Appendix 4

Complete recordings of

Shostakovich's 24 Preludes and Fugues op 87

Comparative Performance Times

Introduction

CPT or Comparative Performance Times is an Excel-based computer spreadsheet programme, which was developed by Gerald Bishop, the Distribution Manager and Editor of the Bulletin of the United Kingdom Shostakovich Society.

In order to make it easier to read the spreadsheets 24 Preludes and Fugues have been split into four groups. Only information from complete cycles of op. 87 has been used in this study as presented. However, data from known recordings played by the composer himself have been included to allow a comparison to be made with his displayed intentions.

Marios Papadopoulos's 1990 recording was issued as two sets, and it has not yet been possible to trace a copy of the set which contains movements 13-24. The information from 1-12 has been included.

Method of Calculation

The figures shown at the top of the spreadsheets are all generated from the performance times listed. The **"Average"** is calculated by totalling the number of seconds for each sample and dividing by the number of samples available. Separate averages are calculated for each individual Prelude and Fugue and for the 'Total'.

All other statistical figures, except 'Mode' are calculated with reference to that Average.

Also shown is **"Median"**. This is the 'middle point'. There are as many performances faster than this time as there are slower. This helps to exclude any undue influence of an extremely fast – or slow (such as the Petrushansky) performance from the average timings. This is derived from Excel's comparison of the '%' columns on the right of the spreadsheet.

"Mode": The 'most popular number'. The most frequently-occurring number from the Minutes 'column', not taking into account the extra seconds column.

Comparison of a Performance as a "Percentage" (as displayed in columns on the right of the sheet). Each movement and the Total Time for each performer is compared against the average for all examples and shown as a Percentage of the Average Time. This will allow at a glance a direct comparison of how performances vary against each other across the individual sections of the work.

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Appendix 4.1 Shostakovich 24 Preludes and Fugues, Nos. 1 - 6

Composer:	Shostakovich	Title:	24 Preludes and Fugues, Nos 1 to 6													
Opus No:	87	Samples:		11		10		10		11		11		11	Full:	9
Year comp'd:	1950 - 51	Mode:	4	m	2	m	3	m	8	m	3	m	5	m	30	m
Hulme. Page:	300	Median:	5	33	2	18	3	42	8	20	3	43	5	47	31	3
		Ave. Timings:	5	56	2	22	3	42	8	9	3	37	6	53	31	39

As a proportion of 1 - 6						
18.7	7.5	11.7	25.8	11.4	21.8	
1	2	3	4	5	6	Total

	1 Cmaj		2 Amin		3 Gmaj		4 Emin		5 Dmaj		6 Bmin		TOTAL	

Pianist	Label	Perf	M	S	M	S	M	S	M	S	M	S	M	S	M	S	%	%	%	%	%	%	%
Composer	Russ Revelation	1952	4	41	1	55	2	56	8	20	3	0	5	2	**25**	**54**	79.0	80.8	79.4	102.2	82.9	73.1	**81.82**
Ashkenazy	Decca	1996	4	59	2	18	3	21	8	32	3	54	5	47	**28**	**51**	84.0	96.9	90.7	104.6	107.8	84.0	**91.14**
Weichert	Accord	1991-2	6	2	2	29	3	28	7	13	4	3	7	24	**30**	**39**	101.7	104.6	93.8	88.5	111.9	107.4	**96.83**
Jarrett	ECM	1991	8	11	2	10	3	29	7	24	4	5	5	22	**30**	**41**	138.0	91.3	94.3	90.7	112.9	77.9	**96.93**
Scherbakov	Naxos	1999	6	52	3	25	3	47	7	32	3	45	5	42	**31**	**3**	115.8	144.0	102.4	92.4	103.6	82.8	**98.09**
Nikolayeva	Hyperion	1990	4	57	2	18	4	12	8	53	3	40	9	15	**33**	**15**	83.5	96.9	113.7	108.9	101.3	134.3	**105.0**
Nikolayeva	Regis	1987	5	33	2	25	4	1	8	47	3	35	9	33	**33**	**54**	93.6	101.8	108.7	107.7	99.0	138.6	**107.1**
Papadopoulos	Kingdom	1990	6	41	2	12	4	18	10	41	3	43	6	52	**34**	**27**	112.7	92.7	116.4	131.0	102.7	99.7	**108.8**
Petrushansky	Dynamic	1992-3	7	27	2	13	3	36	9	7	3	58	9	48	**36**	**9**	125.6	93.4	97.4	111.8	109.6	142.3	**114.2**
{Mustonen	RCA	1997			2	19	3	49	5	50								97.6	103.3	71.5			}
{Mustonen	Ondine	2002	4	54							3	16	5	41			82.6				90.3	82.5	}
Composer	EMI	1958	4	57					7	24	2	49	5	20			83.5			90.7	77.8	77.4	

Appendix 4.2 Shostakovich 24 Preludes and Fugues, Nos. 7 - 12

Composer:	Shostakovich	Title:	24 Preludes and Fugues, Nos 7 to 12																							
Opus No:	87	Samples:		10		10		9		9		9		10	Full	8										
Year comp'd:	1950 - 51	Mode:	3	m	8	m	4	m	7	m	3	m	6	m	35	m										
Hulme. Page:	300	Median:	3	32	8	27	4	22	7	15	3	32	7	35	35	43	As a proportion of 7 - 12									
		Ave. Timings:	3	39	8	18	4	27	7	22	3	34	7	54	35	56	10.2	23.1	12.4	20.5	9.9	22.0				
			7 Amaj		8 F#min		9 Emaj		10 C#min		11 Bmaj		12 G#min		TOTAL		7	8	9	10	11	12	Total			

Pianist	Label	Perf	M	S	M	S	M	S	M	S	M	S	M	S	M	S	%	%	%	%	%	%	%			
Jarrett	ECM	1991	3	11	6	21	3	48	6	19	3	21	6	52	29	52	87.2	76.6	85.4	85.7	93.9	86.9	**83.1**			
Ashkenazy	Philips	1996	3	35	6	57	4	22	7	12	3	10	7	33	32	49	98.2	83.8	98.1	97.7	88.8	95.6	**91.3**			
Scherbakov	Naxos	1999	4	11	8	28	4	12	7	35	3	32	6	41	34	39	114.6	102.1	94.3	102.9	99.1	84.6	**96.4**			
Weichert	Accord	1991-2	3	51	8	7	5	12	7	15	3	39	7	25	35	29	105.5	97.9	116.8	98.4	102.3	93.9	**98.8**			
Nikolayeva	Hyperion	1990	3	28	8	38	4	11	6	42	3	55	9	3	35	57	95.0	104.1	94.0	90.9	109.8	114.6	**100.1**			
Nikolayeva	Regis	1987	3	29	9	58	4	29	7	32	3	49	8	52	38	9	95.4	120.2	100.7	102.2	107.0	112.3	**106.2**			
Papadopoulos	Kingdom	1990	4	7	9	15	4	22	8	36	3	46	9	50	39	56	112.8	111.5	98.1	116.7	105.6	124.5	**111.1**			
Petrushansky	Dynamic	1992-3	4	18	10	11	4	59	8	54	3	25	8	50	40	37	117.8	122.8	111.9	120.8	95.8	111.8	**113.0**			
{Mustonen	RCA	1997			6	37	4	29	6	15								79.8	100.7	84.8			}			
{Mustonen	Ondine	2002	3	20							3	29	6	17			91.3				97.7	79.6	}			
Composer	Russ Revelation	1952	3	0	8	25							7	36			82.2	101.5				96.2				

Appendix 4.3 Shostakovich 24 Preludes and Fugues, Nos. 13 - 18

Composer:	Shostakovich	Title:	24 Preludes and Fugues, Nos 13 to 18																						
Opus Nb:	87	Samples:		10		10		8		9		8		9	Full	7									
Year comp'd:	1950 - 51	Mode:	7	m	7	m	4	m	9	m	5	m	5	m	38	m									
Hulme. Page:	300	Median:	7	24	7	6	4	48	9	41	5	49	5	53	45	45	As a proportion of 13 - 18								
		Ave. Timings:	7	53	7	24	4	48	10	49	5	50	5	60	43	59	17.9	16.8	10.9	24.6	13.3	13.6			
			13 F#min		14 Ebmin		15 Dbmin		16 Bbmin		17 Abmin		18 Fmin		TOTAL		13	14	15	16	17	18	Total		

Pianist	Label	Perf	M	S	M	S	M	S	M	S	M	S	M	S	M	S	%	%	%	%	%	%	%
Jarrett	ECM	1991	7	3	7	3	4	20	8	59	5	14	4	35	37	14	89.4	95.2	90.2	83.1	89.6	76.4	84.7
Scherbakov	Naxos	1999	6	51	5	50	4	57	9	23	5	48	5	25	38	14	86.9	78.8	103.1	86.7	99.3	90.3	86.9
Ashkenazy	Decca	1996	5	49	6	54	4	32	9	41	5	19	6	23	38	38	73.8	93.2	94.4	89.5	91.0	106.4	87.8
Weichert	Accord	1991-2	9	7	9	31	4	50	9	16	6	42	6	19	45	45	115.6	128.5	100.7	85.7	114.7	105.3	104.0
Nikolayeva	Regis	1987	9	41	7	8	5	11	12	0	5	58	6	11	46	9	122.8	96.3	107.9	110.9	102.2	103.1	104.9
Nikolayeva	Hyperion	1990	10	5	7	17	5	8	12	44	5	50	5	52	46	56	127.9	98.3	106.9	117.7	99.9	97.8	106.7
Petrushansky	Dynamic	1992-3	10	9	10	25	4	42	14	39	6	9	8	52	54	56	128.7	140.6	97.9	135.4	105.3	147.8	124.9
Mustonen	RCA	1997			5	53	4	45	8	57								79.4	98.9	82.7			}
Mustonen	Ondine	2002	5	46							5	43	4	29			73.1				97.9	74.7	}
Composer	Russ Revelation	1952	7	45	7	35			11	42							98.3	102.4		108.2			
Composer	Columbia	1958	6	35	6	28							5	53			83.5	87.3				98.1	

Appendix 4.4 Shostakovich 24 Preludes and Fugues, Nos. 19 - 24

Composer:	Shostakovich	Title:	24 Preludes and Fugues, Nos 19 to 24																						
Opus No:	87	Samples:		8		9		8		9		10		10	Full:	7									
Year comp'd:	1950 - 51	Mode:	4	m	8	m	4	m	5	m	6	m	11	m	40	m									
Hulme. Page:	300	Median:	4	31	9	55	4	15	5	30	6	14	11	16	40	33	As a proportion of 19 - 24								
		Ave. Timings:	4	34	9	59	4	13	6	18	6	37	11	7	43	56	10.4	22.7	9.6	14.3	15.1	25.3			
			19 Ebmaj		20 Cmin		21 Bbmaj		22 Gmin		23 Fmaj		24 Dmin		TOTAL		19	20	21	22	23	24	Total		

Pianist	Label	Perf	M	S	M	S	M	S	M	S	M	S	M	S	M	S	%	%	%	%	%	%	%		
Jarrett	ECM	1991	4	17	8	5	4	1	5	9	5	28	10	24	37	24	93.8	80.9	95.2	81.8	82.7	93.6	85.1		
Weichert	Accord	1991-2	3	50	9	55	4	19	5	29	5	43	9	28	38	44	83.9	99.3	102.3	87.1	86.4	85.2	88.2		
Ashkenazy	Decca	1996	3	34	9	26	3	53	5	30	6	22	11	17	40	2	78.1	94.5	92.0	87.4	96.3	101.5	91.1		
Scherbakov	Naxos	1999	4	47	8	55	4	15	5	23	6	6	11	7	40	33	104.7	89.3	100.7	85.6	92.2	100.0	92.3		
Nikolayeva	Hyperion	1990	4	45	10	11	4	30	8	13	6	48	12	15	46	42	104.0	102.0	106.7	130.6	102.8	110.2	106.3		
Nikolayeva	Regis	1987	5	3	11	4	4	31	8	14	6	48	13	13	48	53	110.5	110.8	107.1	130.8	102.8	118.9	111.3		
Petrushansky	Dynamic	1992-3	6	30	14	37	4	2	7	14	11	39	11	15	55	17	142.3	146.4	95.6	114.9	176.2	101.2	125.8		
{Mustonen	RCA	1997			7	17	4	14	4	26								72.9	100.3	70.5			}		
{Mustonen	Ondine	2002	3	47							4	31	8	52			82.8				68.3	79.8	}		
Composer	Russ Revelation	1952			10	23			7	0	6	0	11	35				104.0		111.2	90.7	104.2			
Composer	EMI	1958									6	43	11	42							101.6	105.3			
Papadopoulos	Kingdom	1990																							

Appendix 5

Centre for Russian Music, Goldsmiths College
Council Chamber, Deptford Town Hall

23 November 2006

PhD Recital
Tetyana Ursova, piano

Programme

Dmitri Shostakovich (1906 – 1975)	Three Preludes and Fugues: C major Op.87, No.1 F sharp minor Op.87, No.8 B flat major Op.87, No.21
Rodion Shchedrin (1932 -)	Two Preludes and Fugues: C major No.1 D minor No.24
Alexander Yakovchuk (1952 -)	Canon and Fugue No. 8 in C sharp minor
Myroslav Skoryk (1938 -)	Two Preludes and Fugues: D flat major No.2 F major No.6
	INTERVAL
Sergei Slonimsky (1932 -)	Six Preludes and Fugues: C major No.1 D major No.5 D minor No.6 A minor No.20 B flat minor No.22 B major No.23
Valentin Bibik (1940 – 2002)	Prelude and Fugue No.18 in D sharp minor
Nikolai Kapustin (1937-	Prelude and Fugue Op.82, No.24 in E flat minor
Dmitri Smirnov (1948 -)	Prelude (*The Alarm*) and Fugue Op.125, No.22 in (C sharp minor)
Dmitri Shostakovich	Prelude and Fugue Op.87, No.24 in D minor

Appendix 6.1

Interview with Vladimir Ashkenazy
30 July 2006 - Transript

1. **When did you learn your first Preludes and Fugues by Shostakovich?**

   VA: In 1957 I learnt E minor, D major and D flat major Preludes and Fugues to perform them on one of my first foreign tours. I had to learn them very quickly, as I was required to perform some of the latest Soviet music on my tour and Shostakovich's Preludes and Fugues seemed an obvious choice. These concerts in 1957 were the only time, when I performed pieces from op.87 in public.

2. **When and why you first thought of performing and recording the complete cycle? Have you performed the complete cycle live? How many times?**

   VA: One of my American friends from Boston suggested that I record the complete cycle which I did in several stages from 1996 to 1998. I have never performed the complete cycle live. As I said earlier, the three Preludes and Fugues, which I played in 1957, were my only experience of performing op.87 in public.

3. **Does your interpretation of Shostakovich's Preludes and Fugues differ depending on whether you are in a recording studio or on live concert stage?**

   VA: In principle - no, I would not alter my interpretation. However, there is a big time gap between my live performances in 1957 and recording in 1990s, so inevitably my interpretation changed to an extent.

4. **How easy is it to communicate Shostakovich's Preludes and Fugues to the audience?**

   VA: Shostakovich was one of the giants of the last century. I have a very strong feeling, based on references to many different sources, that the attitude to his music after the war was what one might describe as 'sort of condescending'. Things changed gradually. And now one can safely state that Shostakovich is given his due as one of the greatest composers.

5. **Why do you think preludes and fugues became so incredibly popular among the Soviet composers? Is it plausible to suppose that following the success of Shostakovich's cycle in 1951, preludes and fugues became a recognized and accepted genre of Soviet music?**

   VA: I am not very familiar with preludes and fugues by other Soviet composers, so cannot comment on that.

6. **Do you think that technical constraints of the fugal form presented an intellectual challenge analogous to that of grappling with the dictatorial political system?**

VA: Preludes and fugues in all keys is a very challenging proposition, requiring tremendous skill even from a great composer. There are certain rules and restrictions in the fugal writing. I think that great composers manage to create something that is substantially more than just a scholastic exercise.

7. **How did you go about developing your interpretation of Shostakovich's Preludes and Fugues? Was it mainly your reading of the score? Or did you look at other recordings or musicological/theoretical publications on the cycle?**

   VA: It was mainly through the score. As far as recordings are concerned, I prefer Richter's interpretation to those of Nikolaeva and Skostakovich himself.

8. **Does you awareness of the Soviet historical and cultural context and performance history of Shostakovich's cycle influence your interpretation in any way? Or do you try to put extra-musical information aside and concentrate purely on interpreting the score?**

   VA: Consciously – I focus exclusively on the score. However, on a subconscious level, it would be impossible to articulate as you can imagine. So I would leave it at that.

9. **Do you think that op.87 works as a cycle or is it rather a collection of pieces? Would you consider performing excerpts from the work? If so, which ones would you programme together?**

   VA: It's difficult to give a definite answer. Sometimes op.87 works as a cycle, sometimes it doesn't. There are certain connections, which can be traced within the work, but I am not sure that op.87 was necessarily conceived as a cycle.

10. **Which edition would you recommend for studying the Preludes and Fugues op.87?**

    VA: I was using the old Soviet edition, published by Muzgiz.

11. **How do you compare Shostakovich's cycle with Bach's *WTC*? Do you feel there is a strong conceptual connection between the two works?**

    VA: I don't think it is necessary to compare these two works. They belong to different epochs, different mentality. Bach had a very restricted licence with what he could do in his fugues. Shostakovich lived in the 20th century. I don't think I should elaborate on how history of music works, how musical mentality developed through centuries. It is very interesting to try to understand why Shostakovich wanted to write this cycle. Perhaps, it was his way of closing into himself, like a clam? As we all know, the time after the 1948 *Pravda* article was very difficult for Shostakovich, he was in confrontation with the authorities. Perhaps he composed op.87 because he could not do anything else at the time? It was a very interesting scope for him - a challenge of transcending a technical exercise.

12. **What is your interpretation of Shostakovich's metronome markings, particularly the ones which are impossible to follow (B flat major Prelude: minim = 104)?**

VA: I always follow composers' metronome markings if possible. Sometimes composers or publishers make mistakes - human nature. When the metronome marking seems strange, I try to understand why and what could be the reason for it. In the case of the B flat major Prelude it may well be the case of a mistake on the part of the publisher – perhaps it should be crotchet = 104.

13. **Do you consciously deviate from the dynamics, articulation, tempo markings in the score at any point?**

VA: No, if I did deviate anywhere, I must apologise. Respect for the composer is very important. I don't understand the value of deliberately disregarding a composer's notation. It is a foreign concept to me.

14. **In your interpretation of the polyphonic texture (such as voice leading, highlighting the subject entries) do you apply the same principles as you would in a Bach's fugue?**

VA: Yes, the principles are the same as in Bach as in any polyphonic piece. The texture must be very clear horizontally. As for the rest, it's not easy to comment.

15. **What do you think of other recordings of op.87? Have you got a favourite one?**

VA: As I said earlier, Richter's recordings of Preludes and Fugues from op.87 are my favourite. His performance has got a special character. Apart from his extraordinary ability to play the instrument, his colours on the piano are exceptional. Nikolaeva was a great pianist, her recordings of op.87 are very important, but I prefer Richter's interpretation. I am not familiar with other, more recent recordings of op.87.

16. **Do you think Shostakovich's own recordings should have the preference over other interpretations?**

VA: No, I don't think so. Shostakovich had great ideas as a performer, but unfortunately he could not communicate them adequately because of his technical limitations. Some of his recordings are a misrepresentation of what he really was.

17. **How different do you think are interpretations of Russian pianists (Nikolaeva, Richter, yourself, Petrushansky, Scherbakov versus Western ones (Woodward, Papadopoulos, Jarrett, Mustonen, Weichart)?**

VA: I don't like thinking this way. Separate pianists by nation? Not now! Van Kliburn is one of the best performers of Rachmaninov, whilst Richter's Debussy is exceptional. World is getting smaller and smaller after all.

Appendix 6.2

Interview with Colin Stone
23 July 2006 - Transcript

1. TU: How different is your interpretation of op.87 in a live performance as opposed to that in a recording studio? Does the presence of the audience affect your interpretation in any way?

CS: Not very different. I suppose the only factor that influences my interpretation in a studio is a playback option. I do like to listen to my playing and make adjustments to my sound. Similarly to a comedian who has audience laughter as a gauge to judge how well his number is going down, I have a sense of the audience feedback. I can't explain how exactly it works, but I do feel whether I have secured the full attention of the audience or not. I remember how I felt in my recent performance of the 12th Prelude and Fugue. The audience seemed 'to be hanging on' to every note, so I could allow myself to take more time than I normally would.

2. How did you go about developing your interpretation of Shostakovich's Preludes and Fugues? Was it mainly your reading of the score? Or did you look at other recordings or musicological/theoretical publications on the cycle?

CS: Shostakovich does not have much detail in the score. This is very Bachian in a way – having very little detail. Furthermore, like Bach, Shostakovich's score can withstand a lot more in terms of possibilities for interpretation. At the same time, articulation is very important for Shostakovich, particularly the difference between *legato* and *non-legato*. It is this difference which very often helps structure the pieces. Nikolaeva on her Melodiya recording sometimes tries to do her own thing with articulation. To me this does not seem convincing.

3. Does your awareness of the Soviet historical and cultural context and performance history of Shostakovich's cycle influence your interpretation in any way? Or do you try to put extra-musical information aside and concentrate purely on interpreting the score?

Context is part of the whole experience and very much central to how we interpret Shostakovich. My awareness of the context includes perception that Shostakovich's piano output has been neglected in favour of his symphonies and other large works.

What I am also aware of is that Shostakovich had the most amazing musical knowledge. Like Bach he synthesised the musical developments achieved by previous generations of composers. In his Preludes and Fugues we can find references to such great works as Bach's C major Prelude, Mahler's 9th Symphony and Beethoven's last piano sonata.

4. What is your interpretation of Shostakovich's metronome markings, particularly the ones which are impossible to follow (B flat major Prelude: minim = 104)?

I always try to follow the metronome markings if I can. If this is not possible, then I aim to capture the character. In the case of the B flat major Prelude this would be a certain

frenzied quality. I think in Glikman's book there is a reference to Shostakovich telling a student not to worry too much about the metronome marking, but the character of the piece. The tempo of a piece is also likely to differ depending on what piano you are playing and what the acoustics of the concert hall are like.

5. Do you consciously deviate from the dynamics, articulation, tempo markings in the score at any point?

CS: I believe conscious deviations are unnecessary. There is enough room in the score for 'reading between the lines' without this. There is so much ambiguity there. My policy is to do something imaginative in those cases where there is nothing marked in the score.

6. How easy is it to communicate Shostakovich's Preludes and Fugues to the audience?

CS: I find it very easy to communicate Shostakovich's music. If people come to a concert to listen to Shostakovich, the battle is already won. His music talks to the audience, they really respond to it. I am normally delighted by the audience response to Shostakovich. However, 30 years ago things were rather different.

7. Do you think that op.87 works as a cycle or is it rather a collection of pieces? Would you consider performing excerpts from the work? If so, which ones would you programme together?

CS: I do think it works as a cycle. When I performed the first volume for the first time, I found myself thinking that it did not feel long. There is so much connection as well as variety between the pieces. Shostakovich paced it very well. Some pianists regard F sharp major Prelude and Fugue as a weak number. However, it is not supposed to be taken out of context, on its own. Some Preludes and Fugues do stand on their own, other do not.

If I were to perform fragments from the cycle, I would select consecutive numbers. One should hear Shostakovich's Preludes and Fugues in context. The numbers which do stand on their own are: A major, E minor, D flat major, B flat minor, D minor.

8. What do you think of other recordings of op.87? Have you got a favourite one?
CS: As I mentioned before, although Nikolaeva is obviously a very important figure in Shostakovich's discography, she tends to 'do her own thing' a little too often for my taste. I am not convinced by Mustonen's recording. His deliberate deviations seem to make a statement that he puts himself before music.

9. Do you think Shostakovich's own recordings should have the preference over other interpretations?

CS: Not particularly. I believe that Shostakovich fulfilled his mission – composed the work. When he performs it, he is just another pianist. His score takes the priority and not his recordings.

Appendix 7 - Scores

In this appendix I have provided copies of the following scores, which are currently out of print, with kind permission from the composers:

Bibik 34 Preludes and Fugues
Skoryk 6 Preludes and Fugues
Yakovchuk 12 Preludes and Fugues

All other scores are obtainable in the West through the following publishers:

Dmitri Shostakovich 24 Preludes and Fugues
Boosey & Hawkes/Sikorski
www.boosey.com

Rodion Shchedrin 24 Preludes and Fugues
Boosey & Hawkes/Sikorski
www.boosey.com

Nikolai Kapustin 24 Preludes and Fugues
The Music Trading Company Publishers
33 Quernmore Road, London N4 4QT, United Kingdom
http://www.music-trading.co.uk/
www.tutti.co.uk

Dmitri Smirnov Well-Tempered Piano (24 Preludes and Fugues)
Meladina Press
30 Chiltern Rd, St Albans, Herts, AL4 9TB
http://meladina1.narod.ru/index.html

Sergei Slonimsky 24 Preludes and Fugues
Compozitor Publishing House
Bol'shaya Morskaya St., 45
St. Petersburg, Russia 190000
http://www.compozitor.spb.ru
office@compozitor.spb.ru

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www.bl.uk

TEXT BOUND CLOSE TO THE SPINE IN THE ORIGINAL THESIS

Пам'яті мого батька
Бібіка Савелія Яковича

34 ПРЕЛЮДІЇ ТА ФУГИ

для фортепіано,
тв. 16а

Валентин Бібік

ЗОШИТ 1 (№ 1—14)

Роздум

Памяти моего отца
Бибика Савелия Яковлевича

34 ПРЕЛЮДИИ И ФУГИ

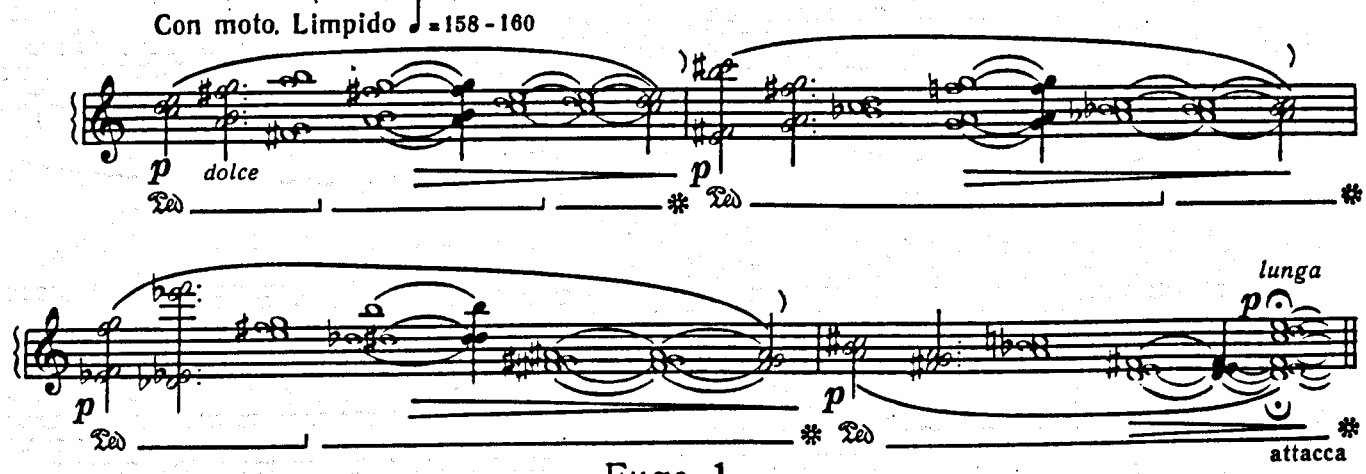
для фортепиано,
соч. 16а

Валентин Бибик

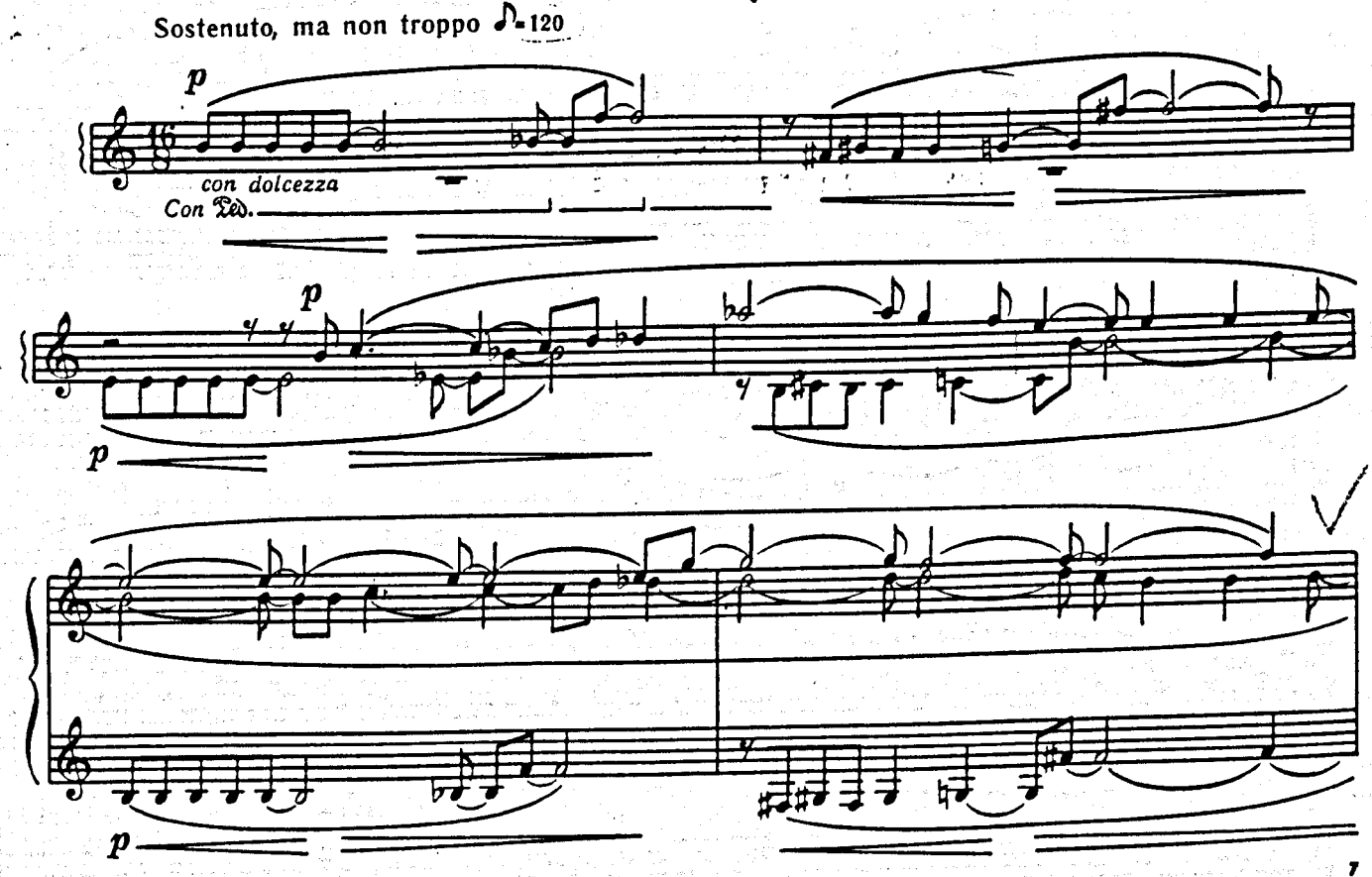
ТЕТРАДЬ 1 (№ 1—14)

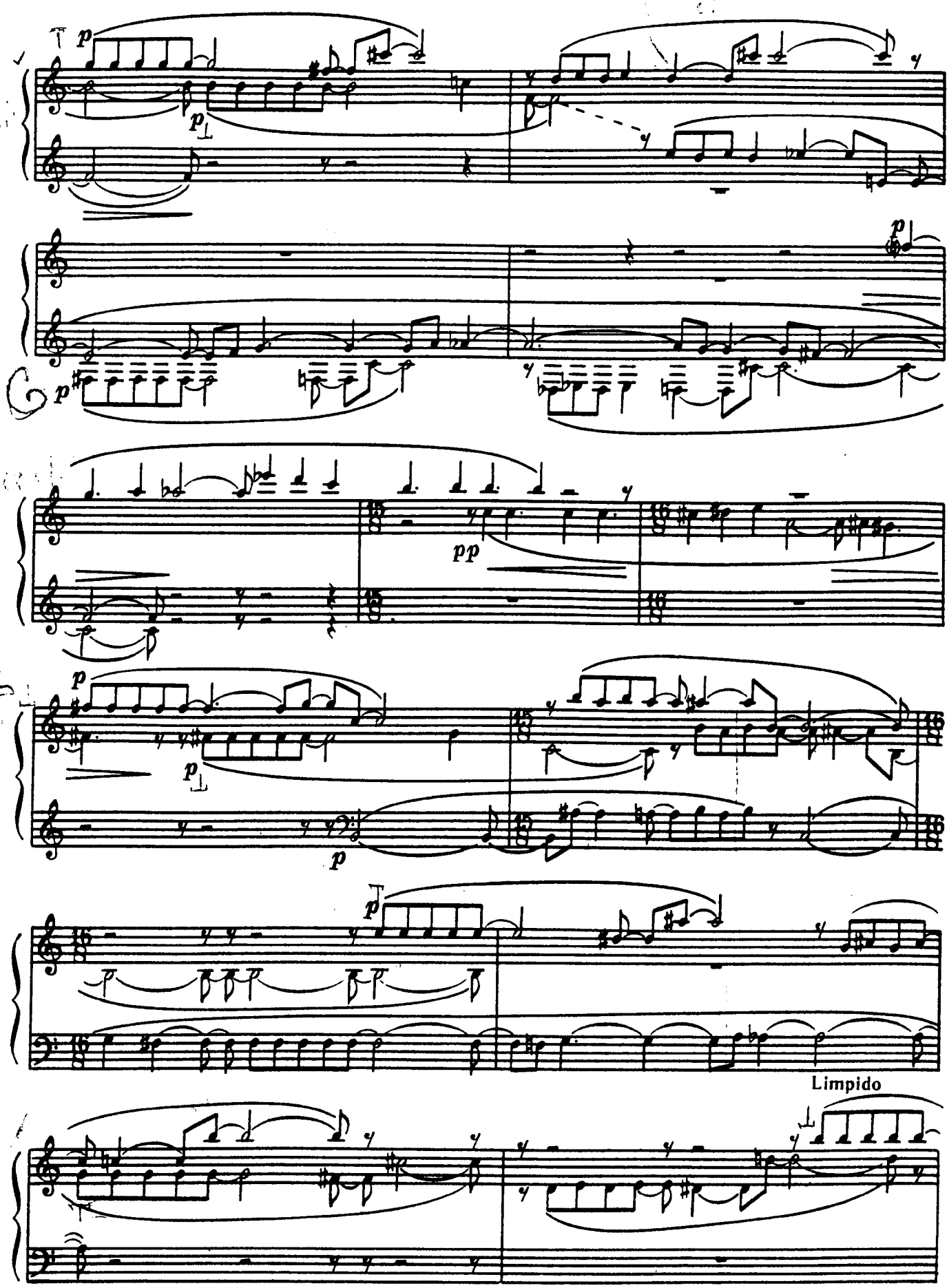
Размышление

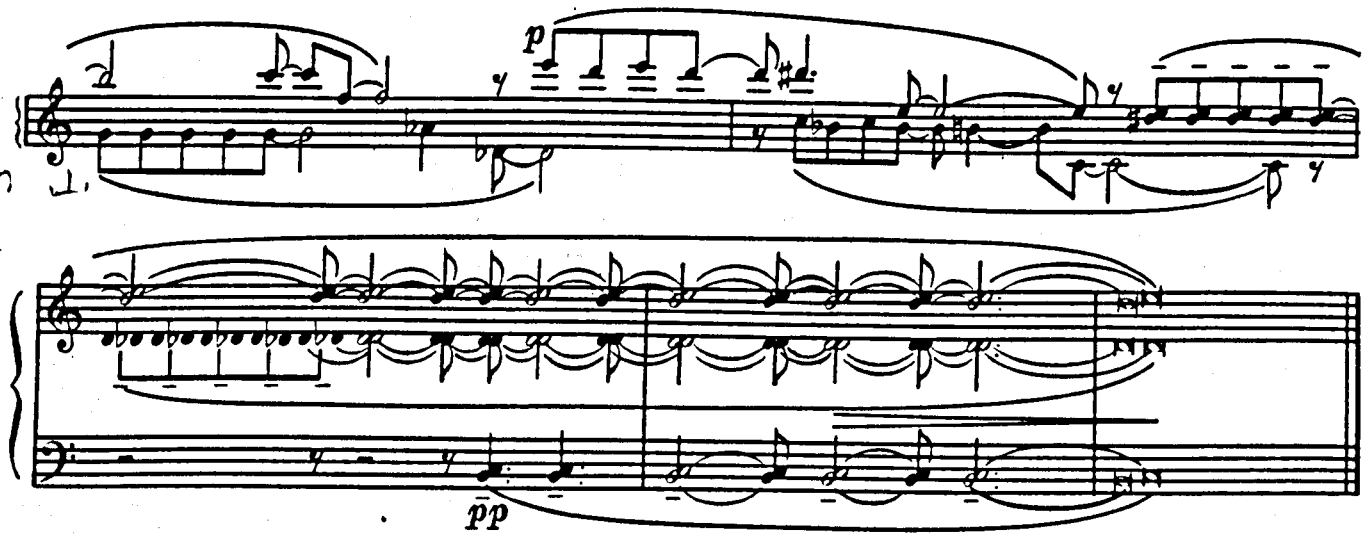
Preludio 1



Fuga 1

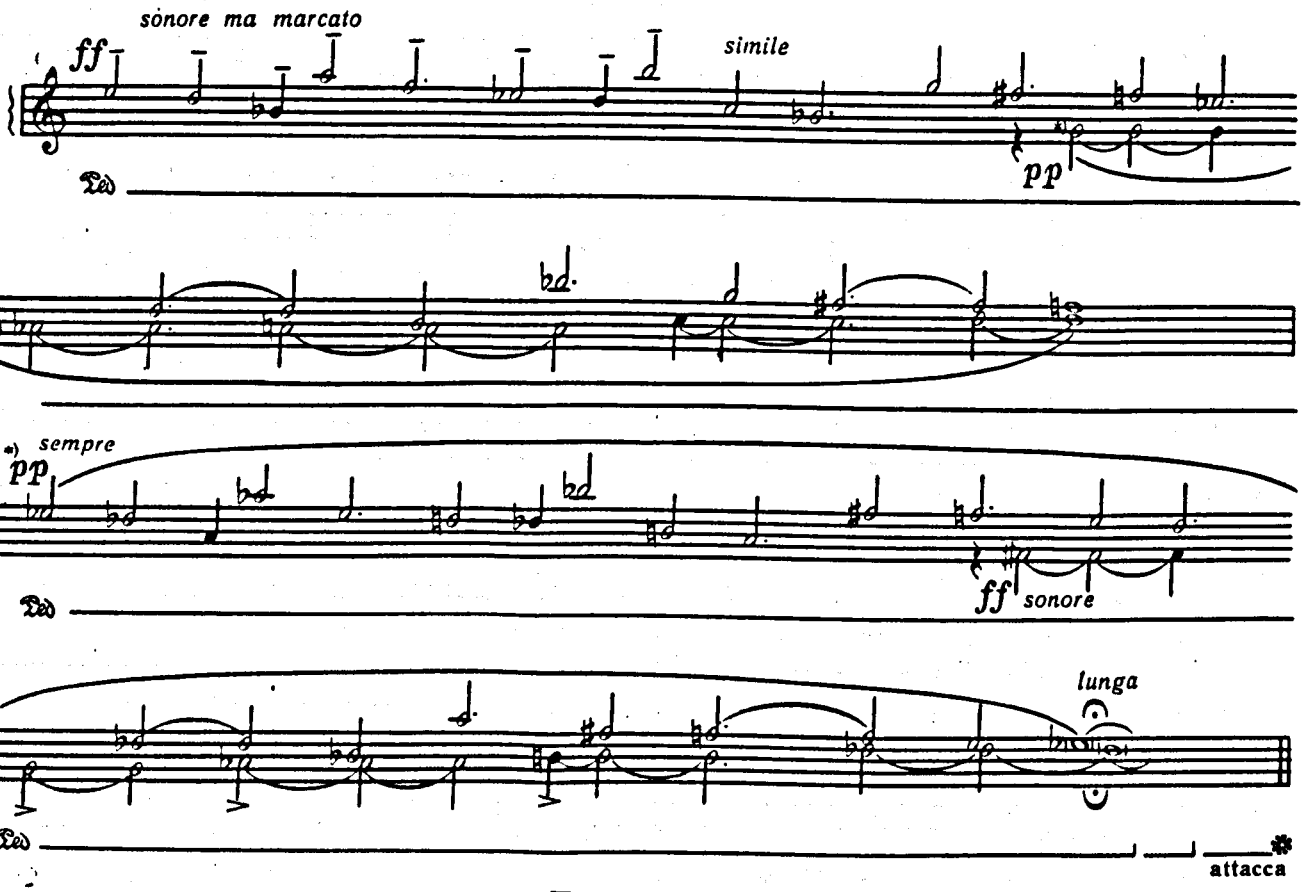



p
p
p
pp
p
p
p
Limpido



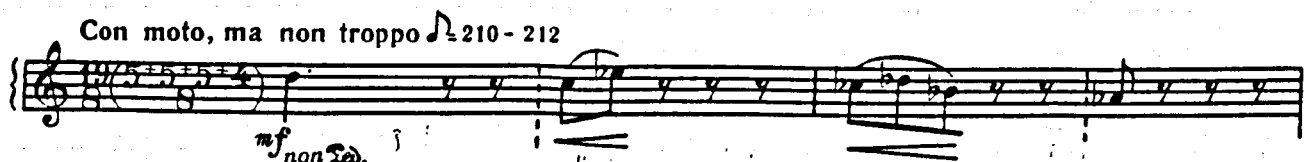
Preludio 2

Comodo, ma con moto ♩= 200



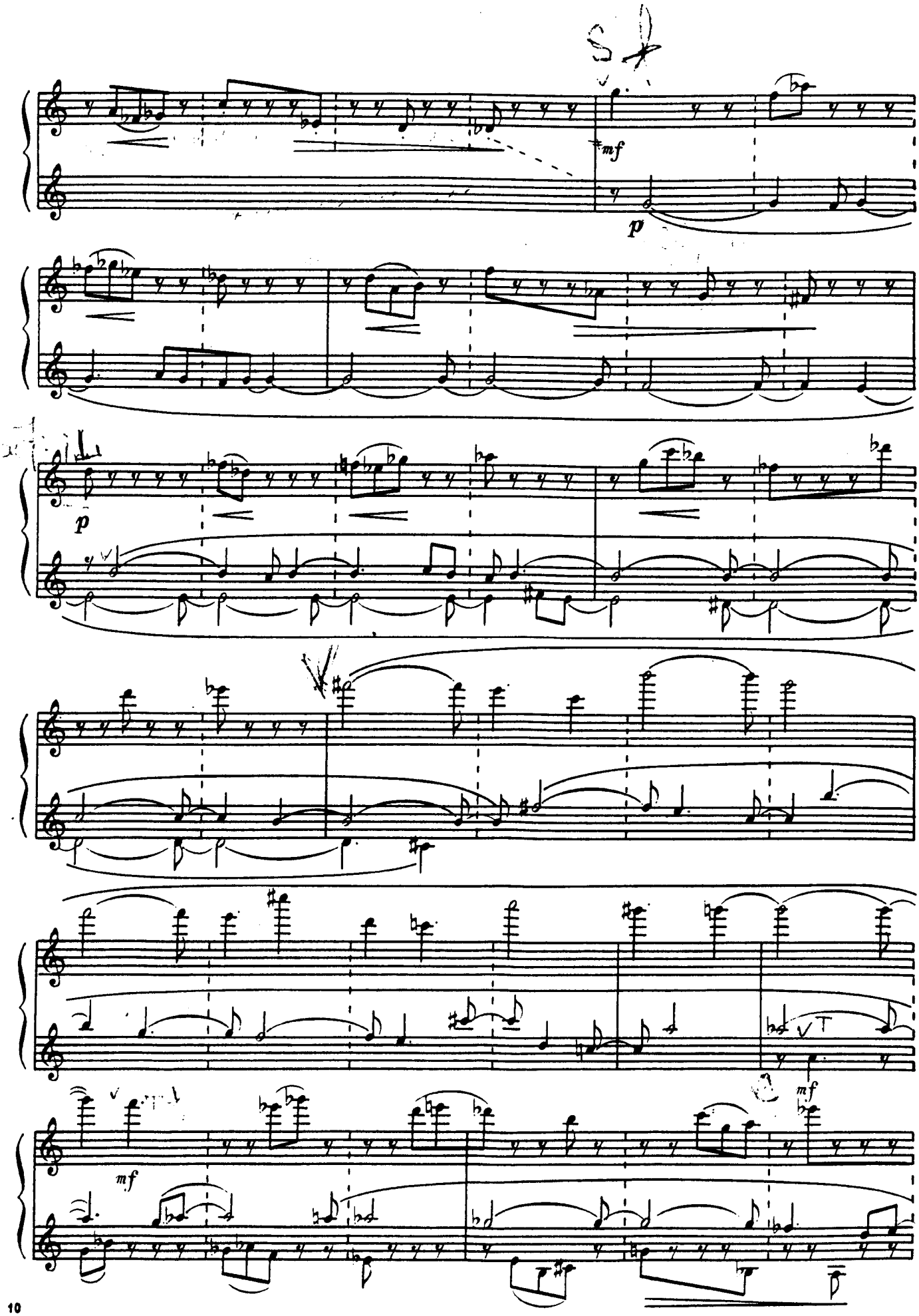
Fuga 2

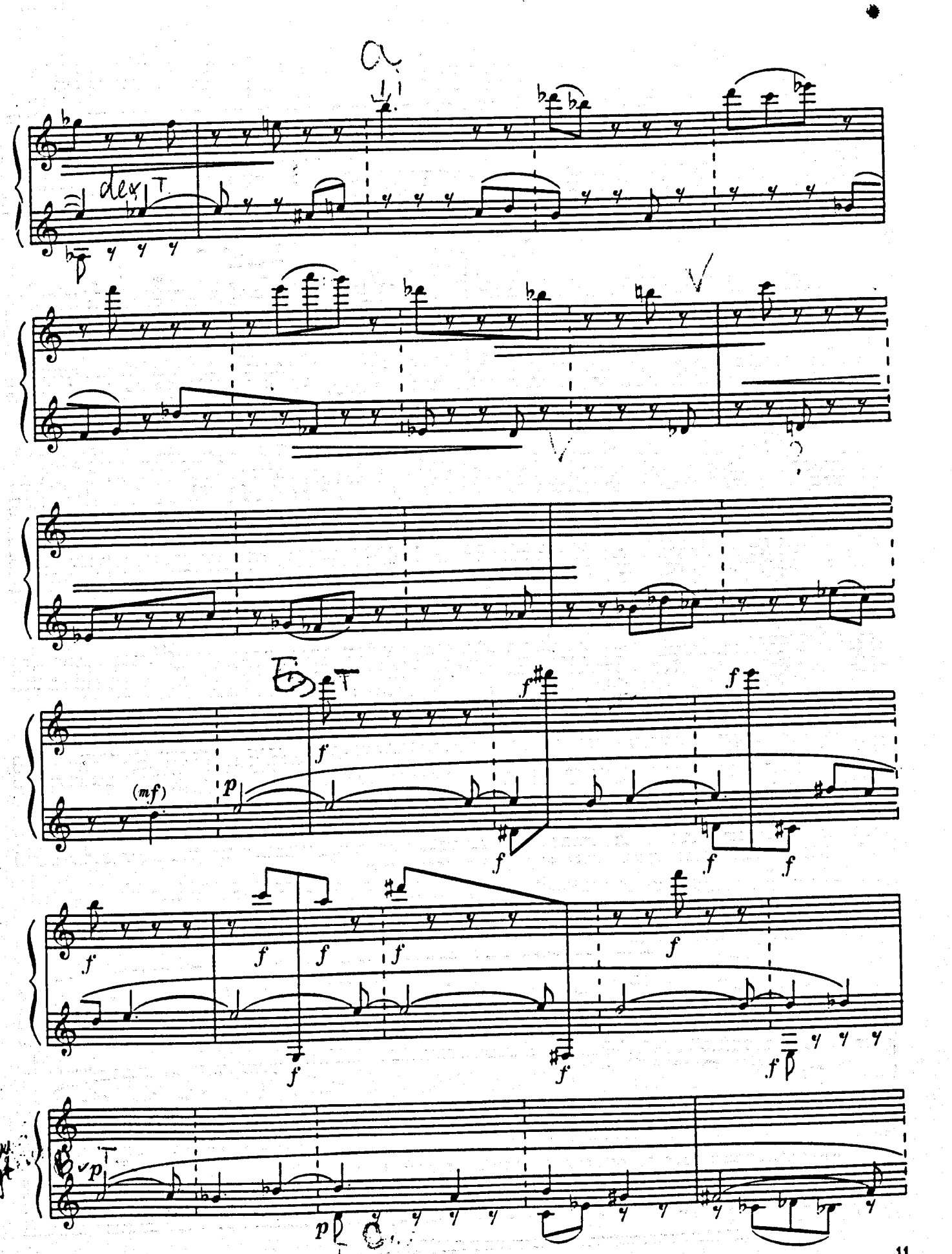
Con moto, ma non troppo ♩= 210 - 212

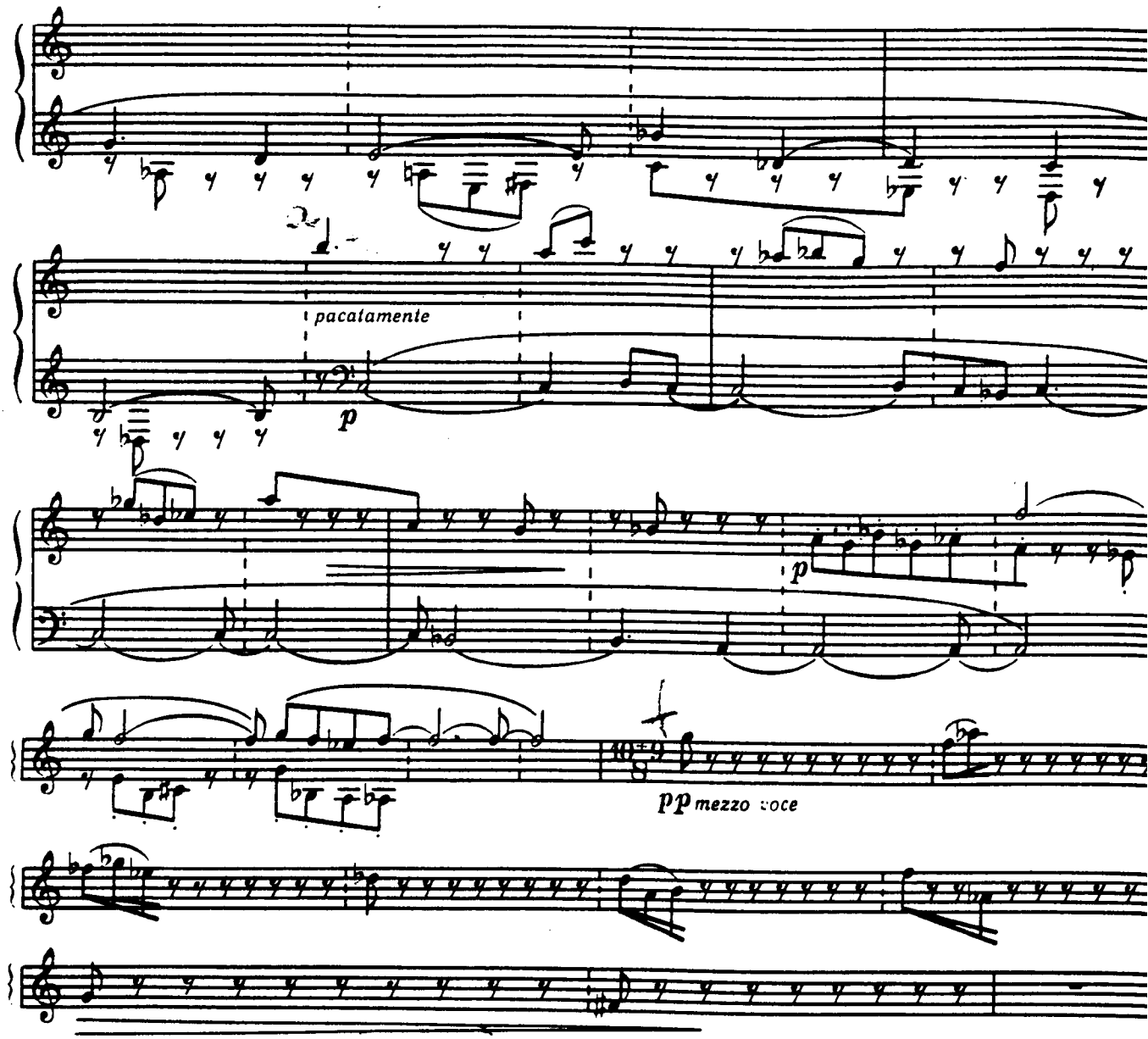


*) Pianissimo стосується лише нижнього голосу.
Pianissimo относится только к нижнему голосу.

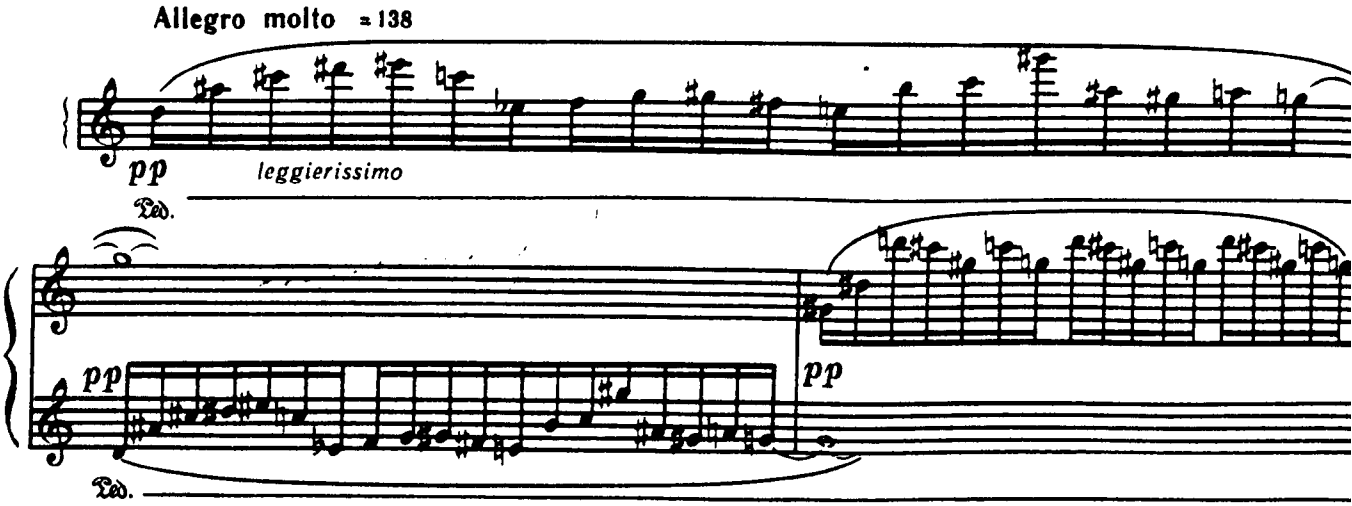
**) Pianissimo стосується лише верхнього голосу.
Pianissimo относится только к верхнему голосу.


mf
p
p
mf
mf


dex
(mf)
p
f


pacatamente
p
p
pp mezzo voce

Preludio 3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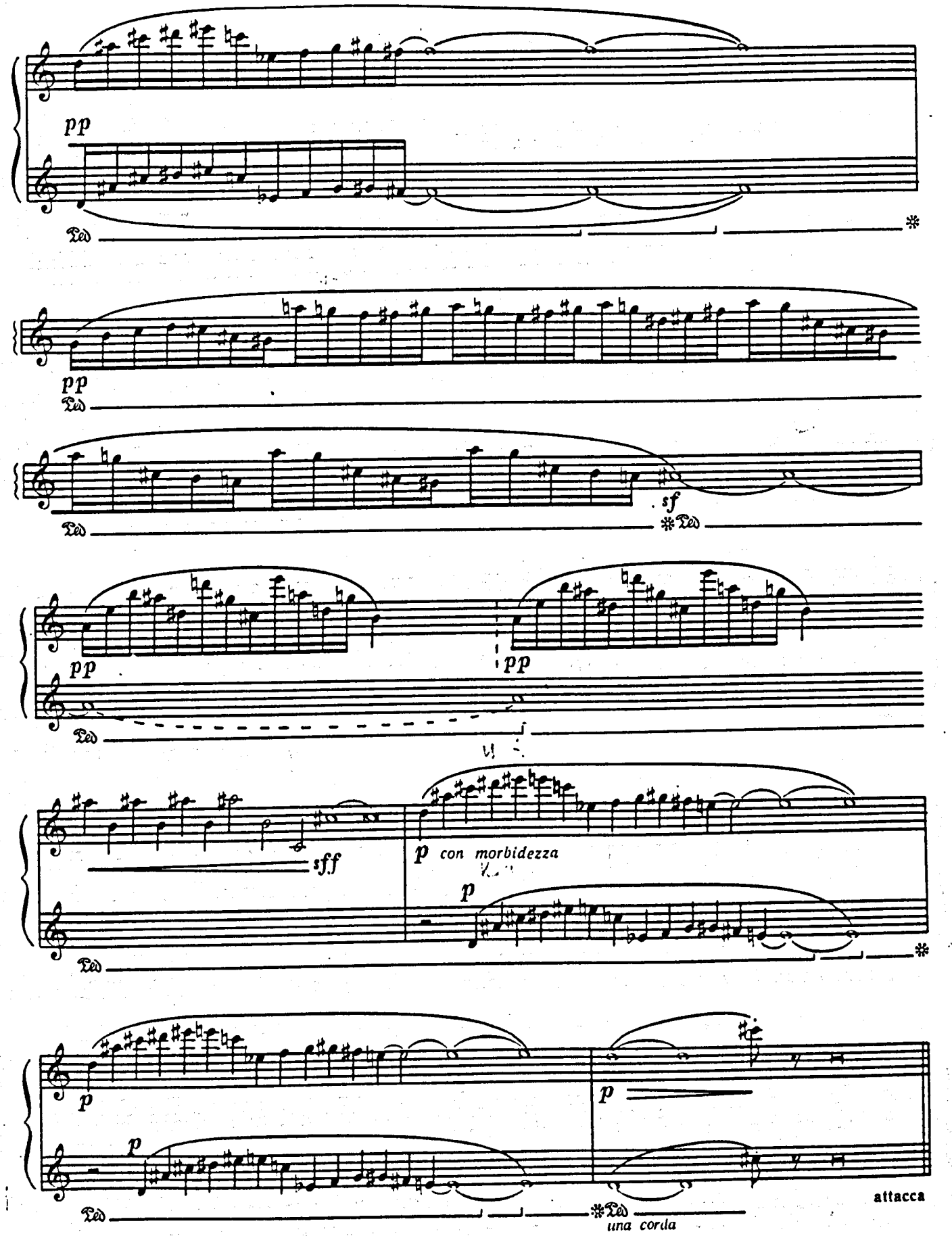
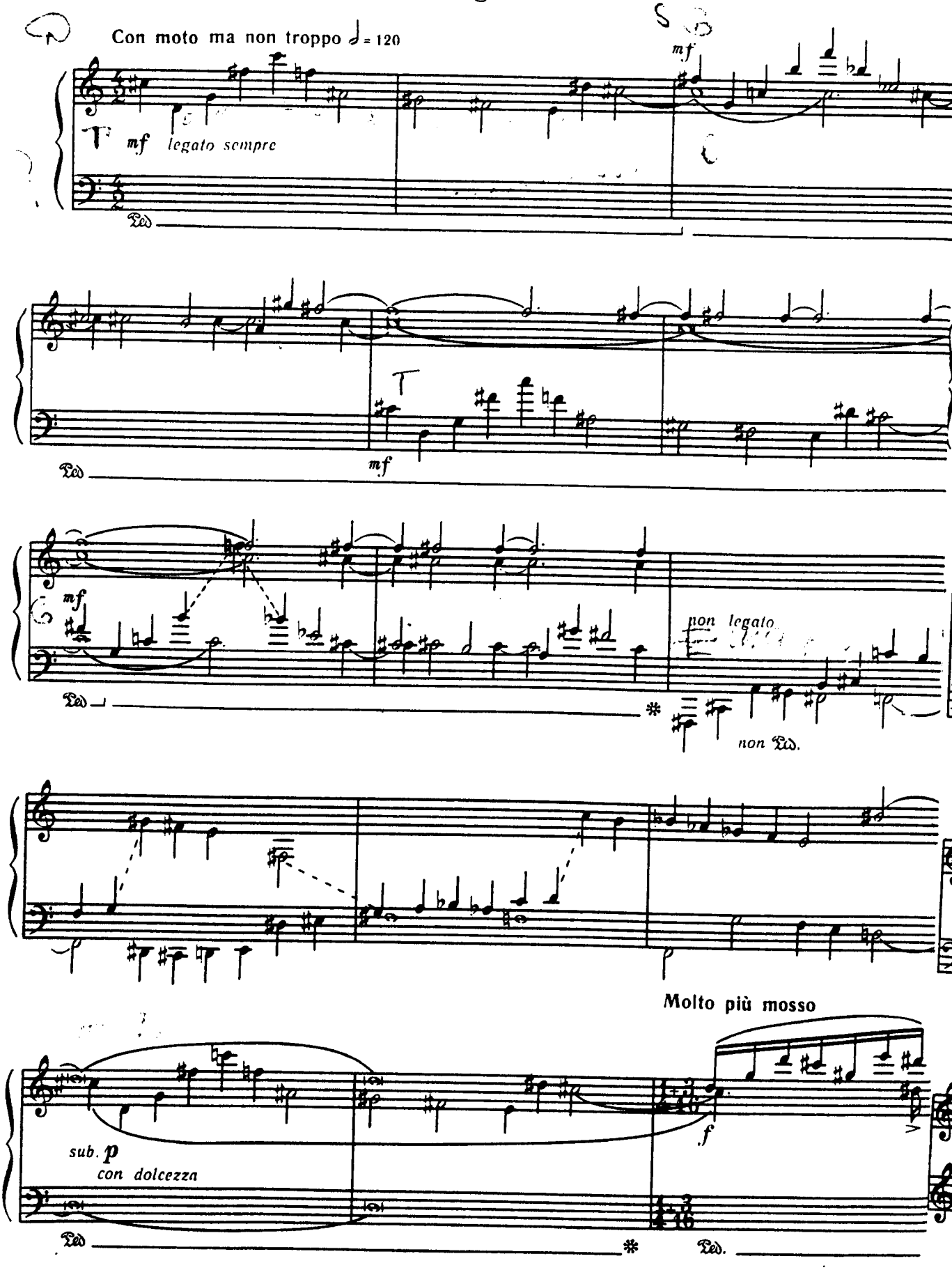
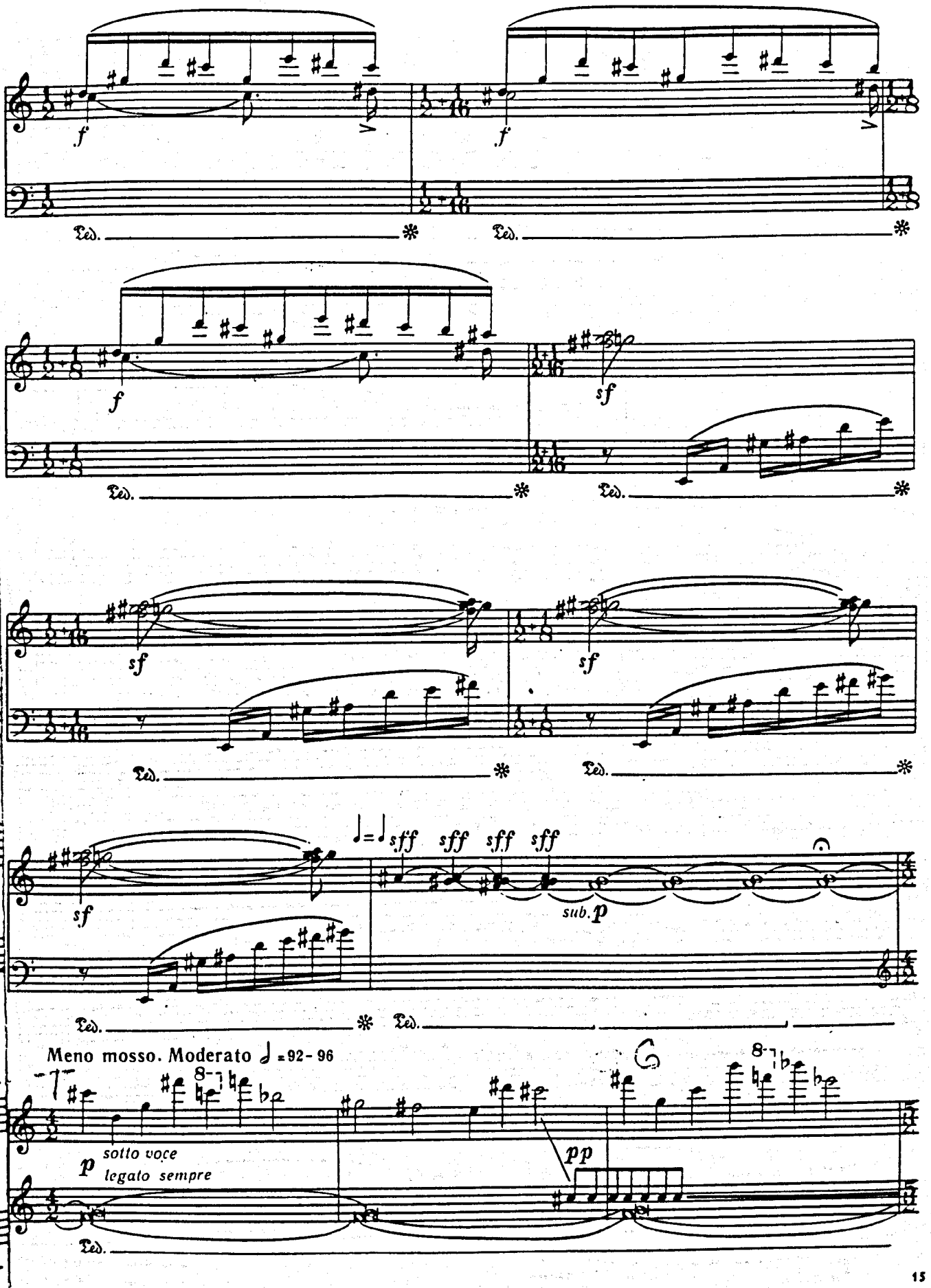
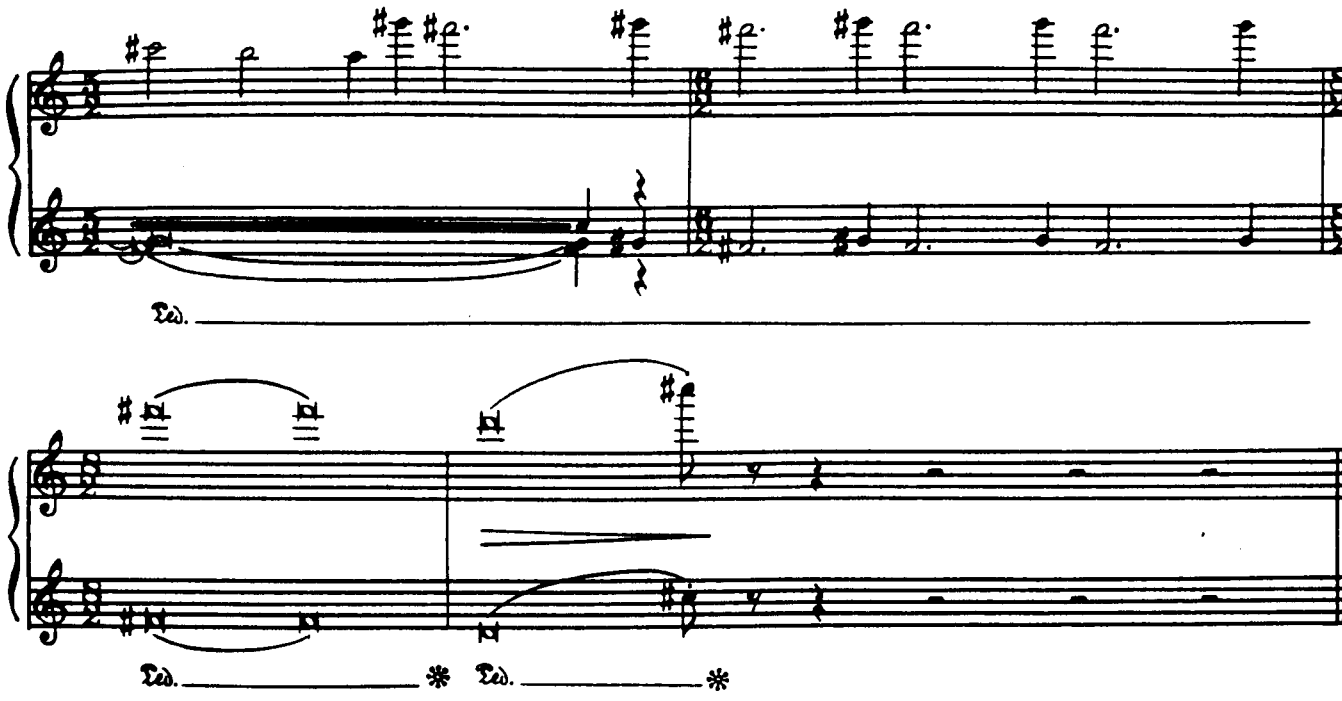
pp
leggierissimo
Ped.
pp
pp
Ped.


pp
Ped
*
pp
Ped
sf
*Ped
pp
pp
Ped
sff
p con morbidezza
p
Ped
*
p
p
p
Ped
*Ped
una corda
attacca

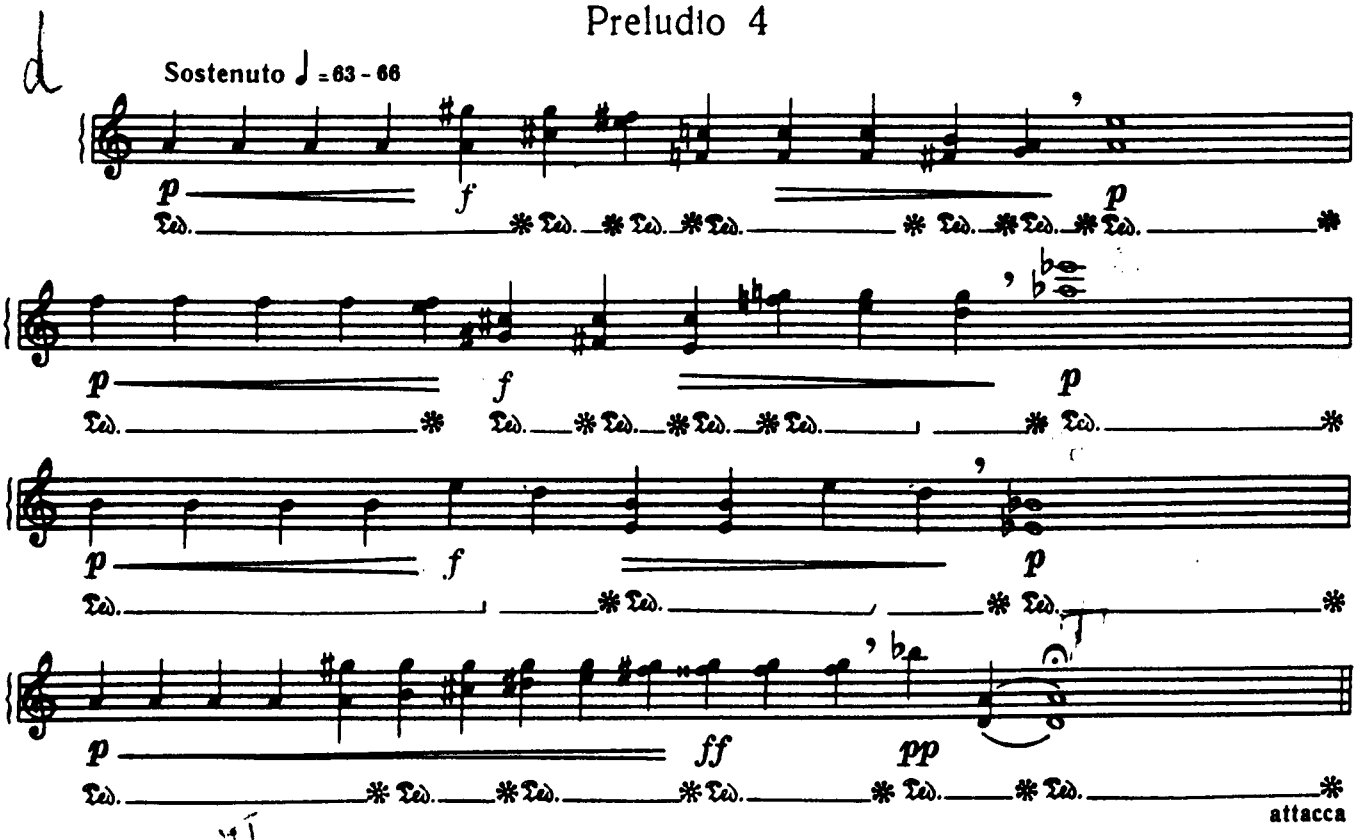
Fuga 3


Con moto ma non troppo ♩= 120
mf
legato sempre
mf
mf
mf
non legato
non Ped.
Molto più mosso
sub. p
con dolcezza
f
Ped.

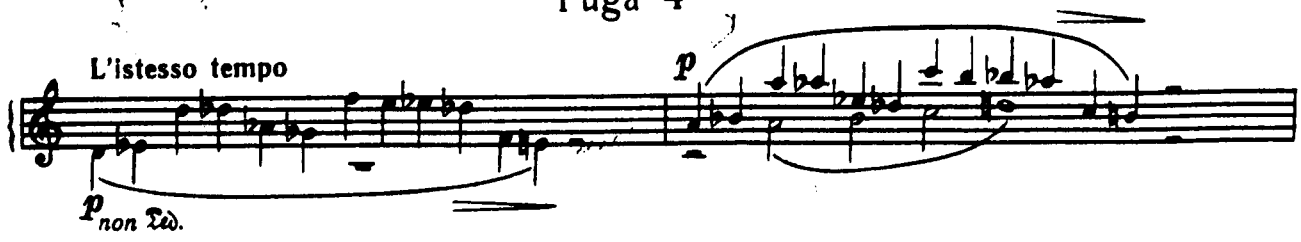

f
f
Ped.
Ped.
f
sf
Ped.
Ped.
sf
sf
Ped.
Ped.
sf
sff sff sff sff
sub. p
Ped.
Ped.
Meno mosso. Moderato ♩ = 92 - 96
p
sotto voce
legato sempre
pp
Ped.

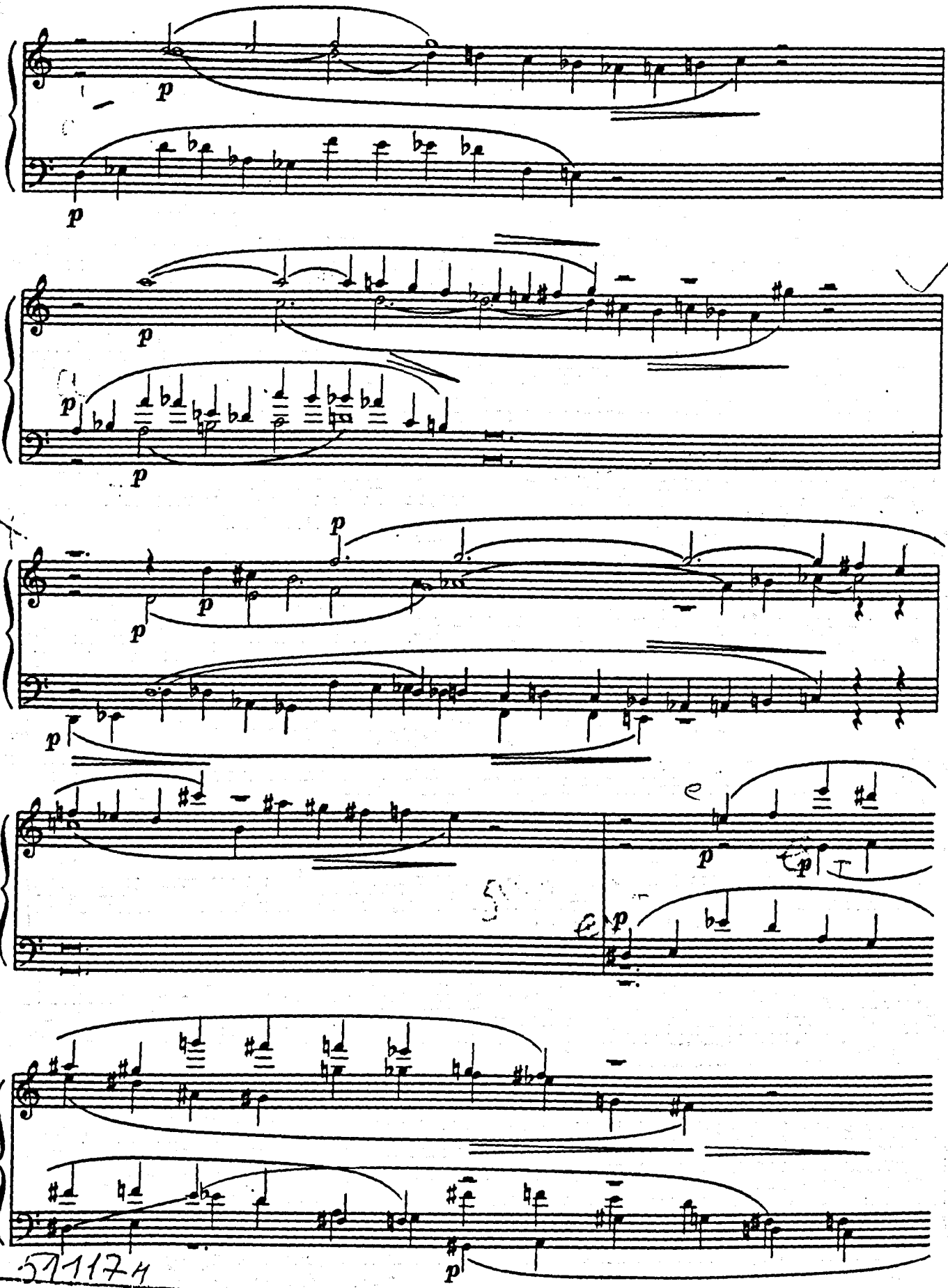


Preludio 4



Fuga 4





511174
Дс 2. 3901. В. Б(б)к. Державний
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інститут
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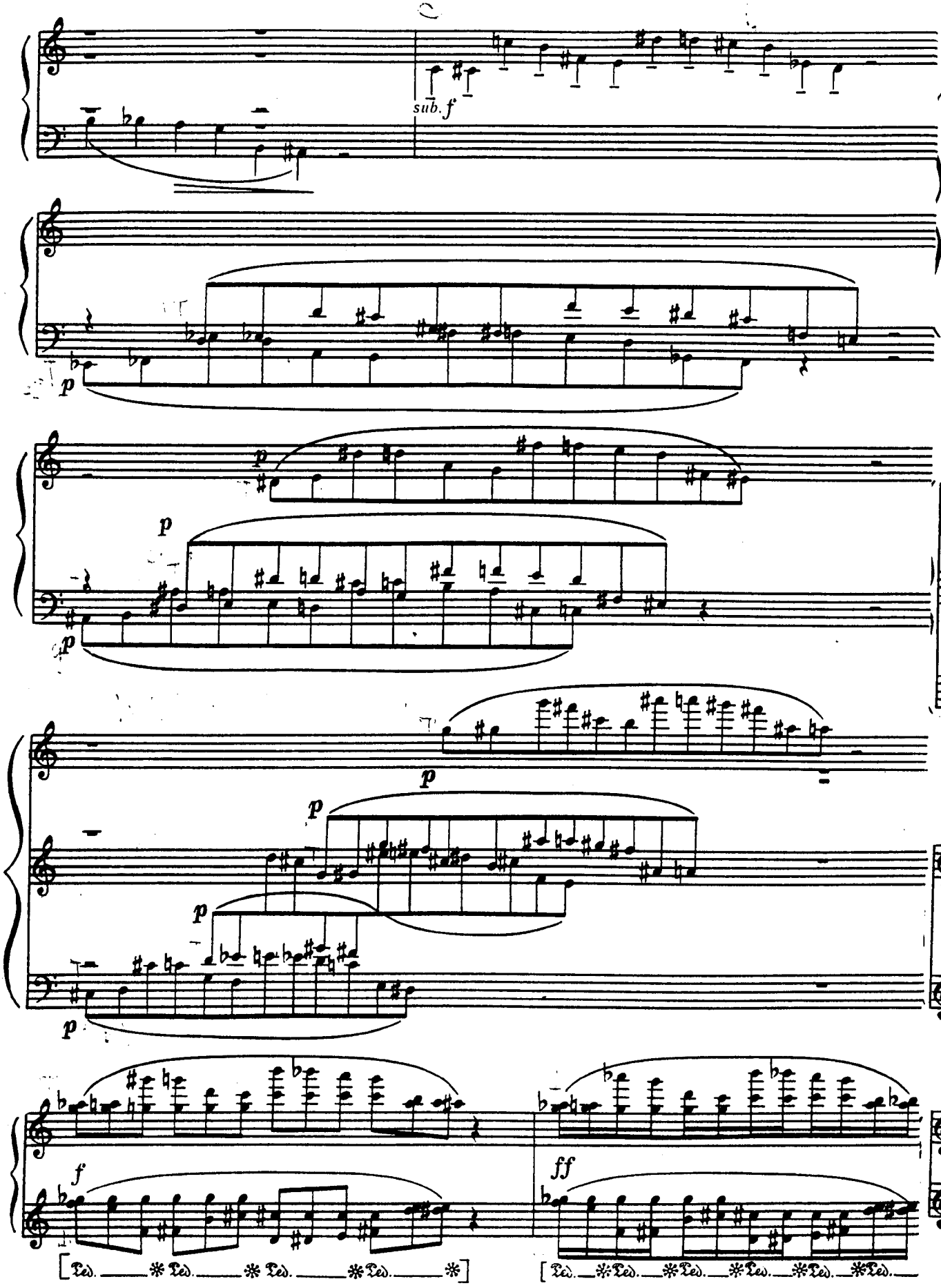
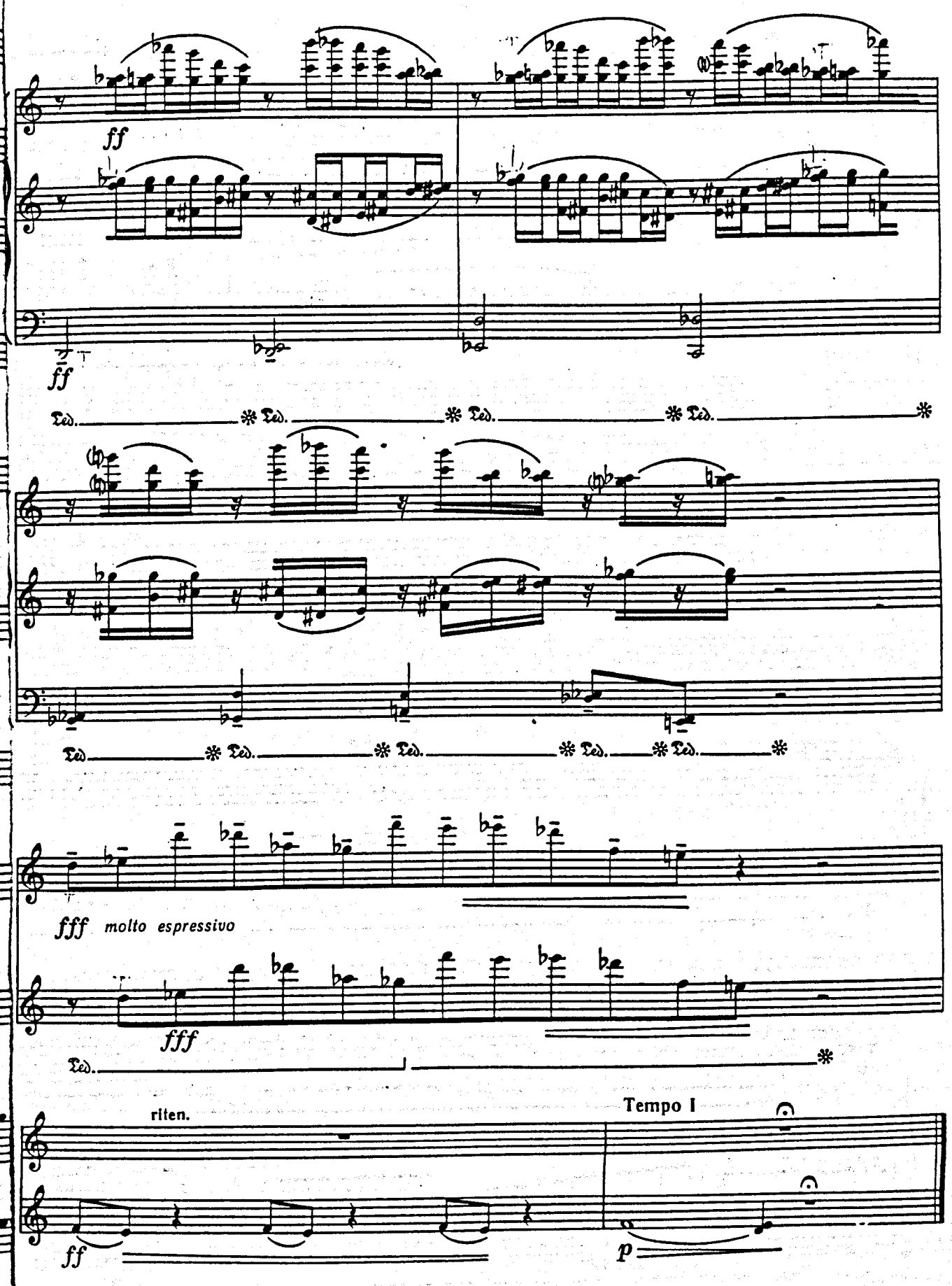
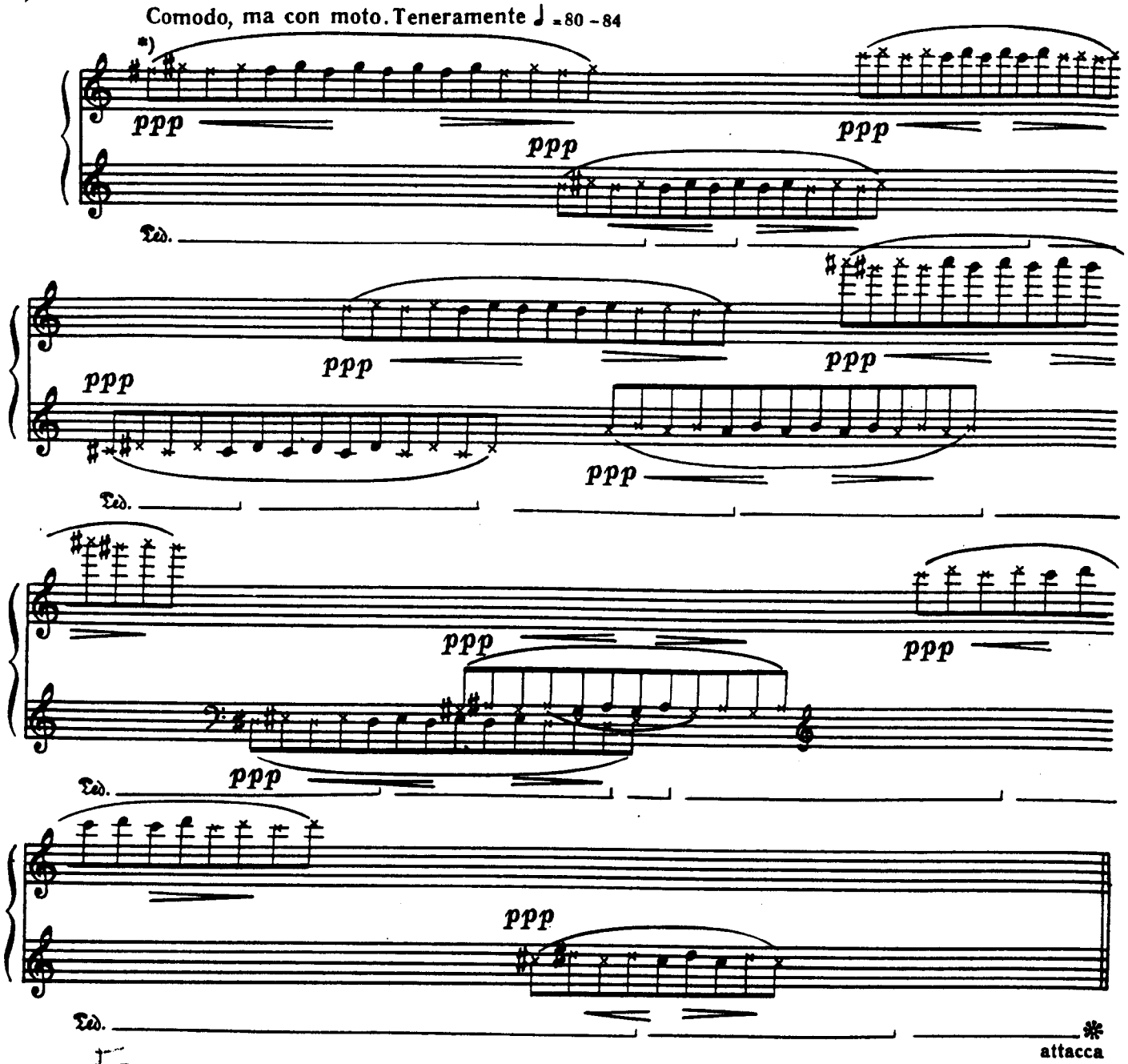
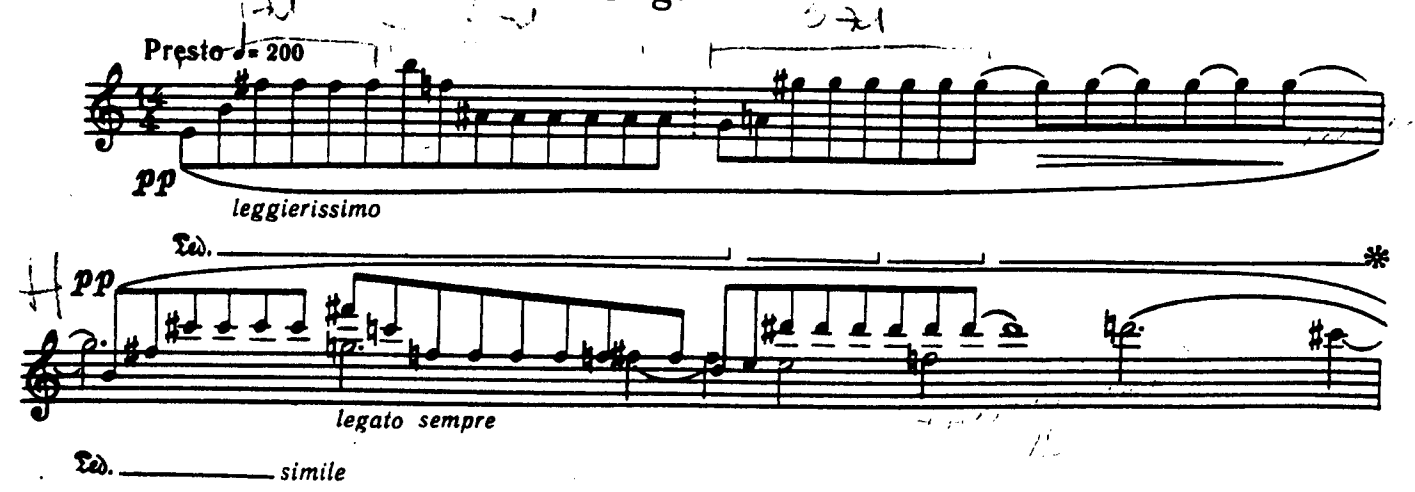

sub. f
p
p
p
p
p
p
p
f
ff
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. *

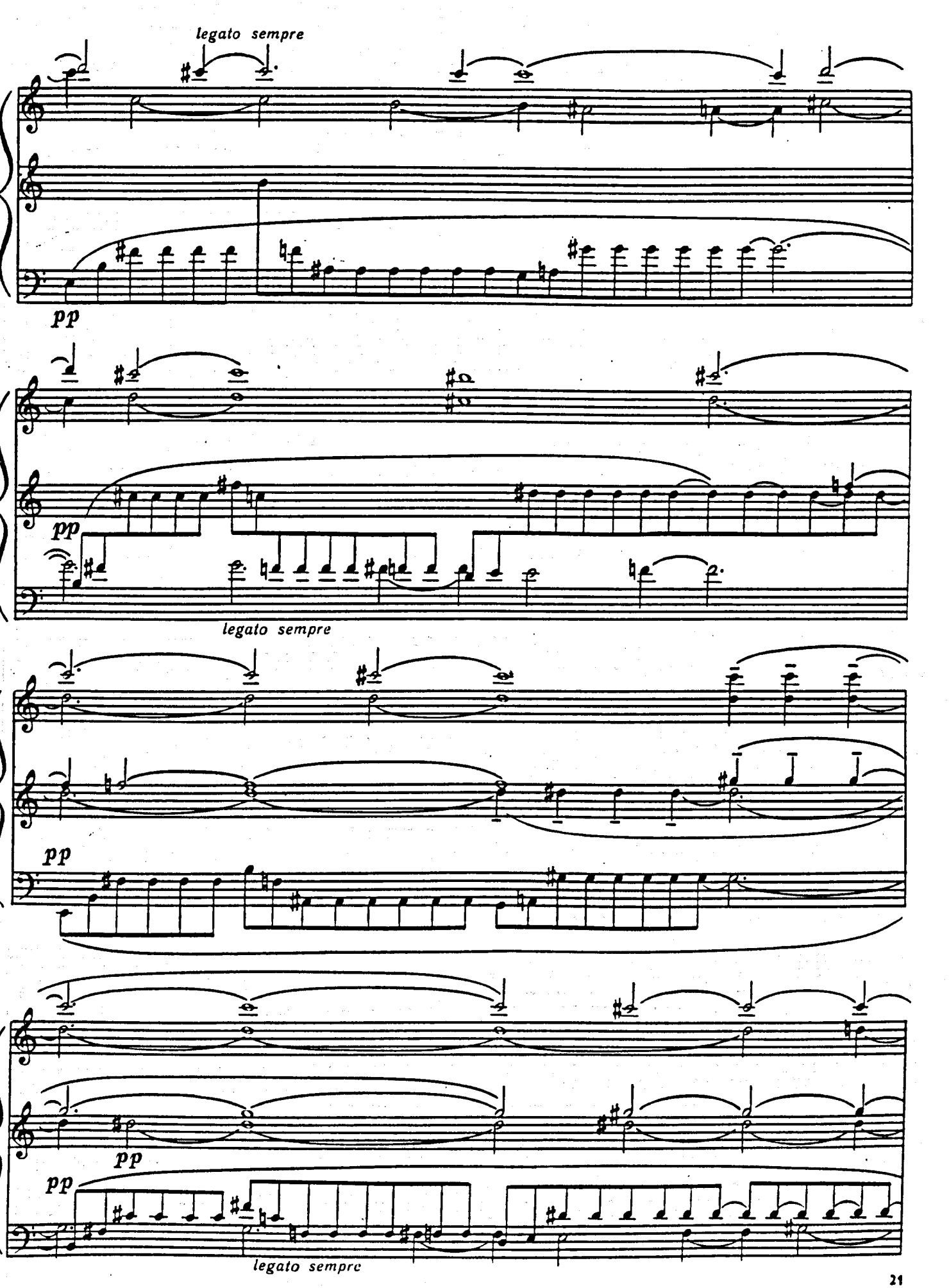

ff
ff
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. *
fff molto espressivo
fff
Ped. *
riten.
Tempo I
ff
p

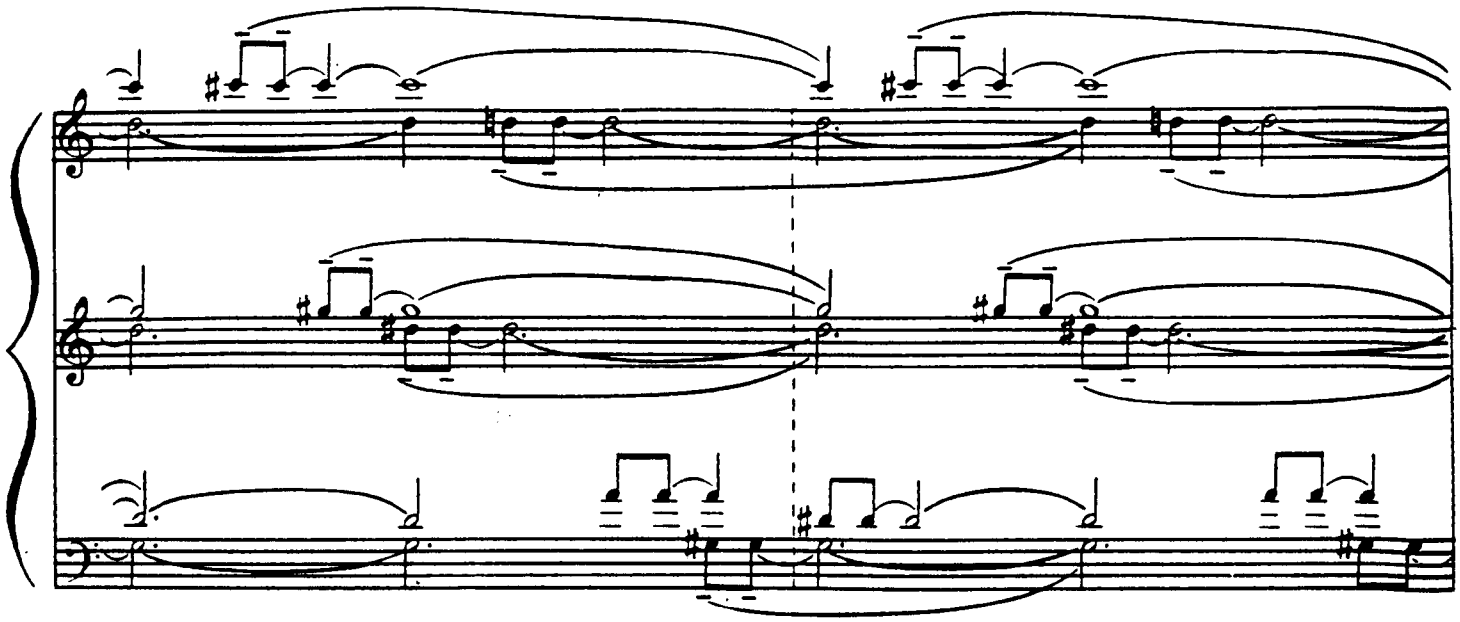


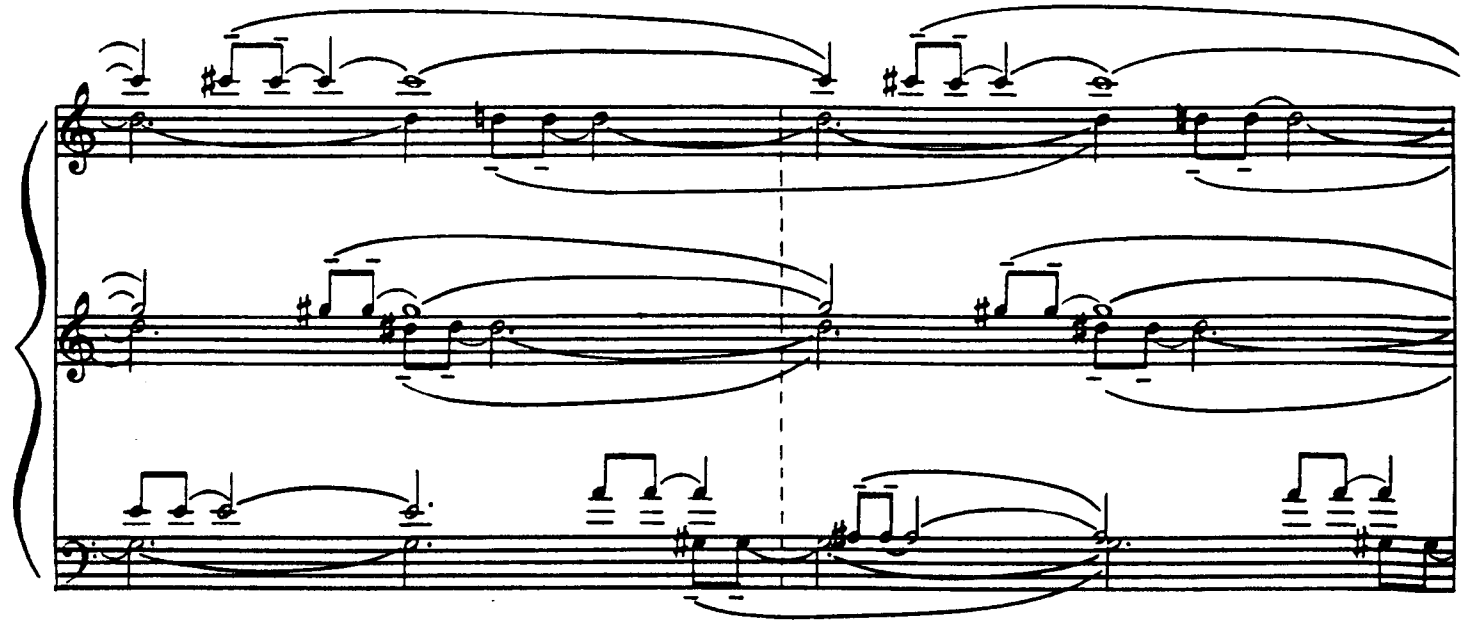
Fuga 5

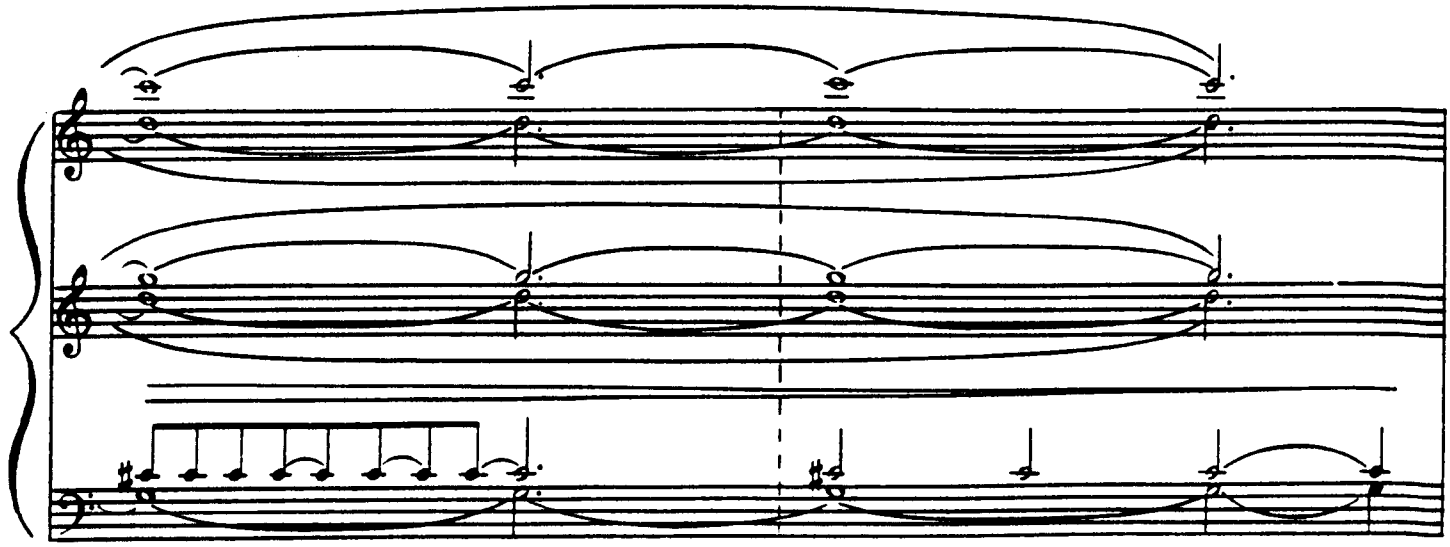


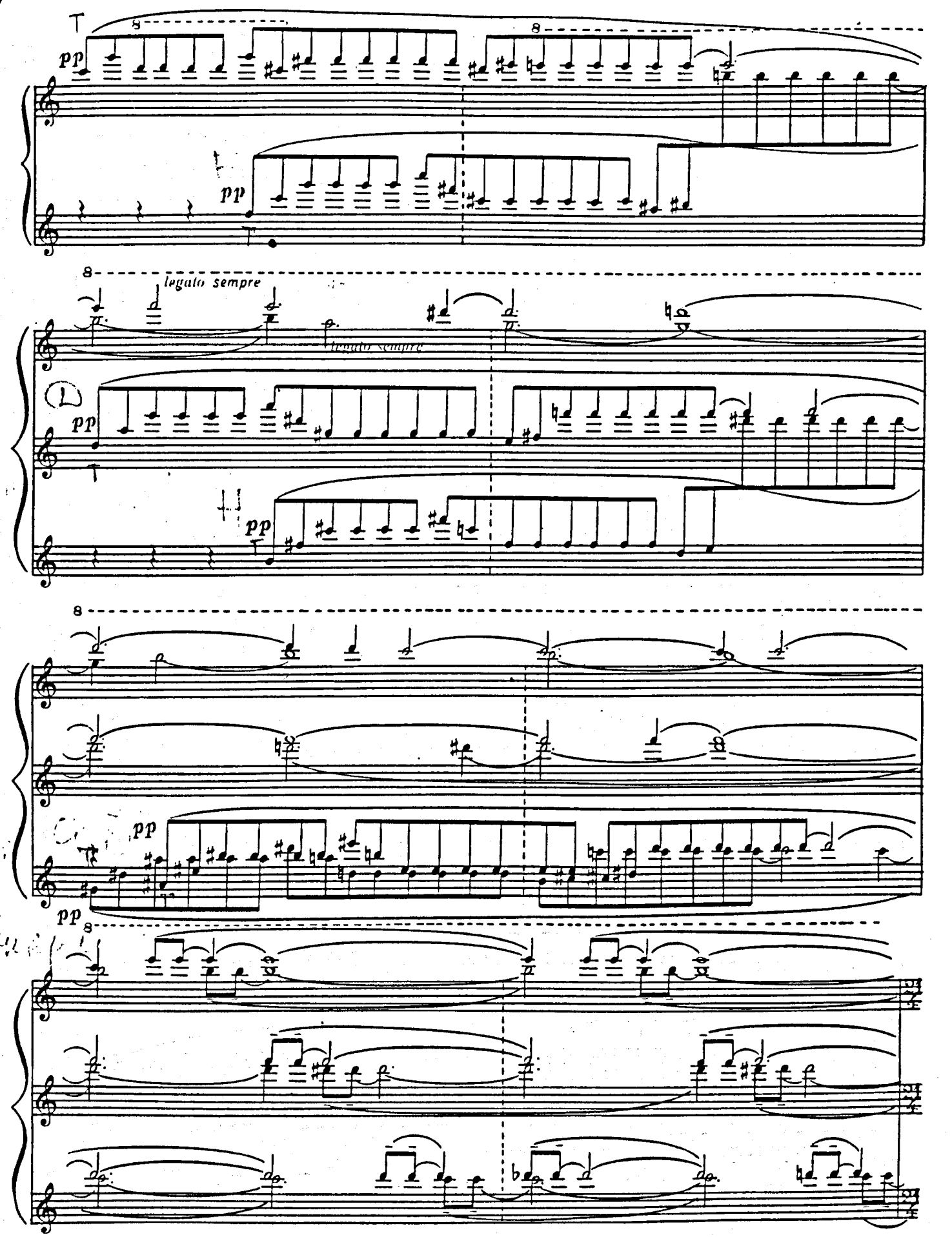
*) Звук має поступово виникати й зникати.
Звук должен постепенно возникать и исчезать.

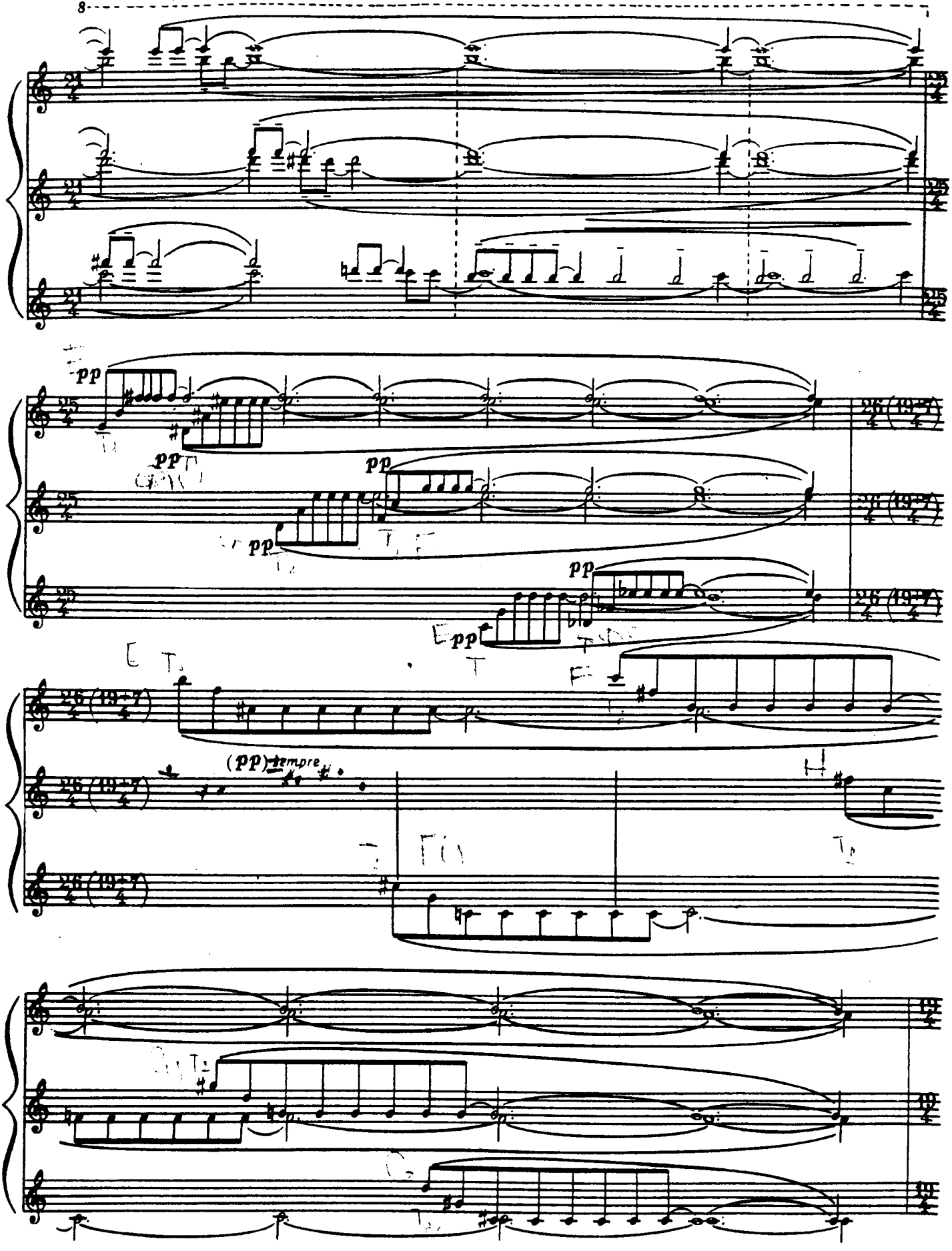

legato sempre
pp
pp
legato sempre
pp
pp
pp
legato sempre

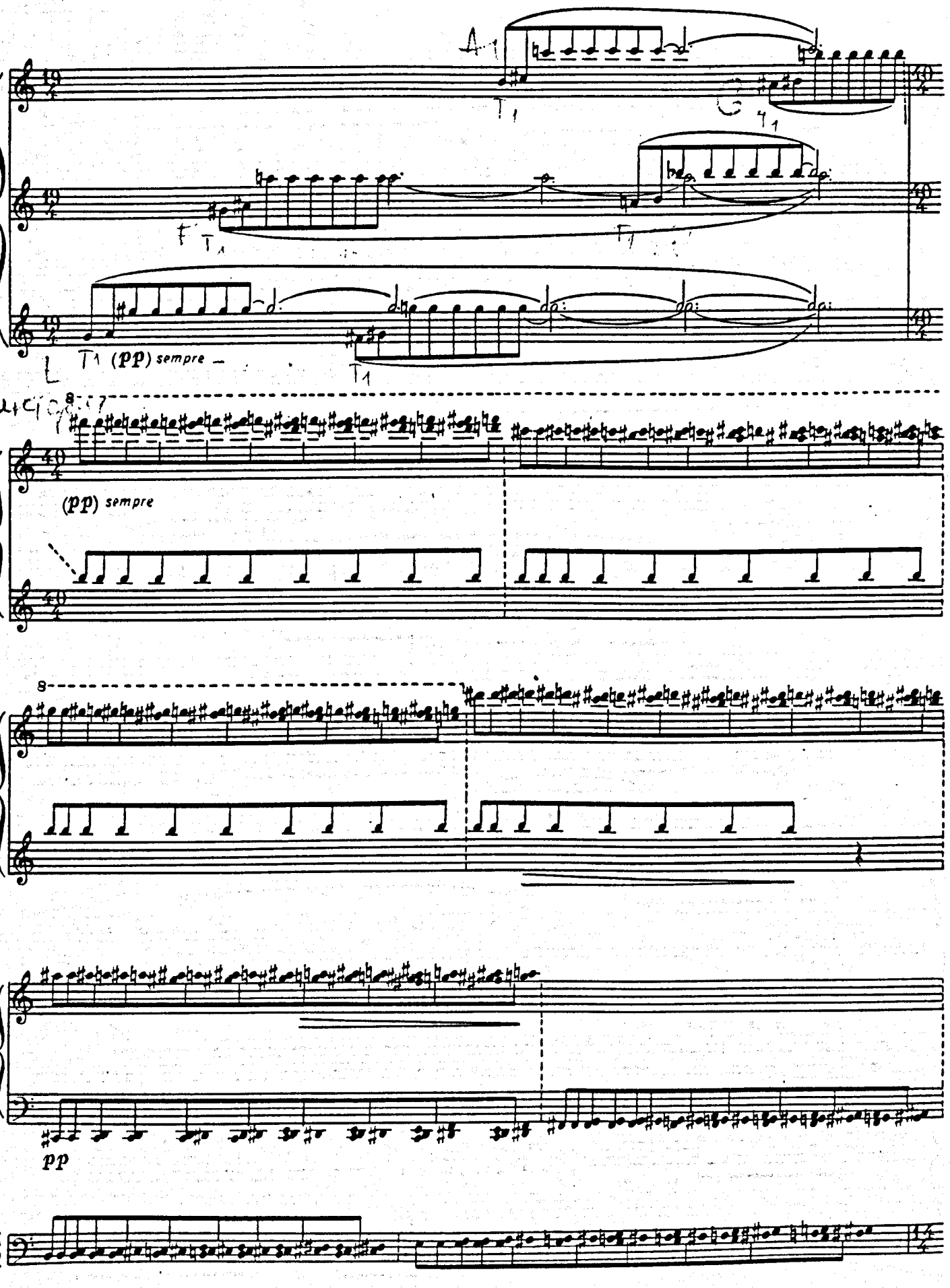


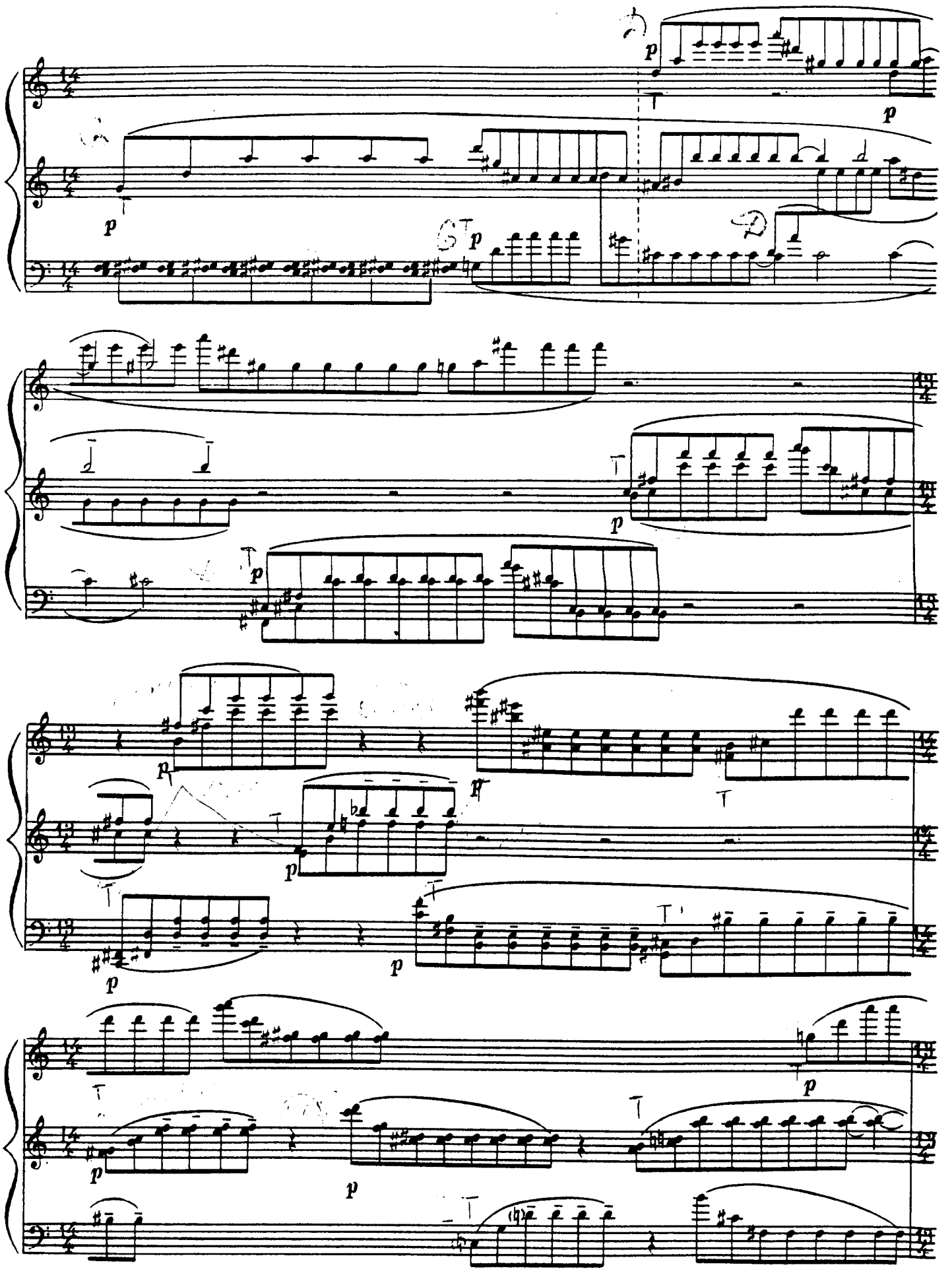


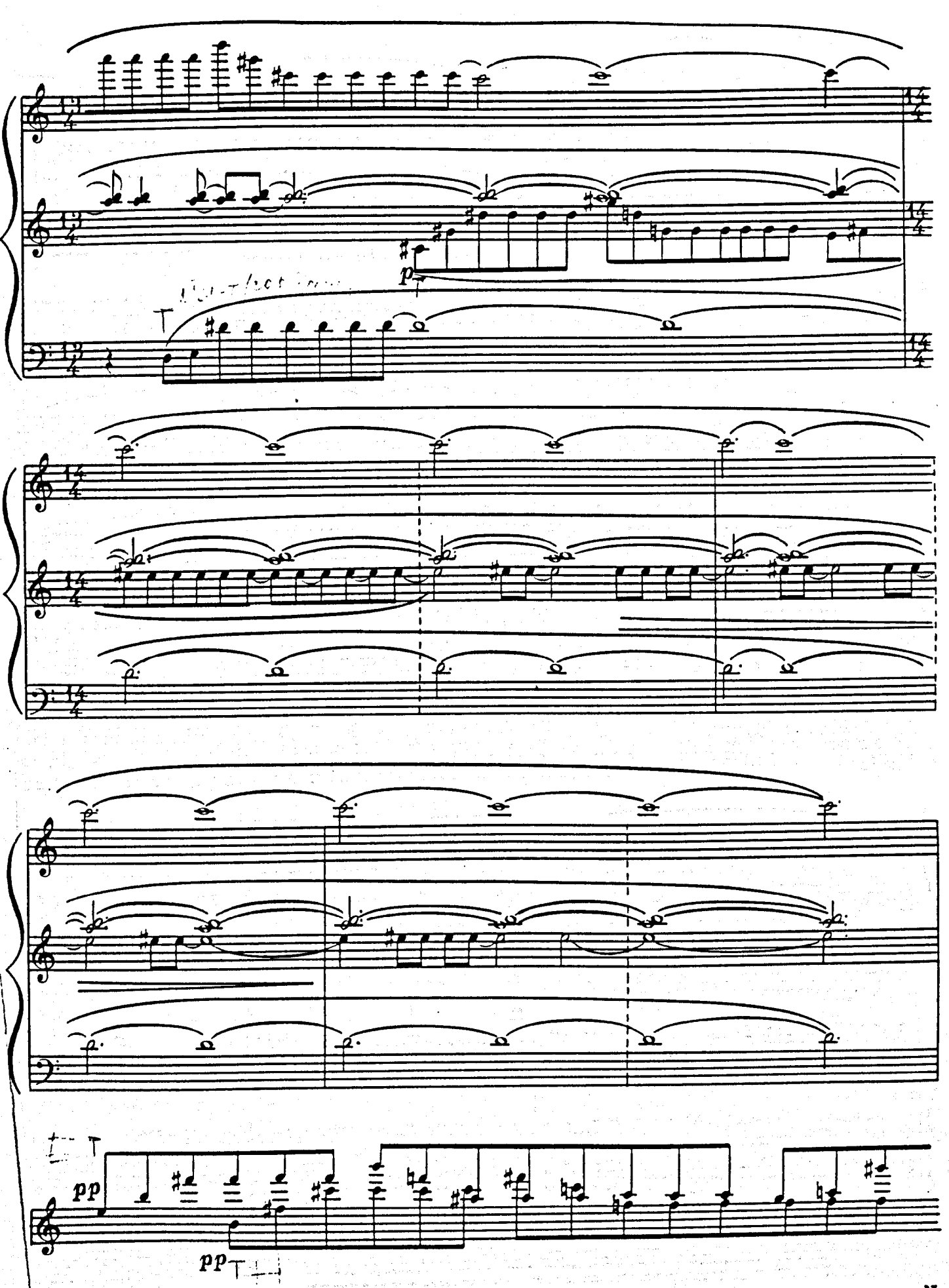


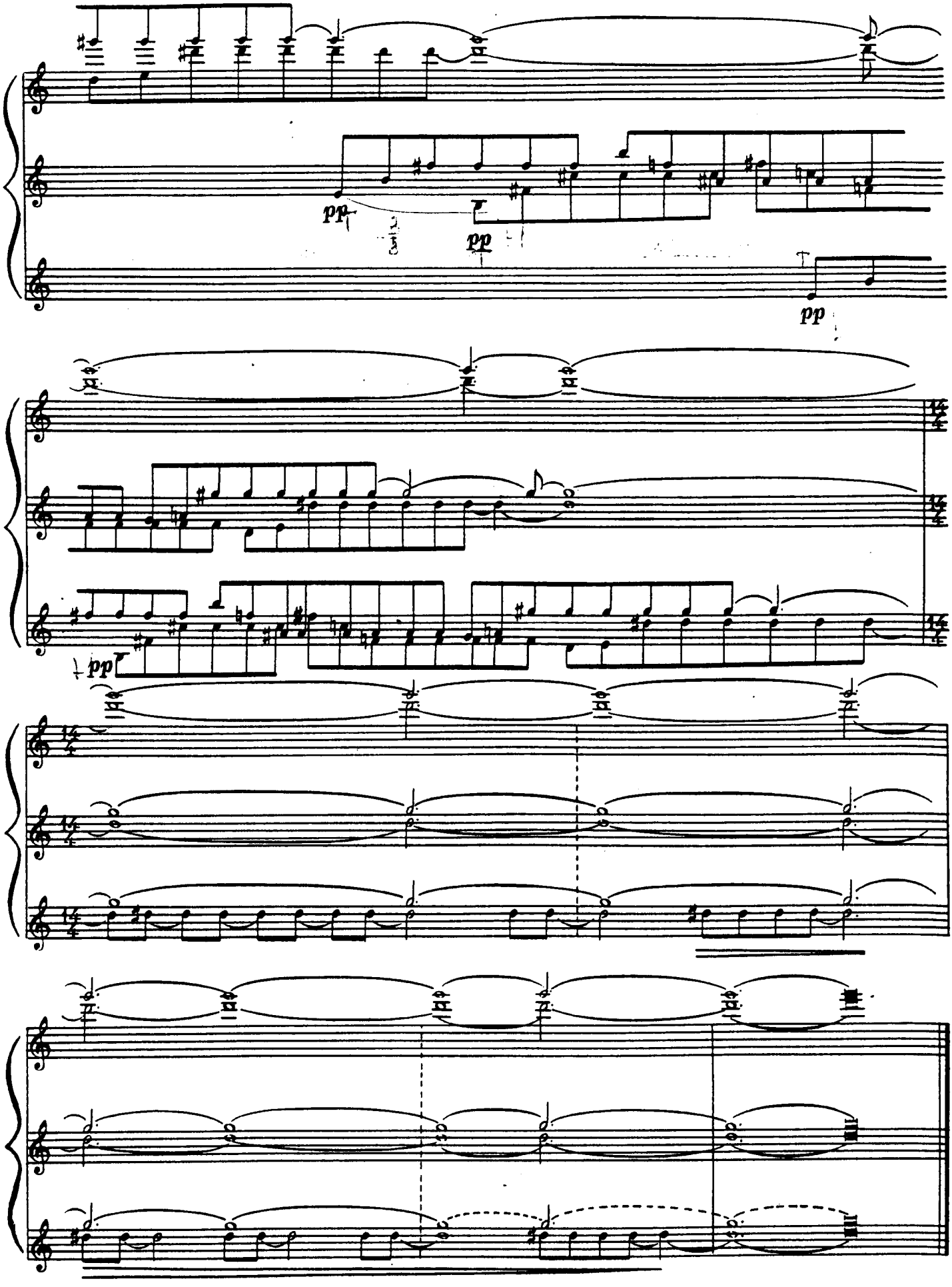

pp
8
pp
8
legato sempre
legato sempre
pp
pp
8
pp
pp
8


8
pp
pp
pp
pp
pp
(pp) tempre

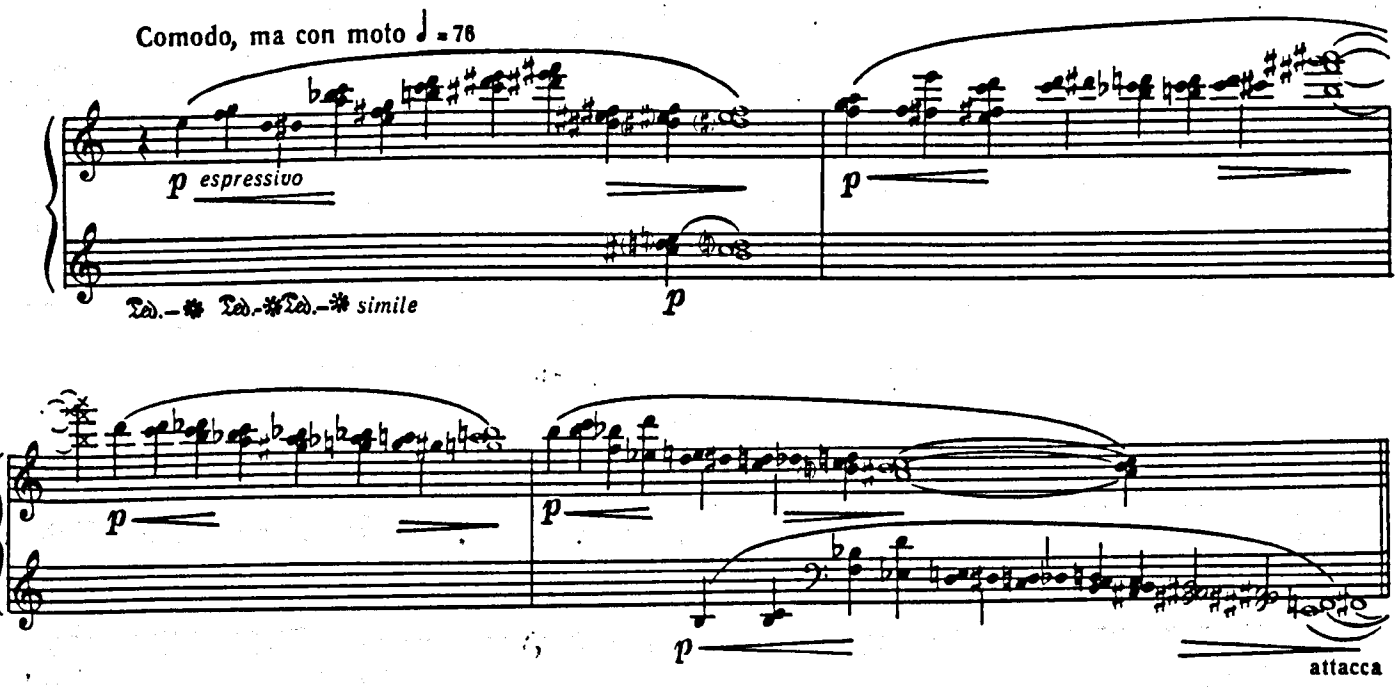

T1
T1
T1
T1 (pp) sempre –
8
(pp) sempre
8
pp



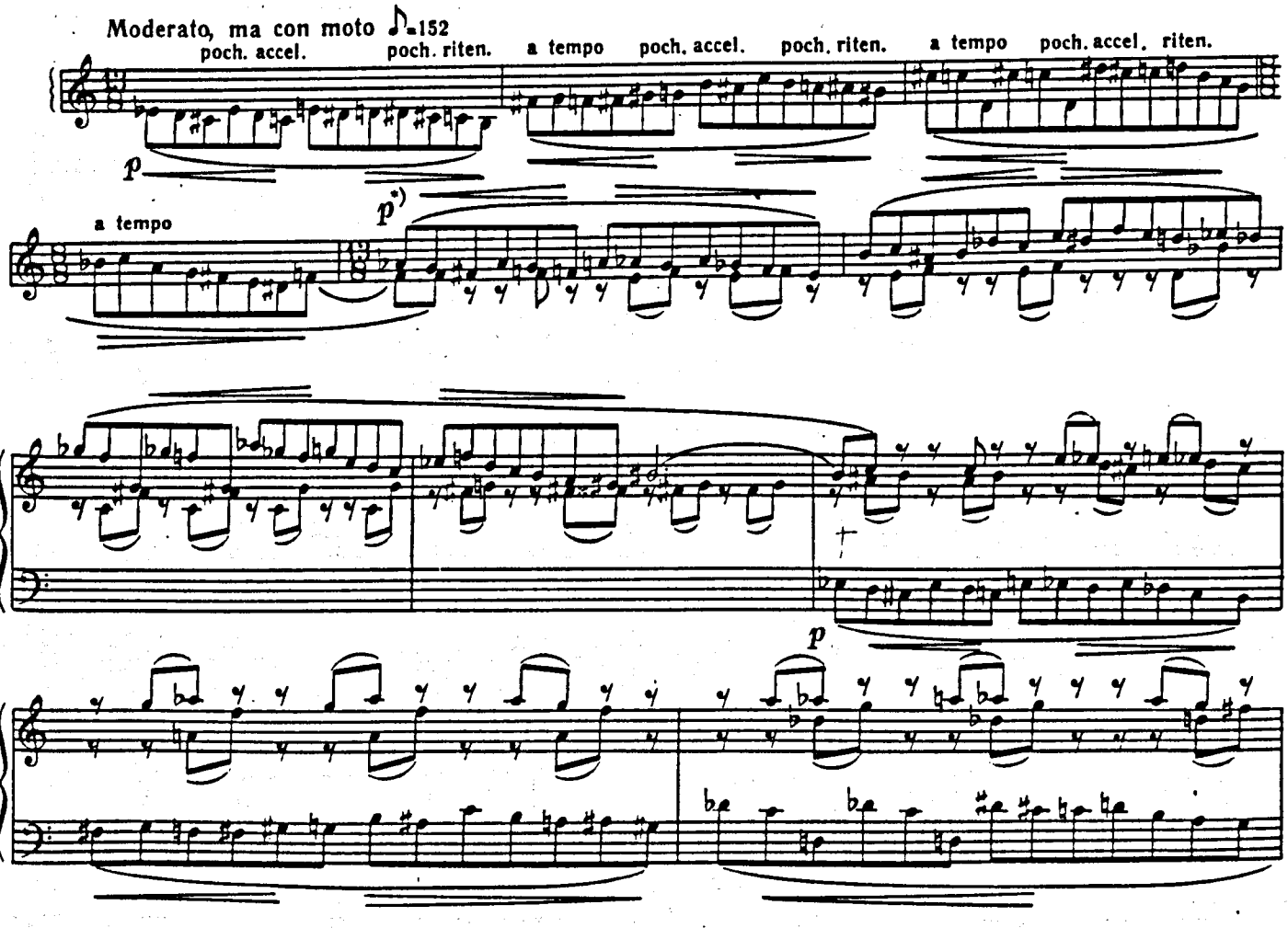

p
pp
pp


pp
pp
pp
pp

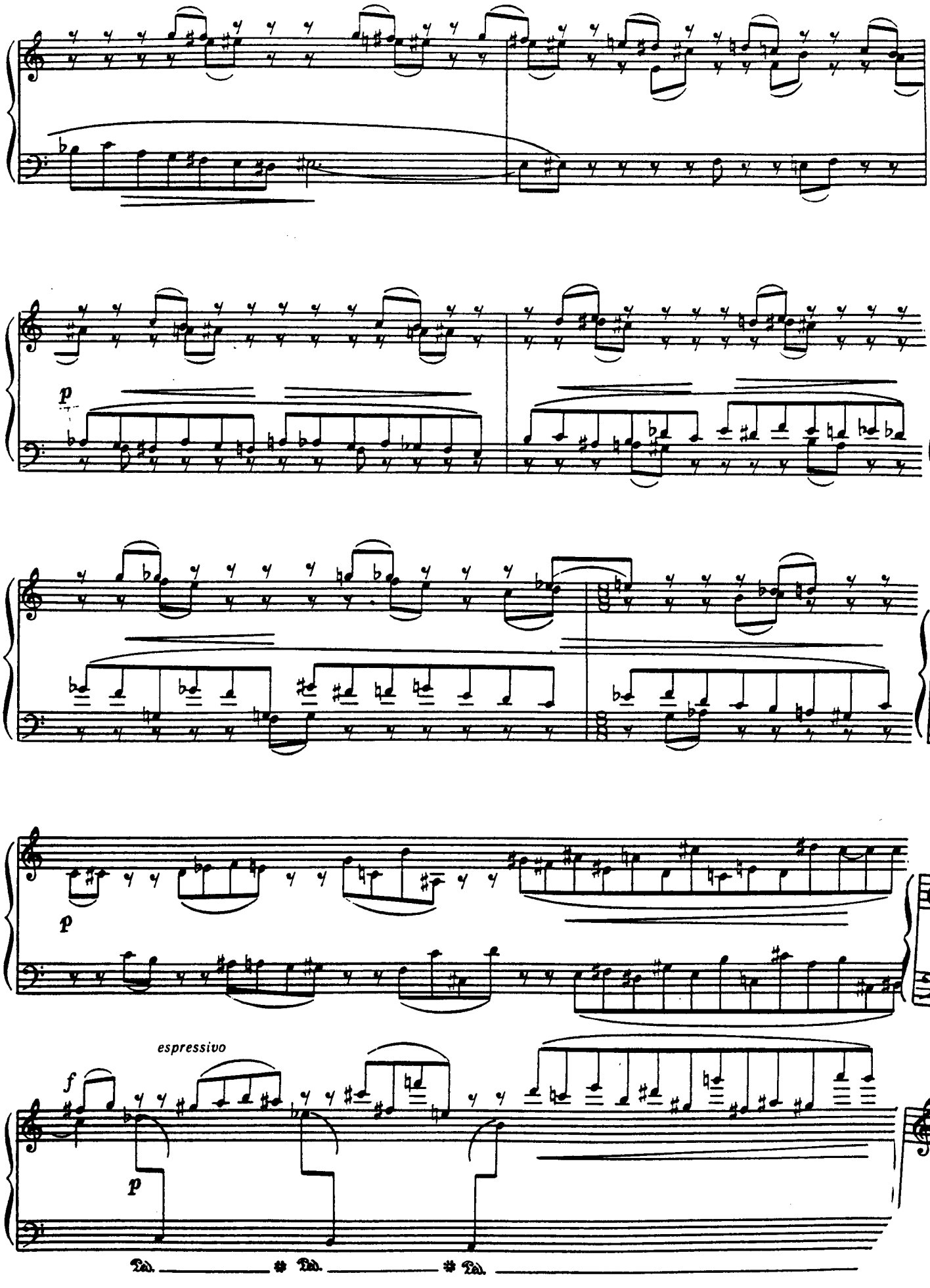
Preludio 6

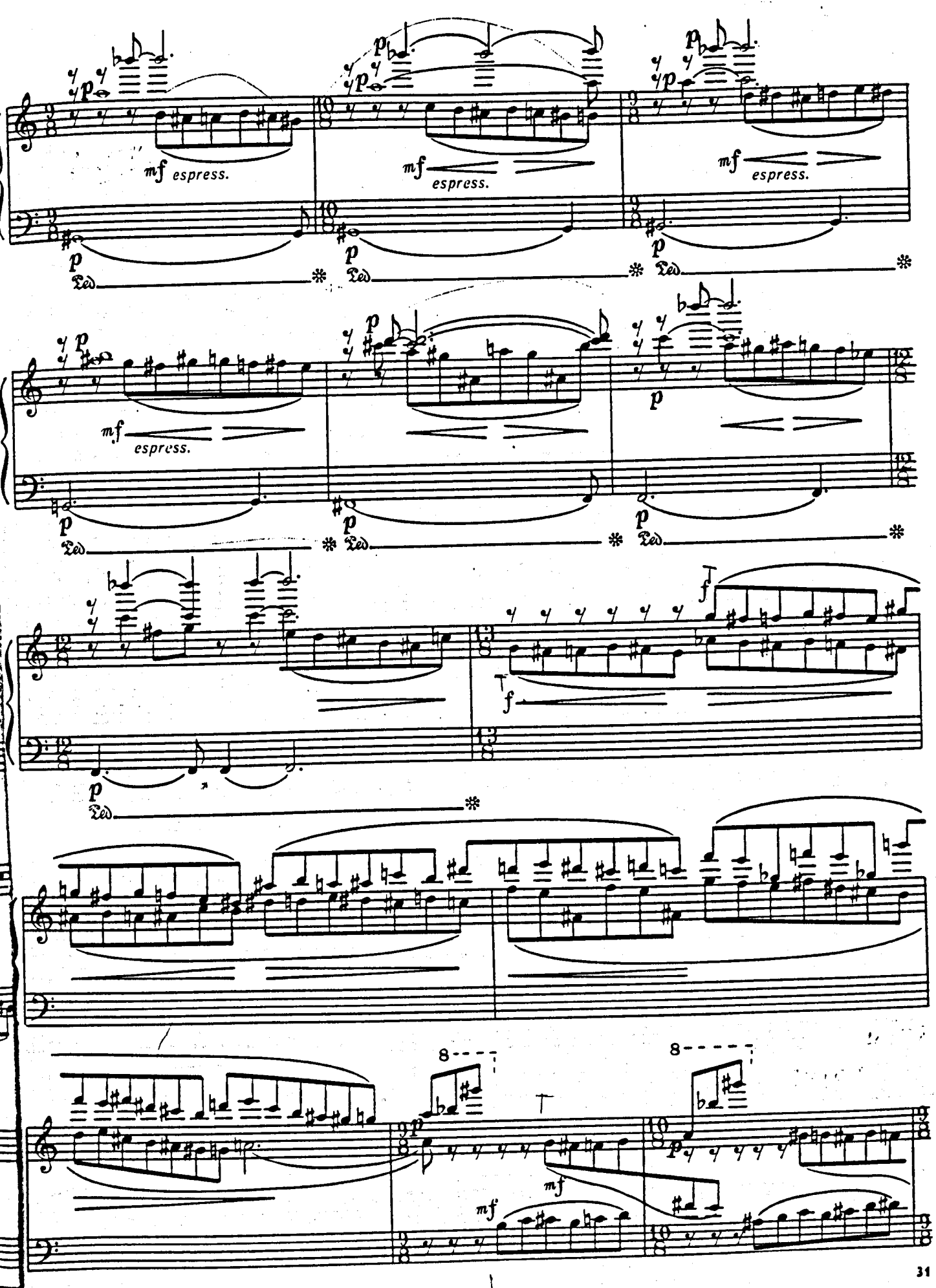


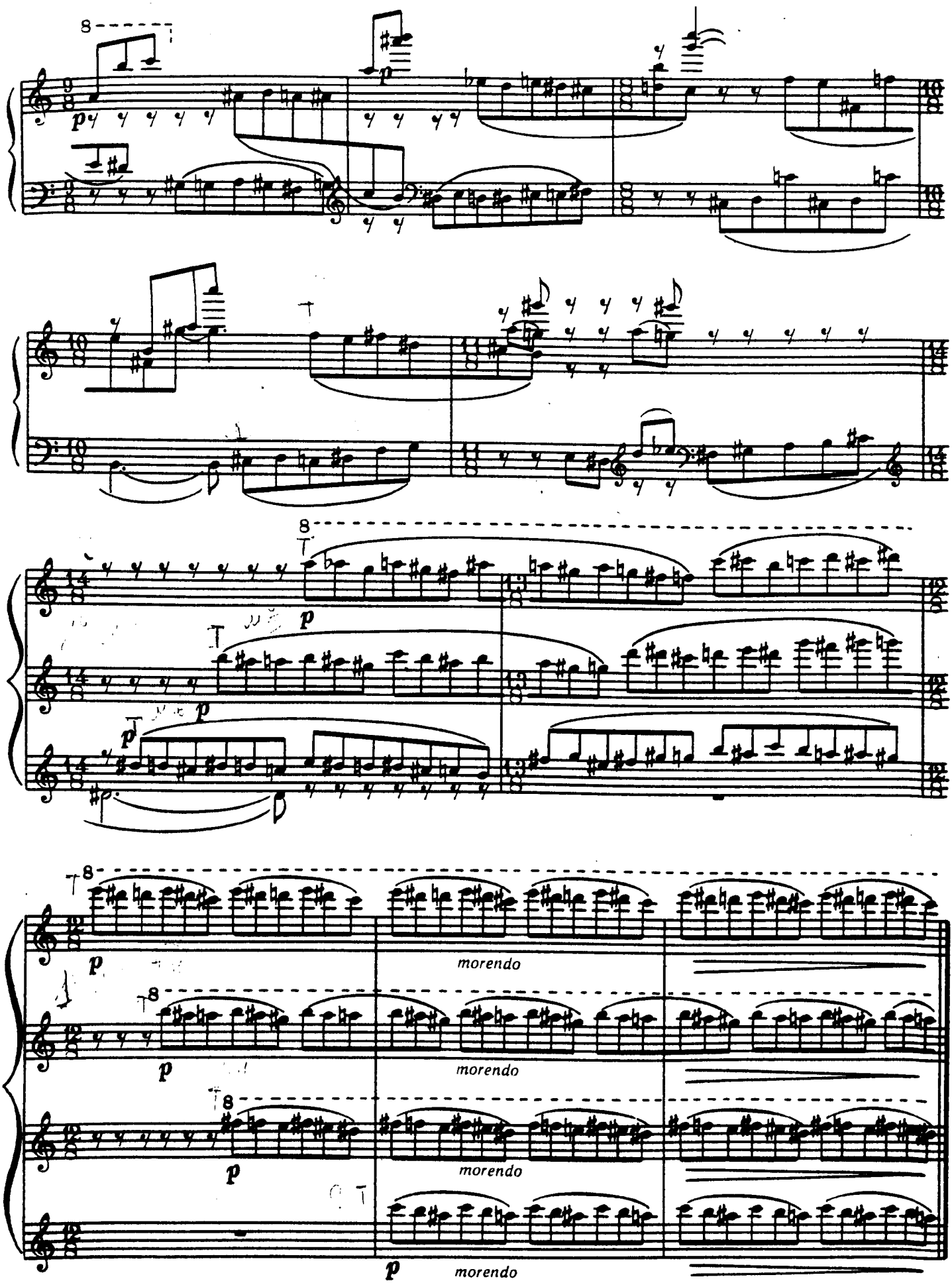
Fuga 6



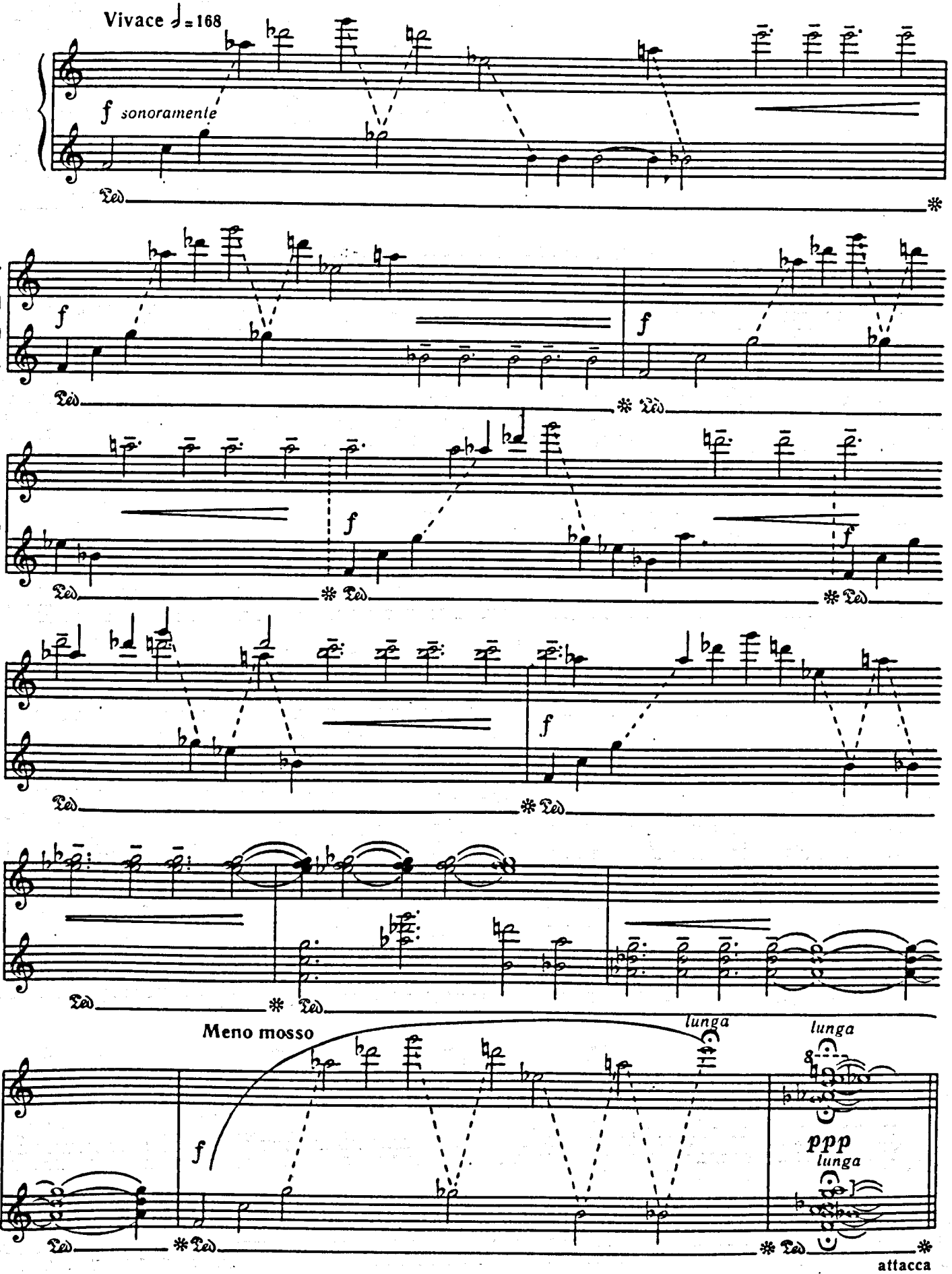
*) Усі наступні проведення теми виконувати в характері першого проведення.
Все последующие проведения темы исполнять в характере первого проведения.

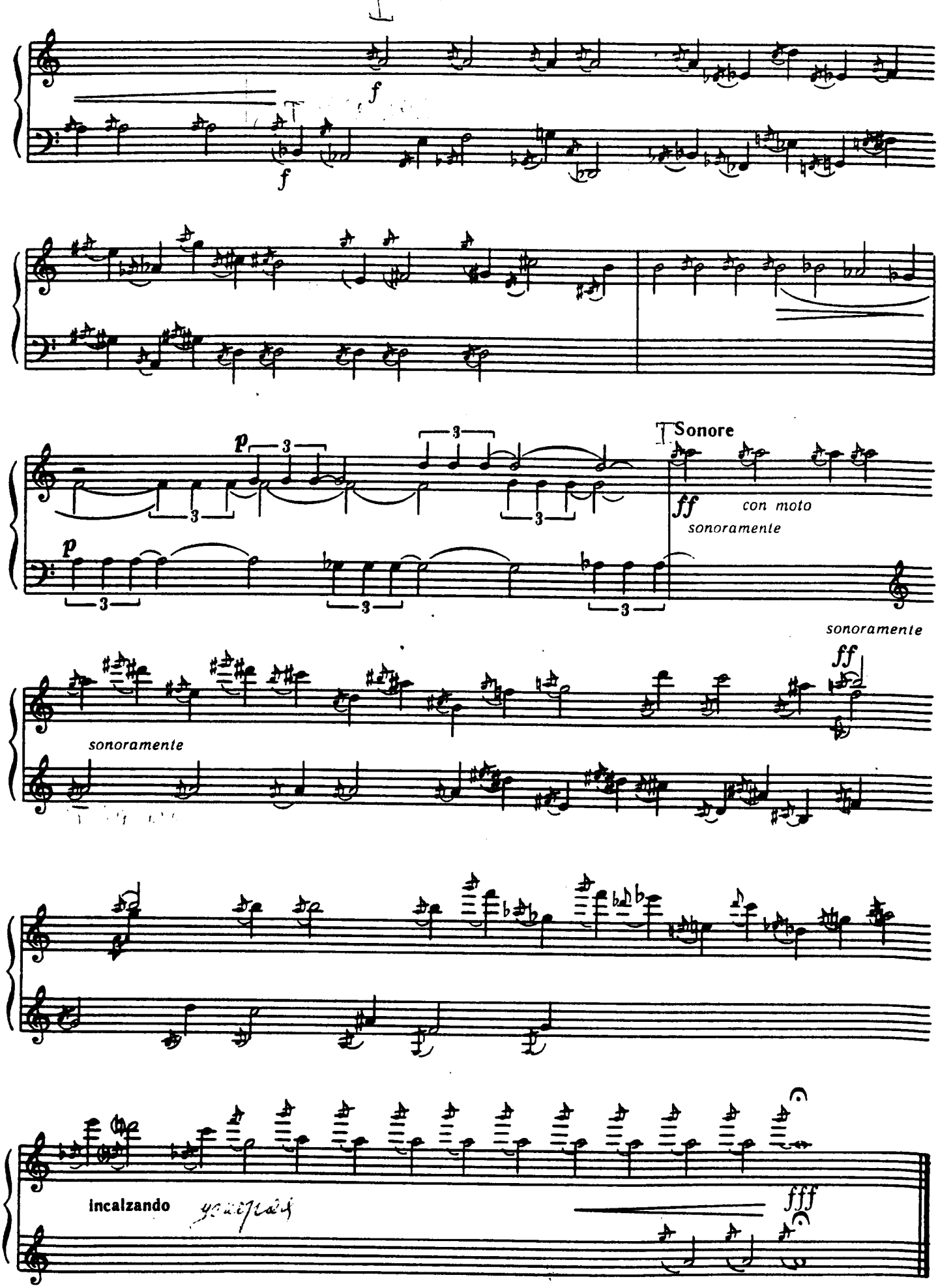

p
p
espressivo
f
p
Ped.
Ped.
Ped.


mf espress.
mf espress.
mf espress.
p
Ped.
mf espress.
f
8
mf

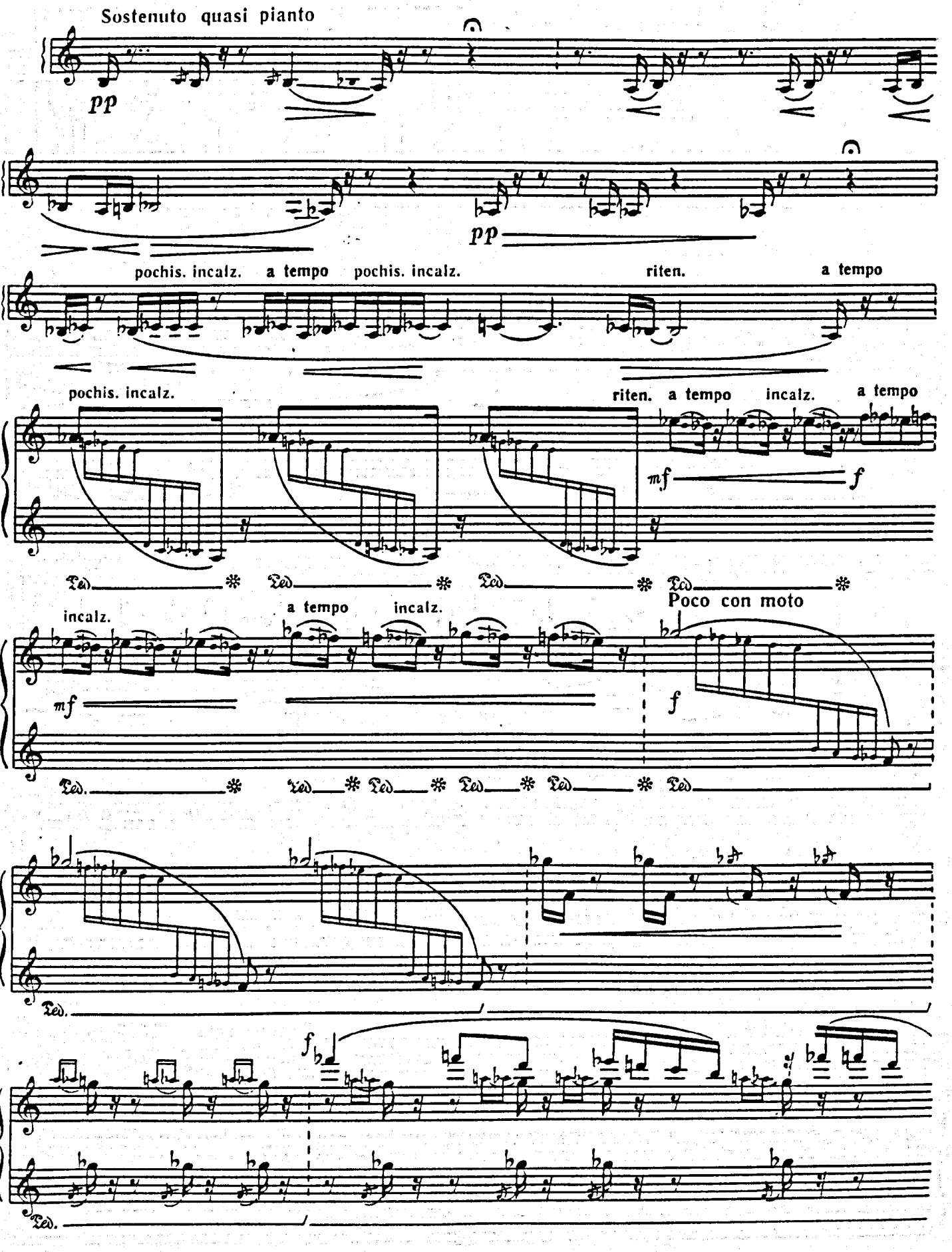

8
p
8
p
p
p
8
p
morendo
8
p
morendo
8
p
morendo
p
morendo

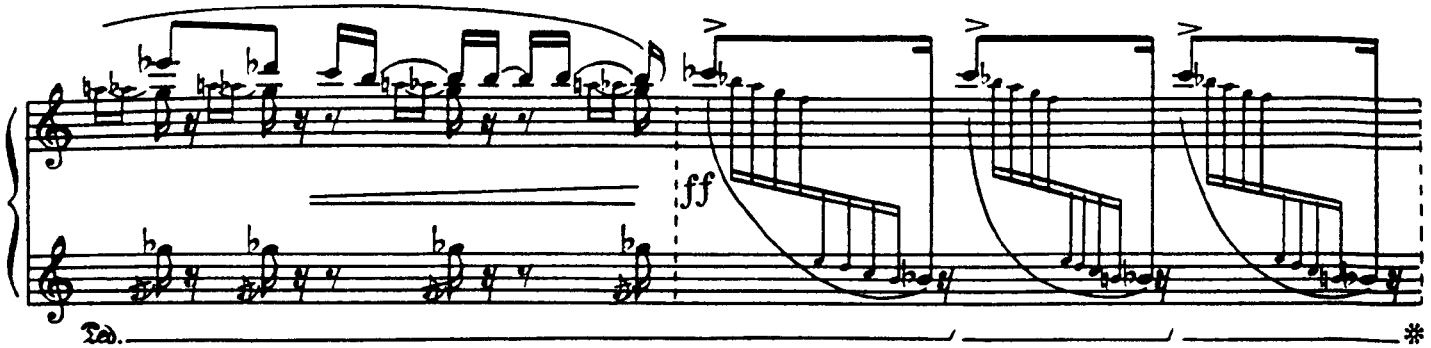
Preludio 7

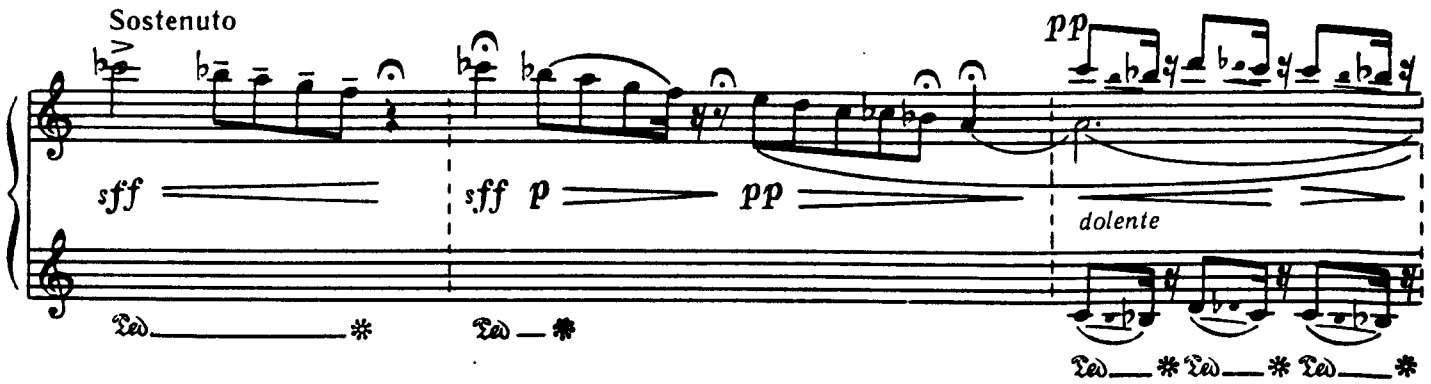


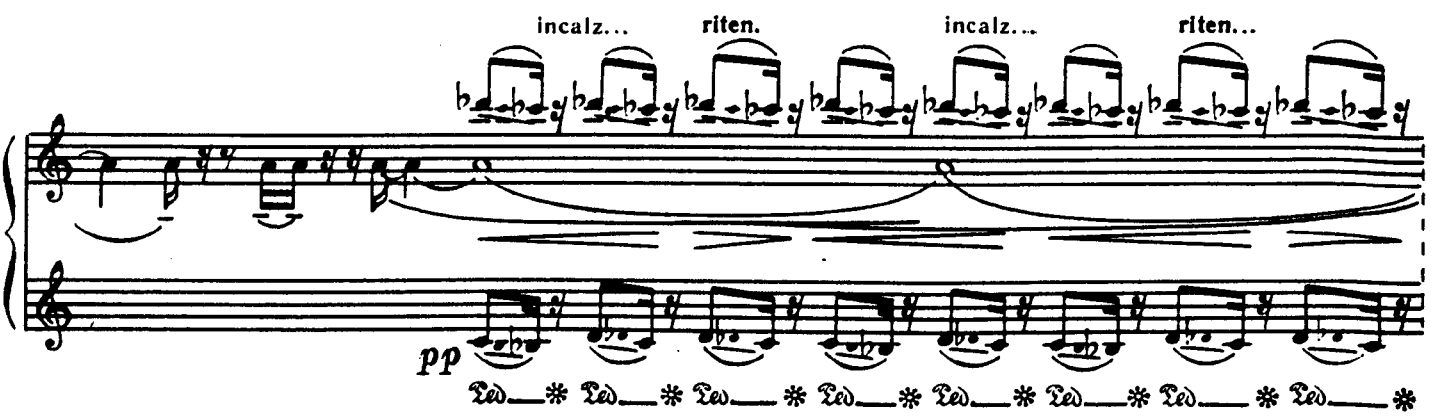

f
f
p
3
3
3
3
p
3
3
3
Sonore
ff
con moto
sonoramente
sonoramente
ff
sonoramente
incalzando
fff

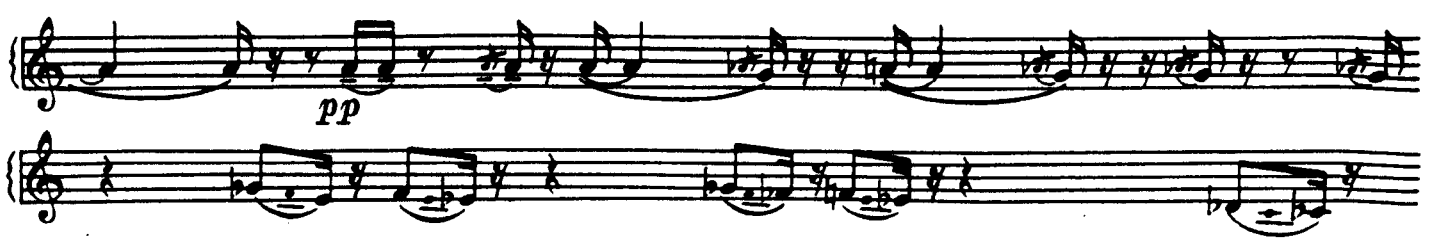
Preludio 8

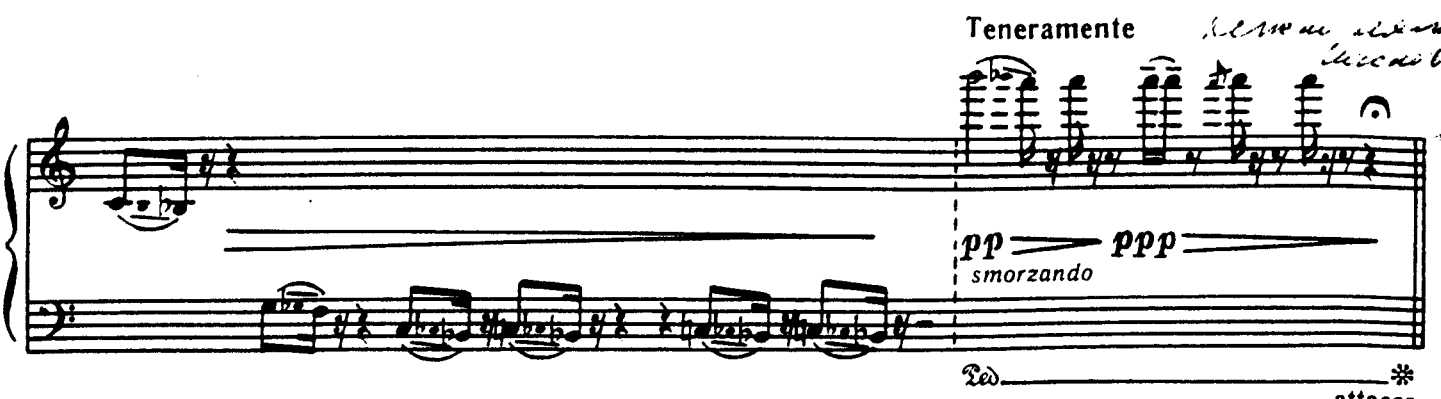

Sostenuto quasi pianto
pp
pp
pochis. incalz.
a tempo
pochis. incalz.
riten.
a tempo
pochis. incalz.
riten.
a tempo
incalz.
a tempo
mf
f
incalz.
a tempo
incalz.
mf
Poco con moto
f
f


ff
Ped.

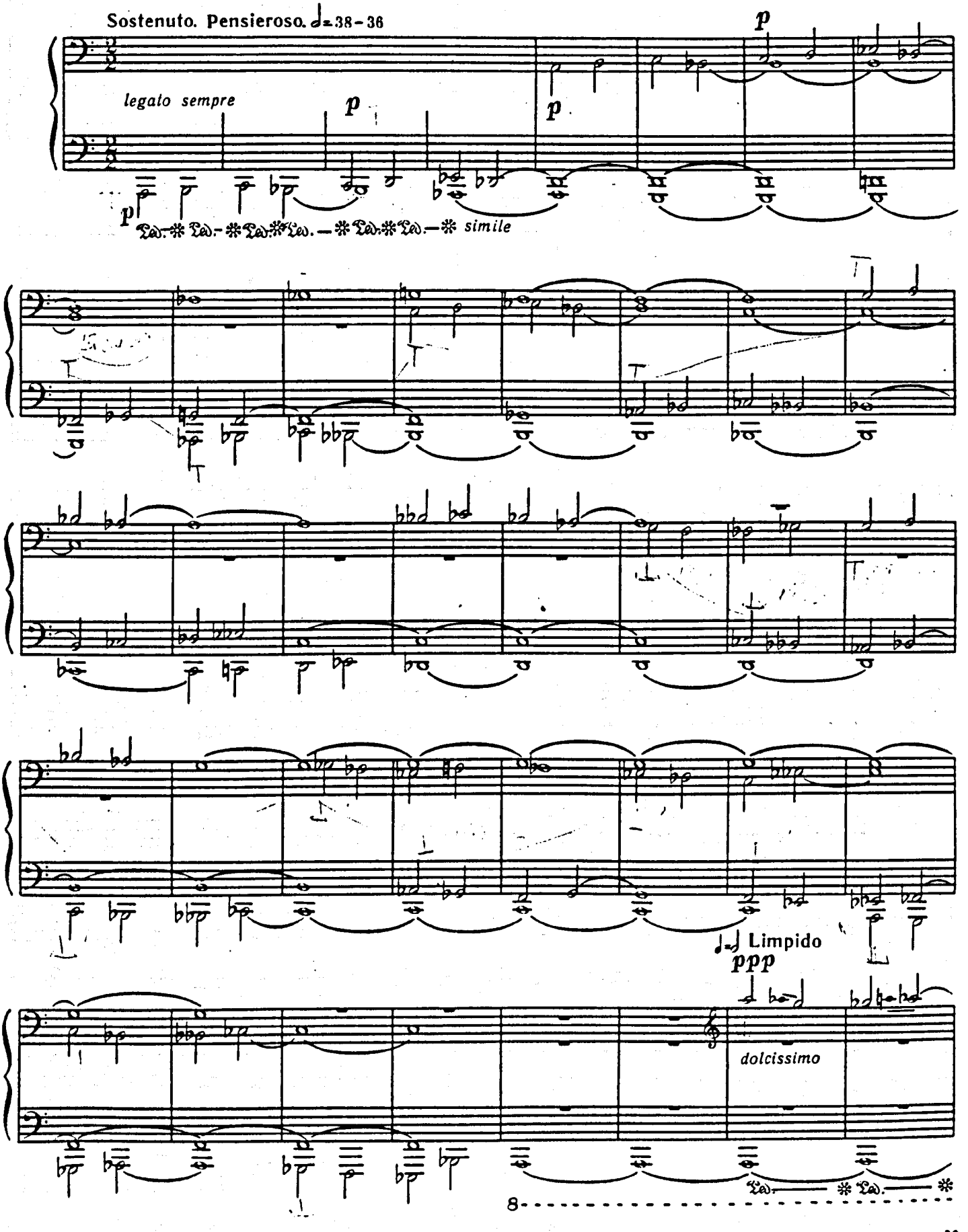

Sostenuto
sff
sff p
pp
pp
dolente
Ped.
Ped.
Ped.
Ped.
Ped.

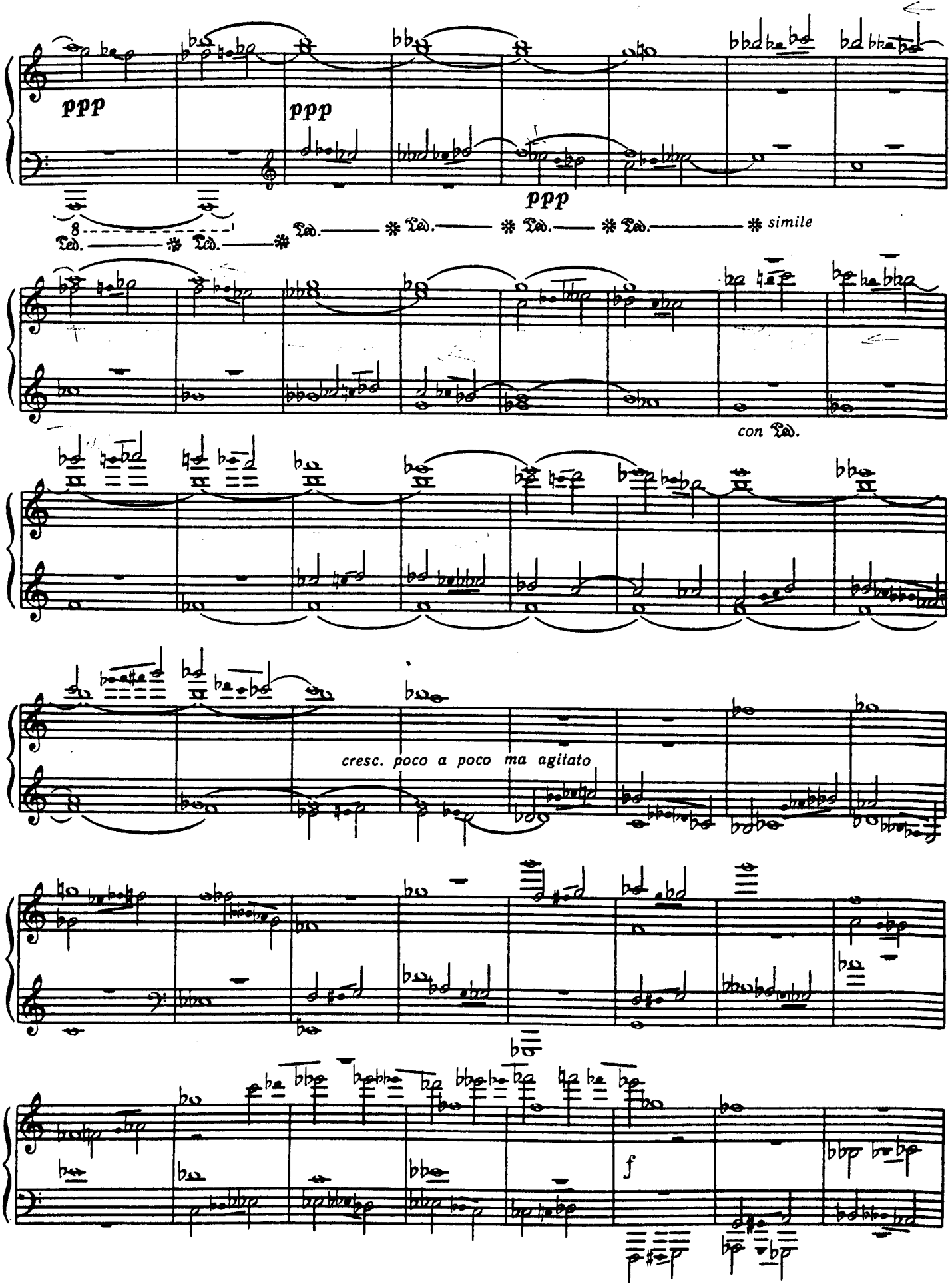

incalz...
riten.
incalz...
riten...
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


pp


Teneramente
pp
ppp
smorzando
Ped.
attacca

Fuga 8


Sostenuto. Pensieroso. ♩= 38 - 36
legato sempre
p
p
p
p
simile
Limpido
ppp
dolcissimo


ppp
ppp
ppp
8
Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * simile
con Ped.
cresc. poco a poco ma agitato
f

incalz.

ff

a tempo incalz.

a tempo incalz.

ff *) simile

simile

ff

fff

Con moto

incalzando

con tutta forza

f

fff

Tempo I

a tempo

con tutta forza

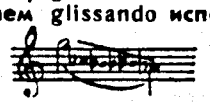
fff

ppp

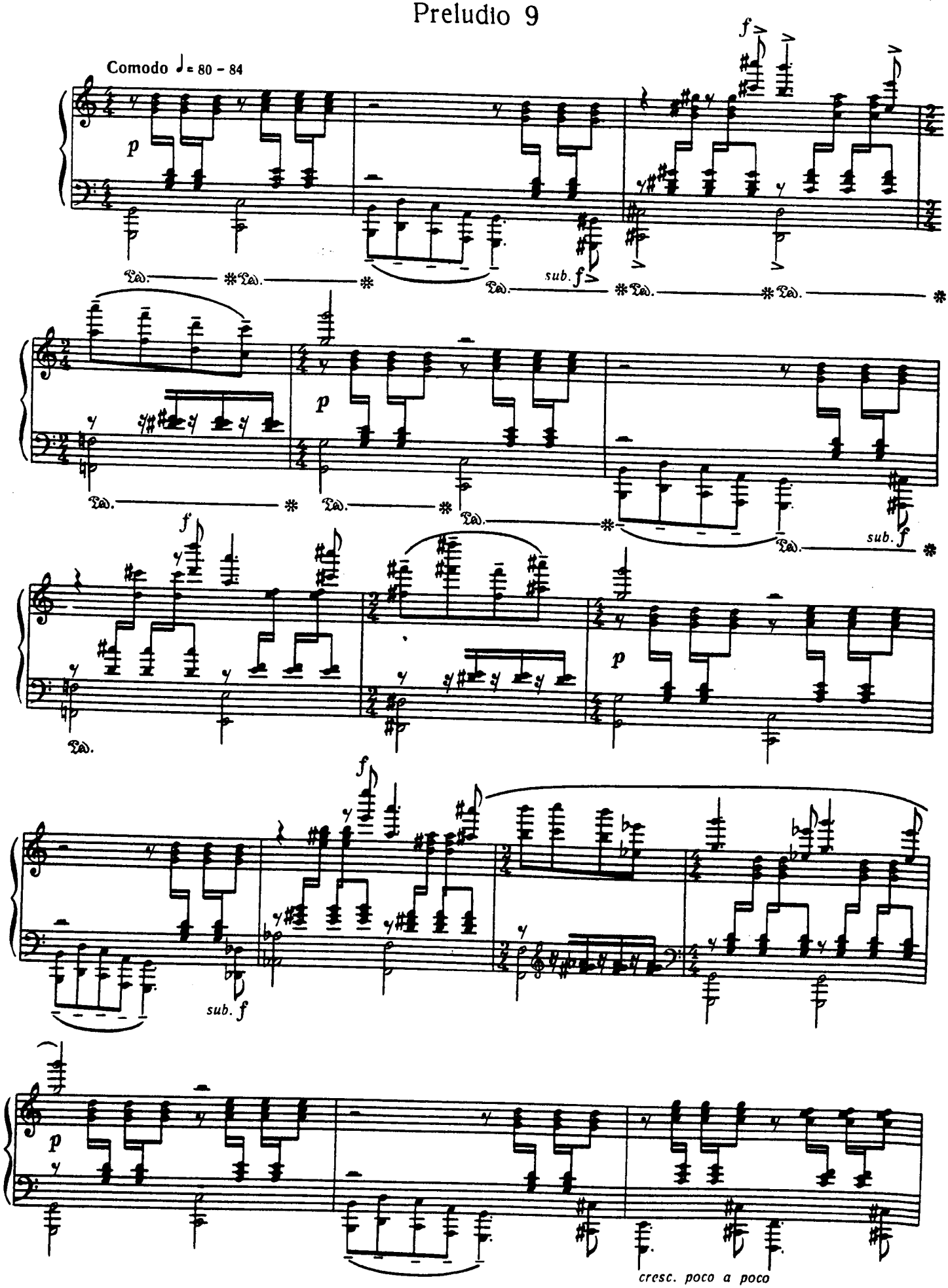
ppp

u. c.

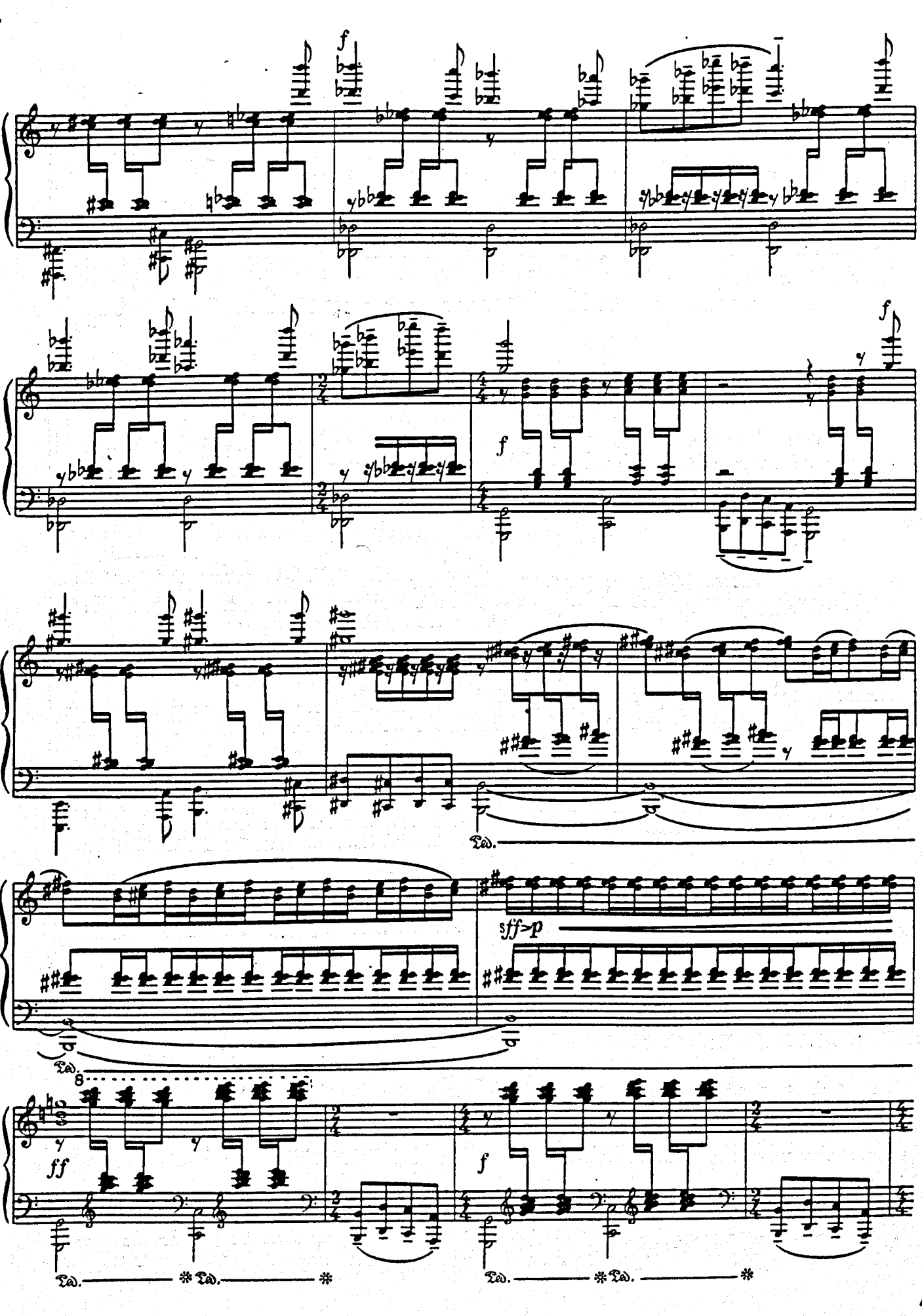
*) У подальшому glissando виконувати так:
В дальнейшем glissando исполнять так:

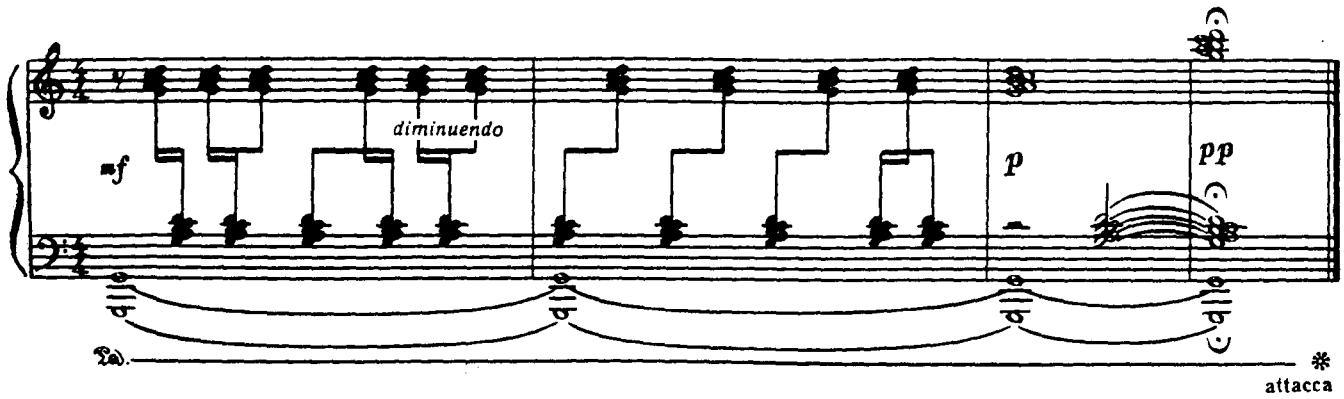


Preludio 9

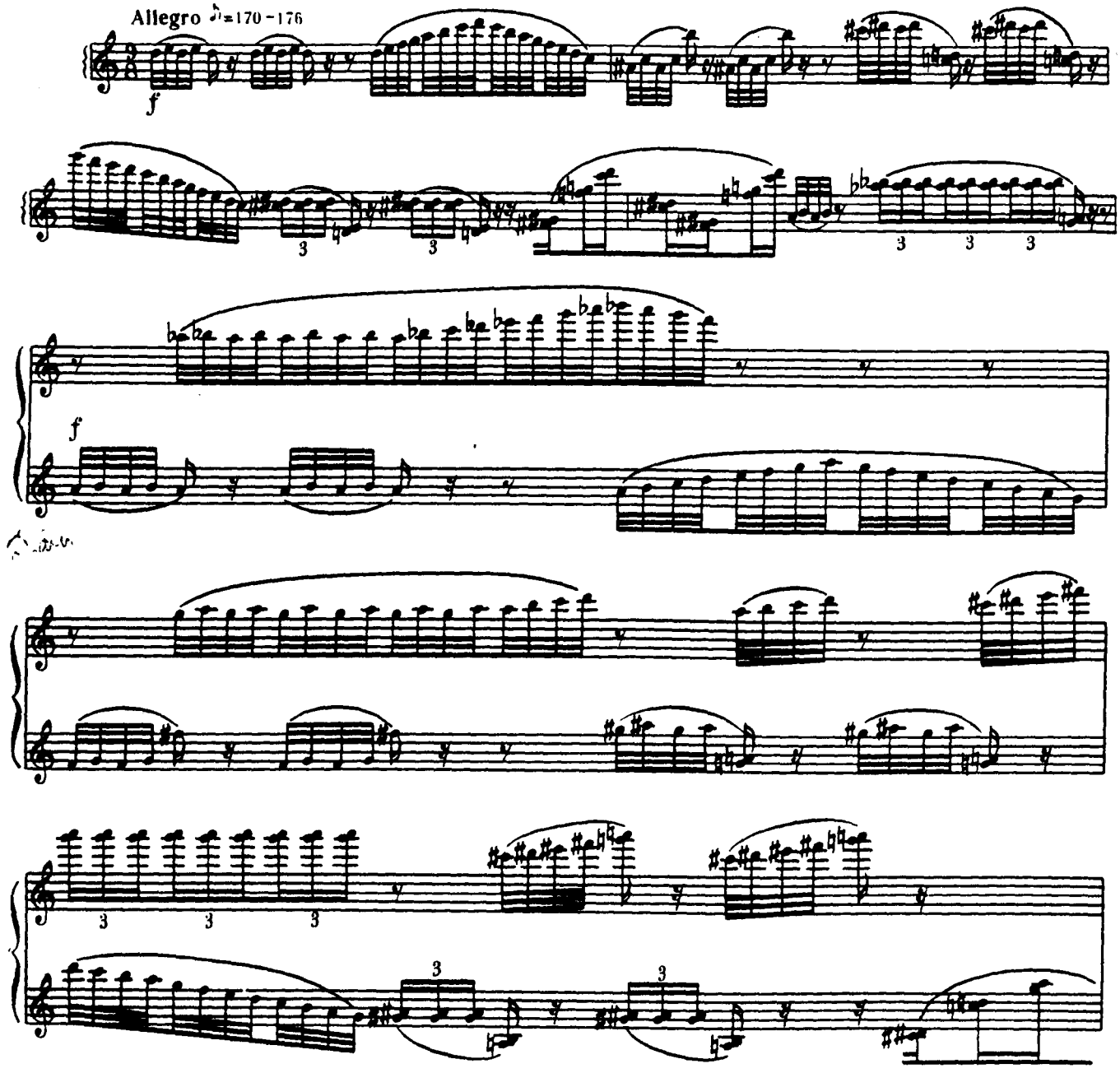


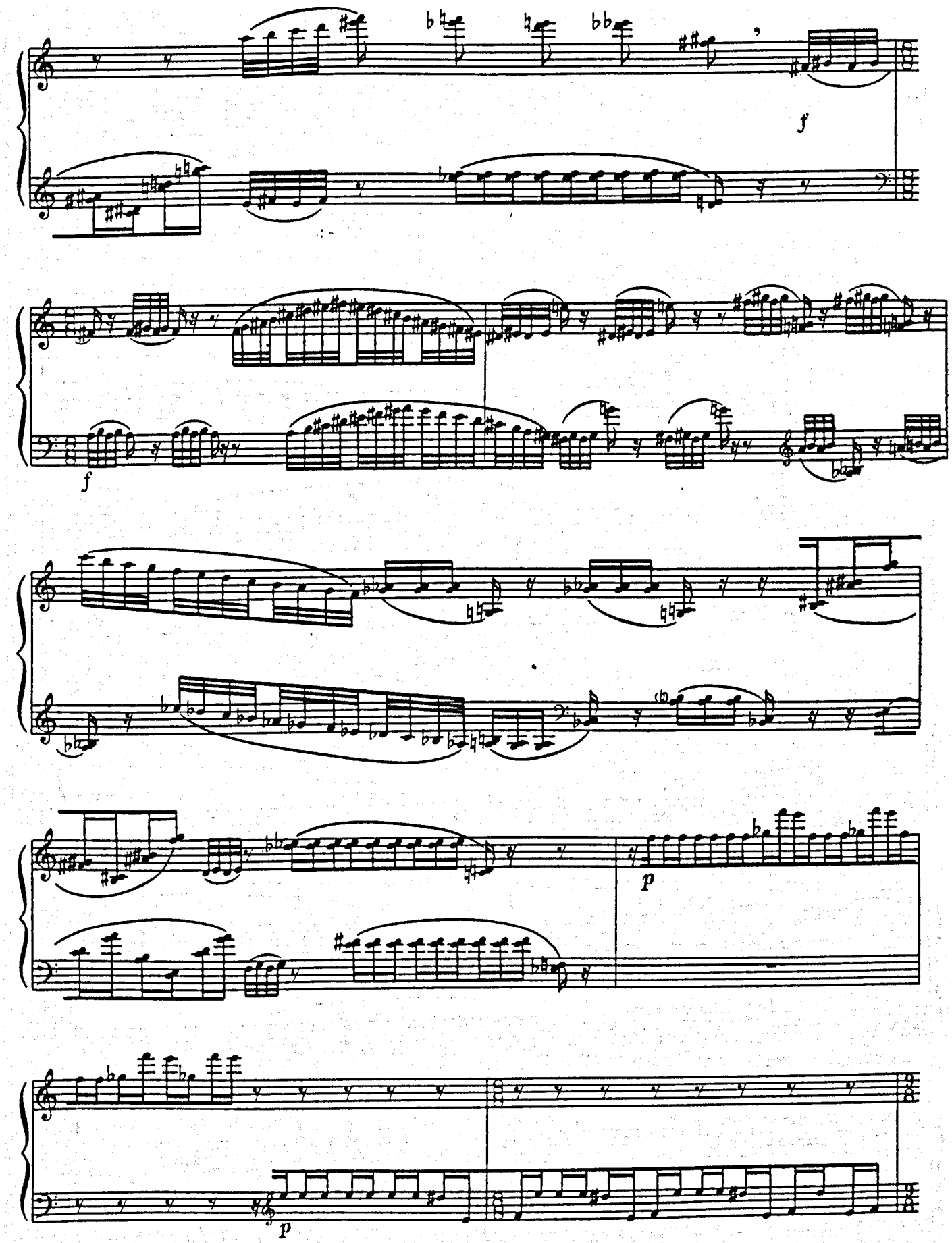
cresc. poco a poco

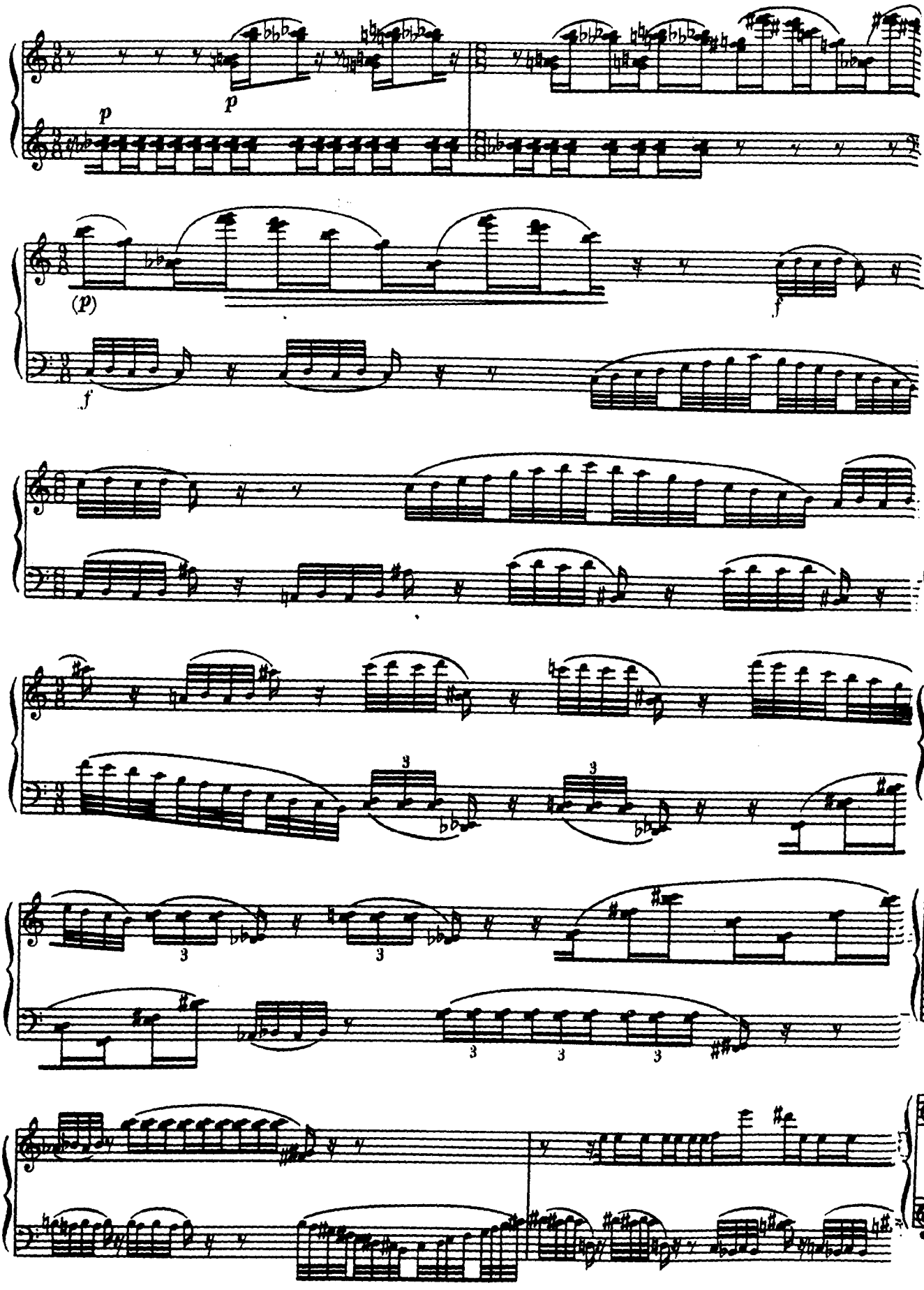

f
f
f
sff>p
ff
f

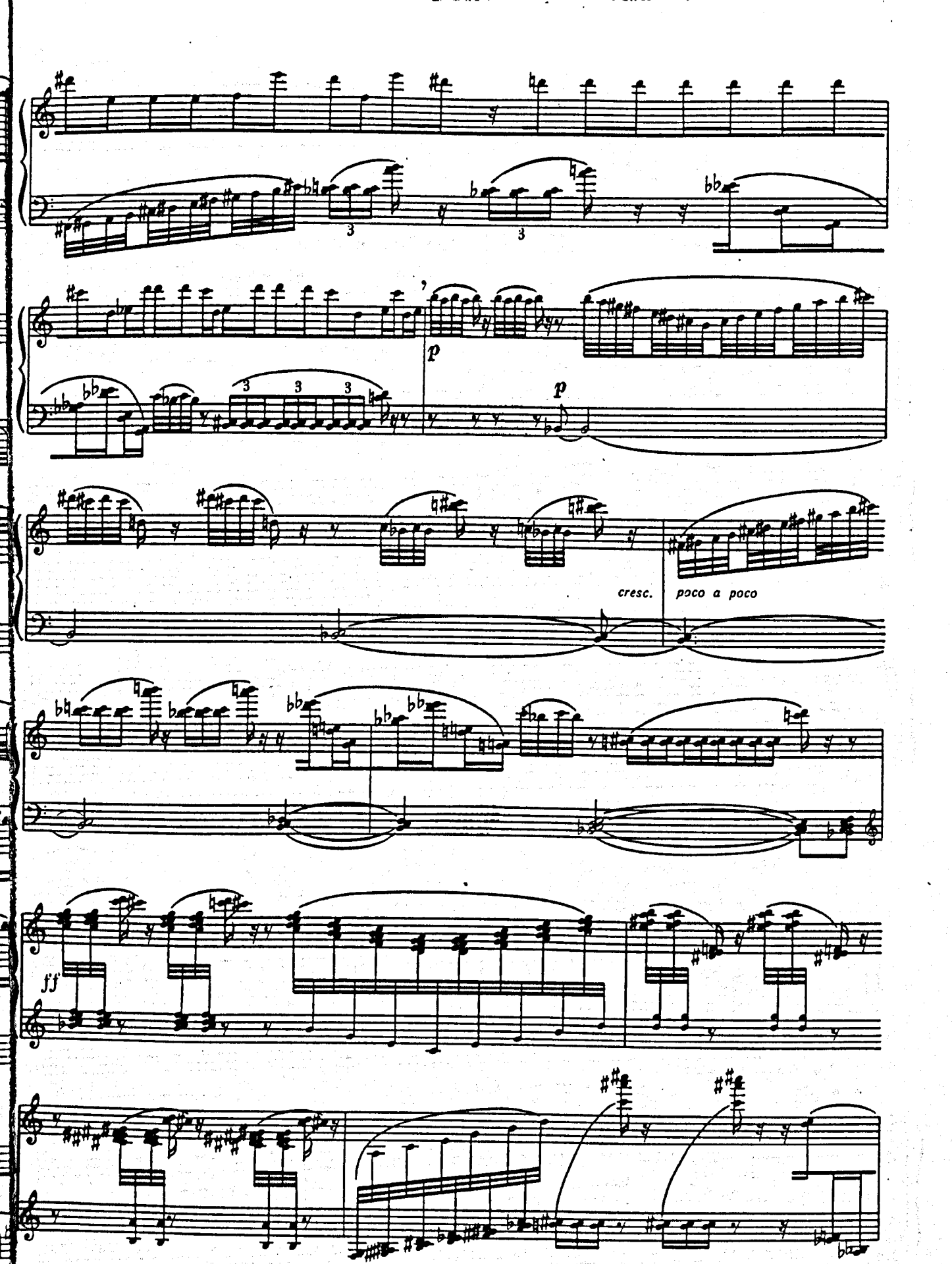


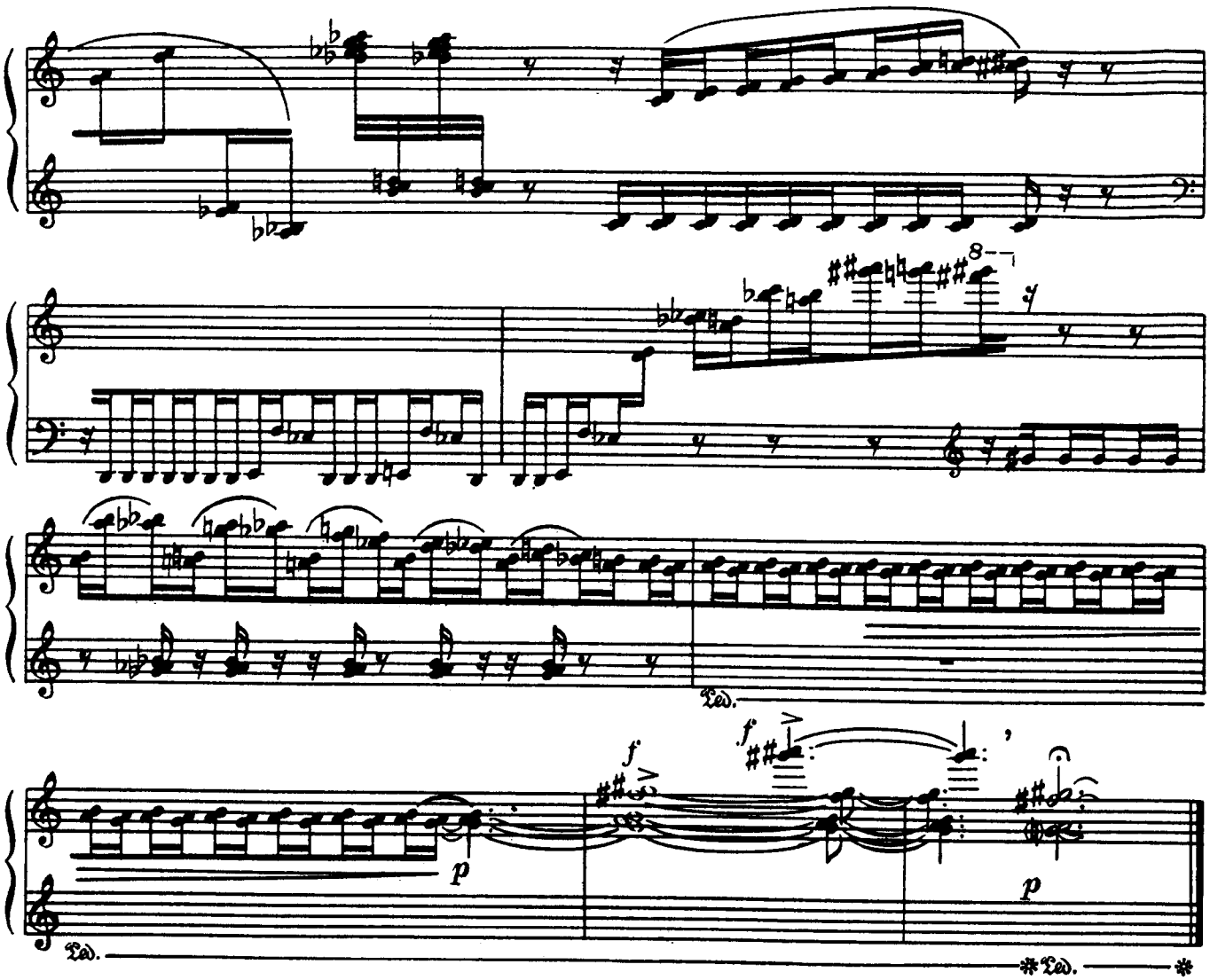
Fuga 9



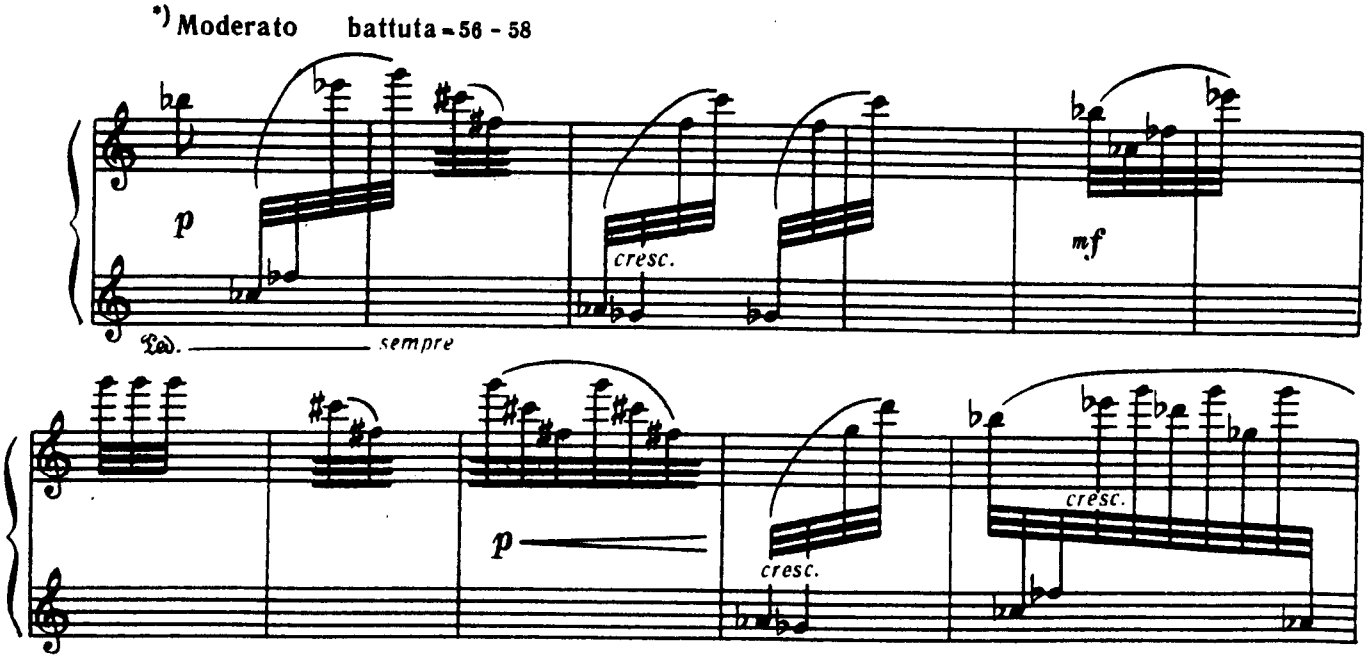

f
f
p
p


p
p
(p)
f
f
3
3
3
3
3
3
3

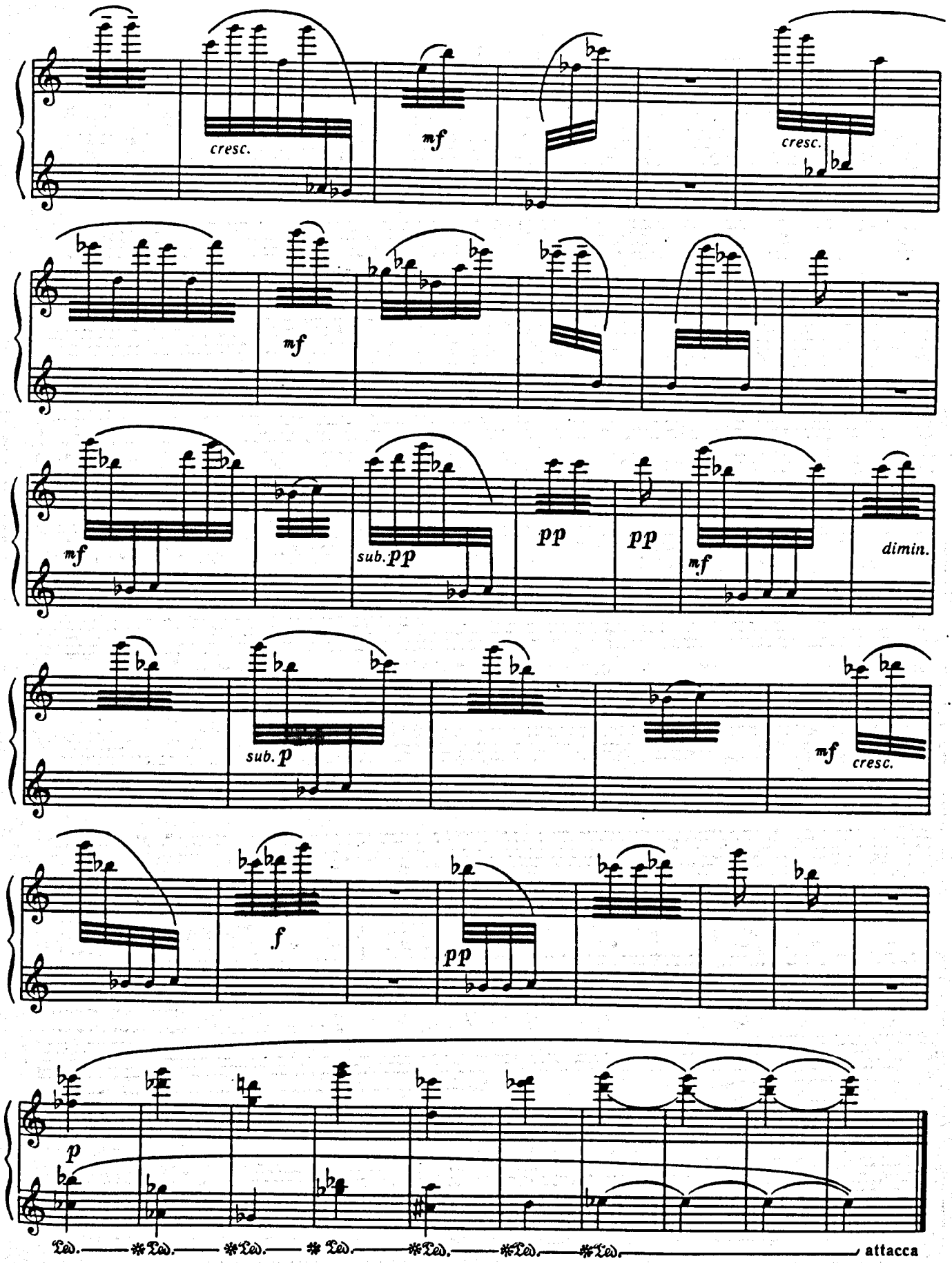

p
p
cresc.
poco a poco
ff



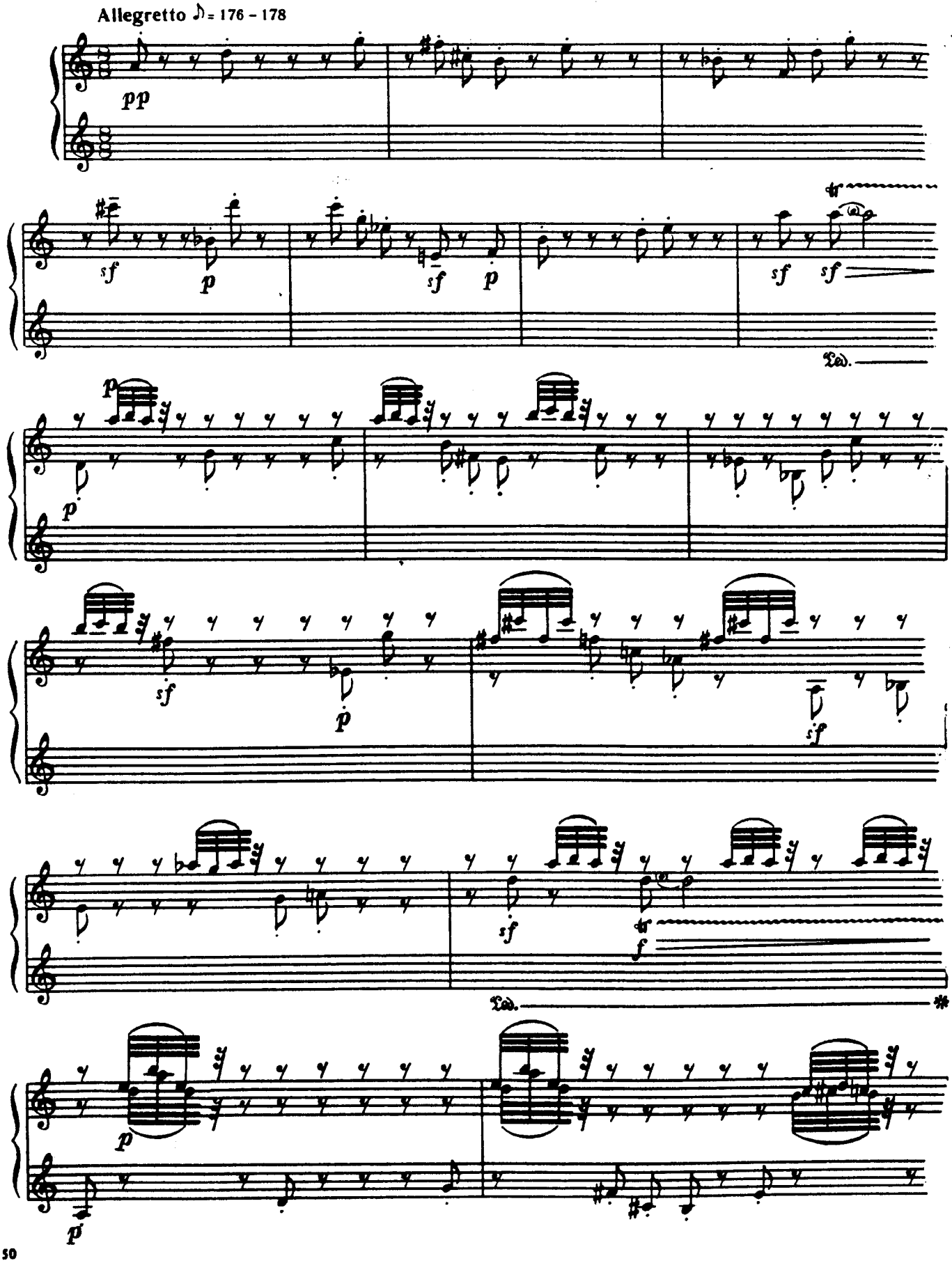
Preludio 10

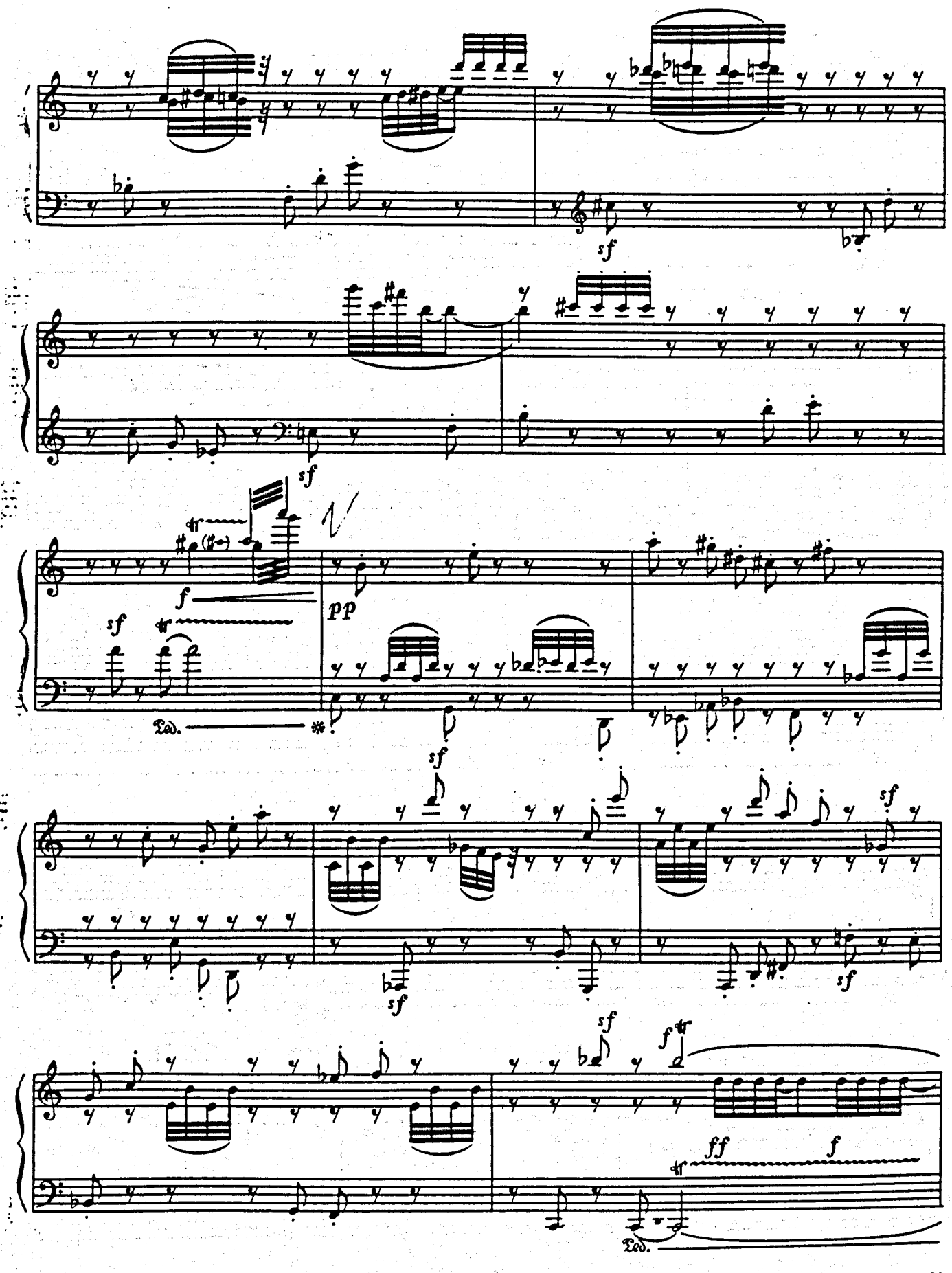


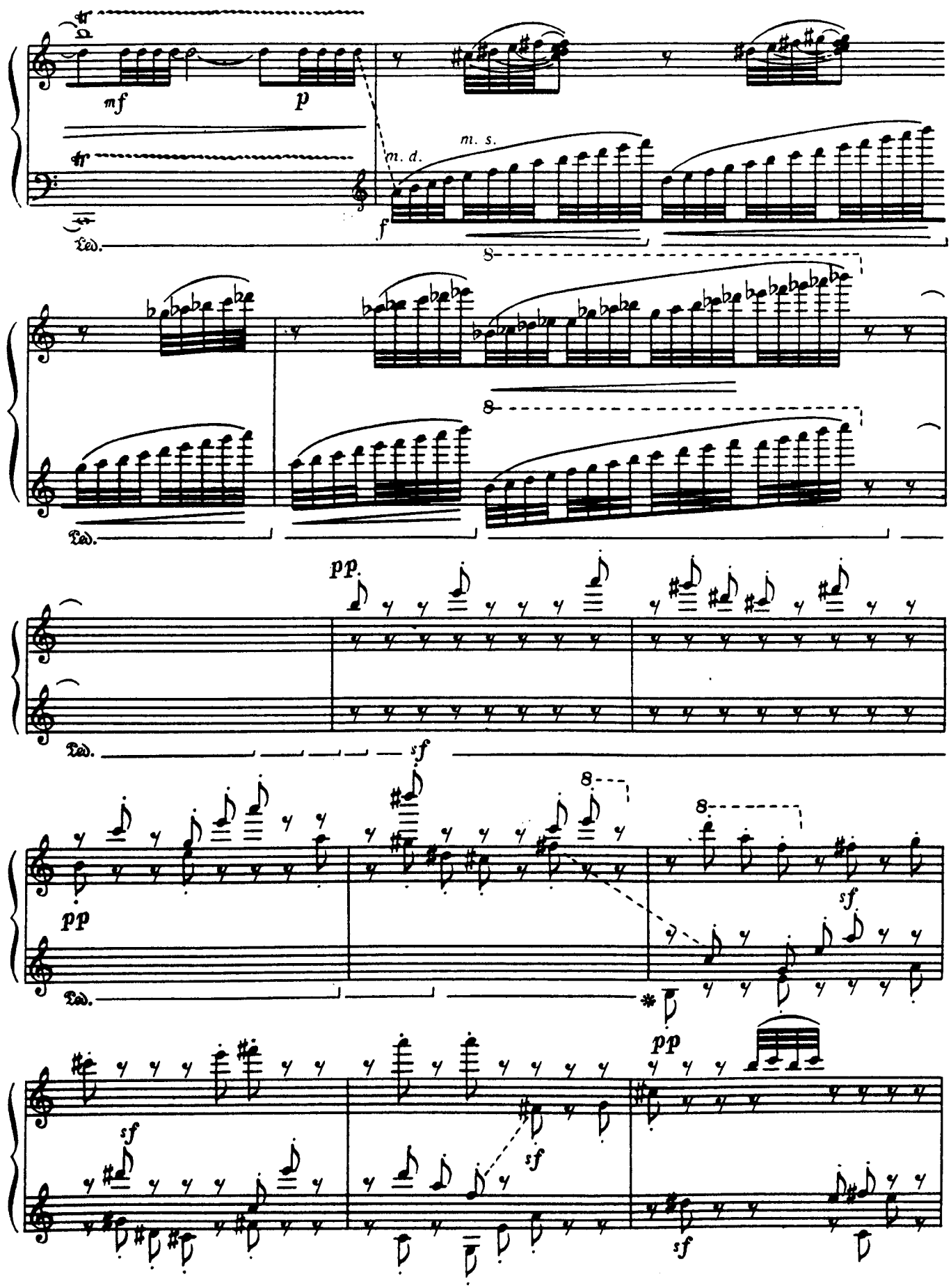
*) Різні ритмічні групи нот за бажанням вкладати в однакову одиницю часу (такт).
Разные ритмические группы нот по желанию укладывать в одинаковую единицу времени (такт).

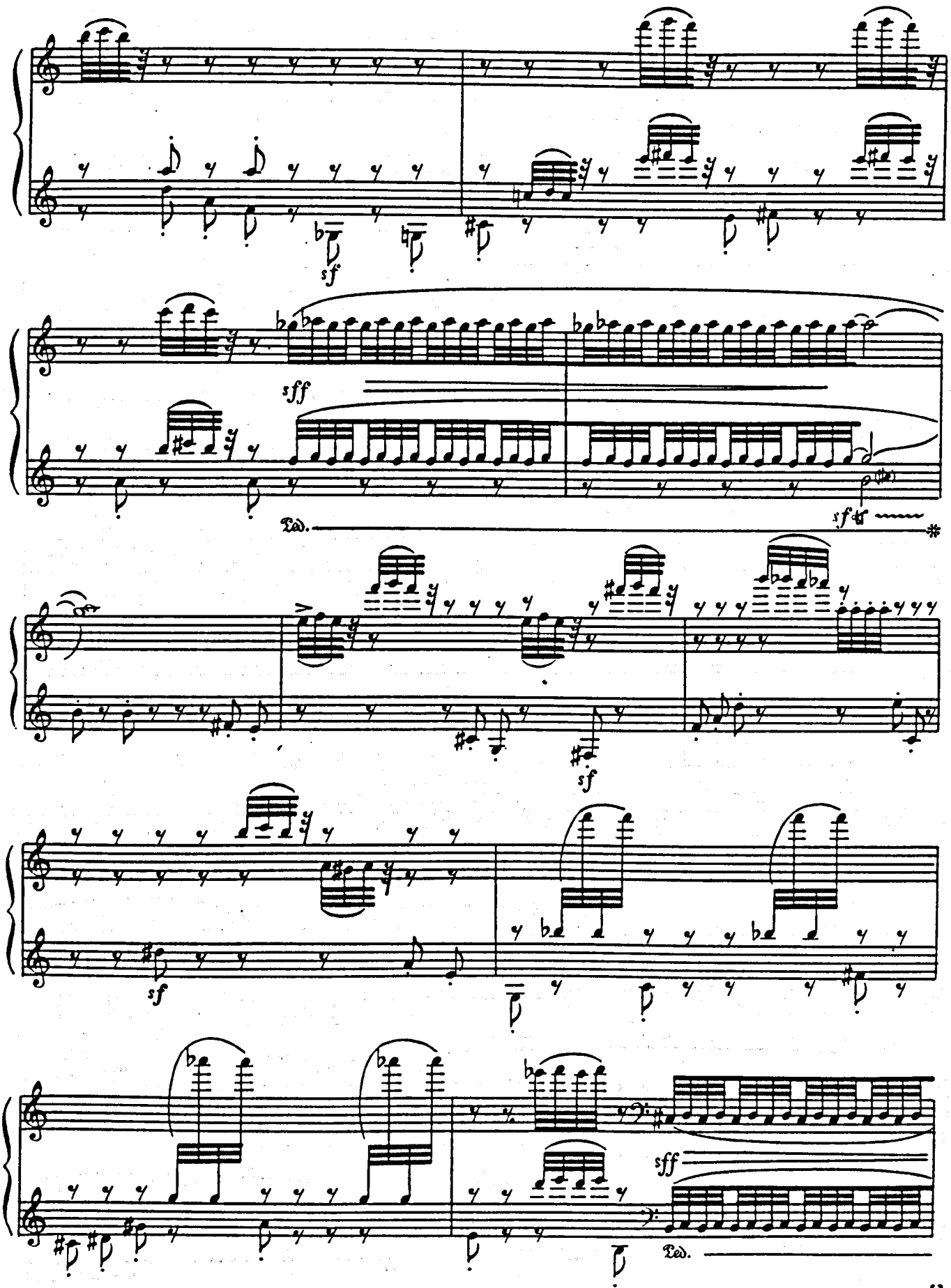

cresc.
mf
cresc.
mf
mf
sub. pp
pp
pp
mf
dimin.
sub. p
mf
cresc.
f
pp
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
attacca

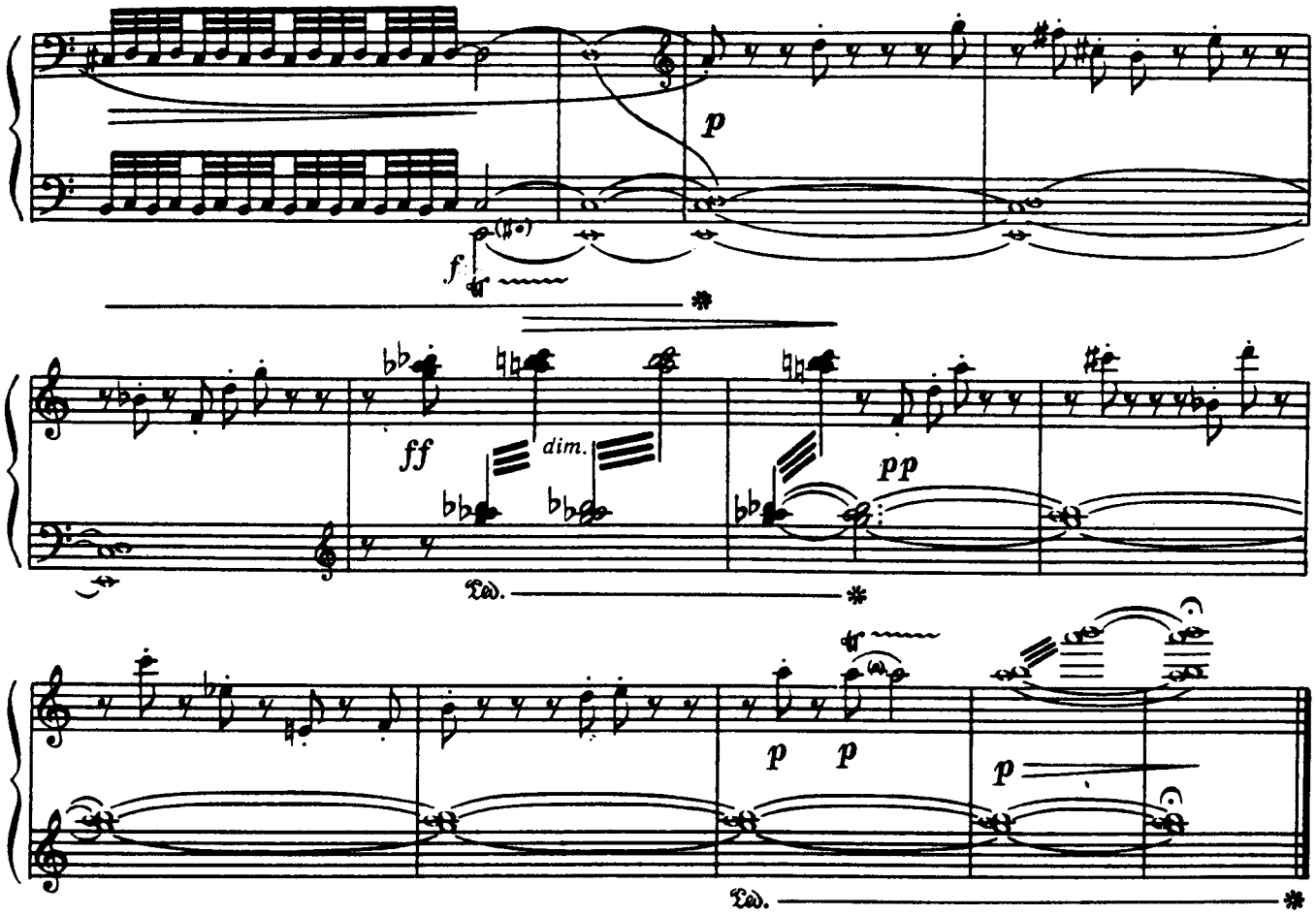
Fuga 10



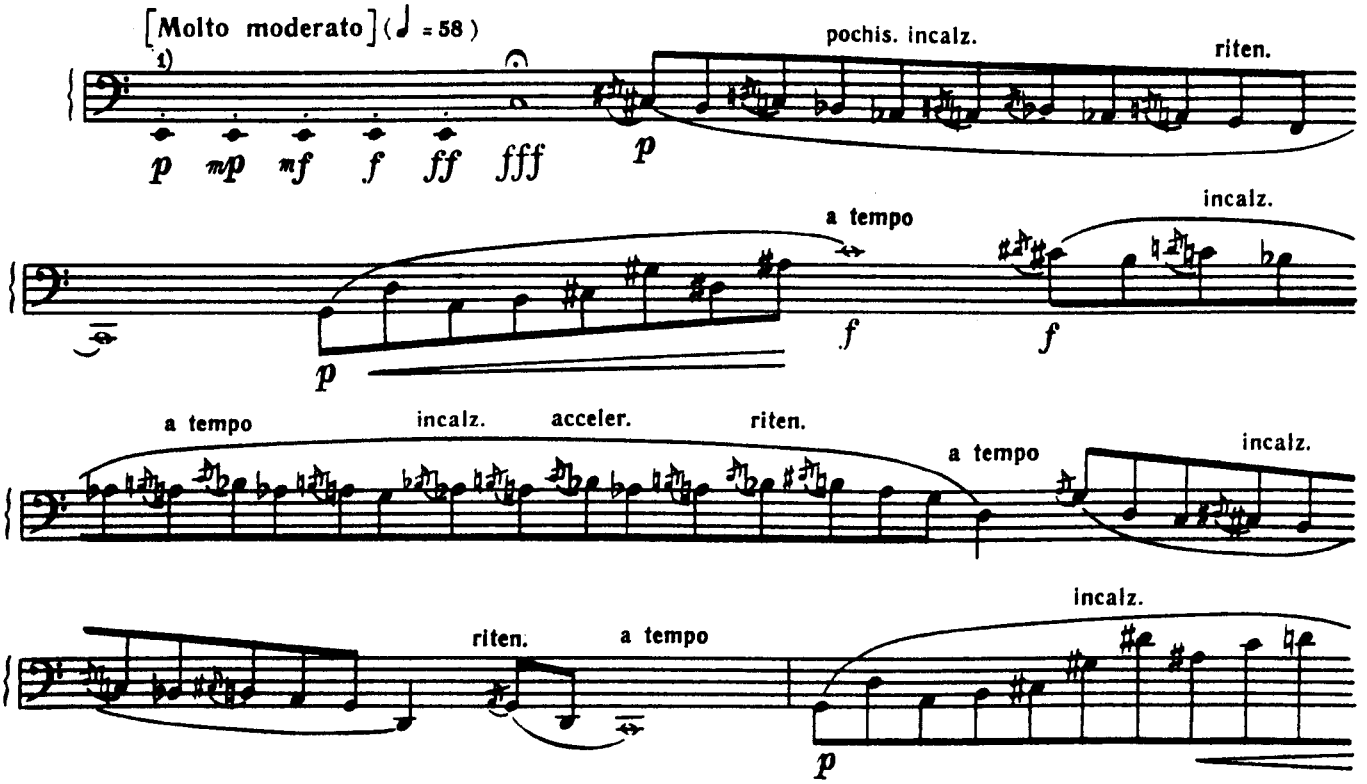

sf
sf
f
pp
sf
Ped.
sf
sf
sf
sf
f
ff
f
Ped.


mf
p
m. d.
m. s.
f
Ped.
8
pp
sf
*

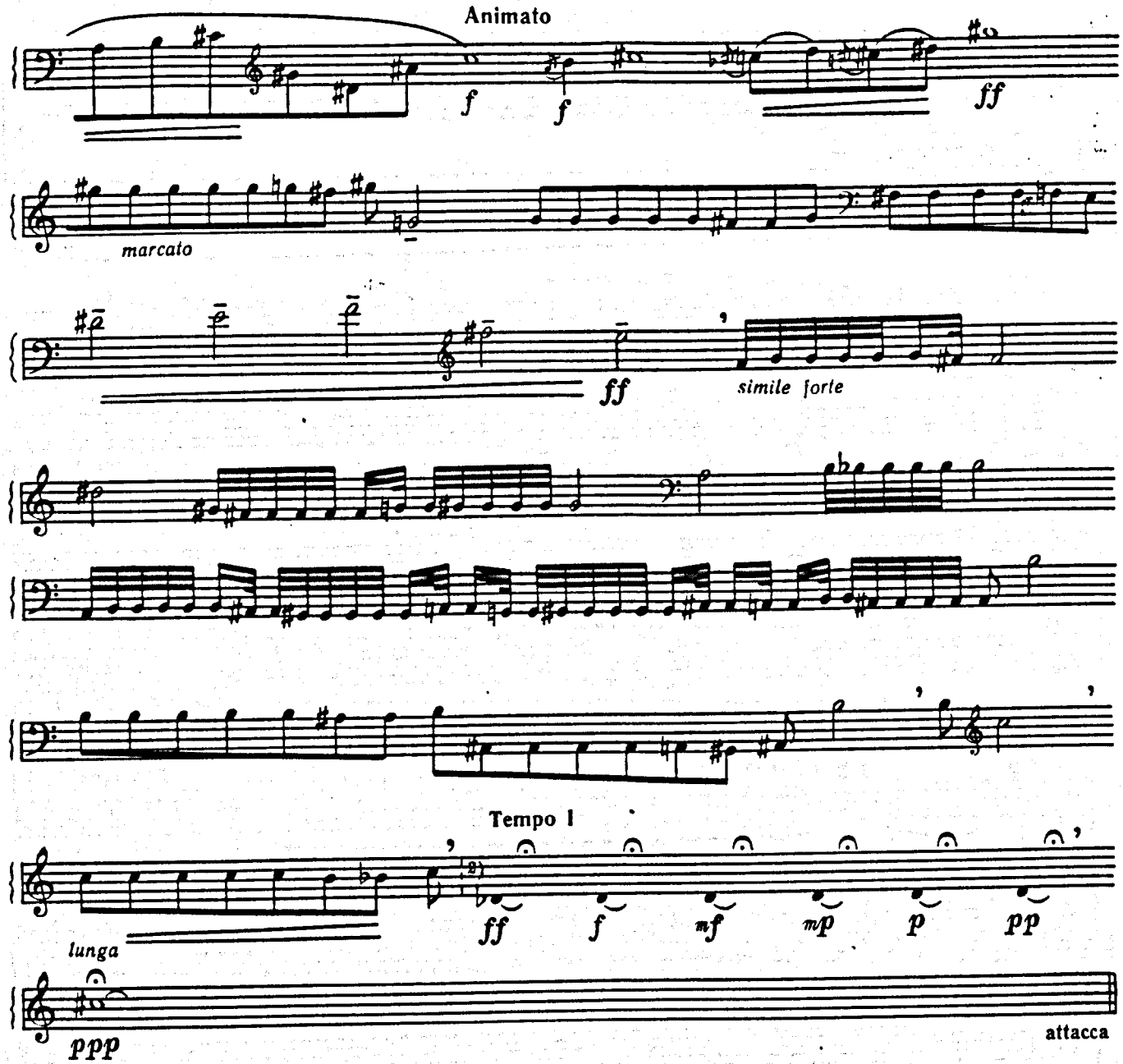

sf
sff
Ped.
sf
sf
sff
Ped.



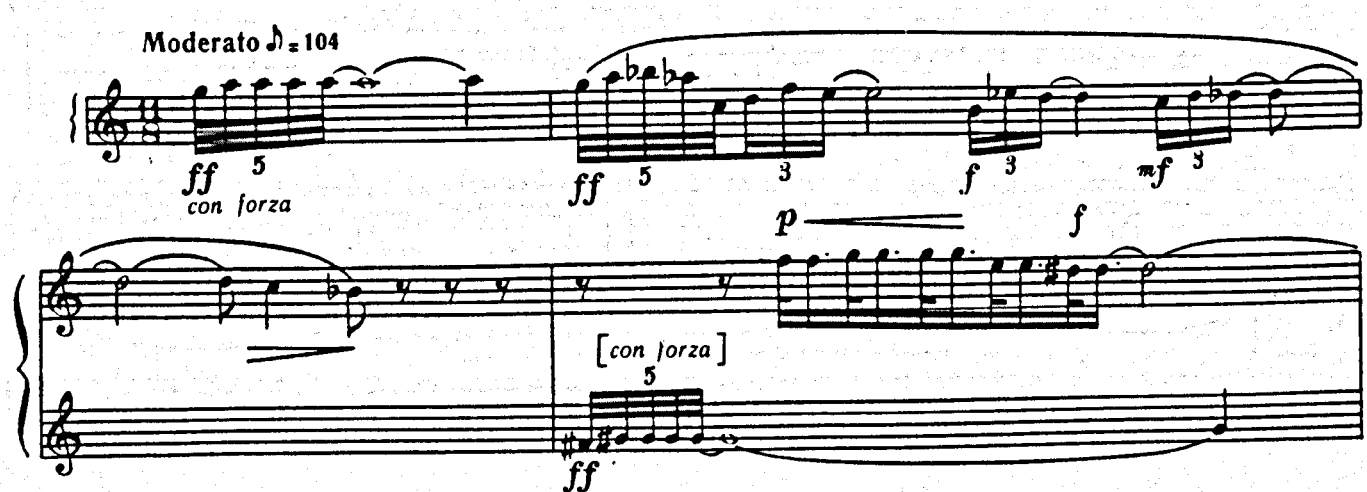
Preludio 11 *)

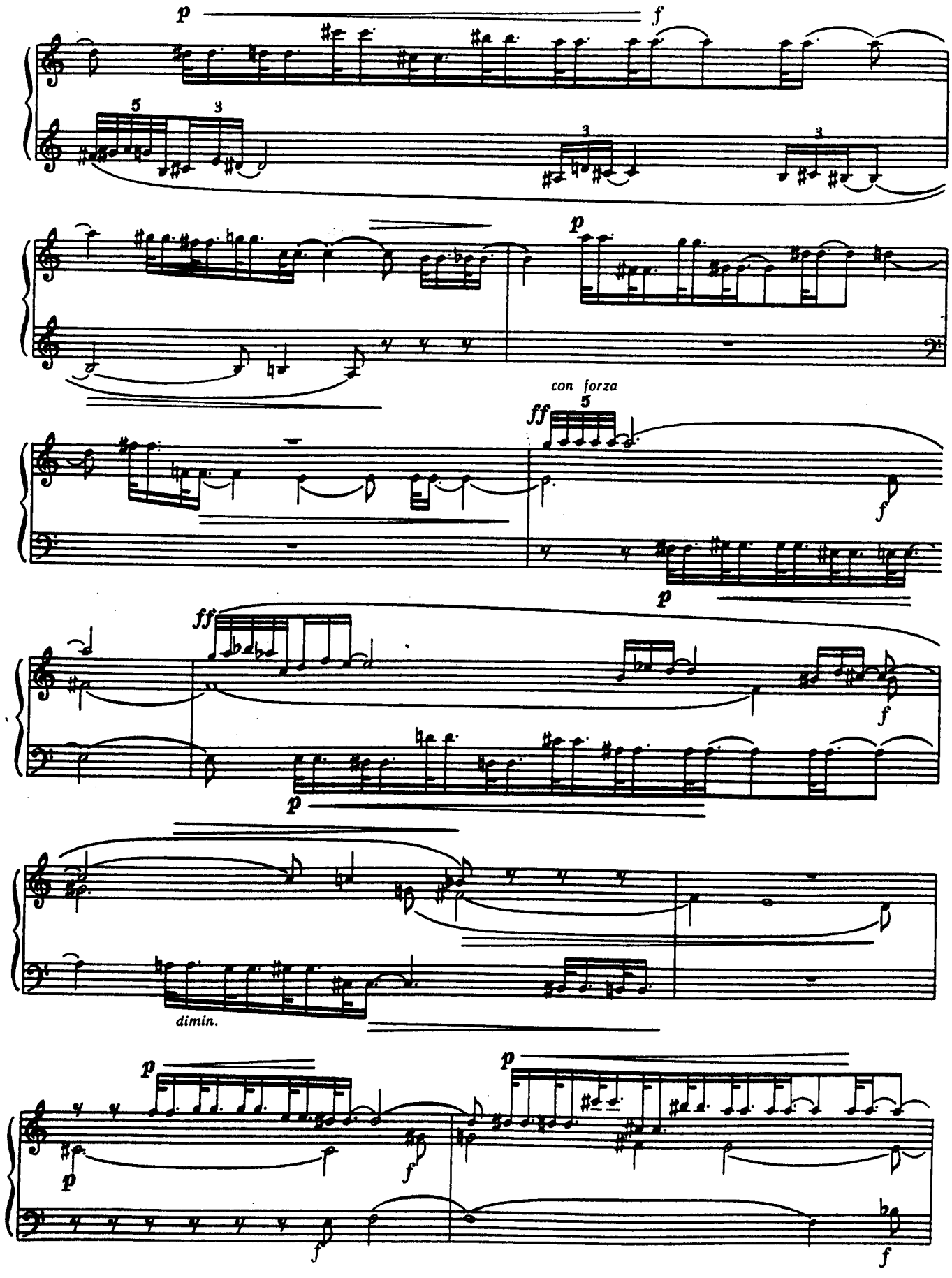


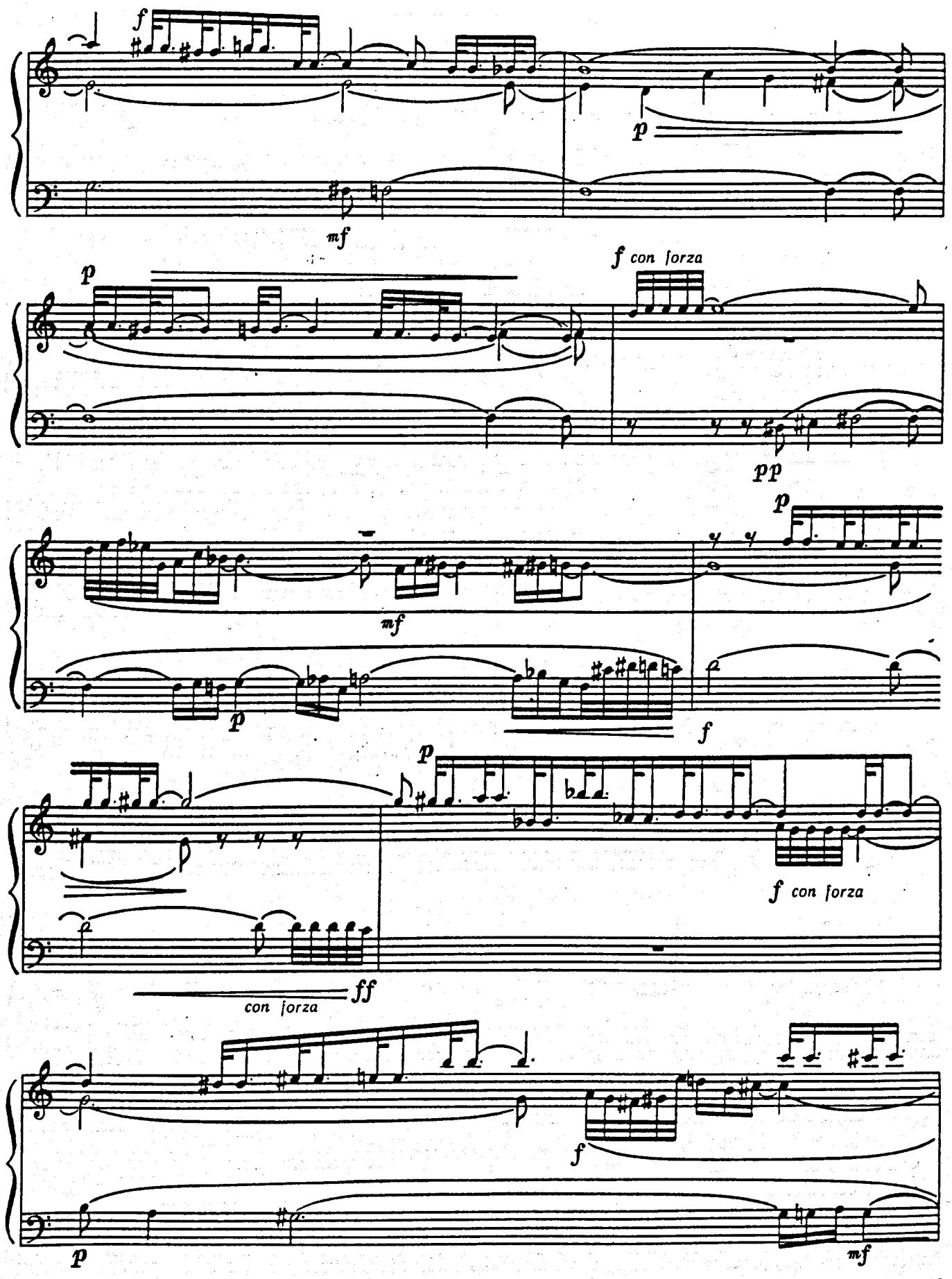
*) Цитата з «Концерту для віолончелі з оркестром» В. Лютославського.
Цитата из «Концерта для виолончели с оркестром» В. Лютославского.

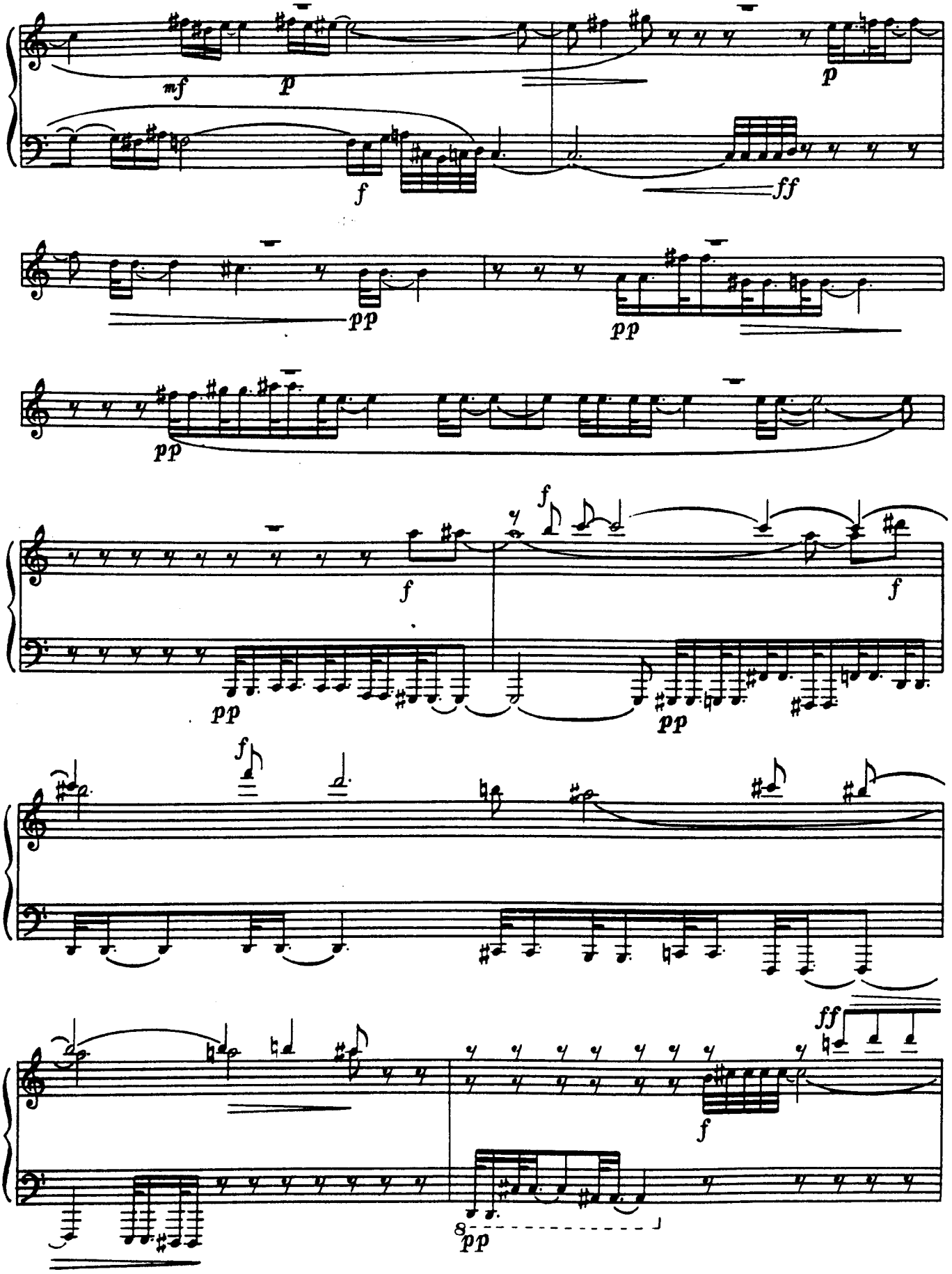

Animato
f
f
ff
marcato
ff
simile forte
Tempo I
ff
f
mf
mp
p
pp
lunga
ppp
attacca

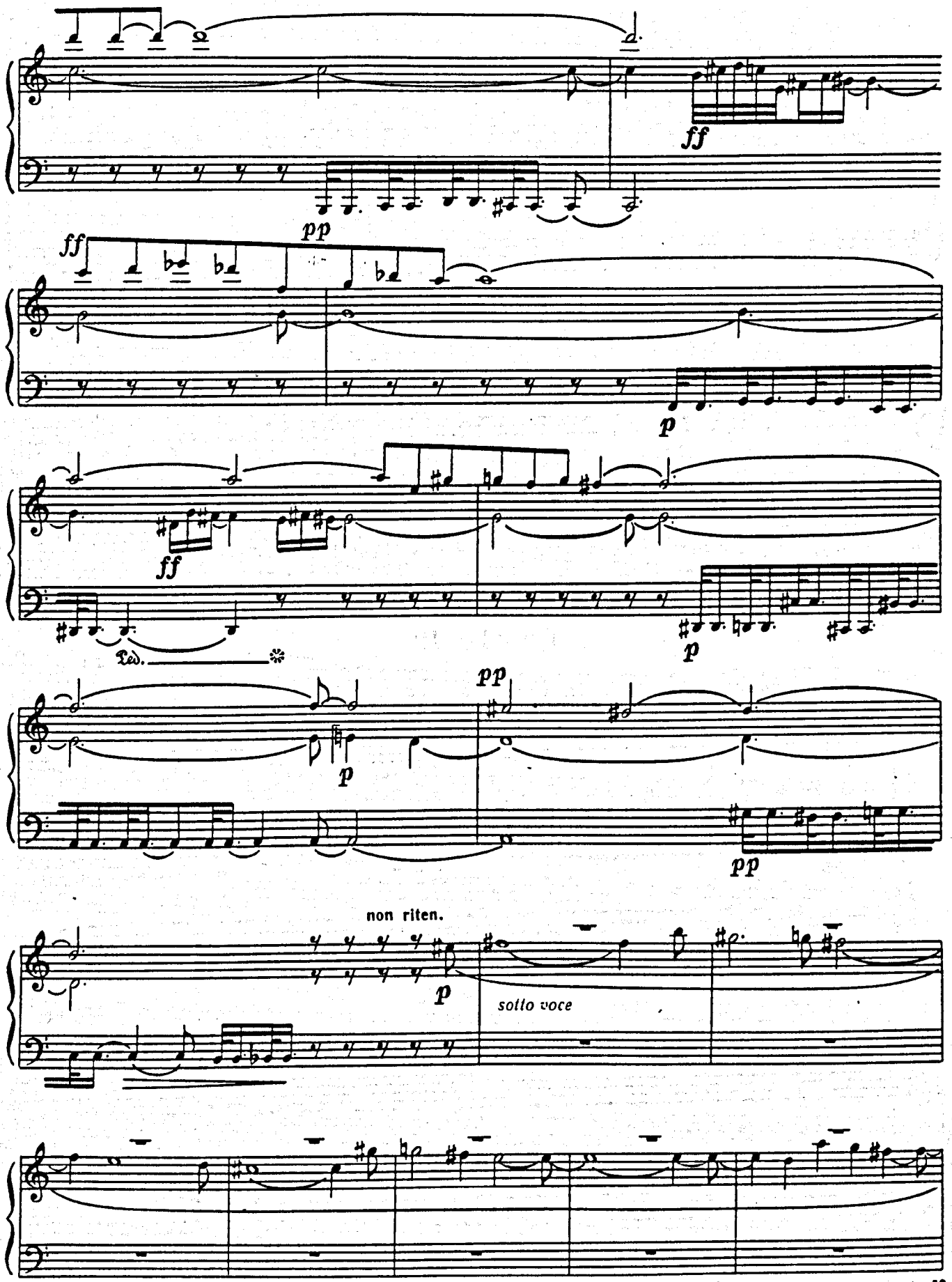
Fuga 11

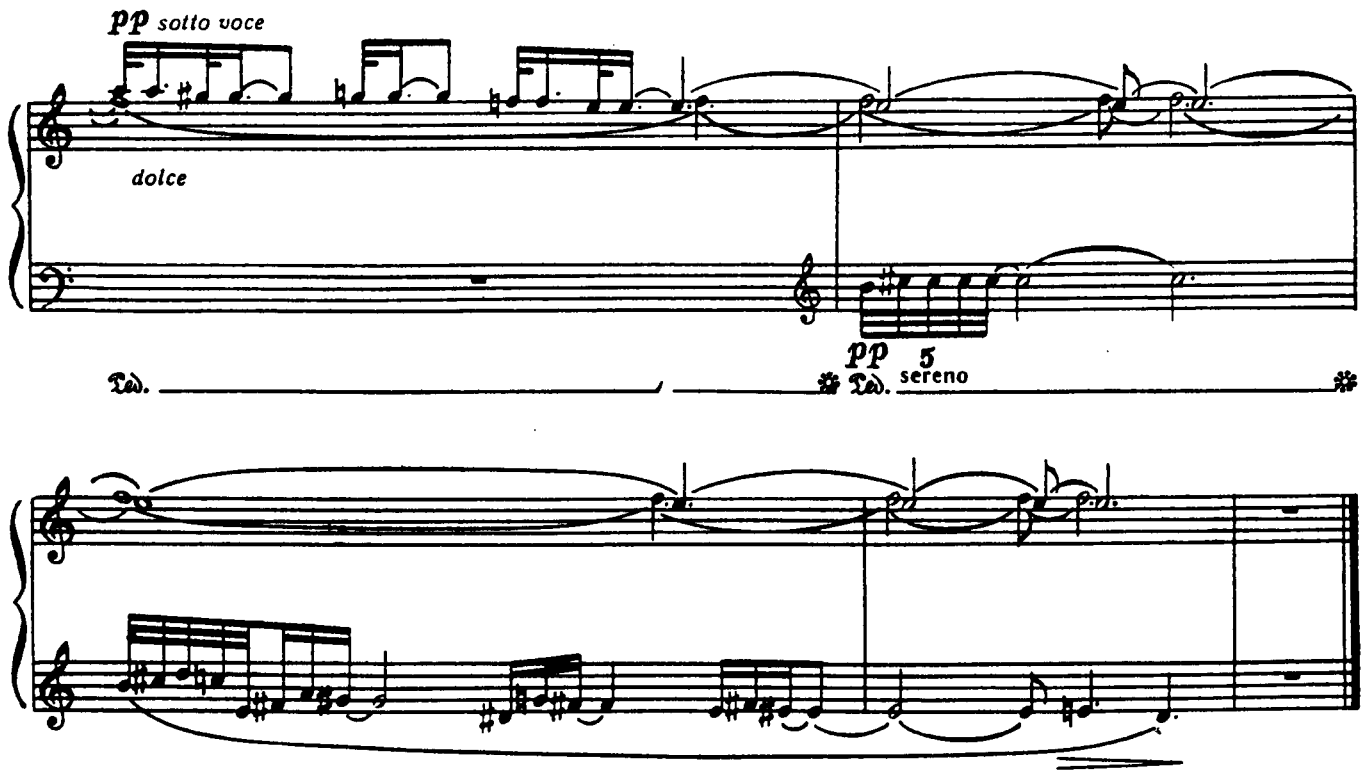

Moderato ♪ = 104
ff
5
con forza
ff
5
3
f
3
mf
3
p
f
[con forza]
5
ff


p
f
5
3
3
3
p
con forza
ff
5
f
p
ff
f
p
dimin.
p
p
f
p
f
f

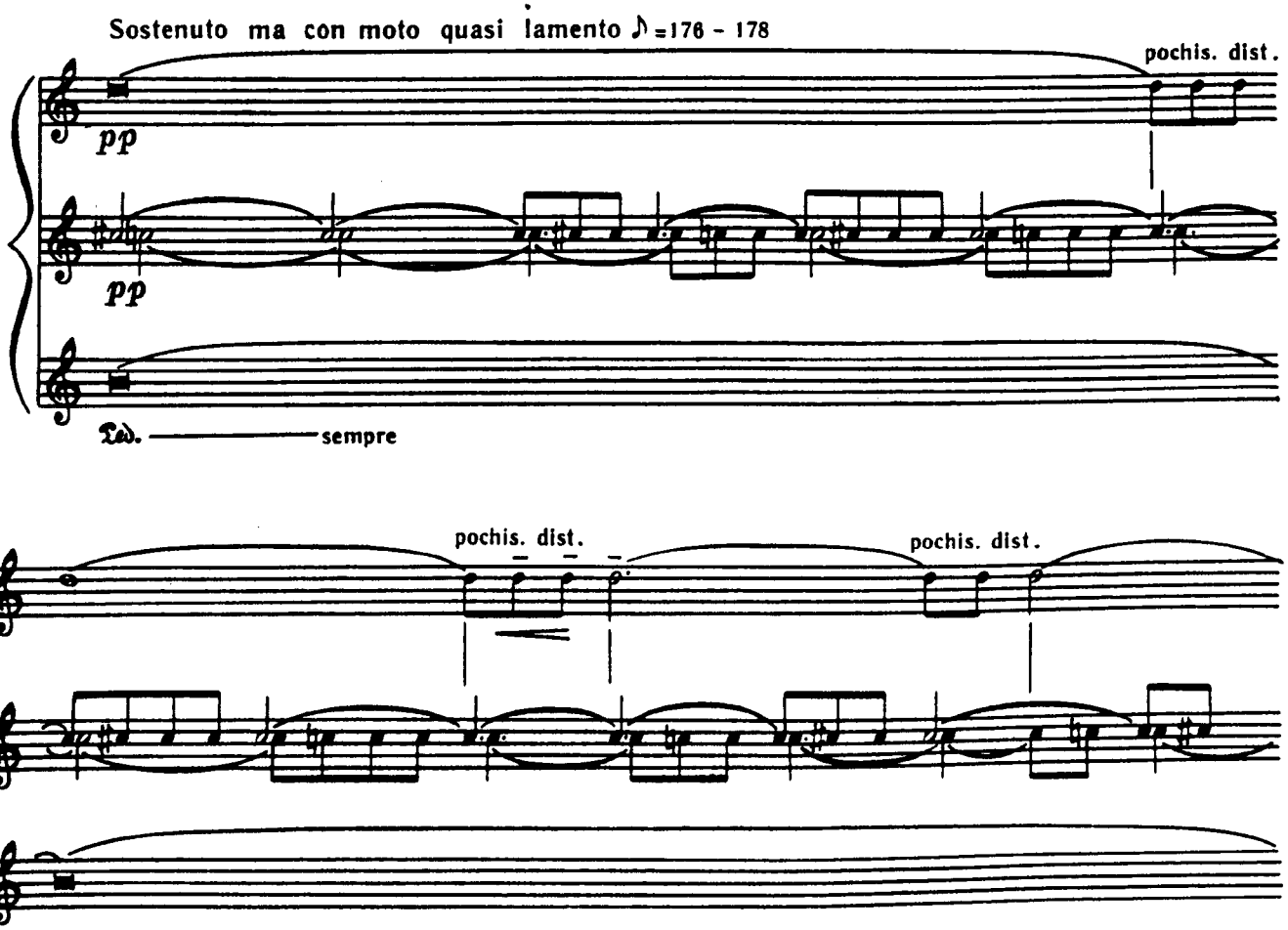

f
p
mf
p
f con forza
pp
p
mf
p
f
p
f con forza
con forza
ff
f
p
mf

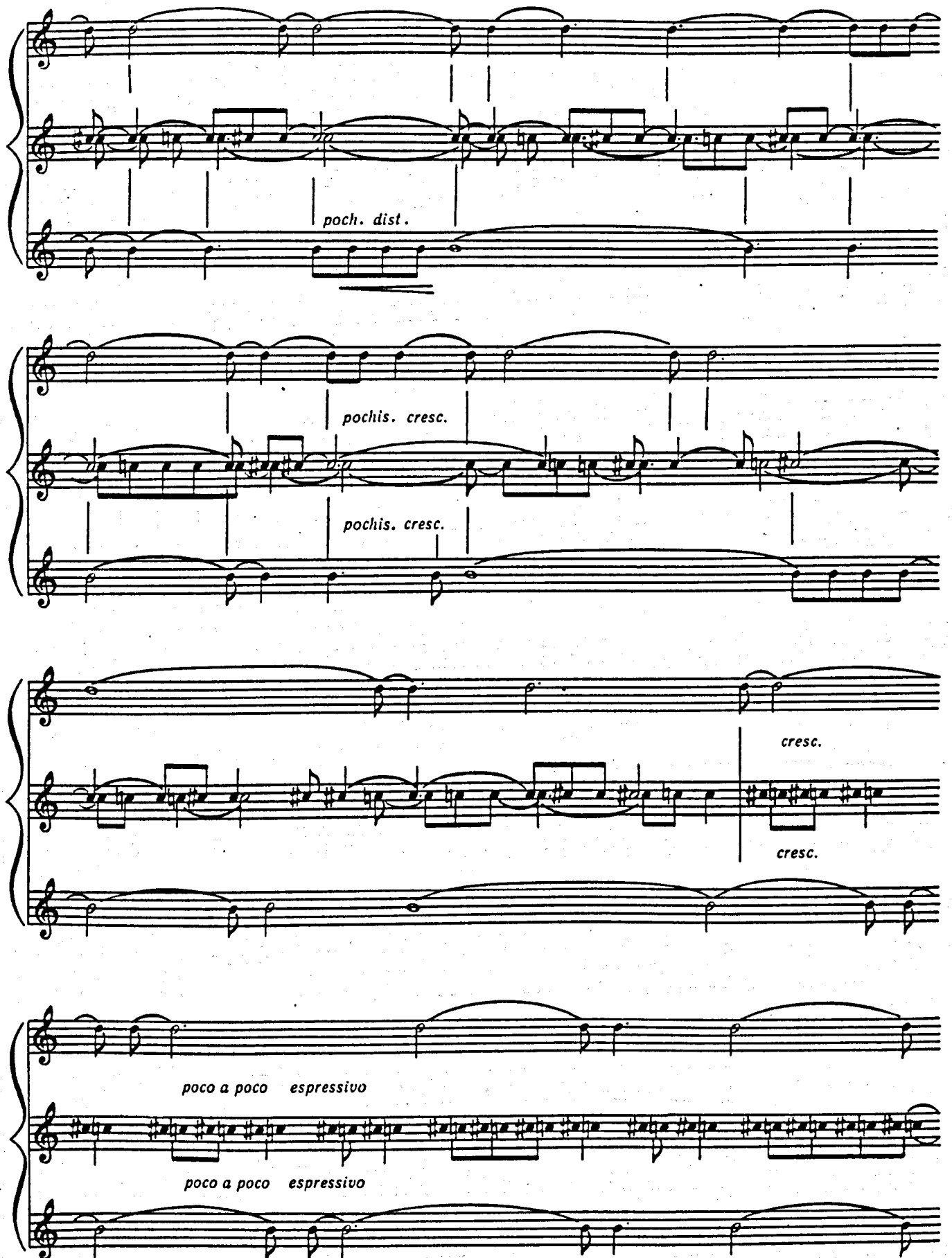

mf
p
p
f
ff
pp
pp
pp
f
f
f
pp
pp
f
f
ff
f
8
pp

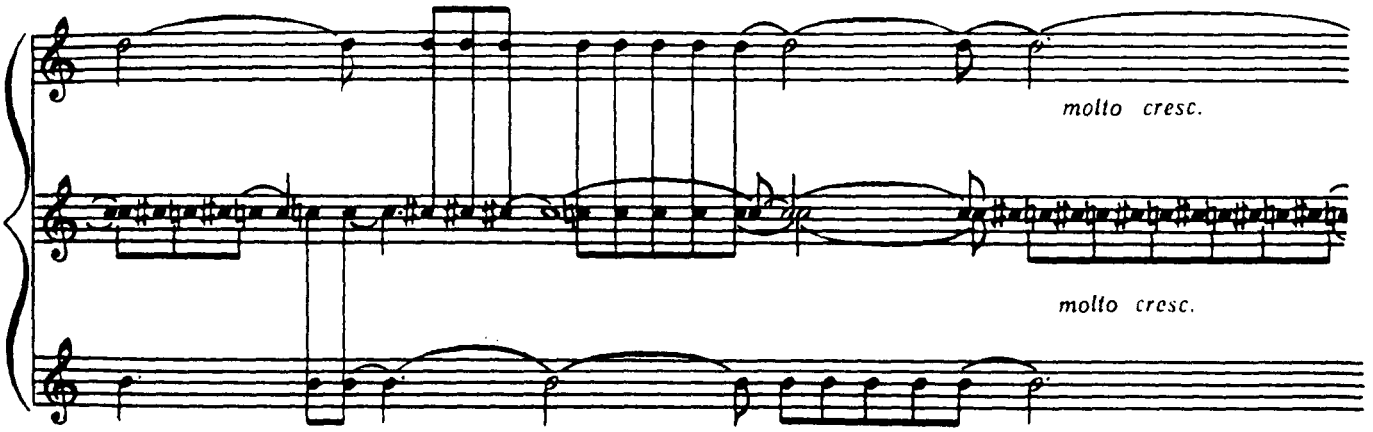

ff
pp
ff
p
ff
Ped.
p
pp
p
pp
non riten.
p
sotto voce

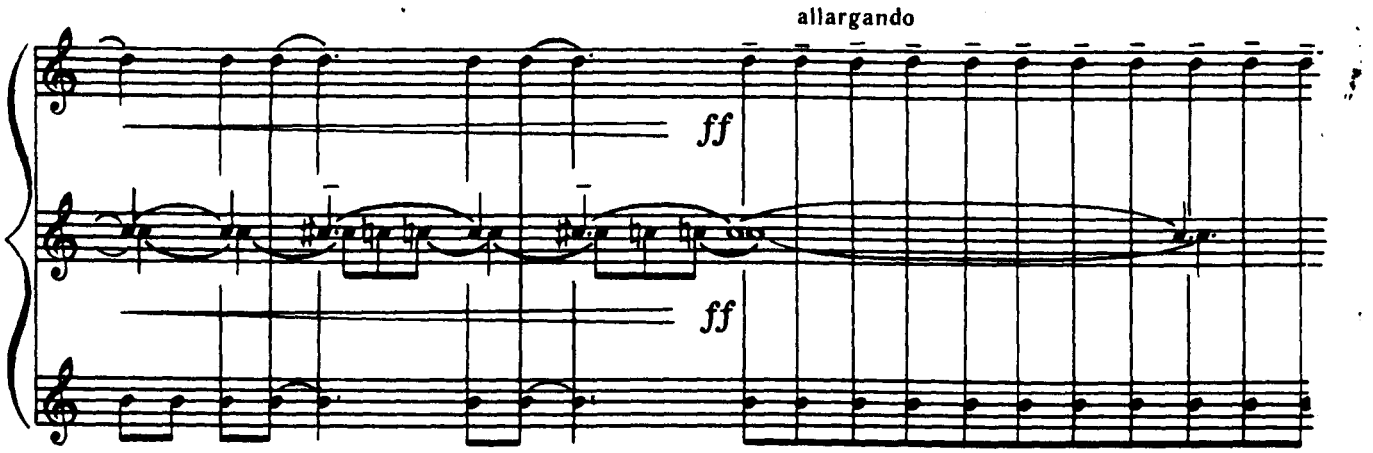

pp sotto voce
dolce
pp
5
sereno

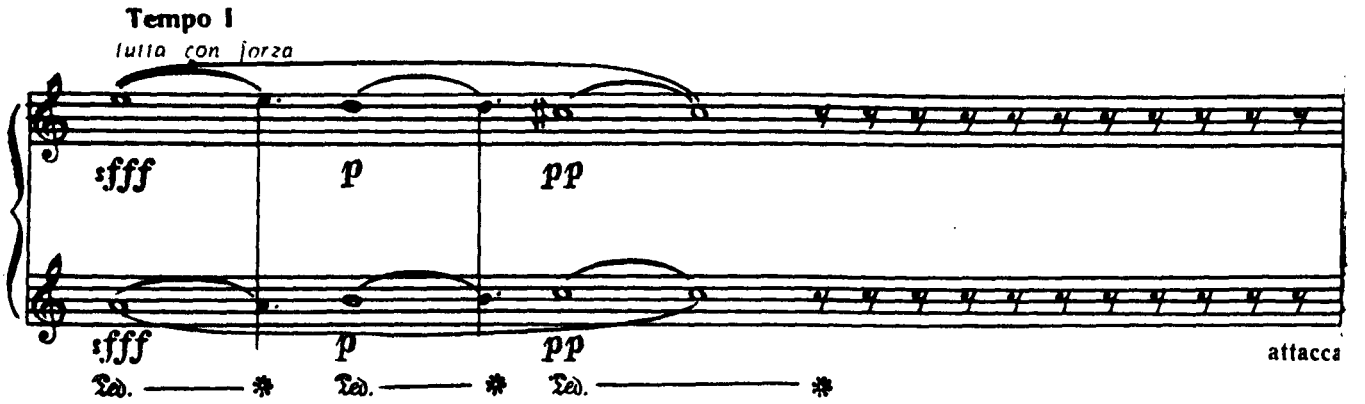
Preludio 12


Sostenuto ma con moto quasi lamento ♪=176 - 178
pochis. dist.
pp
pp
sempre
pochis. dist.
pochis. dist.

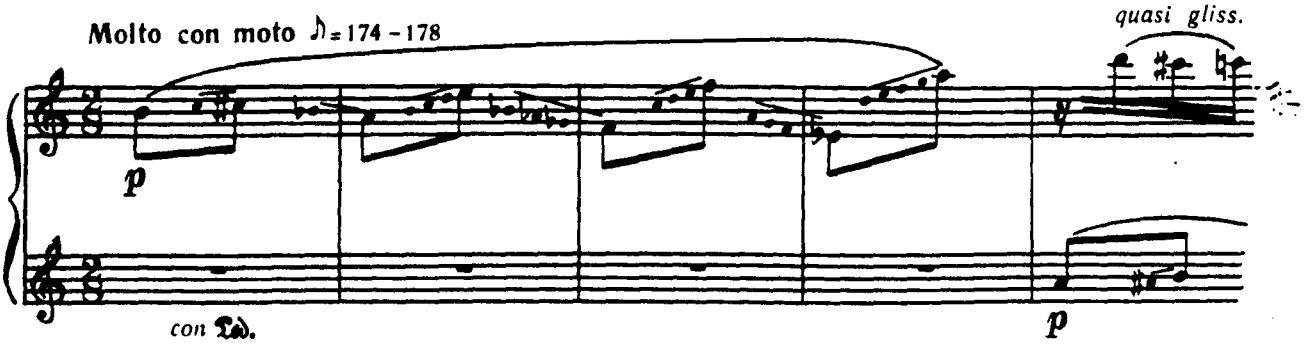

poch. dist.
pochis. cresc.
pochis. cresc.
cresc.
cresc.
poco a poco espressivo
poco a poco espressivo

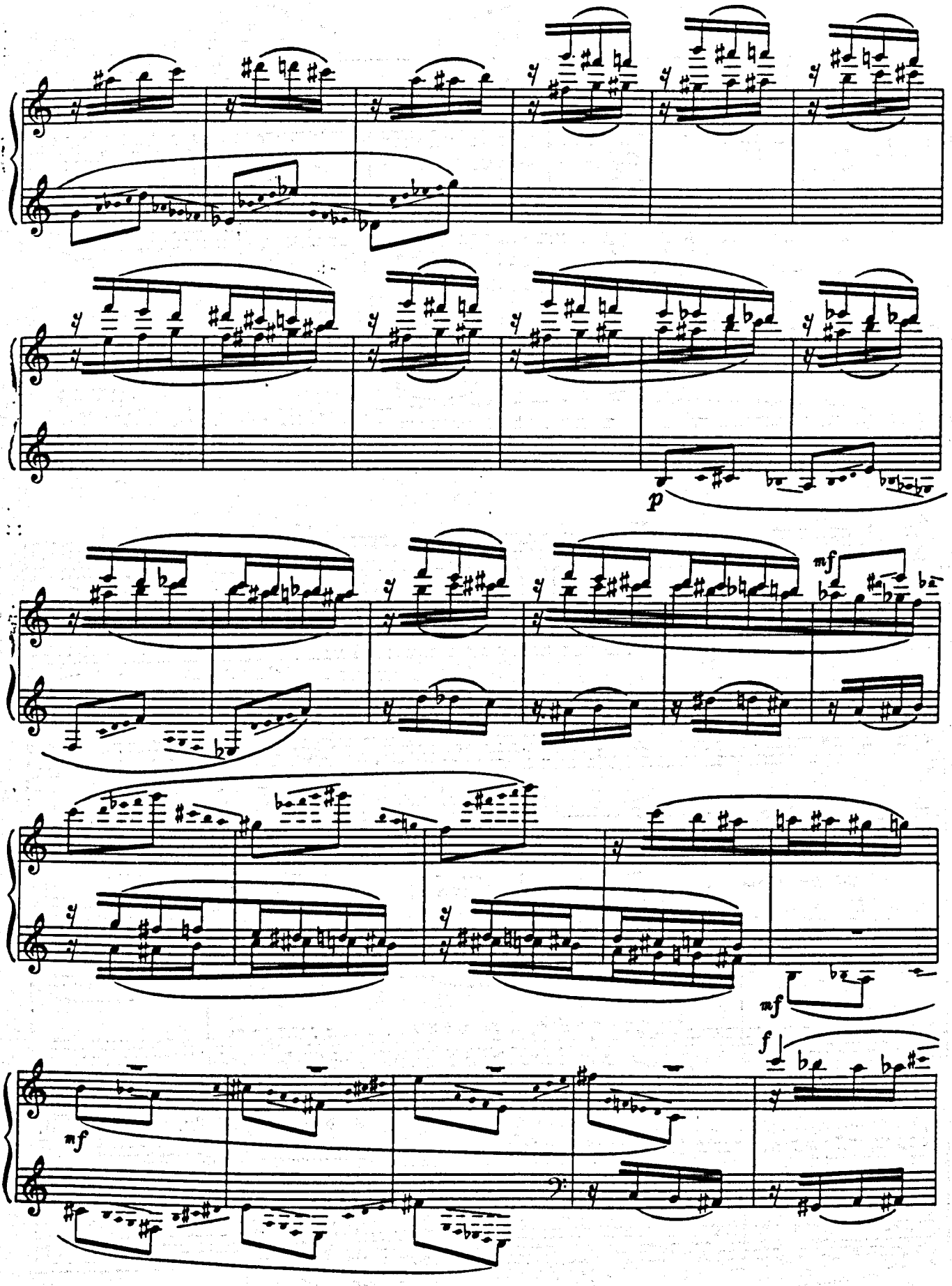

molto cresc.
molto cresc.

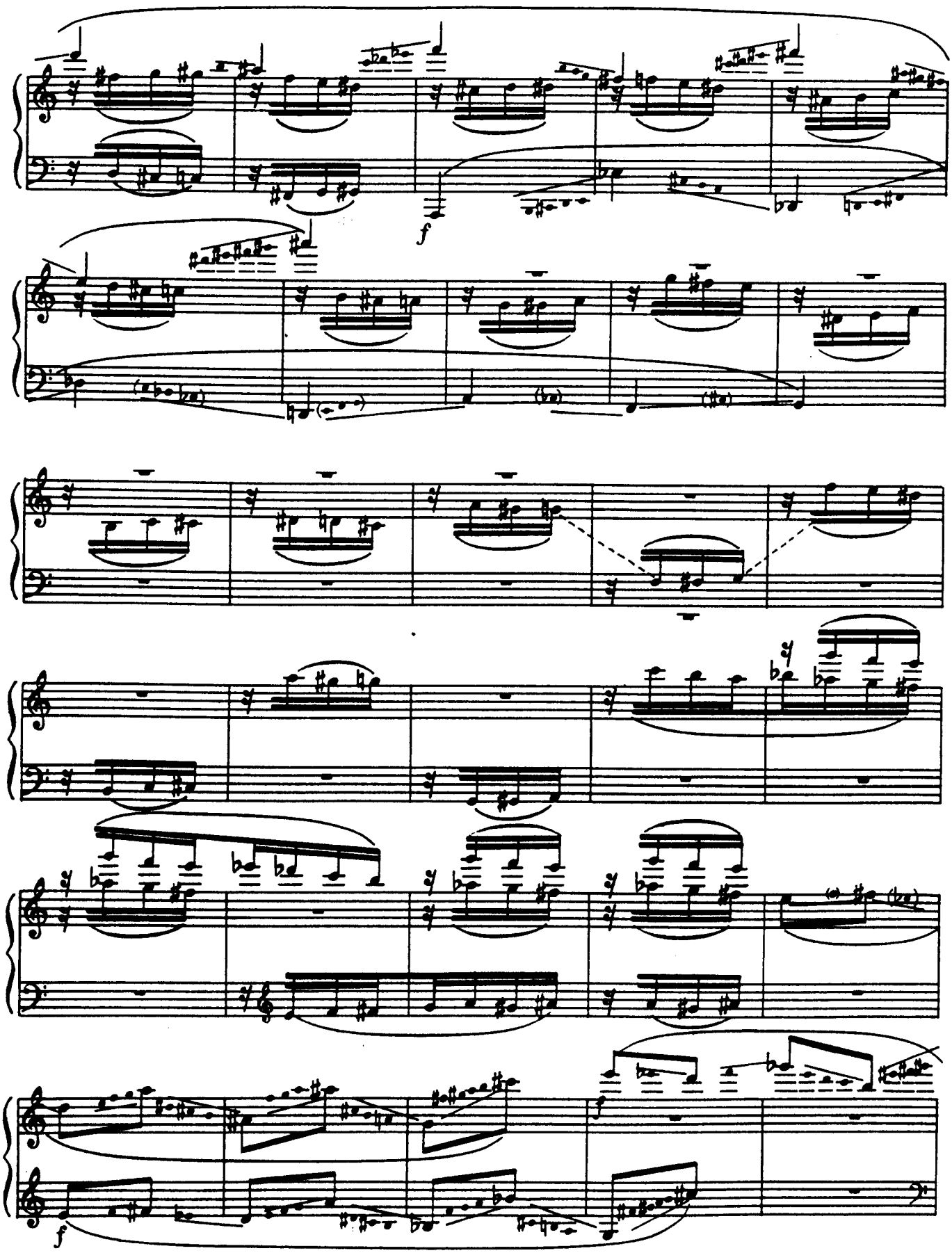

allargando
ff
ff

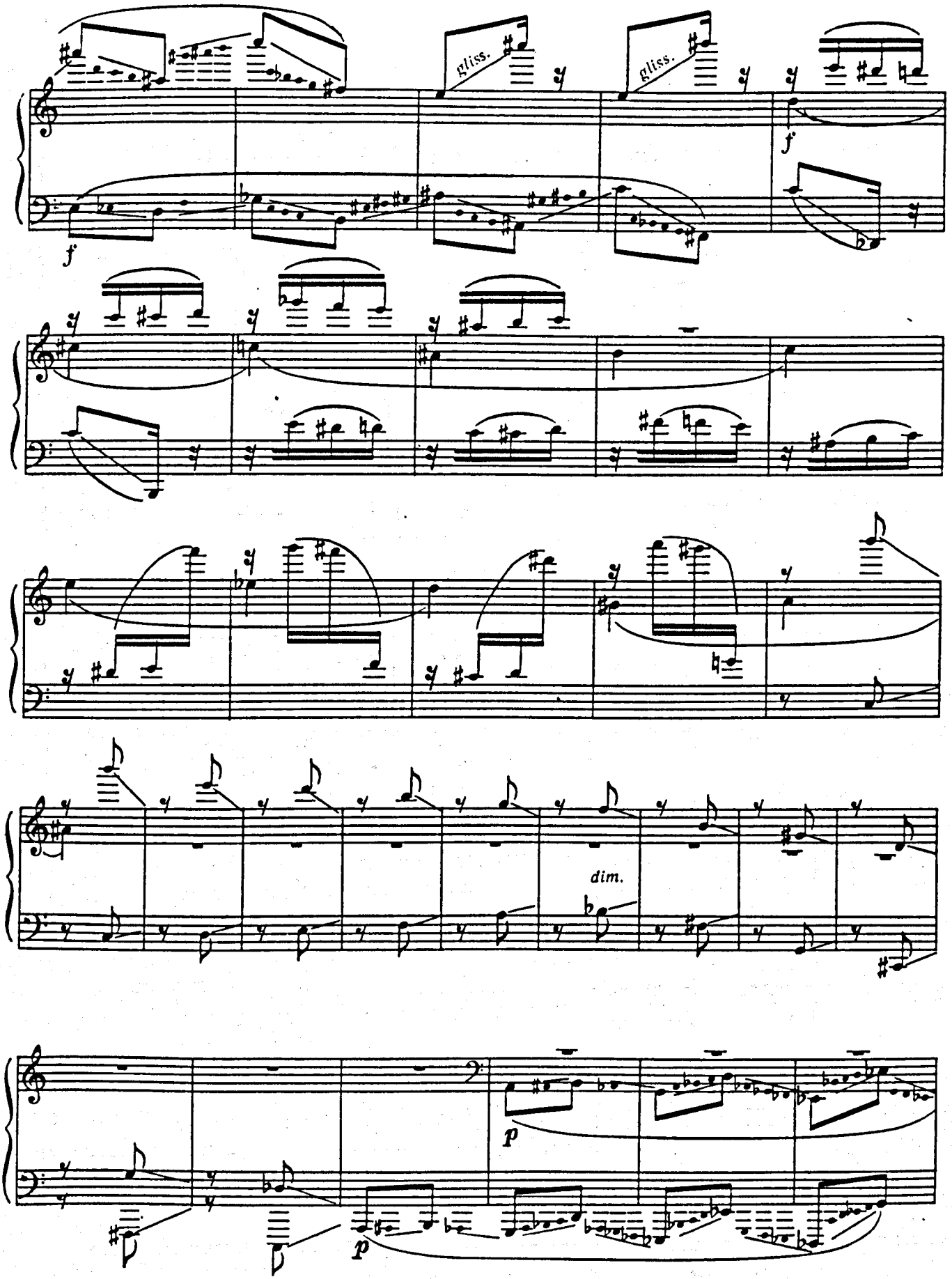

Tempo I
tutta con forza
fff
p
pp
fff
p
pp
attacca

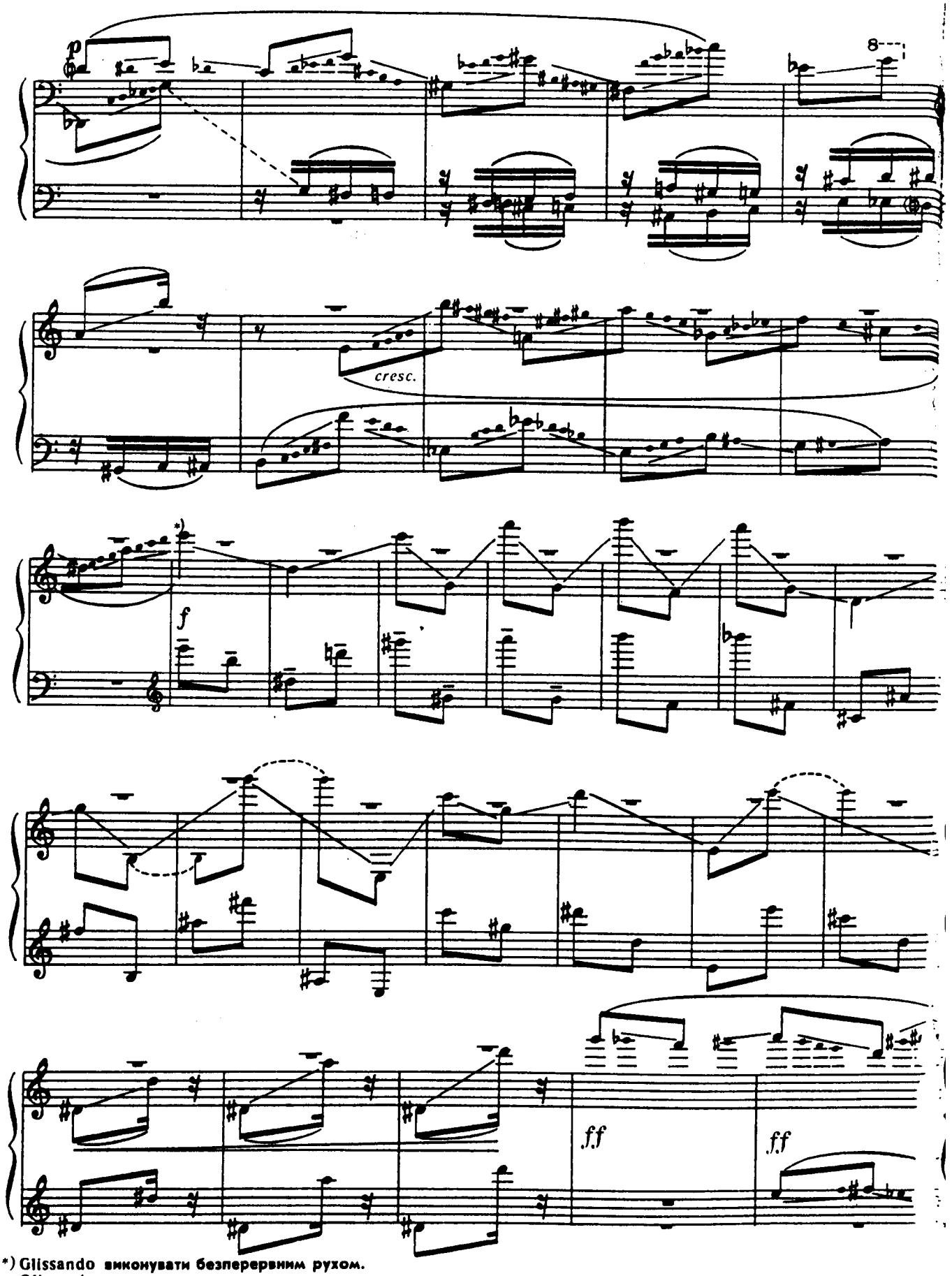
Fuga 12


Molto con moto ♪= 174 - 178
quasi gliss.
p
con
p

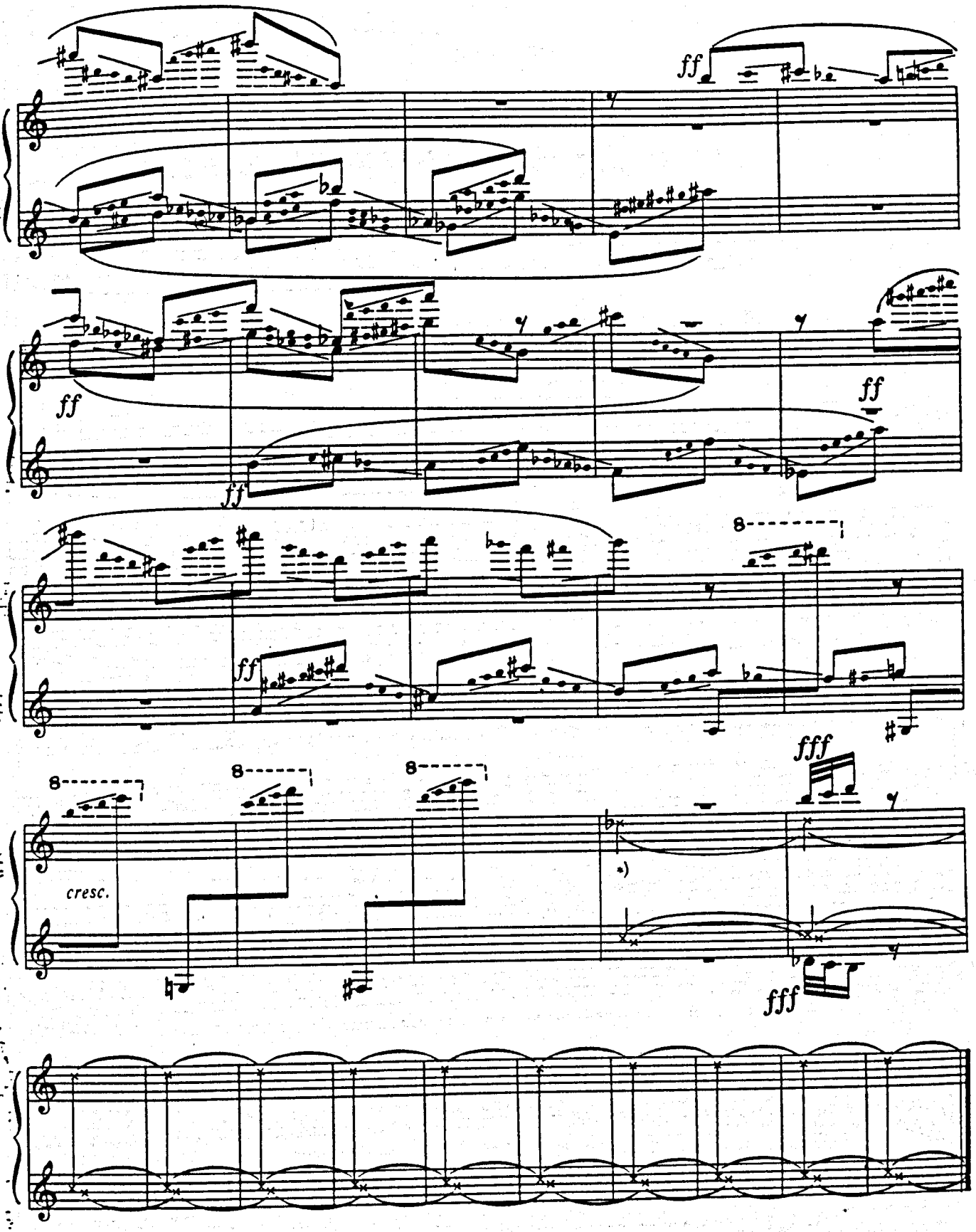

p
mf
mf
mf
f


f
f
f


gliss.
gliss.
f
f
dim.
p
p

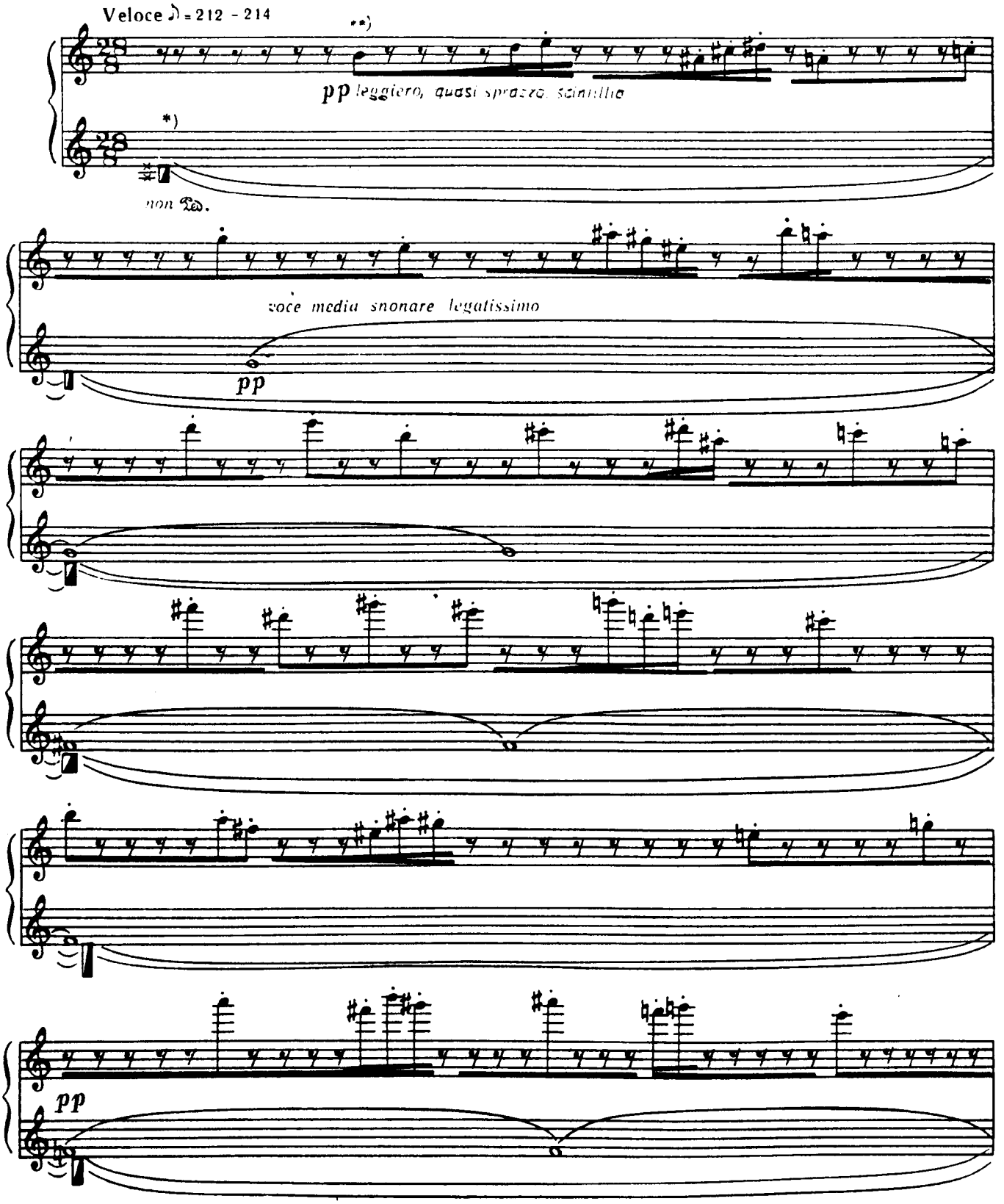


*) Glissando виконувати безперервним рухом.
Glissando исполнять непрерывным движением.



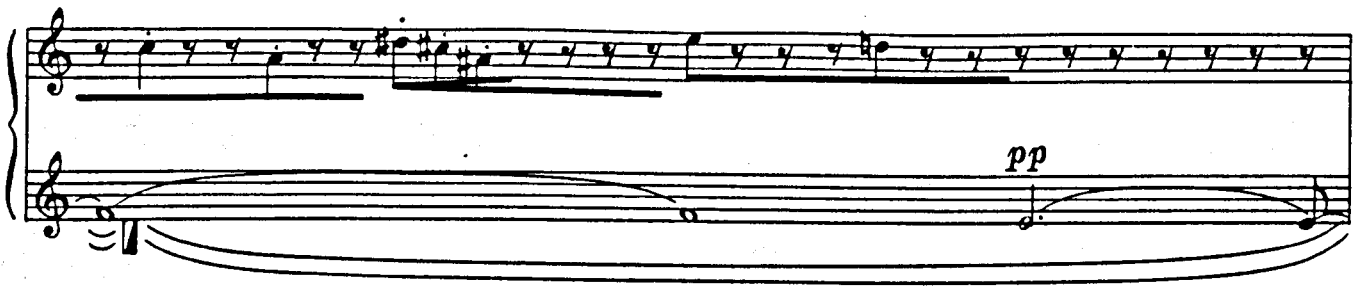
* Беззвучно натиснути клавіші.
Беззвучно нажать клавиши.

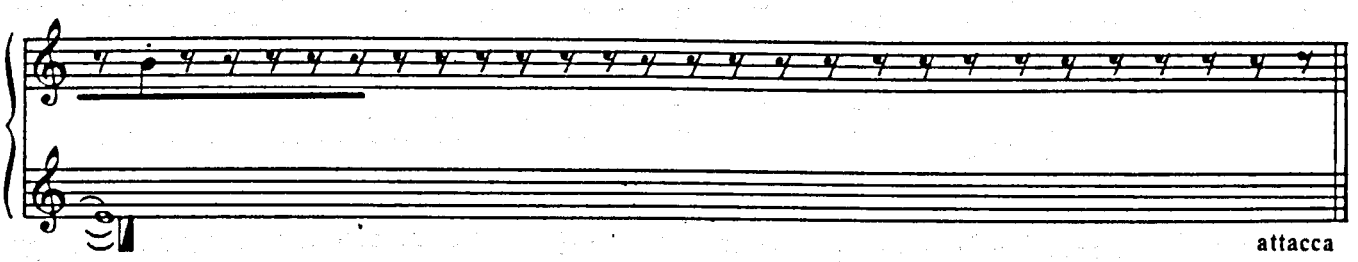
Preludio 13



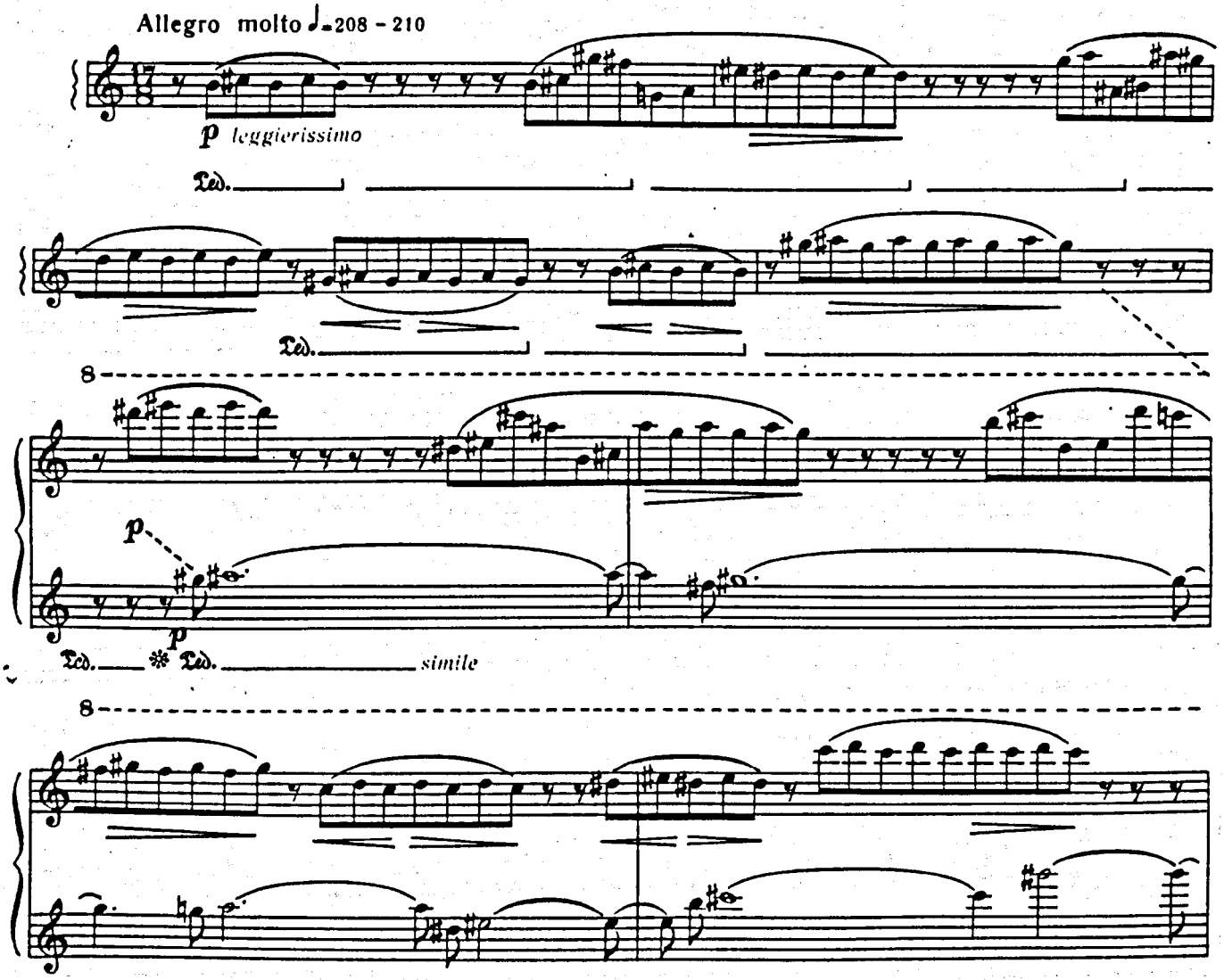
*) Беззвучно натиснути клавіші долонею.
Беззвучно нажать клавиши ладонью.

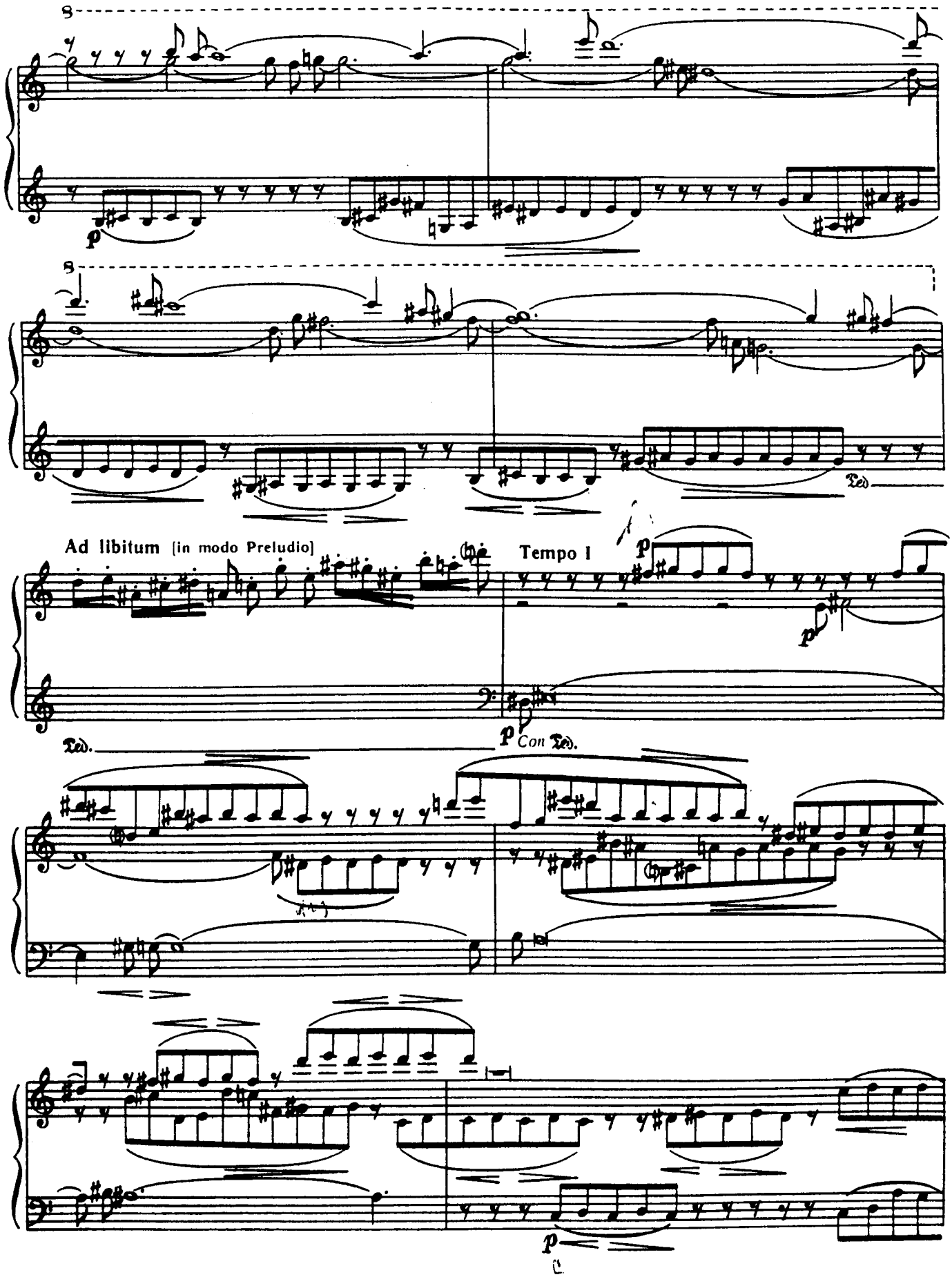
**) Виконувати прискорюючи.
Исполнять с ускорением.

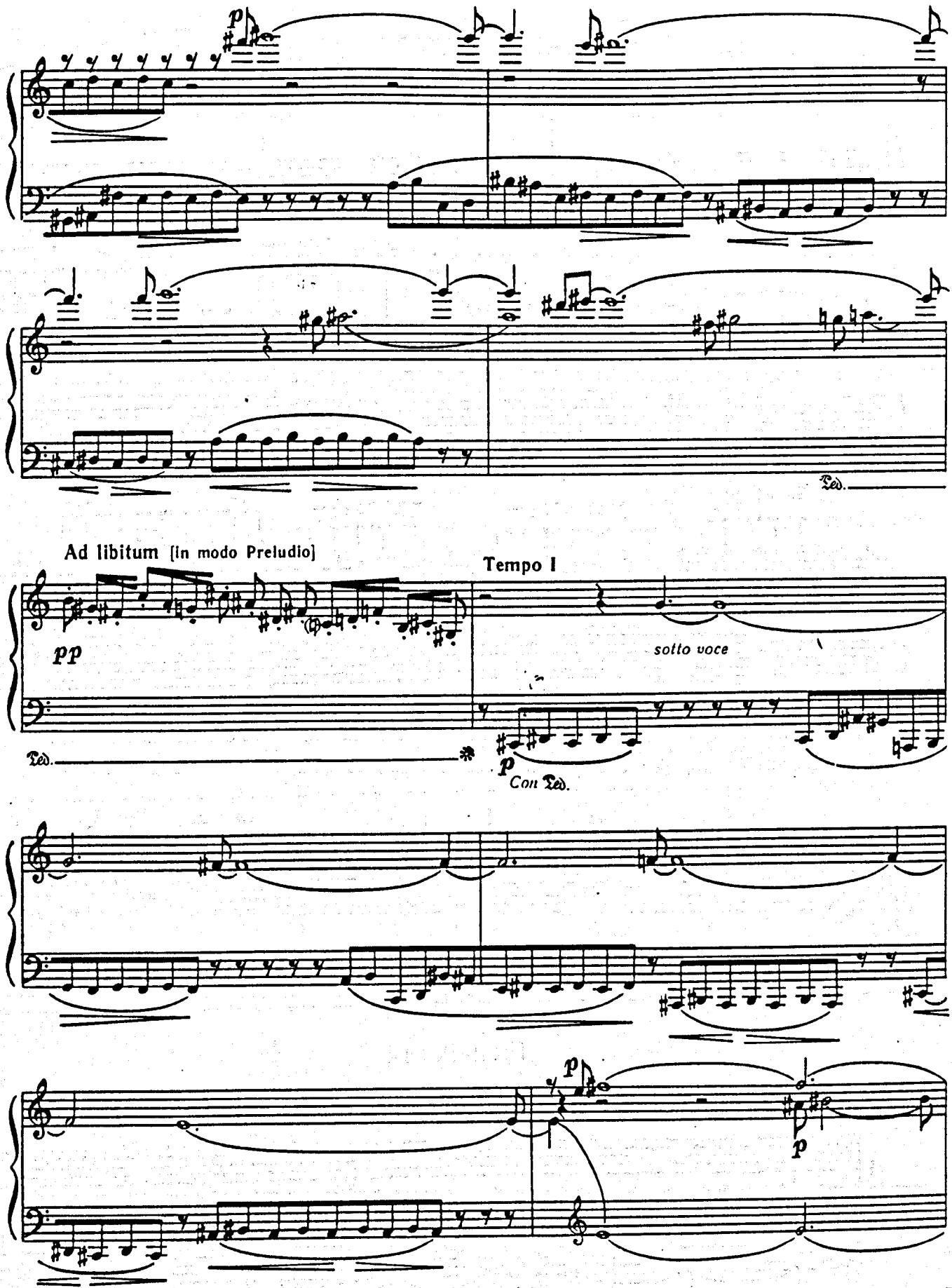

pp

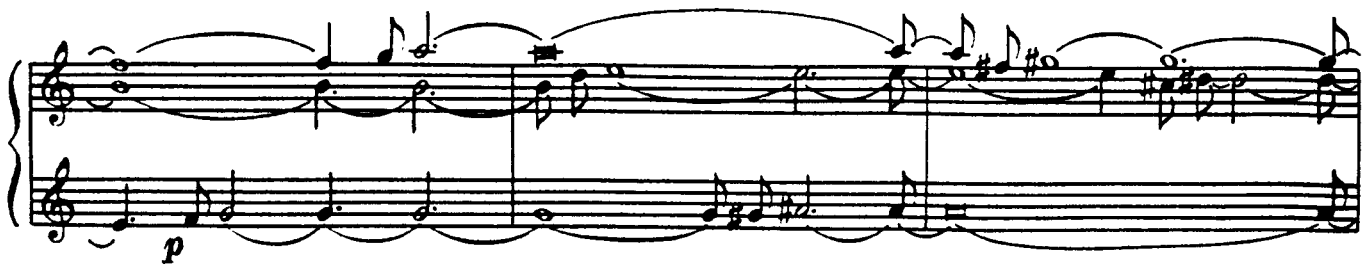

attacca

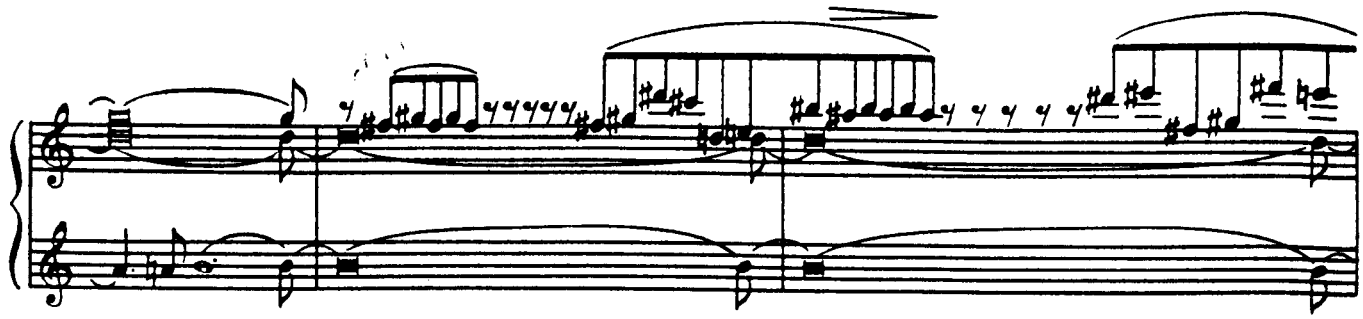
Fuga 13

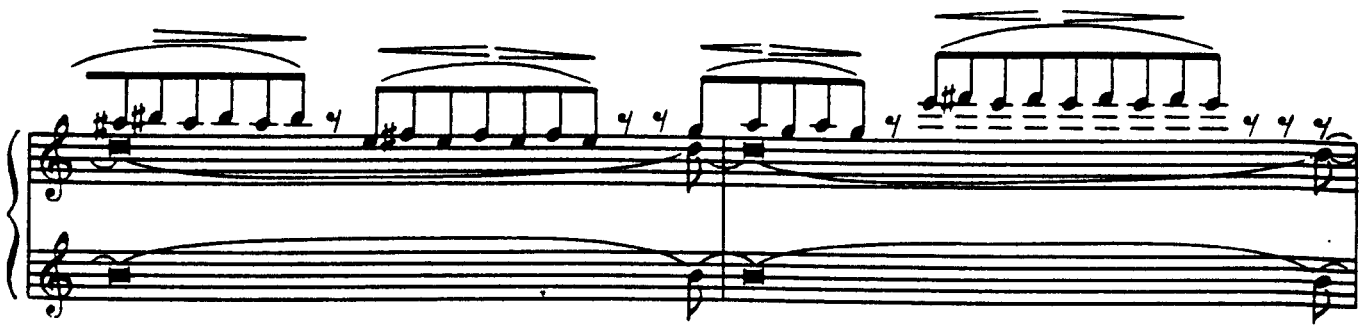

Allegro molto ♩=208 - 210
p leggierissimo
Ped.
Ped.
8
p
p
Ped. * Ped. simile
8


8
p
8
Ped
Ad libitum [in modo Preludio]
Tempo I
p
p
Ped.
p Con Ped.
p

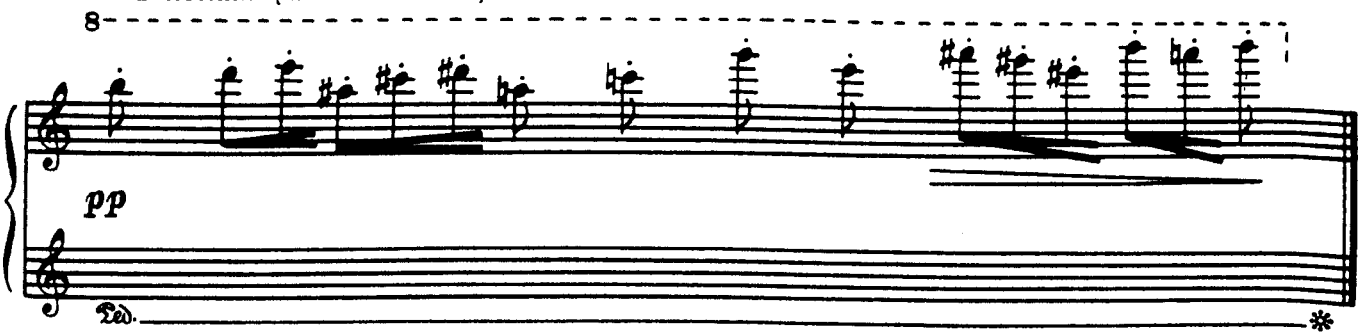

p
Ped.
Ad libitum [in modo Preludio]
pp
Tempo I
sotto voce
p
Con Ped.
p
p



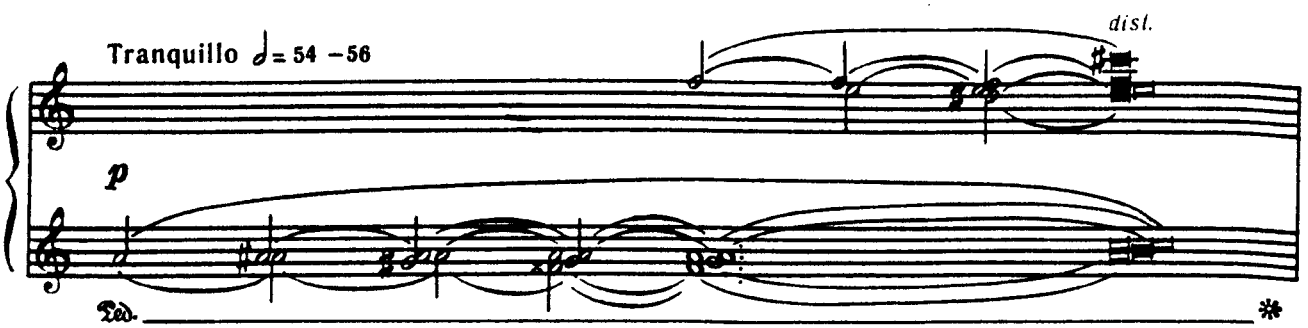


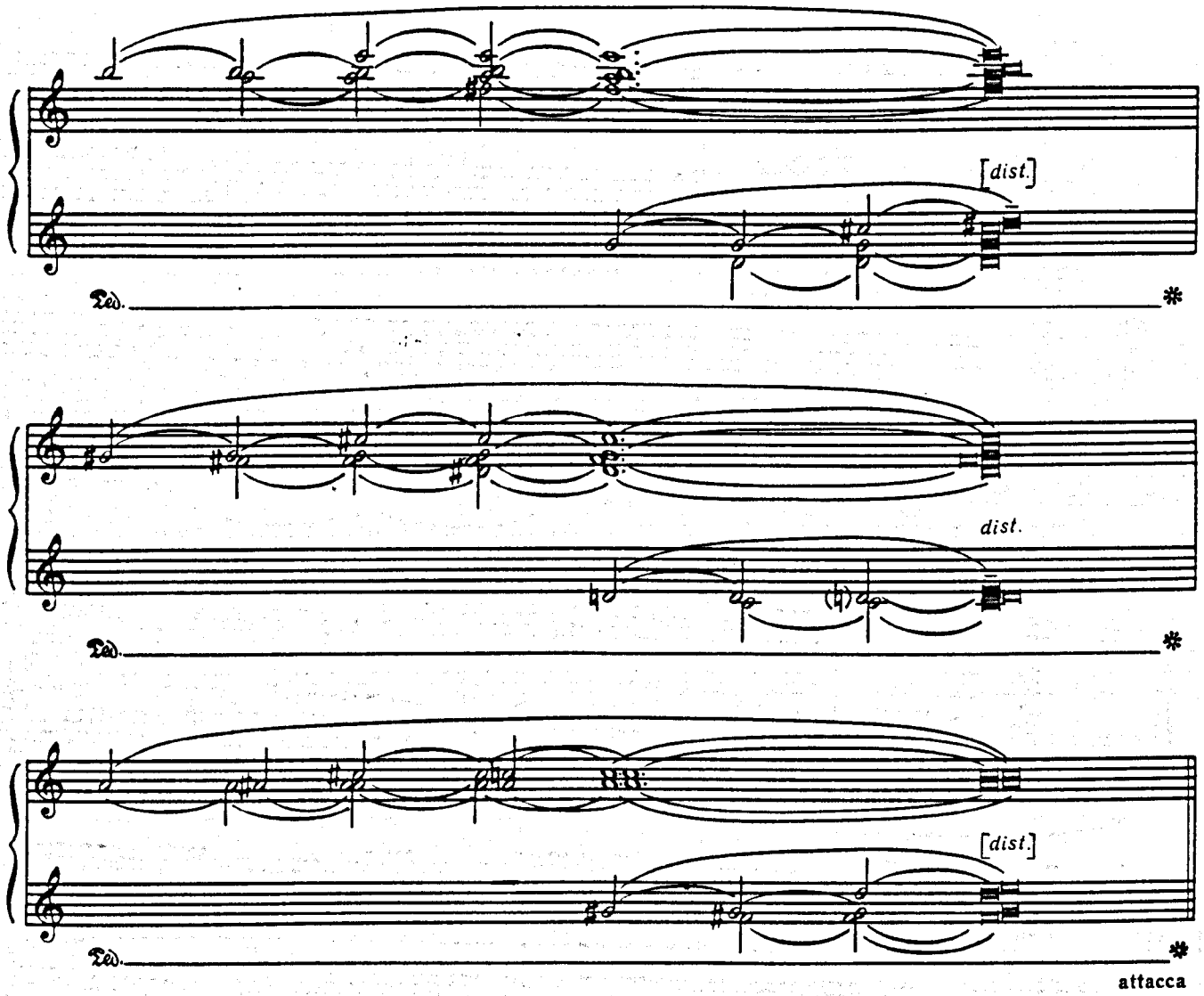


Ad libitum [in modo Preludio]

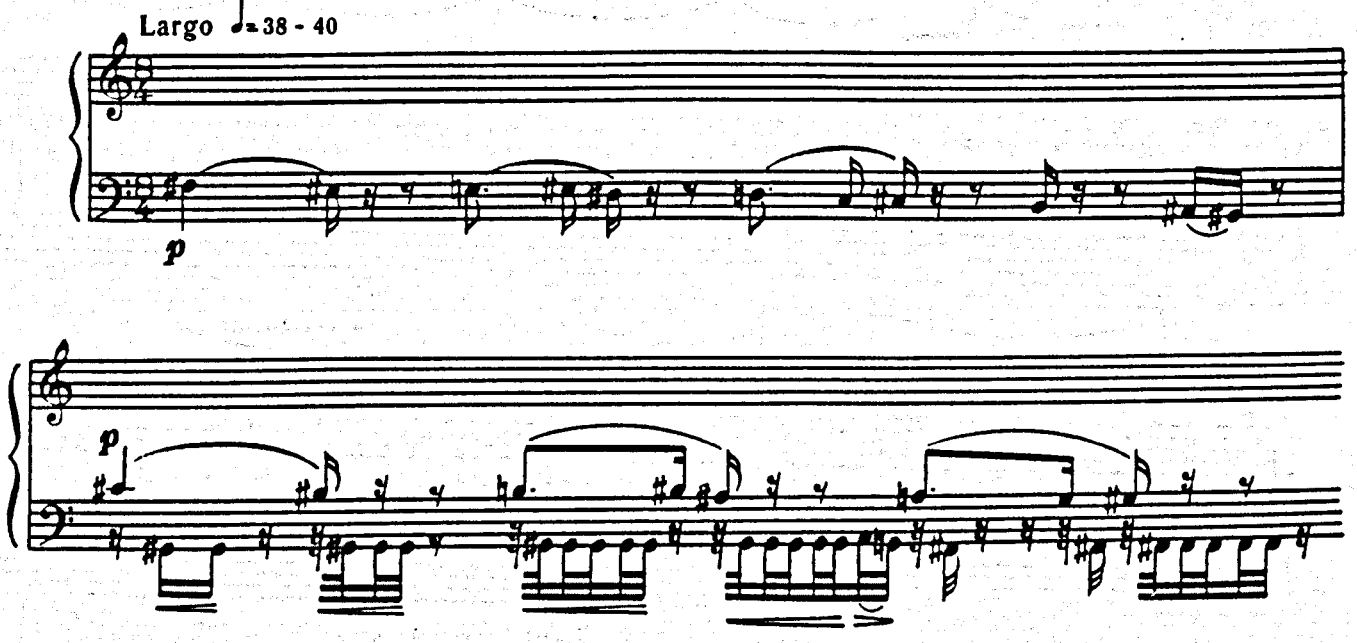


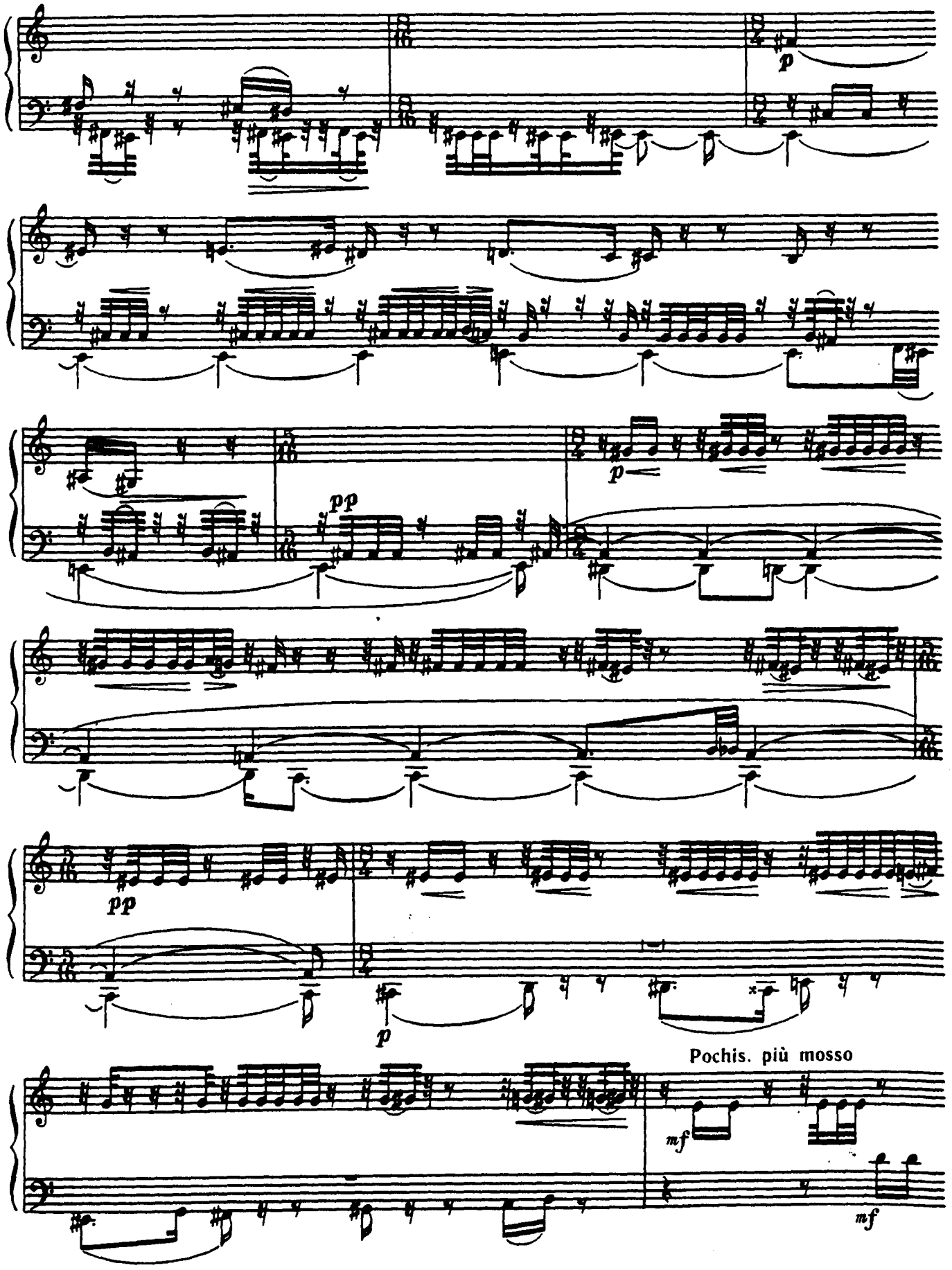
Preludio 14

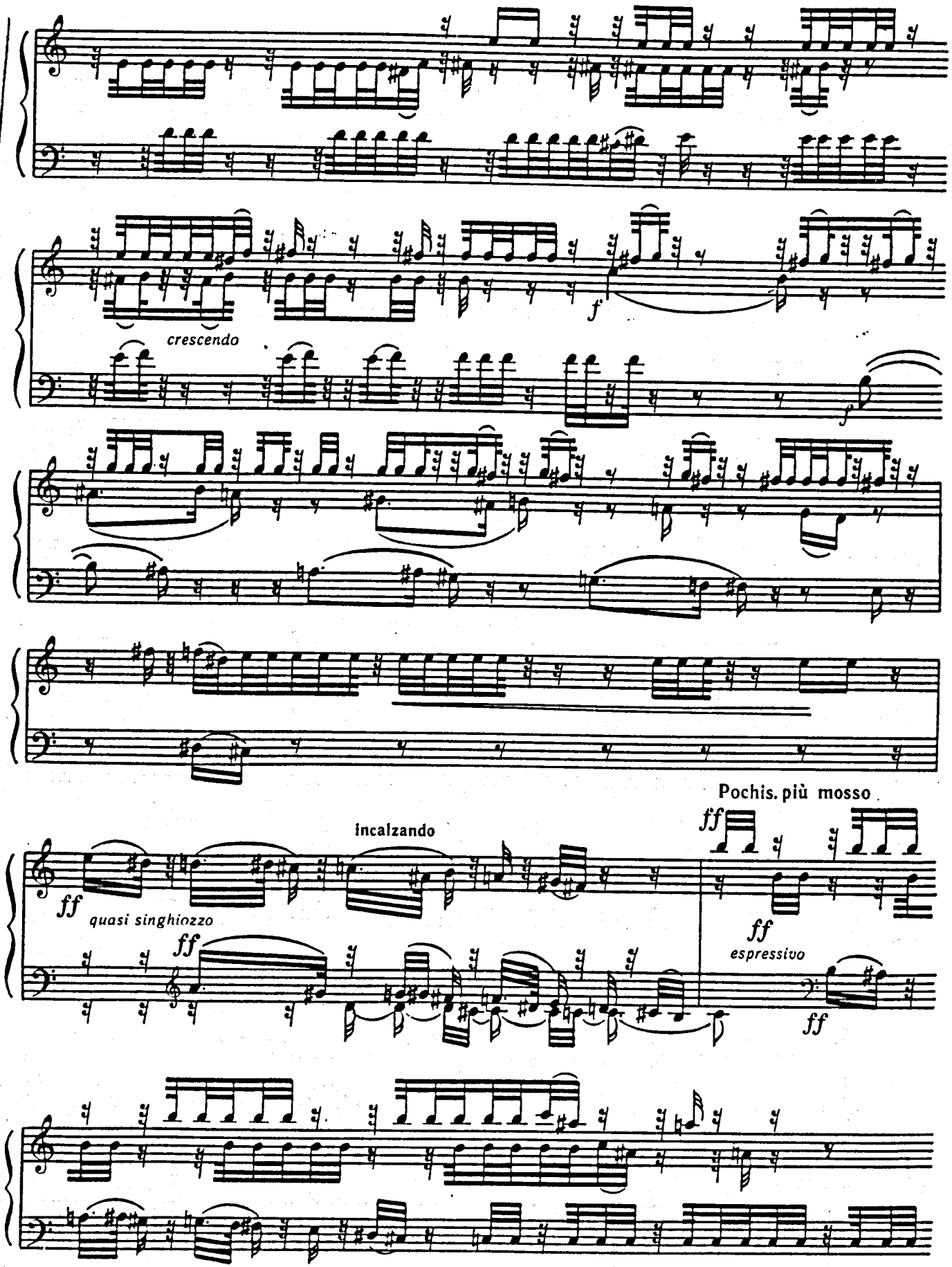


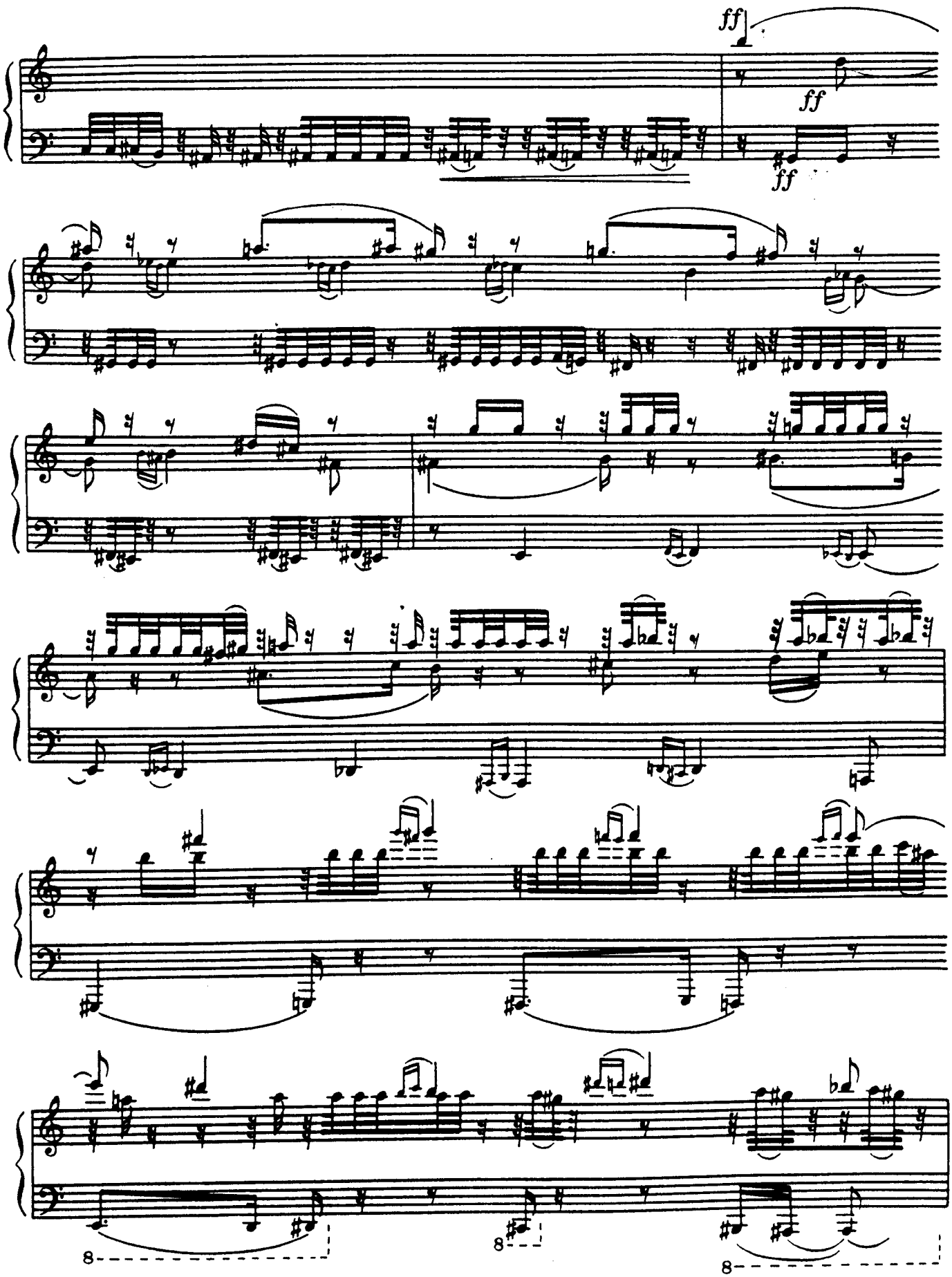


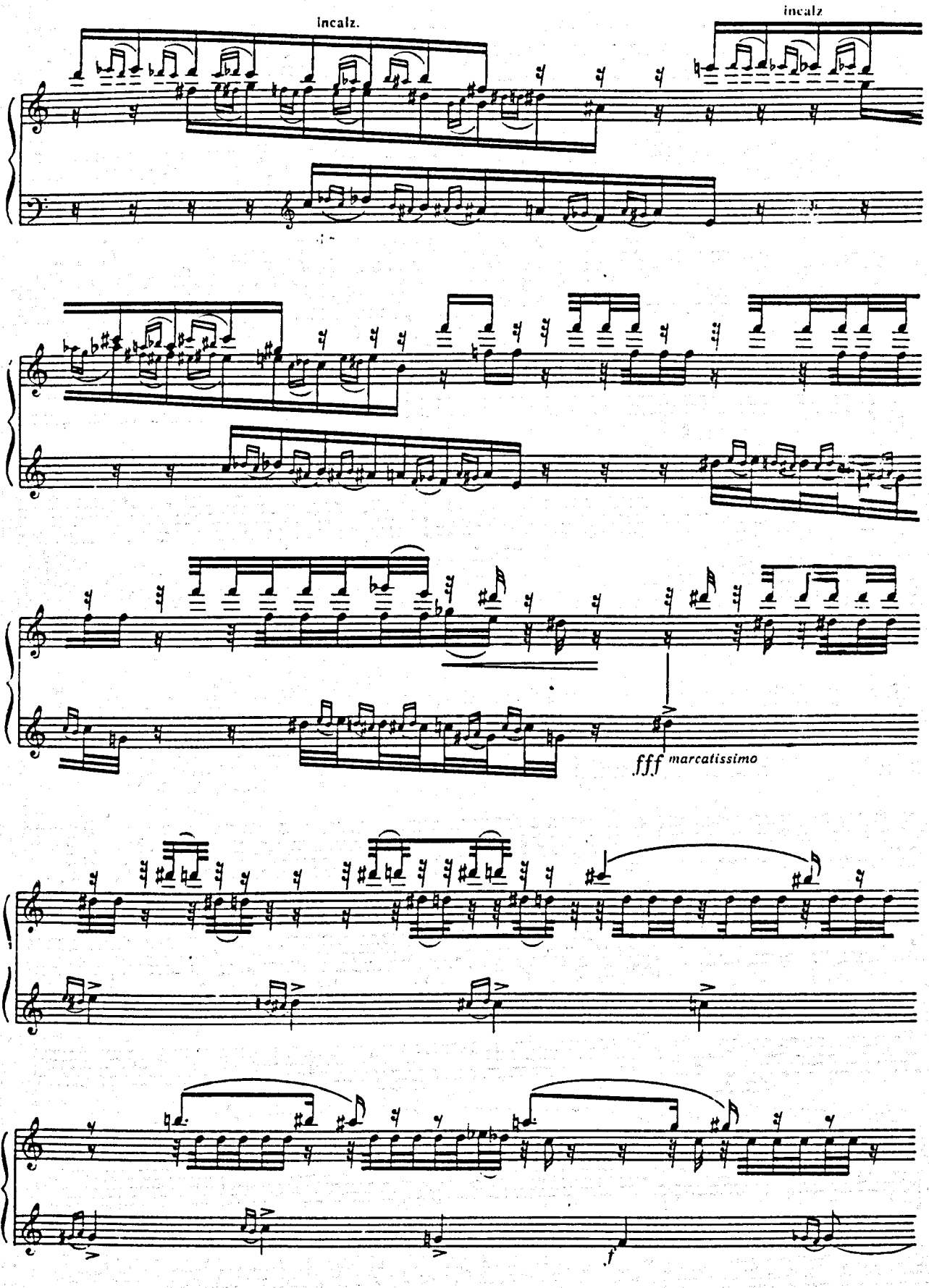
Fuga 14

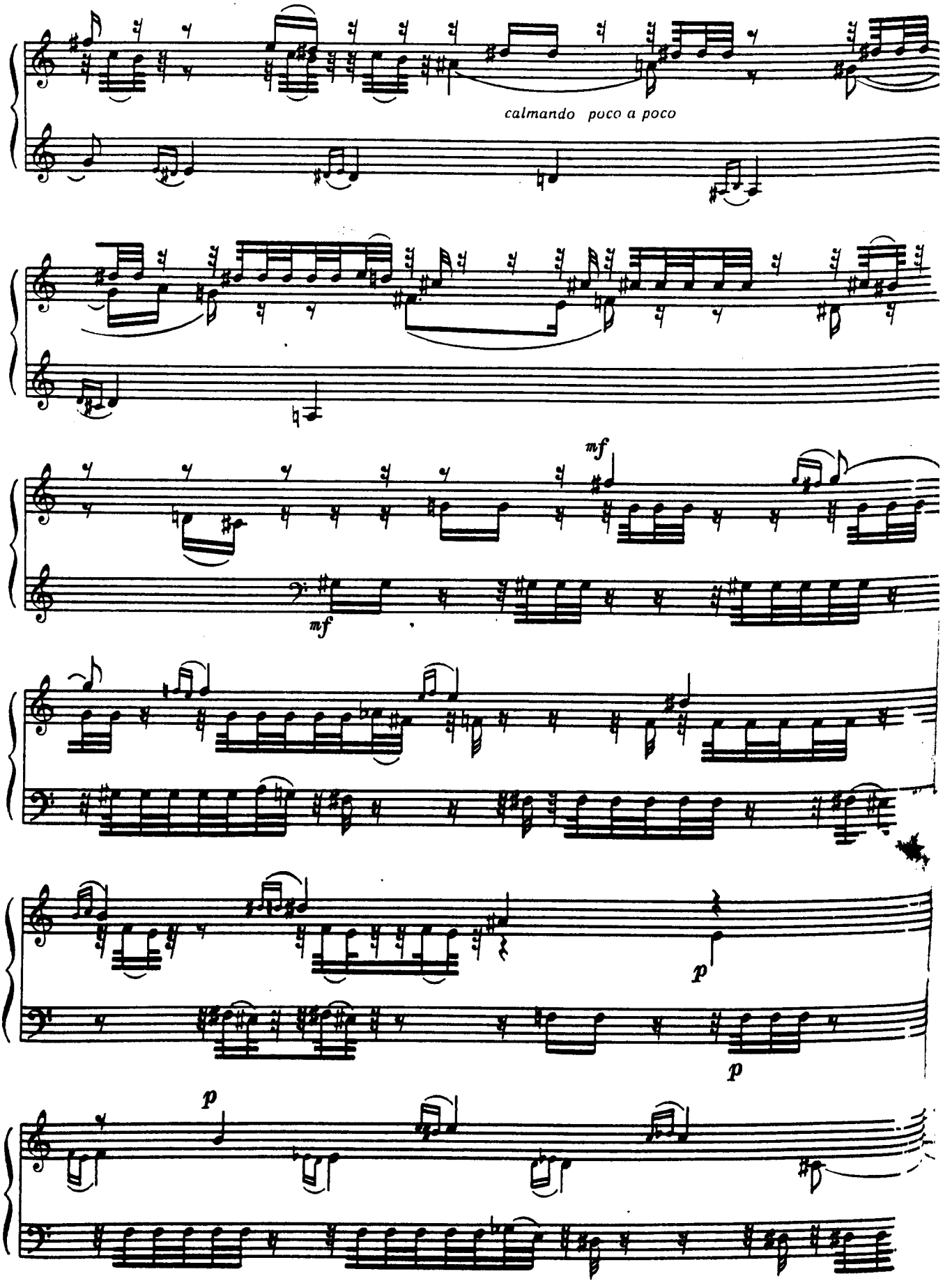


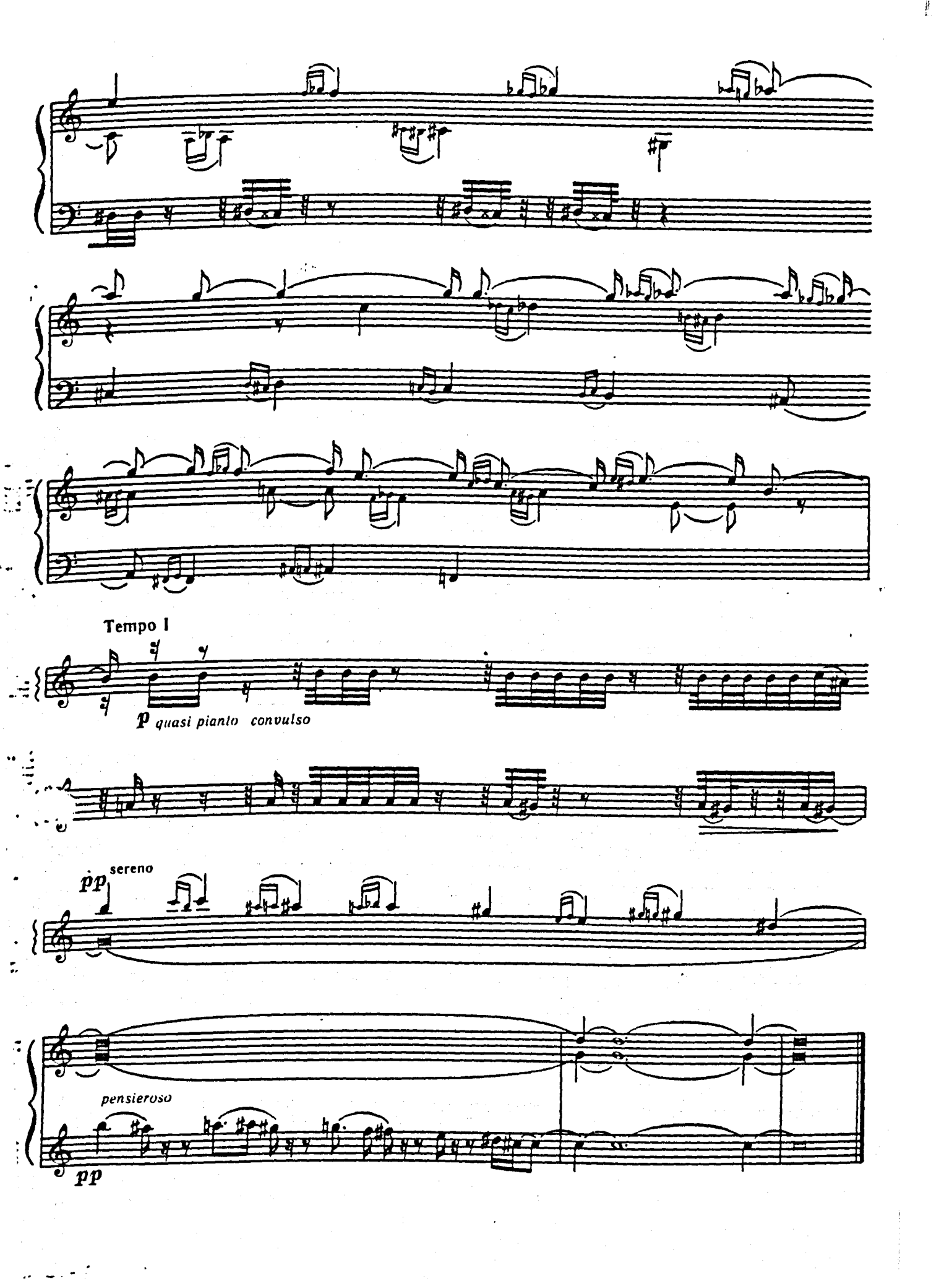

p
pp
p
pp
p
Pochis. più mosso
mf
mf


crescendo
f
f
Pochis. più mosso
incalzando
ff
quasi singhiozzo
ff
ff
ff
espressivo
ff


ff
ff
ff
8
8
8


Incalz.
incalz
fff marcatissimo
f


calmando poco a poco
mf
mf
p
p
p


Tempo I
p quasi pianto convulso
pp sereno
pensieroso
pp

Пам'яті мого батька
Бібіка Савелія Яковича

34 ПРЕЛЮДІЇ ТА ФУГИ

для фортепіано
тв. 16 б

Валентин Бібік

ЗОШИТ 2 (№ 15—24)

Напруження

Памяти моего отца
Бибика Савелия Яковлевича

34 ПРЕЛЮДИИ И ФУГИ

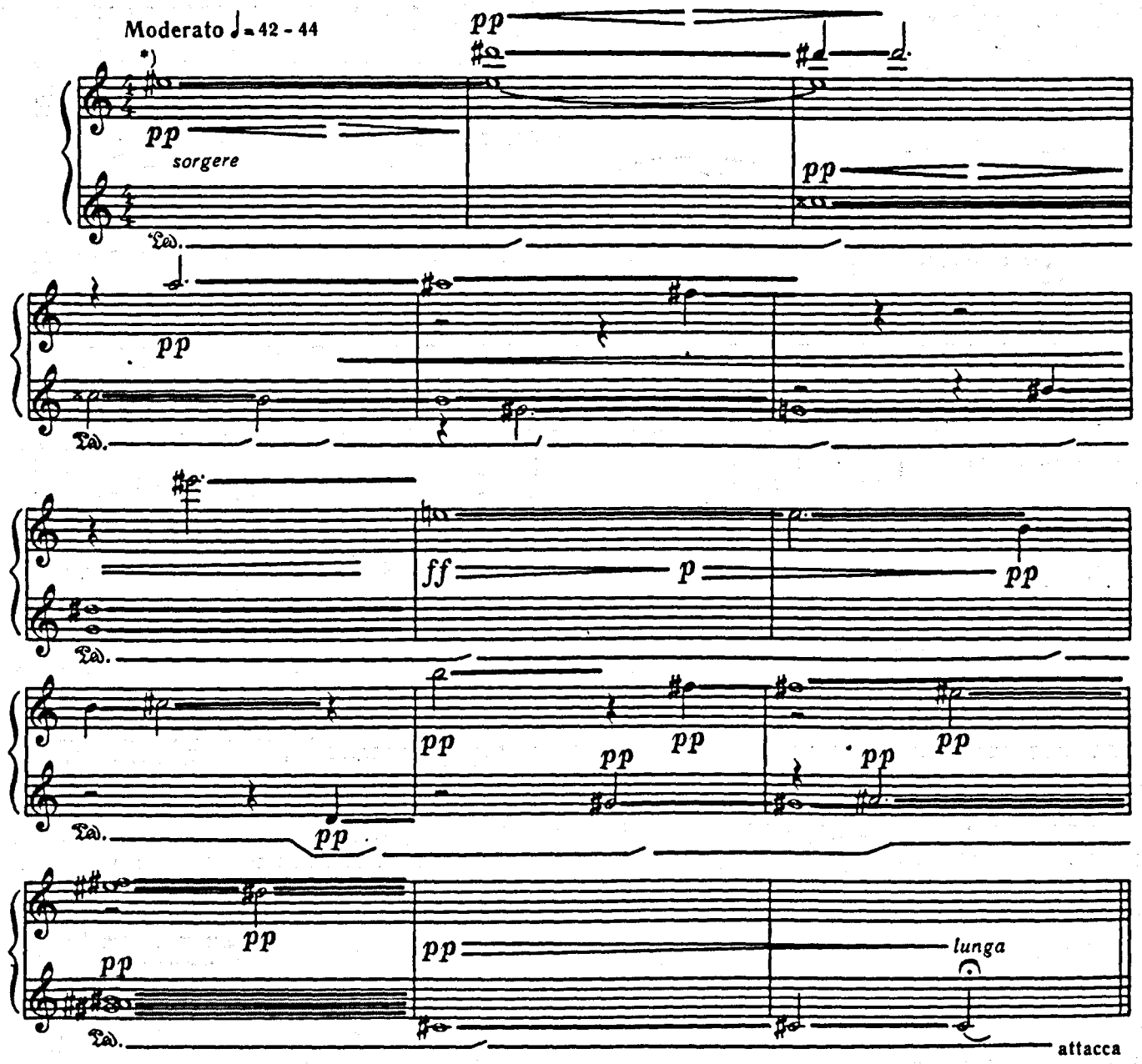
для фортепиано
соч. 16 б

Валентин Бибик

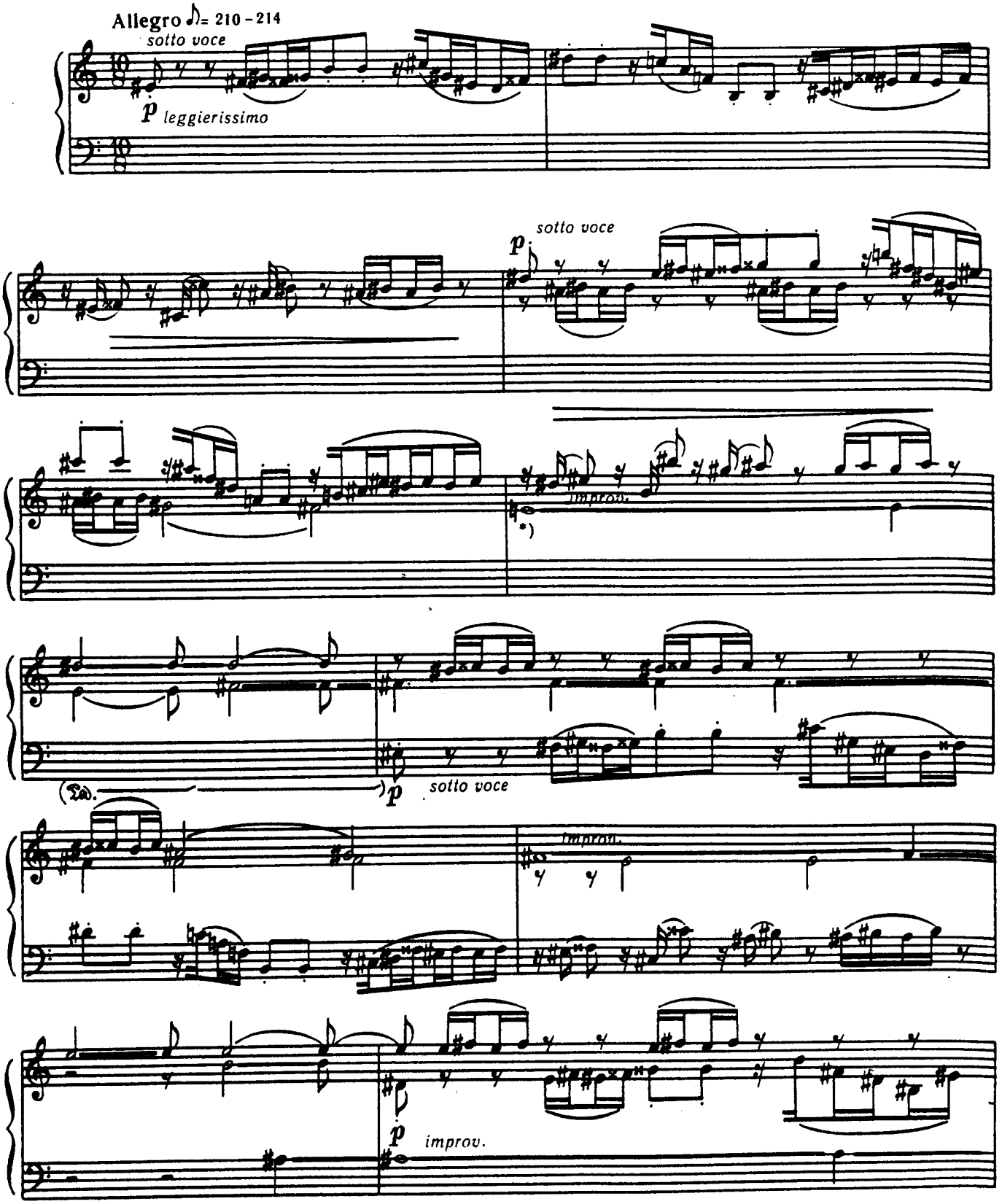
ТЕТРАДЬ 2 (№ 15—24)

Напряжение

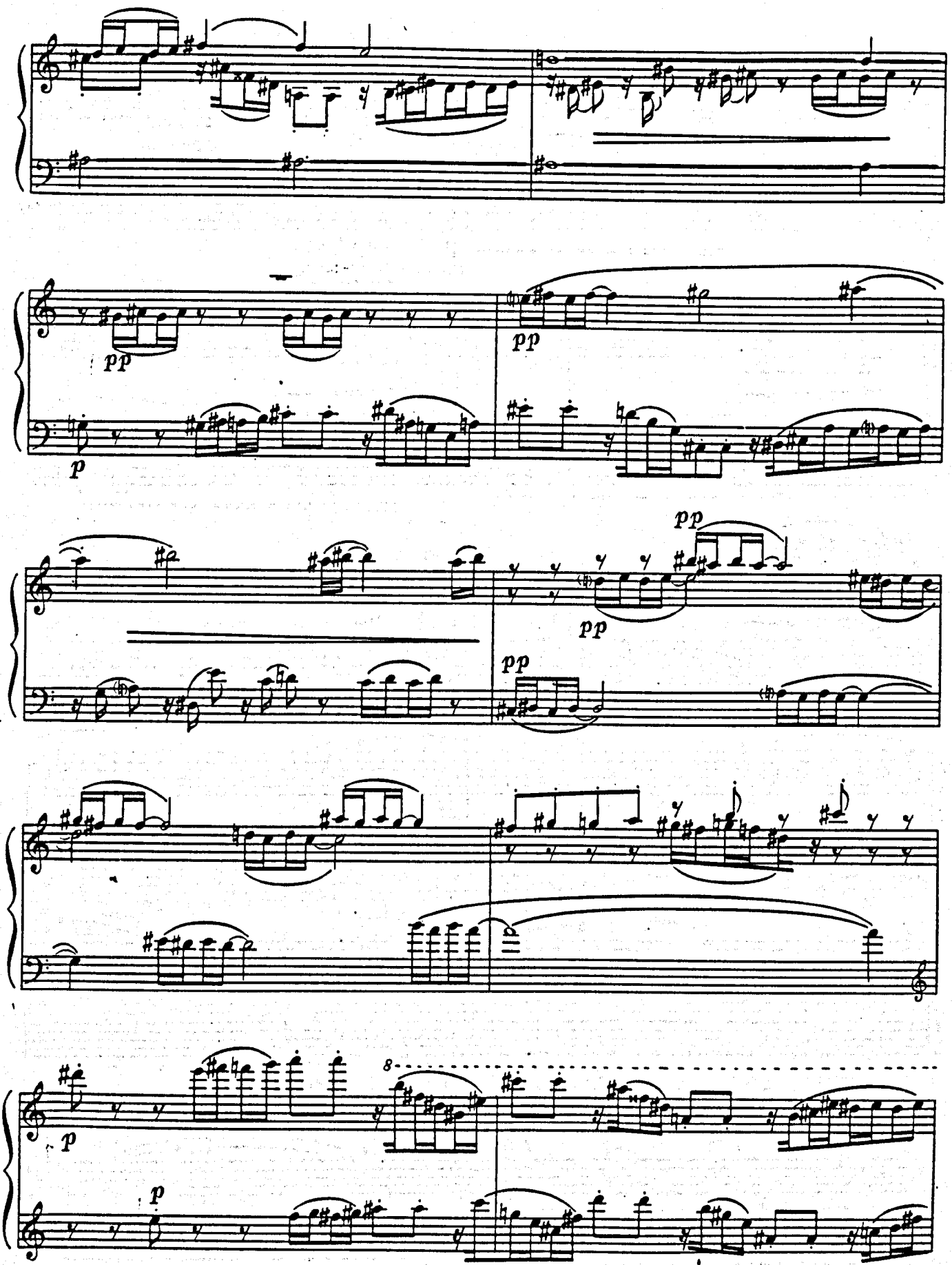
Preludio 15

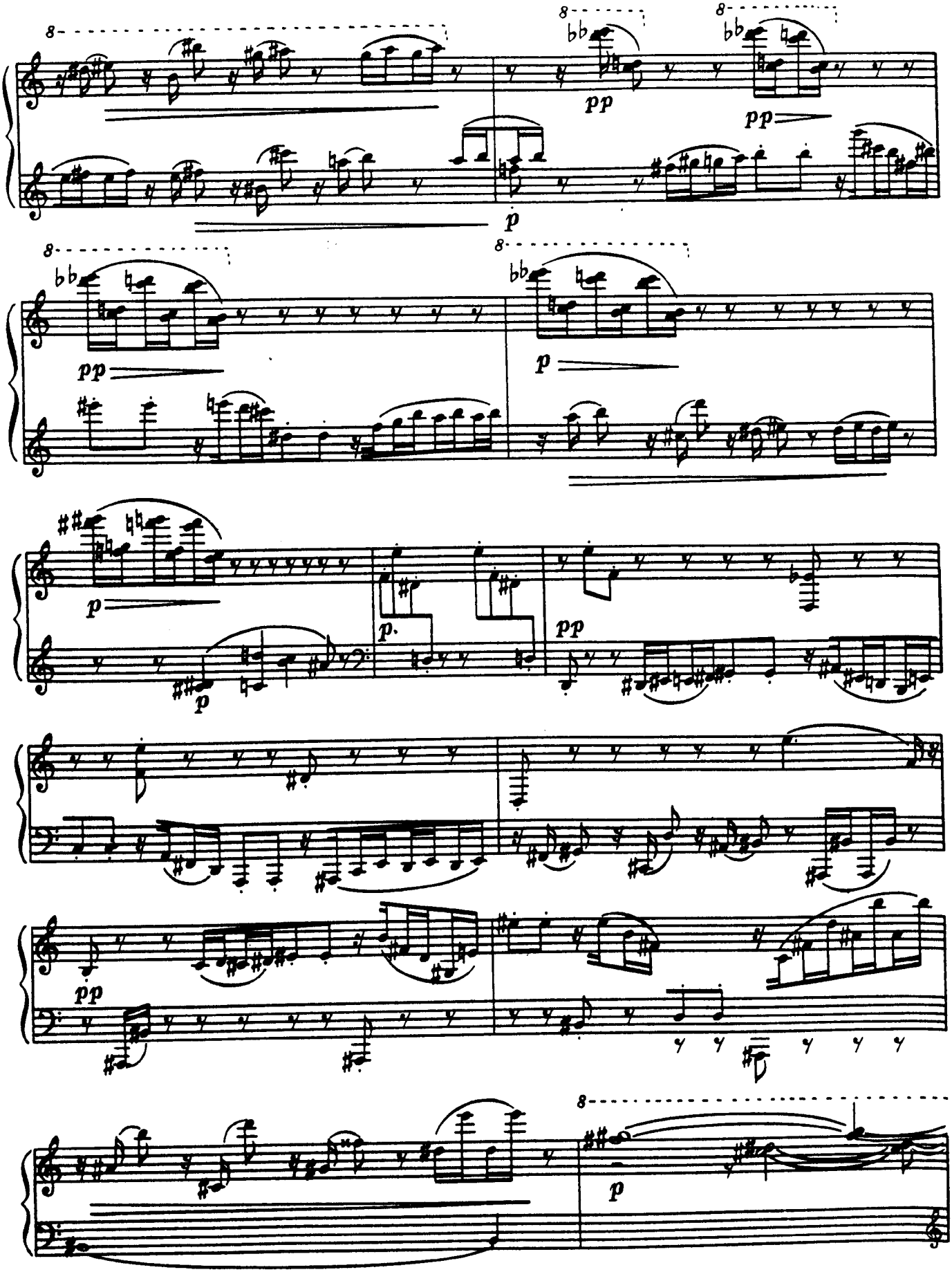


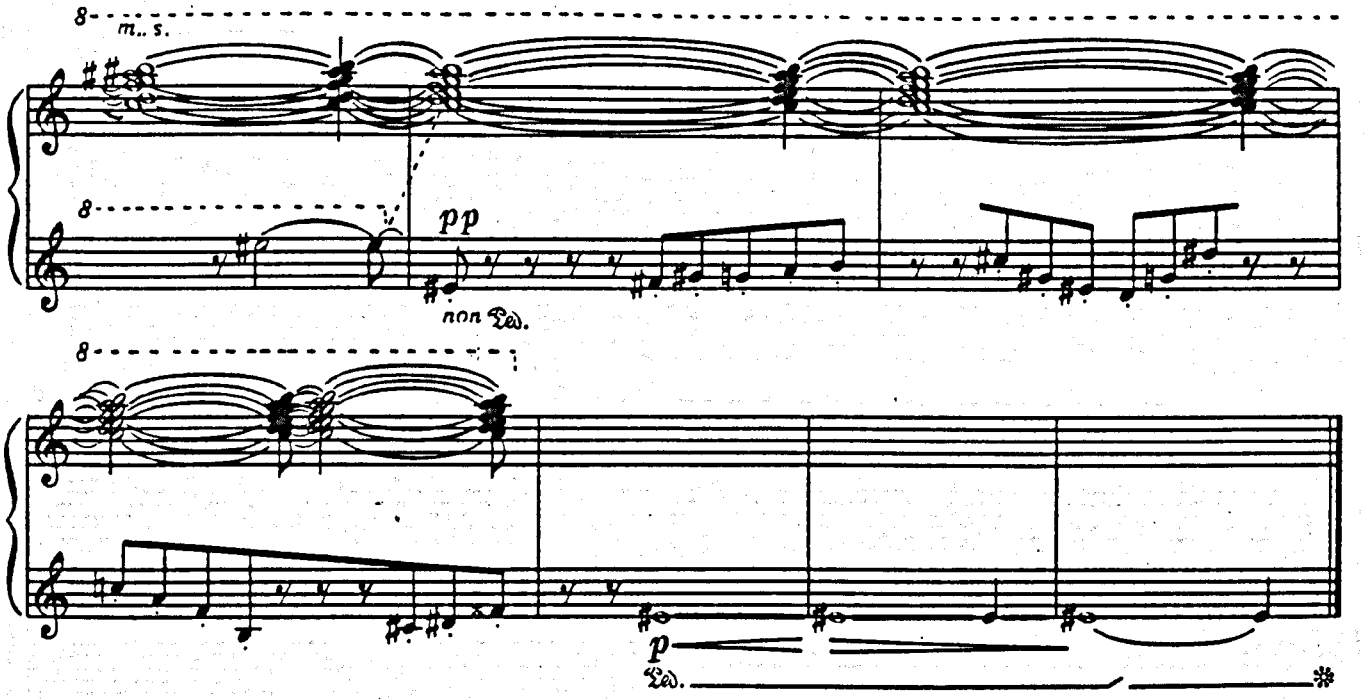
*) Ритмічна імпровізація шістнадцятими.
Ритмическая импровизация шестнадцатыми.



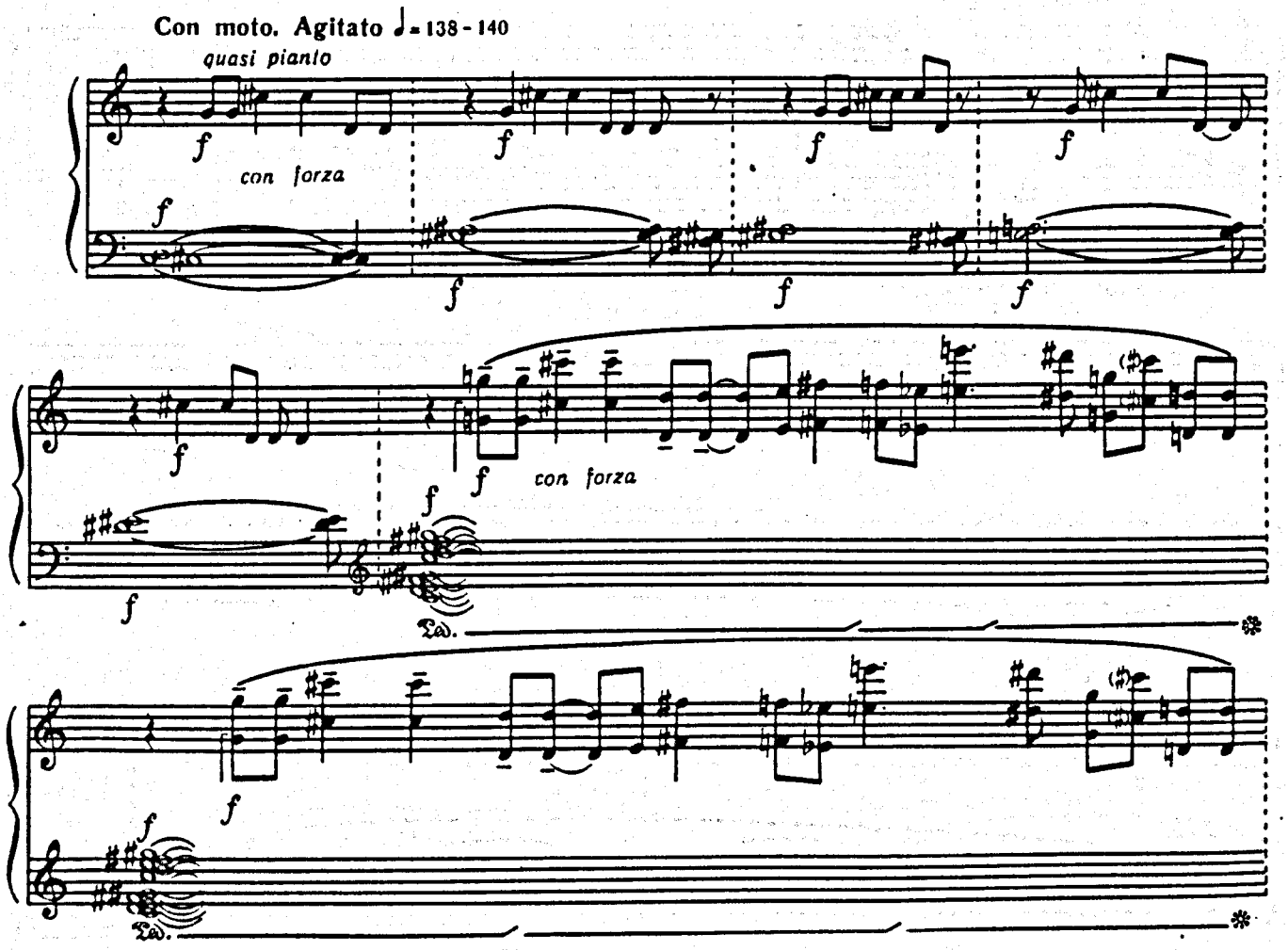
*) Виконувати, як у Preludio.
Исполнять, как в Preludio.

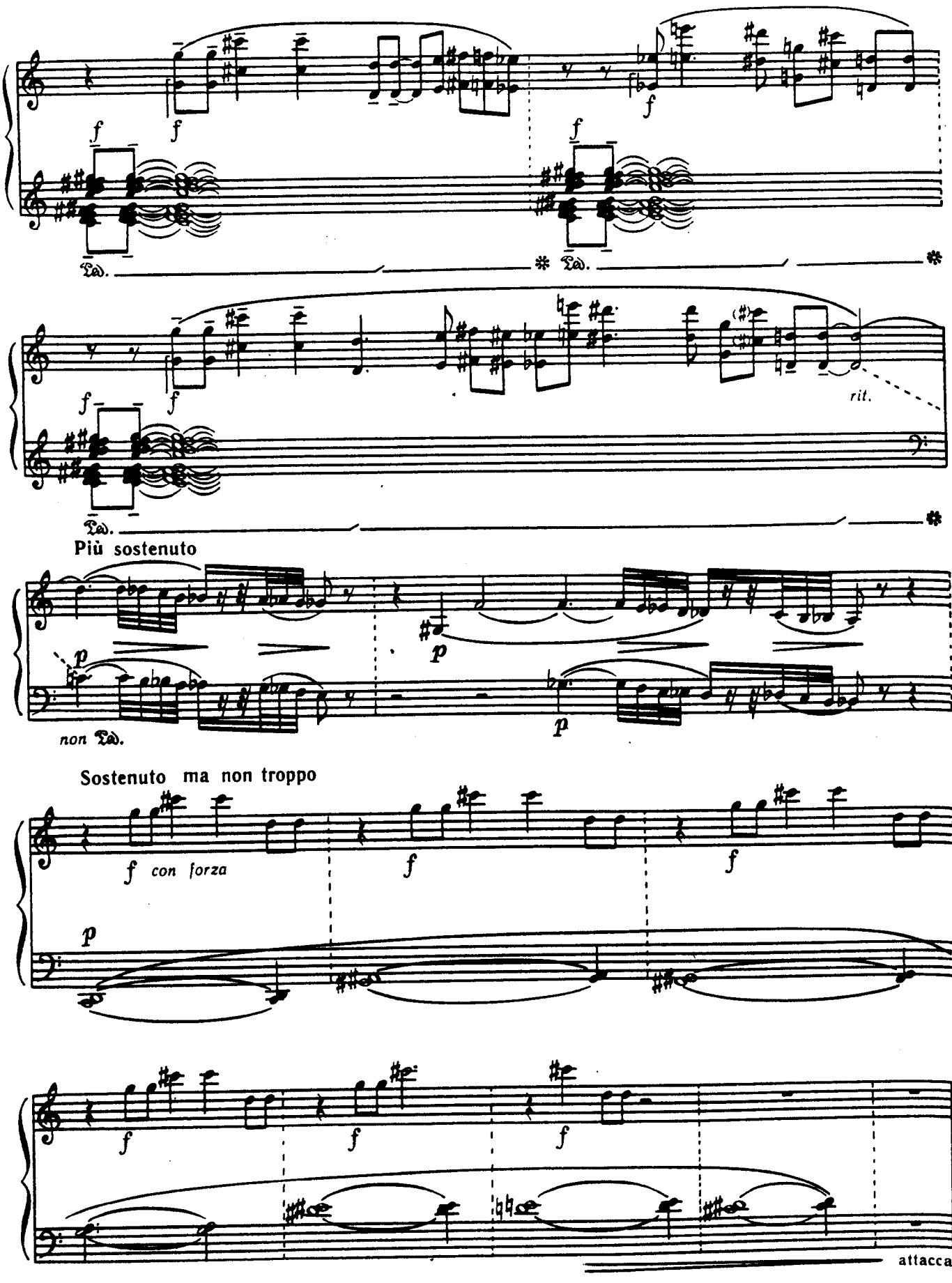

pp
p
pp
pp
pp
p
8
p

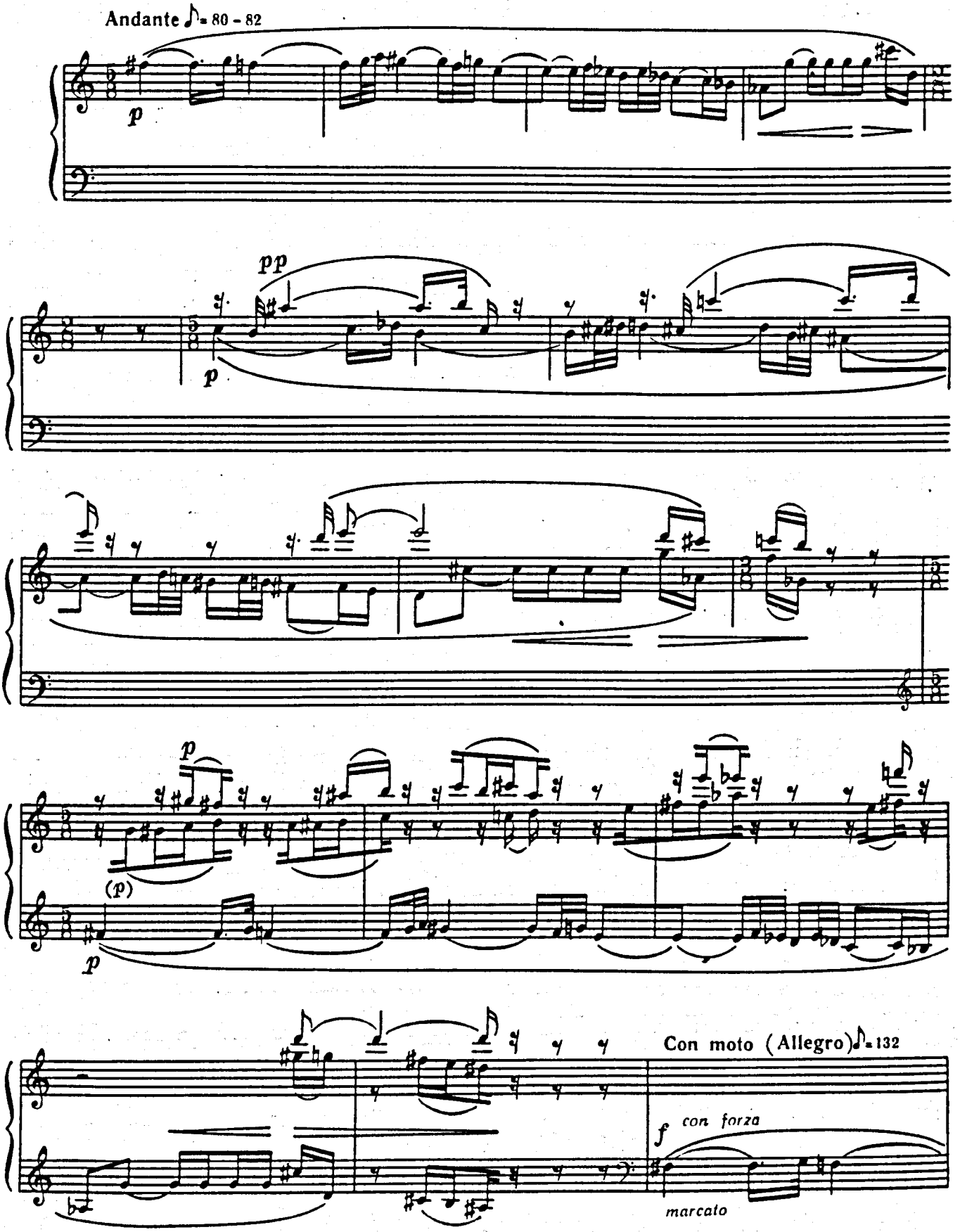

8
pp
p
pp
p
p
p
p
pp
pp
p

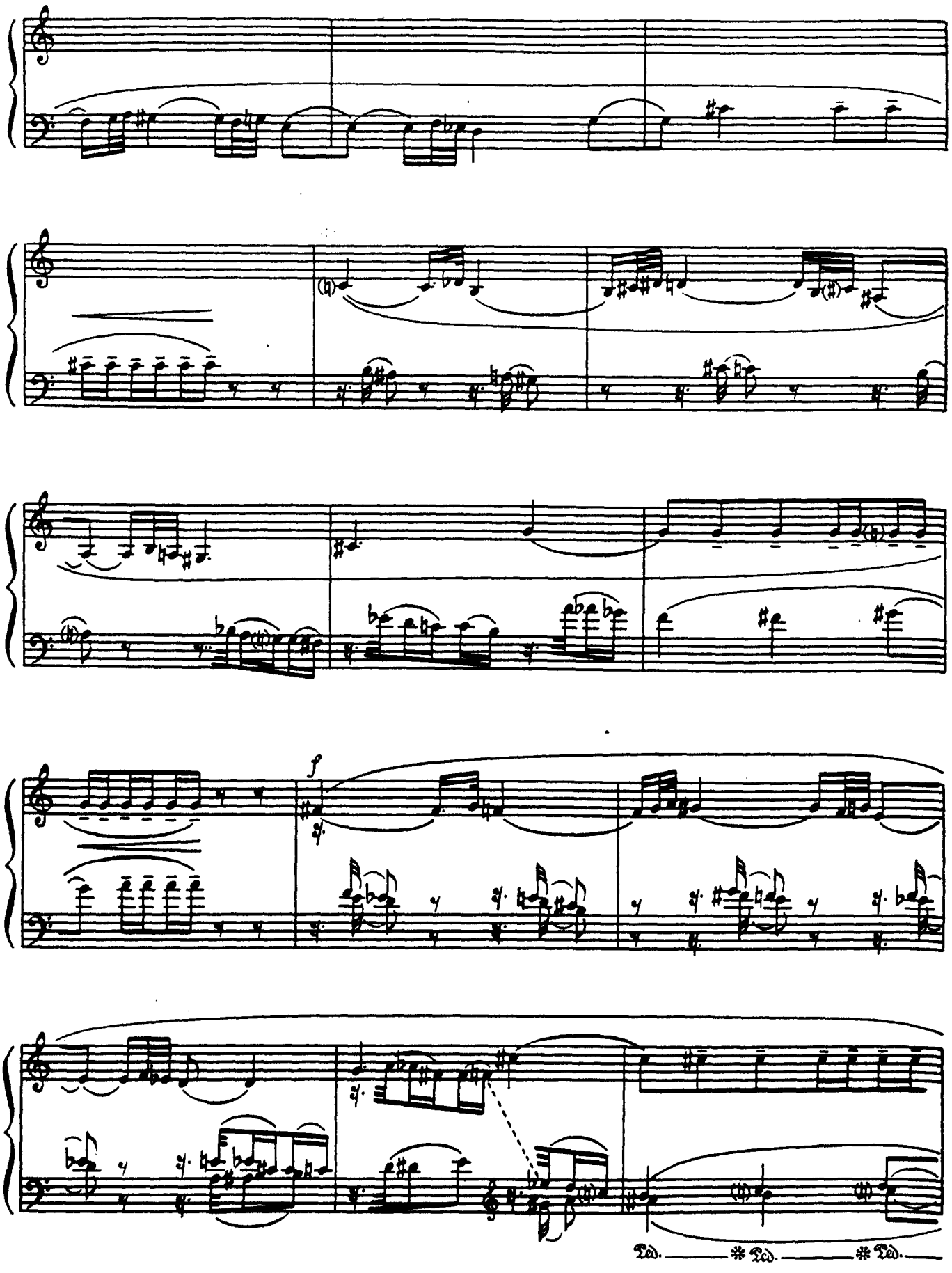

m. s.
pp
non Ped.
p
Ped.

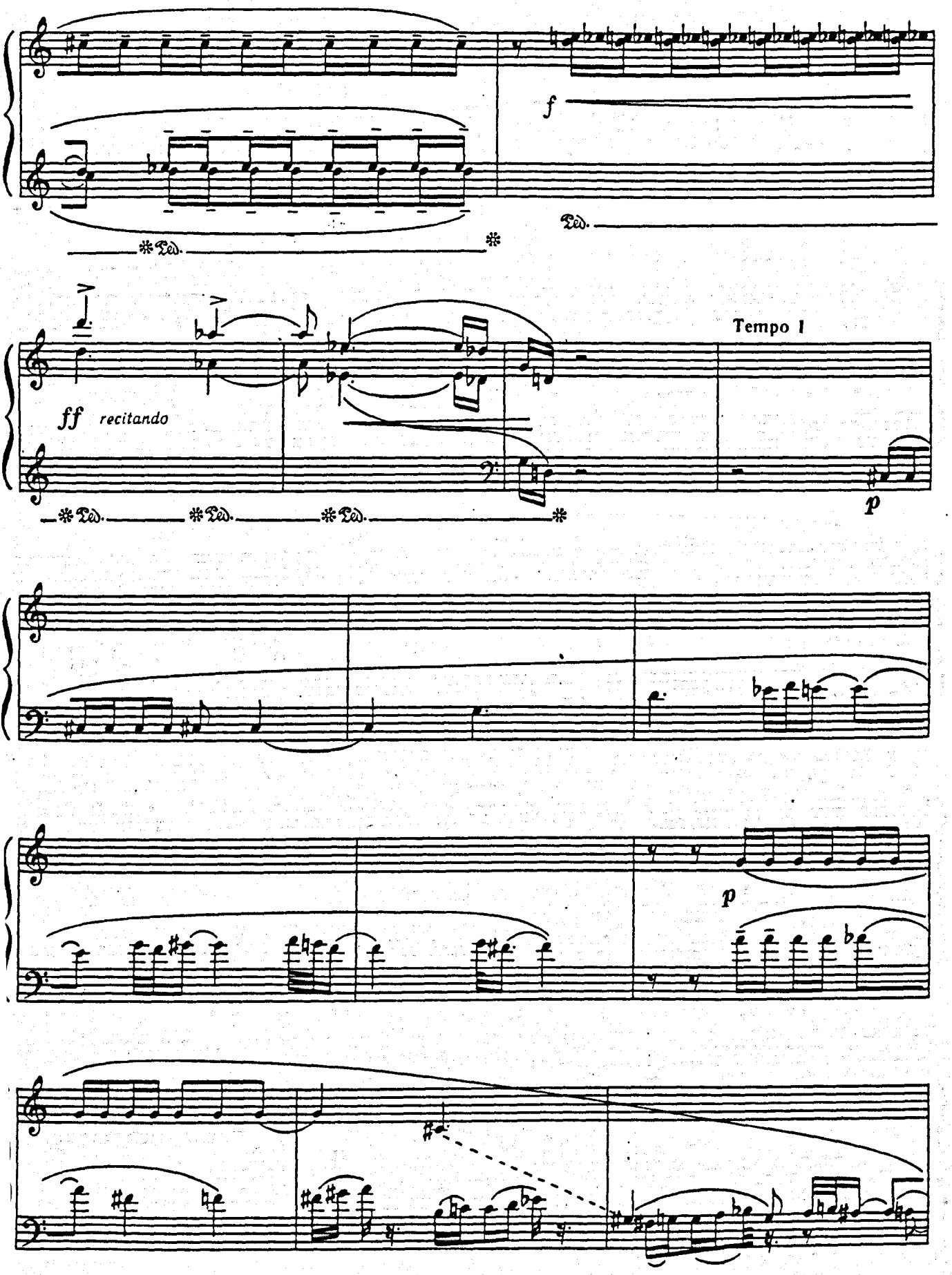
Preludio 16

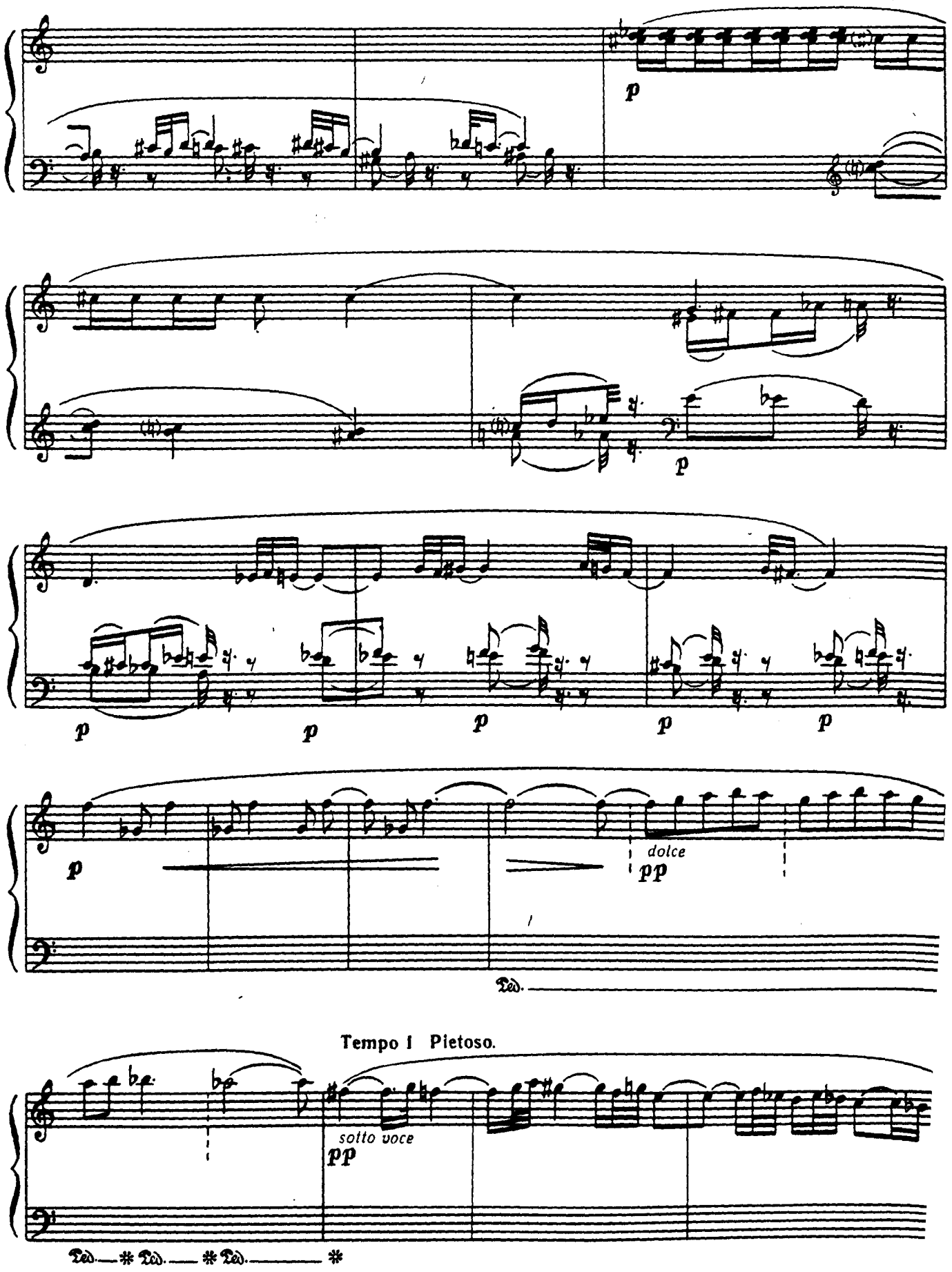

Con moto. Agitato ♩= 138 - 140
quasi pianto
f
con forza
Ped.

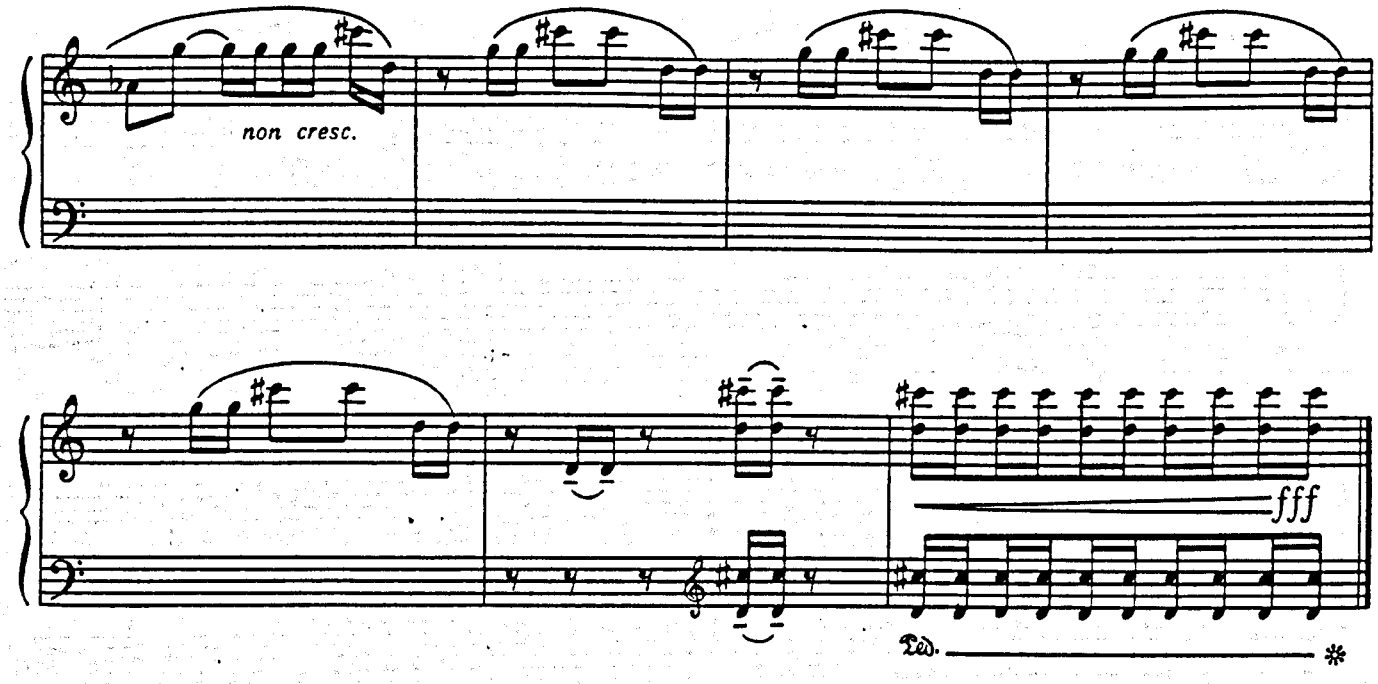

f
Ped.
rit.
Più sostenuto
p
non Ped.
Sostenuto ma non troppo
f con forza
attacca


Andante ♪= 80 - 82
p
pp
p
p
(p)
p
Con moto (Allegro) ♪= 132
f con forza
marcato

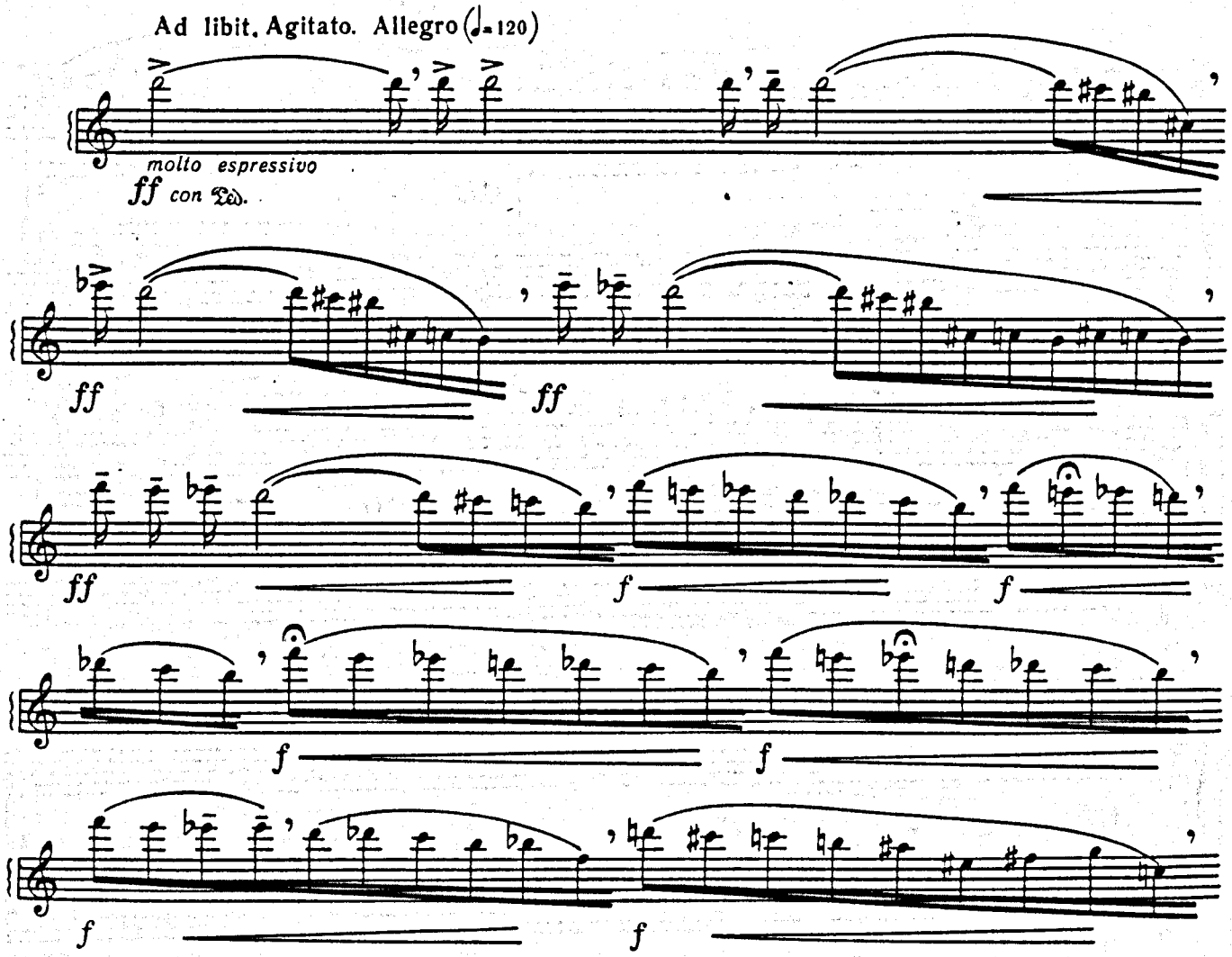

f
Ped. * Ped. * Ped.

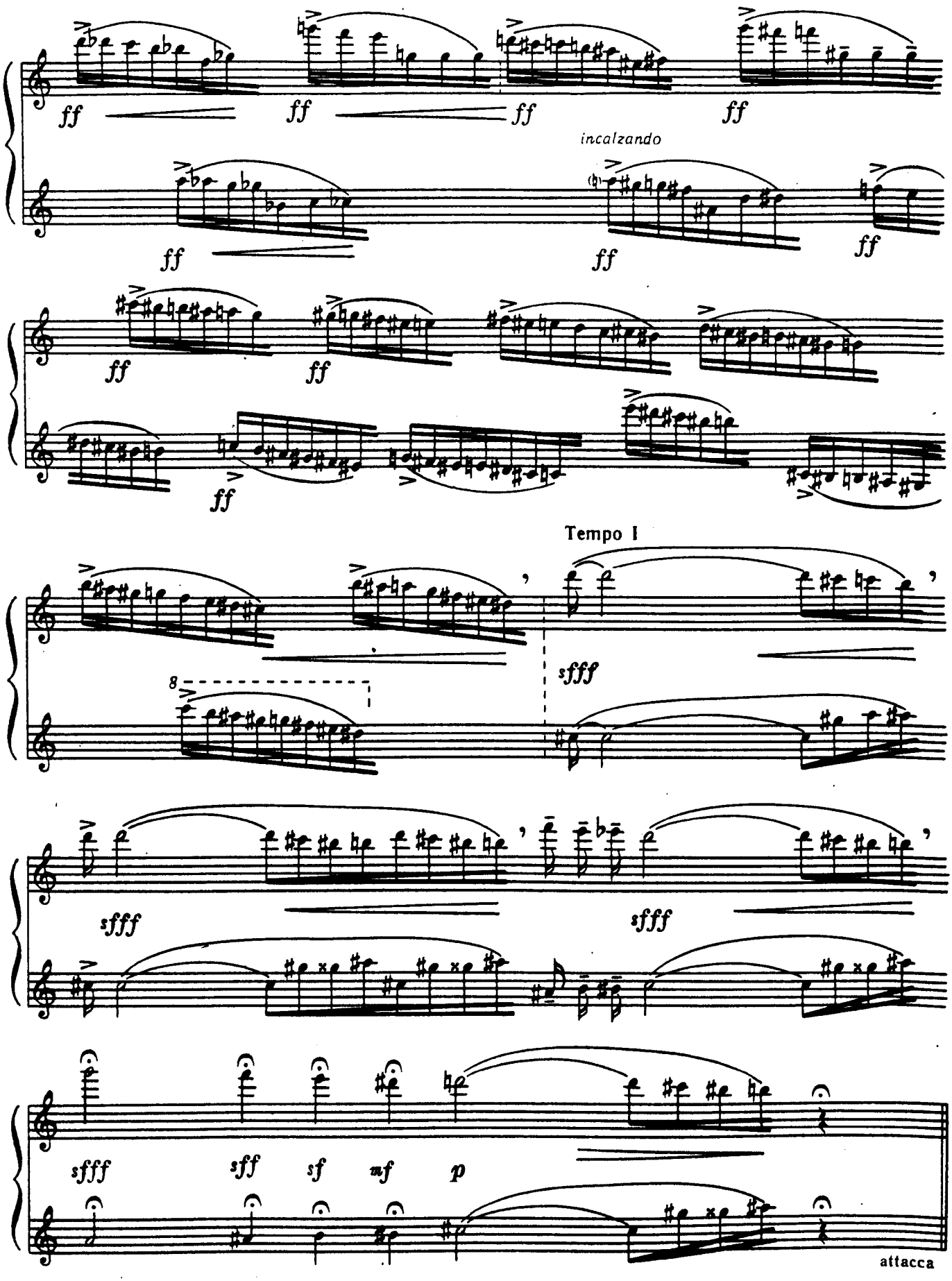

f
Ped.
Ped.
ff recitando
Tempo I
p
p

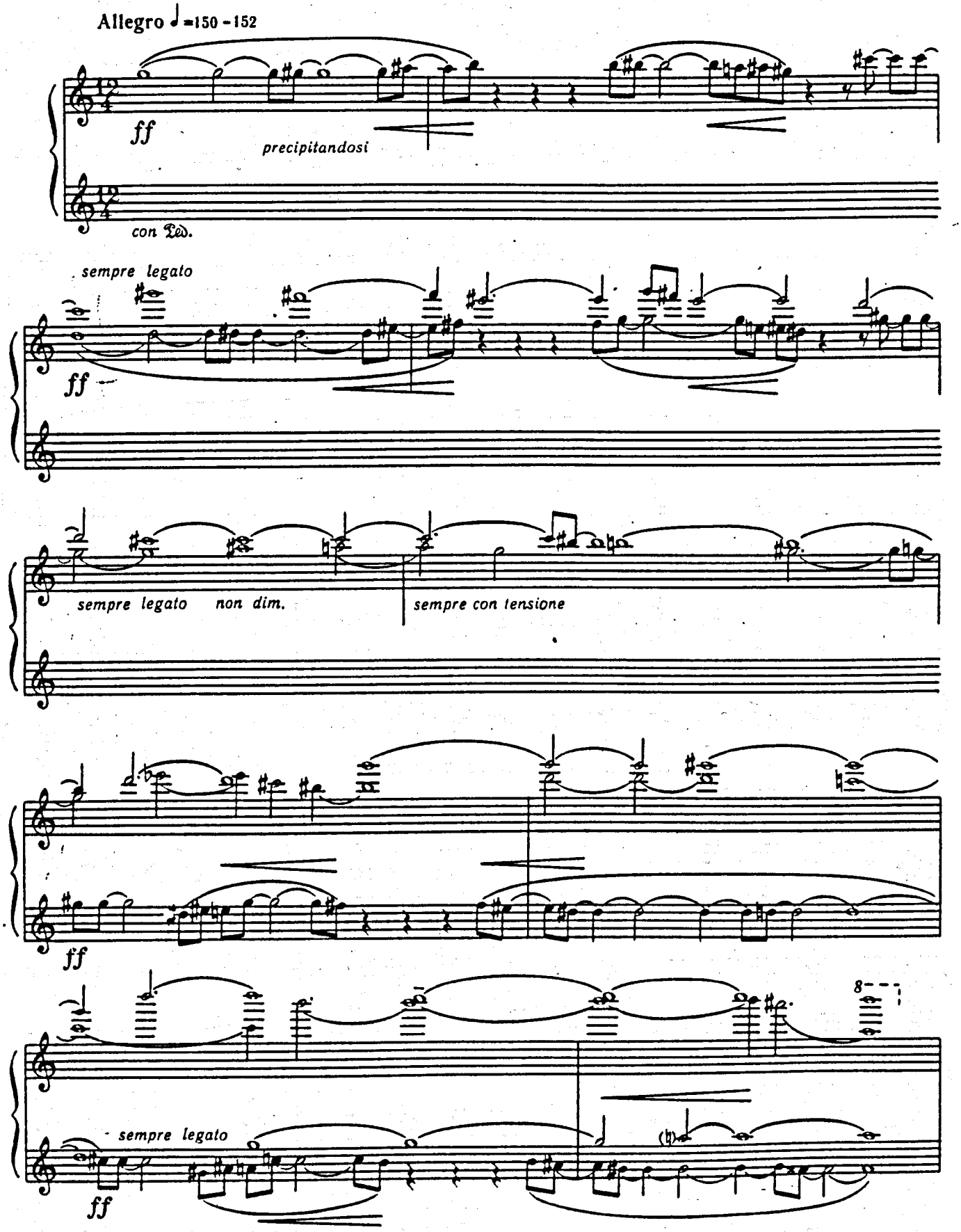

p
p
p
p
p
p
p
dolce
pp
Ped.
Tempo I Pietoso.
sotto voce
pp
Ped. * Ped. * Ped. *

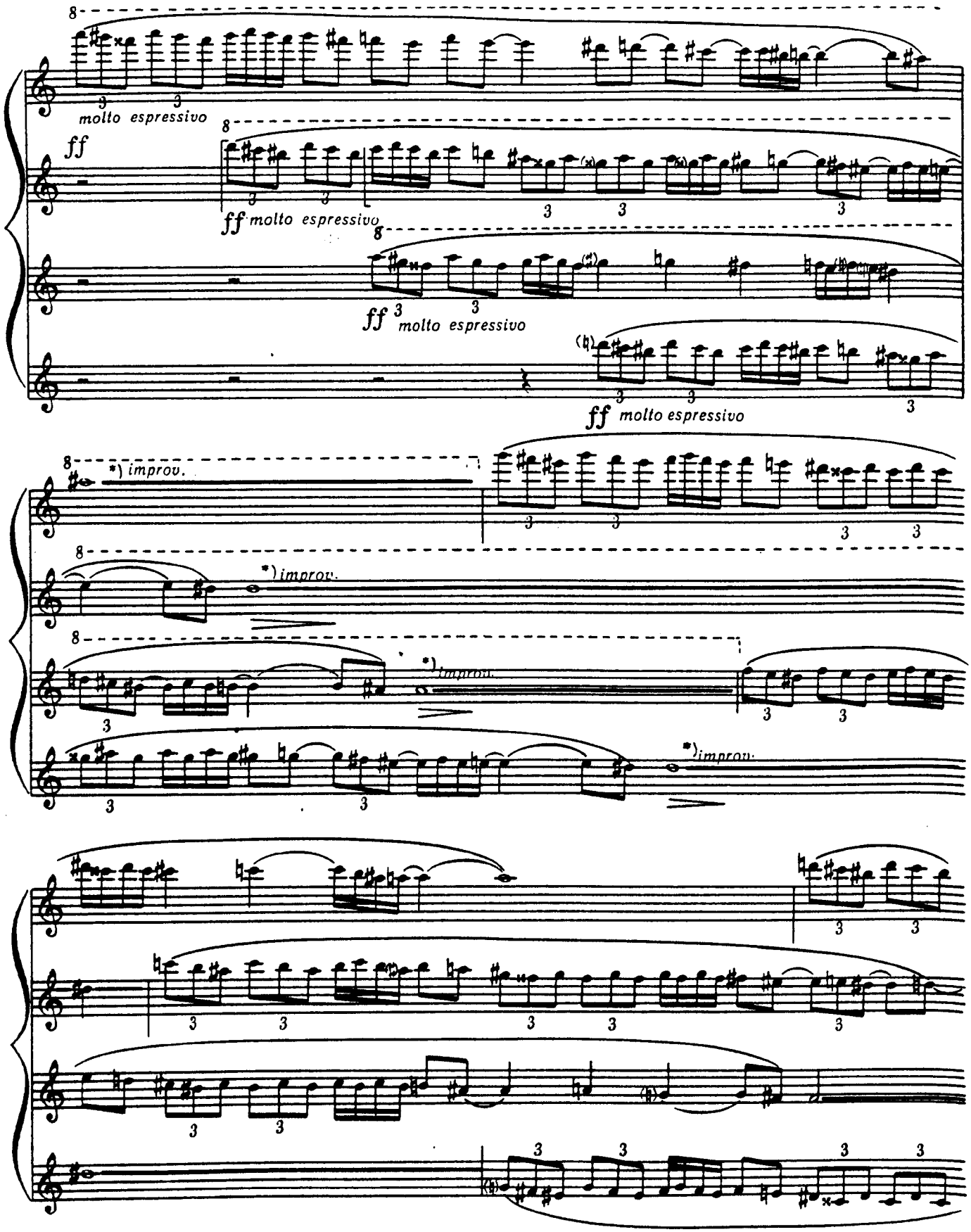

non cresc.
fff
Ped.
*

Preludio 17


Ad libit. Agitato. Allegro (♩= 120)
molto espressivo
ff con Ped.
ff
ff
ff
f
f
f
f
f
f

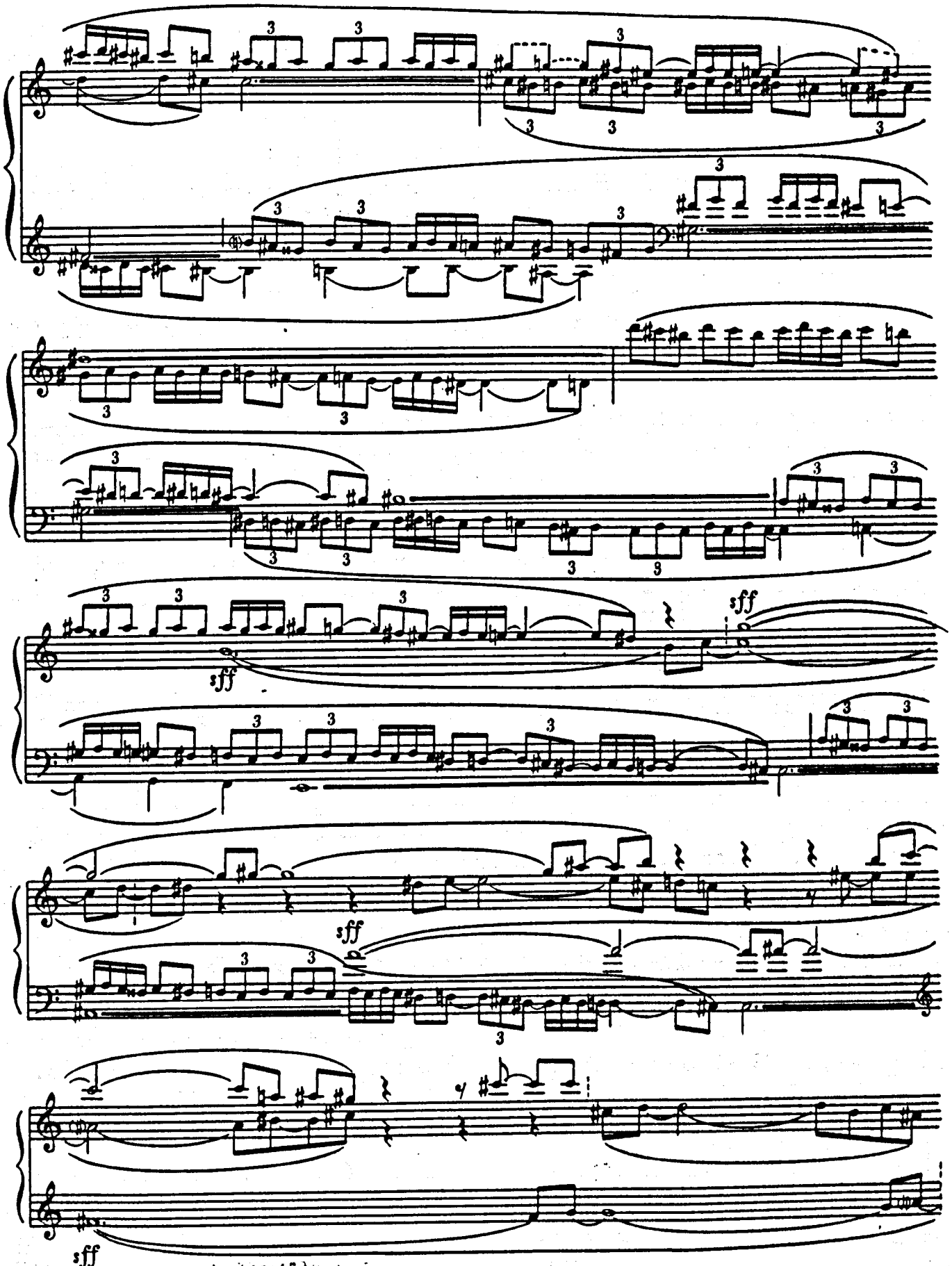

ff
ff
ff
ff
incalzando
ff
ff
ff
ff
ff
ff
Tempo I
sfff
8
sfff
sfff
sfff
sfff
sff
sf
mf
p
attacca


Allegro ♩=150 - 152
ff
precipitandosi
con Ped.
sempre legato
ff
sempre legato non dim.
sempre con tensione
ff
8
sempre legato
ff

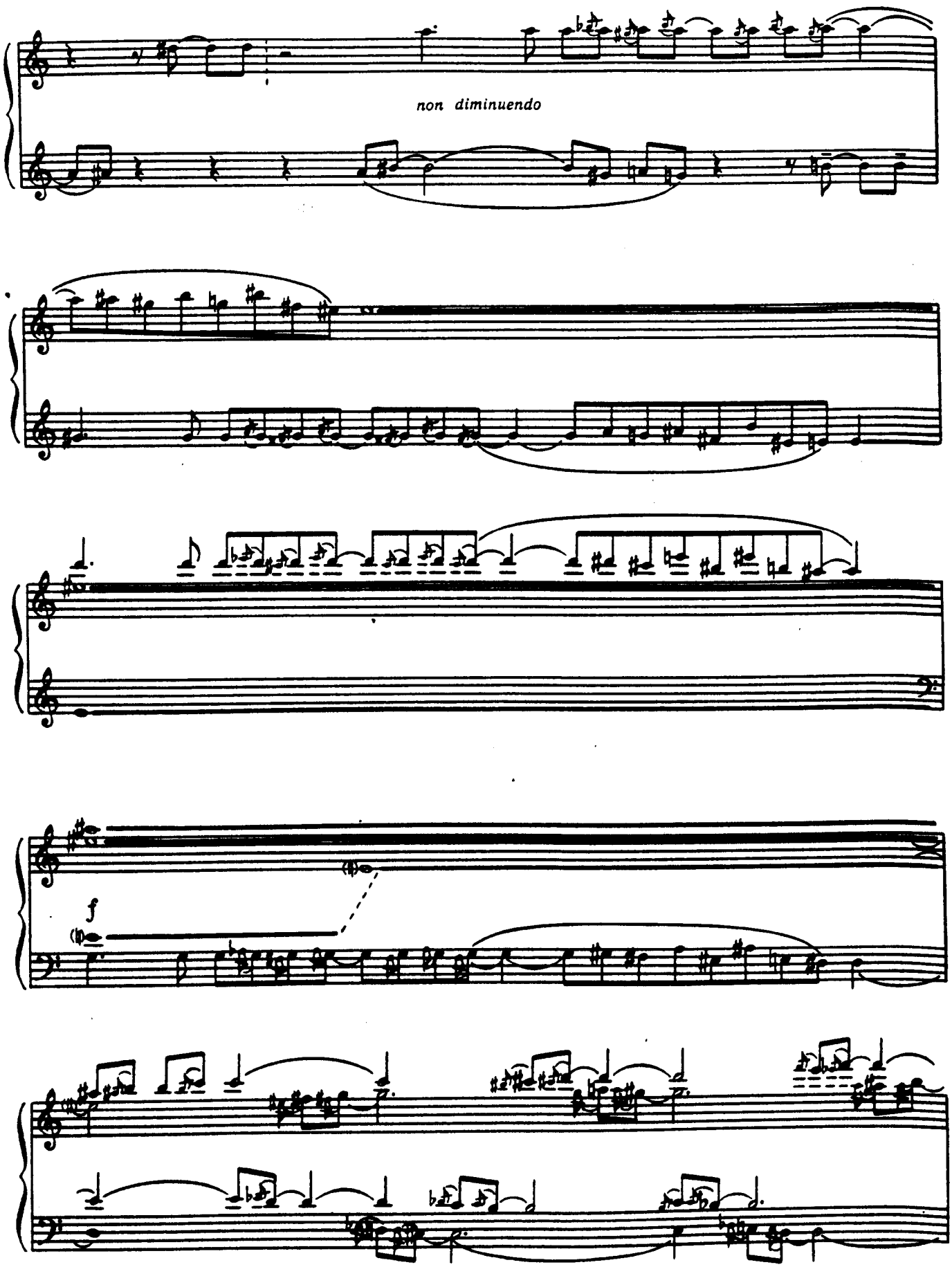


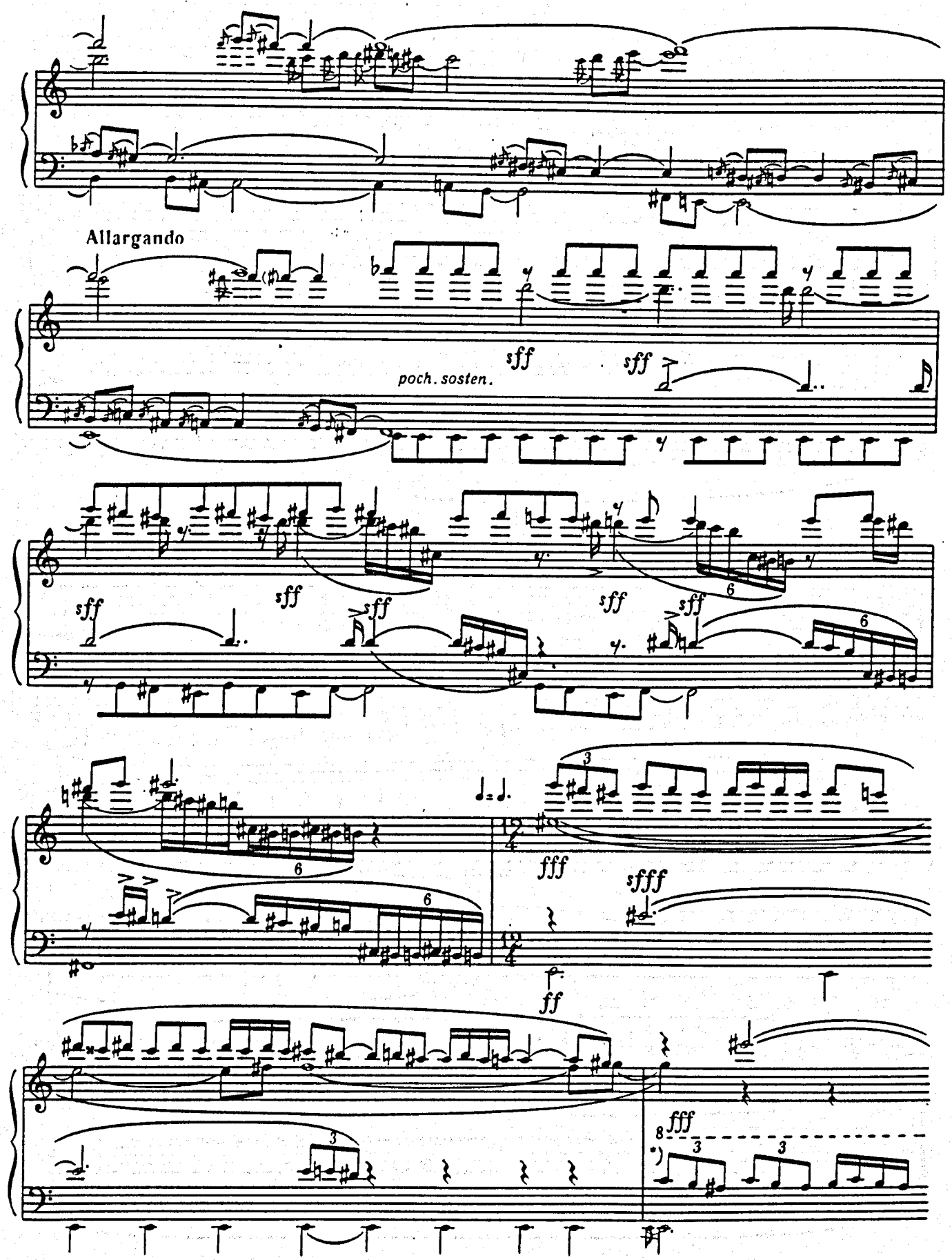
*) Ритмічна імпровізація восьмими.

Ритмическая импровизация восьмыми.

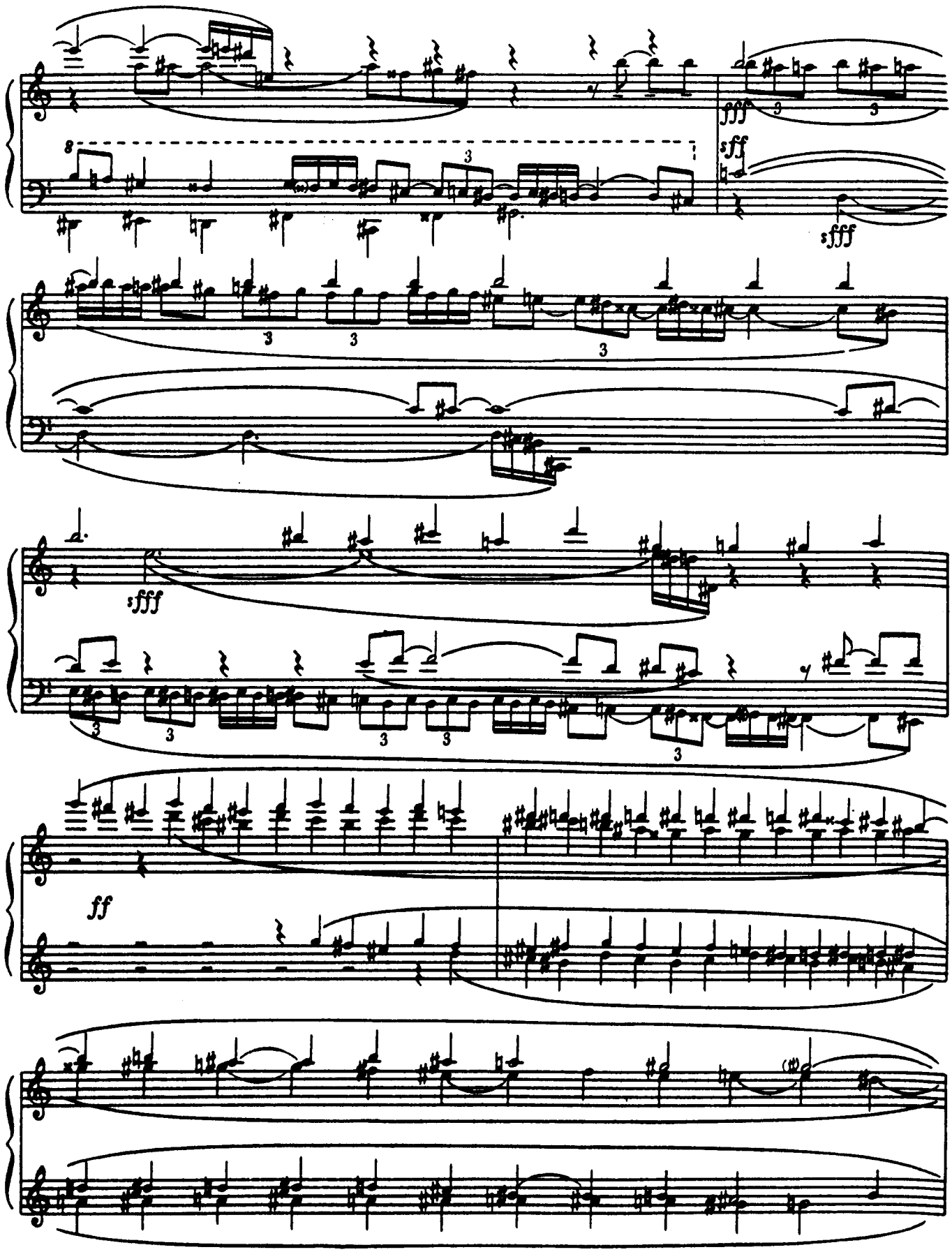


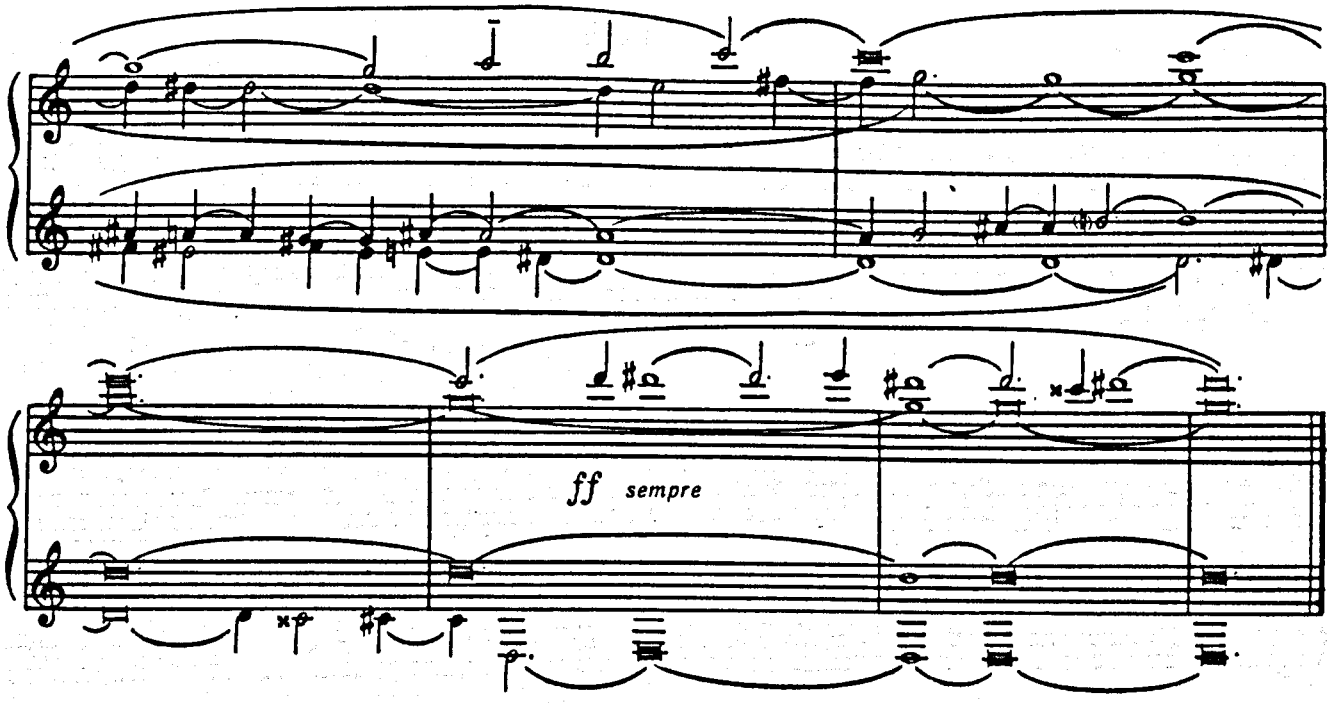
З. 1-3064. В. Бібік


non diminuendo
f

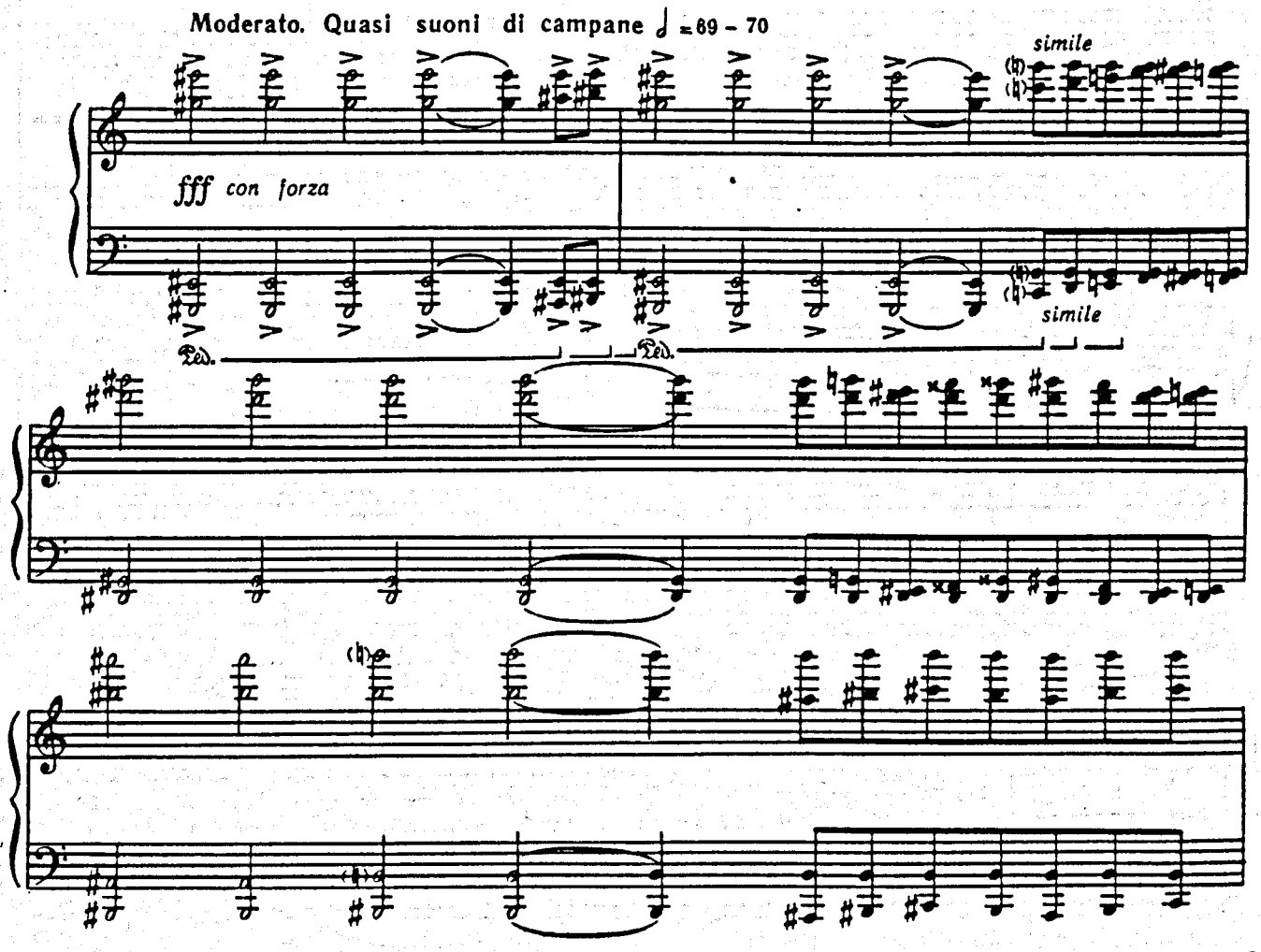


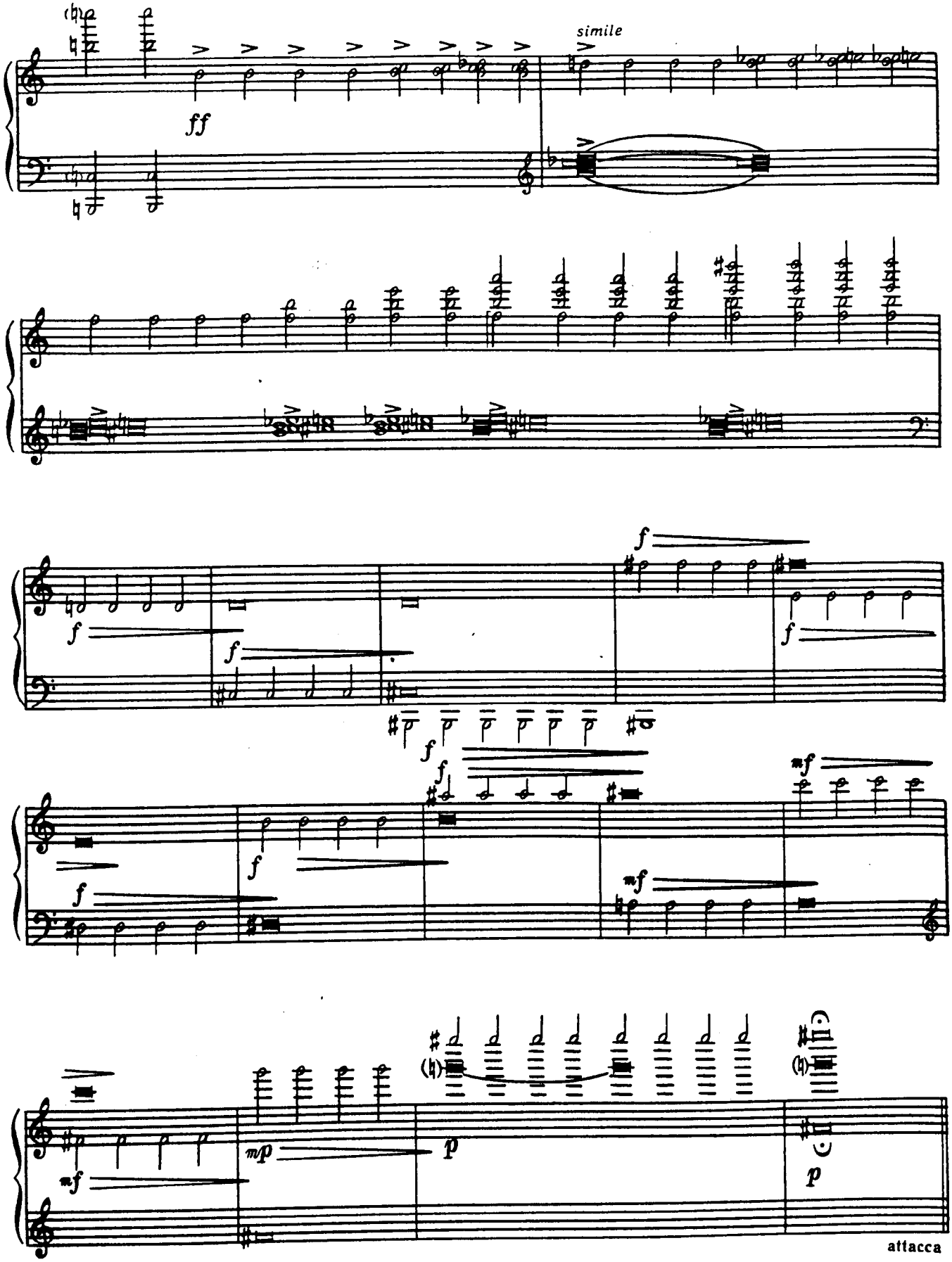
*) Октавний пунктир відноситься до теми.
Октавный пунктир относится к теме.

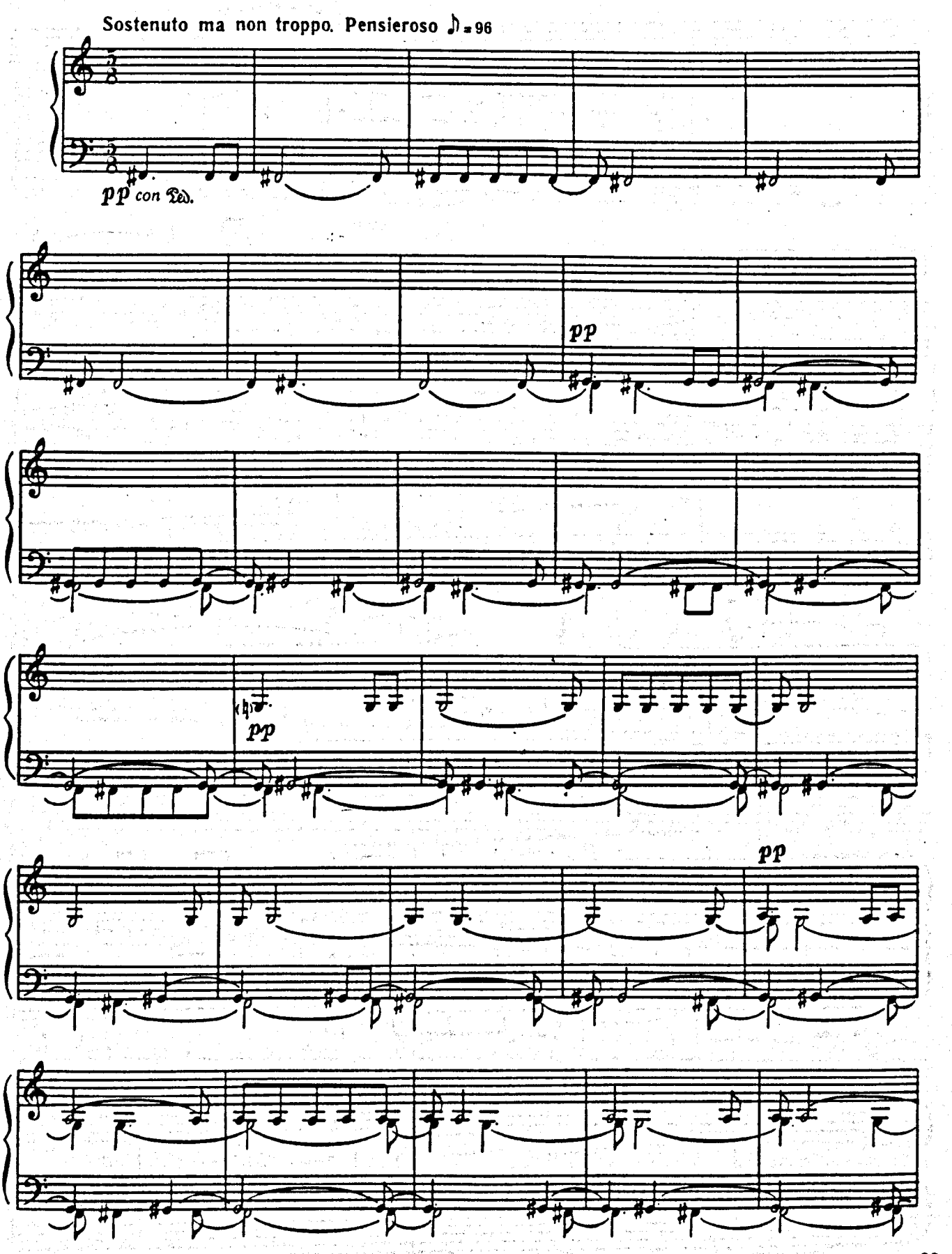

fff
sff
sfff
sfff
ff

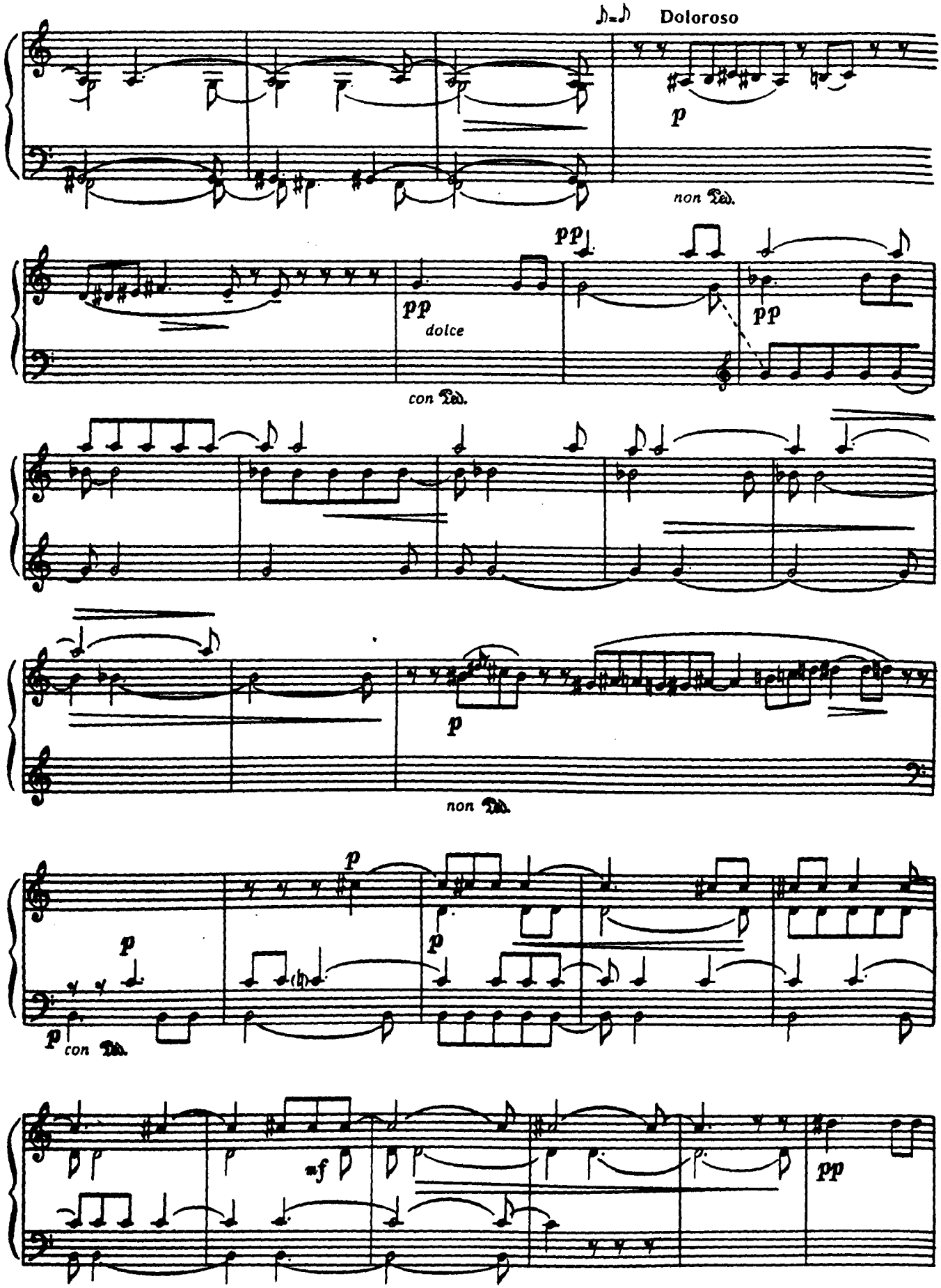

ff sempre

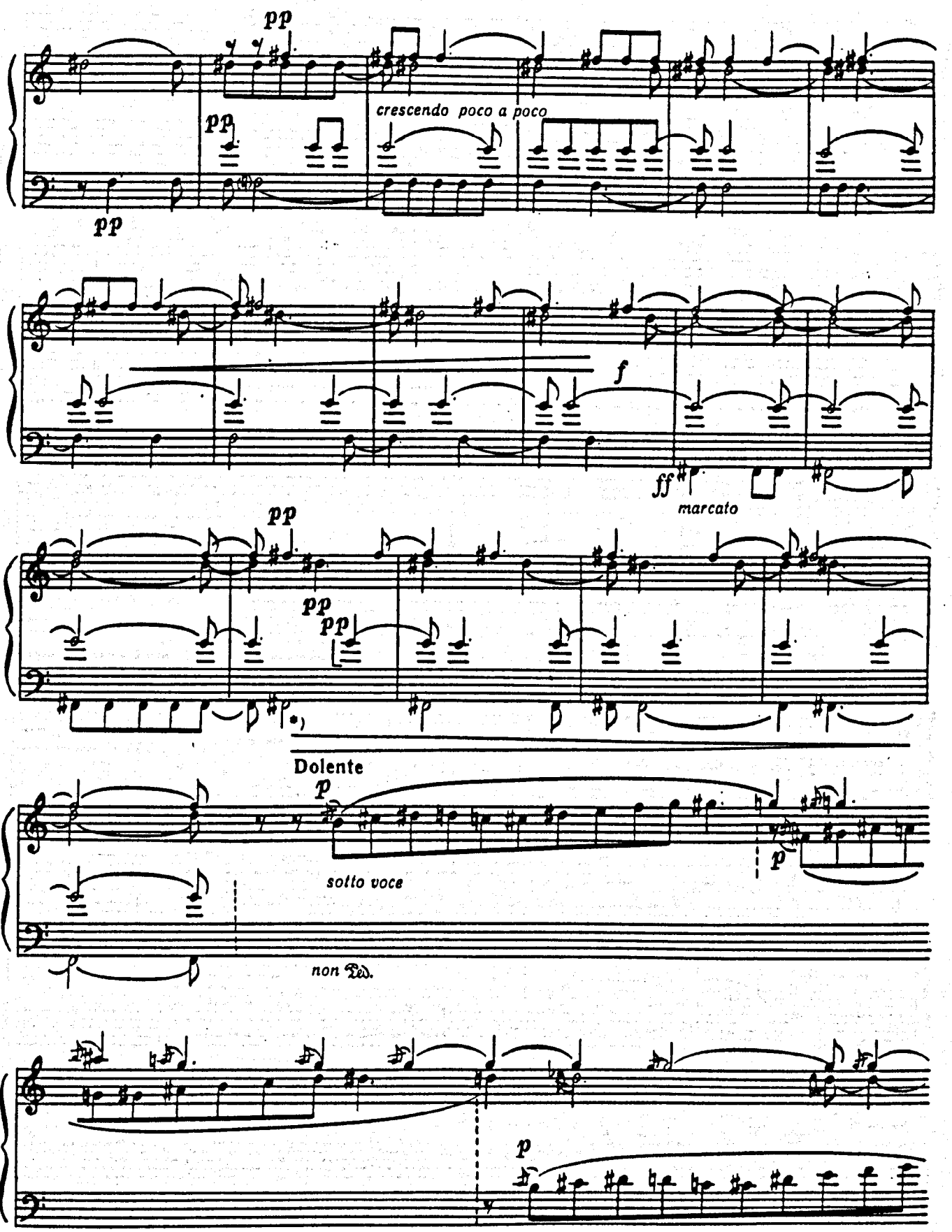
Preludio 18


Moderato. Quasi suoni di campane ♩ = 69 - 70
simile
fff con forza
simile
Ped.
Ped.

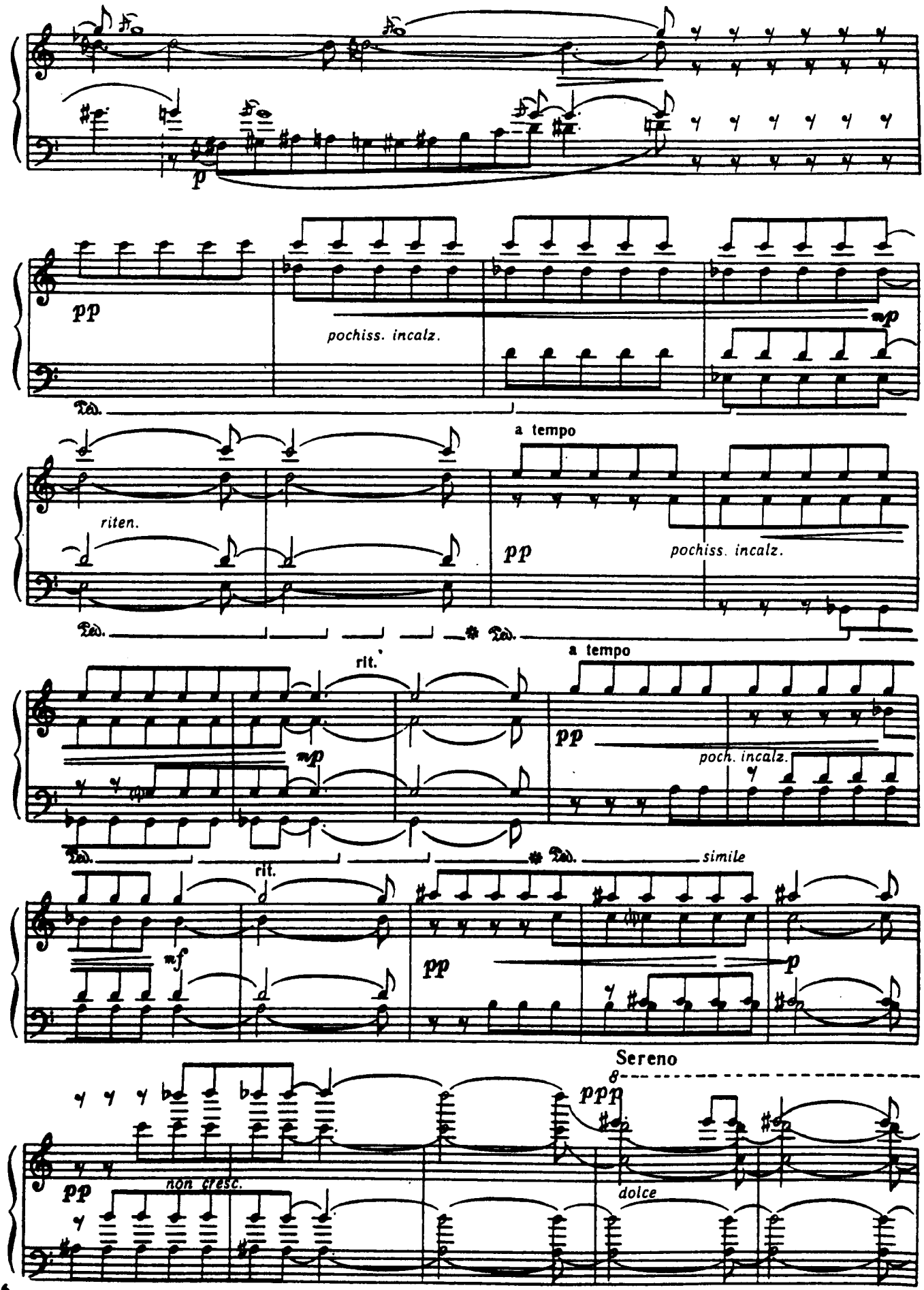

simile
ff
f
mf
mp
p
attacca

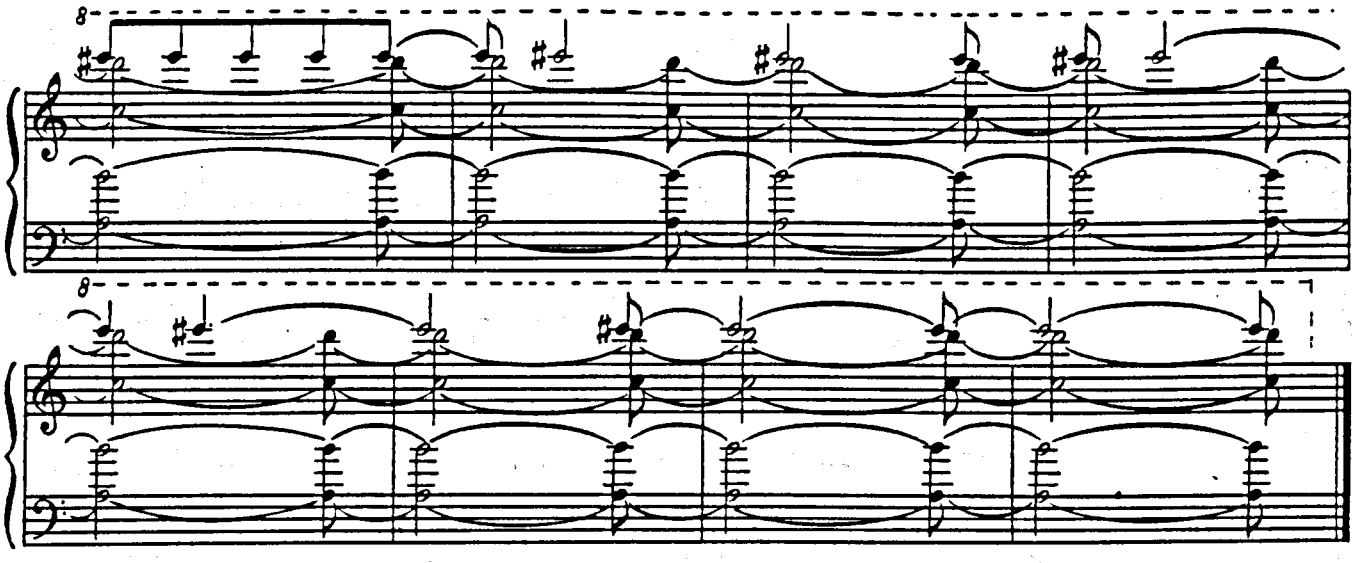

Sostenuto ma non troppo. Pensieroso ♪ = 96
pp con Ped.
pp
pp
pp


Doloroso
p
non Ped.
pp
dolce
pp
pp
con Ped.
p
non Ped.
p
p
p
p
con Ped.
mf
pp

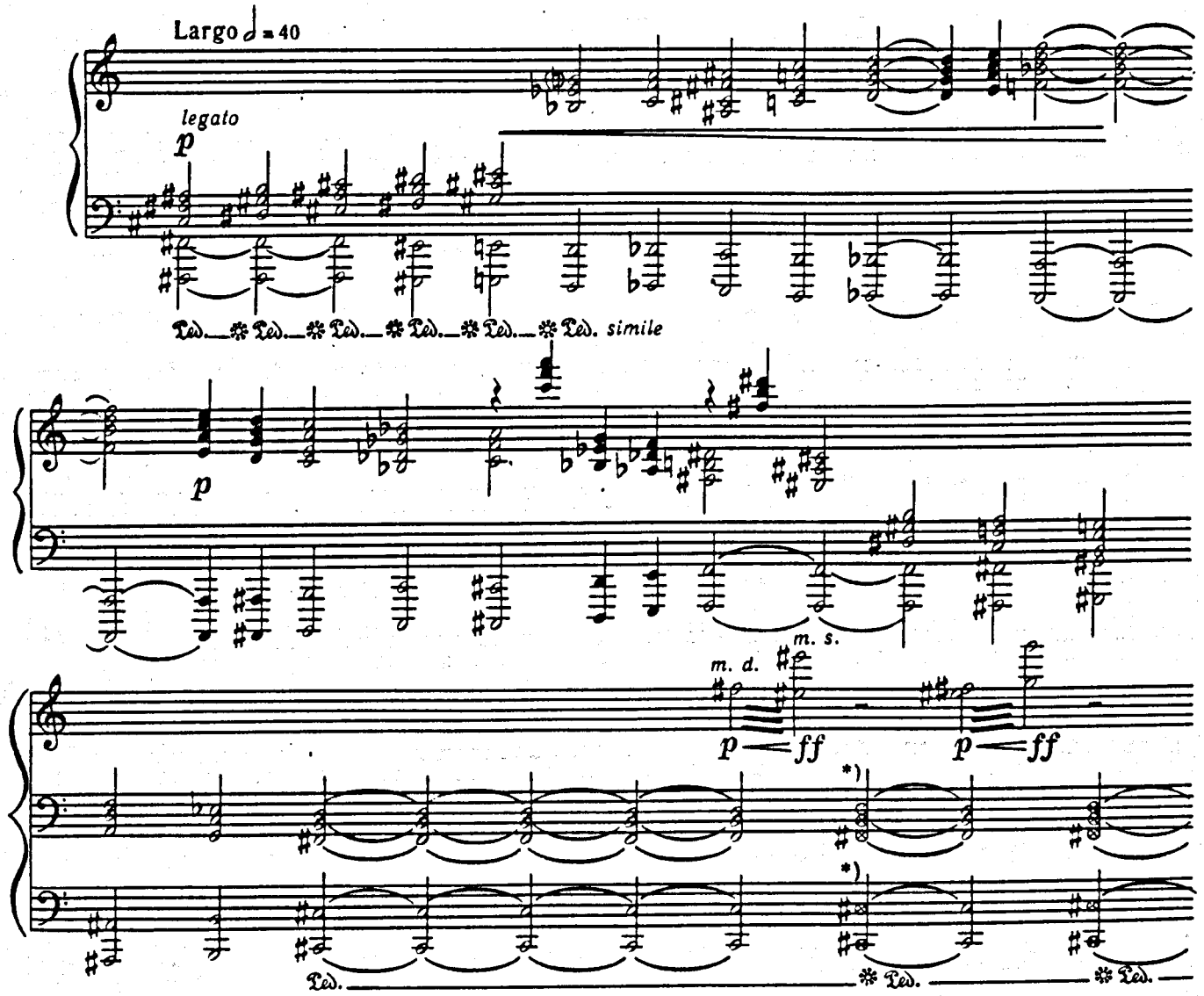


*) Diminuendo відноситься тільки до нижнього голосу.
Diminuendo относится только к нижнему голосу.

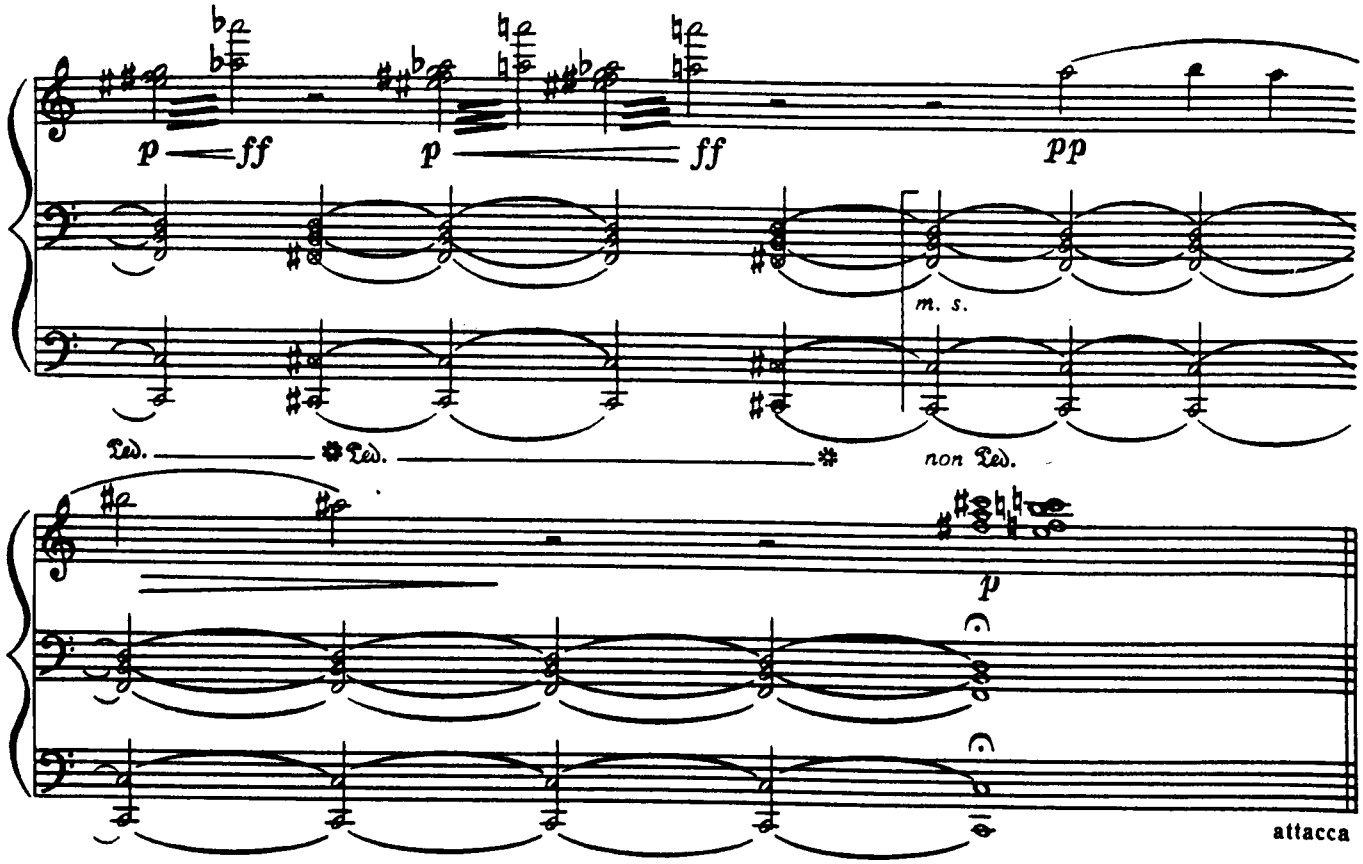

p
pp
pochiss. incalz.
mp
Ped.
a tempo
riten.
pp
pochiss. incalz.
Ped.
Ped.
rit.
a tempo
mp
pp
poch. incalz.
Ped.
Ped.
simile
rit.
mf
pp
p
Sereno
8
ppp
pp
non cresc.
dolce



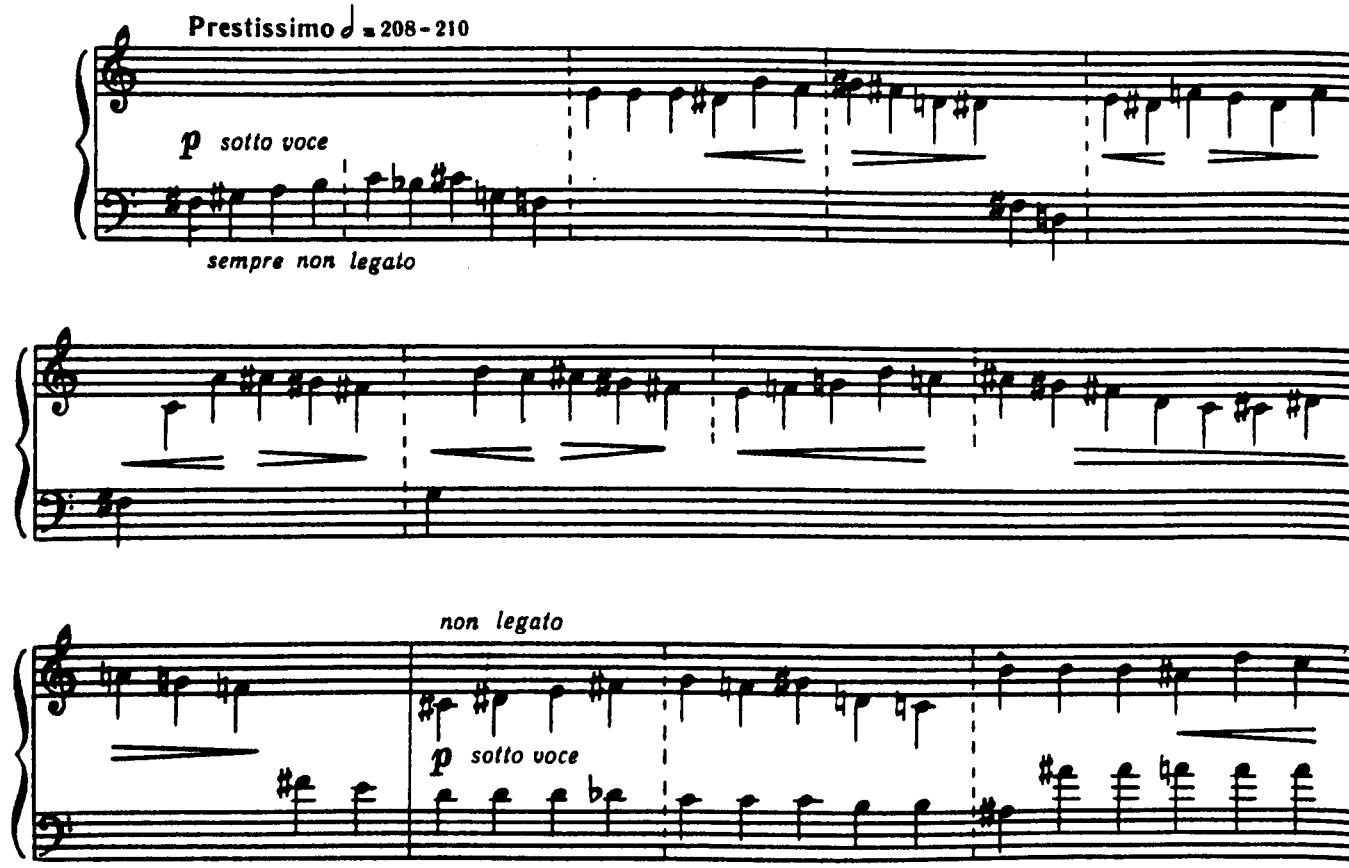
Preludio 19

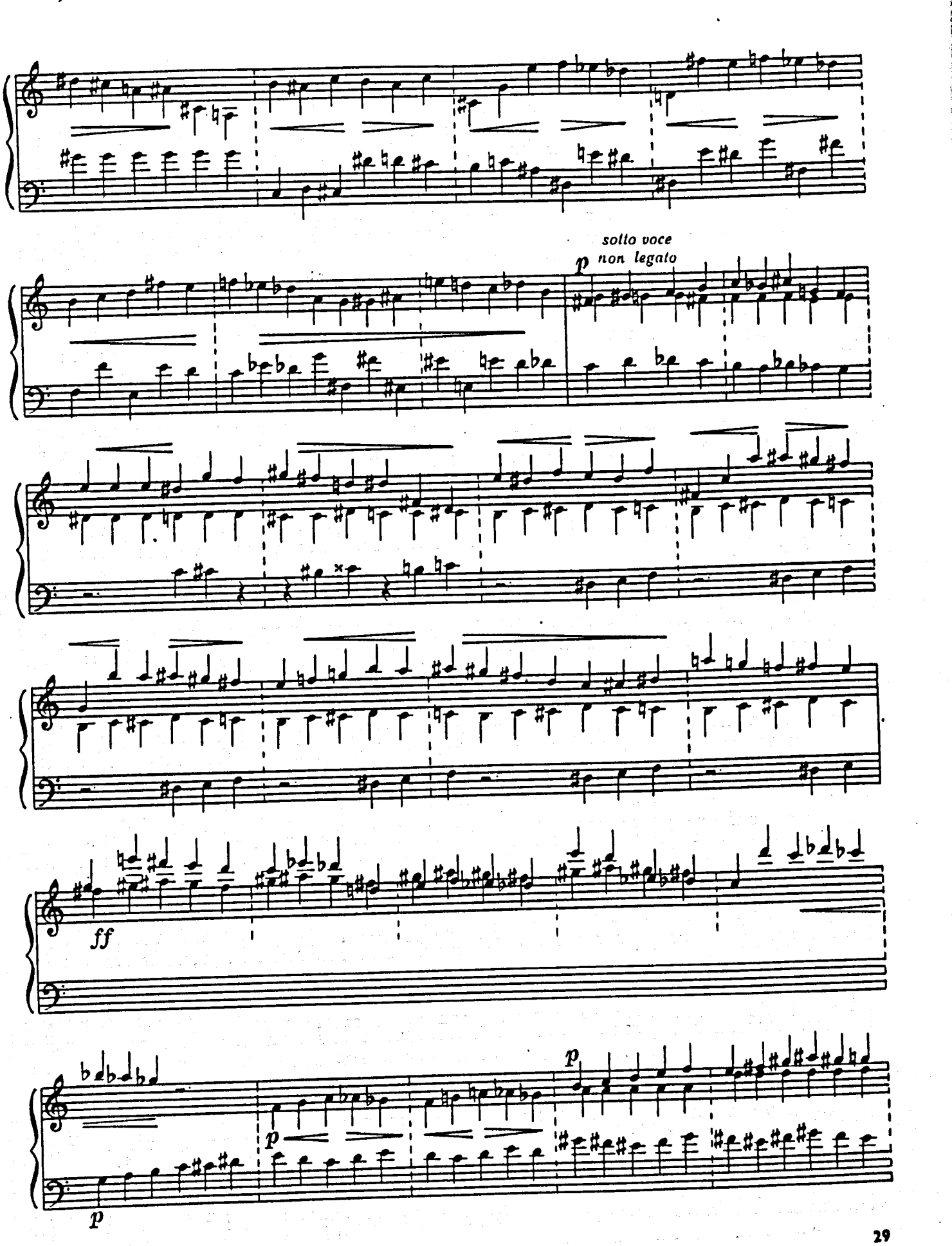


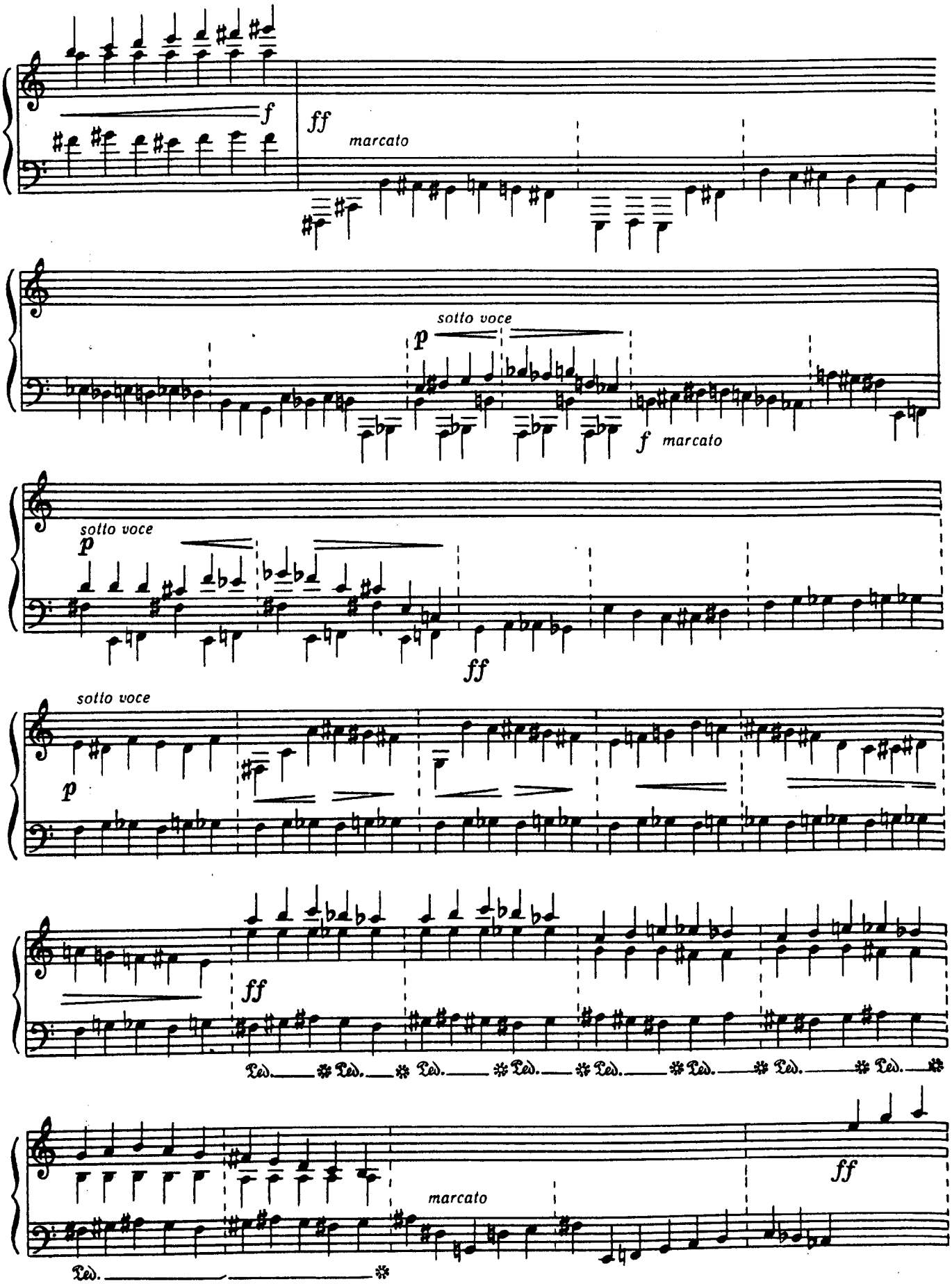
*) Беззвучно натиснути клавішу.
Беззвучно нажать клавишу.

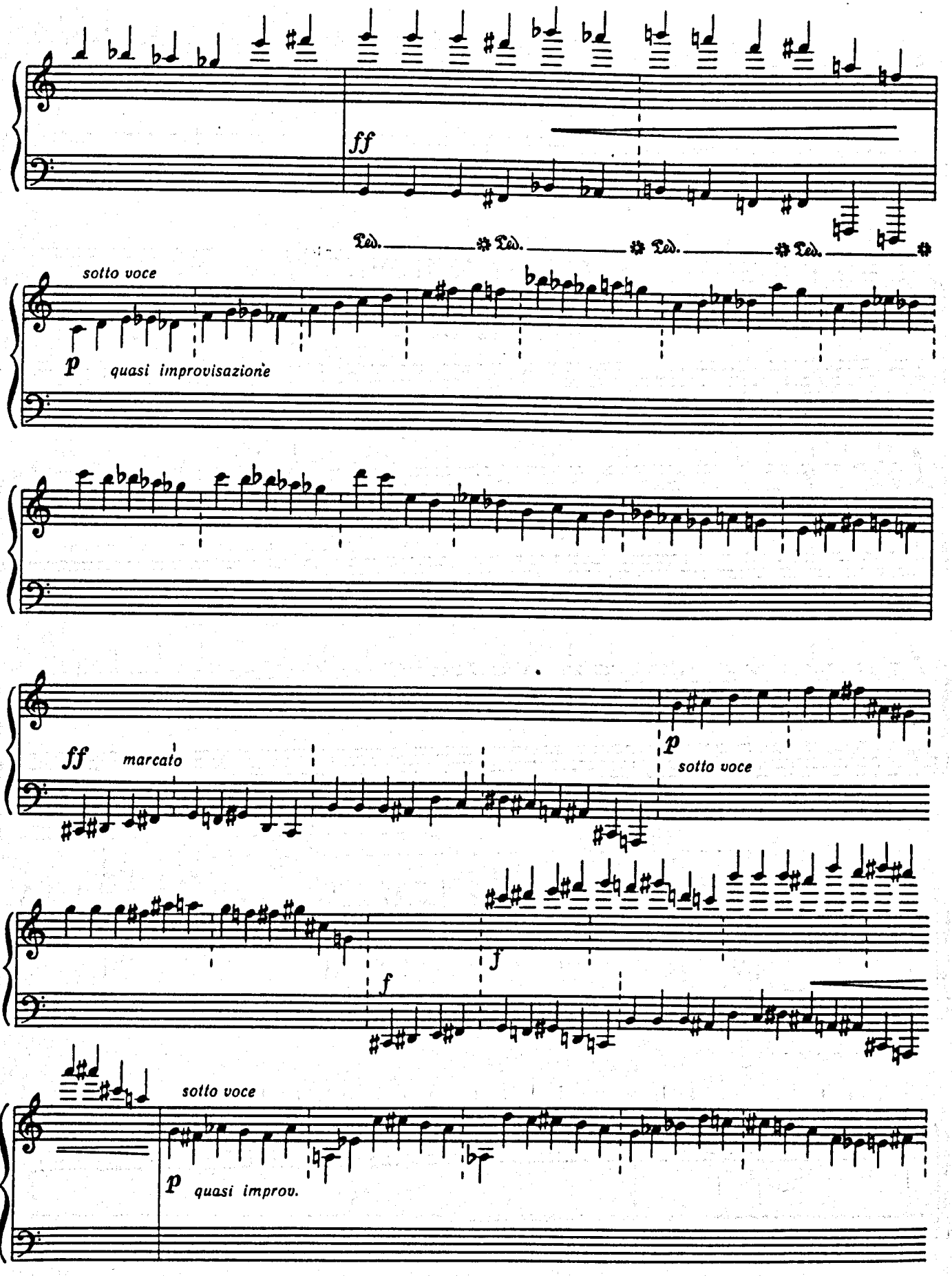

p ff p ff pp
m. s.
Ped. * Ped. * non Ped.
p
attacca

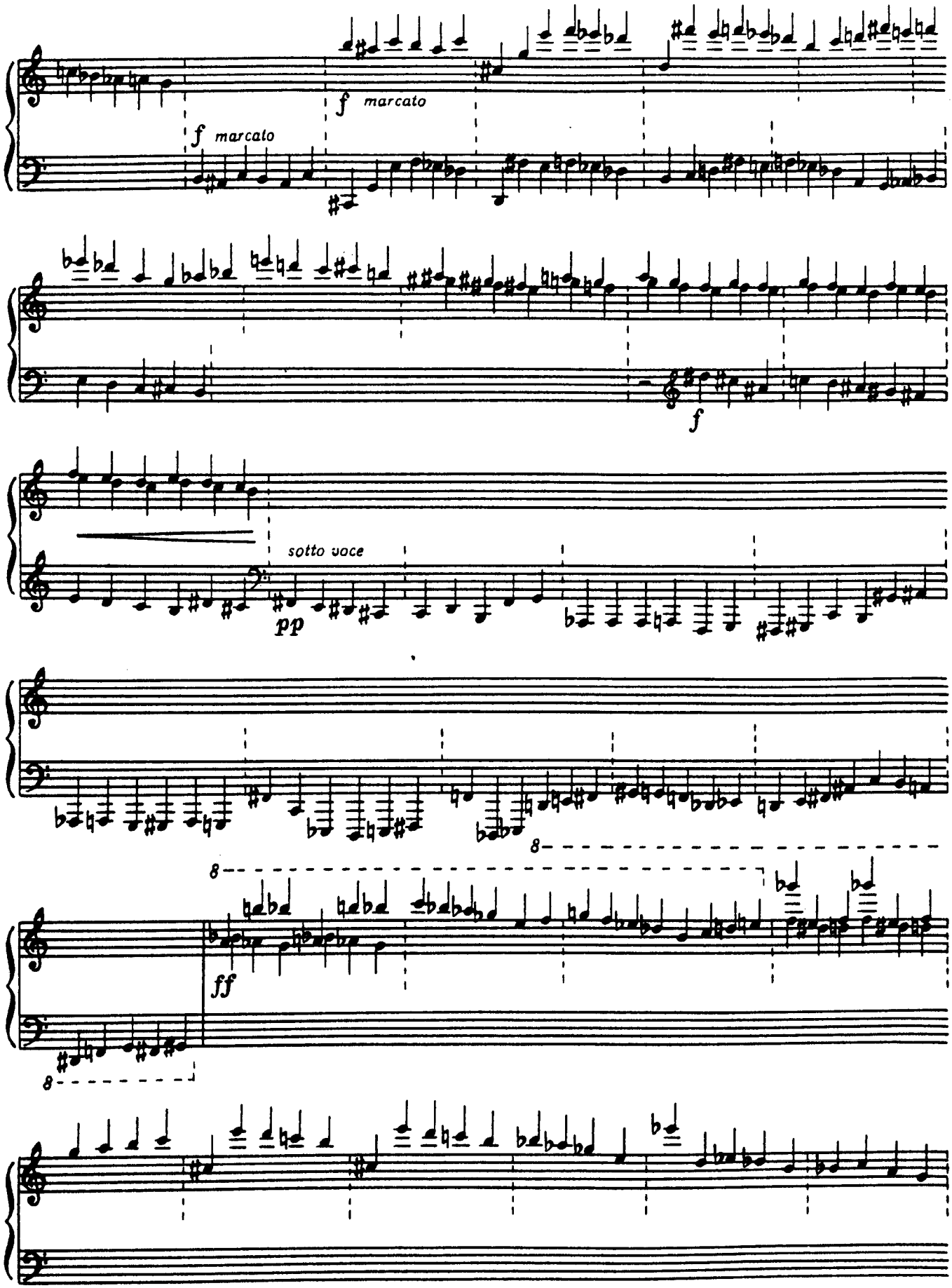
Fuga 19

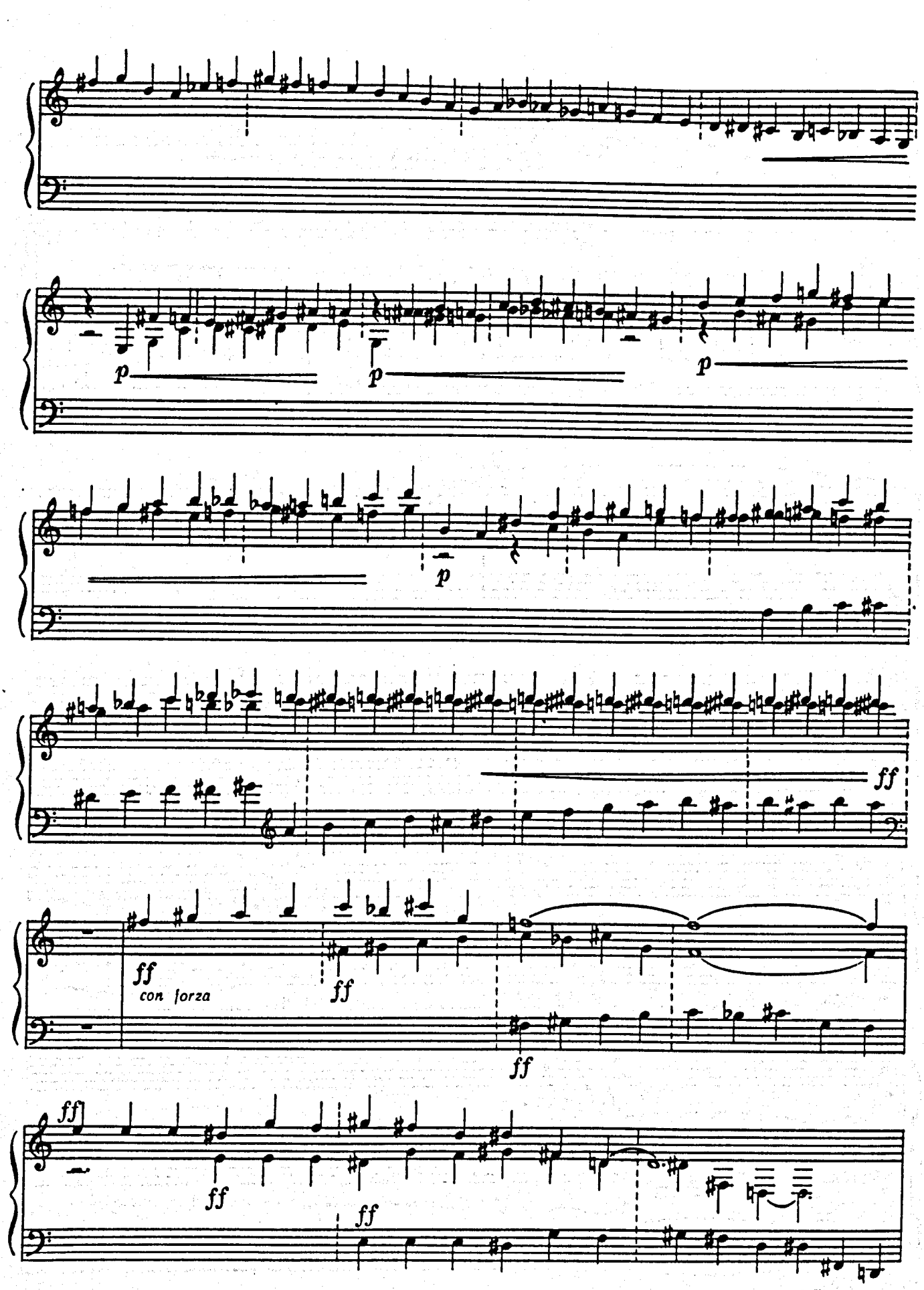

Prestissimo ♩ = 208 - 210
p sotto voce
sempre non legato
non legato
p sotto voce

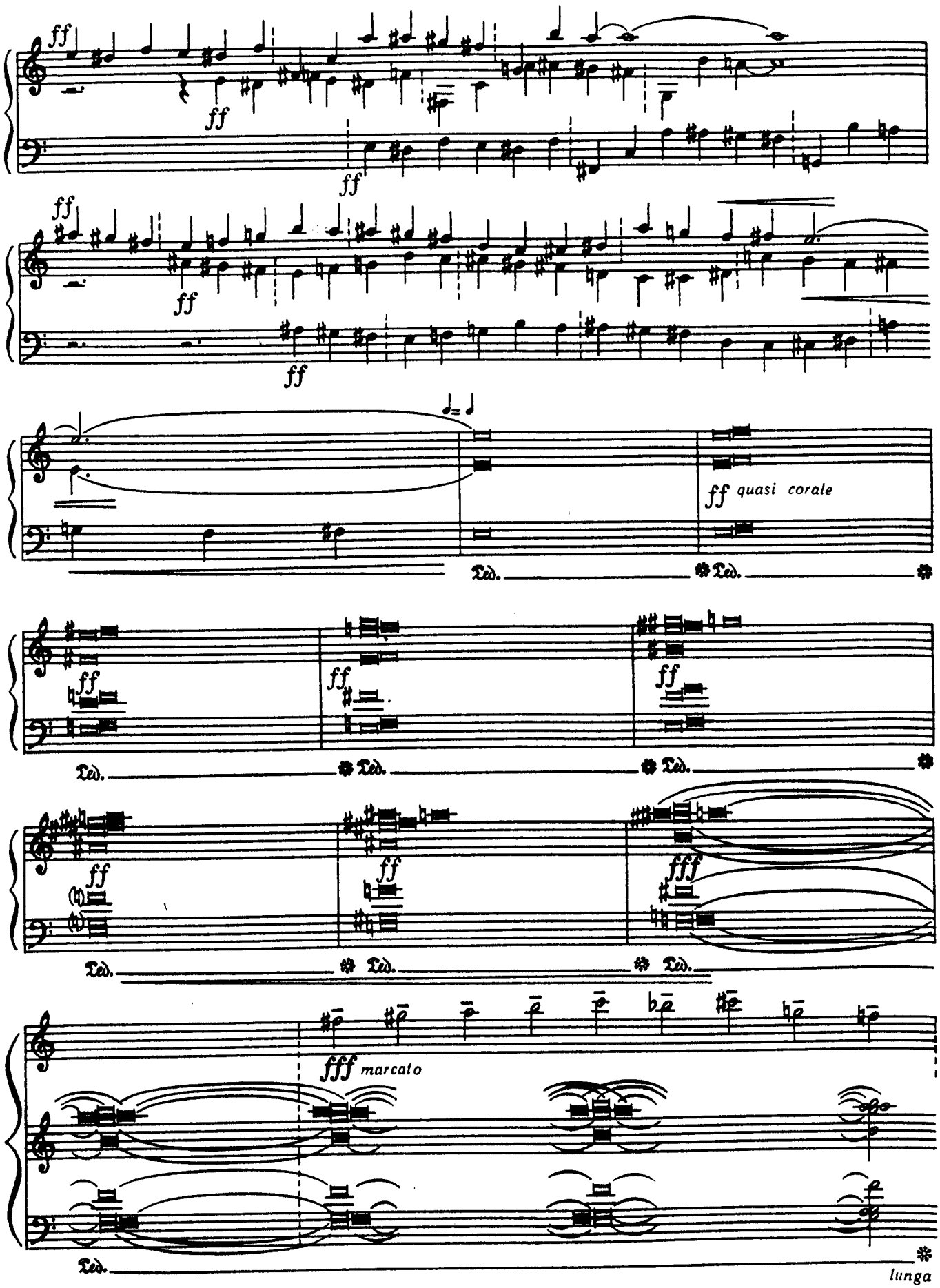

sotto voce
non legato
p
ff
p
p
p

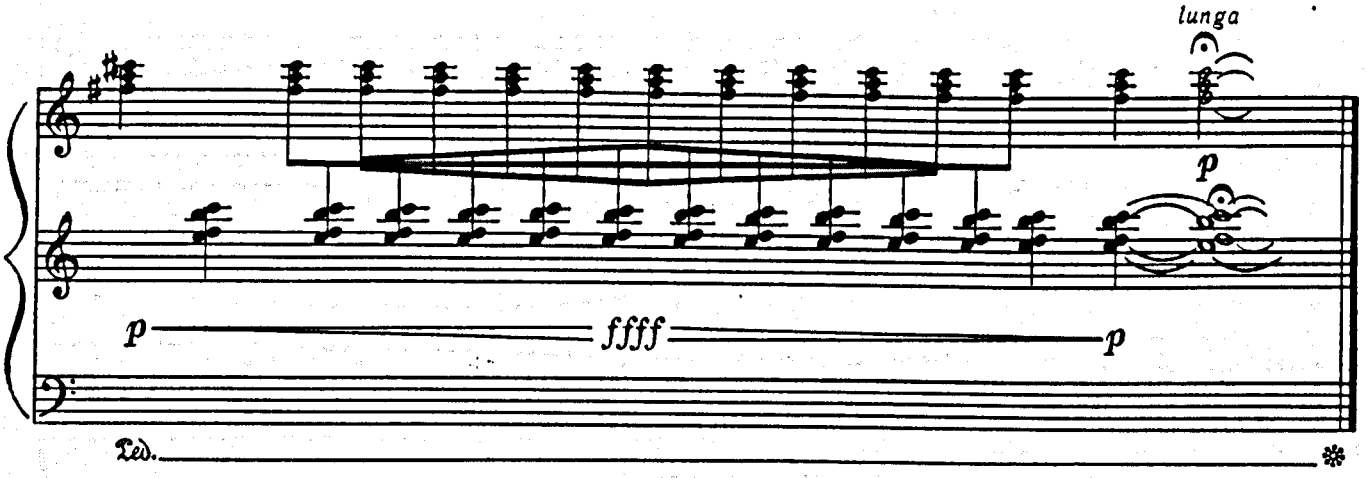

f
ff
marcato
sotto voce
p
f marcato
sotto voce
p
ff
sotto voce
p
ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
marcato
ff
Ped. *


ff
Ped. * Ped. * Ped. * Ped. *
sotto voce
p
quasi improvisazione
ff
marcato
p
sotto voce
f
f
sotto voce
p
quasi improv.

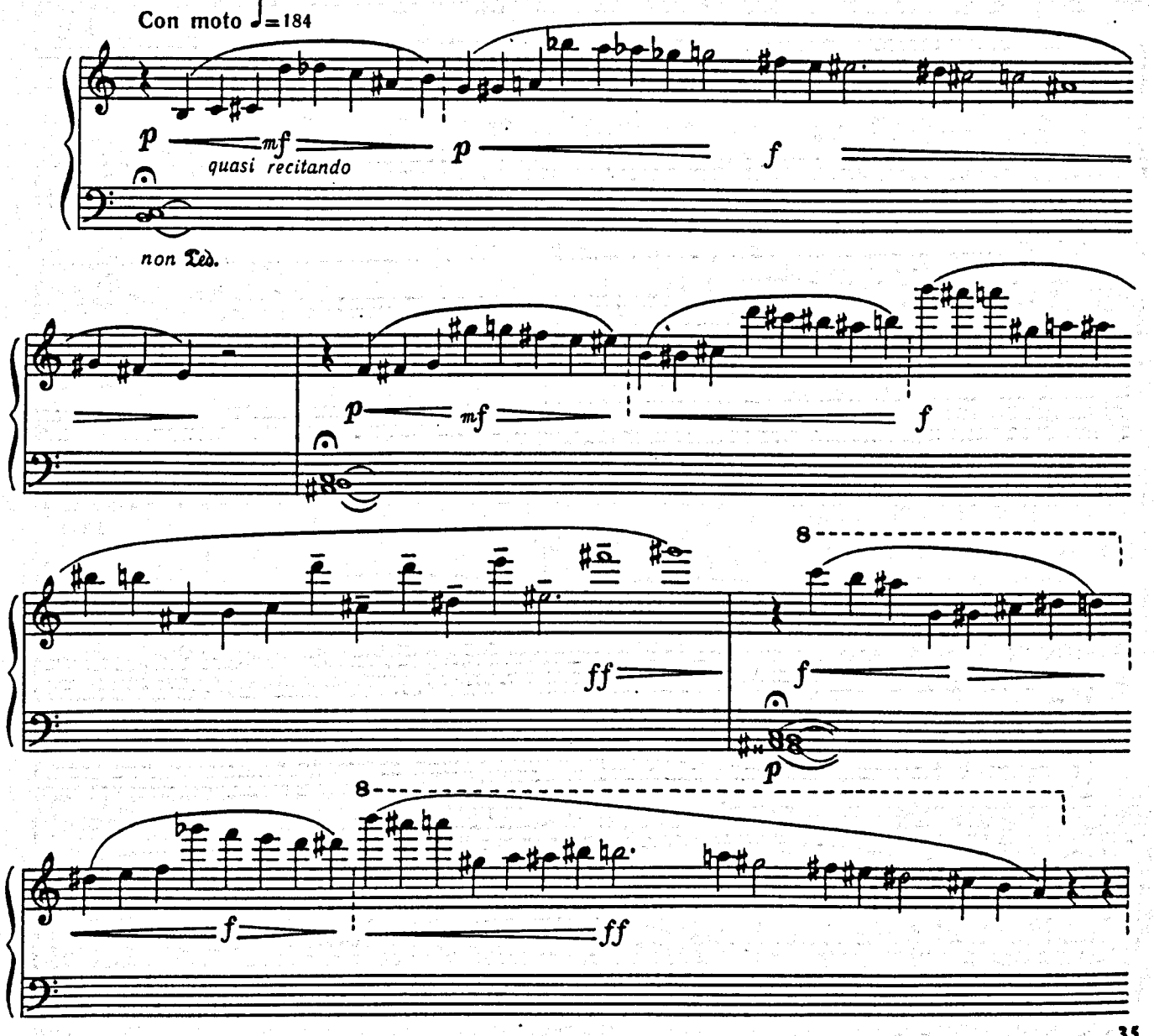

f marcato
f marcato
f
sotto voce
pp
8
8
ff
8

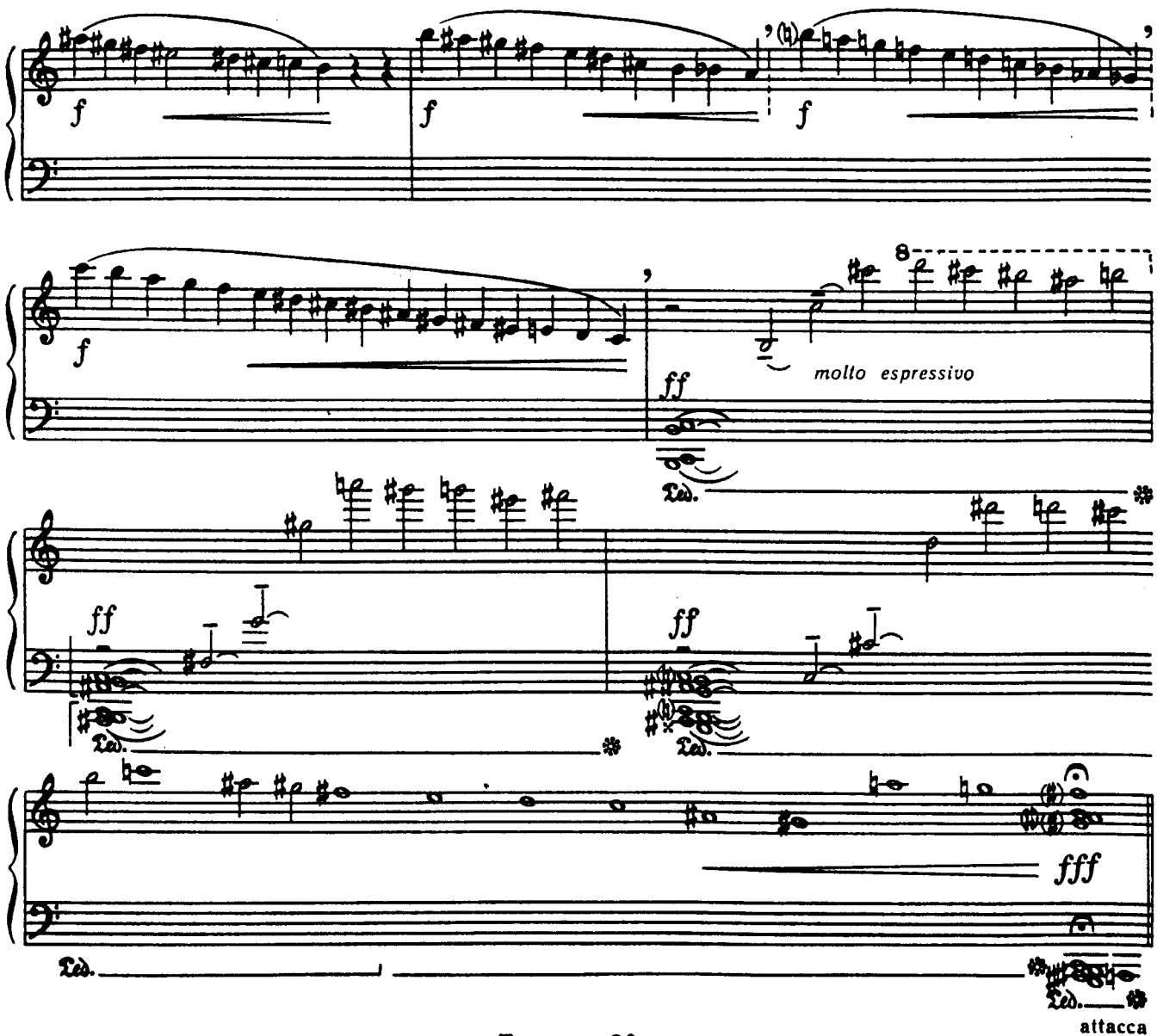

p
p
p
p
ff
ff
con forza
ff
ff
ff
ff
ff


ff
ff
ff
ff
ff
ff
ff quasi corale
Ped.
ff
ff
ff
Ped.
ff
ff
fff
Ped.
fff marcato
Ped.
lunga

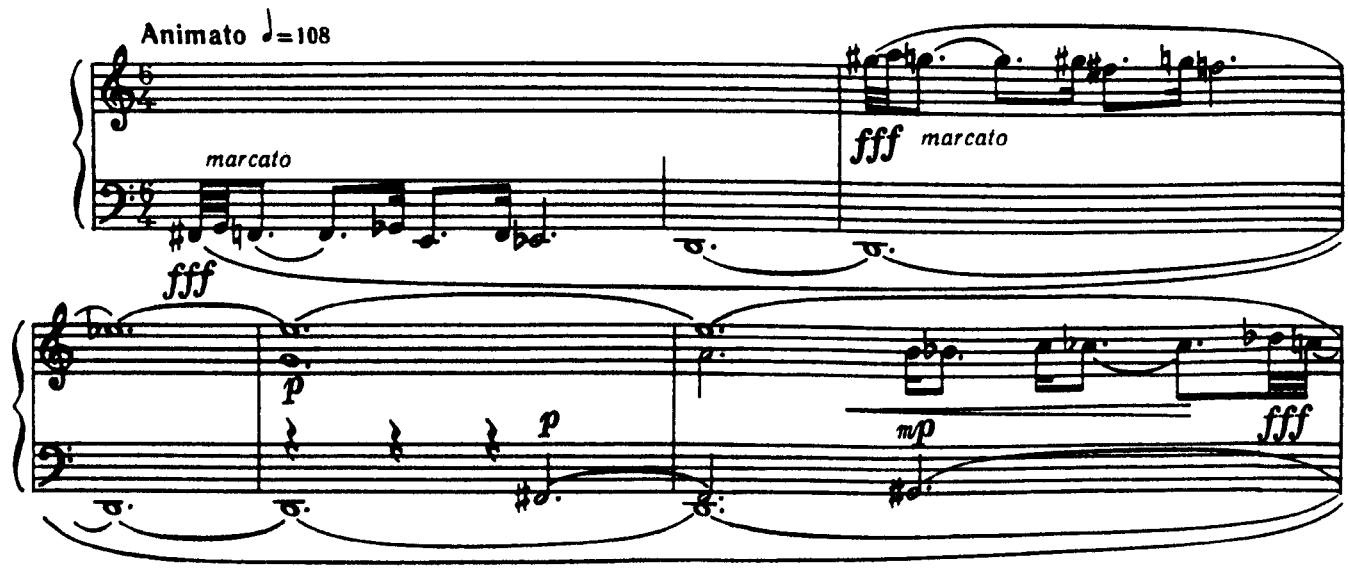

lunga
p
p
ffff
p
Ped.

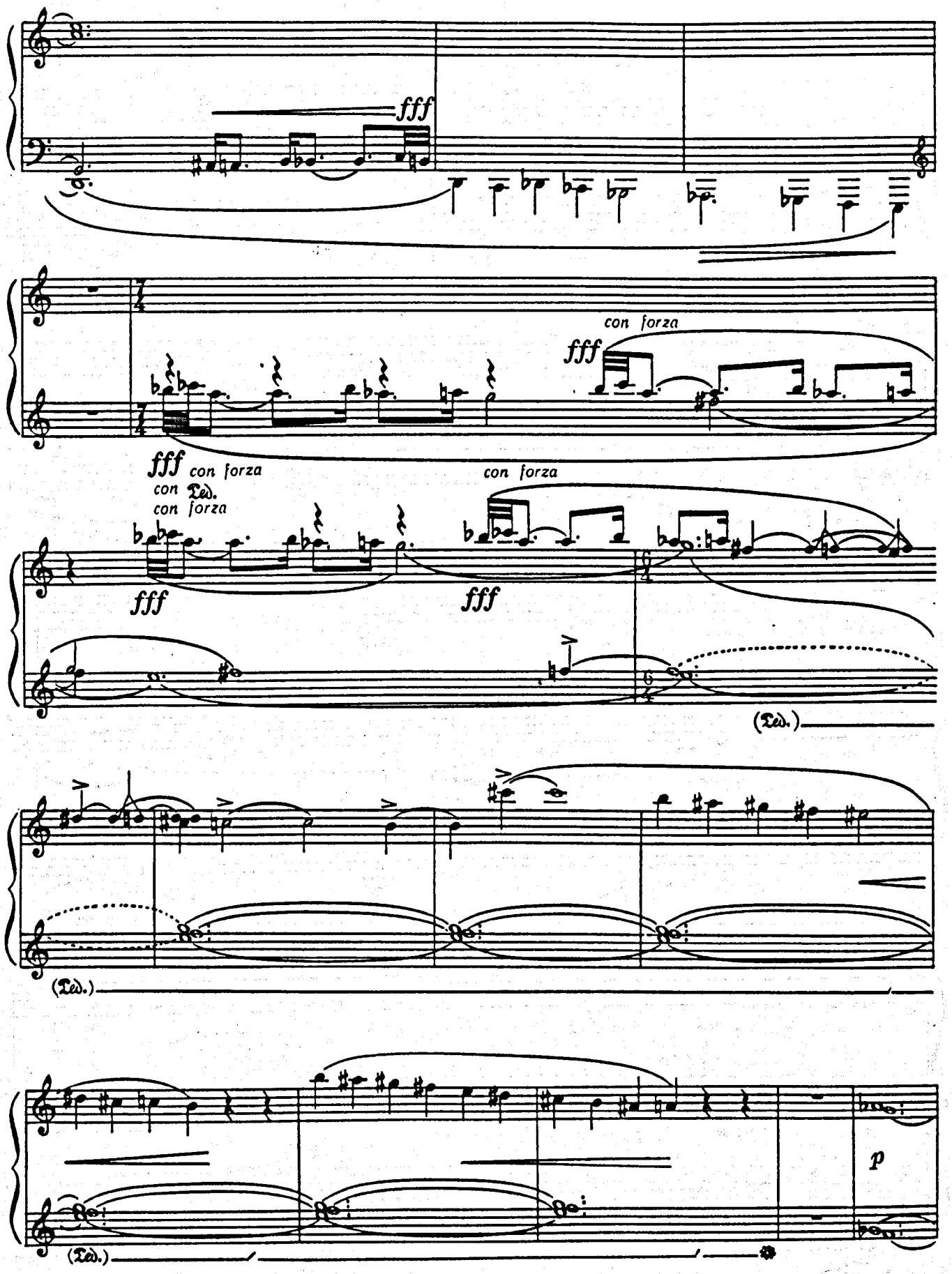
Preludio 20

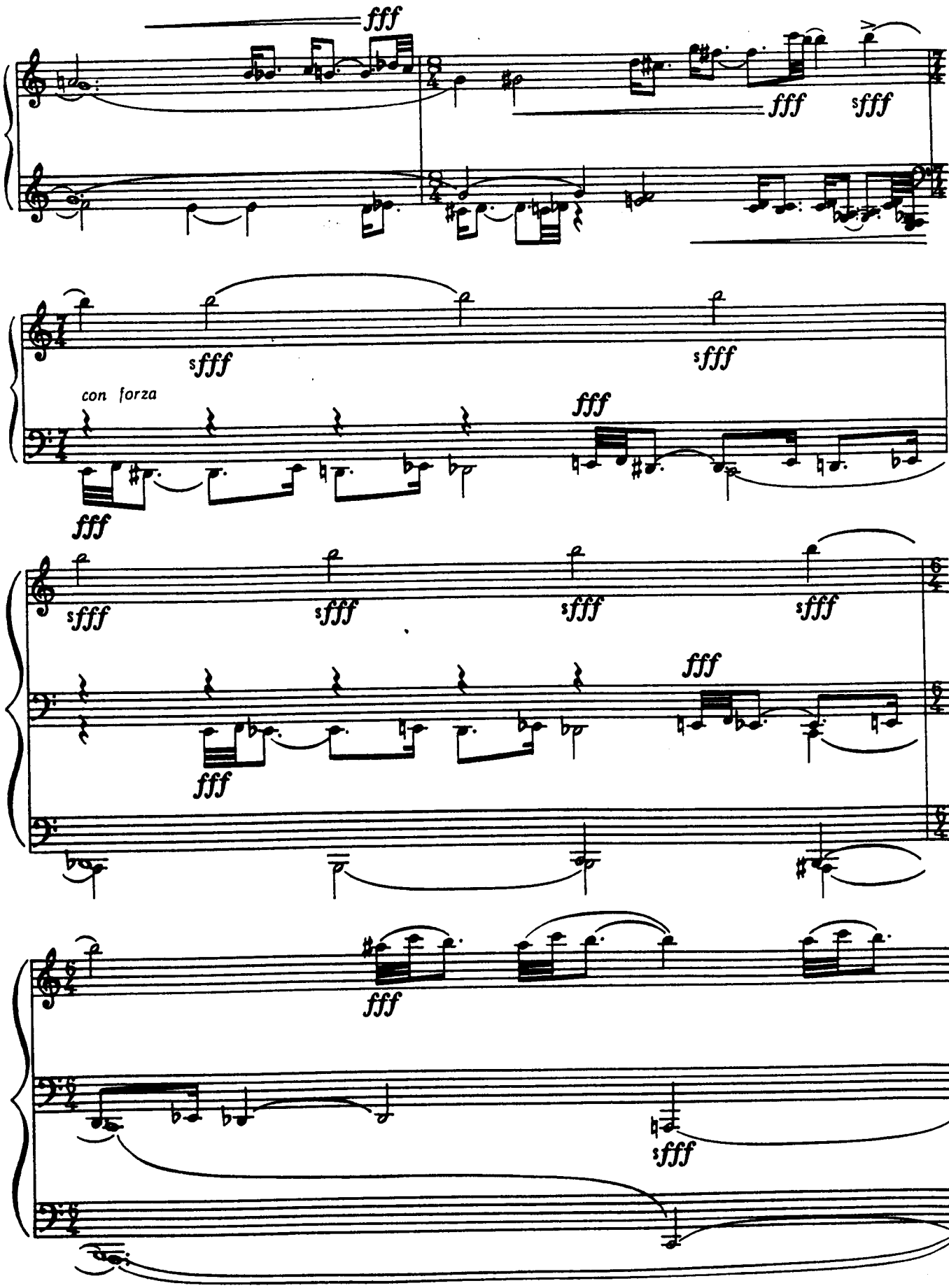

Con moto ♩=184
p
mf
quasi recitando
p
f
non Ped.
p
mf
f
ff
f
8
p
f
8
ff

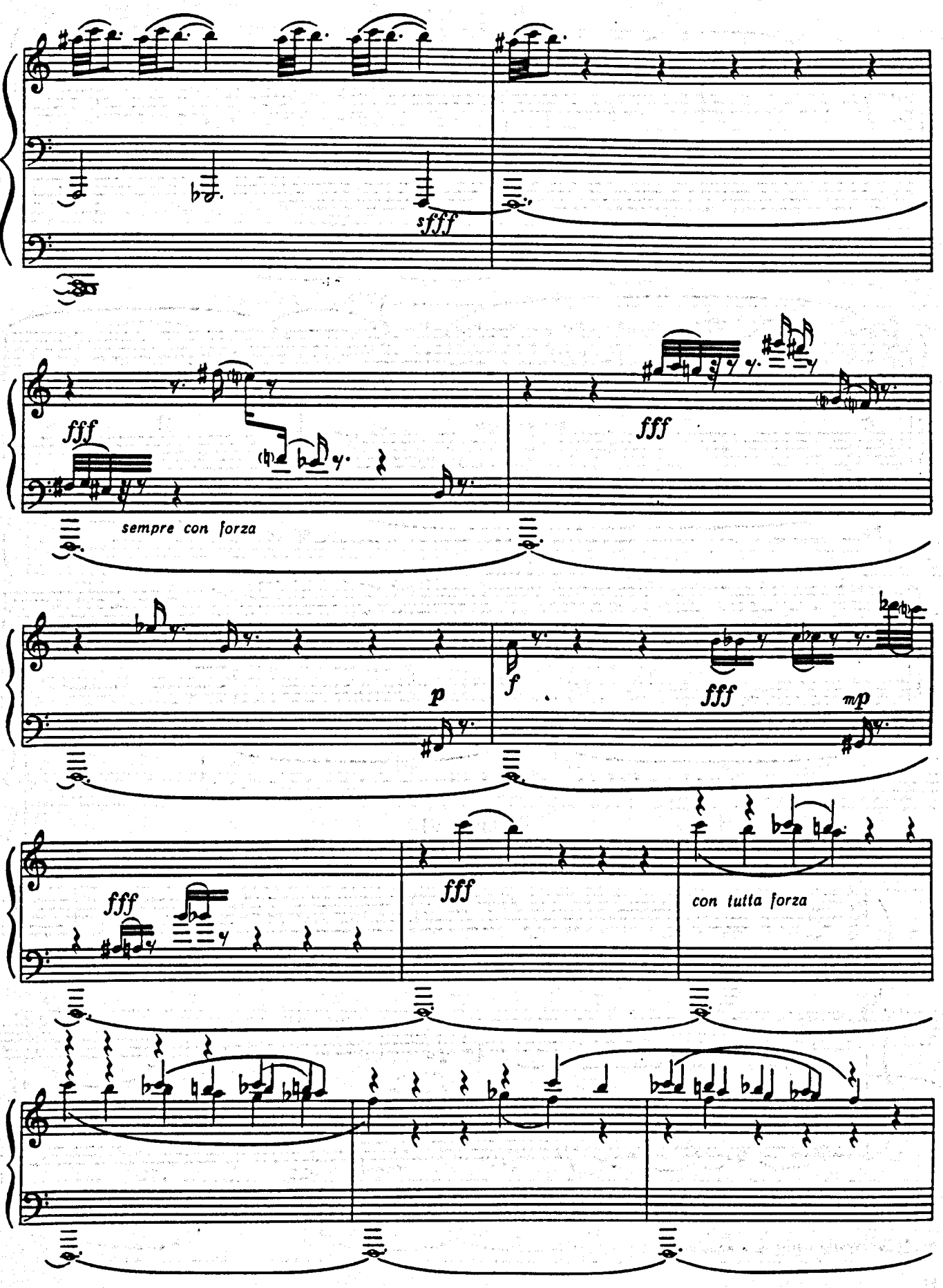


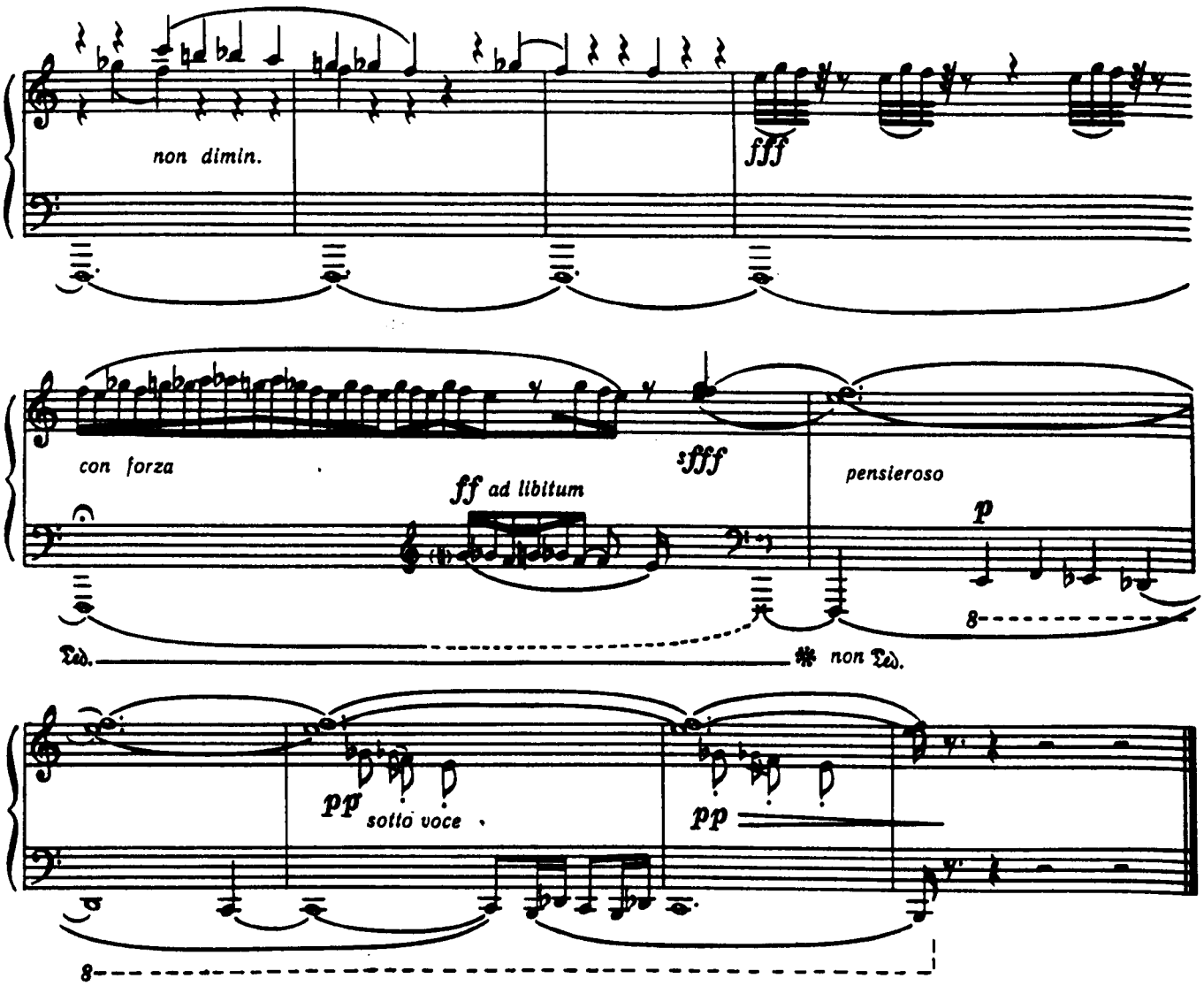
Fuga 20



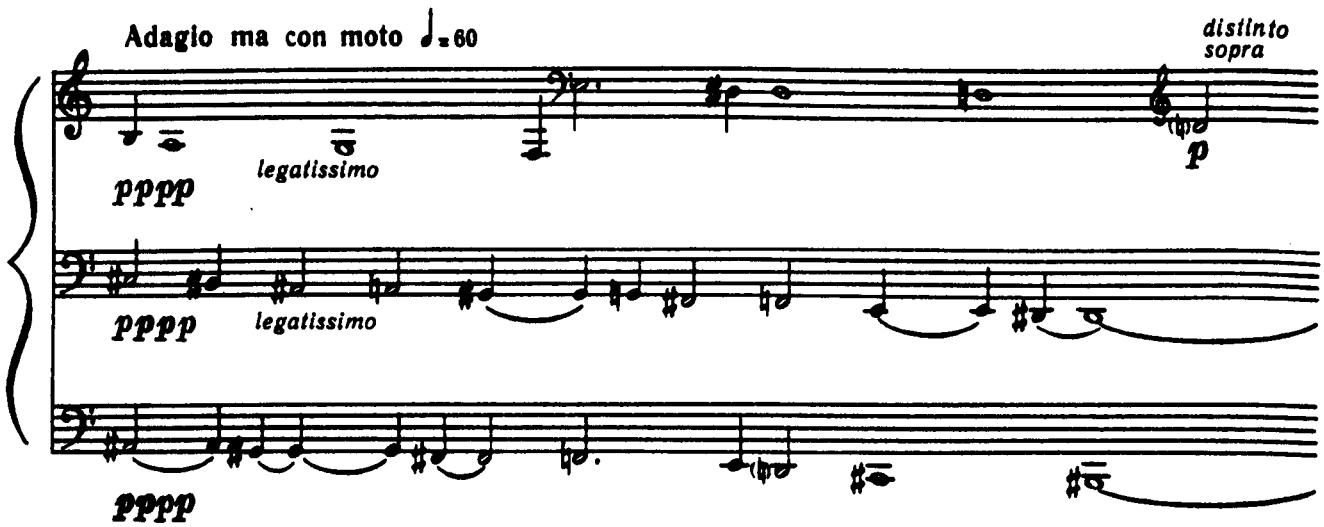

fff
con forza
fff
fff con forza
con Ped.
con forza
fff
con forza
fff
(Ped.)
(Ped.)
(Ped.)
p


fff
fff
sfff
sfff
sfff
con forza
fff
fff
sfff
sfff
sfff
sfff
fff
fff
fff
sfff

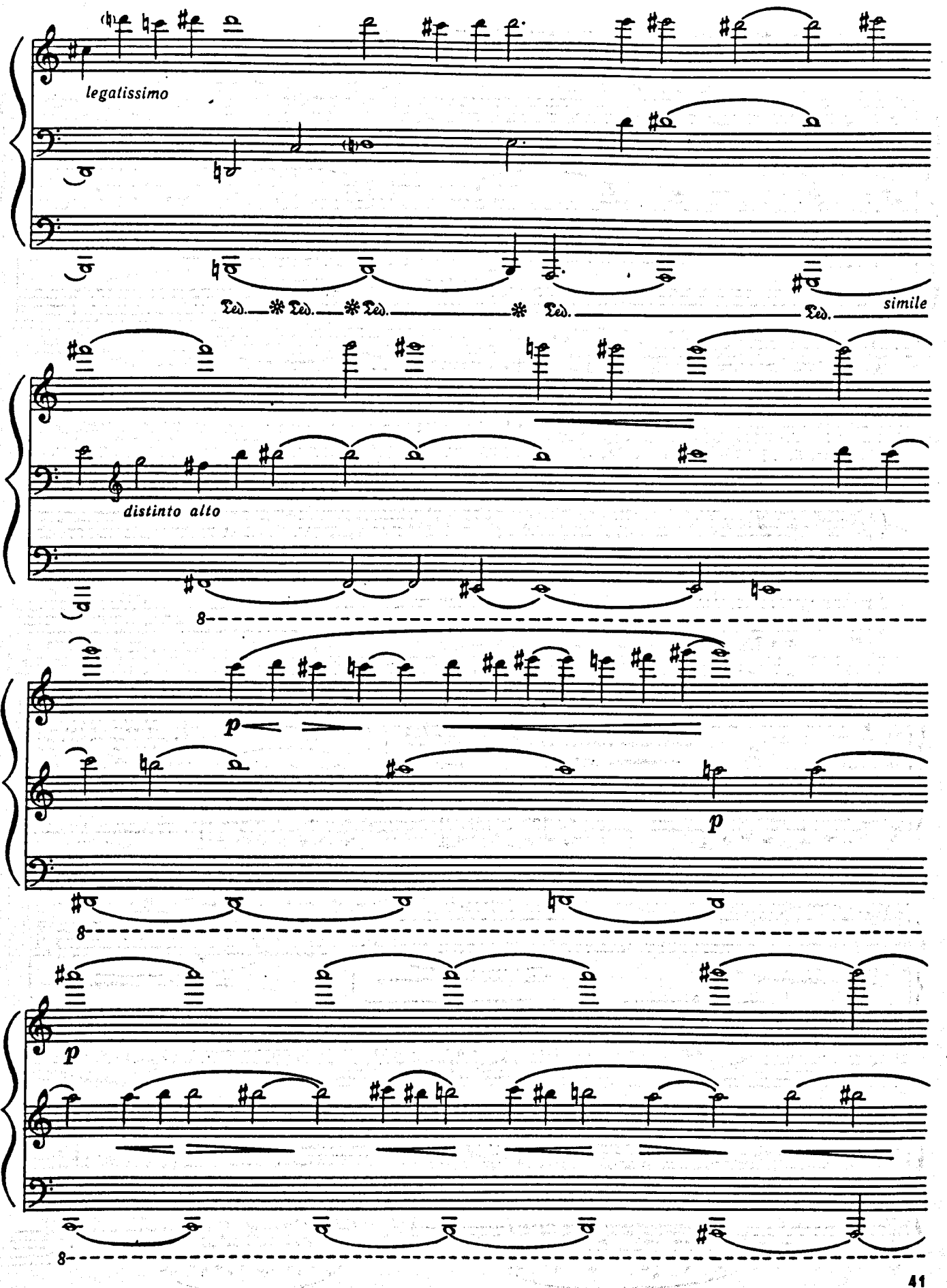

sfff
fff
sempre con forza
fff
p
f
fff
mp
fff
fff
con tutta forza

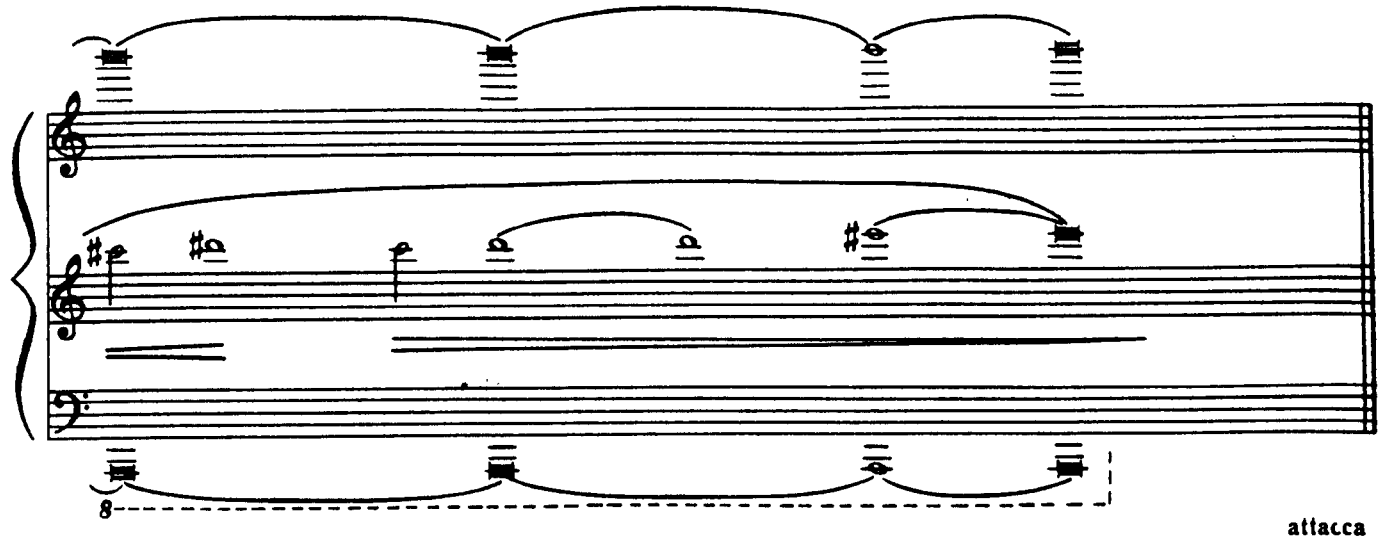


Preludio 21

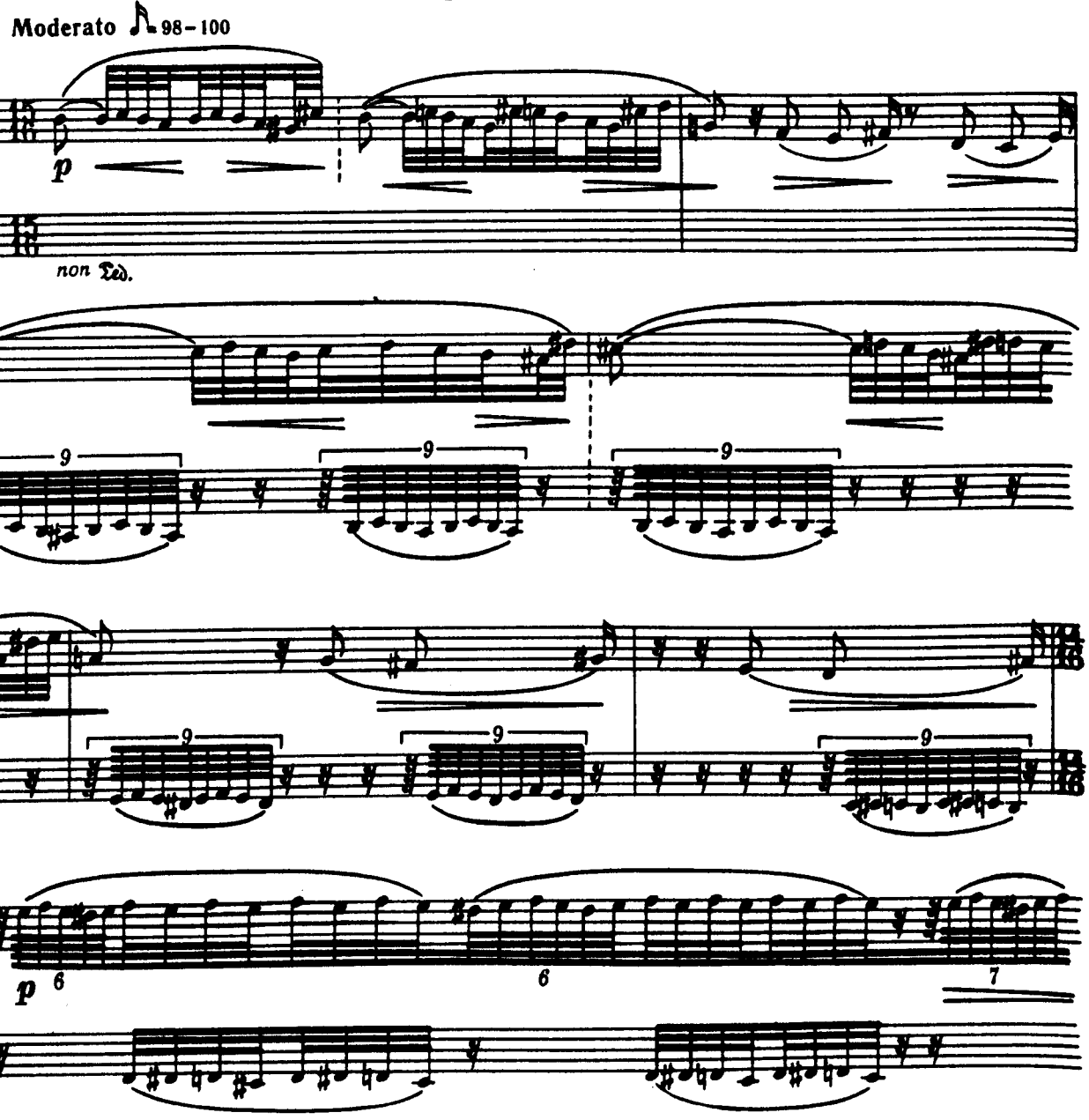


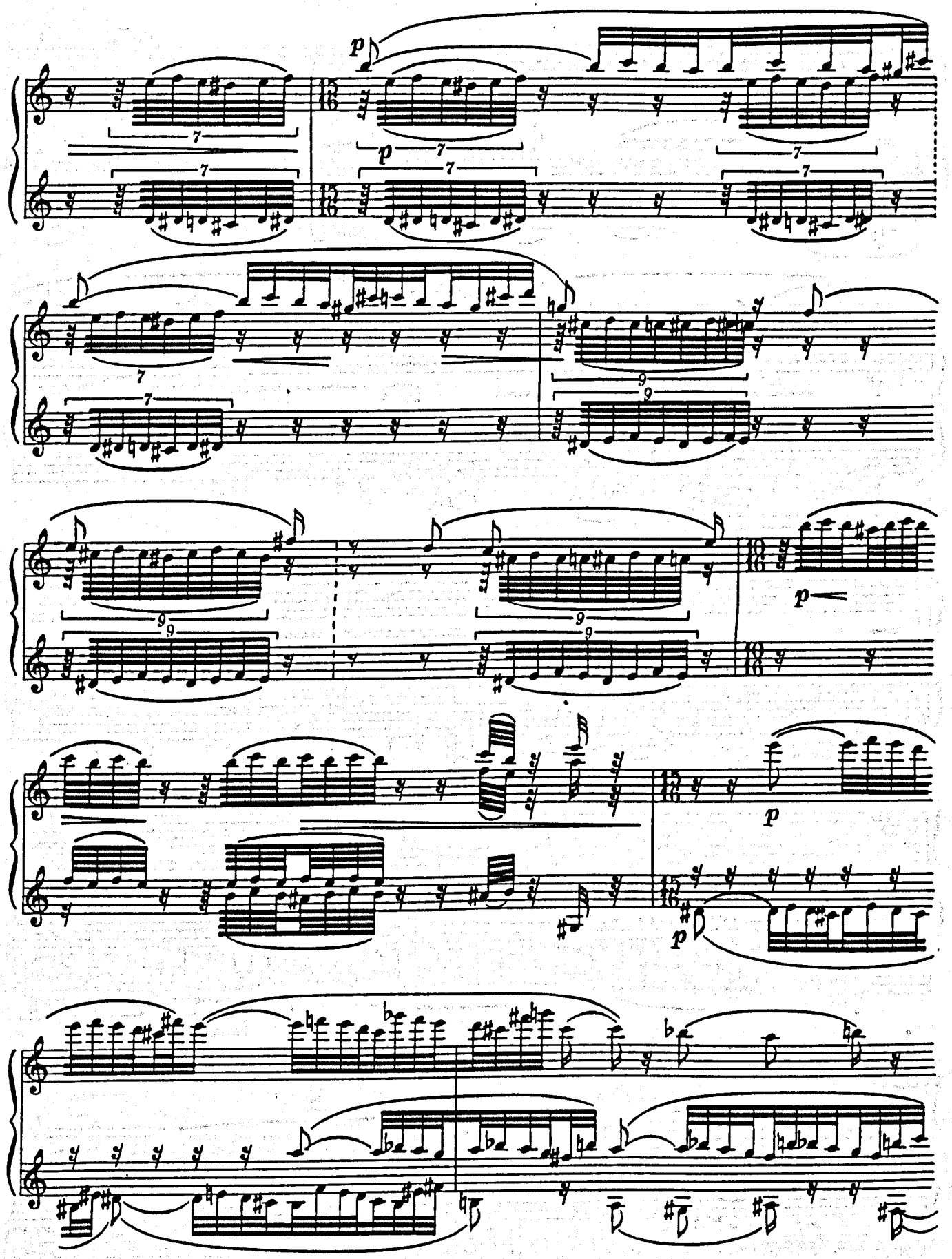
*) Беззвучно натиснути клавіші.
Беззвучно нажать клавиши.

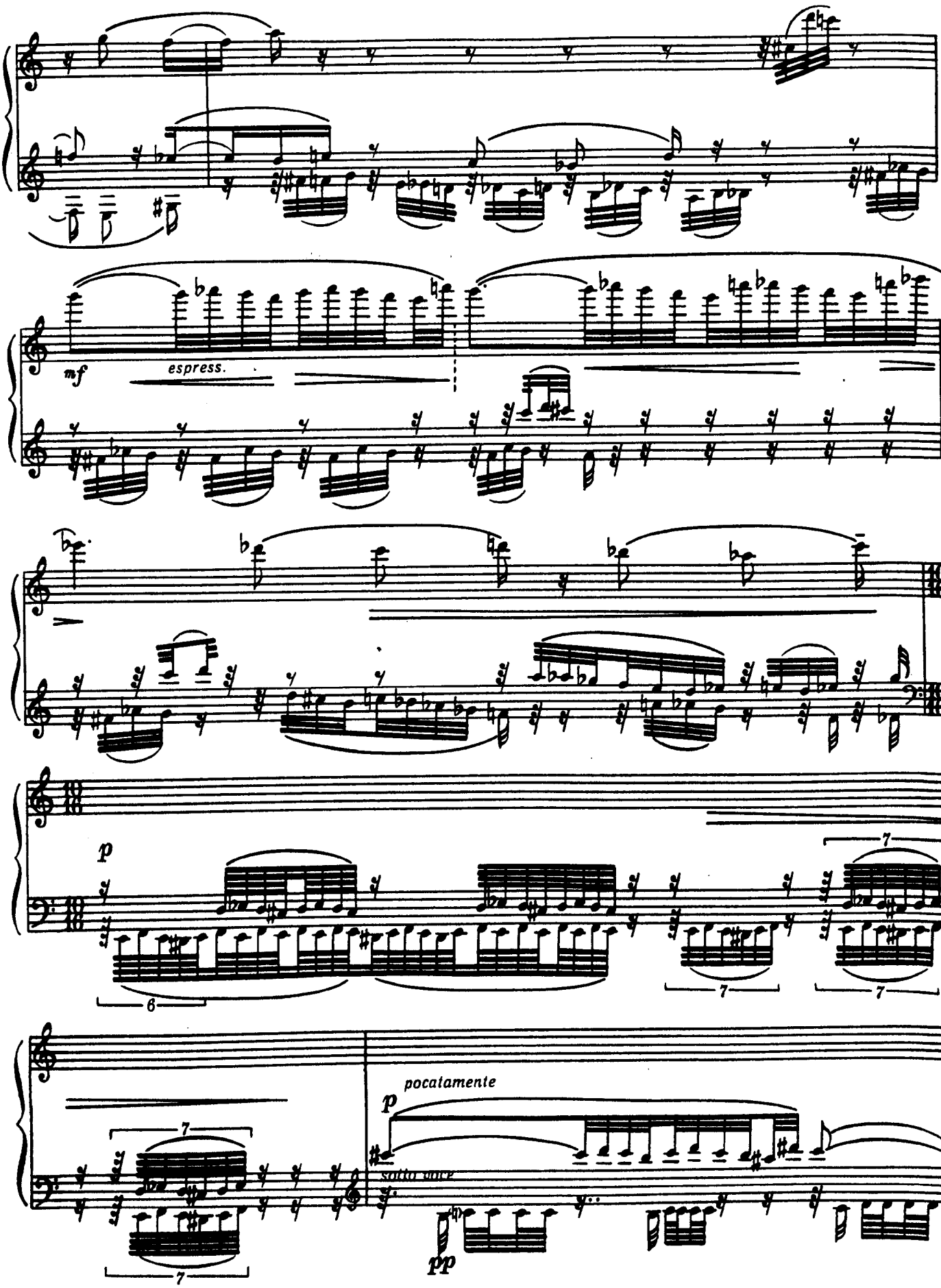

legatissimo
Ped. * Ped. * Ped. * Ped. Ped. simile
distinto alto
8
p
p
8
p
8

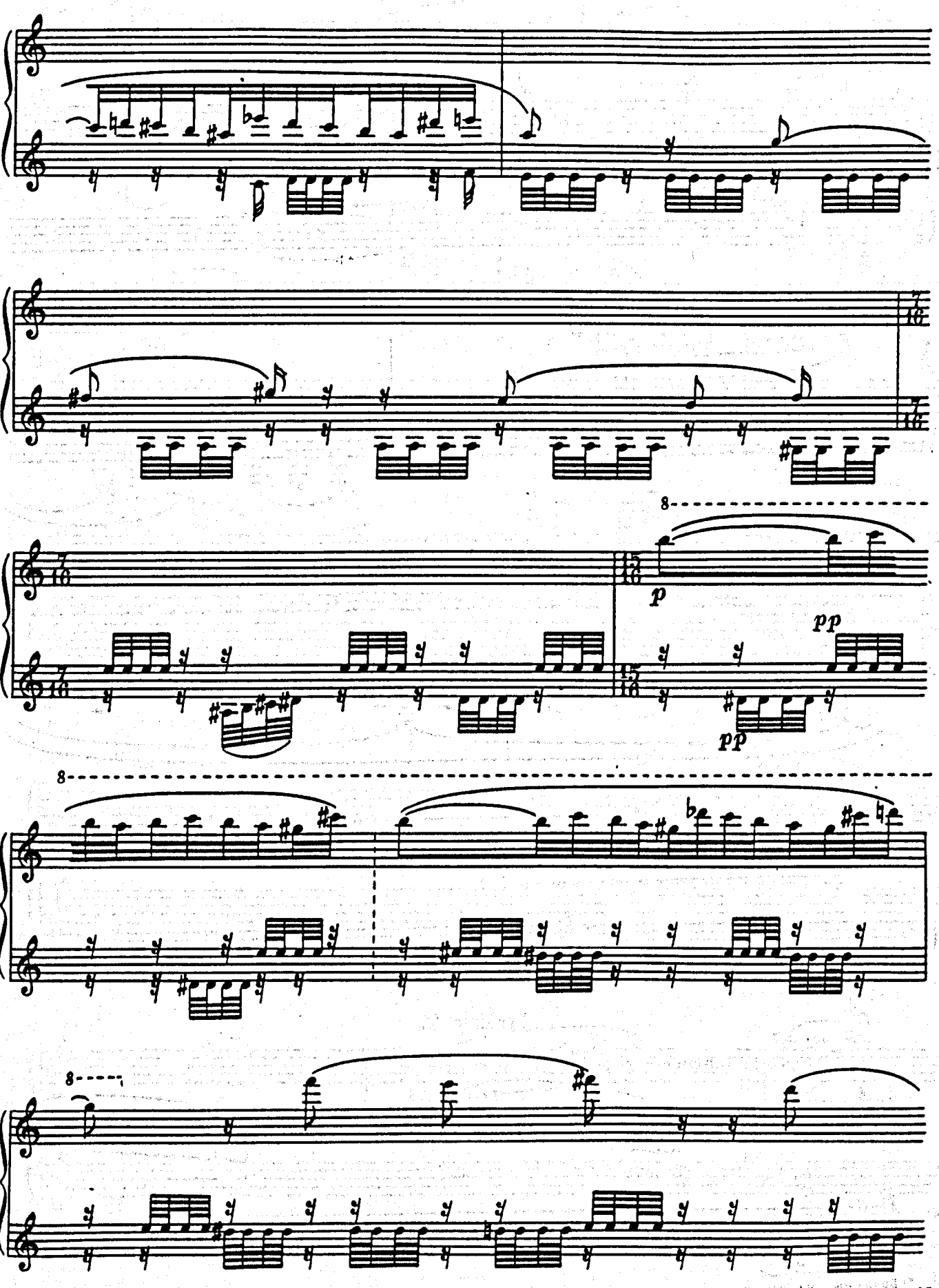


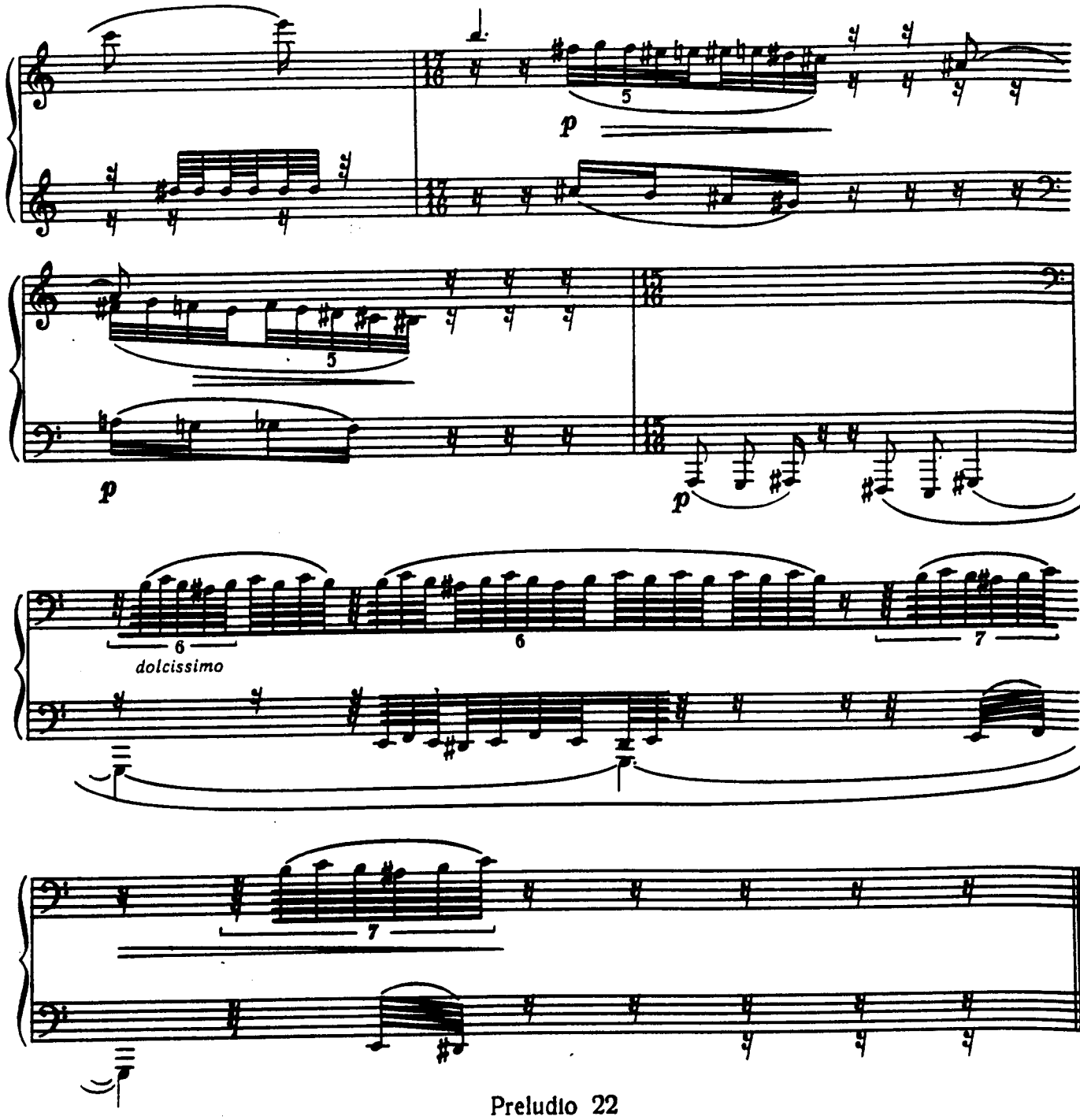
Fuga 21



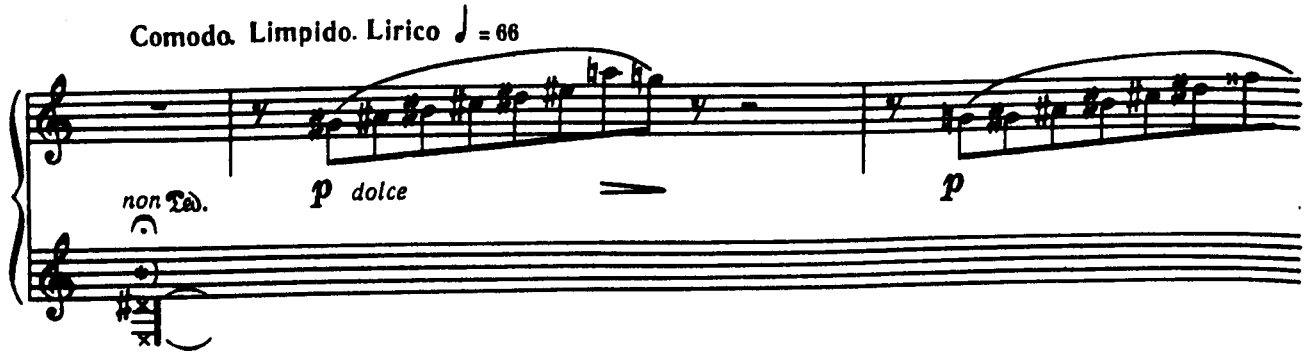

p
7
9
15/16
19/16


mf
espress.
p
6
7
7
7
pocatamente
p
sotto voce
pp
7
7

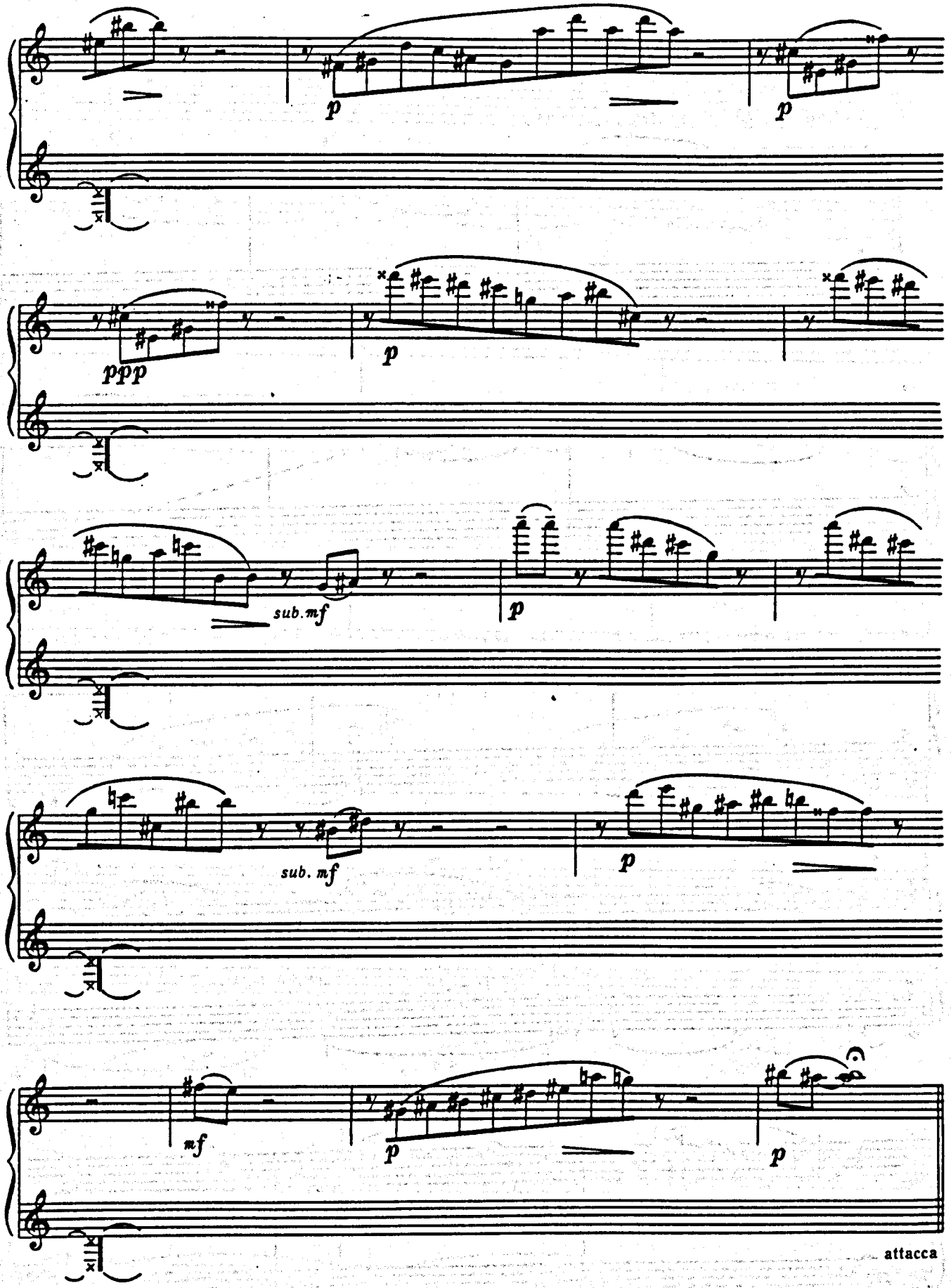

8
p
pp
pp
8
8

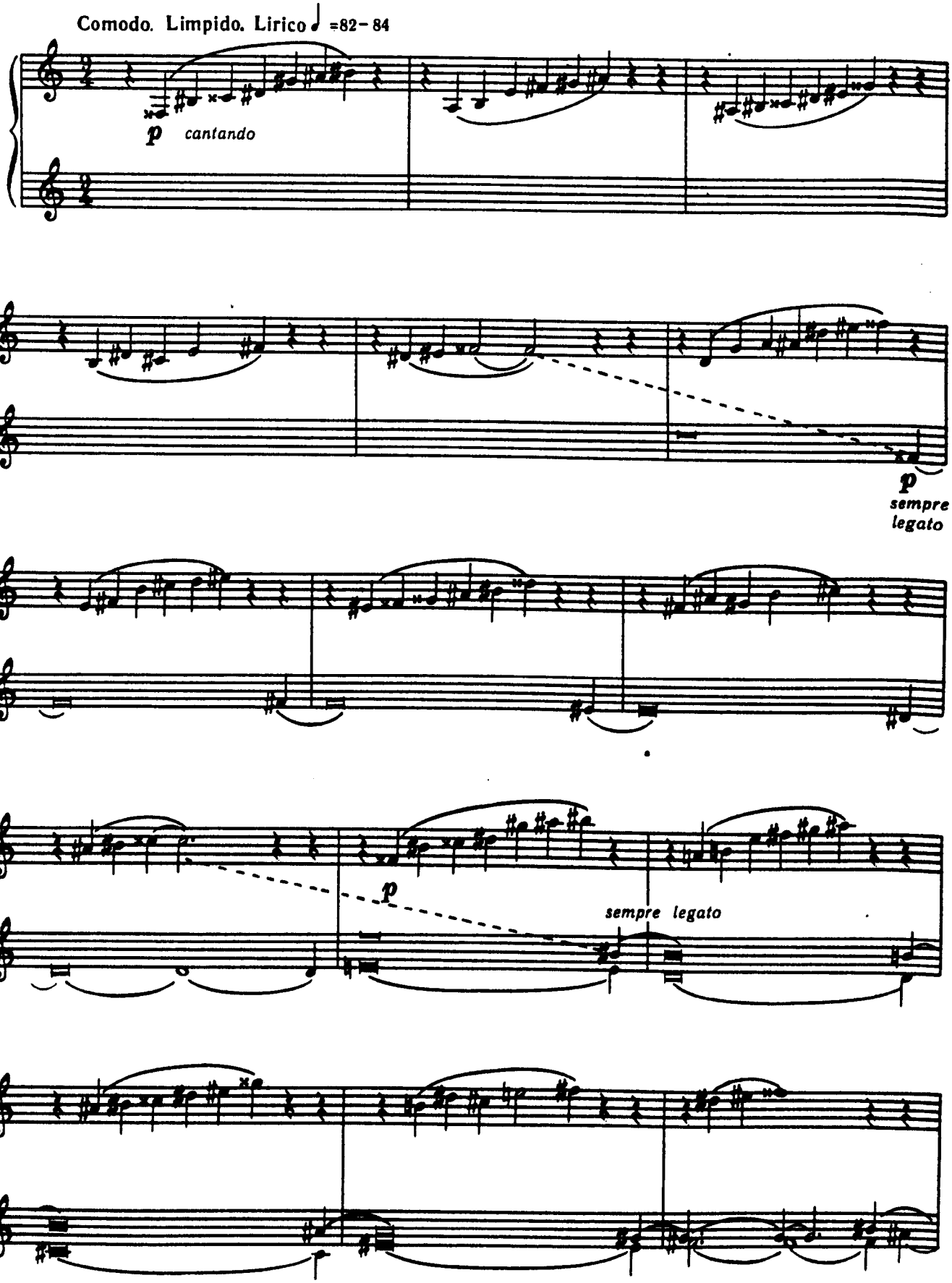


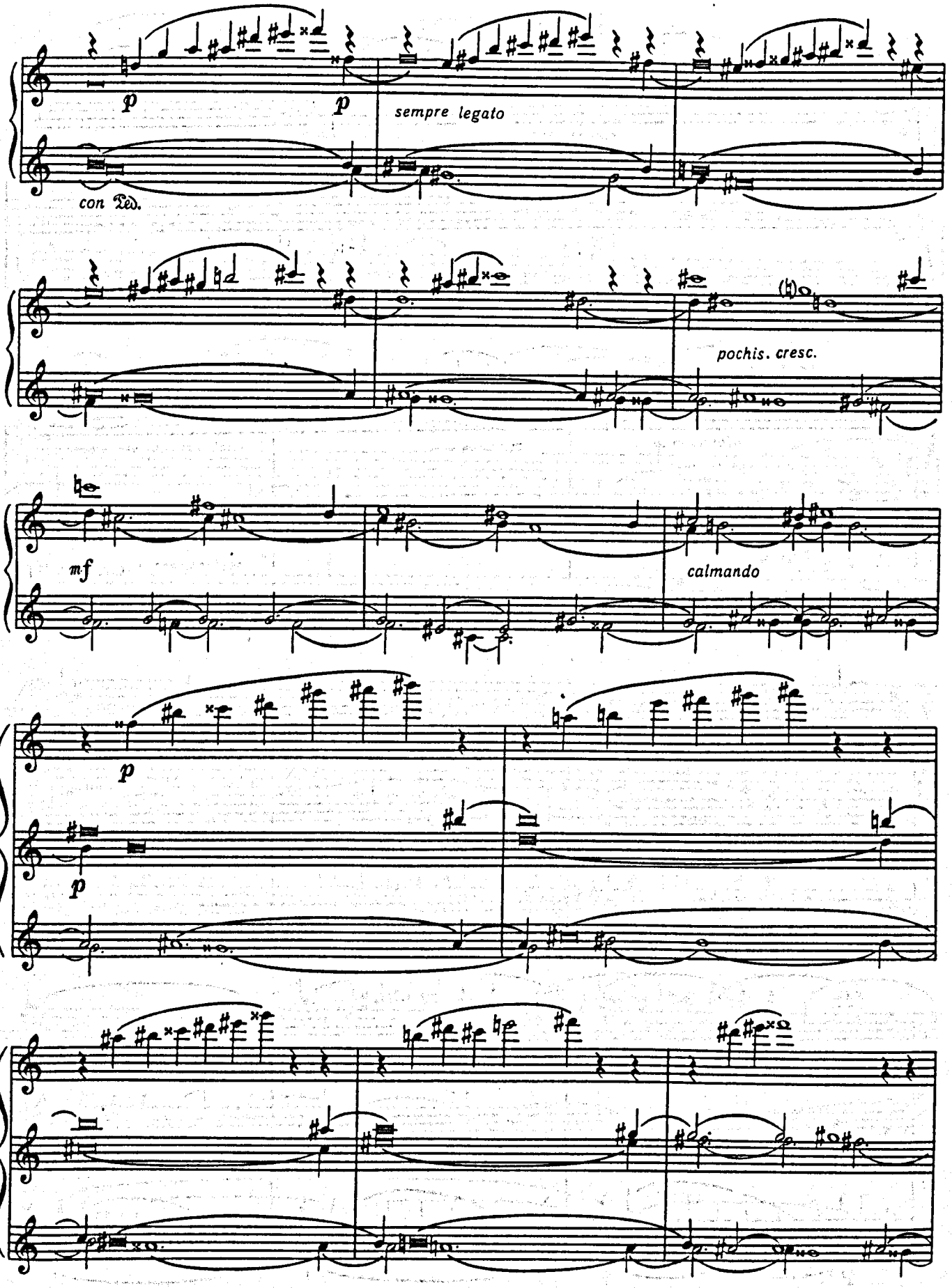
Preludio 22

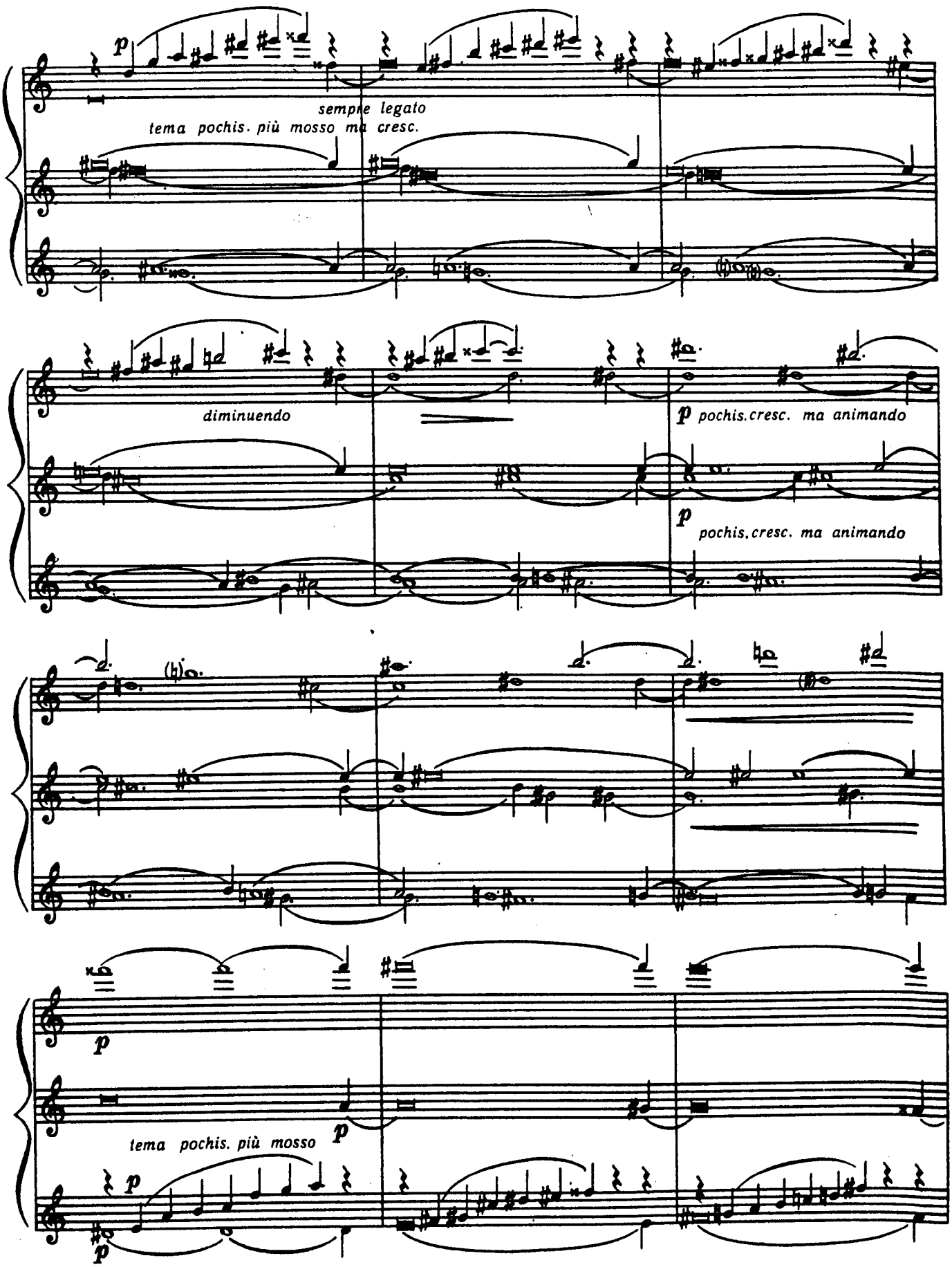


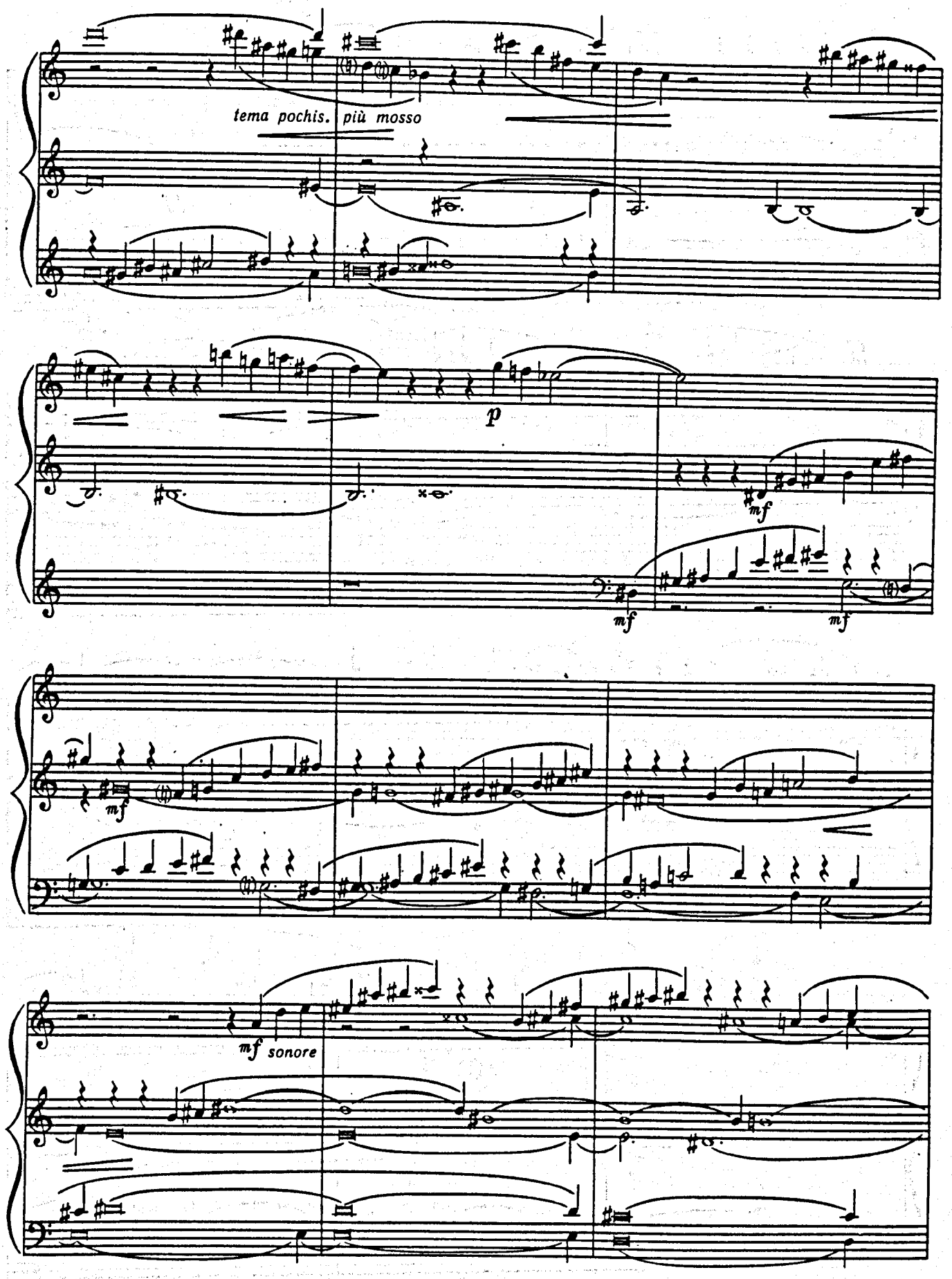
*) Беззвучно натиснути клавіші.
Беззвучно нажать клавиши.

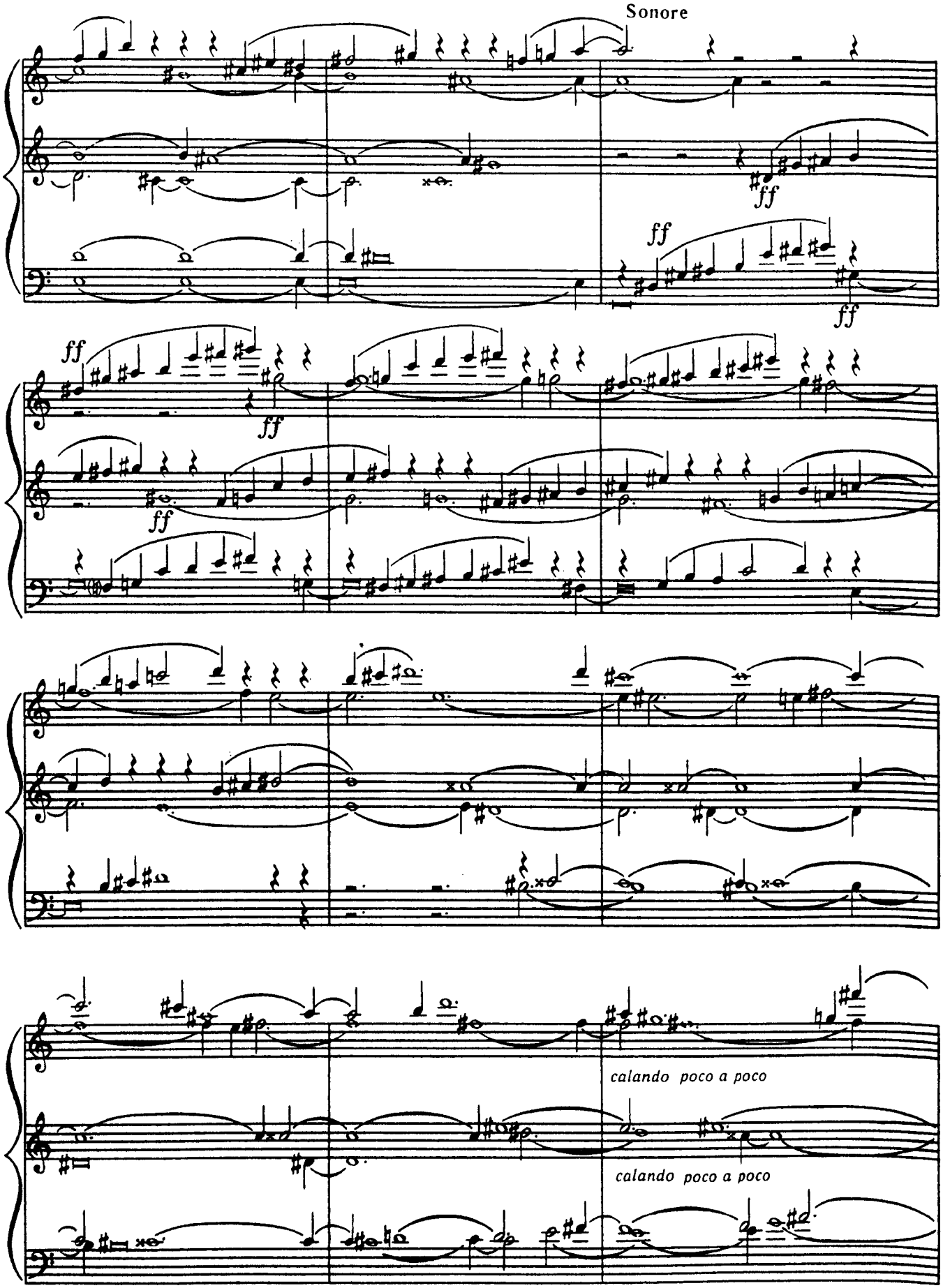

p
p
pppp
p
sub.mf
p
sub. mf
p
mf
p
p
attacca

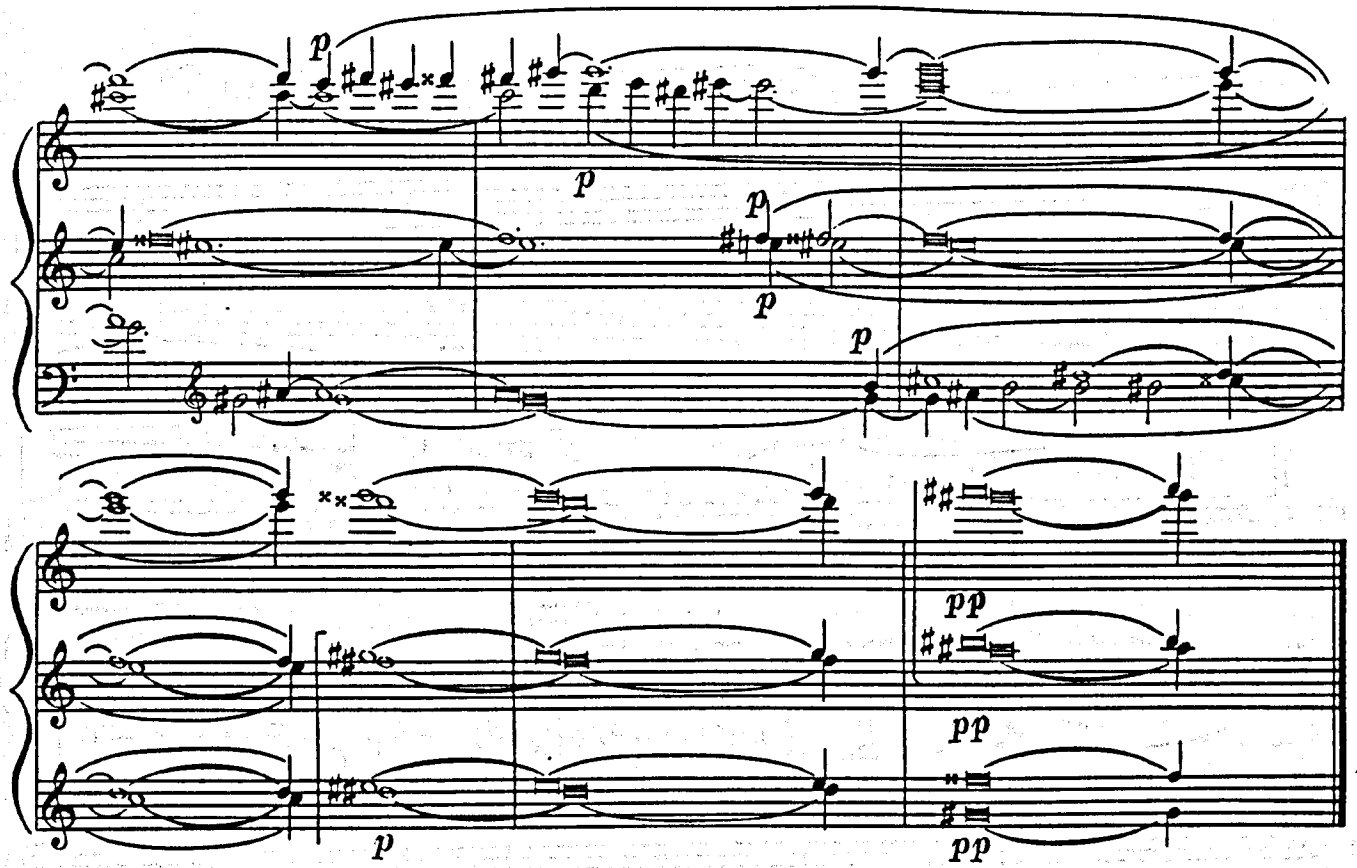

Comodo. Limpido. Lirico ♩ =82–84
p cantando
p
sempre
legato
p
sempre legato


p
p
sempre legato
con Ped.
pochis. cresc.
mf
calmando
p
p

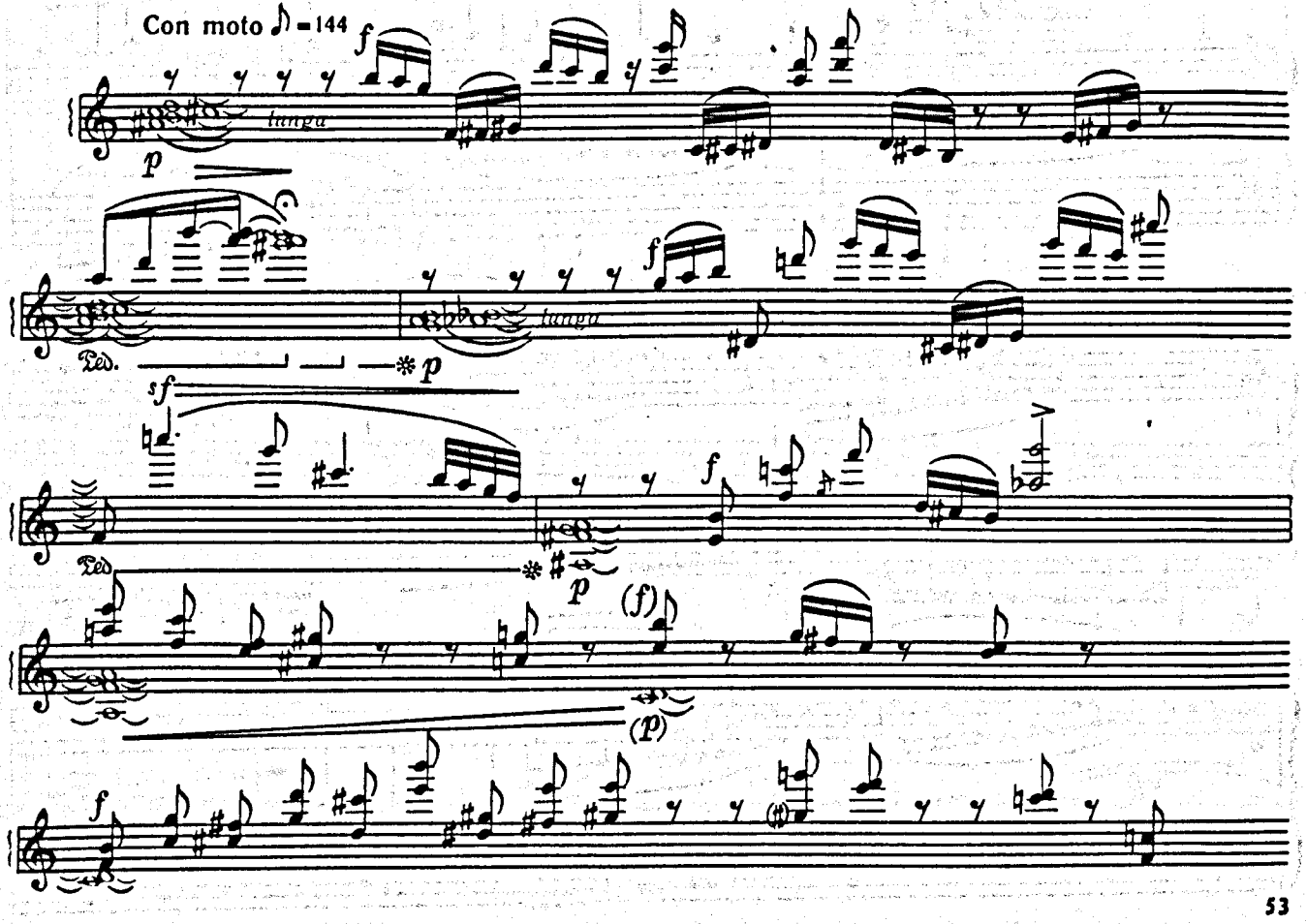

p
sempre legato
tema pochis. più mosso ma cresc.
diminuendo
p pochis.cresc. ma animando
p pochis.cresc. ma animando
p
p
tema pochis. più mosso
p
p
p

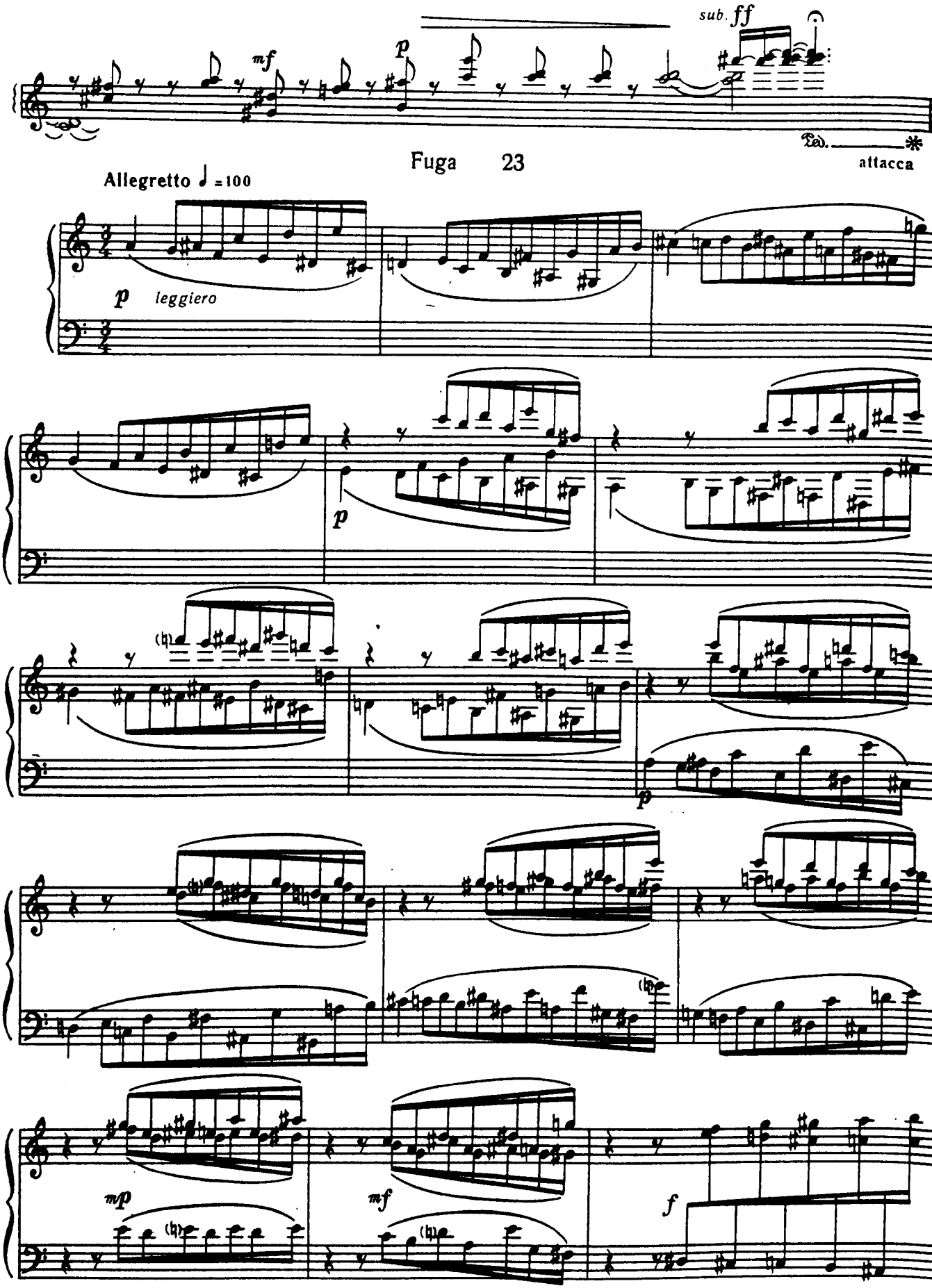

tema pochis. più mosso
p
mf
mf
mf
mf
mf sonore

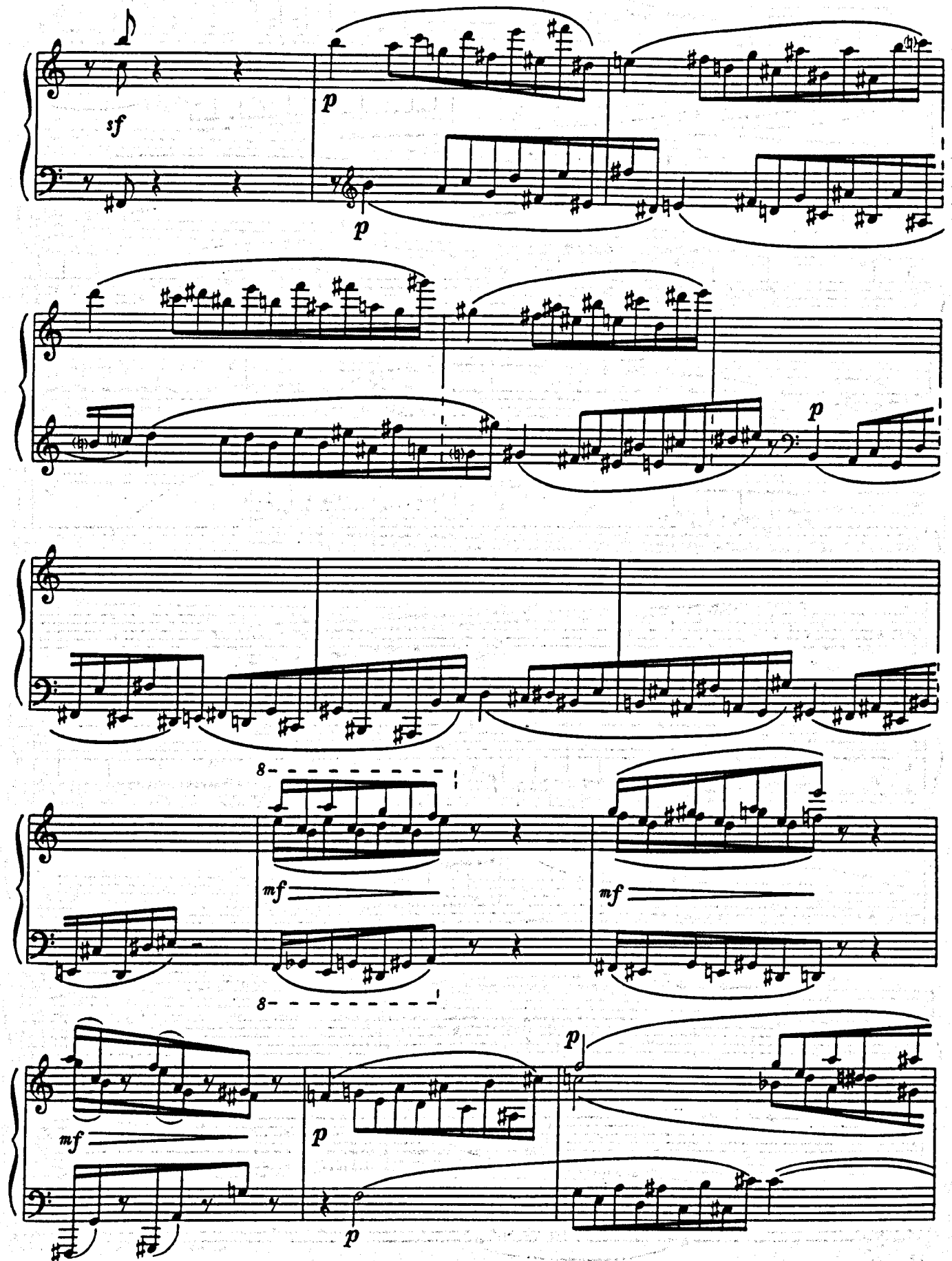

Sonore
ff
ff
ff
ff
ff
ff
calando poco a poco
calando poco a poco

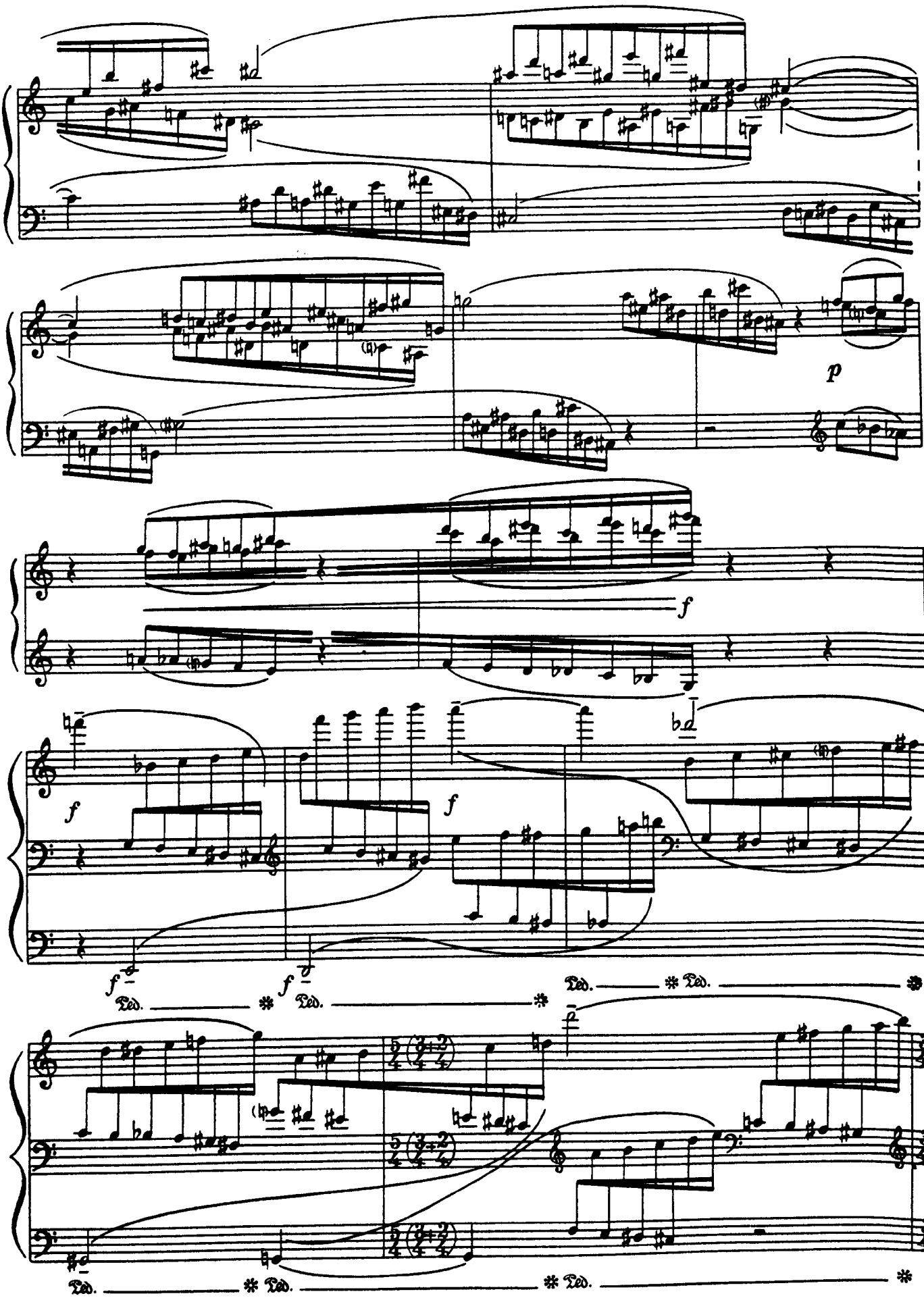


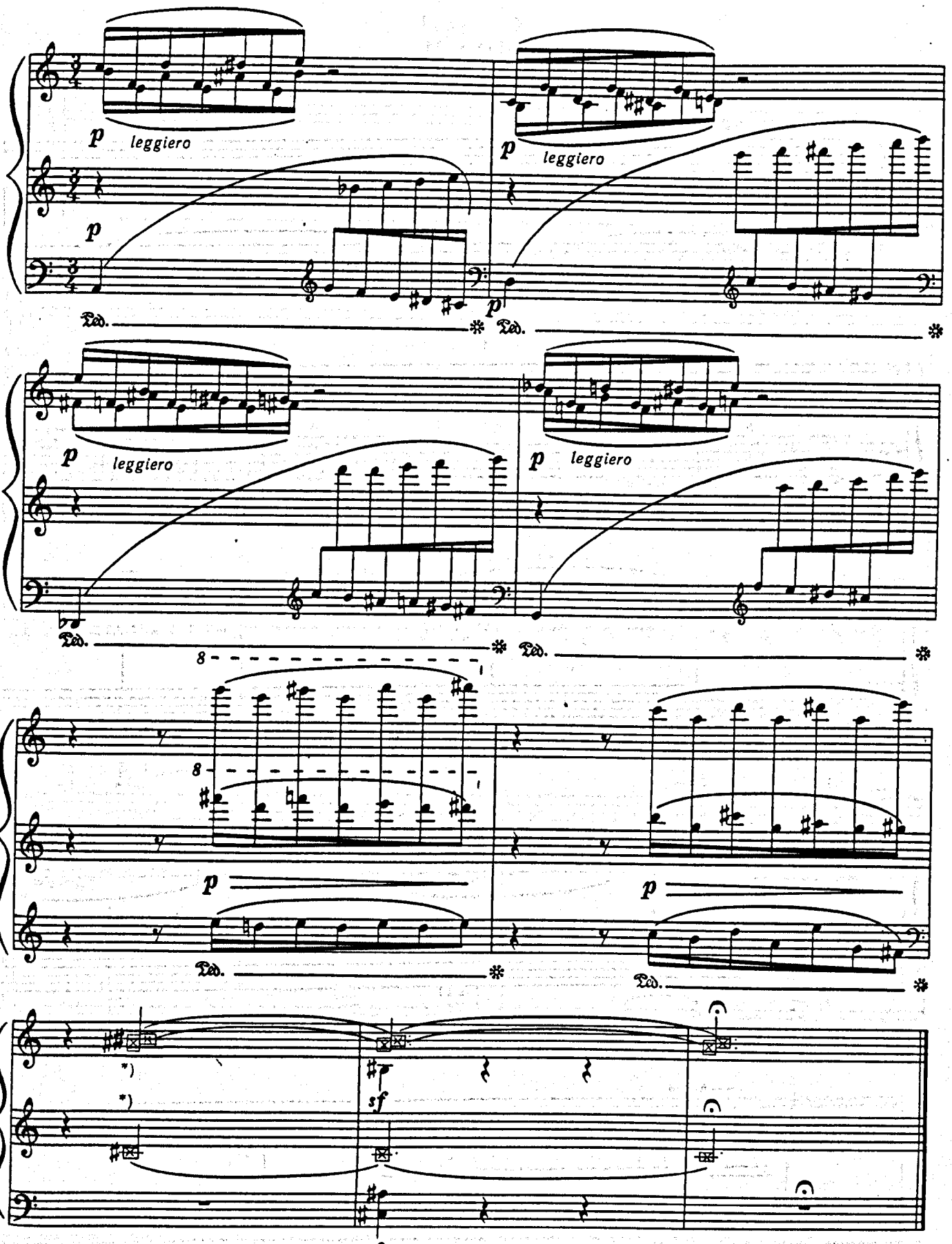
Preludio 23



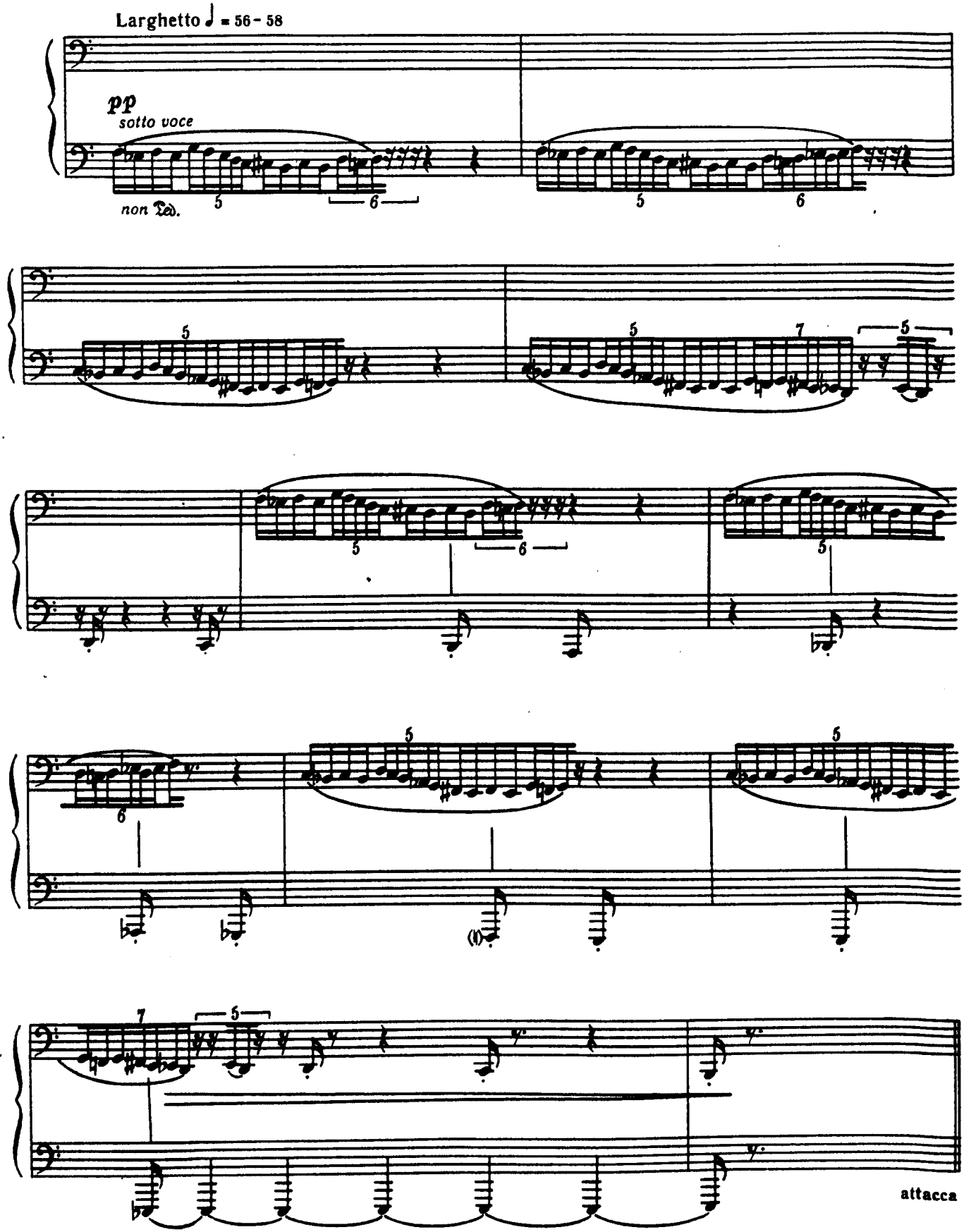

sub. ff
mf
p
Ped.
*
attacca
Fuga 23
Allegretto ♩ = 100
p leggiero
p
p
mp
mf
f

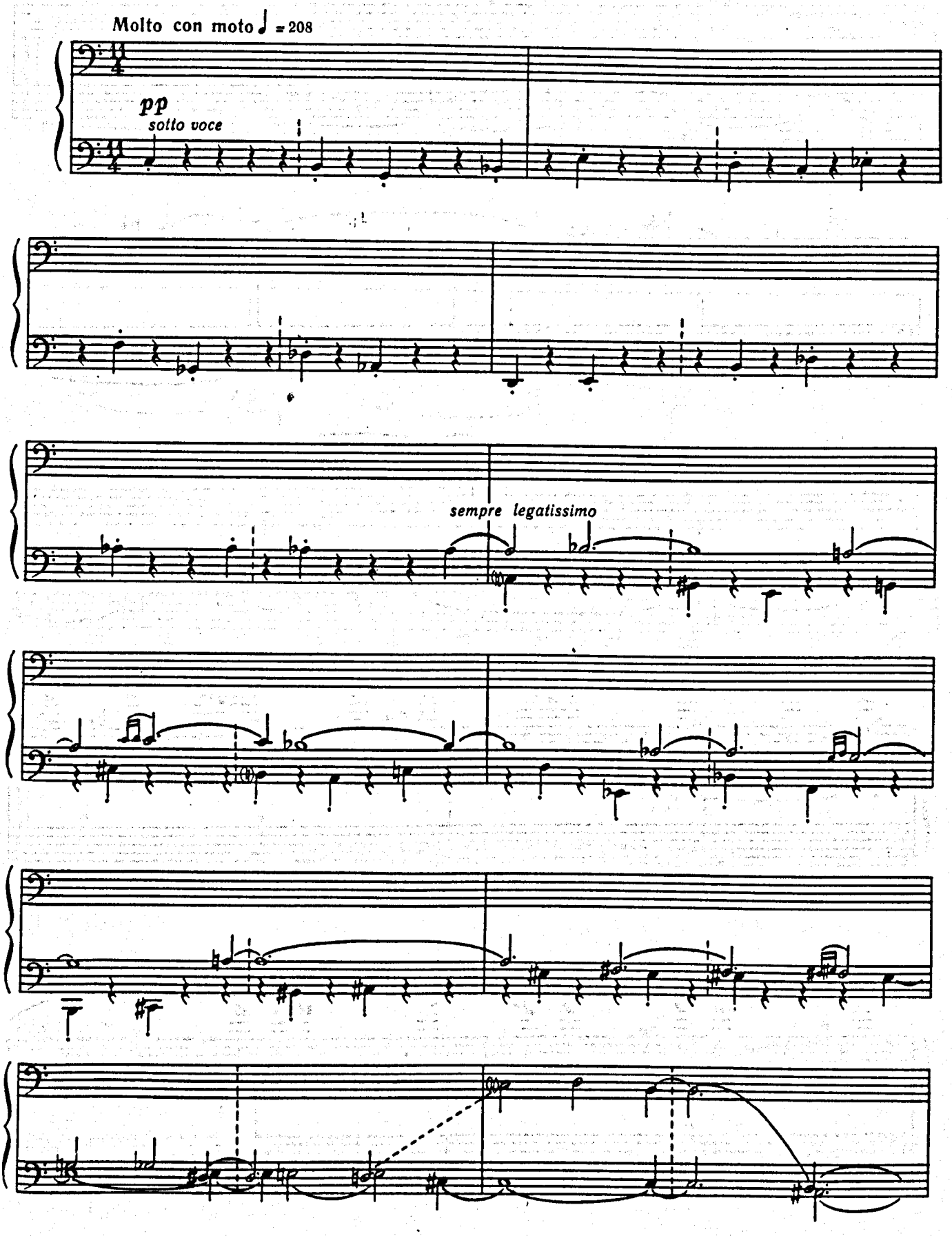

sf
p
p
p
8
mf
mf
8
mf
p
p
p

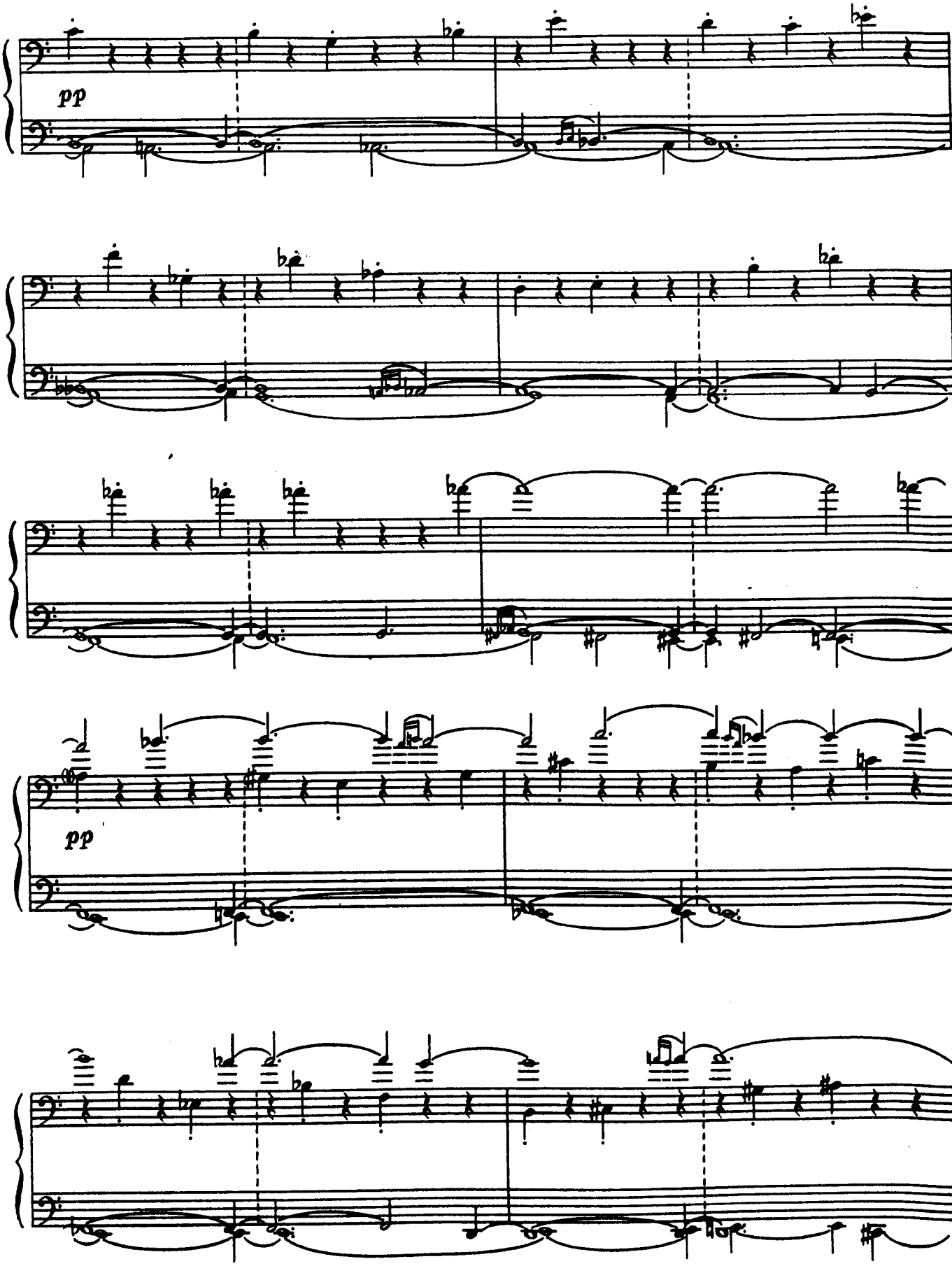

p
f
f
f
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

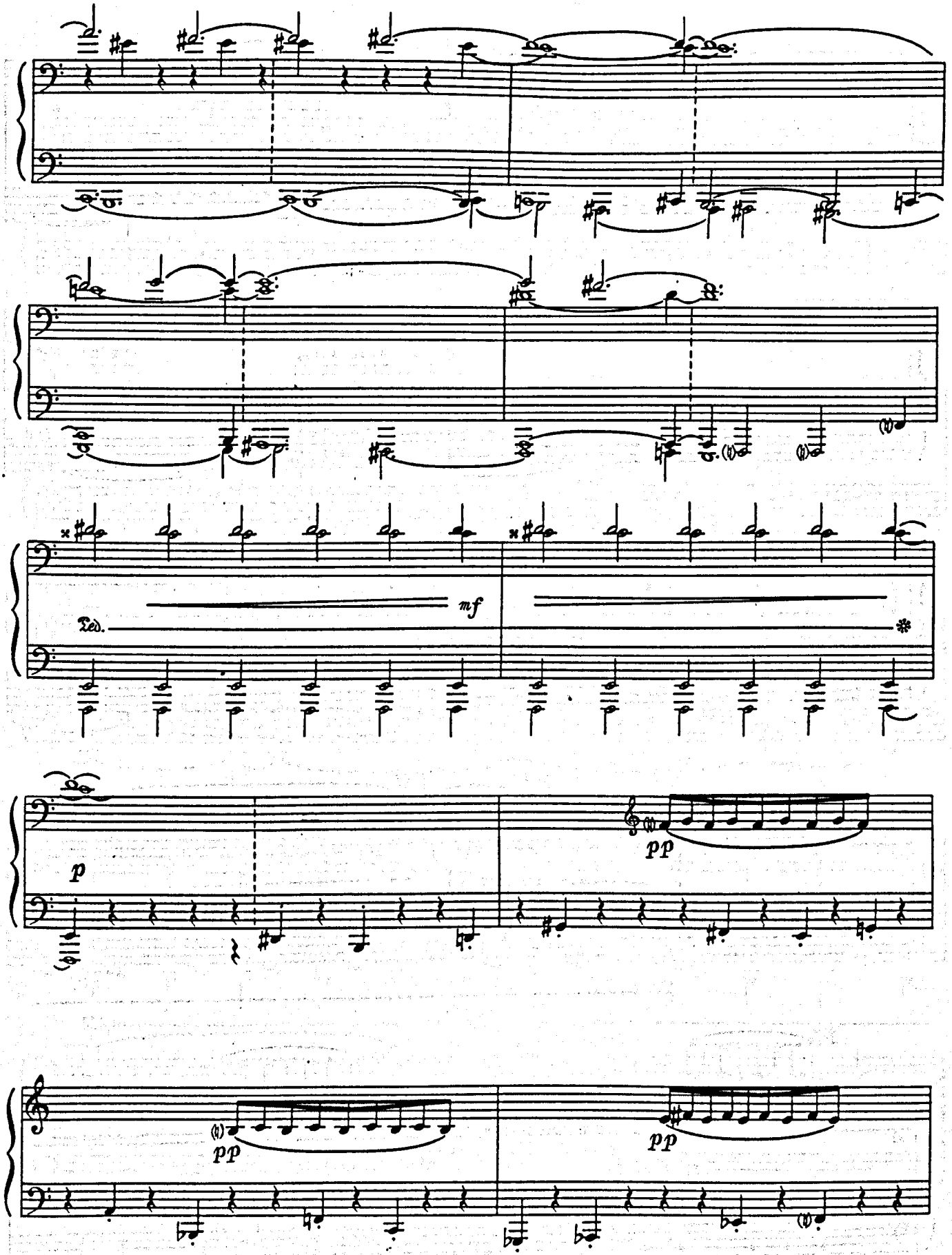


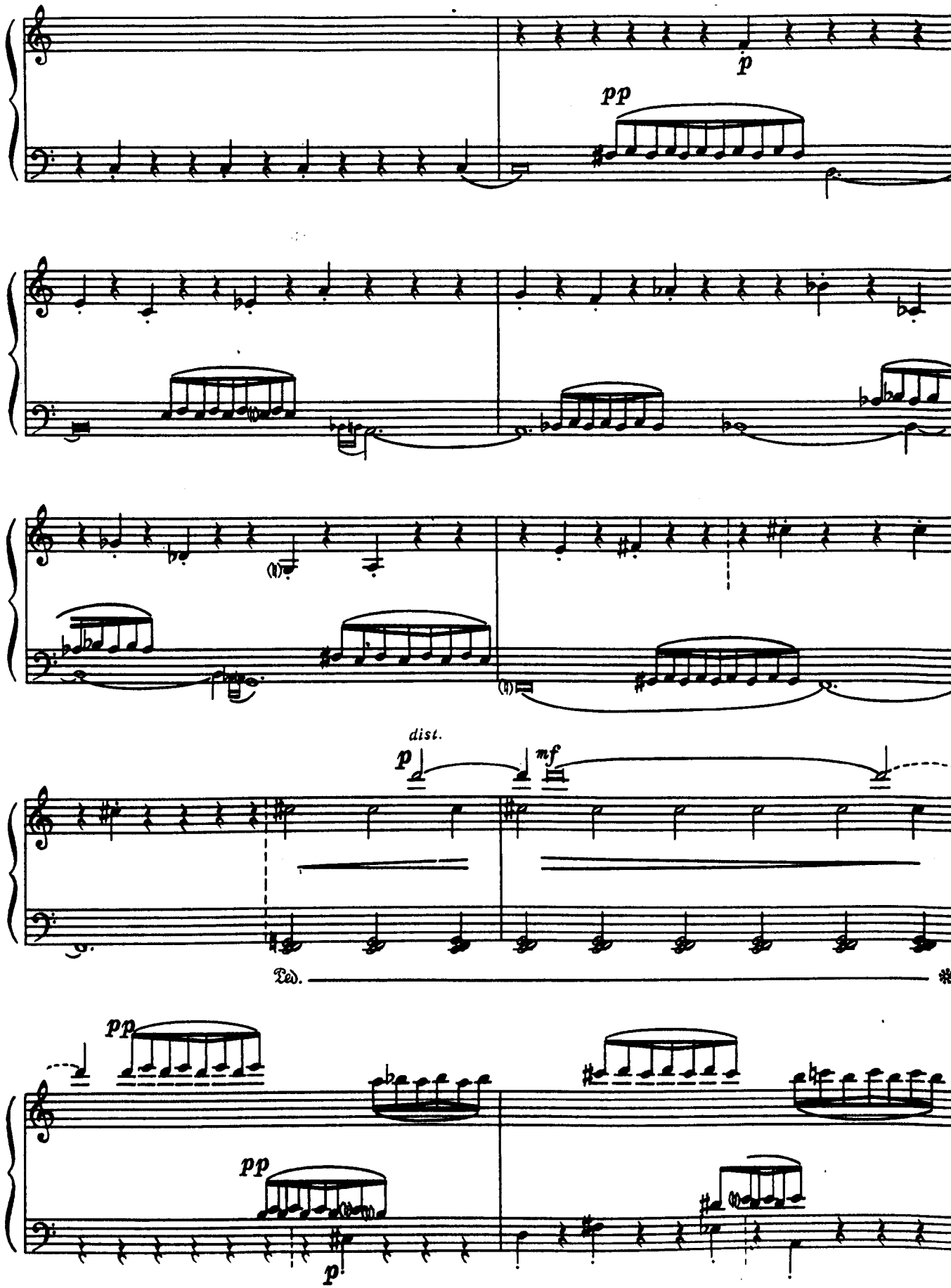
*) Беззвучно натиснути клавіші.
Беззвучно нажать клавиши.

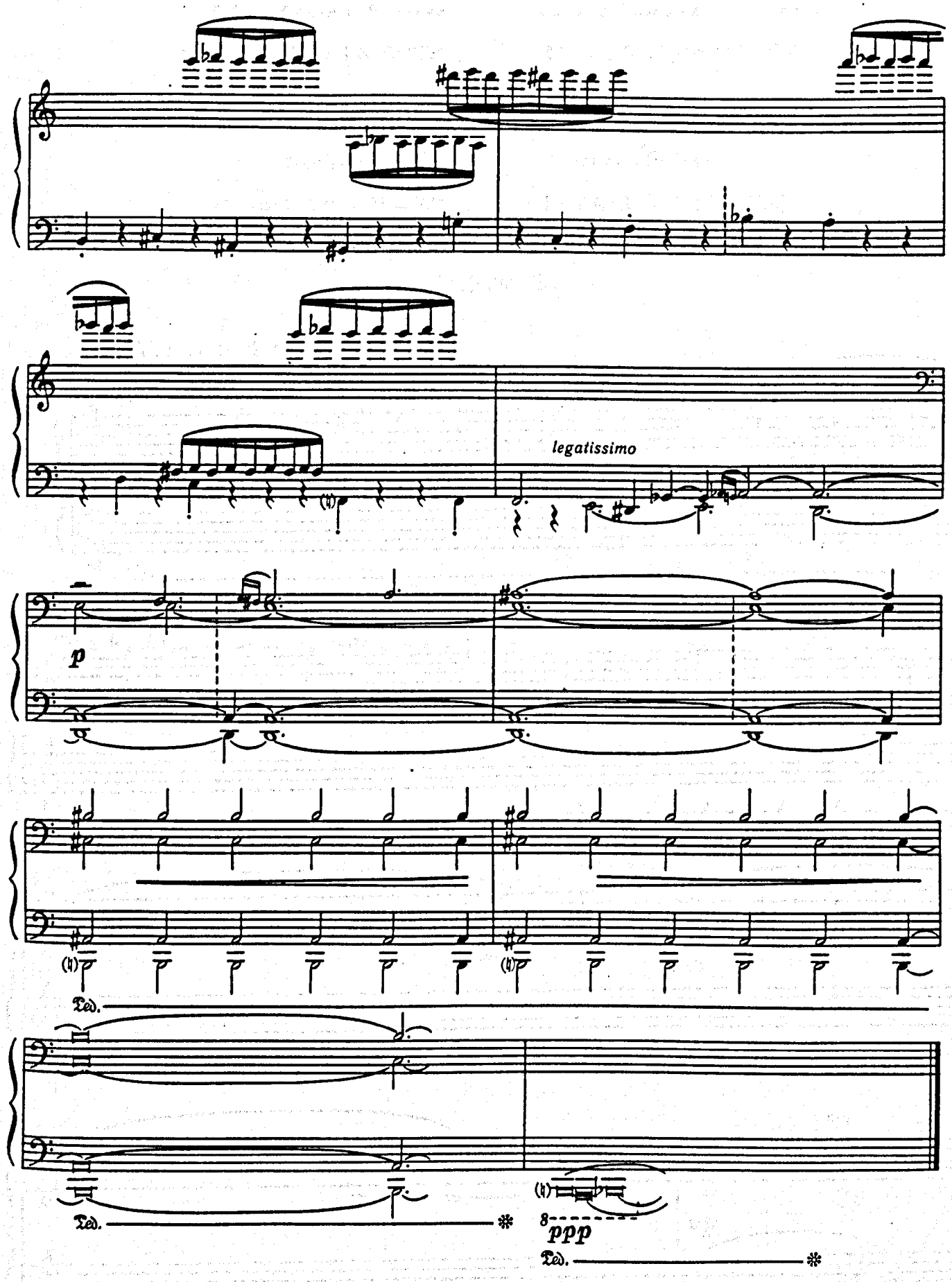

Larghetto ♩ = 56 - 58
pp
sotto voce
non Ped.
attacca


Molto con moto ♩ = 208
pp
sotto voce
sempre legatissimo


pp
pp


mf
Ped.
*
p
pp
pp
pp


p
pp
dist.
p
mf
Ped.
pp
pp
p


legatissimo
p
Ped.
Ped.
8
ppp
Ped.

Пам'яті мого батька
Бібіка Савелія Яковича

34 ПРЕЛЮДІЇ ТА ФУГИ

для фортепіано
тв. 16 в

Валентин Бібік

ЗОШИТ 3 (№ 25—34)

Просвітлення

Памяти моего отца
Бибика Савелия Яковлевича

34 ПРЕЛЮДИИ И ФУГИ

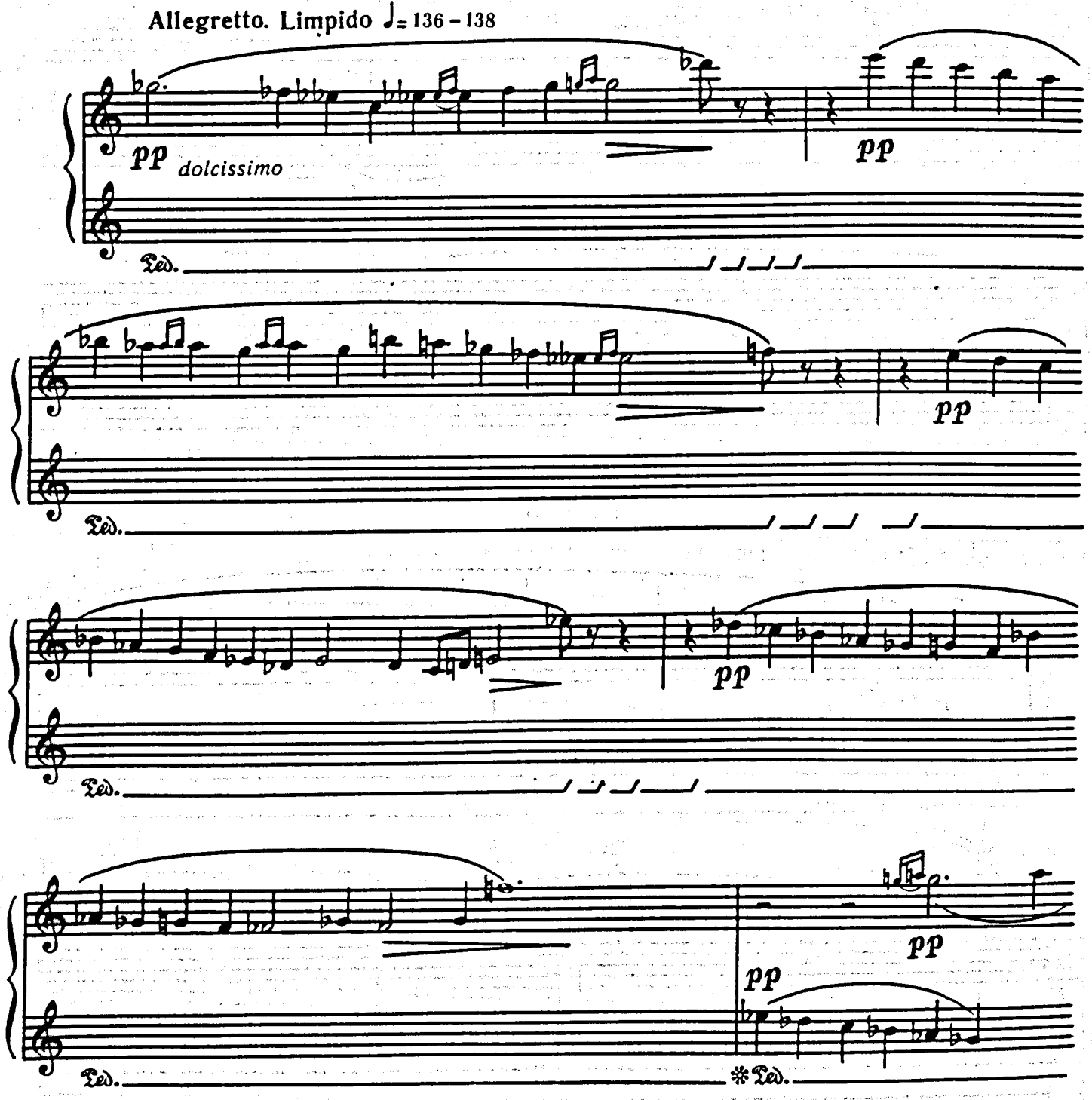
для фортепиано
соч. 16 в

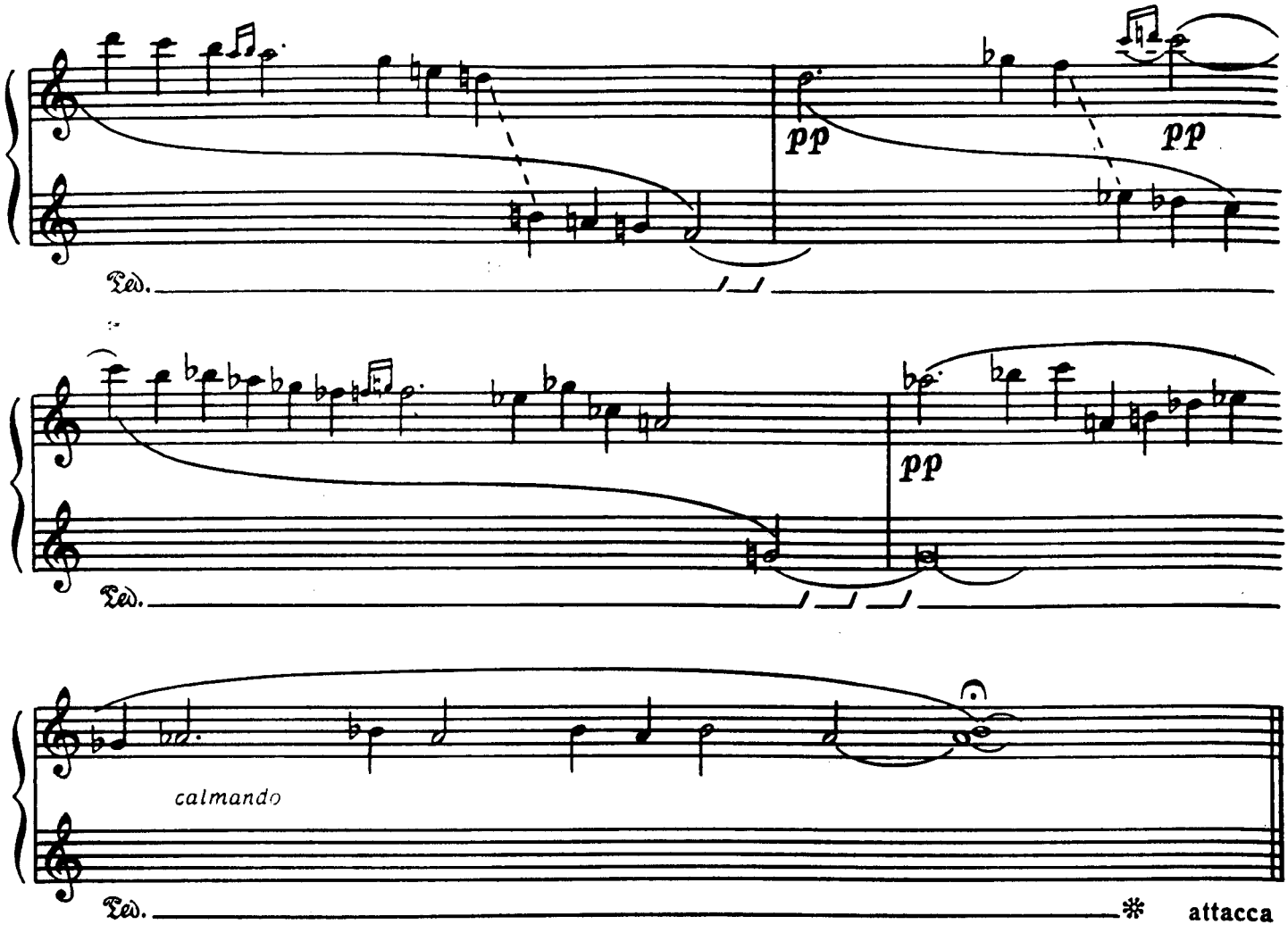
Валентин Бибик

ТЕТРАДЬ 3 (№ 25—34)

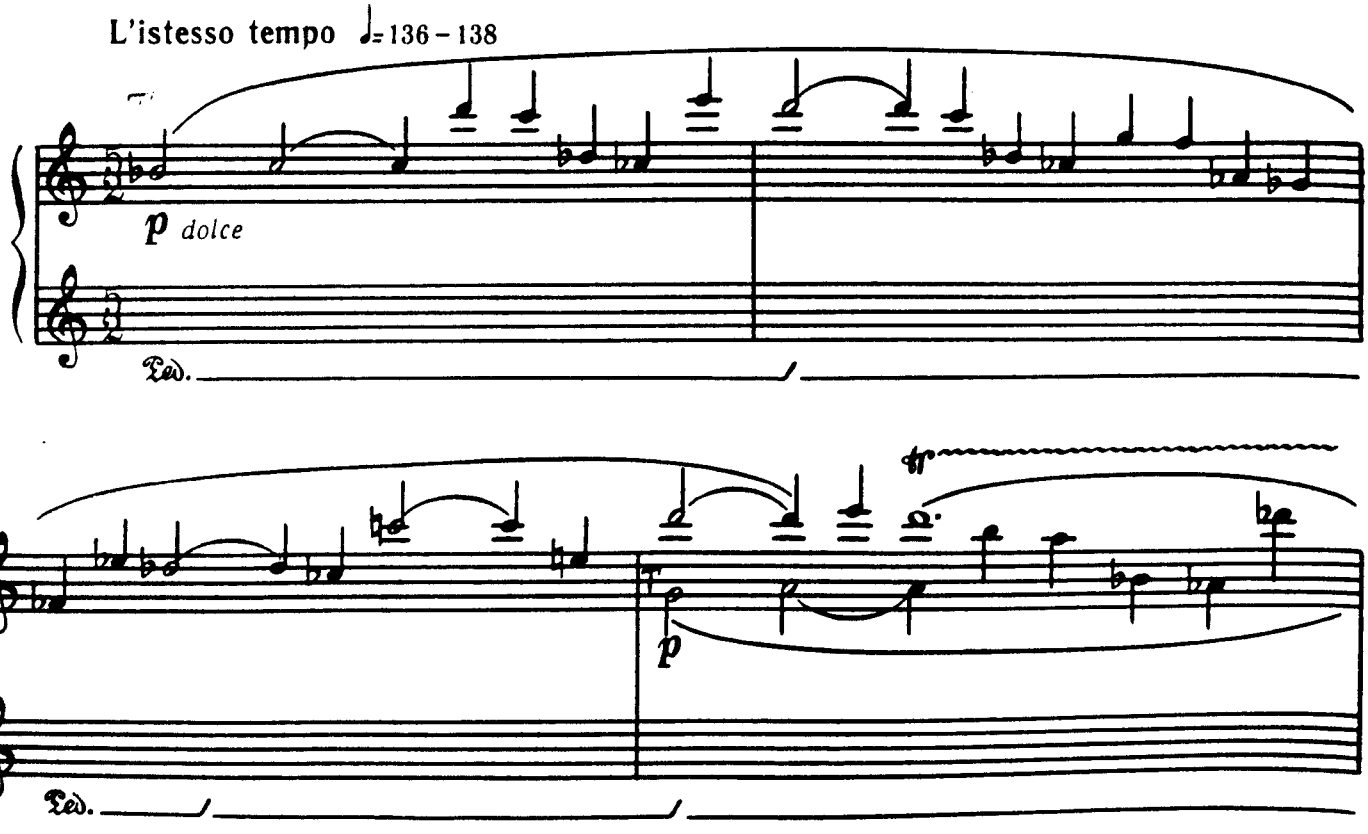
Просветление

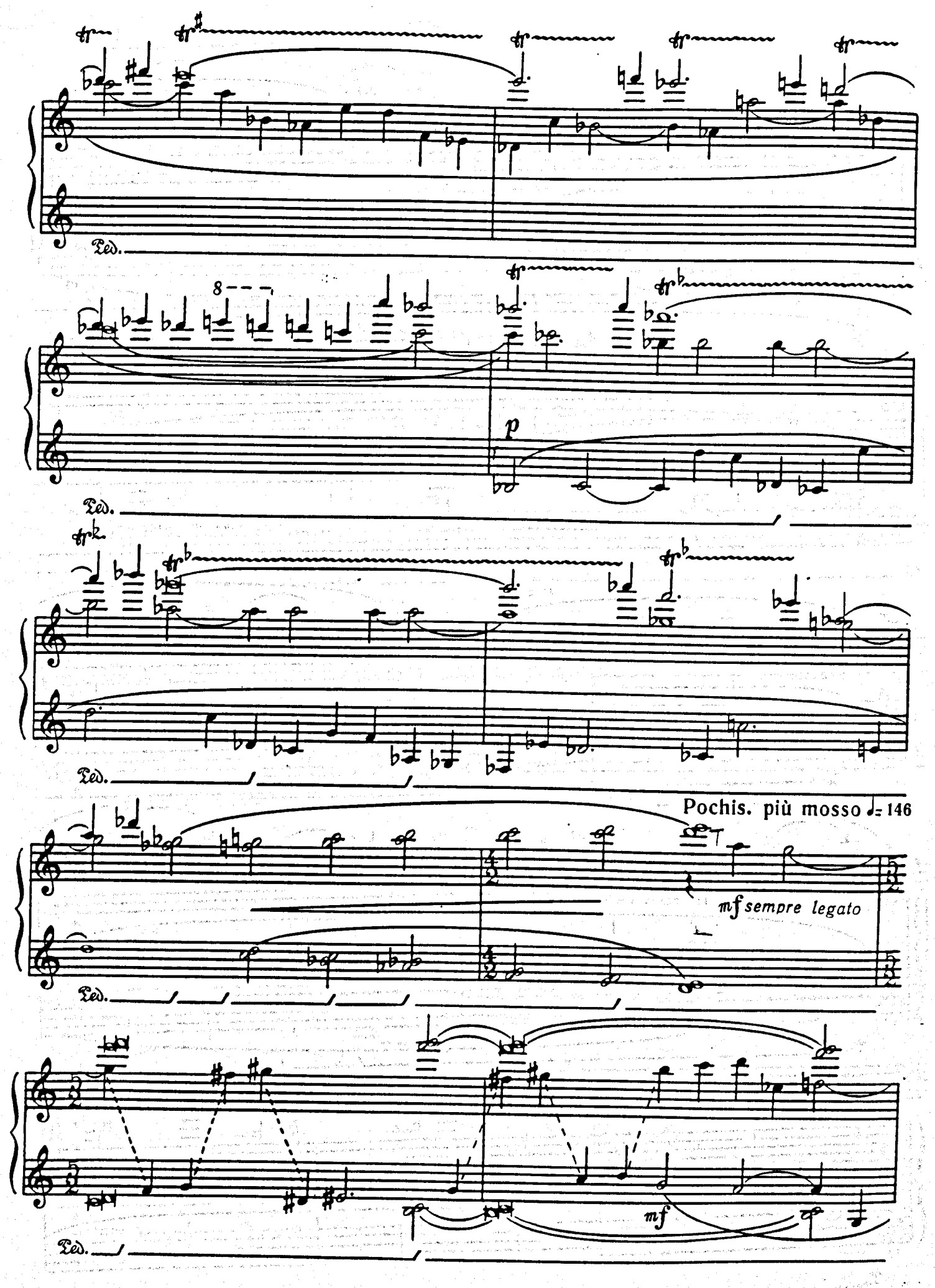
Preludio 25

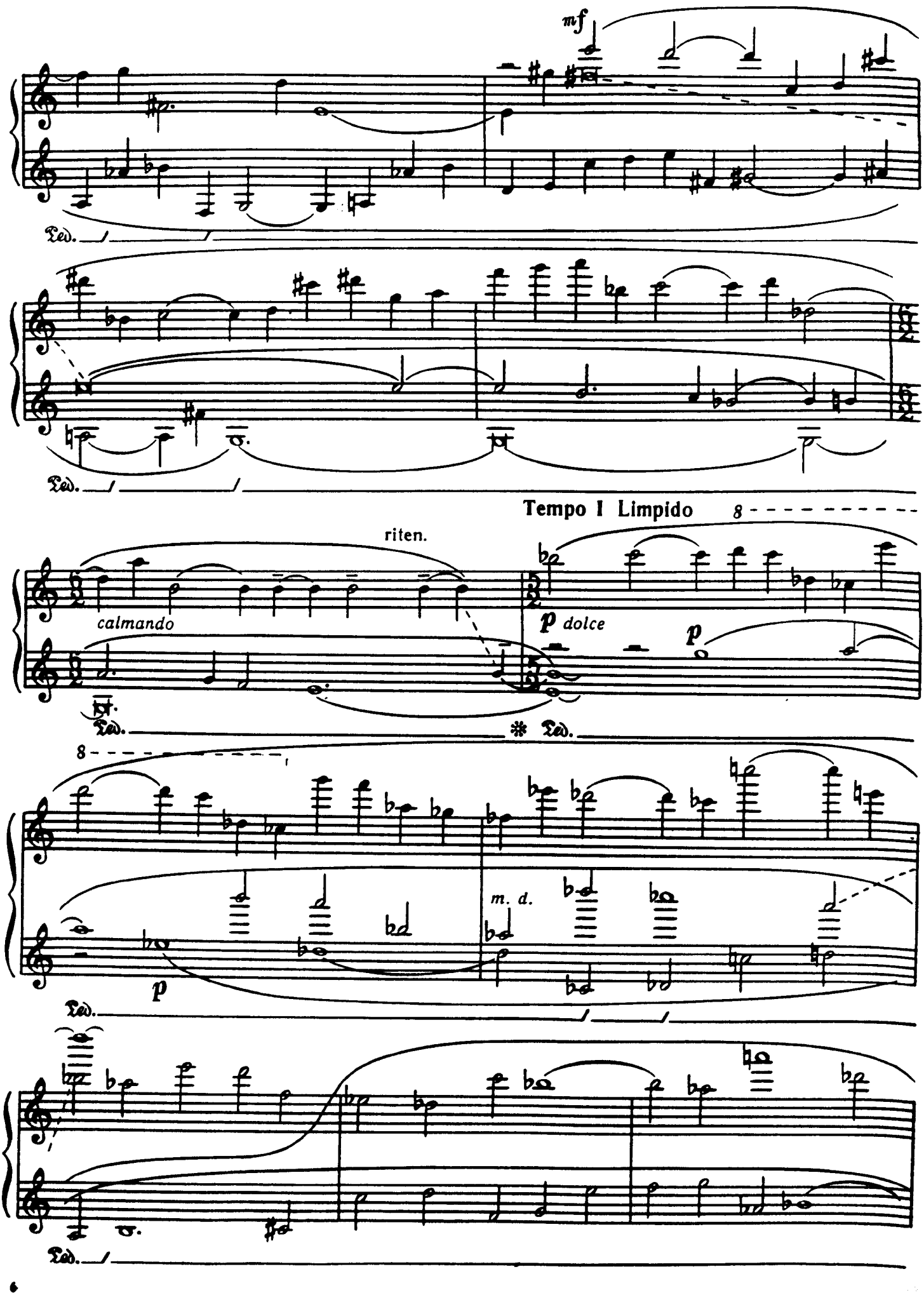


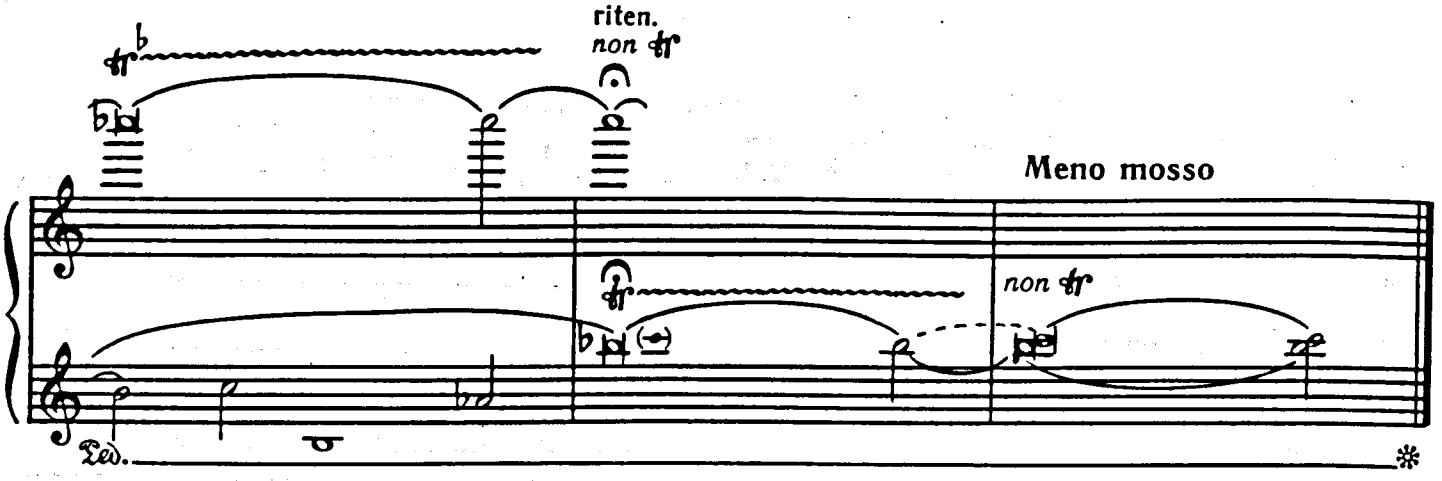

pp
pp
Ped.
pp
Ped.
calmando
Ped.
*
attacca

Fuga 25

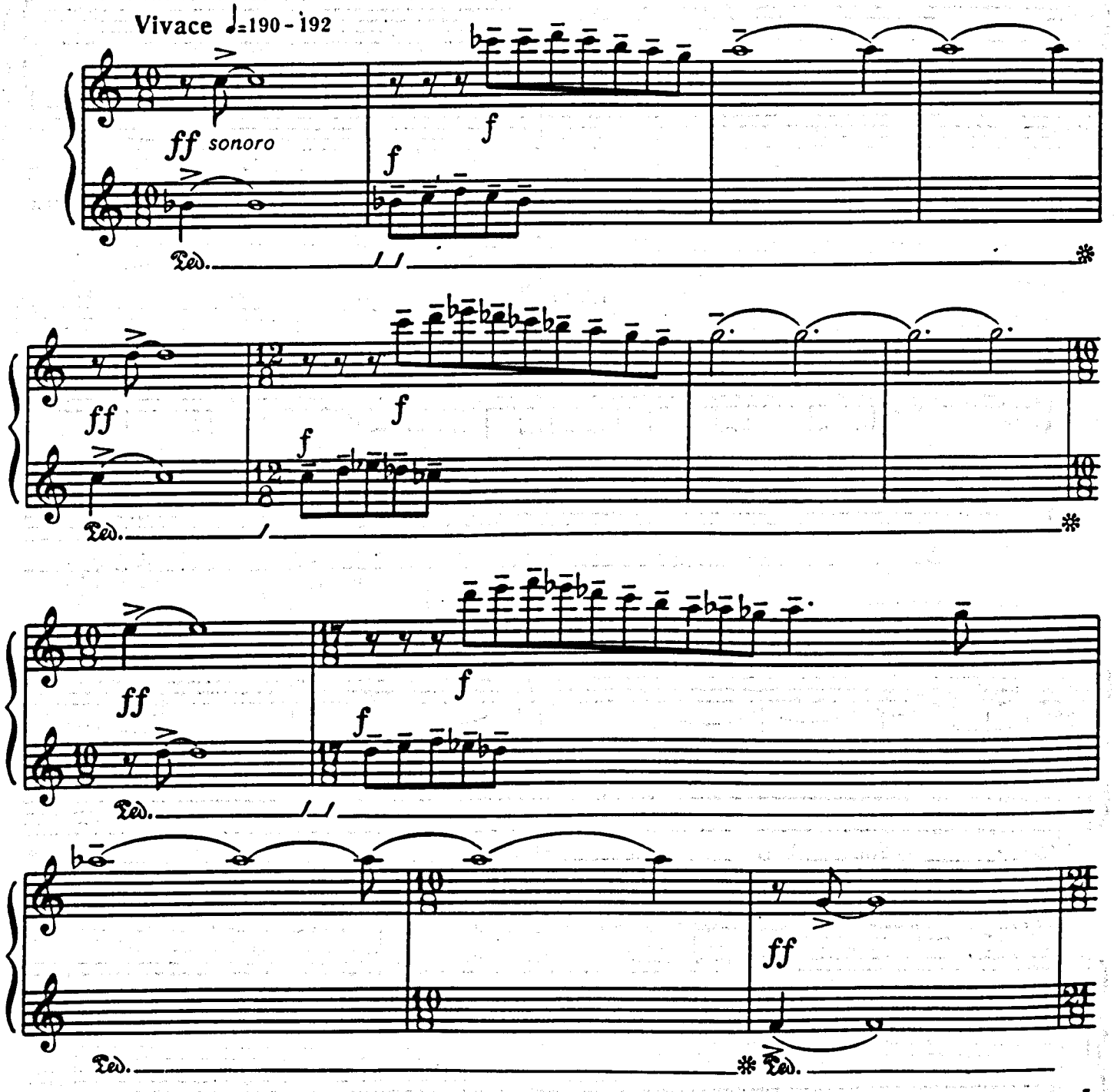

L'istesso tempo ♩= 136 – 138
p dolce
Ped.
tr
p
Ped.

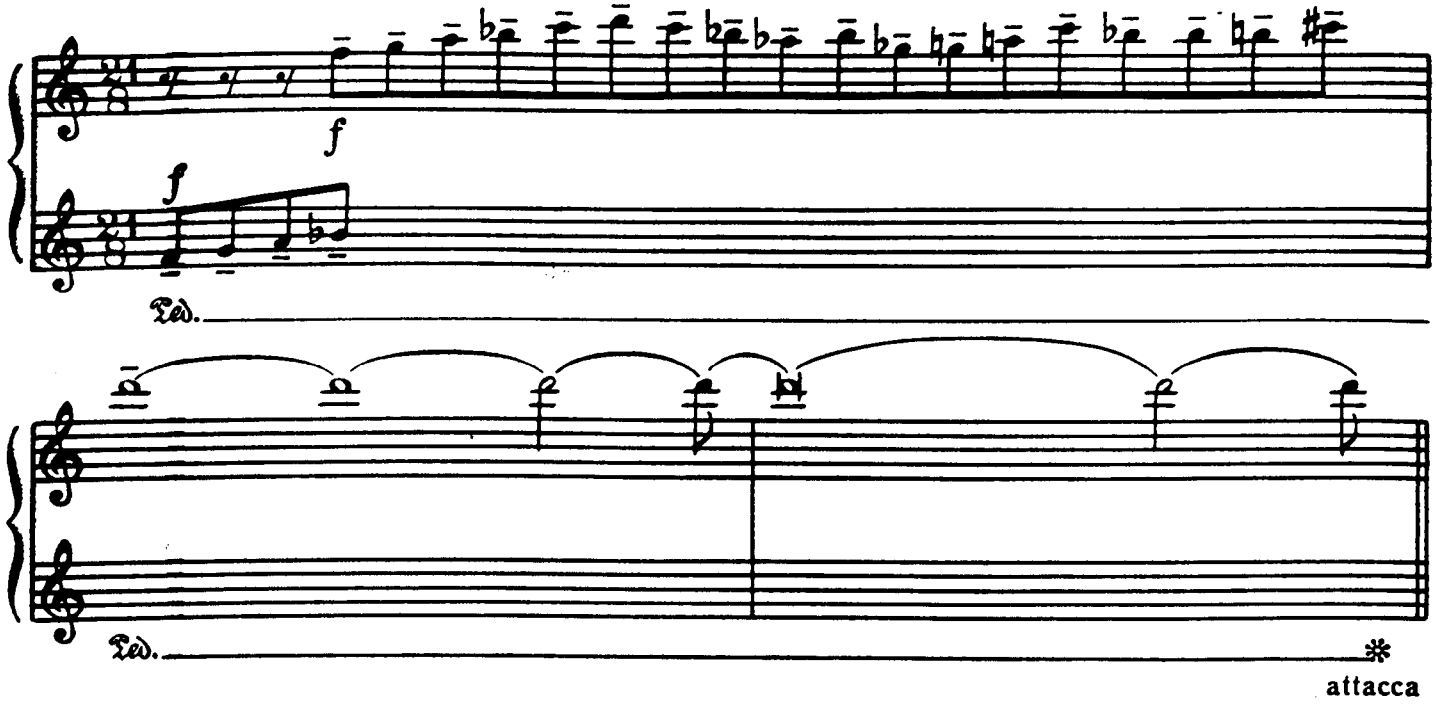

Ped.
8
p
Ped.
Ped.
Pochis. più mosso ♩= 146
mf sempre legato
Ped.
mf
Ped.


mf
Ped.
Ped.
Tempo I Limpido
8
riten.
calmando
p dolce
p
Ped.
* Ped.
8
p
m. d.
Ped.
Ped.

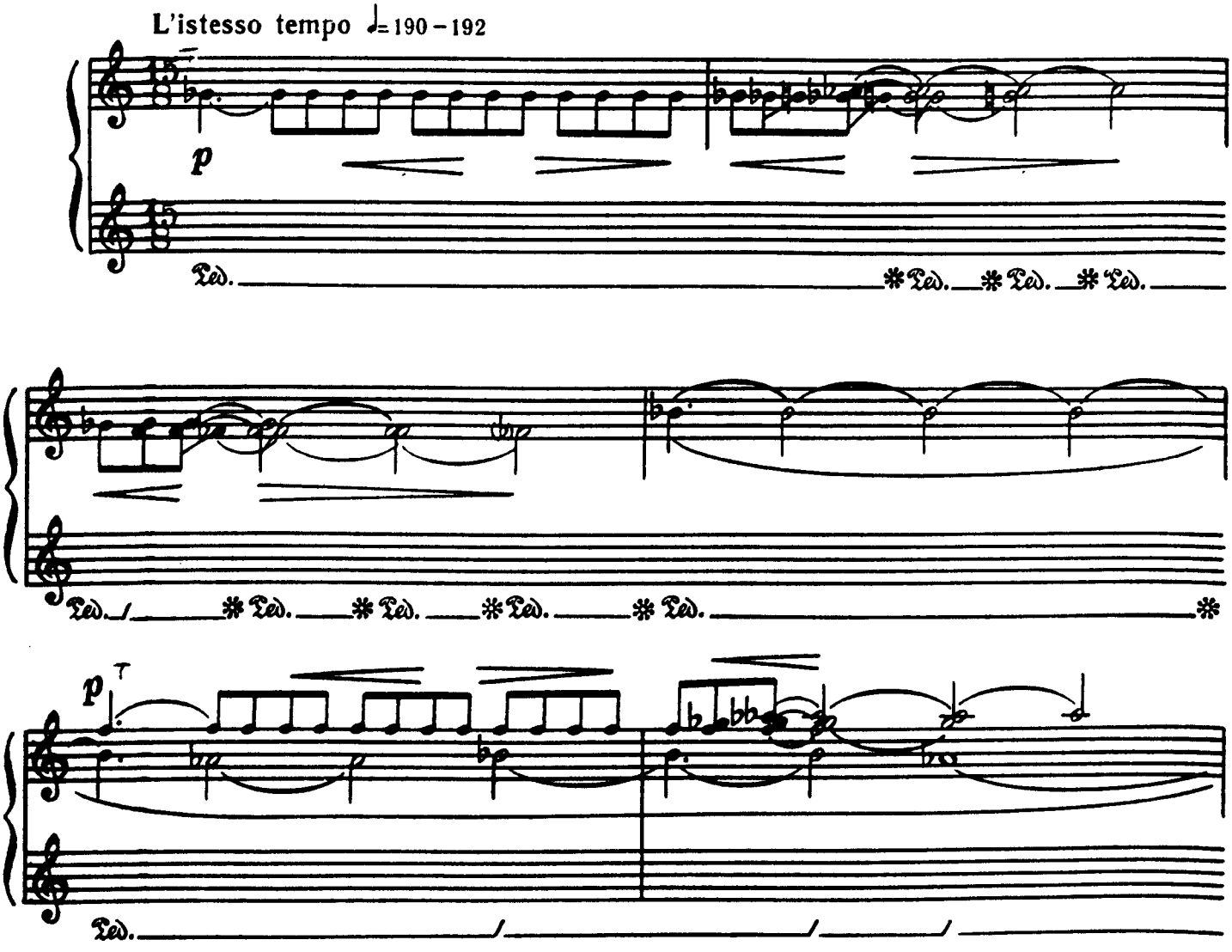

riten.
non tr
Meno mosso
non tr
Ped.
*

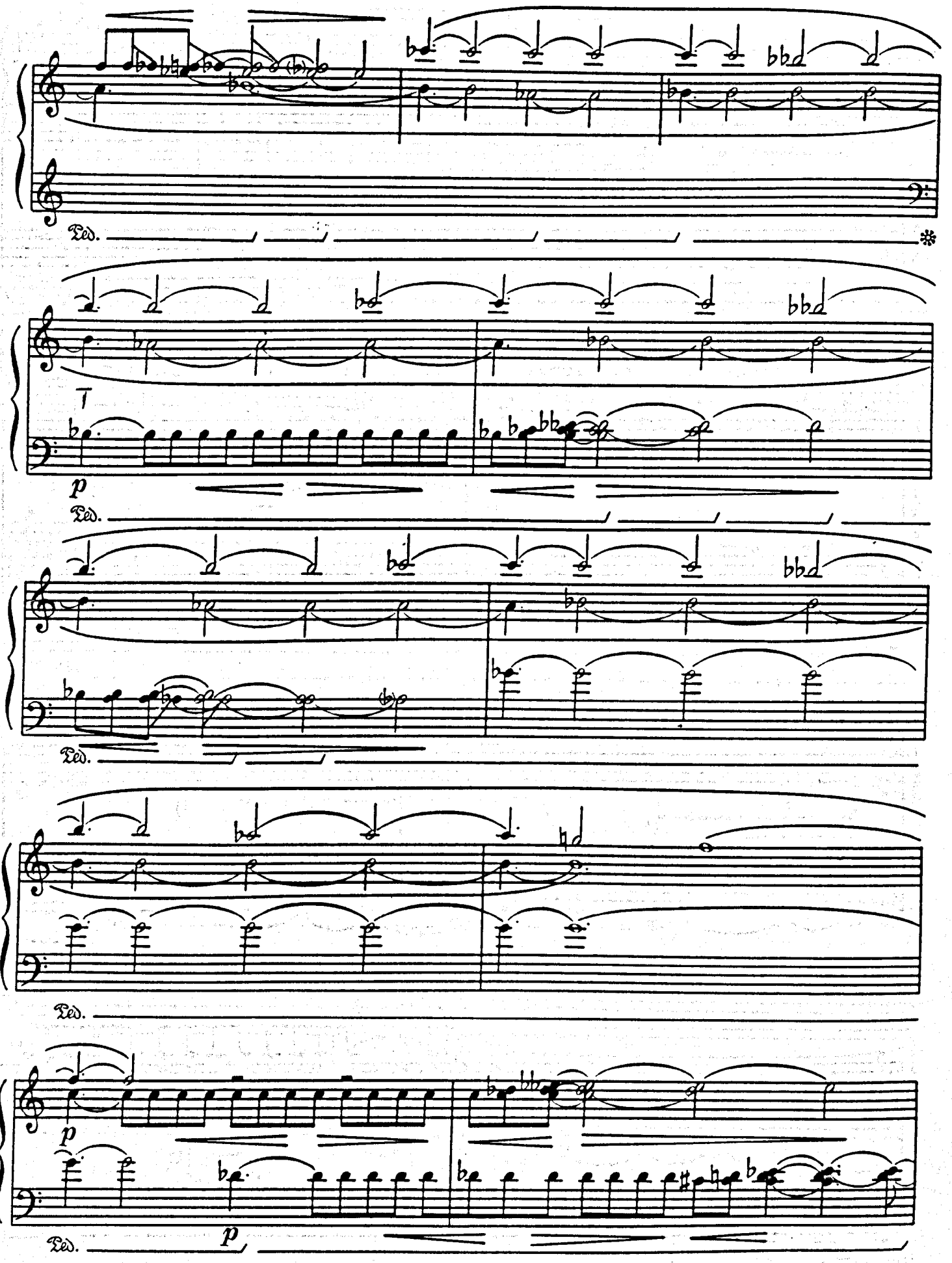
Preludio 26

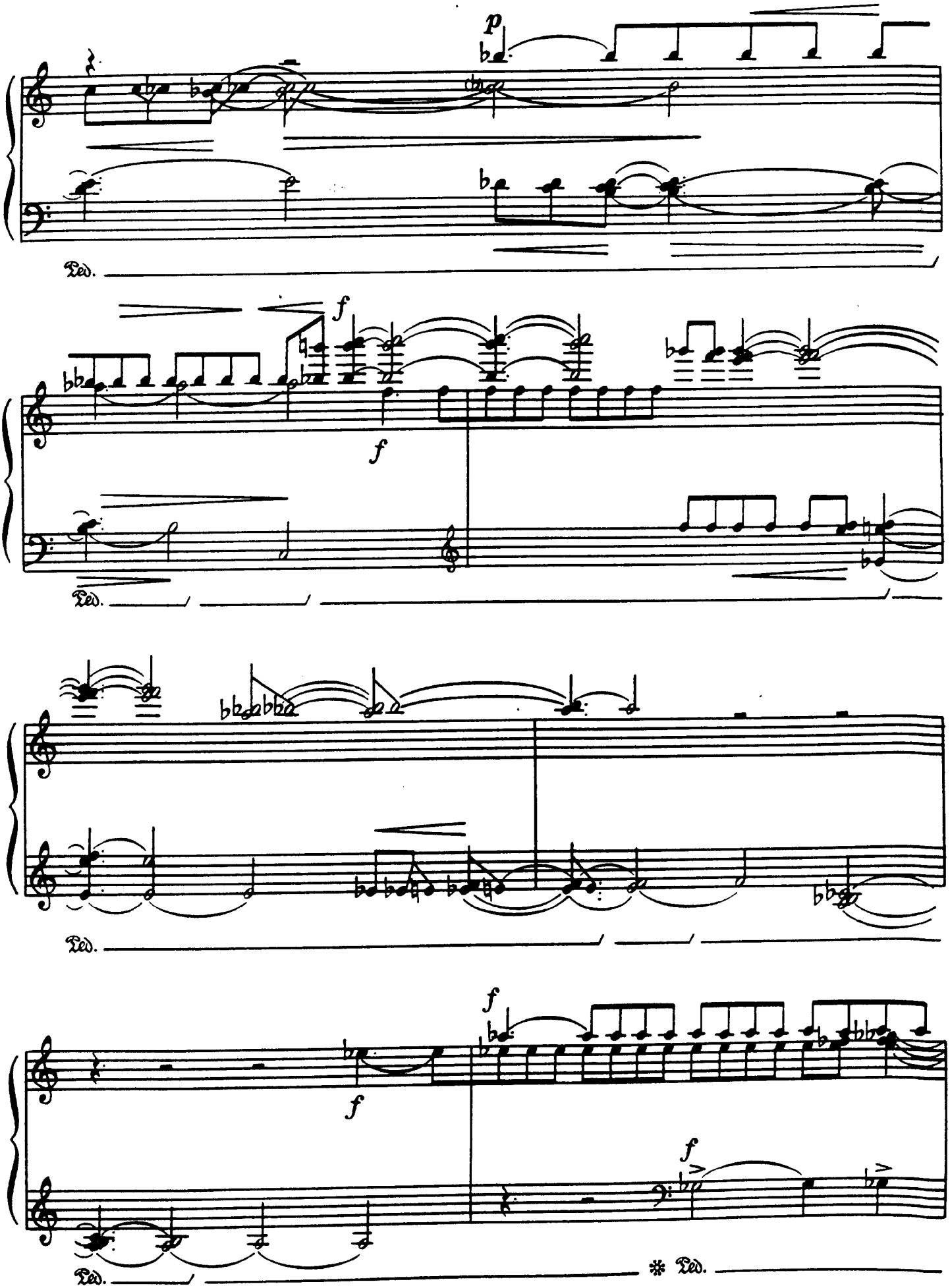

Vivace ♩=190 - 192
ff sonoro
f
f
Ped.
*
ff
f
f
Ped.
*
ff
f
f
Ped.
ff
Ped.
*
Ped.

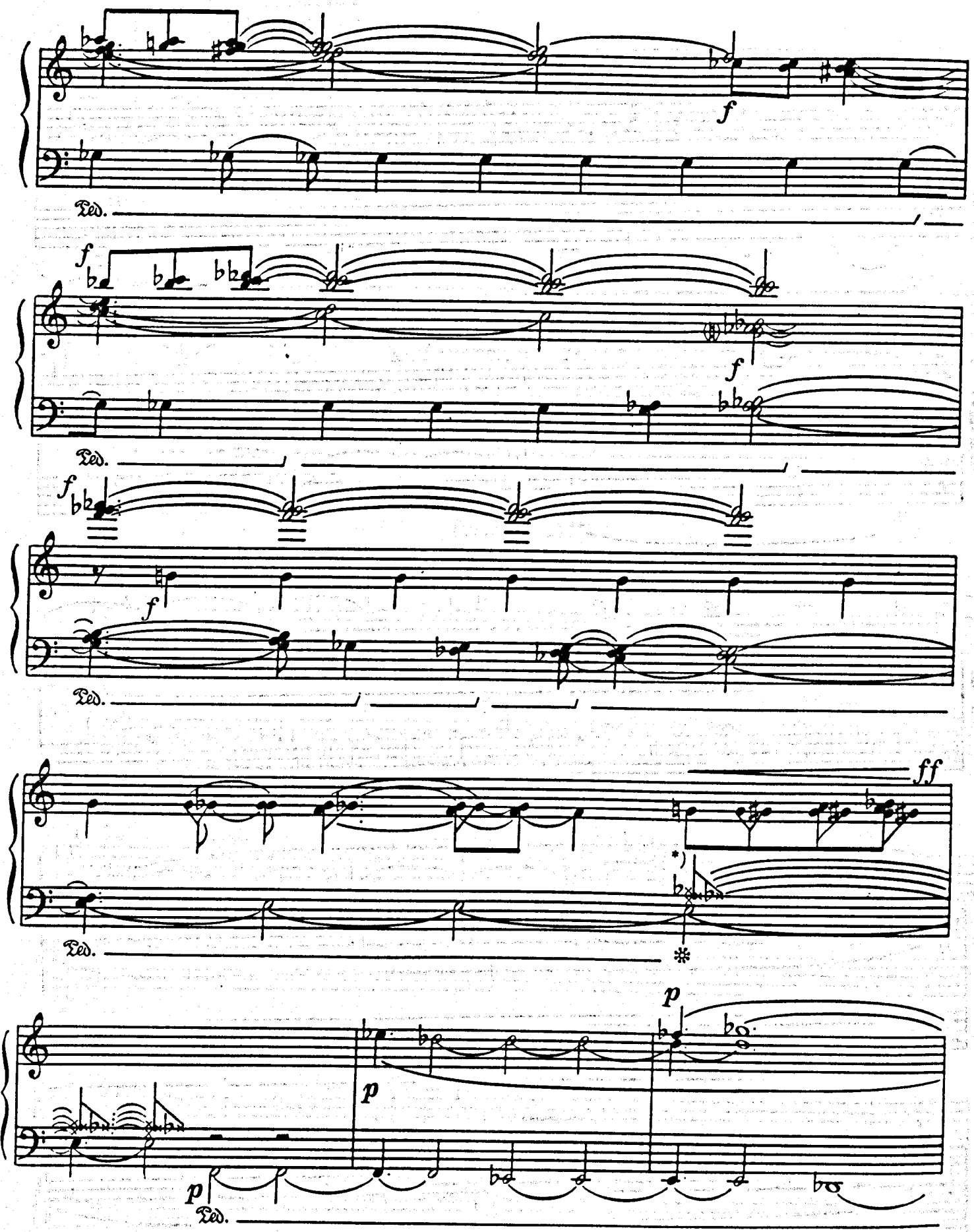

f
f
Ped.
Ped.
*
attacca

Fuga 26

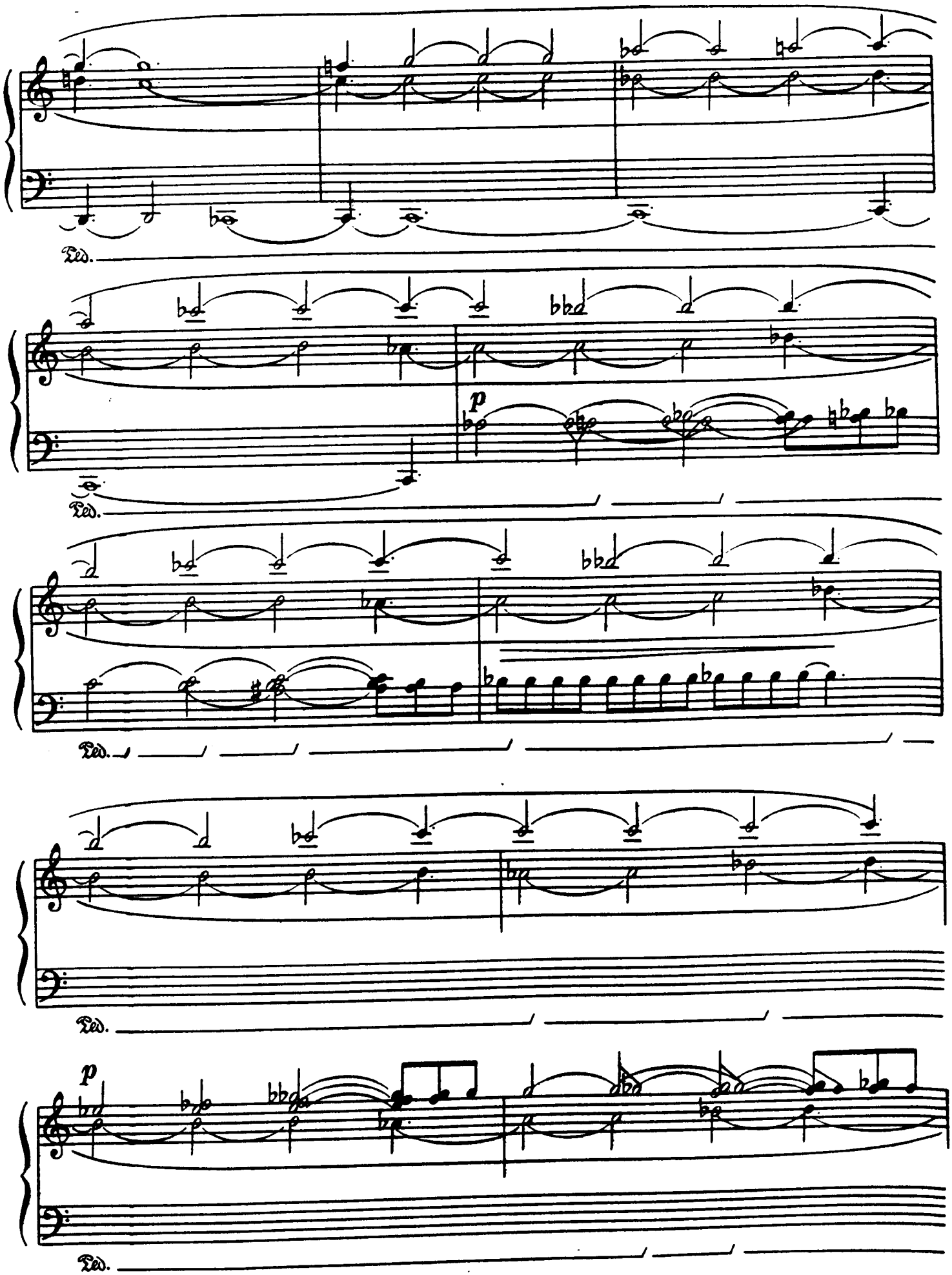

L'istesso tempo ♩= 190 – 192
p
Ped.
*Ped.
*Ped.
*Ped.
Ped.
*Ped.
*Ped.
*Ped.
*Ped.
*
p
Ped.

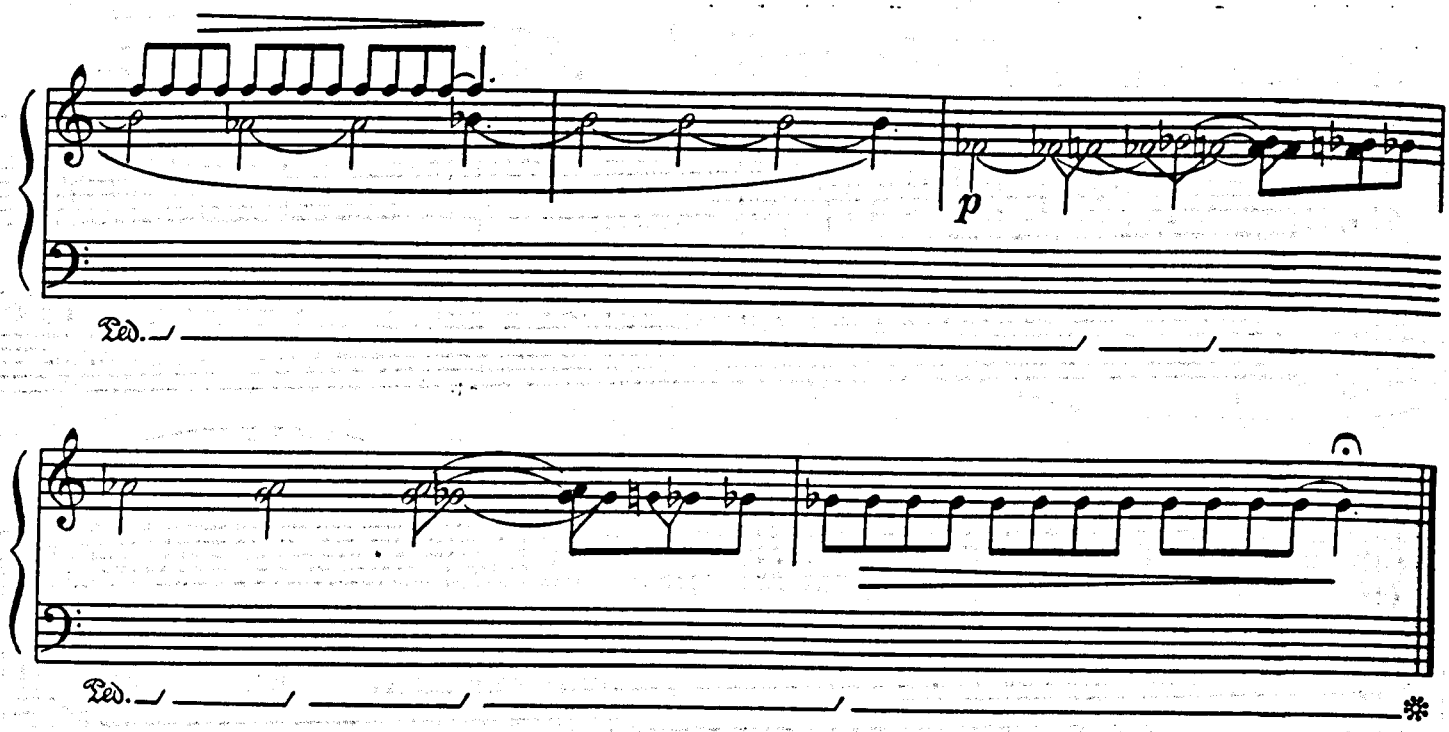

Ped.
*
T
p
Ped.
Ped.
Ped.
p
p
Ped.


p
Ped.
f
f
Ped.
Ped.
f
f
f
Ped.
* Ped.

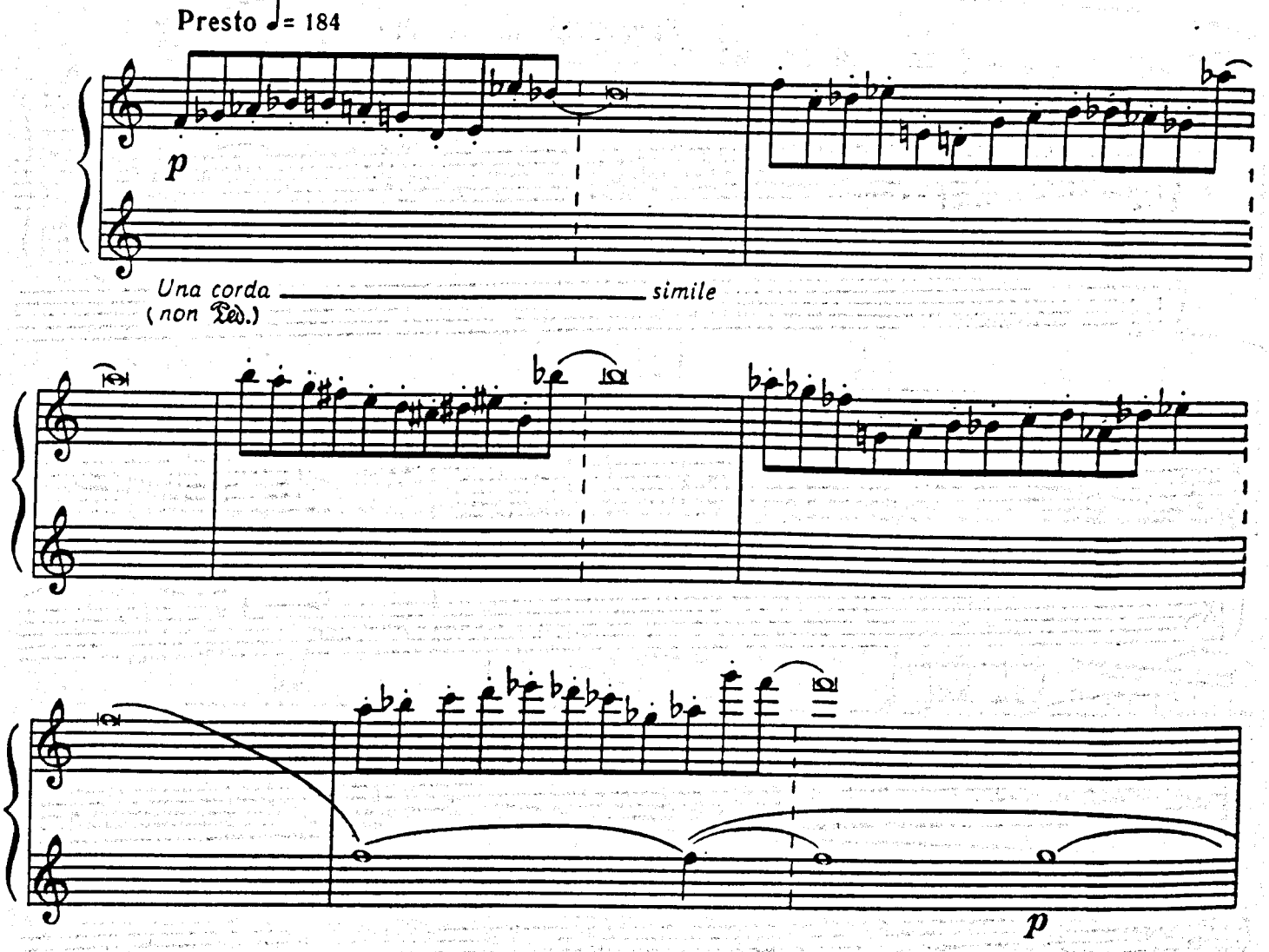


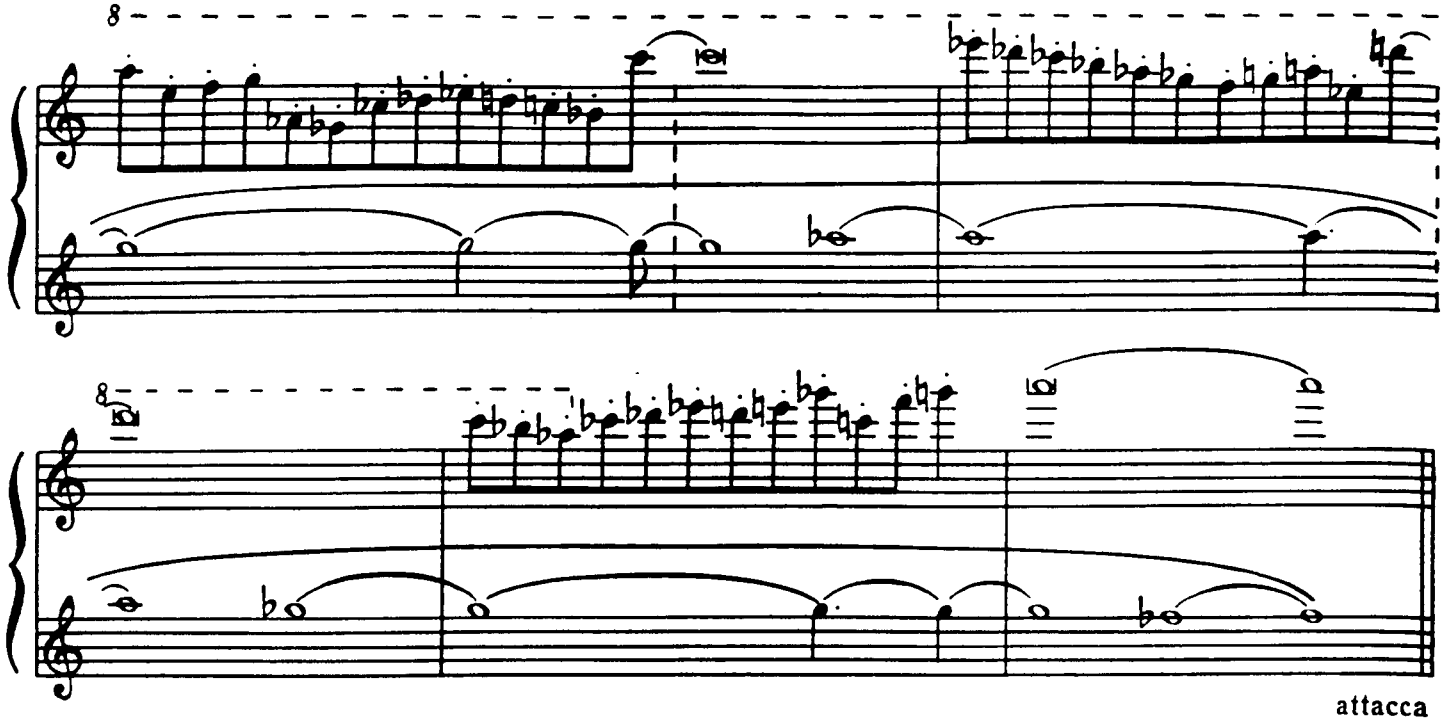
* Беззвучно натиснути клавіші.
Беззвучно нажать клавиши.


Ped.
p
Ped.
Ped.
Ped.
p
Ped.

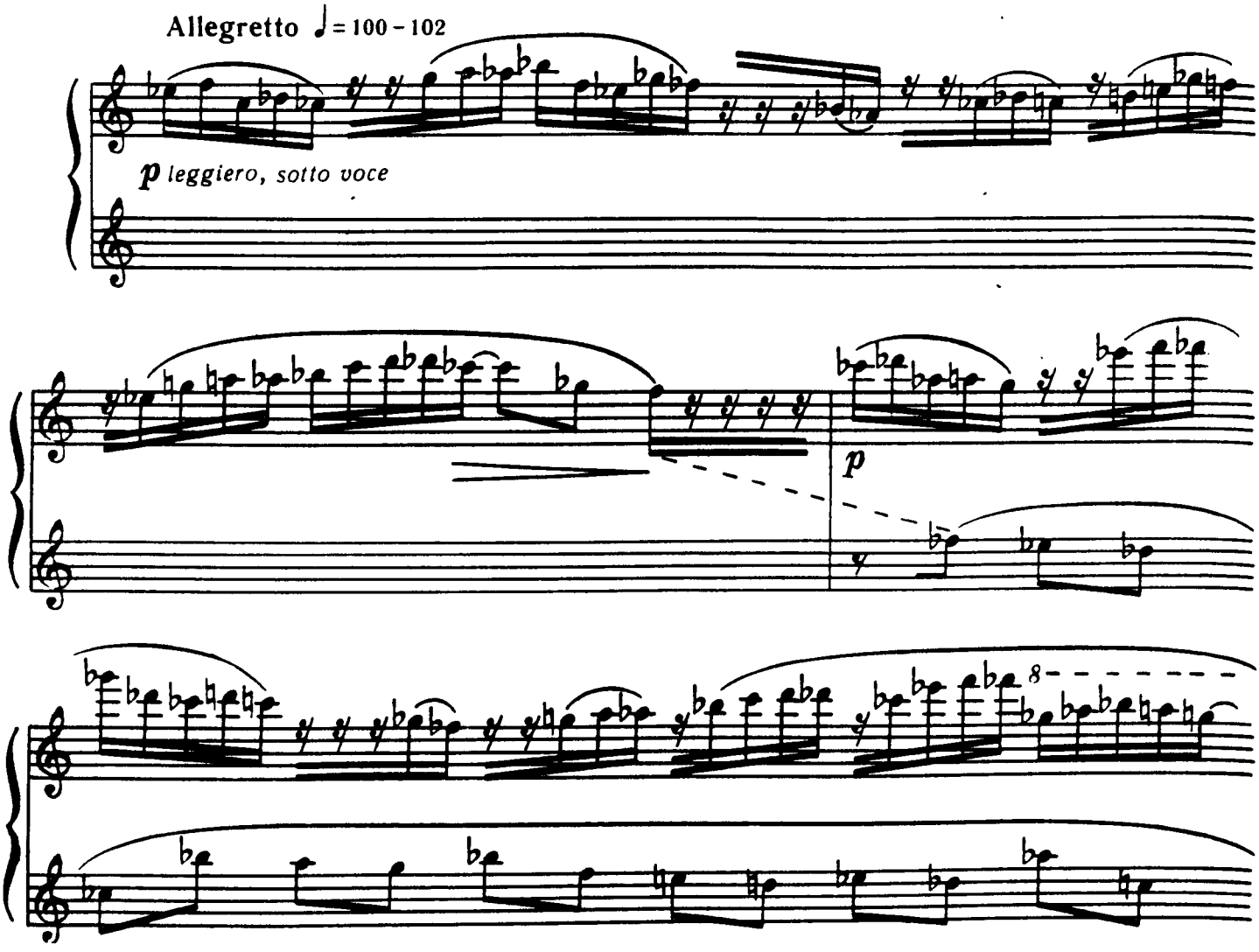


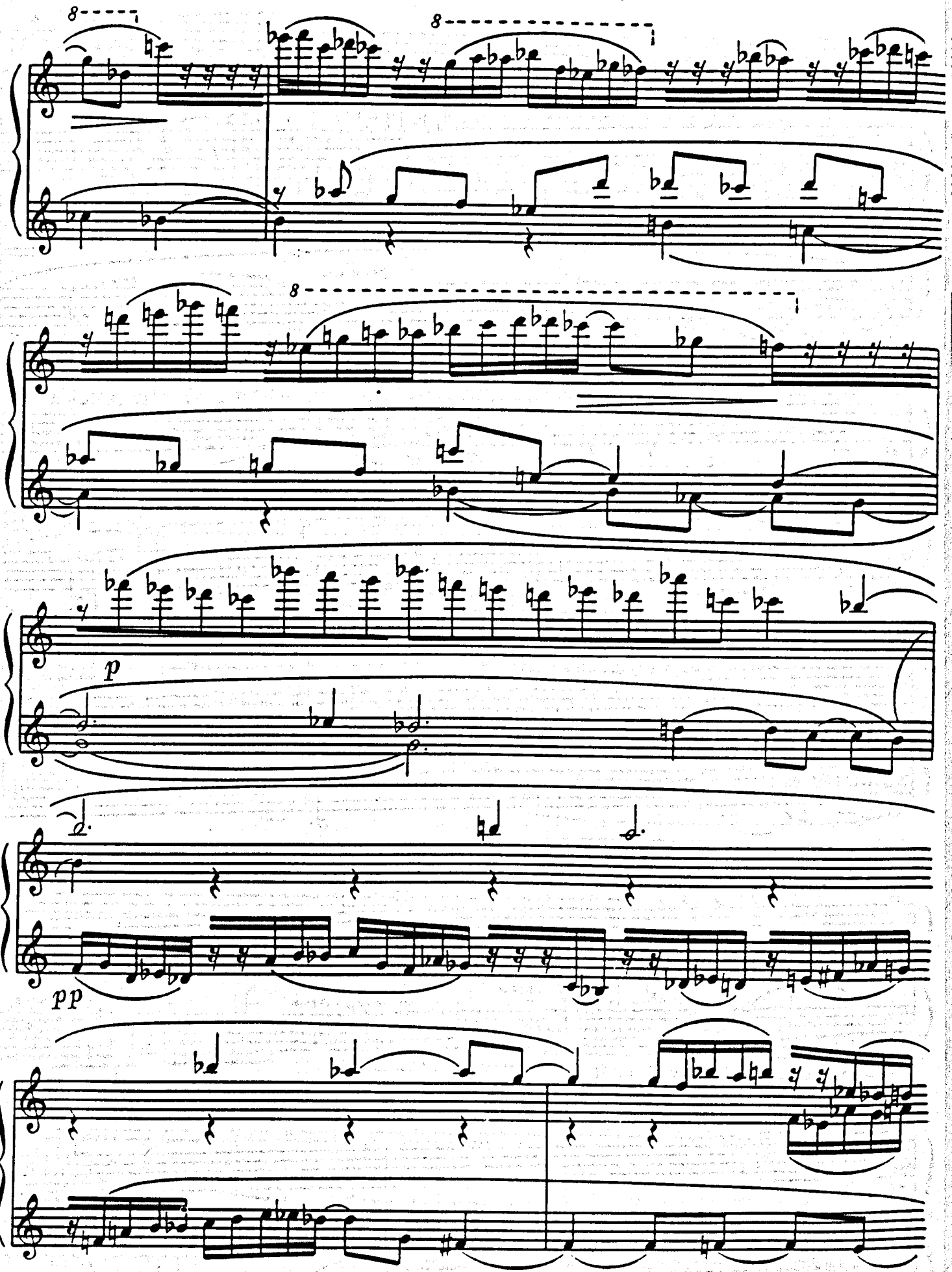
Preludio 27

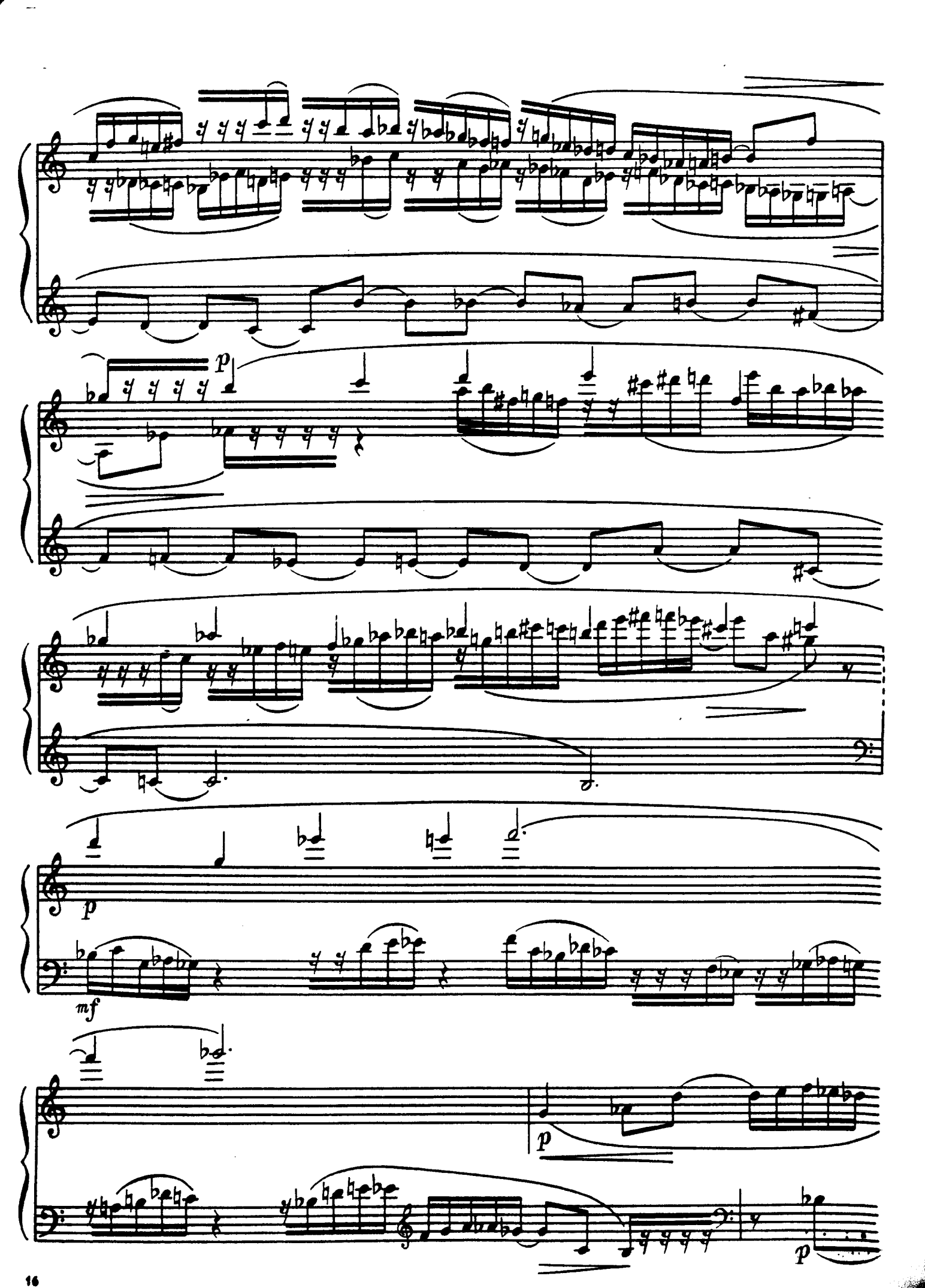


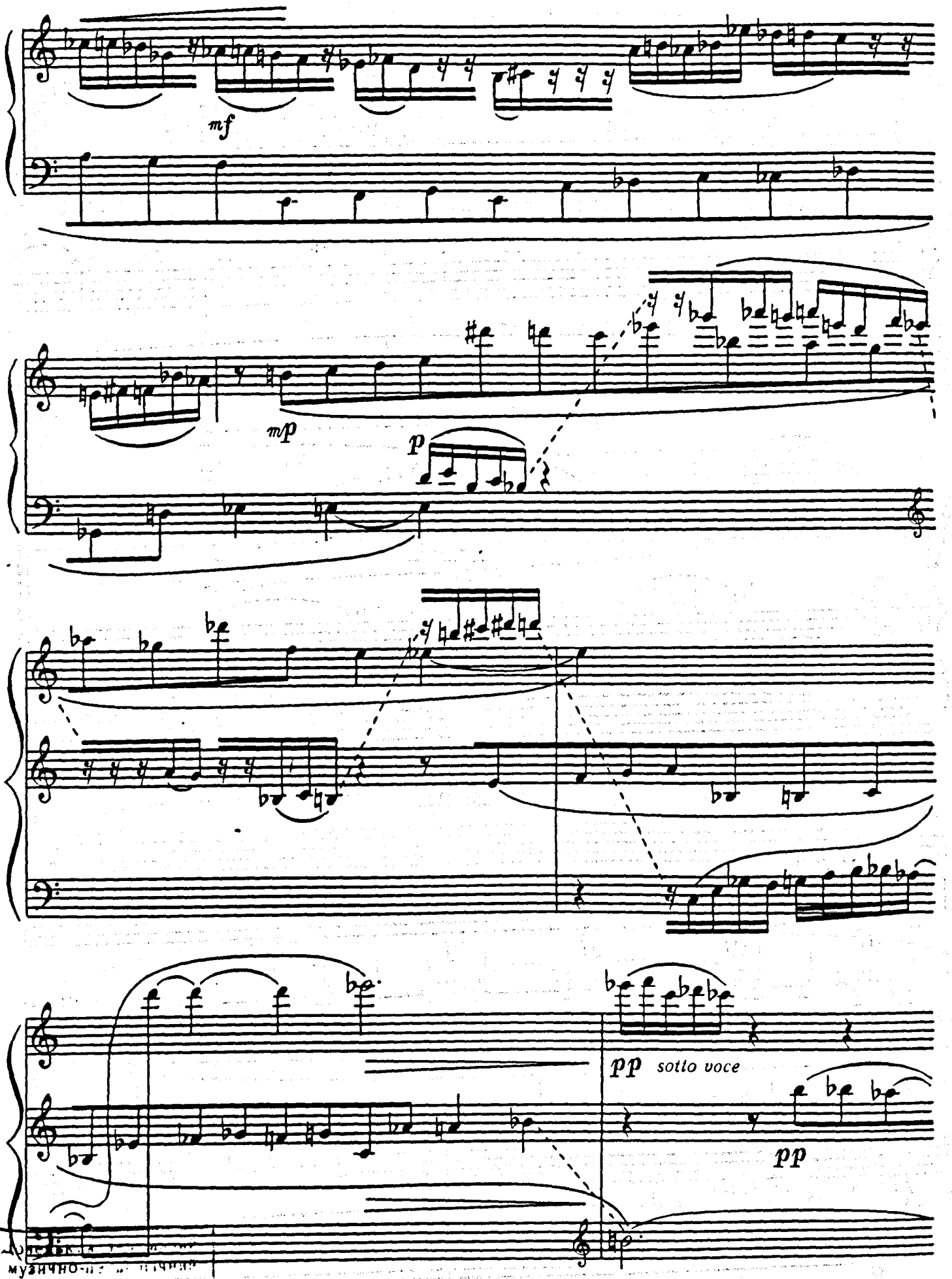


Fuga 27




8
8
8
p
pp


p
p
mf
p
p



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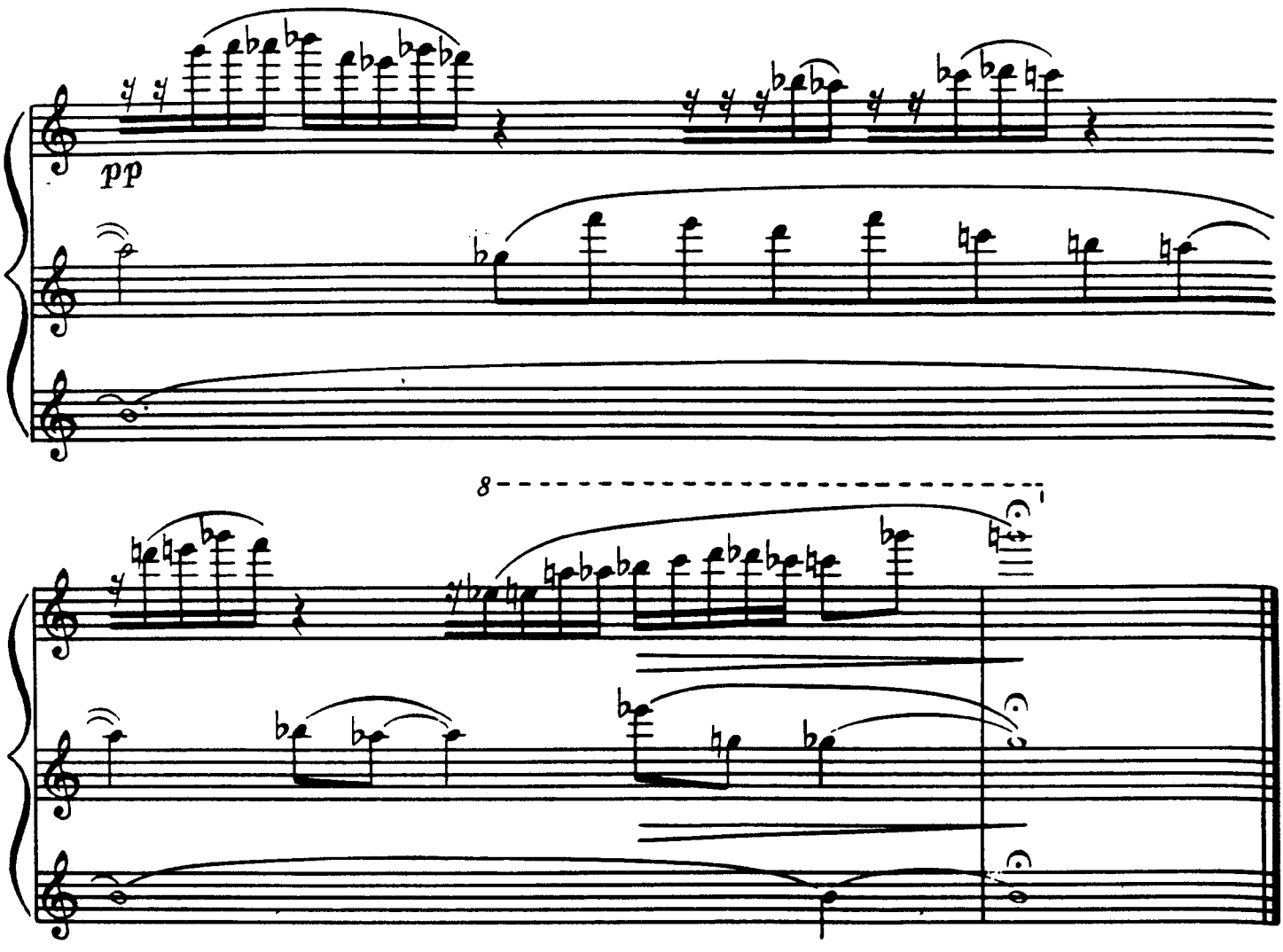
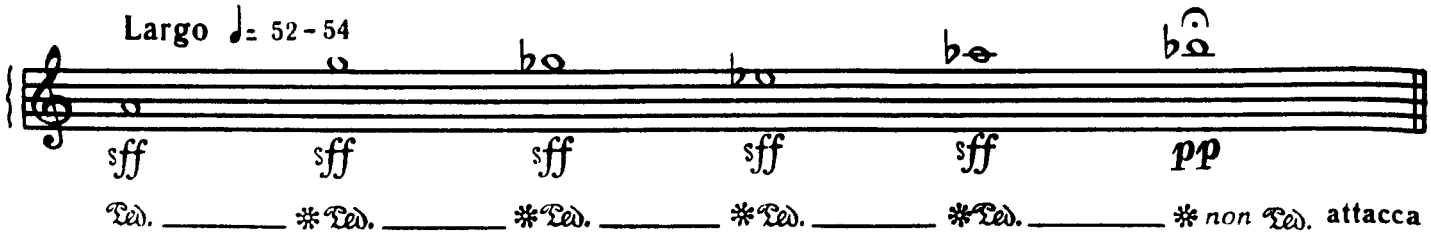
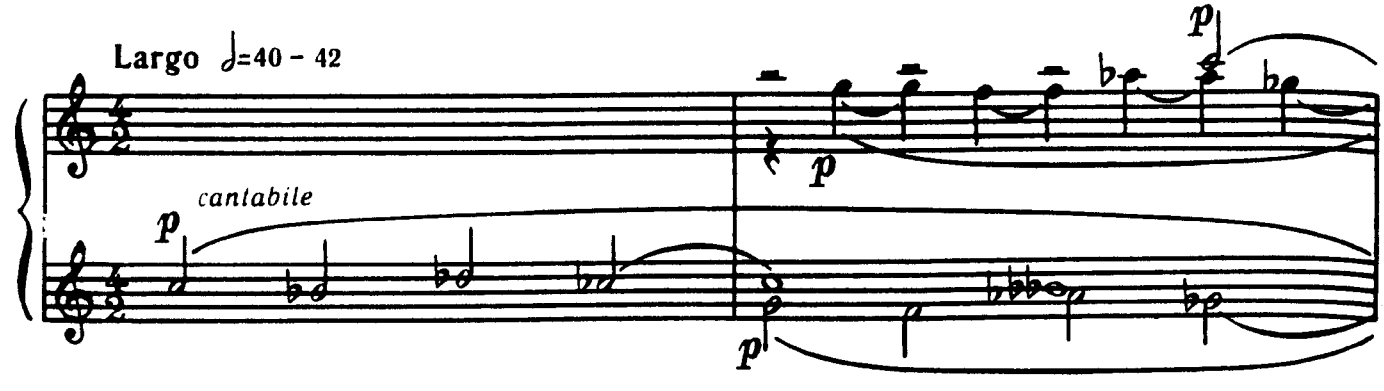
інститут
БІБЛІОТЕКА

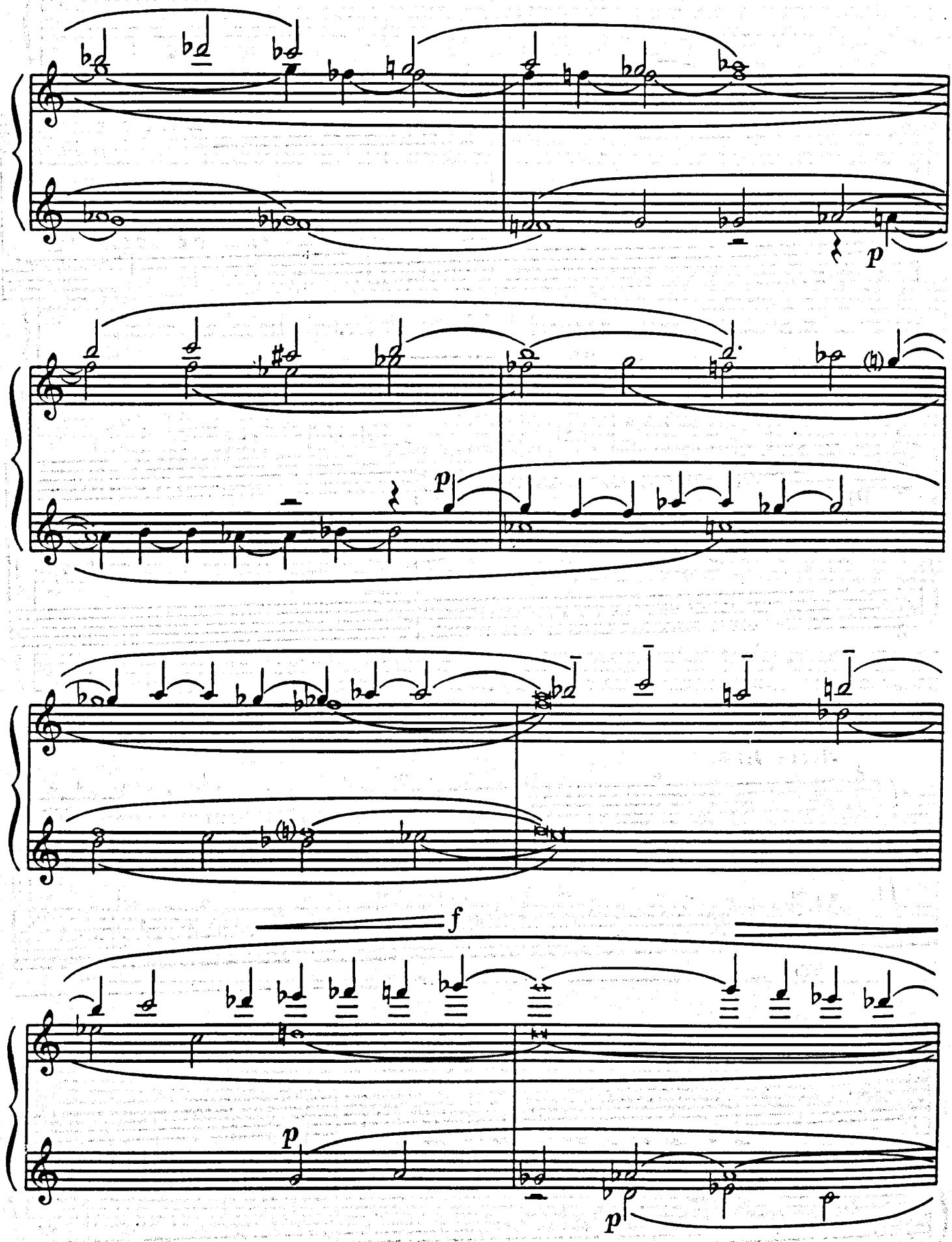


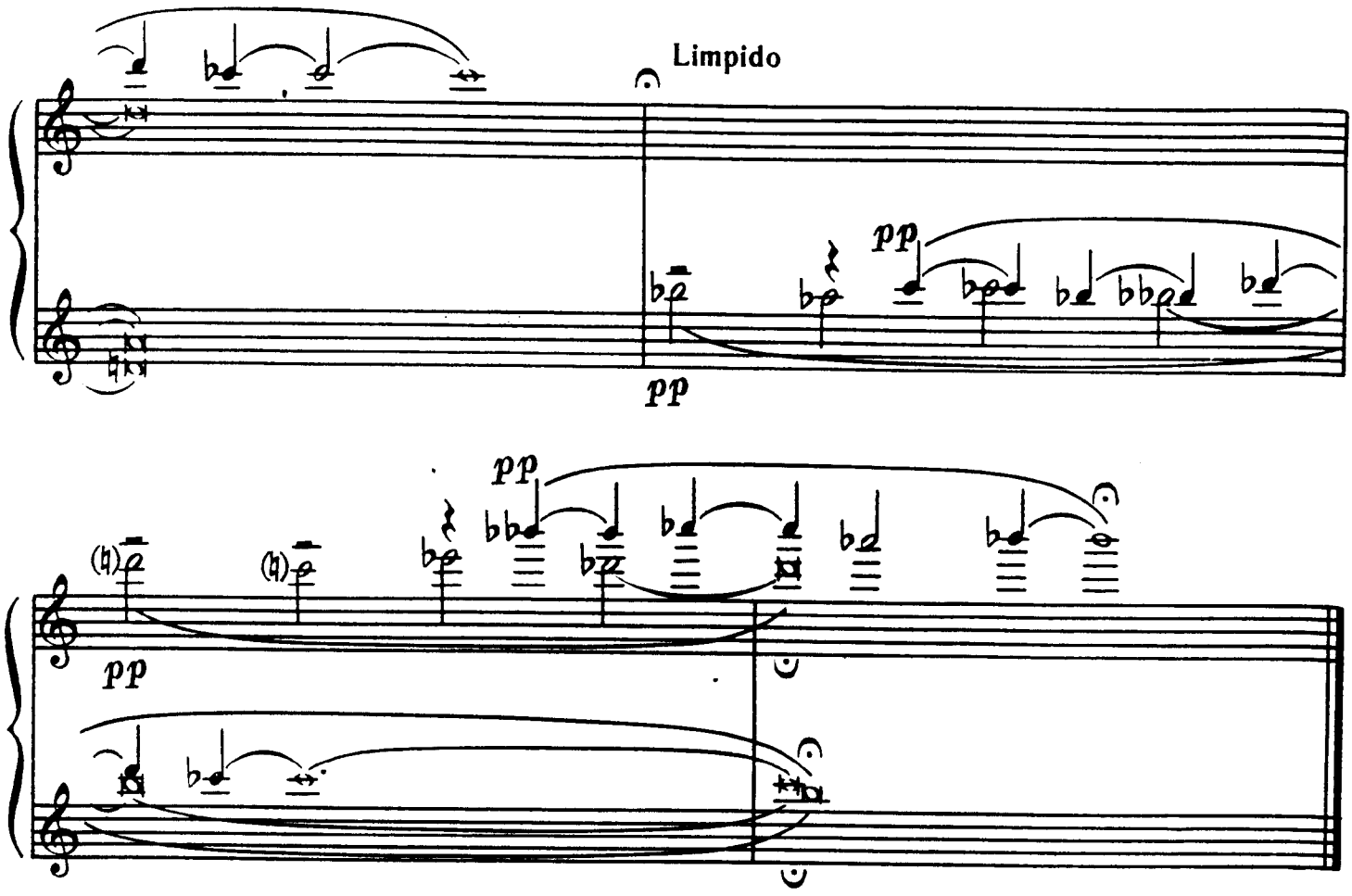
Preludio 28



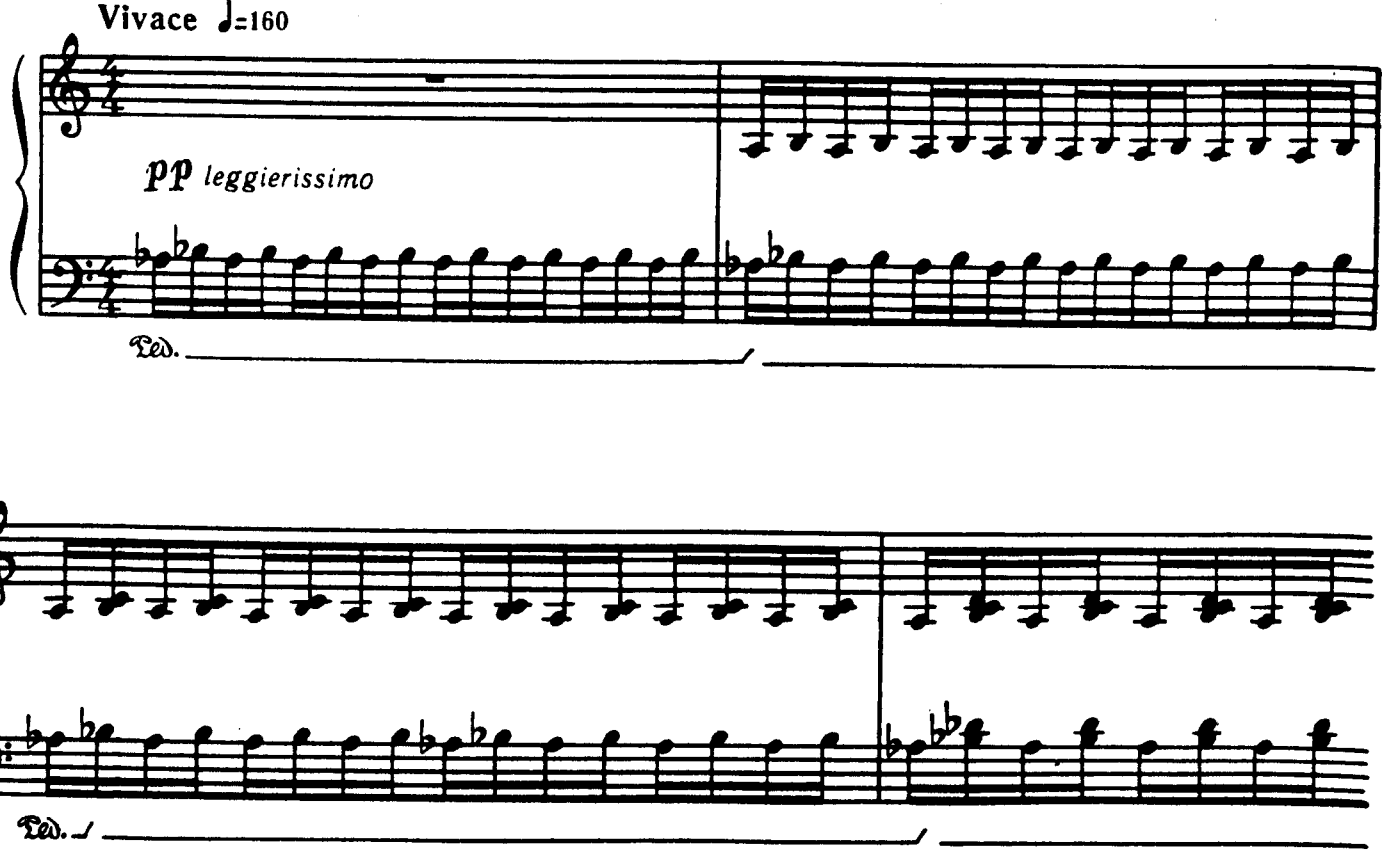
Fuga 28

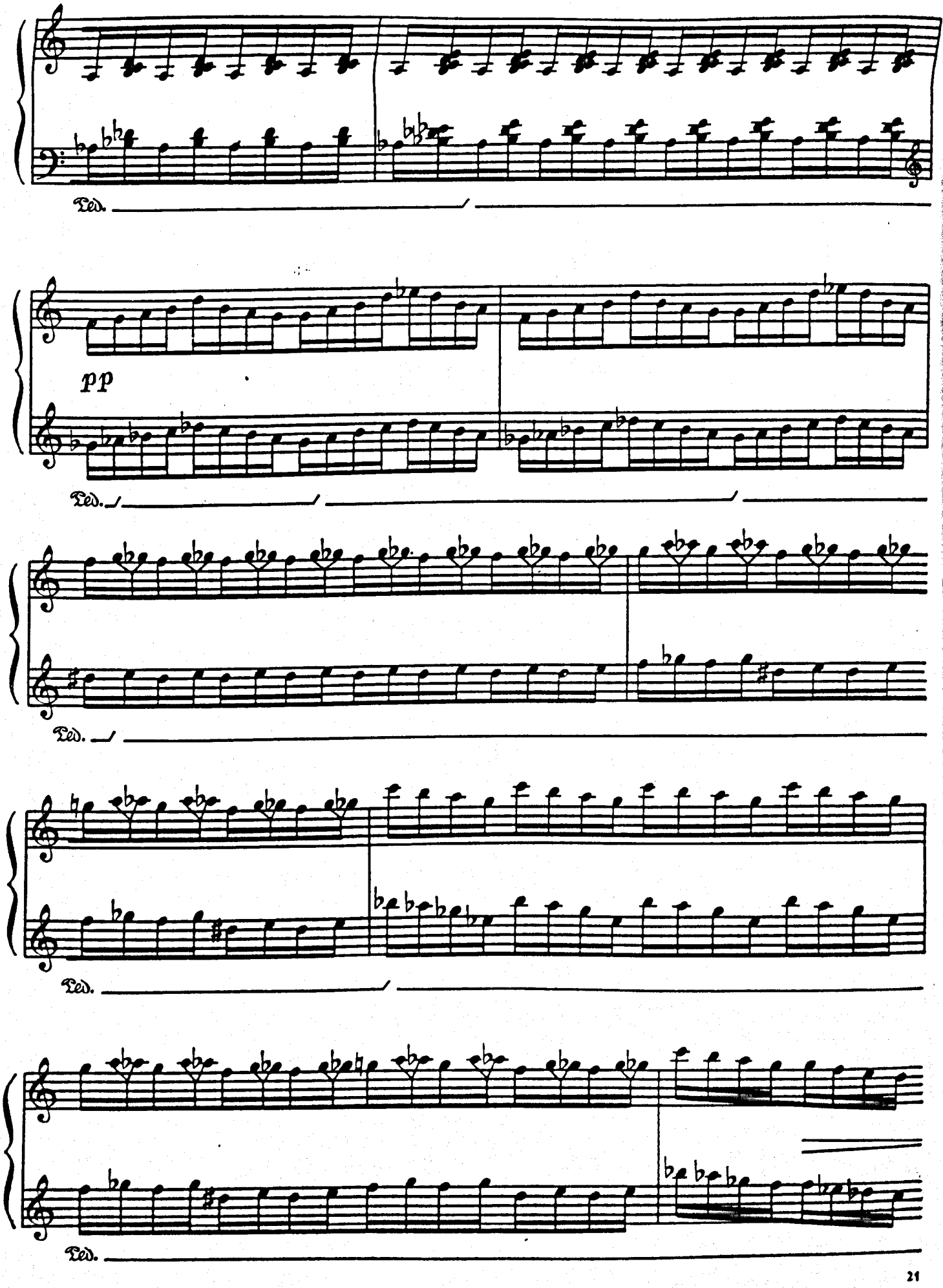


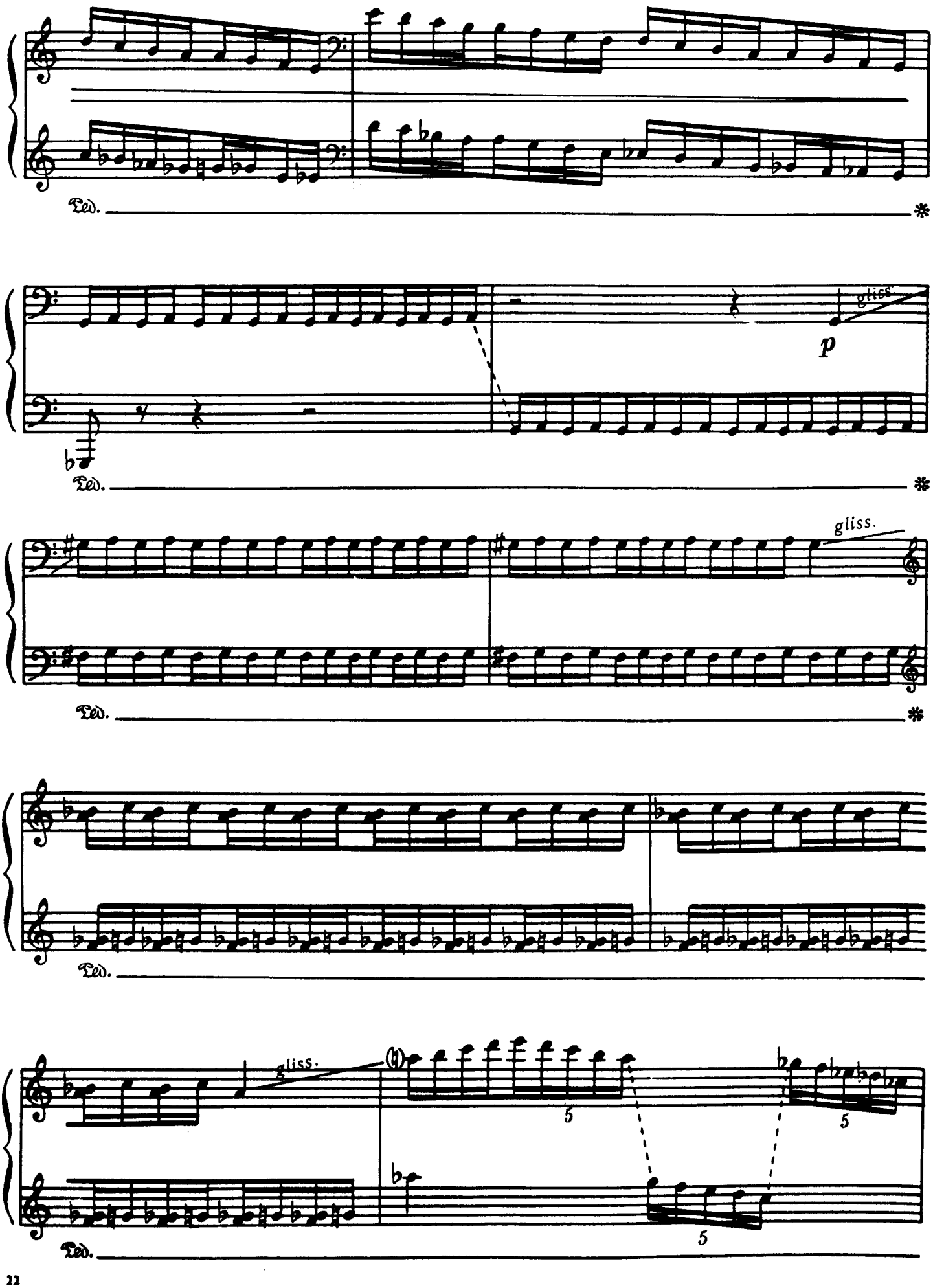

p
p
f
p
p

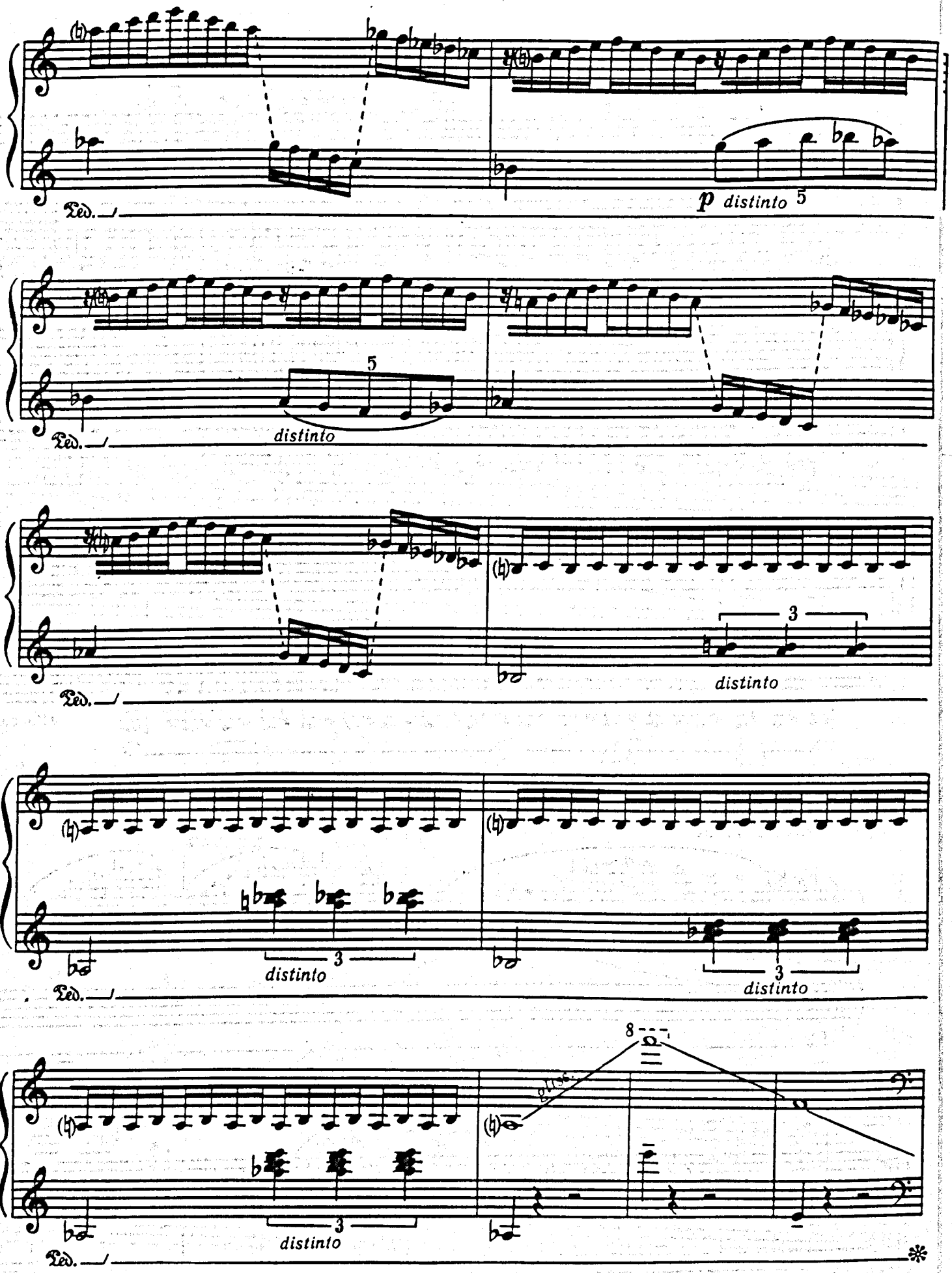


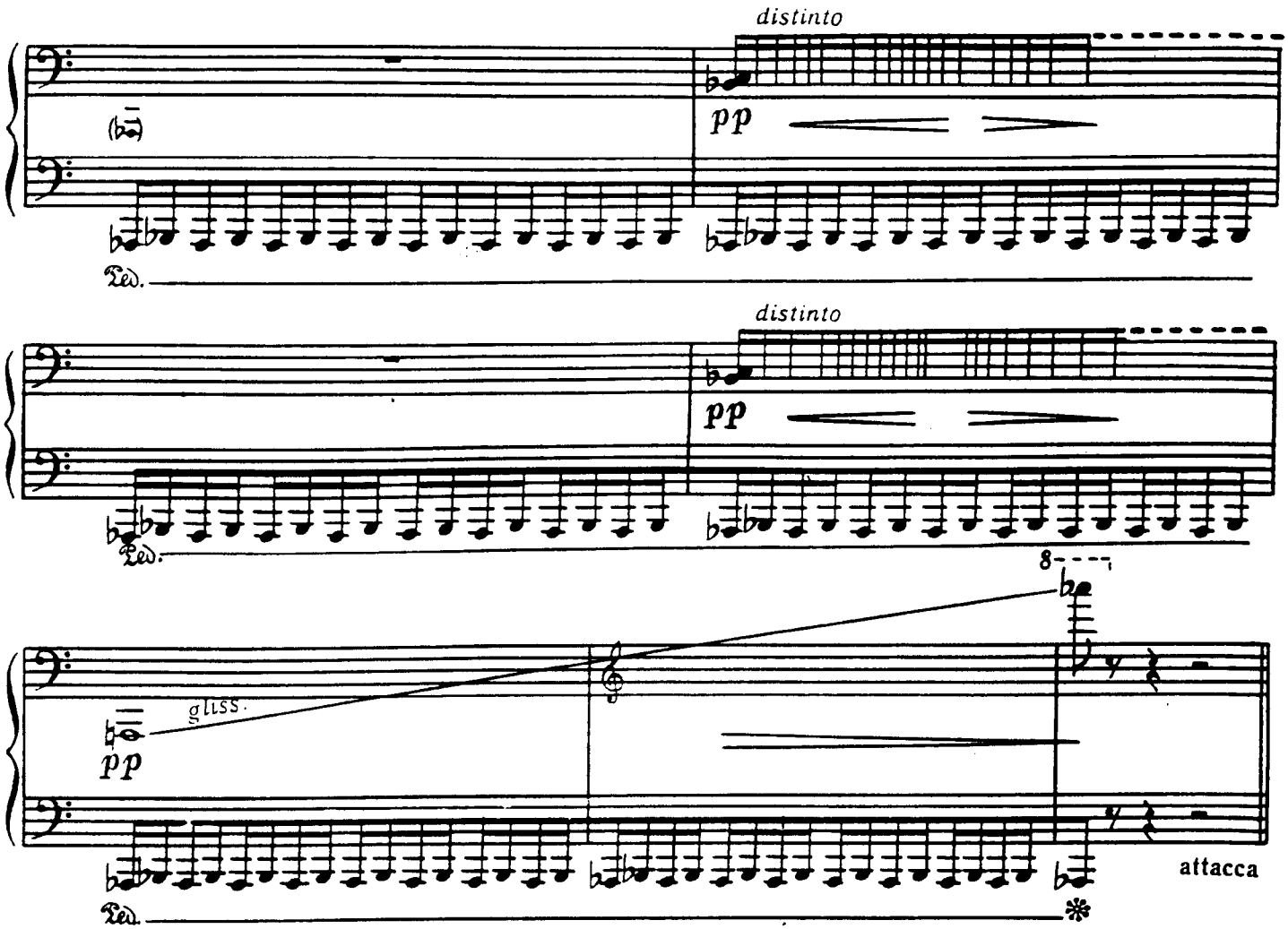
Preludio 29



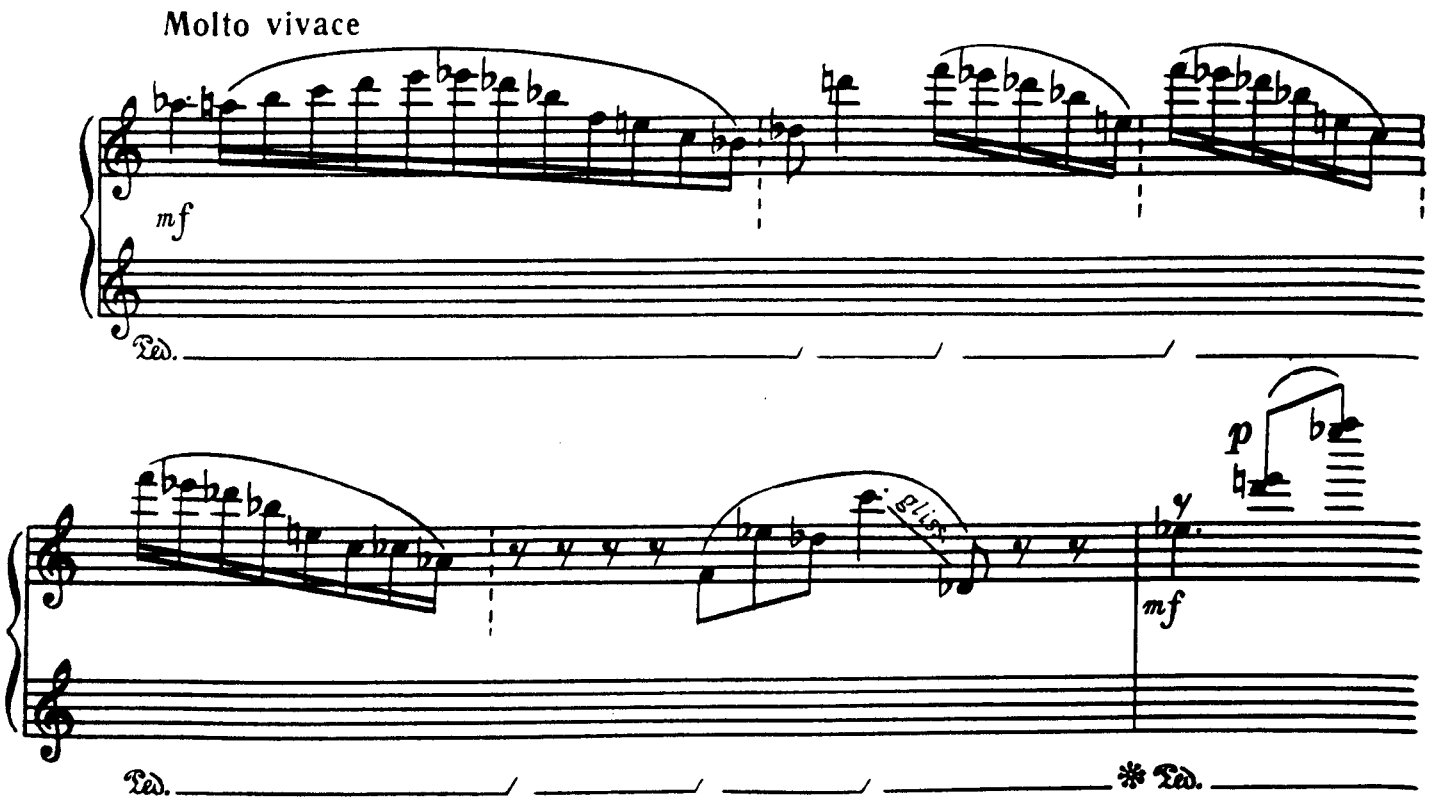

Ped.
pp
Ped.
Ped.
Ped.
Ped.

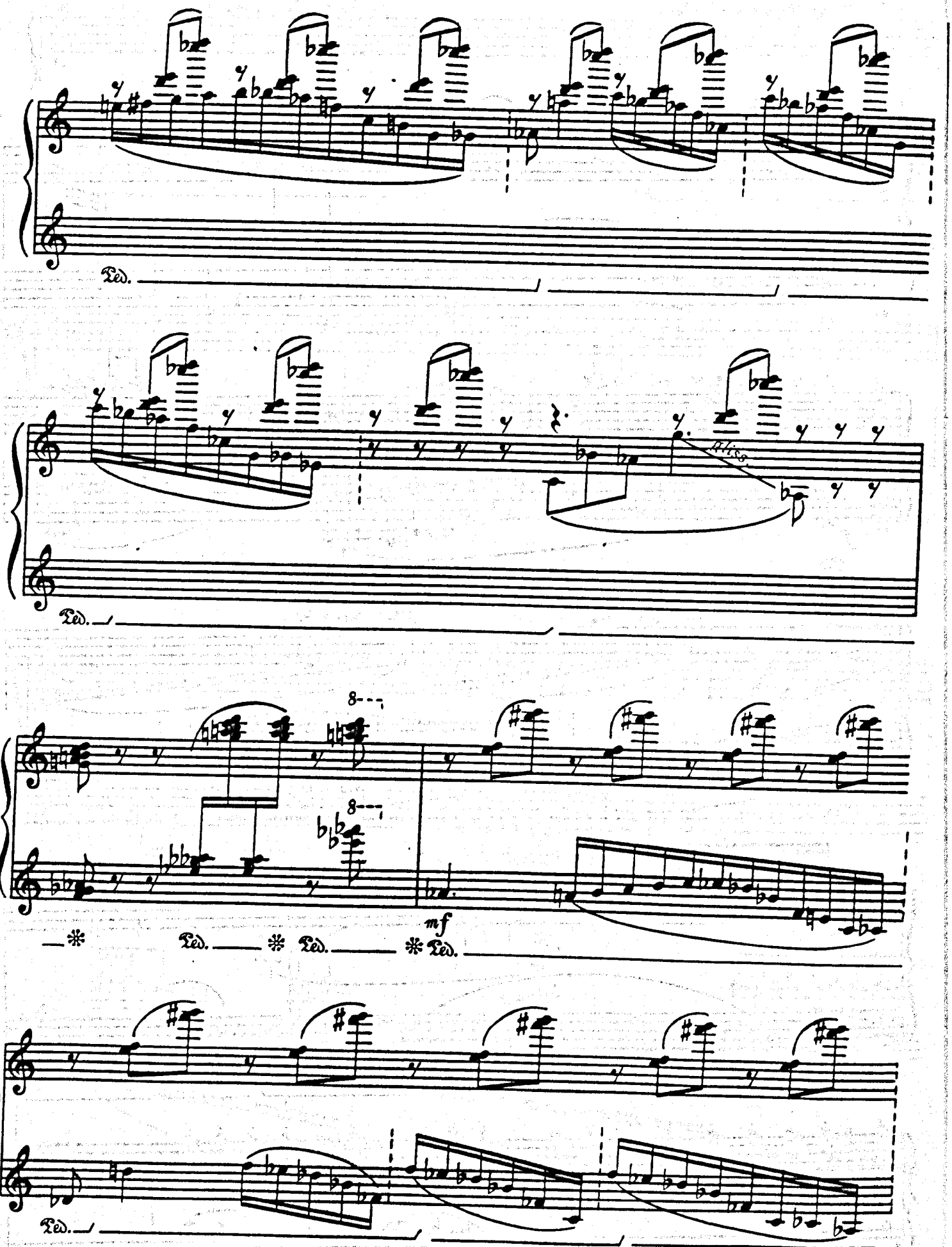

Ped.
gliss.
p
Ped.
gliss.
Ped.
Ped.
gliss.
5
5
5
Ped.

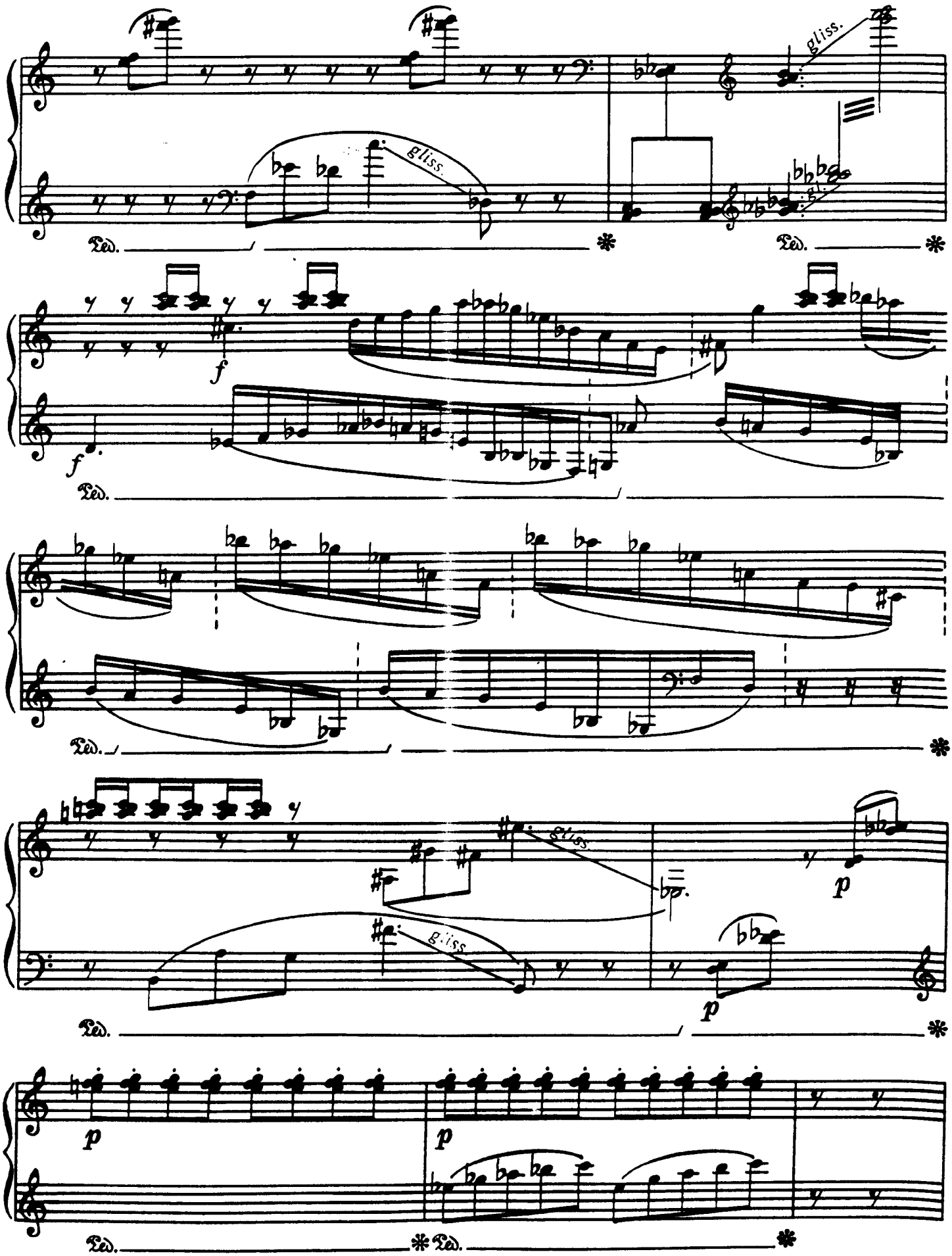

Ped.
p distinto 5
distinto
Ped.
distinto
Ped.
3
distinto
Ped.
distinto
3
distinto
Ped.
8
gliss.
distinto
3
Ped.

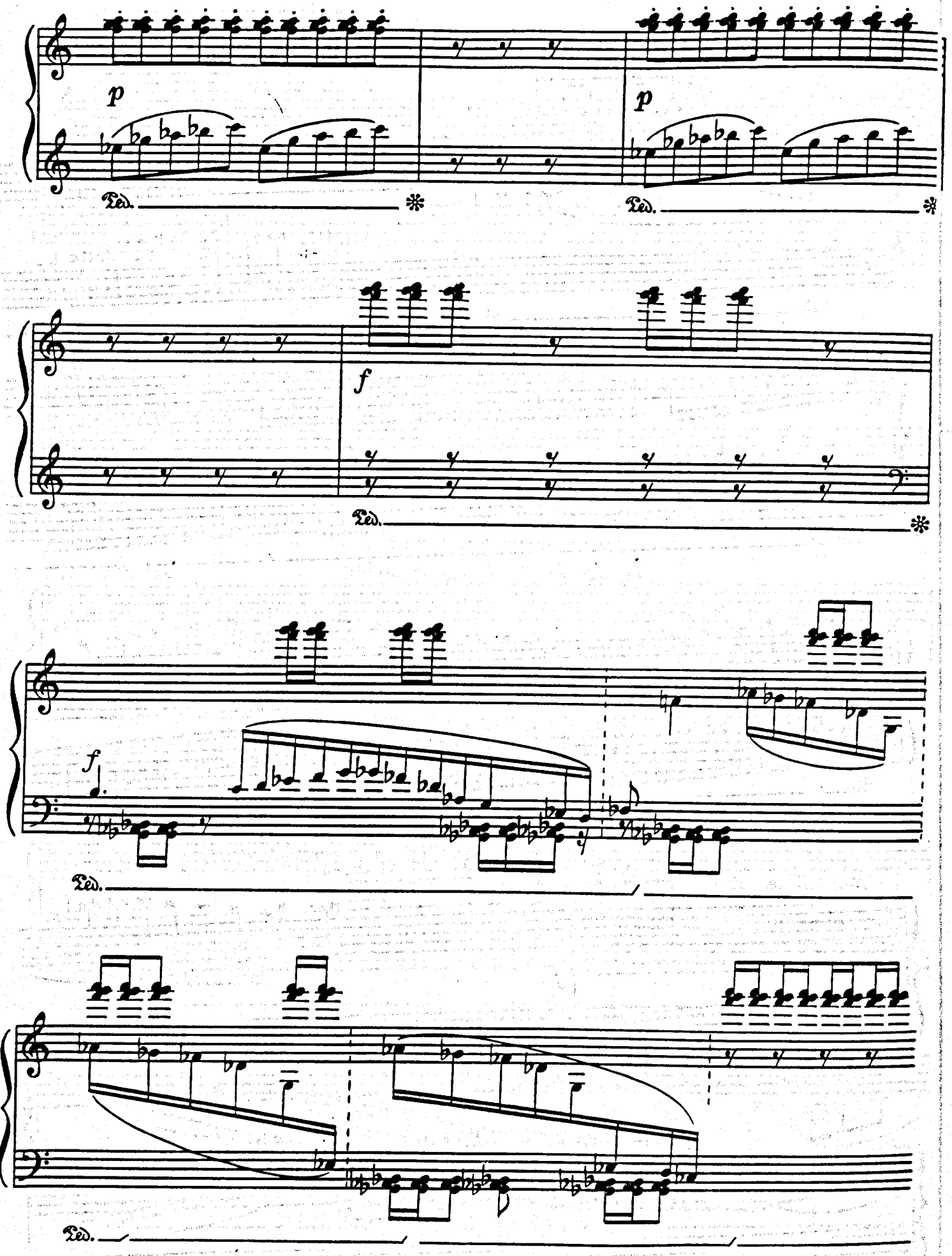

distinto
pp
Ped.
distinto
pp
Ped.
8
gliss.
pp
attacca
Ped.

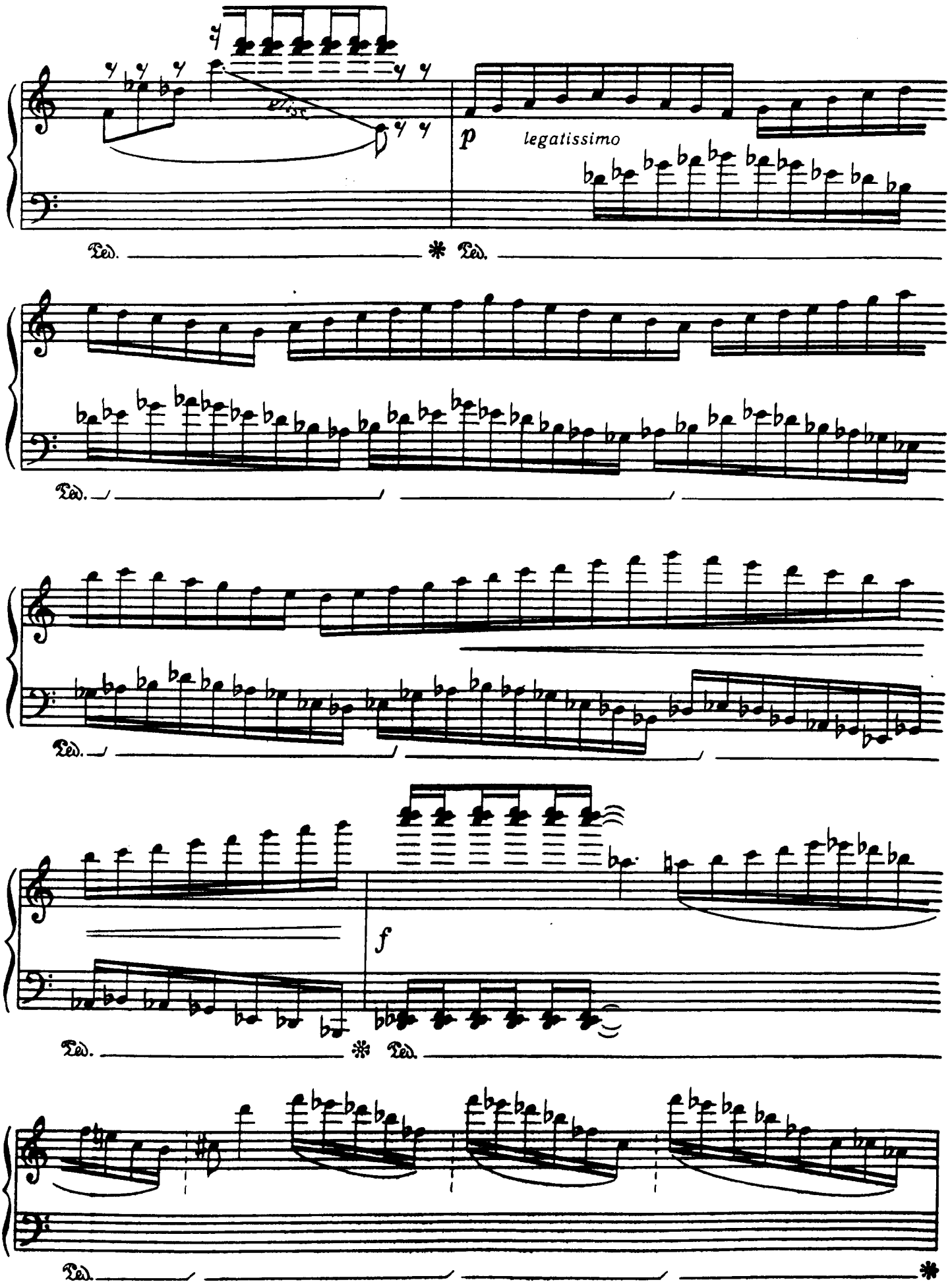
Fuga 29

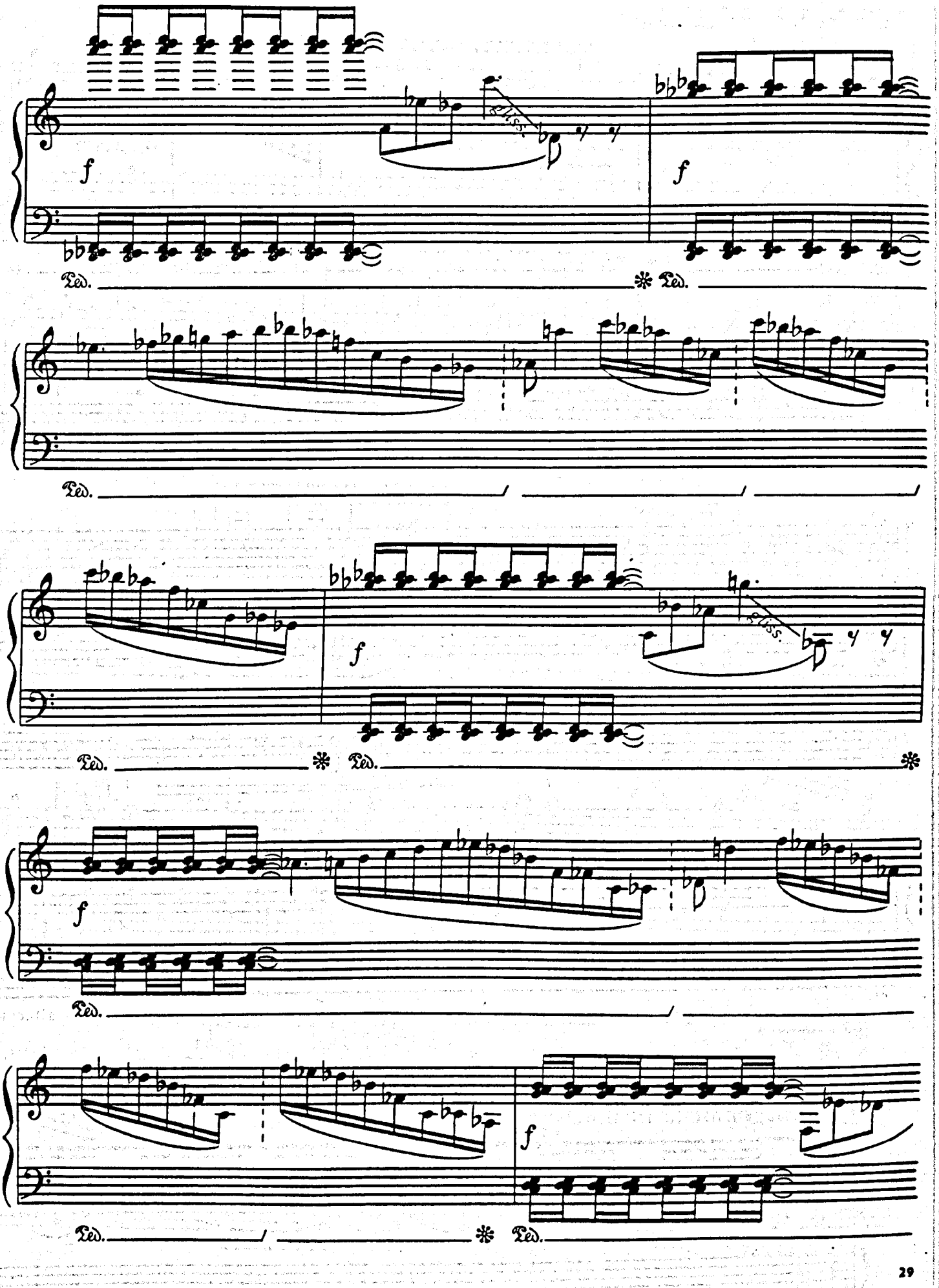

Molto vivace
mf
Ped.
p
gliss.
mf
Ped.
Ped.

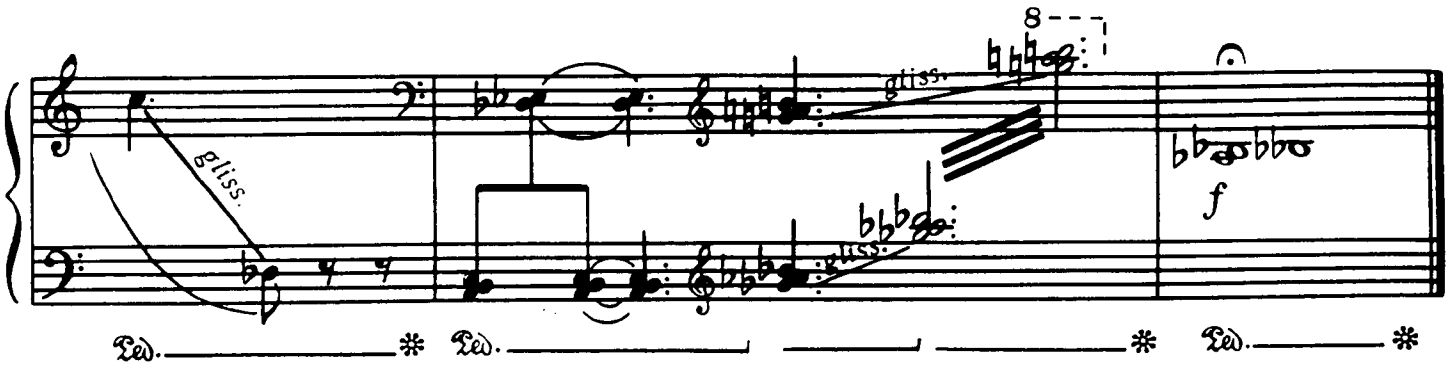

Ped.
Ped.
8
8
mf
Ped.
Ped.
Ped.
Ped.


gliss.
gliss.
Ped.
Ped.
f
f
Ped.
gliss.
gliss.
p
p
Ped.
p
p
Ped.
Ped.

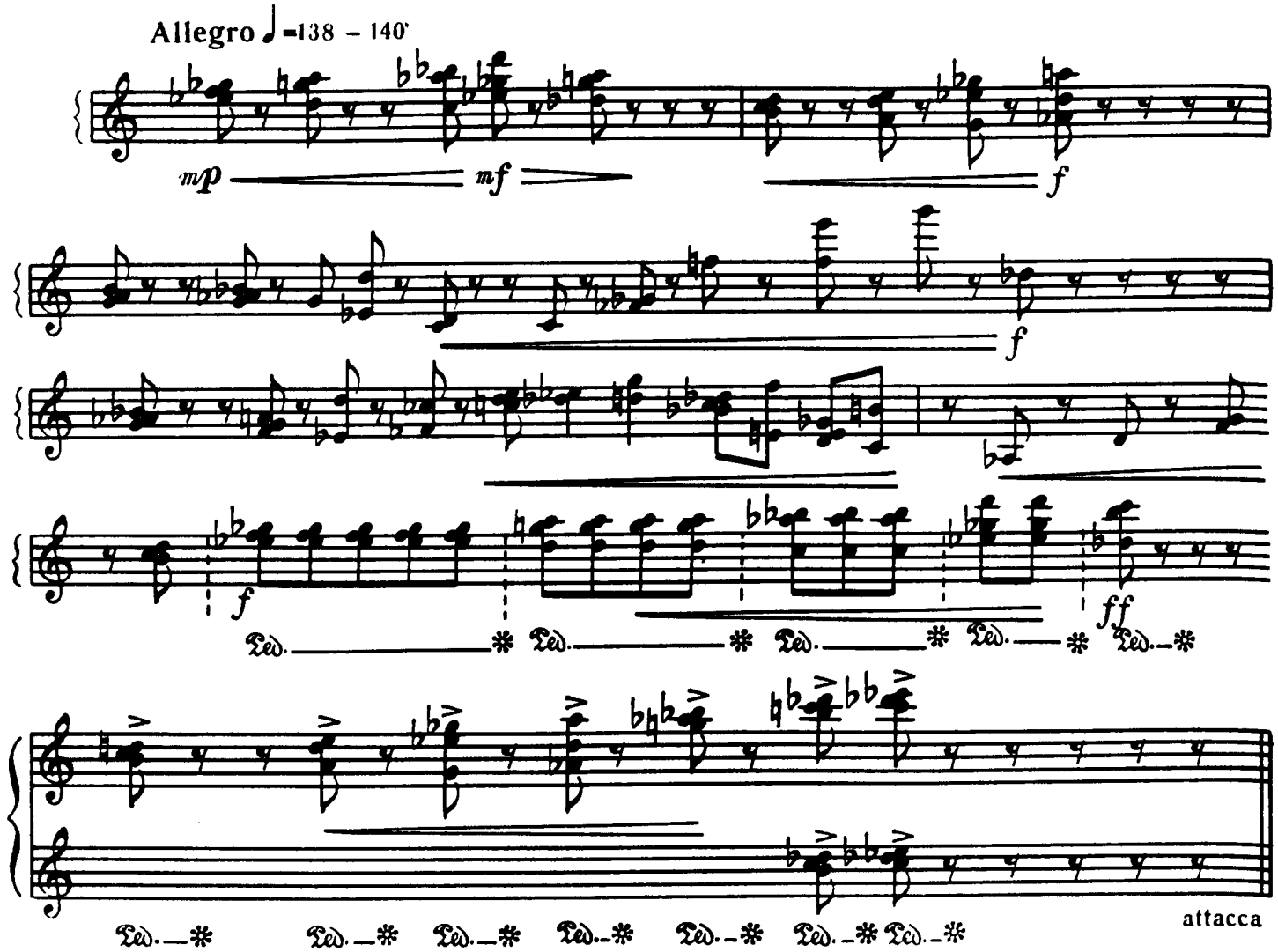

p
Ped.
p
Ped.
f
Ped.
f
Ped.
Ped.


p
legatissimo
Ped.
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.

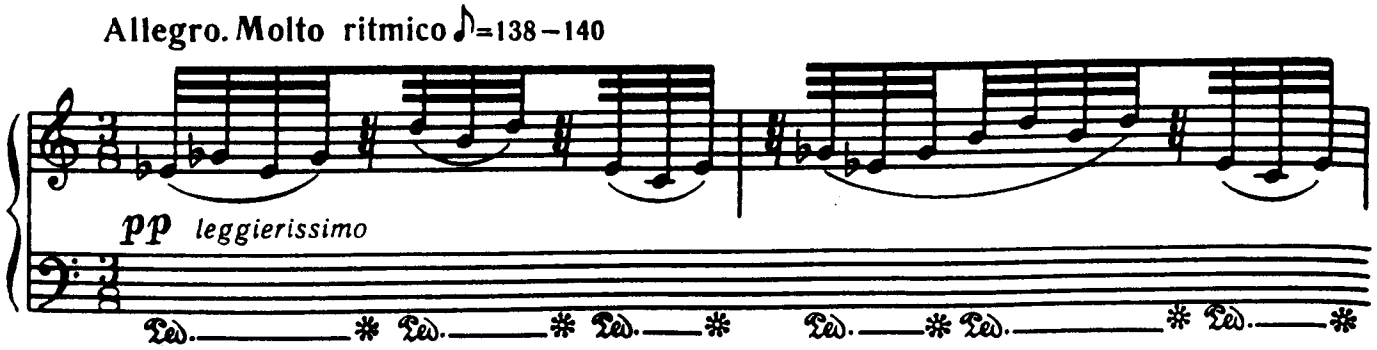

f
f
Ped.
Ped.
f
Ped.
Ped.
f
Ped.
f
Ped.
Ped.

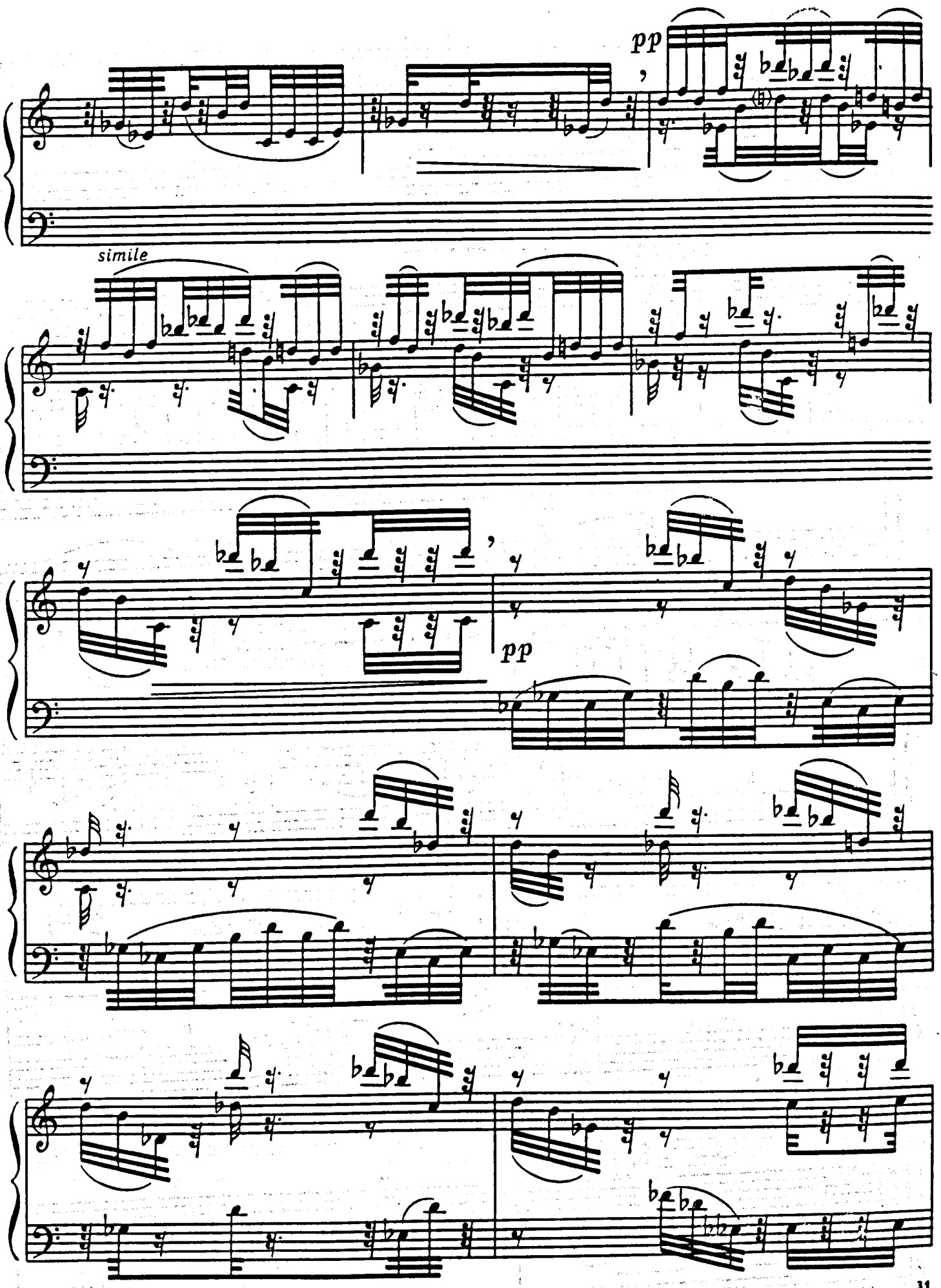


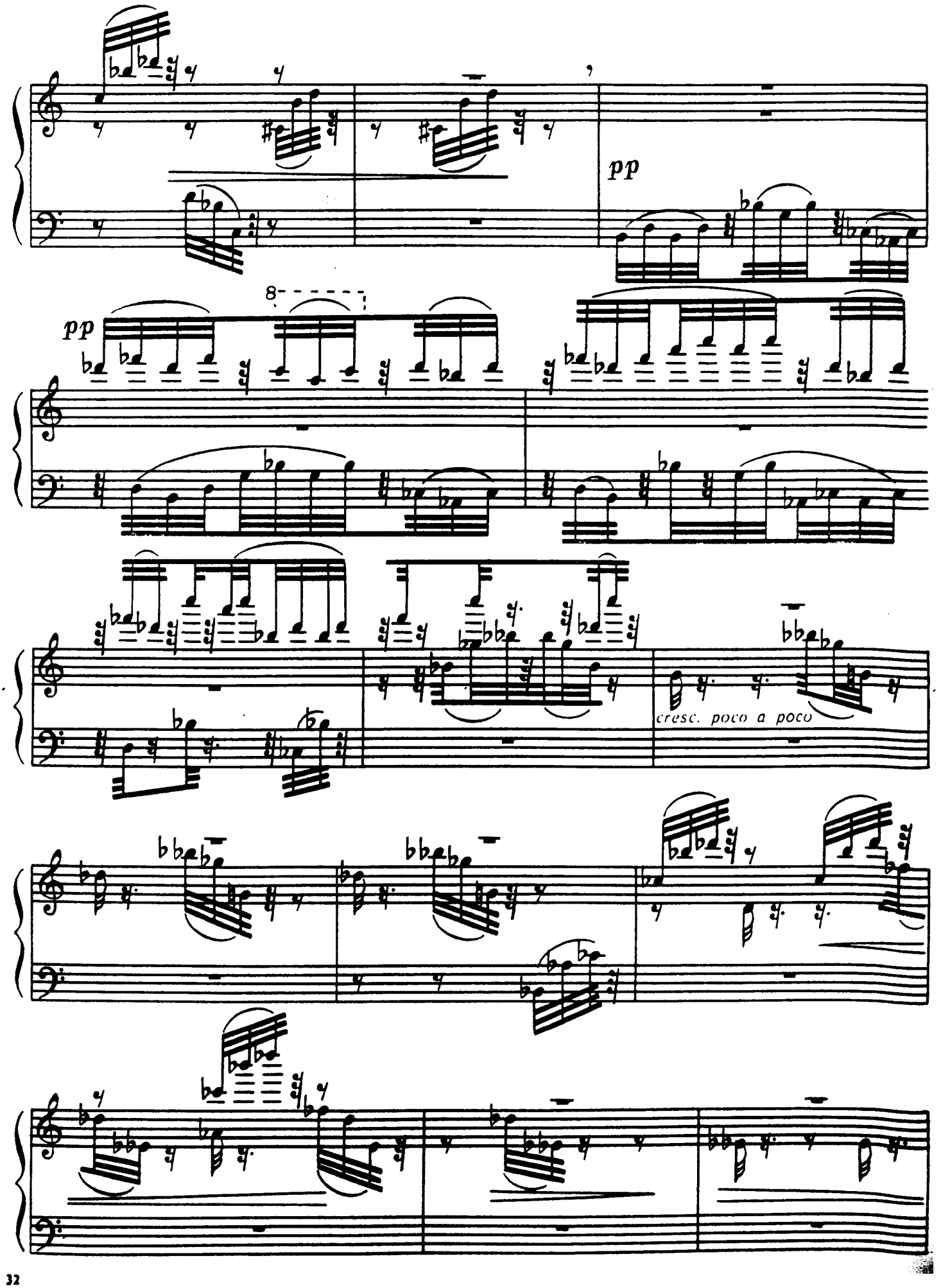
Preludio 30

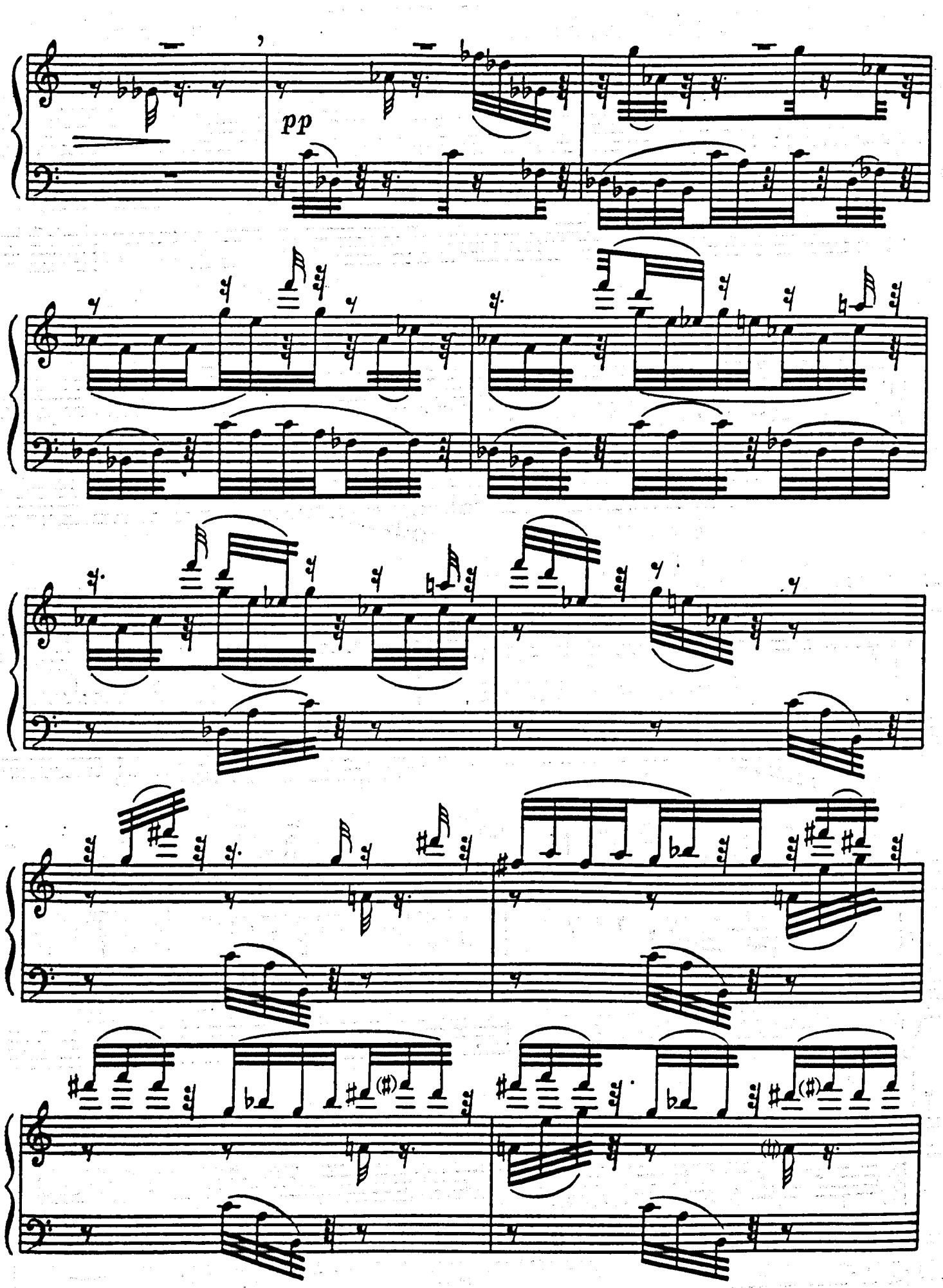


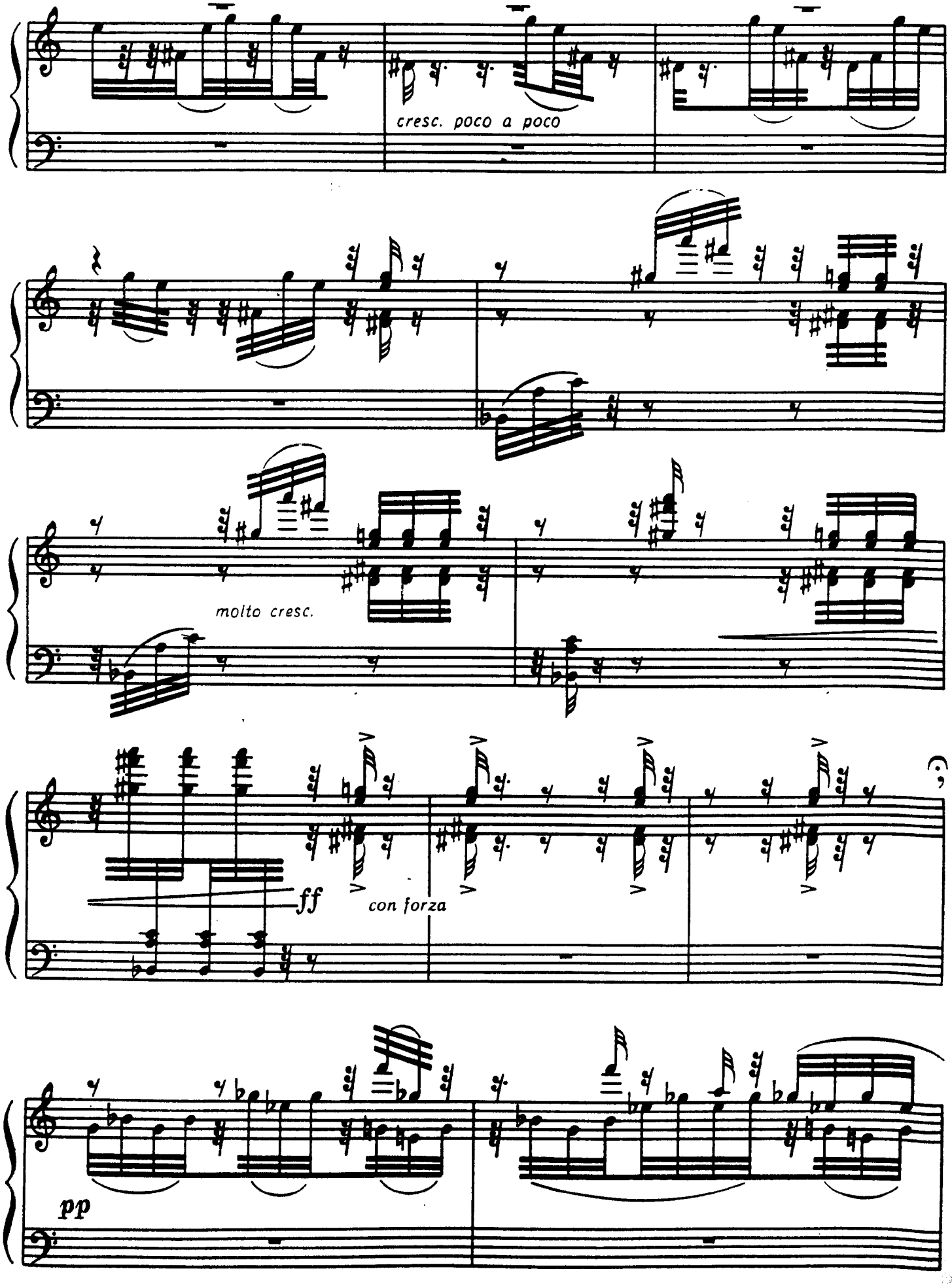
Fuga 30

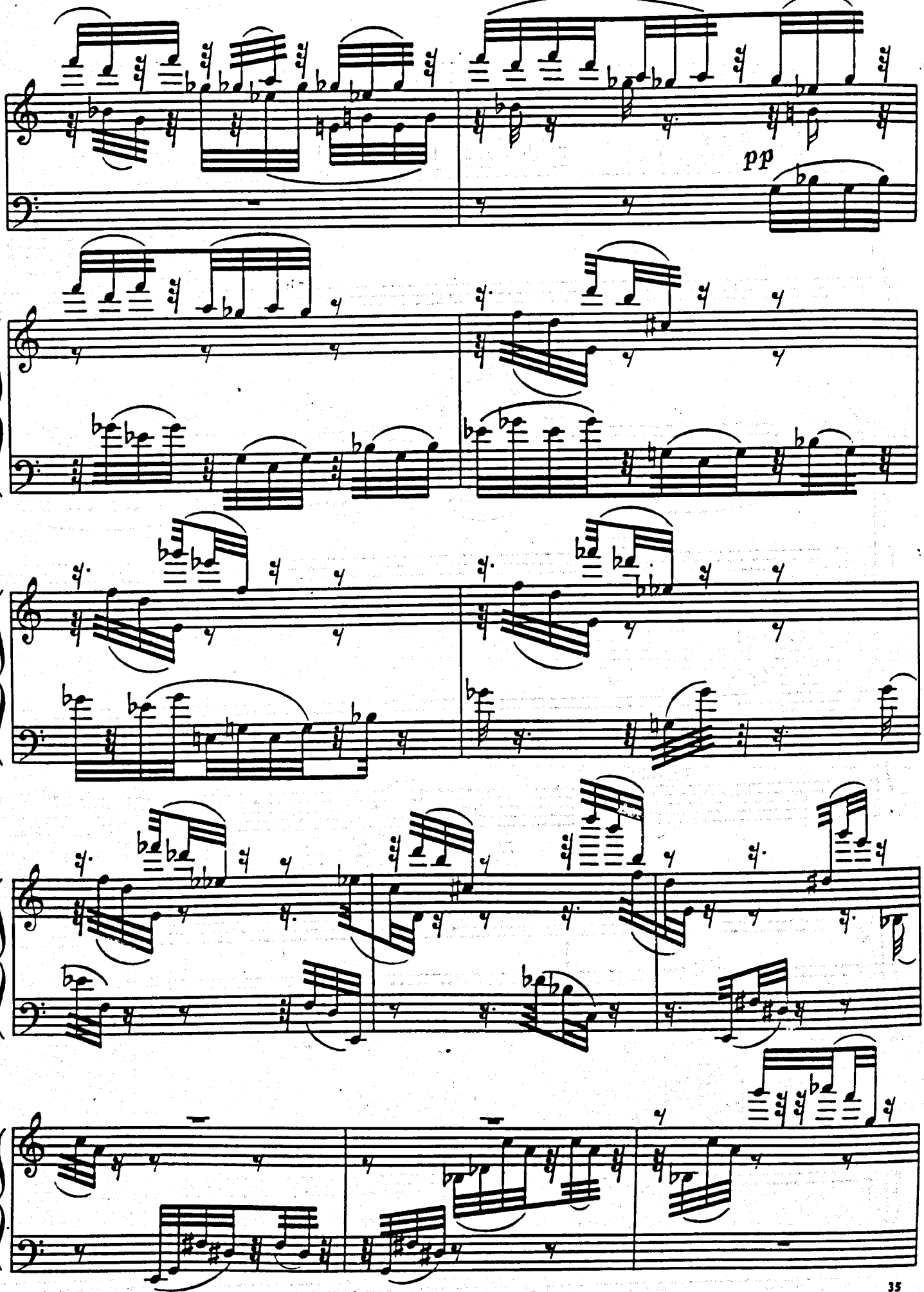


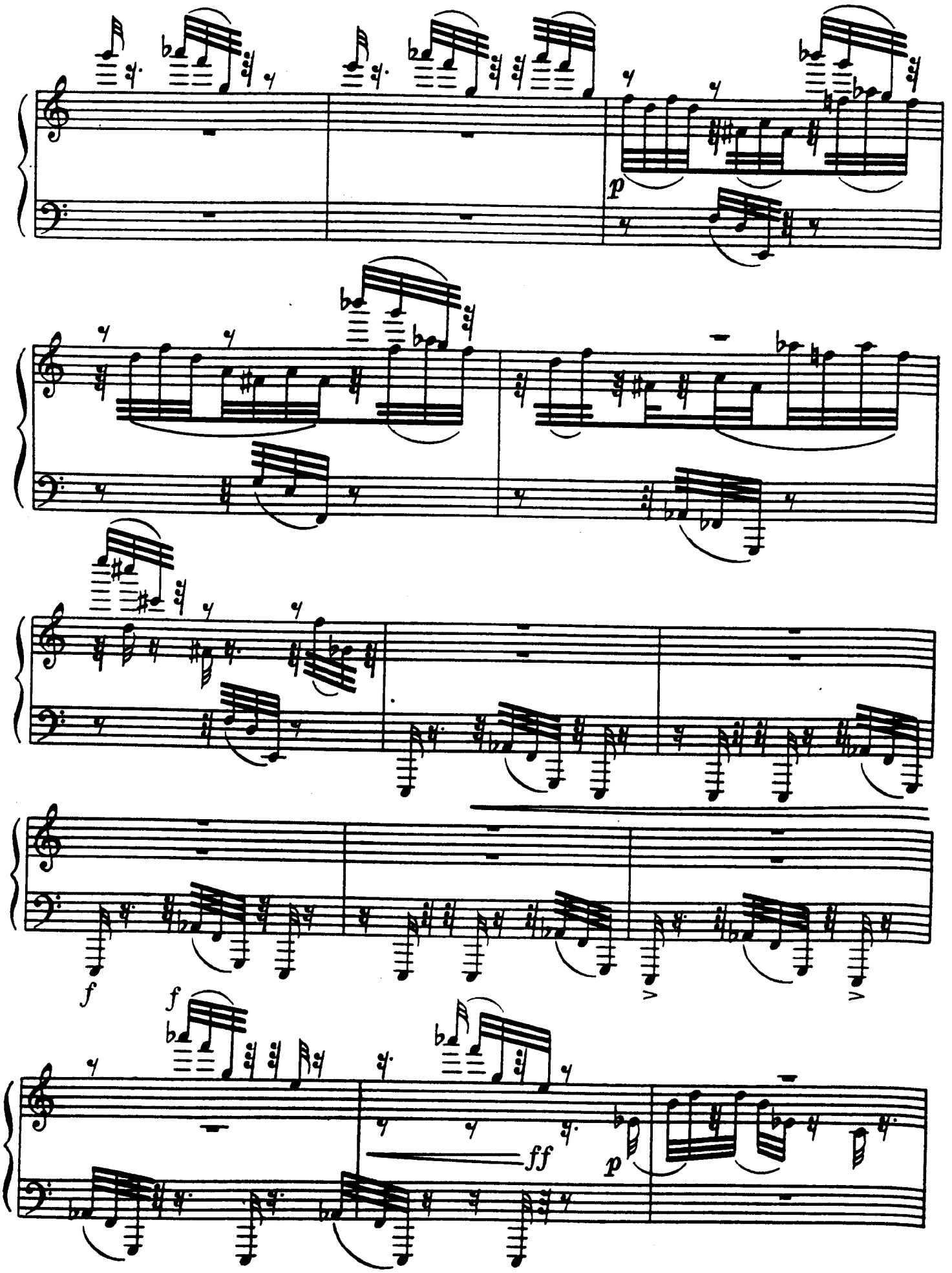

pp
simile
pp

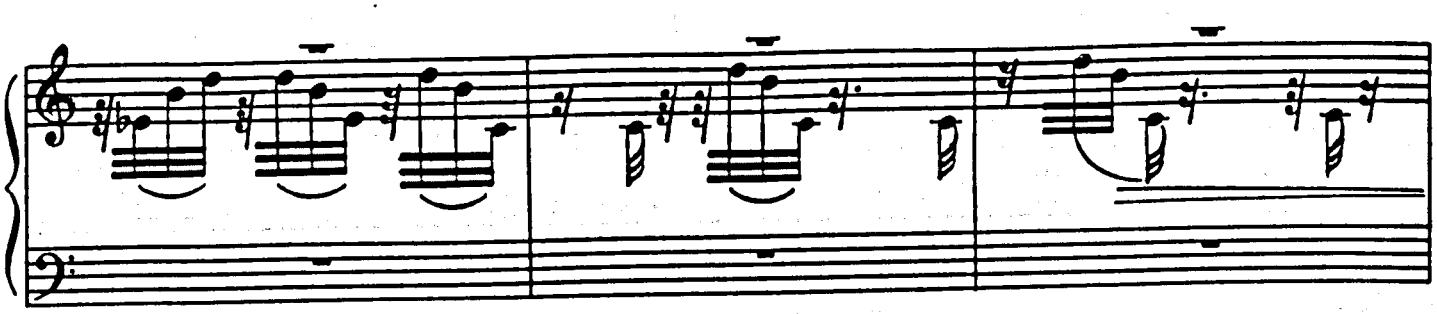

pp
8
pp
cresc. poco a poco

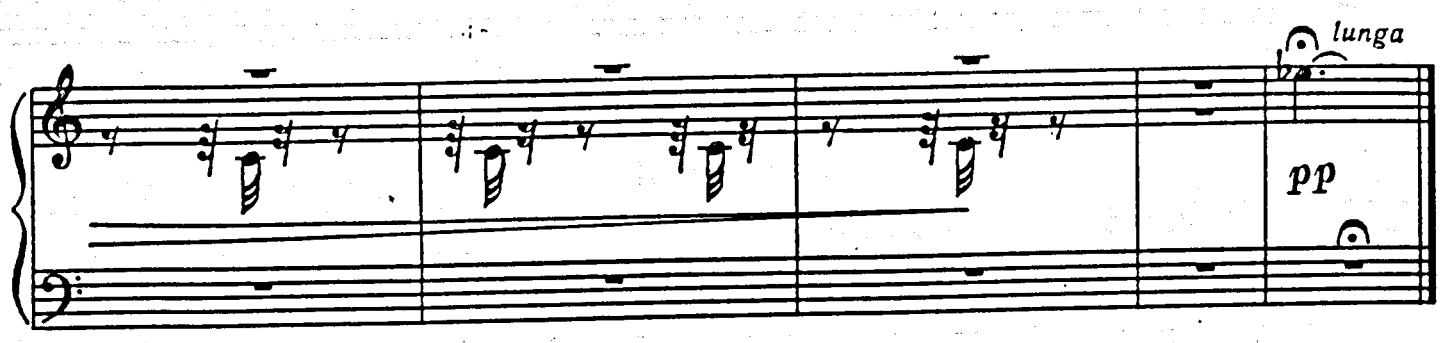

pp


cresc. poco a poco
molto cresc.
ff
con forza
pp

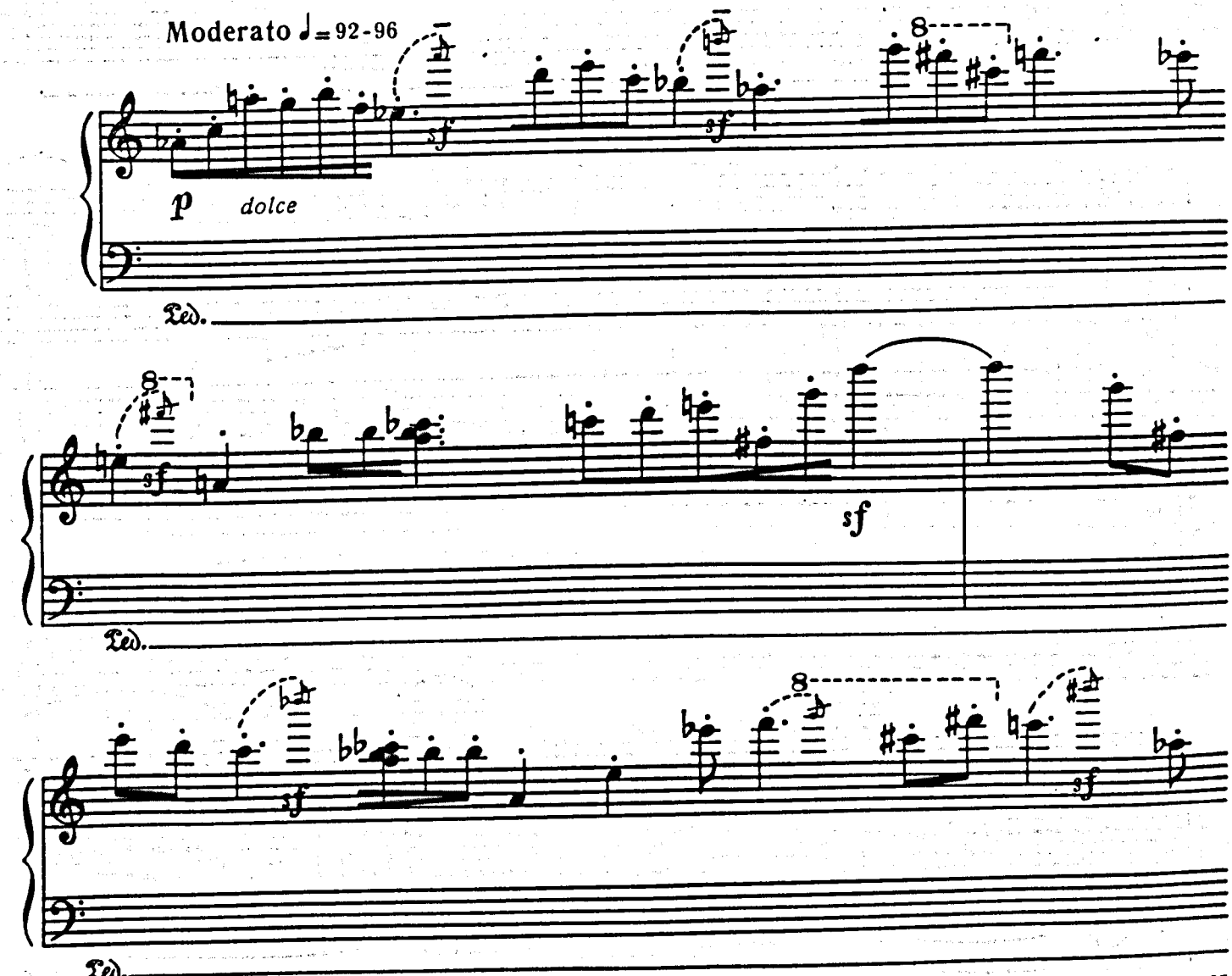

pp

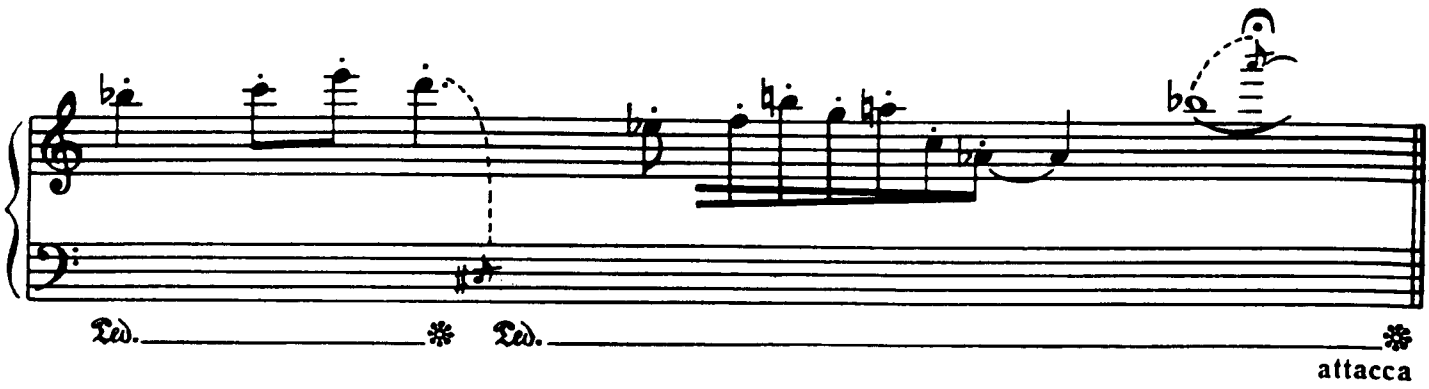

p
f
f
ff
p





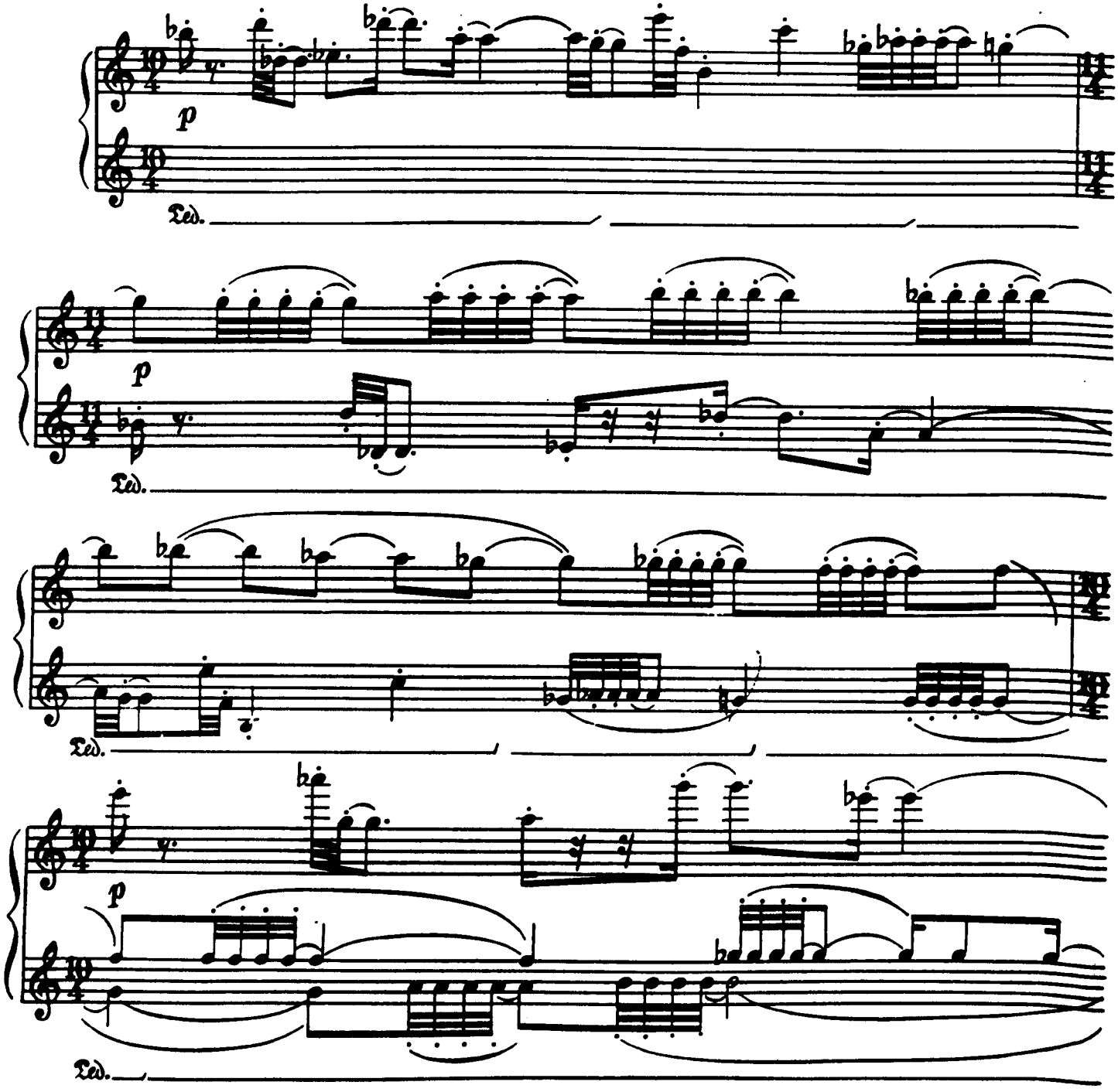
Preludio 31

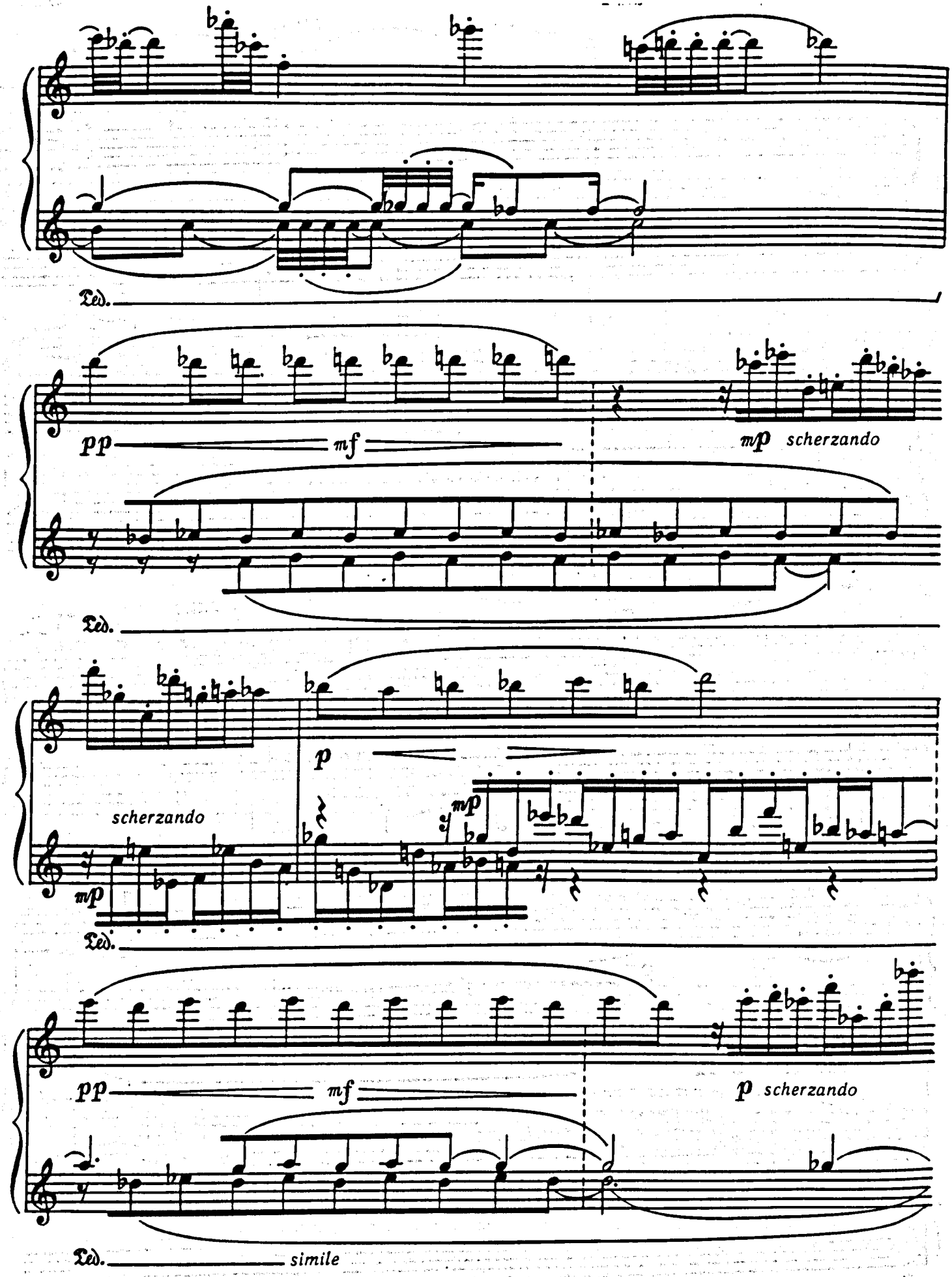


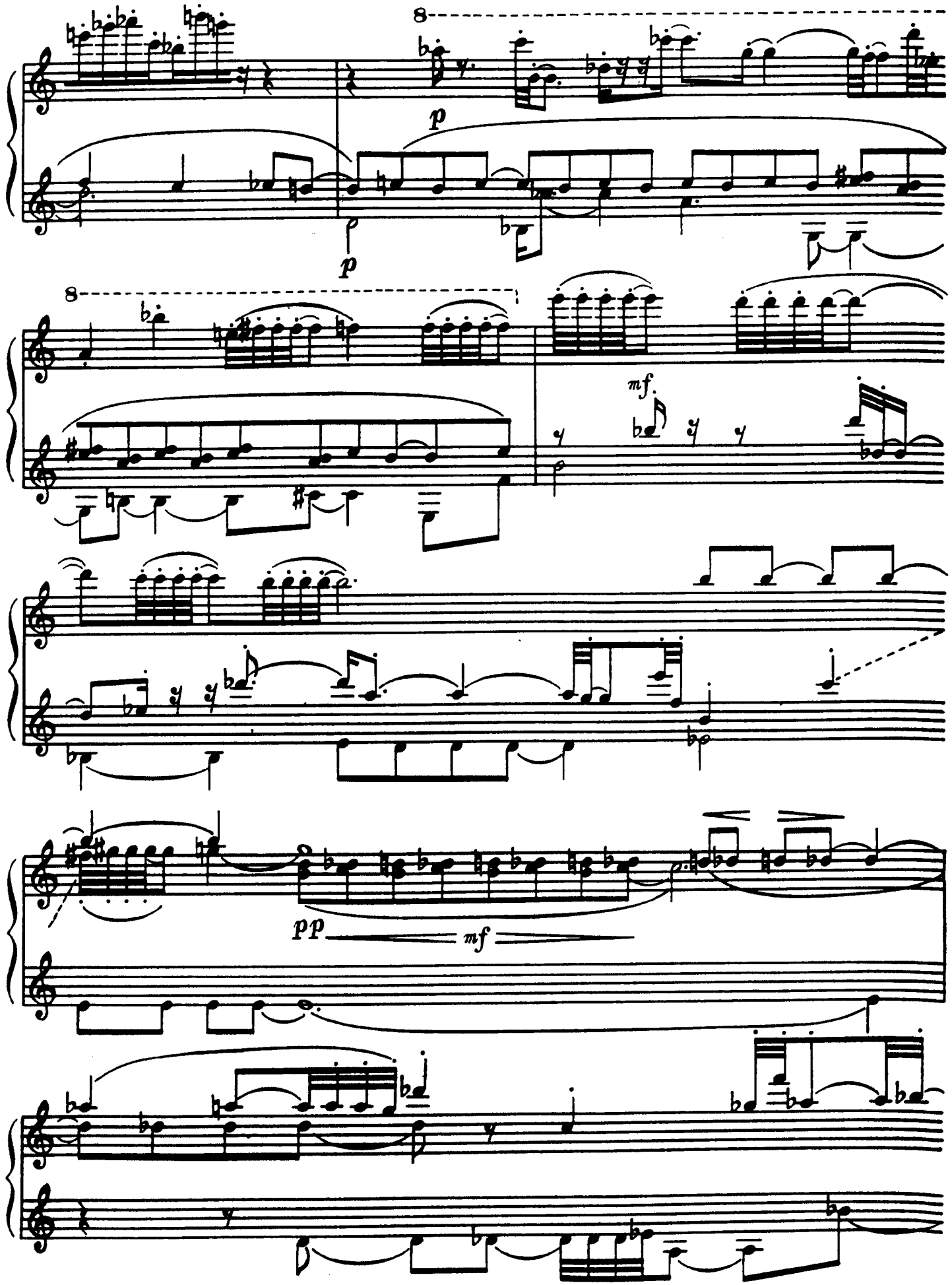


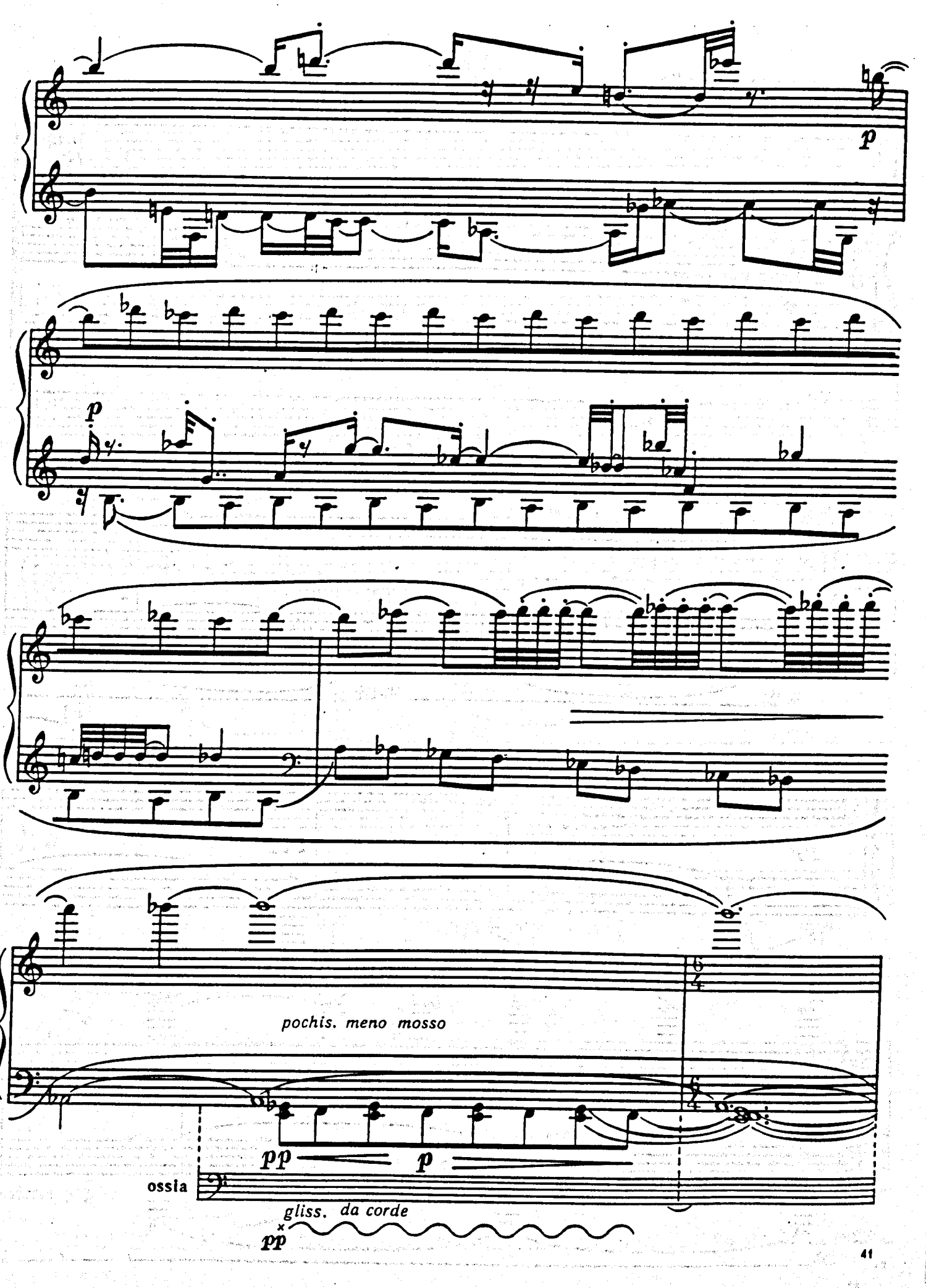
Fuga 31

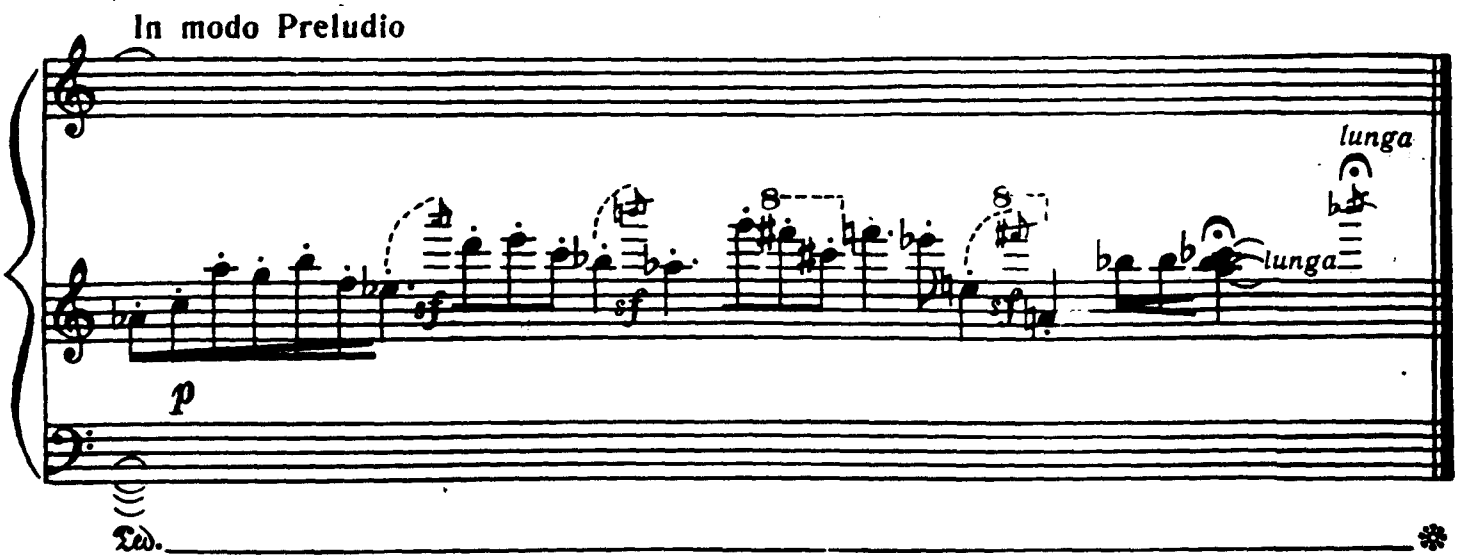
Moderato - Allegretto ♩ = 96 - 98



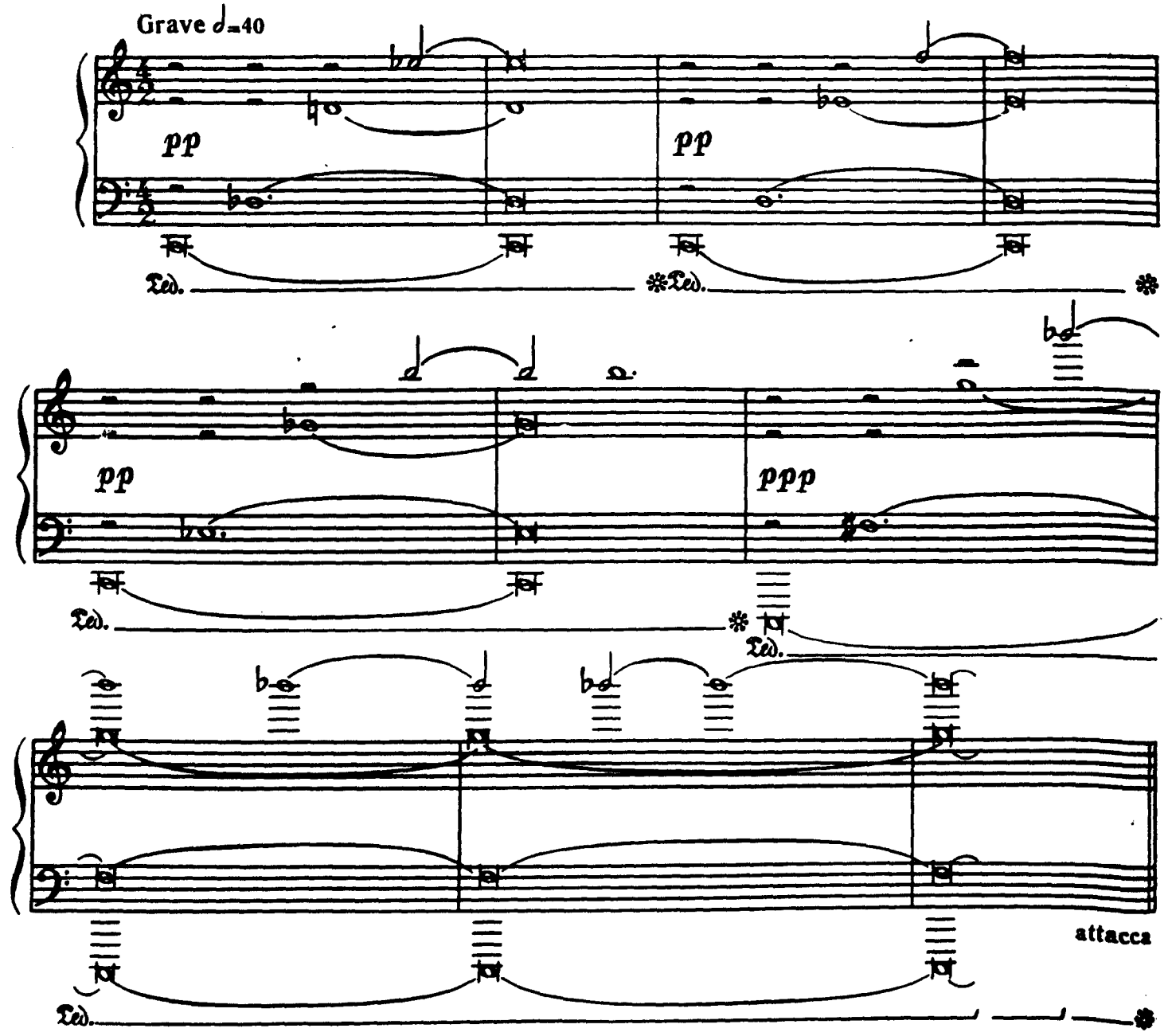

Ped.
pp
mf
mp scherzando
Ped.
p
scherzando
mp
mp
Ped.
pp
mf
p scherzando
Ped.
simile

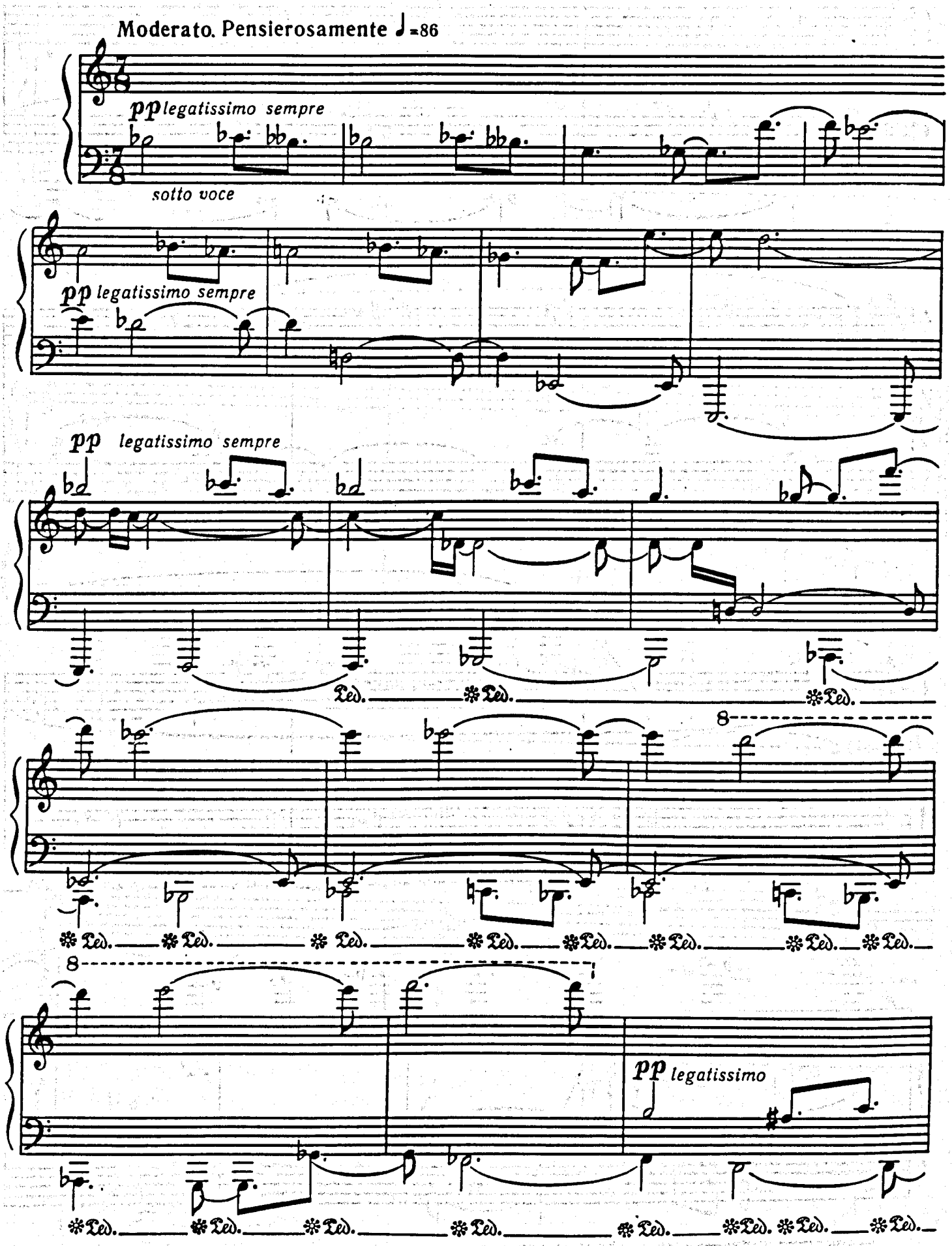

8
p
p
8
mf.
pp
mf

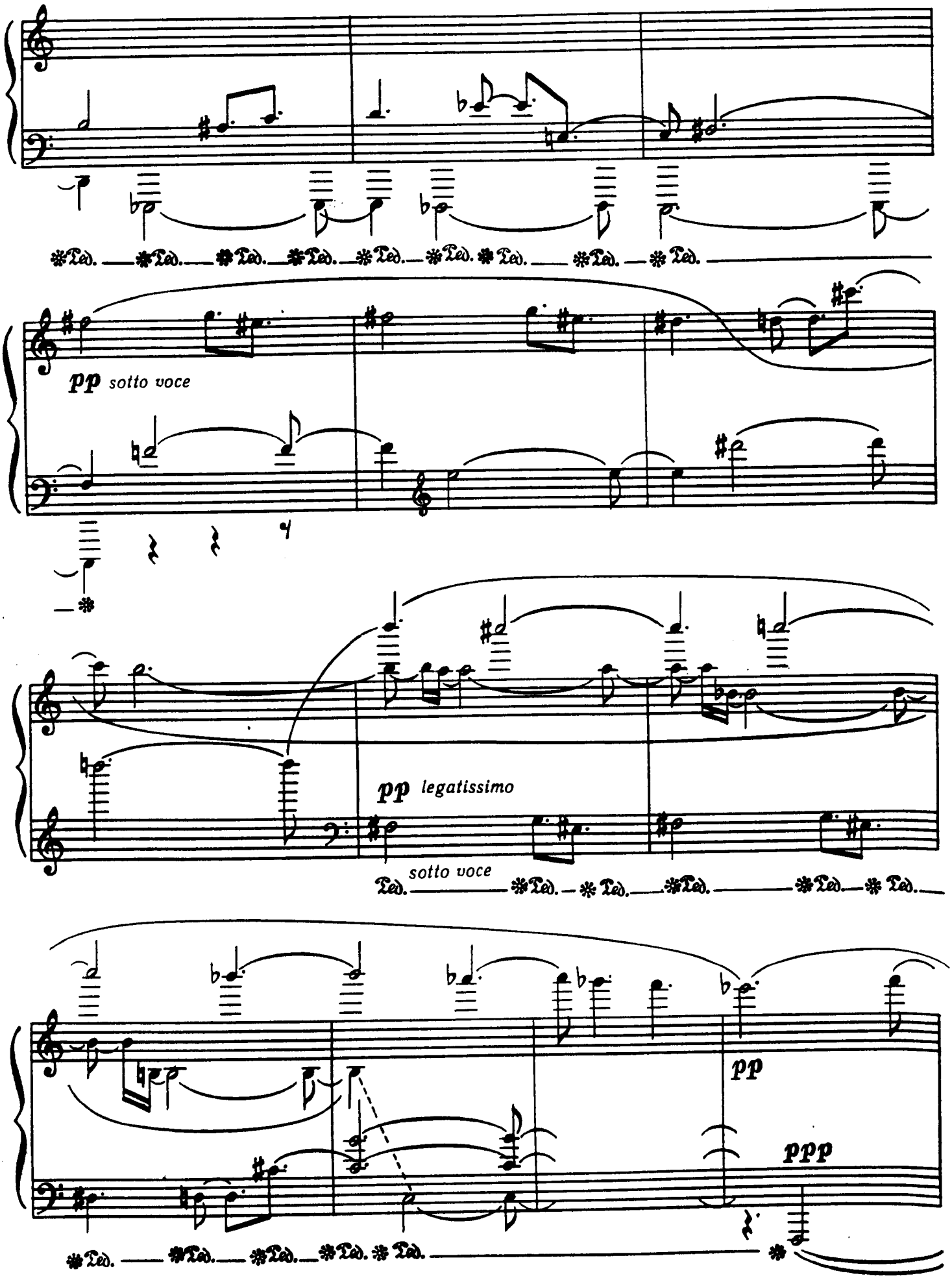

p
p
pochis. meno mosso
pp
p
ossia
gliss. da corde
pp

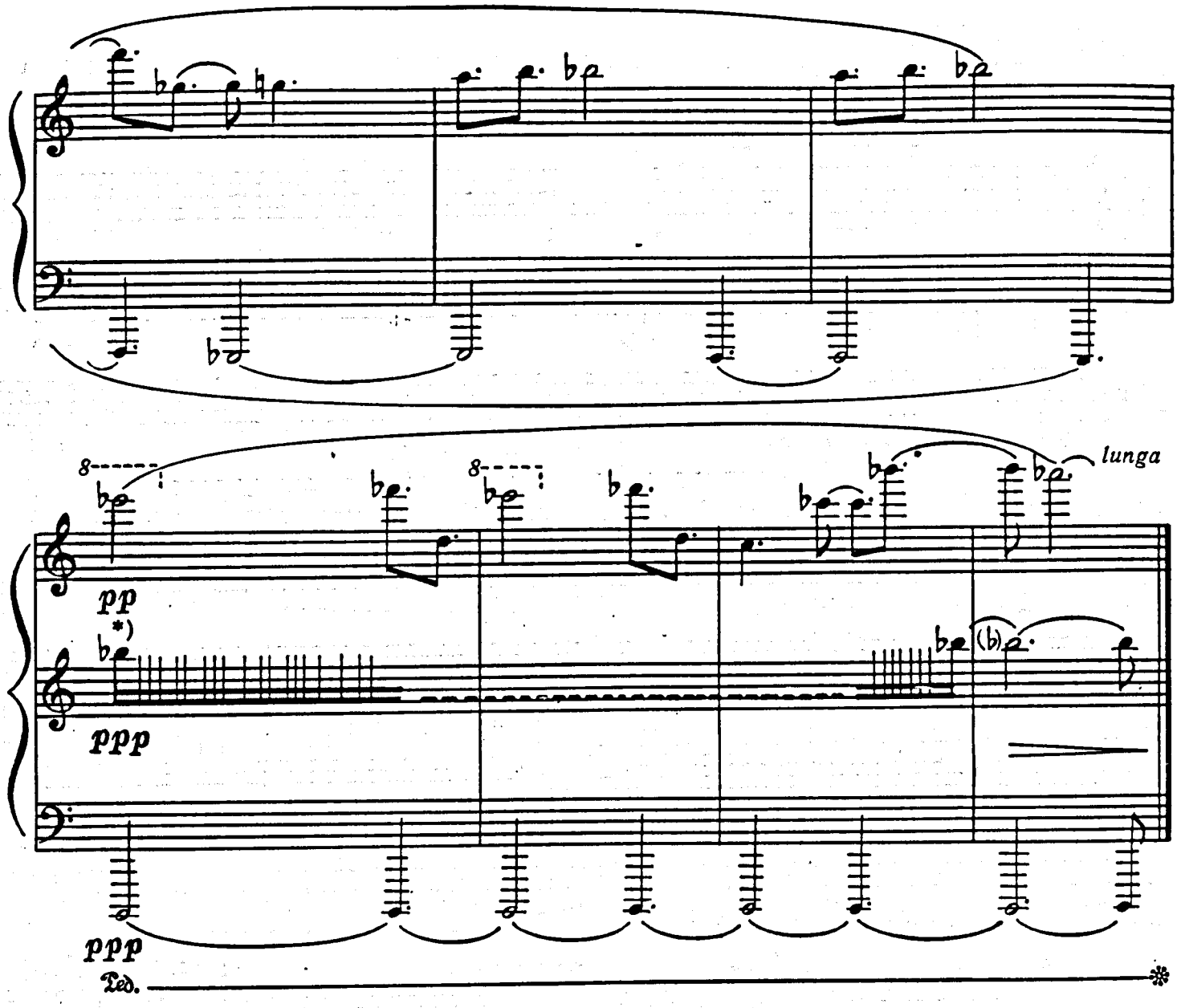

In modo Preludio
lunga
lunga
p
sf
sf
sf
Ped.

Preludio 32

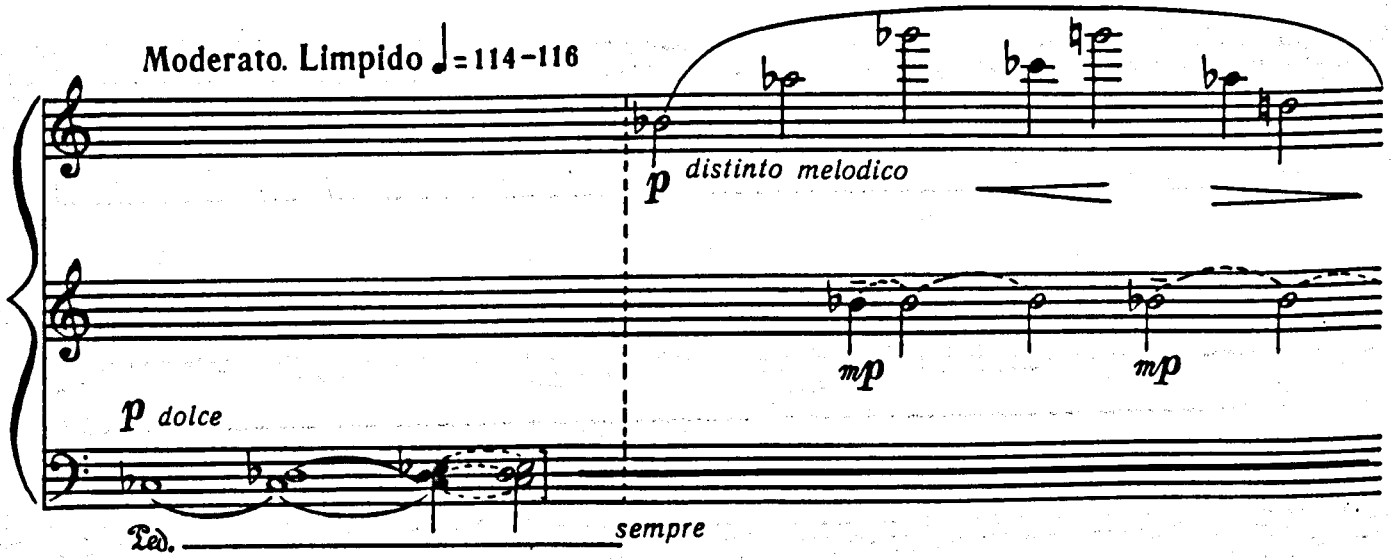

Grave ♩=40
pp
pp
Ped.
Ped.
pp
ppp
Ped.
Ped.
attacca


Moderato. Pensierosamente ♩=86
pp legatissimo sempre
sotto voce
pp legatissimo sempre
pp legatissimo sempre
Ped.
8
pp legatissimo

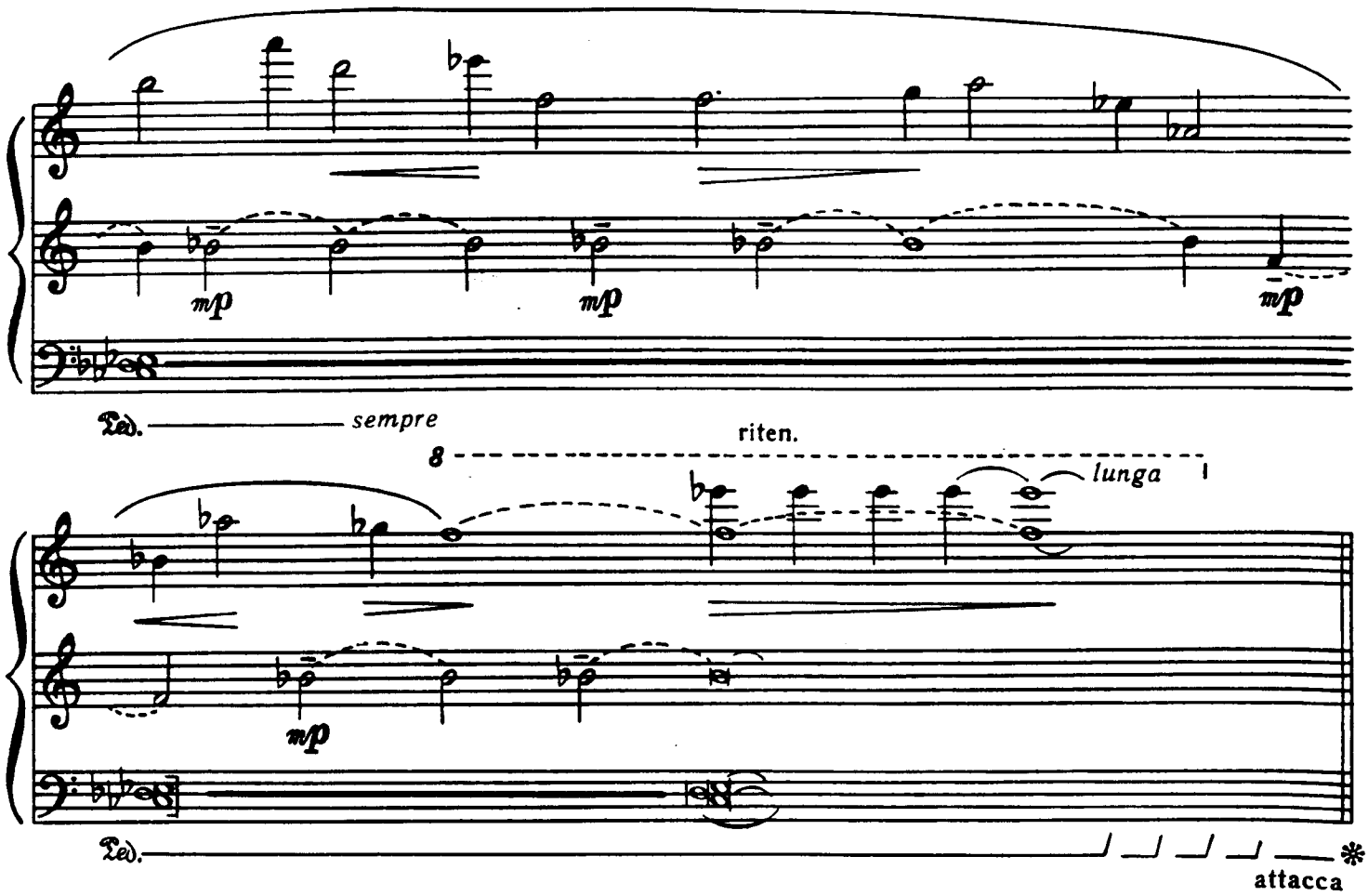

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
pp sotto voce
pp legatissimo
sotto voce
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
pp
ppp
Ped. Ped. Ped. Ped. Ped.



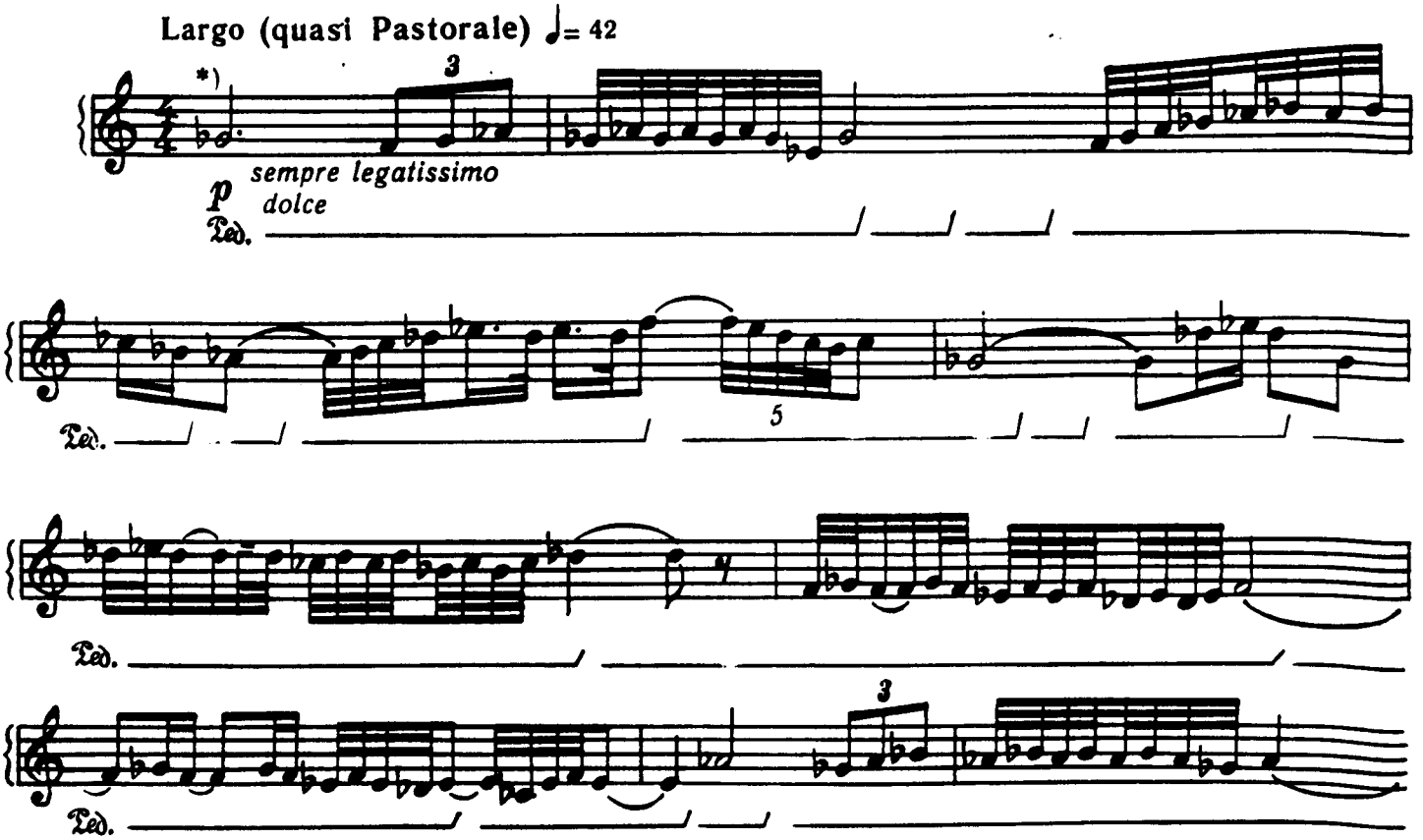
Preludio 33



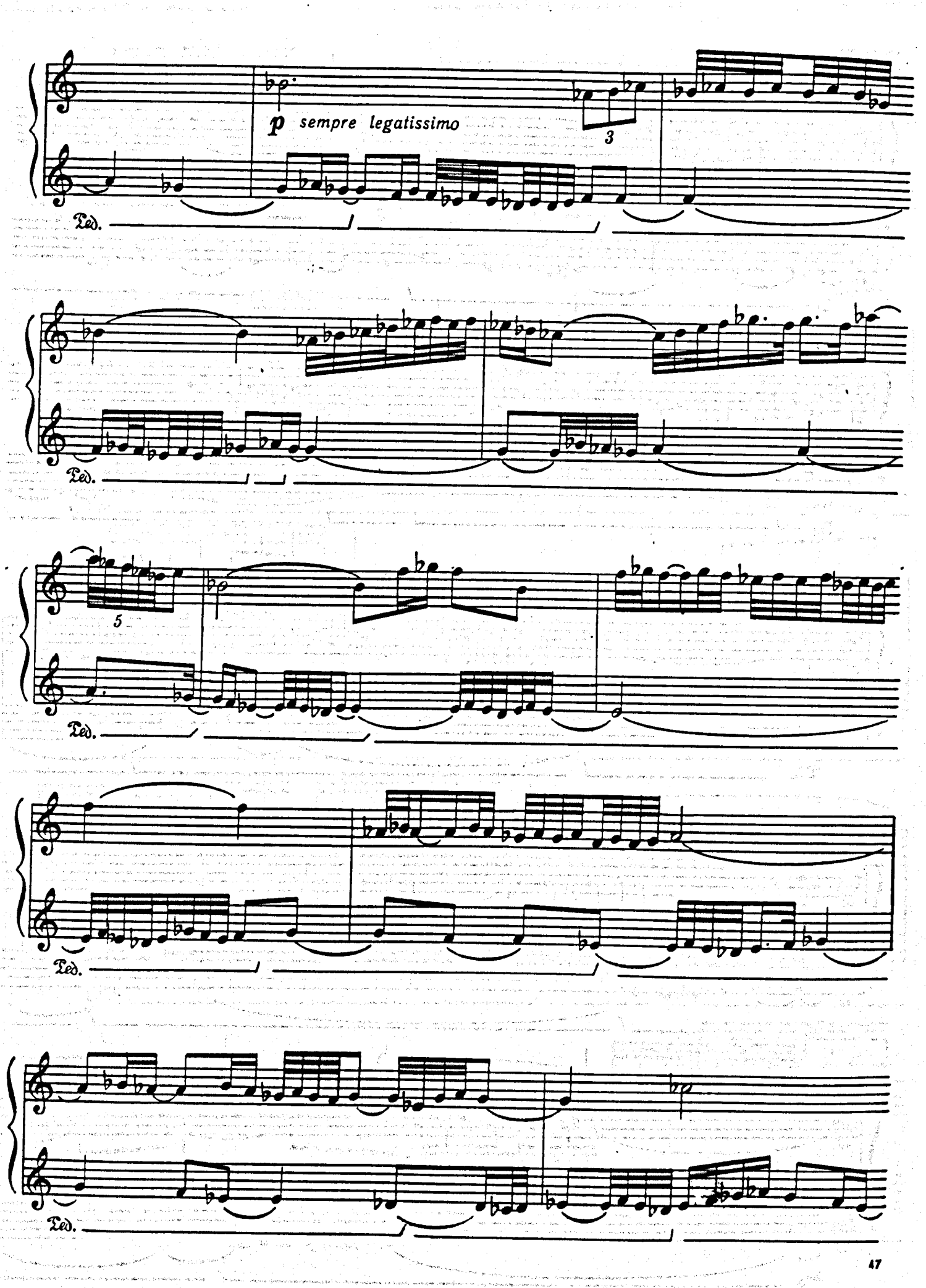
* Ритмічна імпровізація.
Ритмическая импровизация.

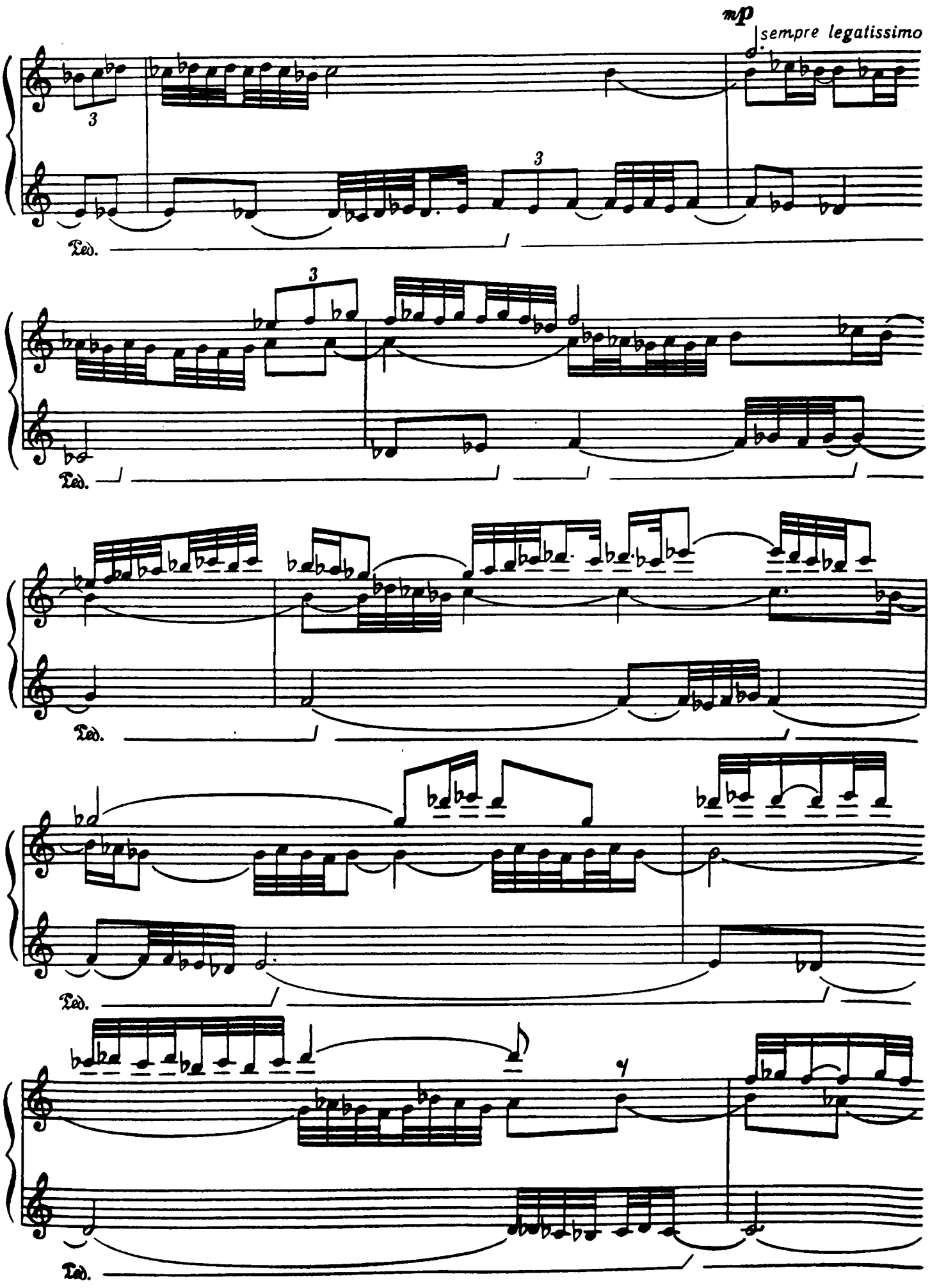


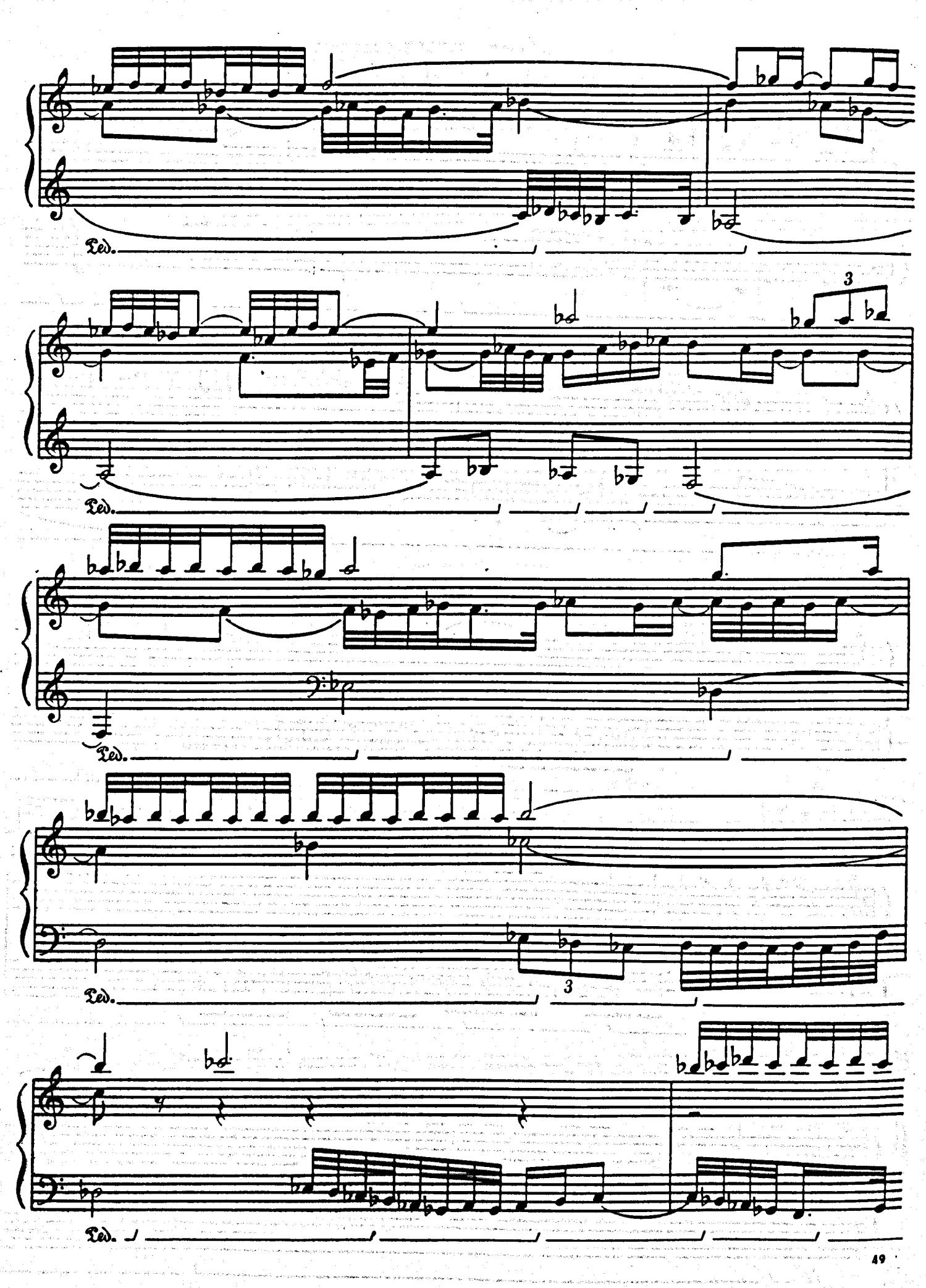
Fuga 33

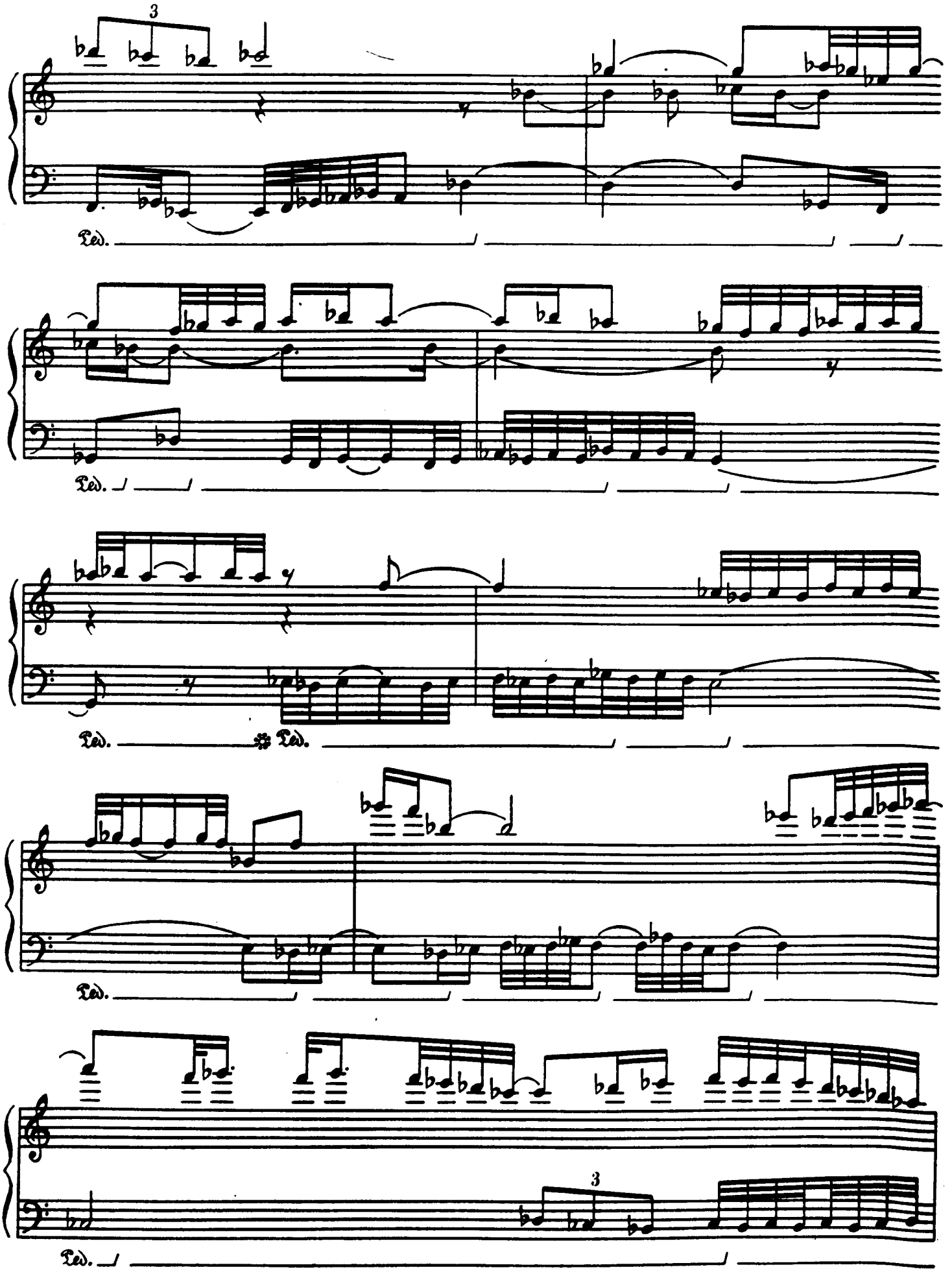


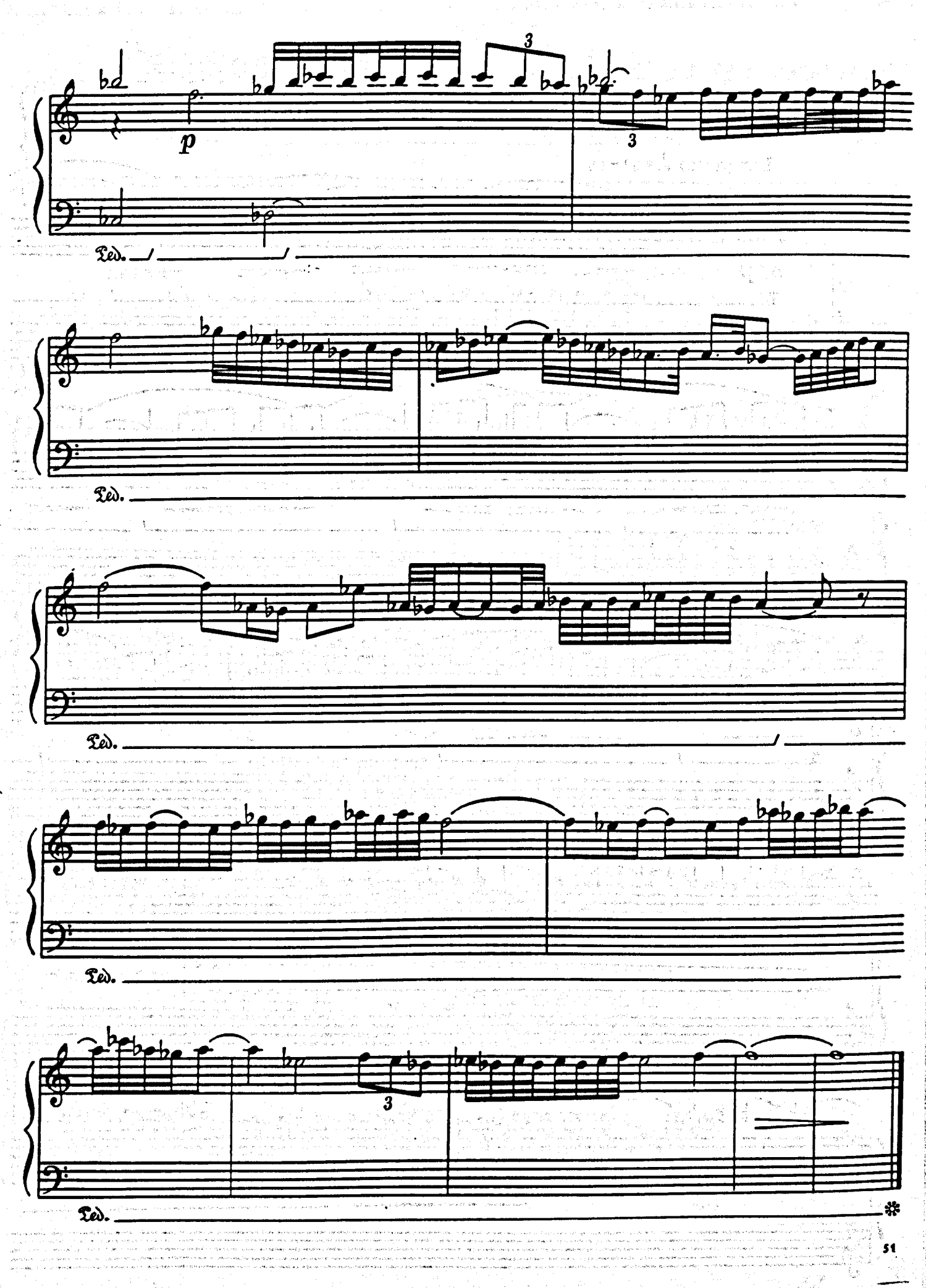
* Тема XVI фуги з циклу «24 прелюдії та фуги» Д. Д. Шостаковича.
Тема XVI фуги из цикла «24 прелюдии и фуги» Д. Д. Шостаковича.

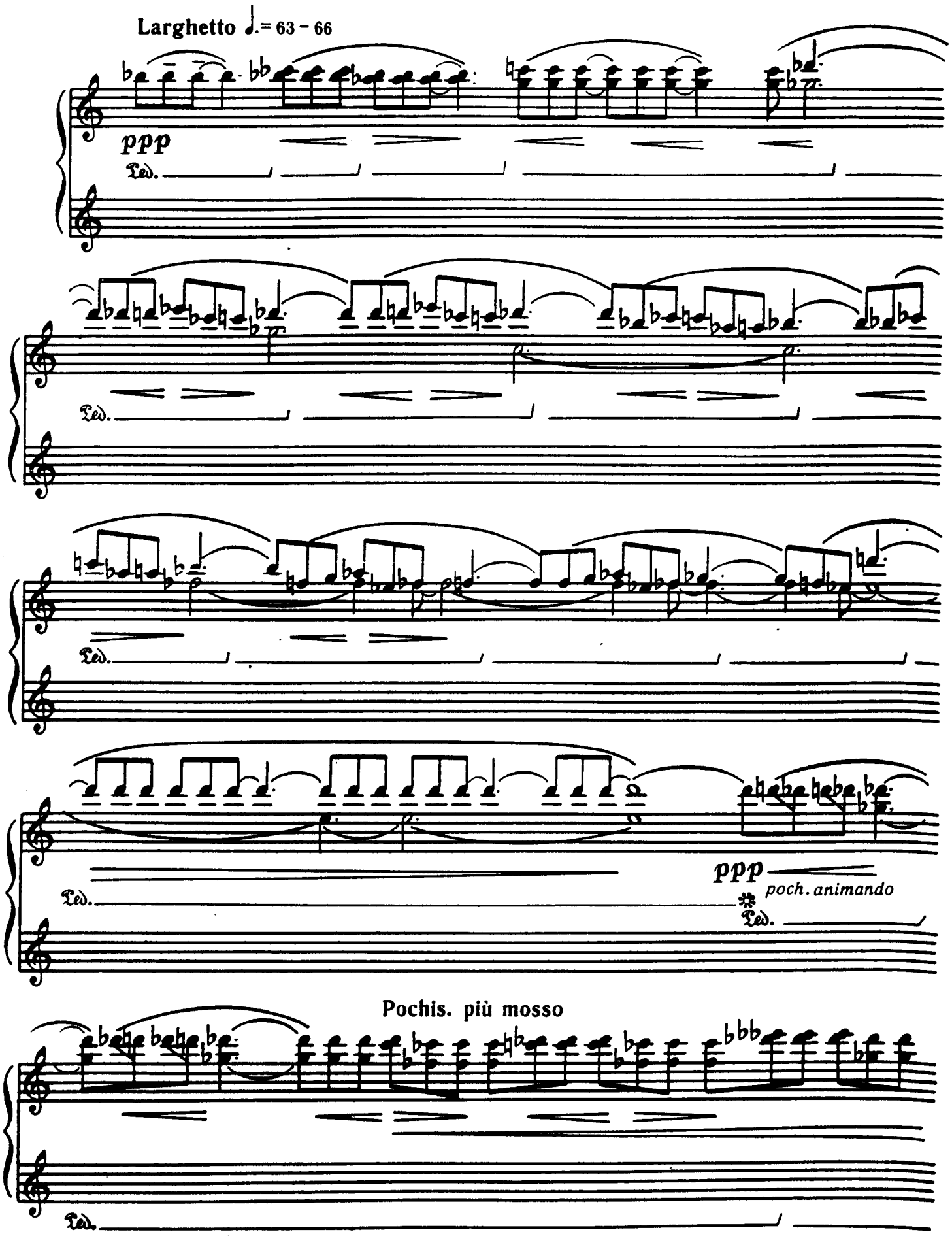

p sempre legatissimo
3
Ped.
Ped.
5
Ped.
Ped.
Ped.

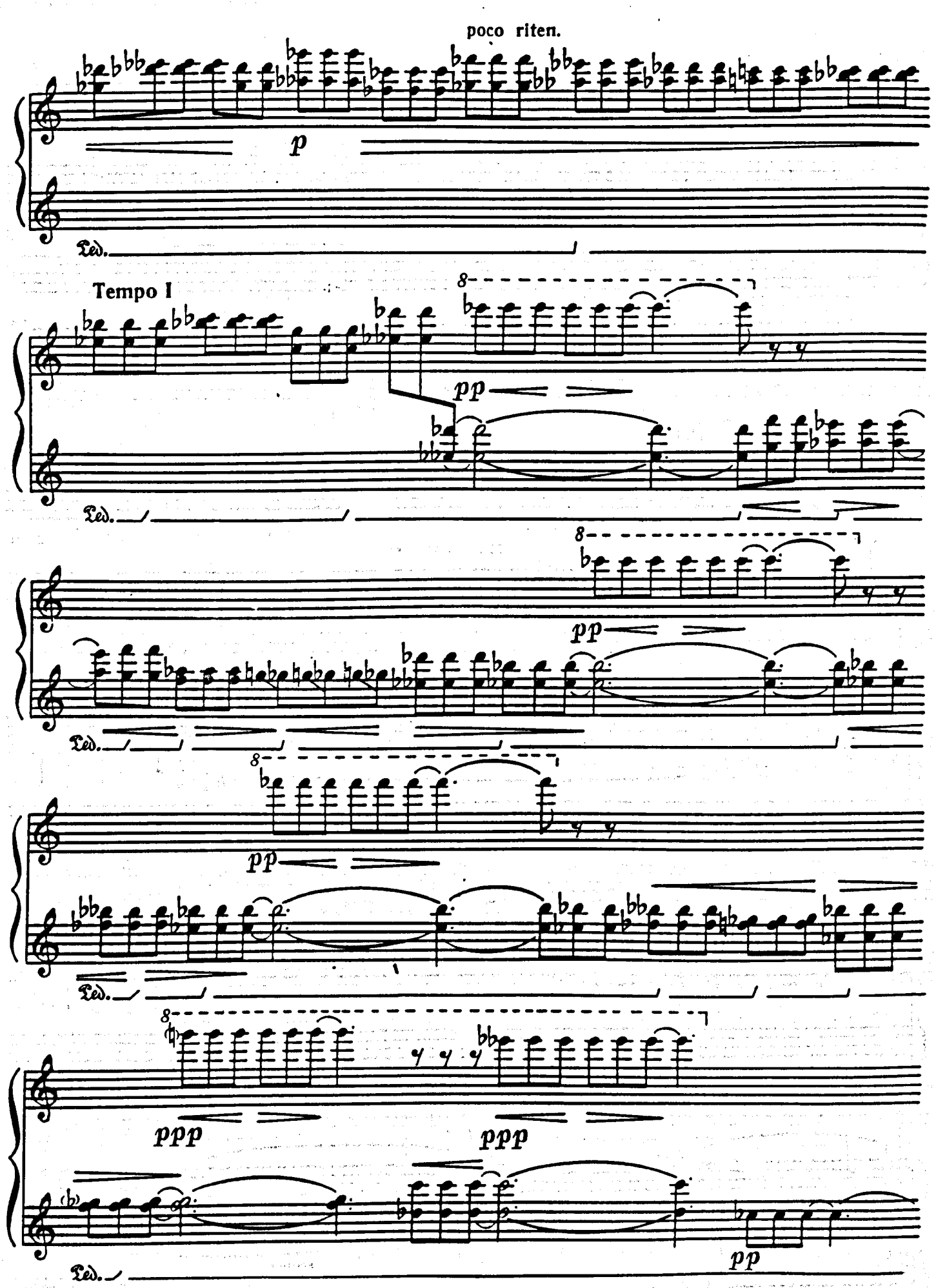

mp
sempre legatissimo
Ped.
Ped.
Ped.
Ped.
Ped.

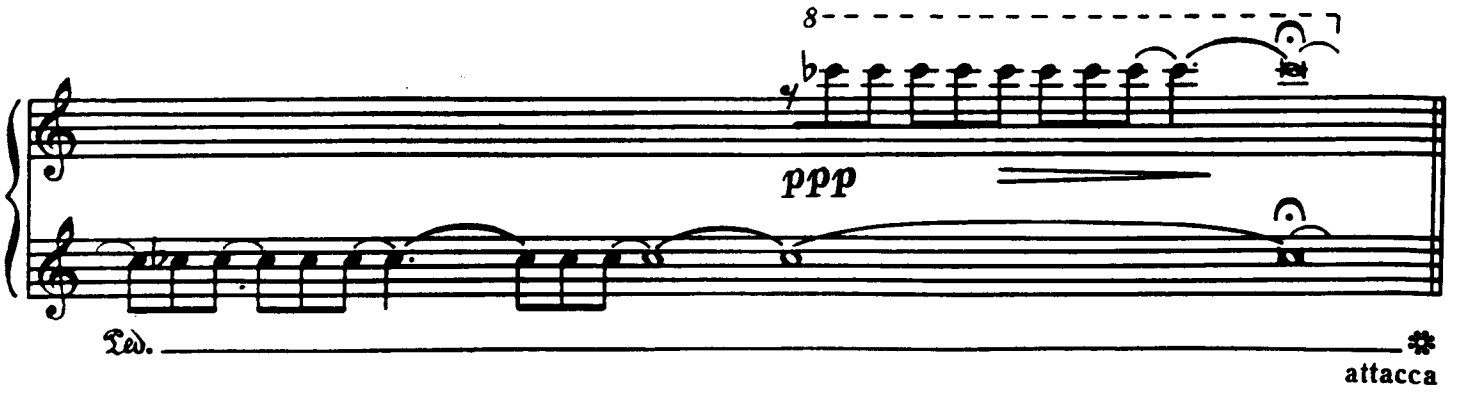

Ped.
Ped.
Ped.
Ped.
Ped.


3
Ped.
Ped.
Ped.
Ped.
Ped.
3
Ped.

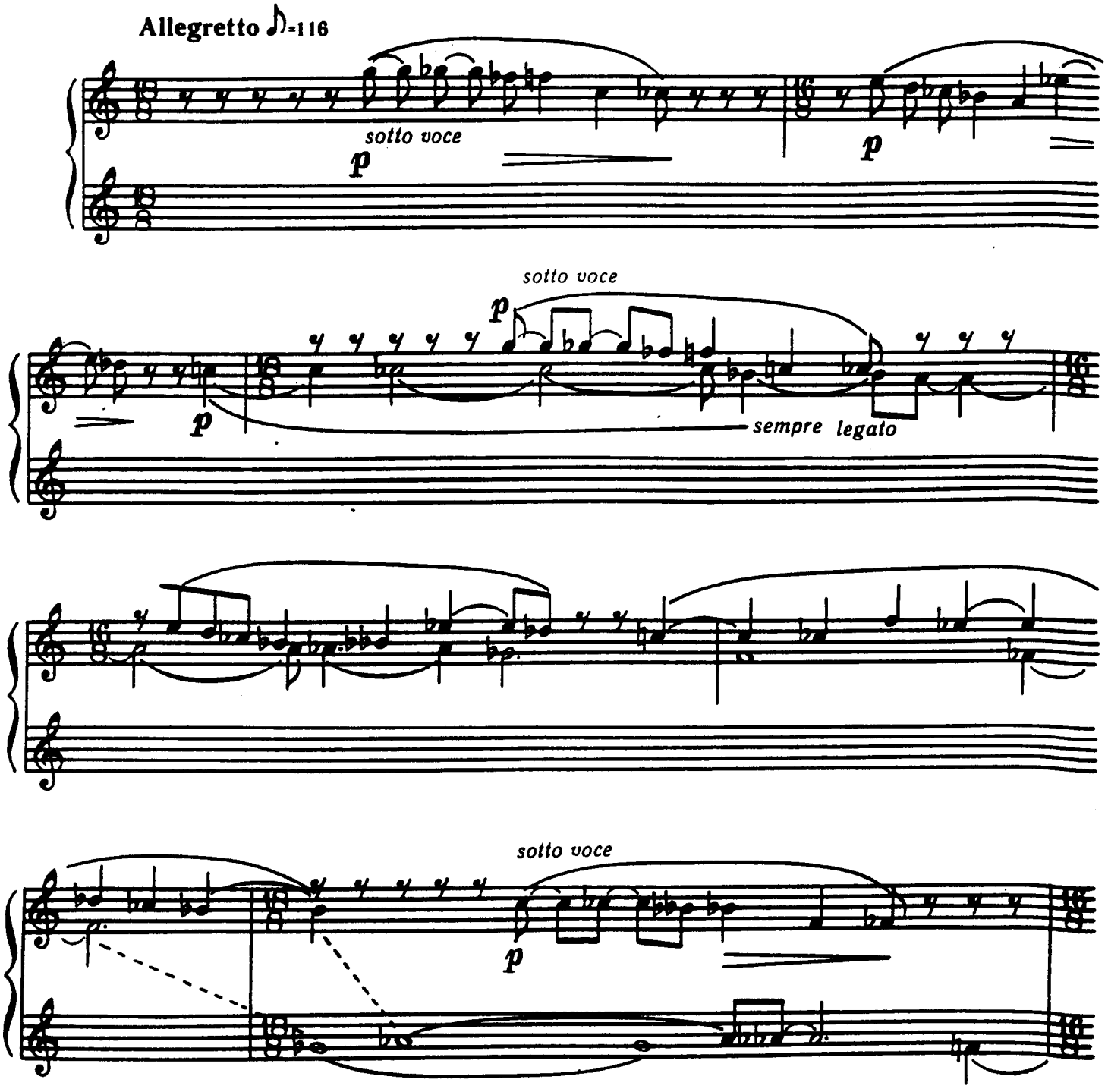

3
p
3
Ped.
Ped.
Ped.
Ped.
3
Ped.
*

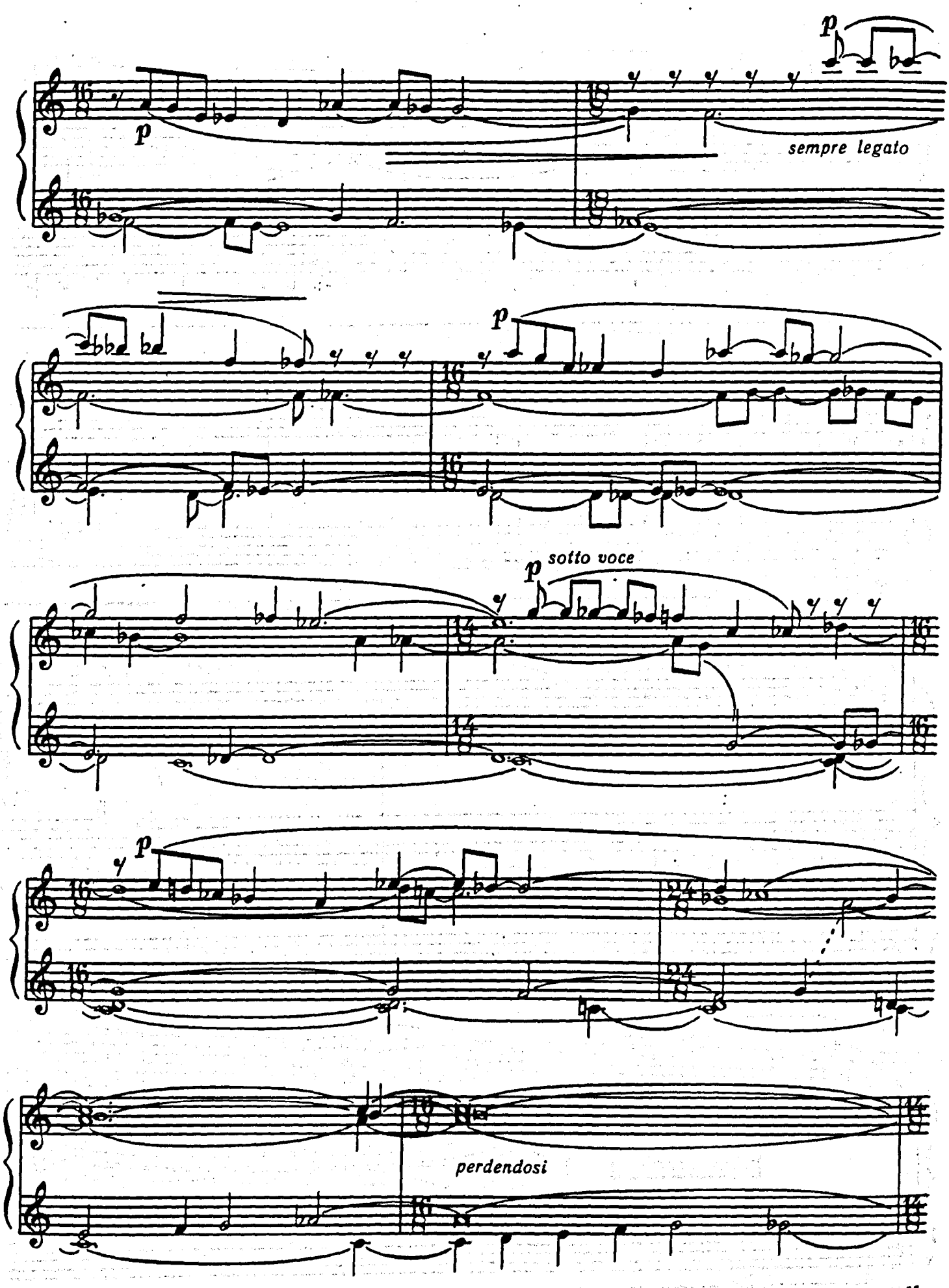

Larghetto ♩.= 63 - 66
ppp
Ped.
Ped.
Ped.
ppp
poch. animando
Ped.
Pochis. più mosso
Ped.

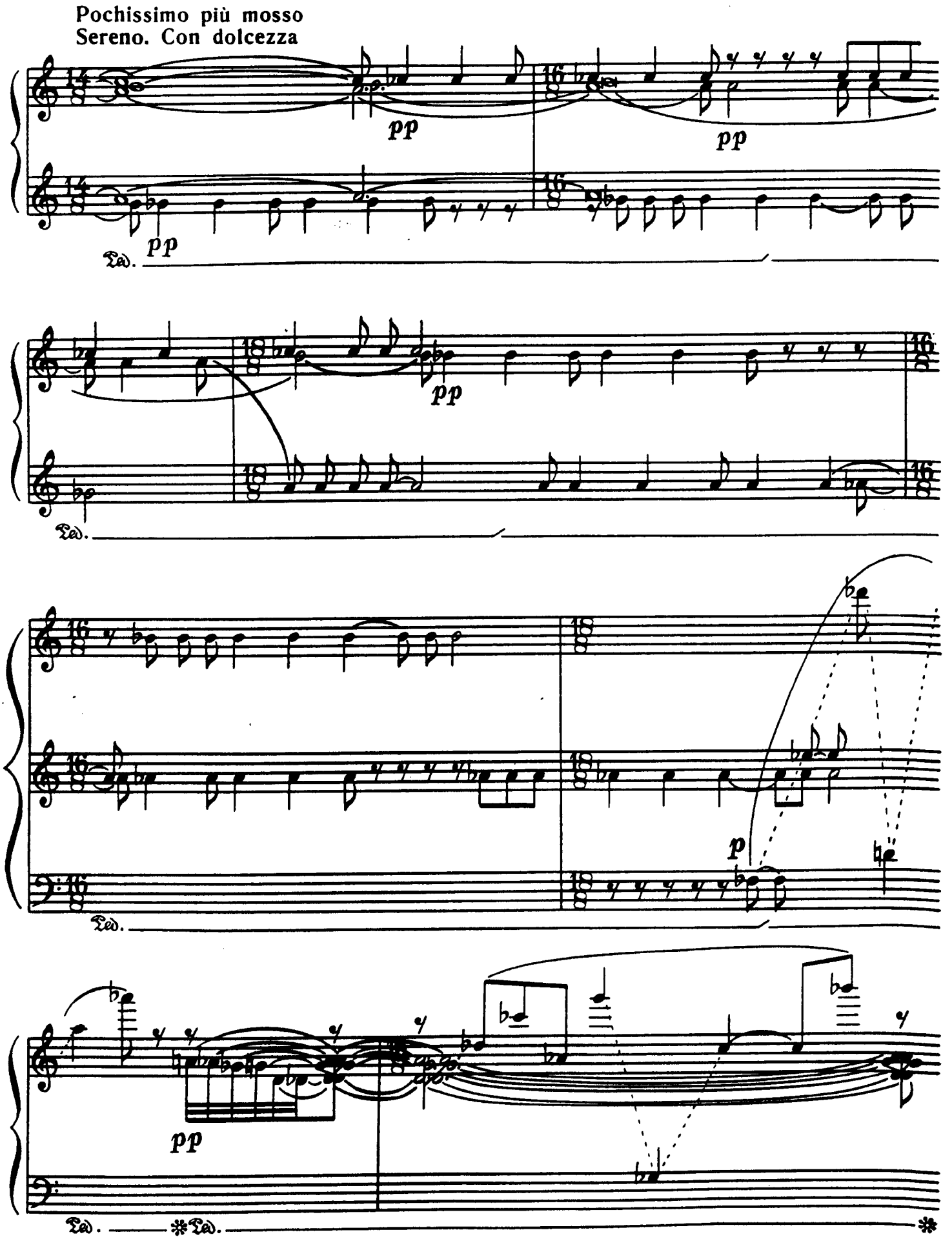

poco riten.
p
Ped.
Tempo I
pp
Ped.
pp
Ped.
pp
Ped.
ppp
ppp
Ped.
pp

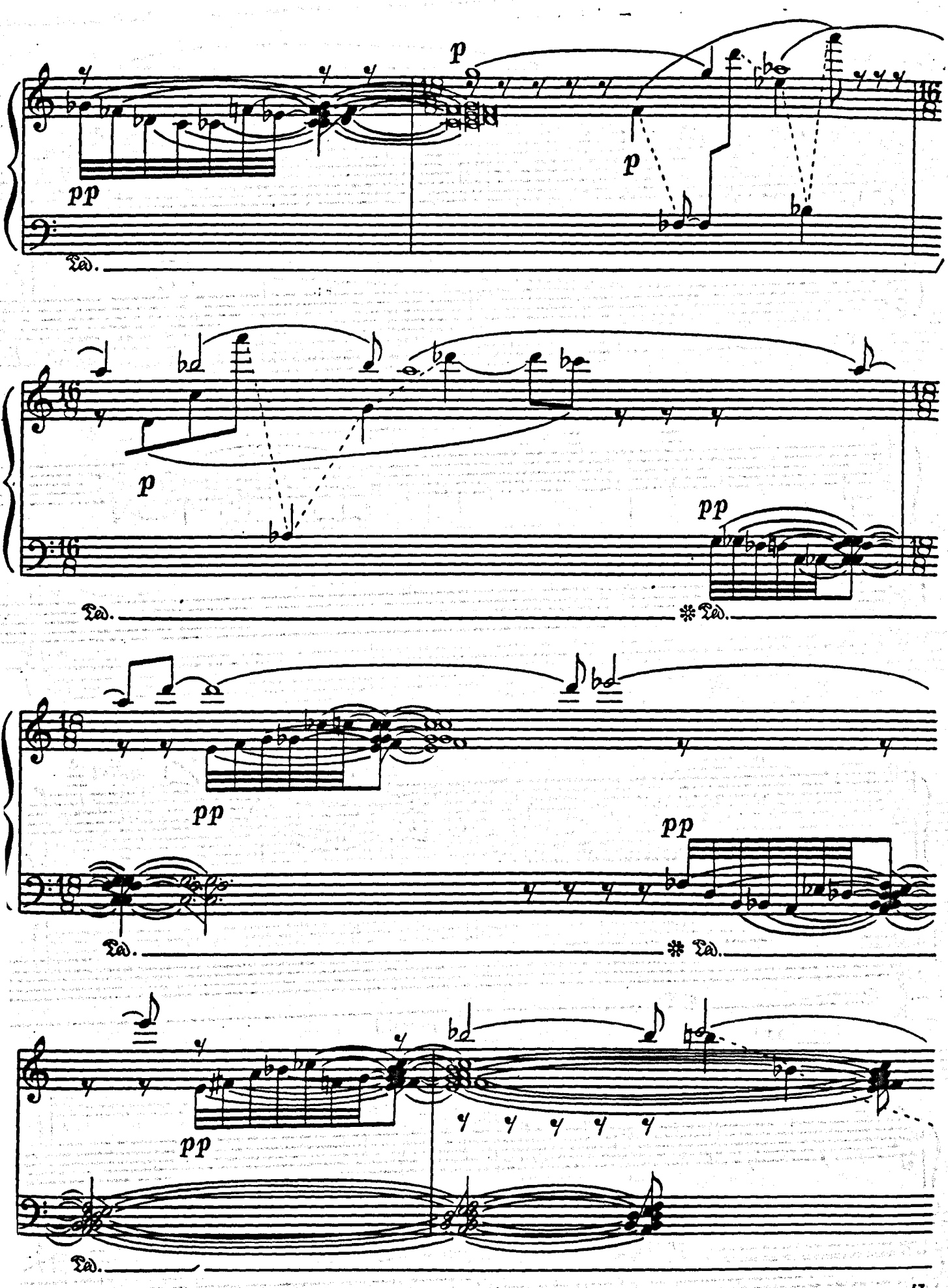

8
ppp
Ped.
attacca

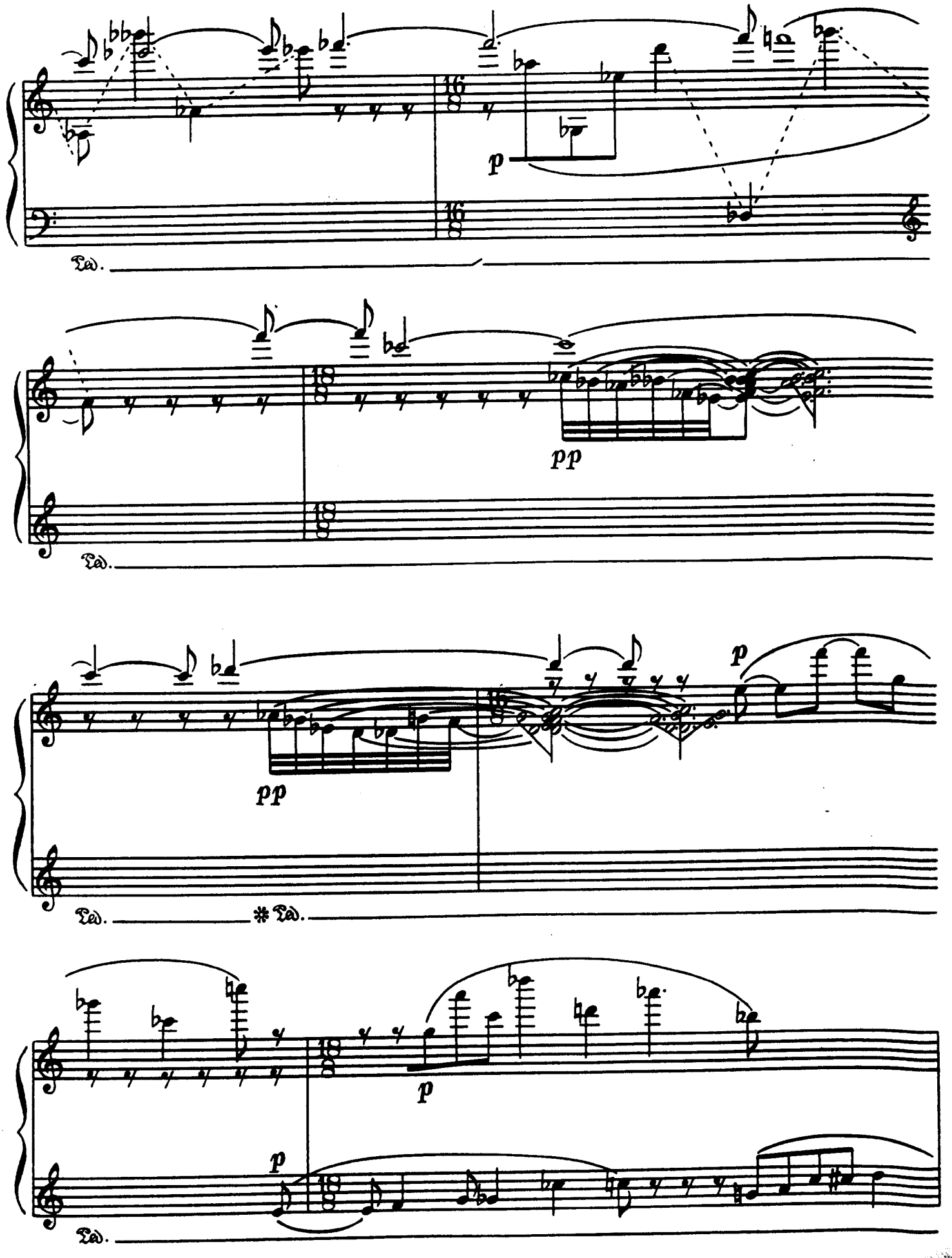
Fuga 34

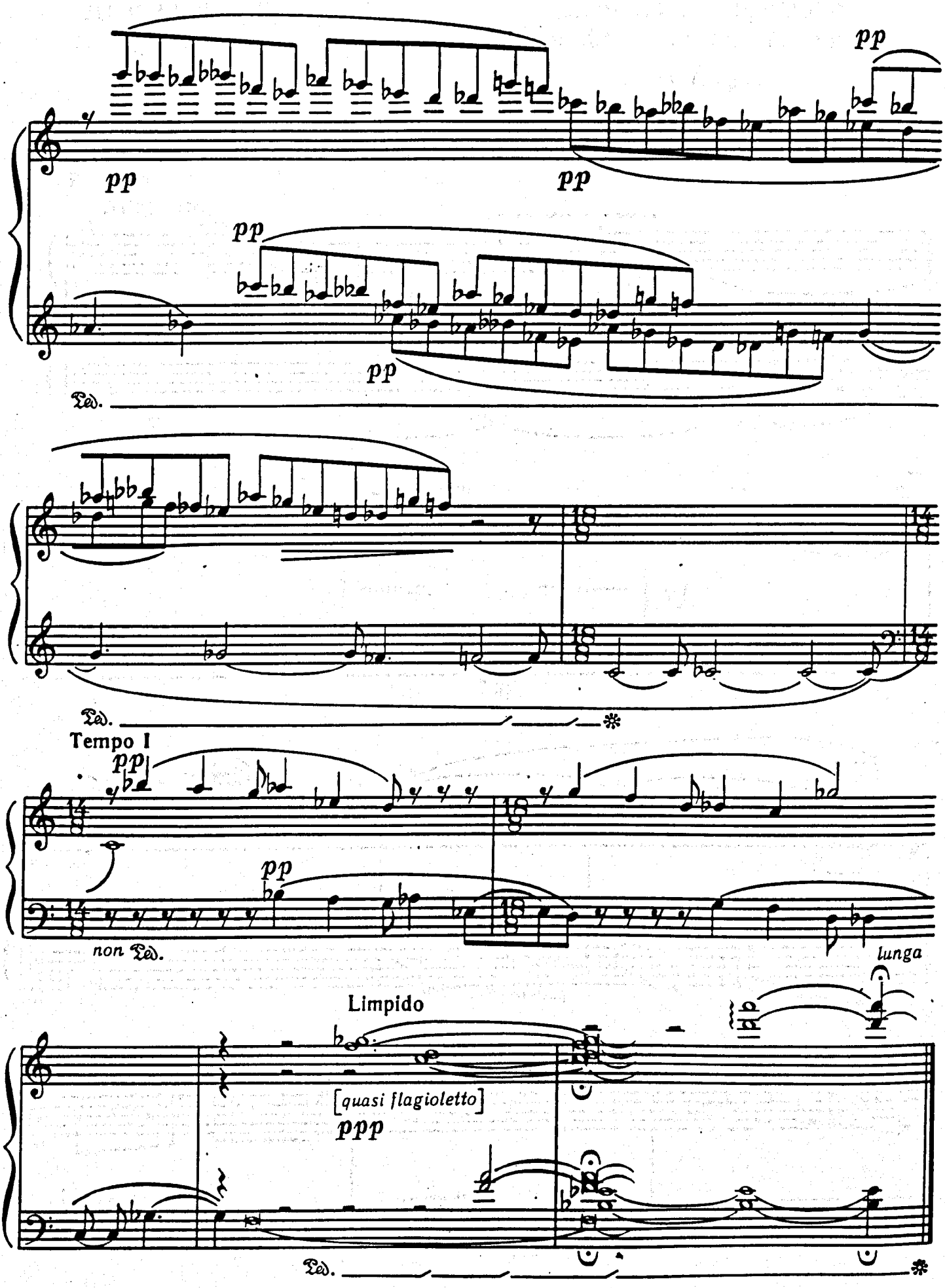

Allegretto ♪=116
sotto voce
p
p
sotto voce
p
p
sempre legato
sotto voce
p


p
p
sempre legato
p
p
sotto voce
p
perdendosi


Pochissimo più mosso
Sereno. Con dolcezza
pp
pp
pp
Ped.
pp
Ped.
p
Ped.
pp
Ped.
*Ped.
*


p
pp
p
Ped.
p
pp
Ped.
Ped.
pp
pp
Ped.
Ped.
pp
Ped.


p
Ped.
pp
Ped.
pp
p
Ped.
* Ped.
p
p
Ped.


pp
pp
pp
pp
Ped.
Ped.
Tempo I
pp
pp
non Ped.
lunga
Limpido
[quasi flagioletto]
ppp
Ped.

Дванадцять прелюдій та фуг для фортепіано

М. Скорик

Прелюдія та фуга C-dur

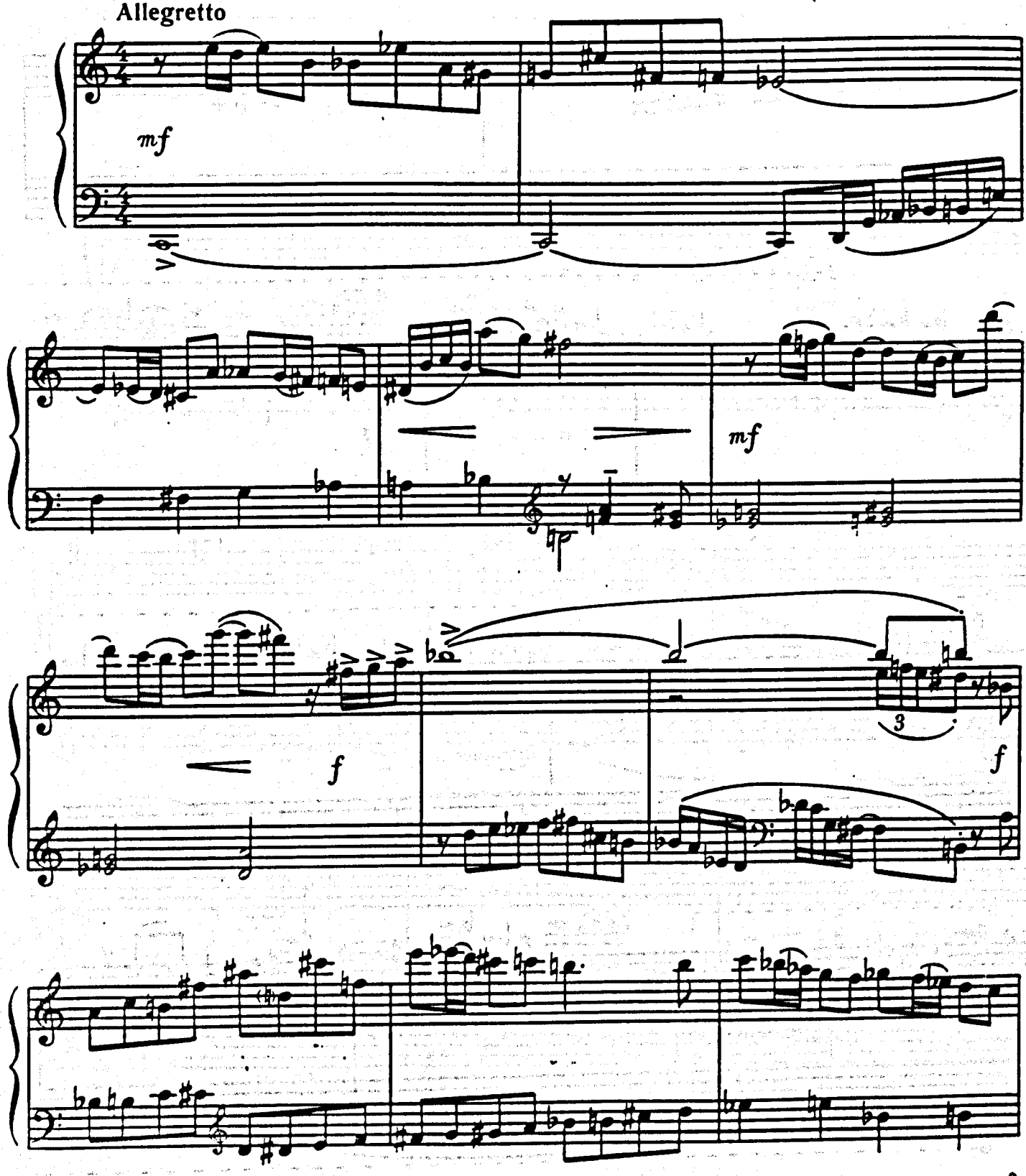
Двенадцать прелюдий и фуг для фортепиано

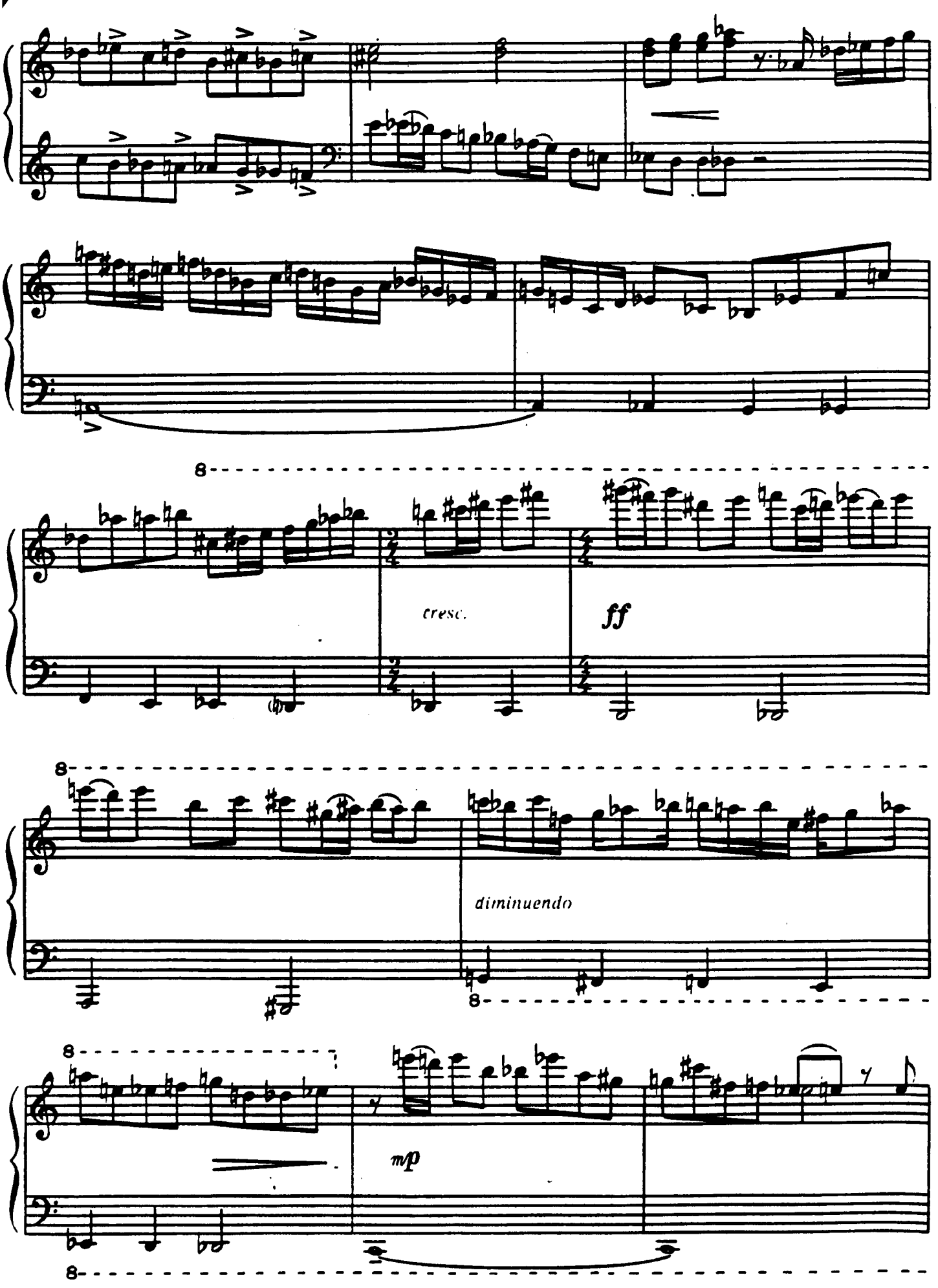
М. Скорик

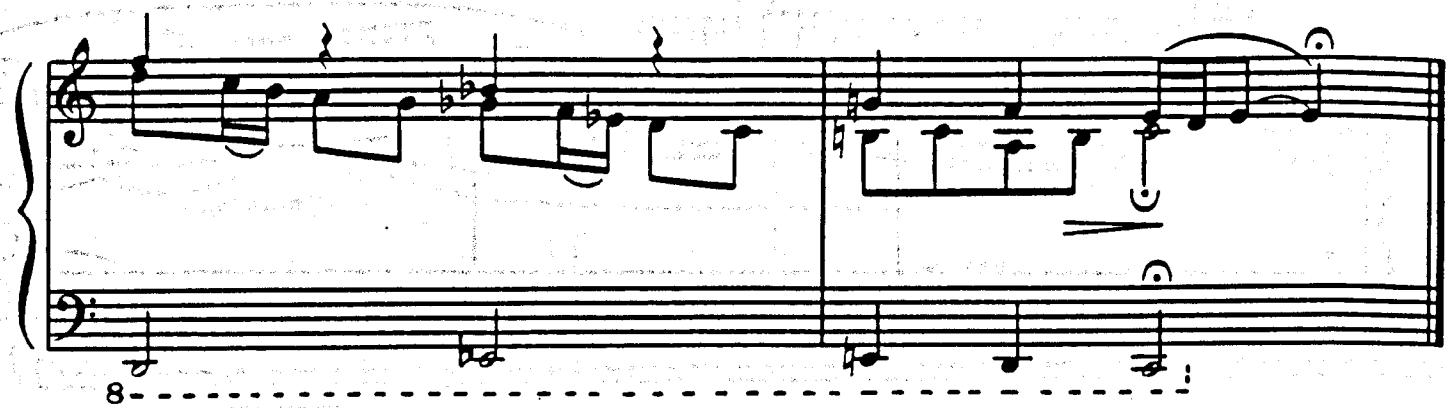
Прелюдия и фуга C-dur

Preludio

Allegretto

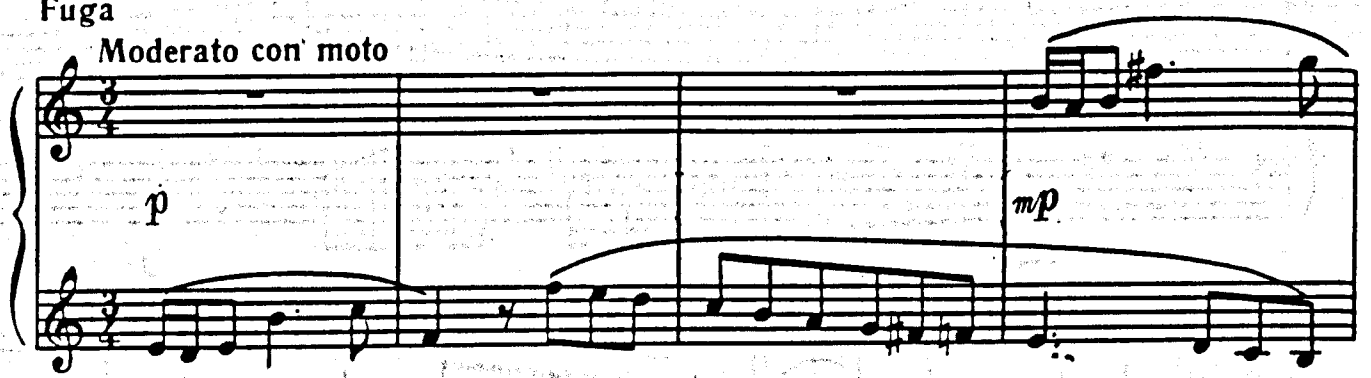


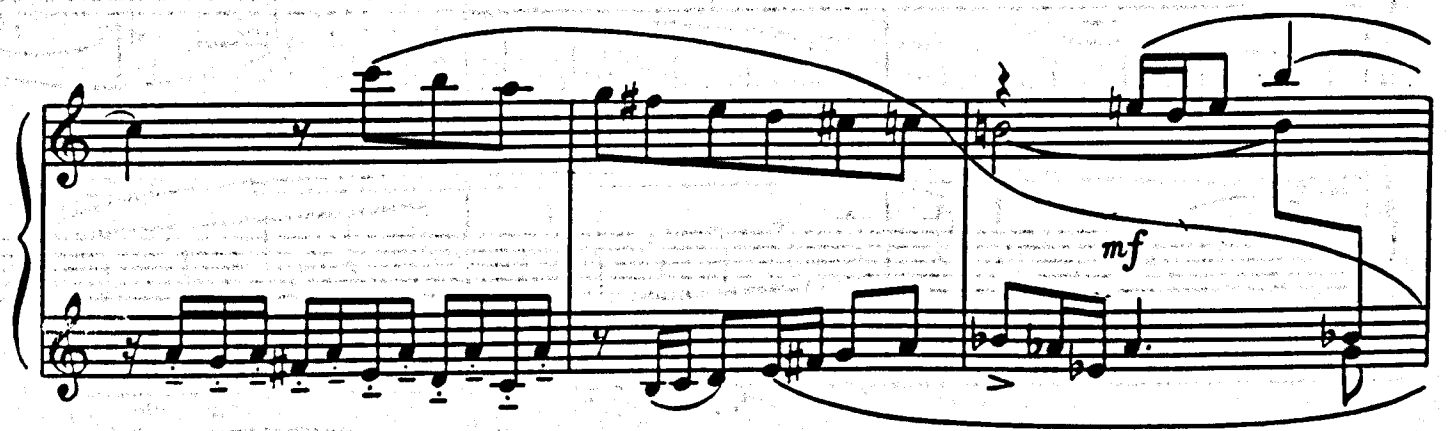

cresc.
ff
diminuendo
mp

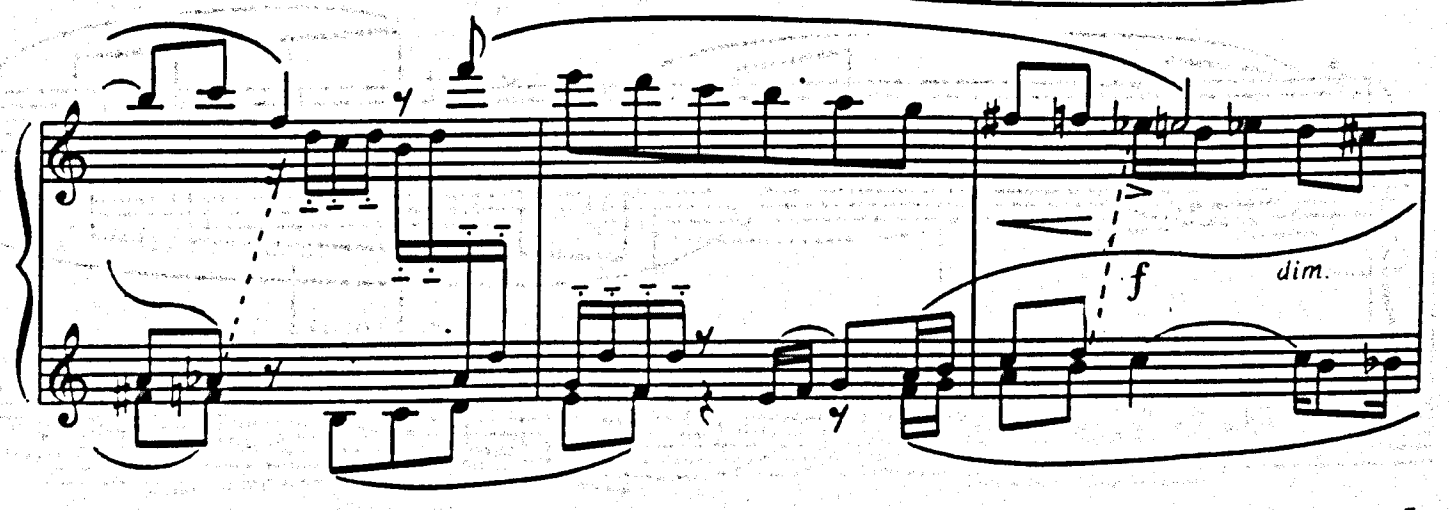


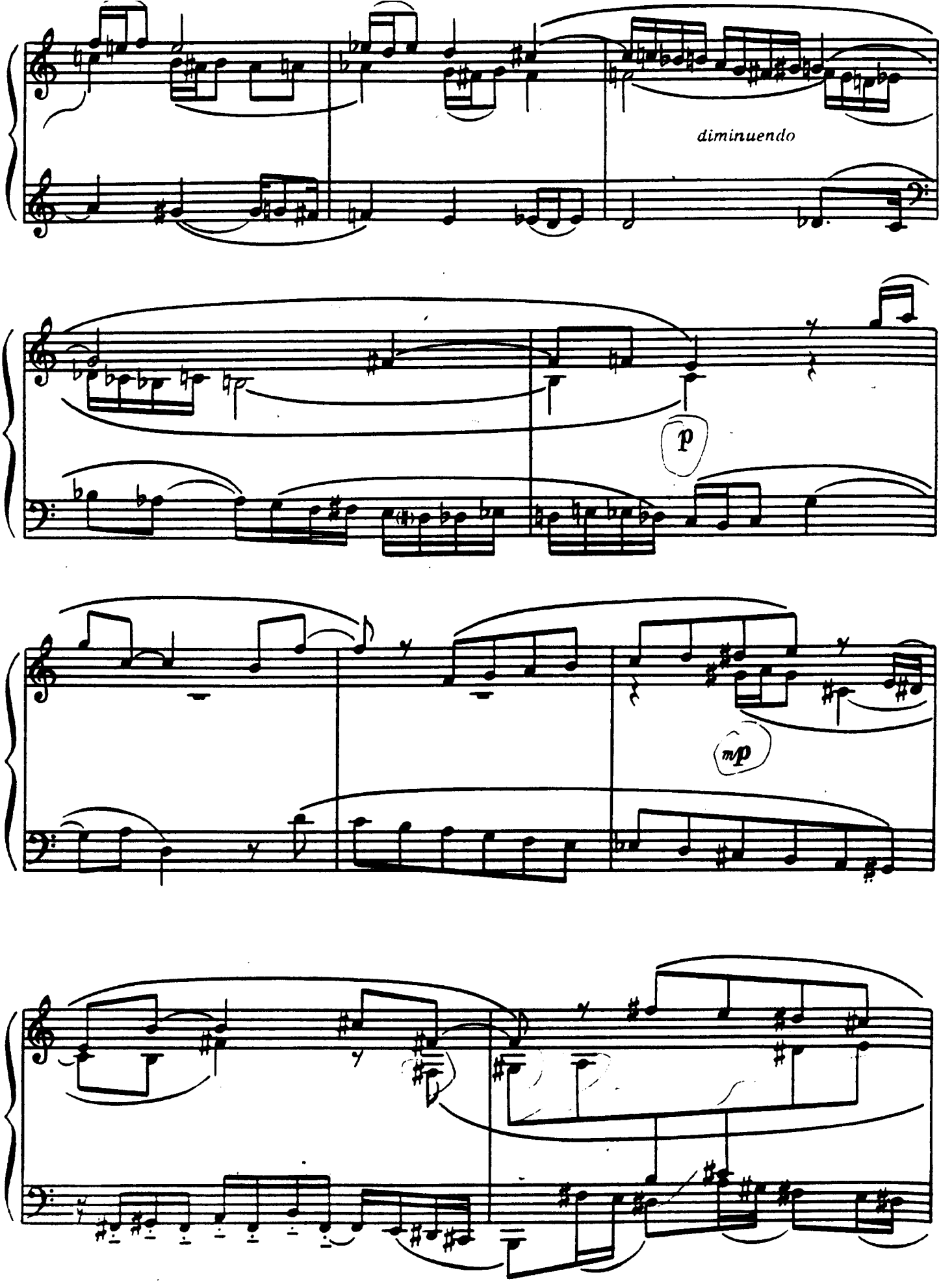
Fuga

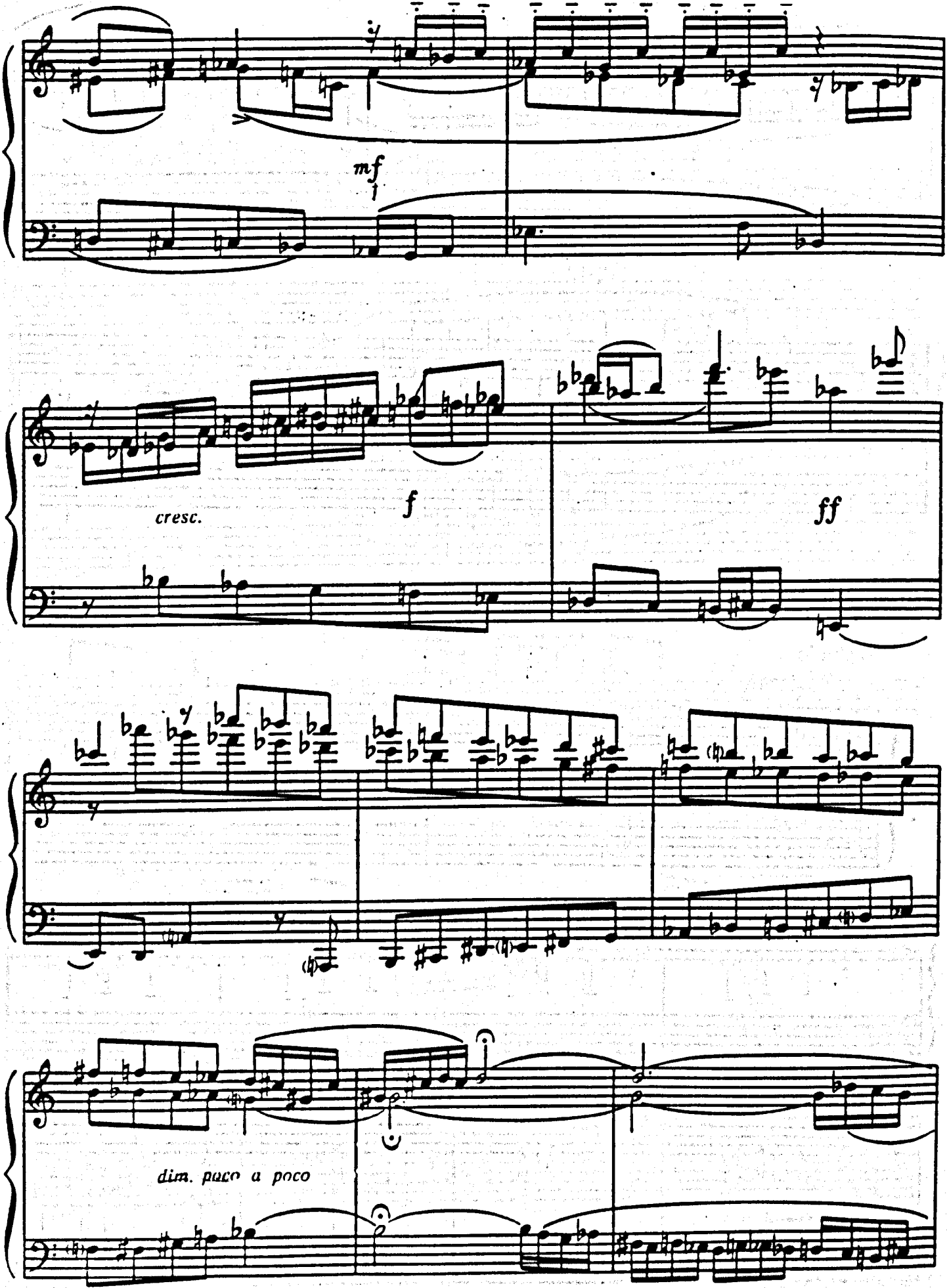
Moderato con moto

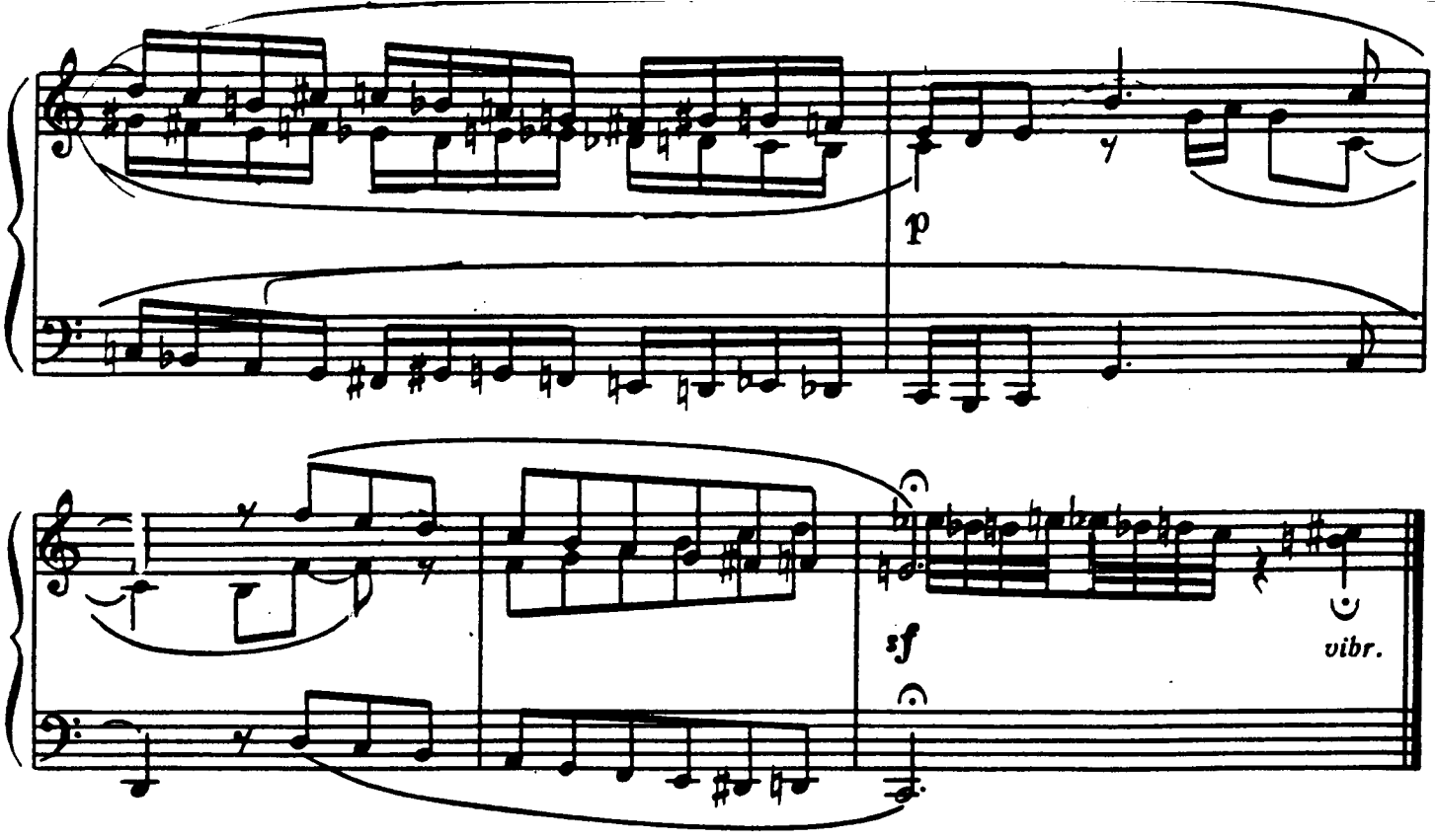







diminuendo
p
mp


mf
cresc.
f
ff
dim. poco a poco

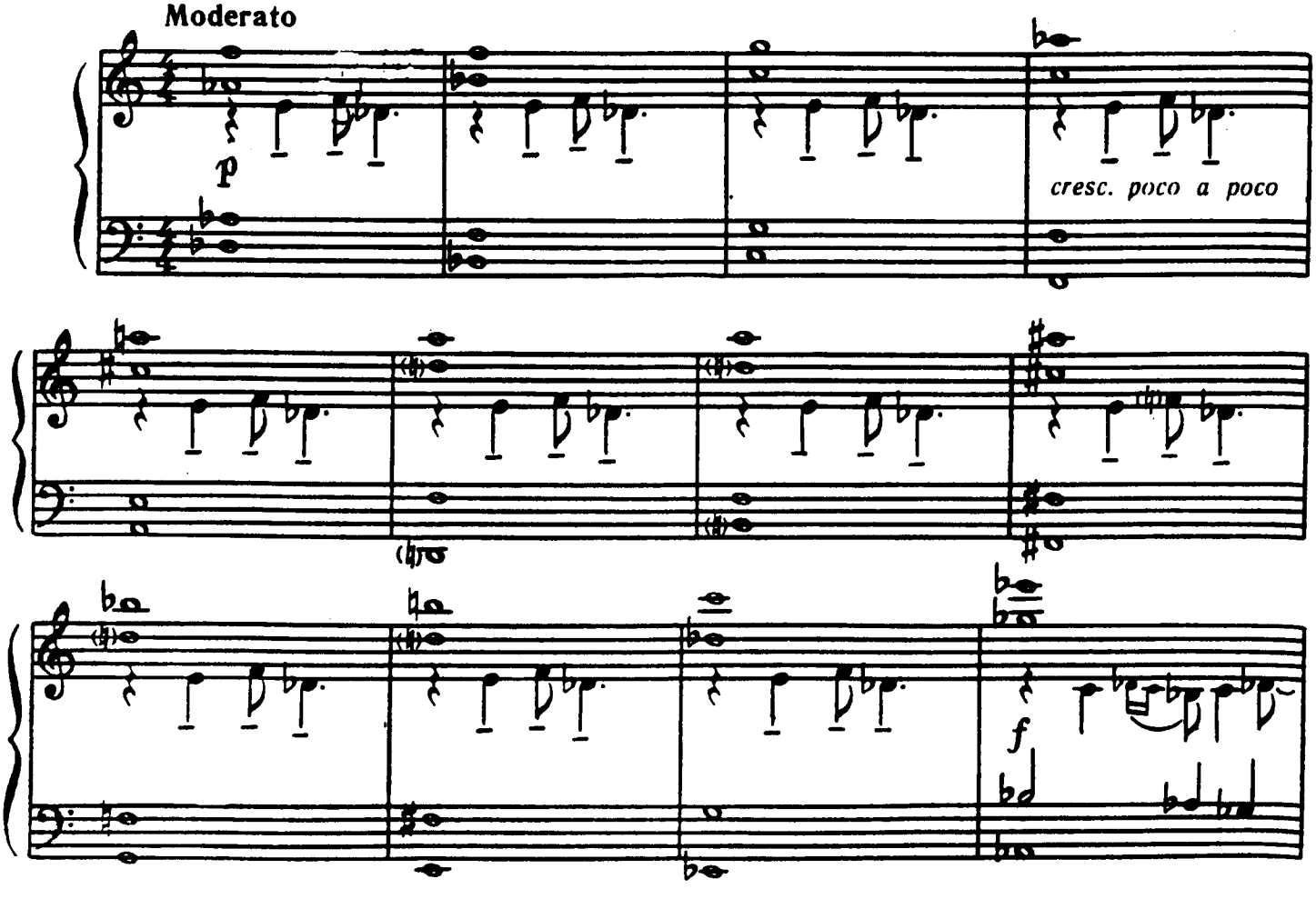


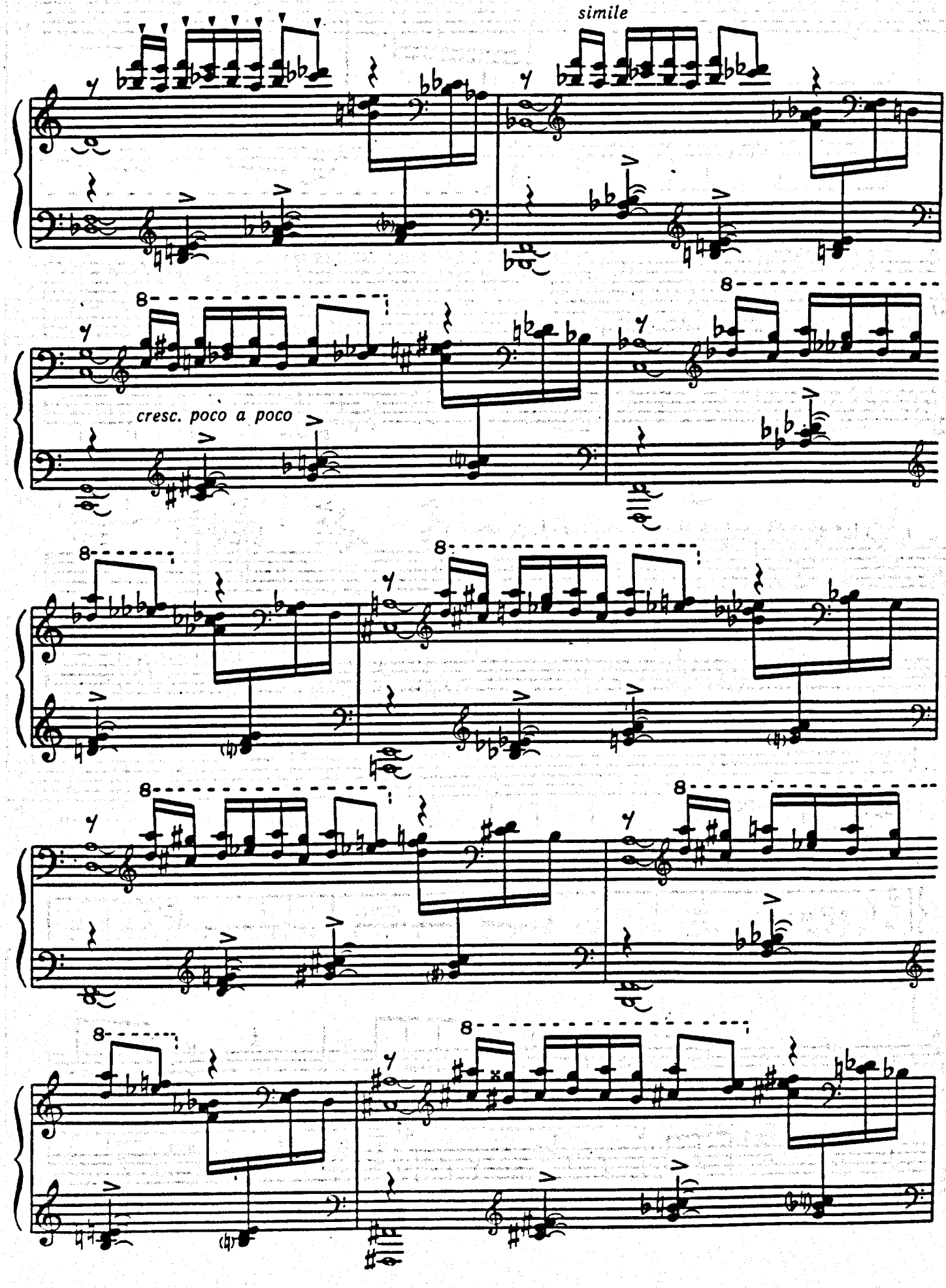
Прелюдія та фуга Des-dur

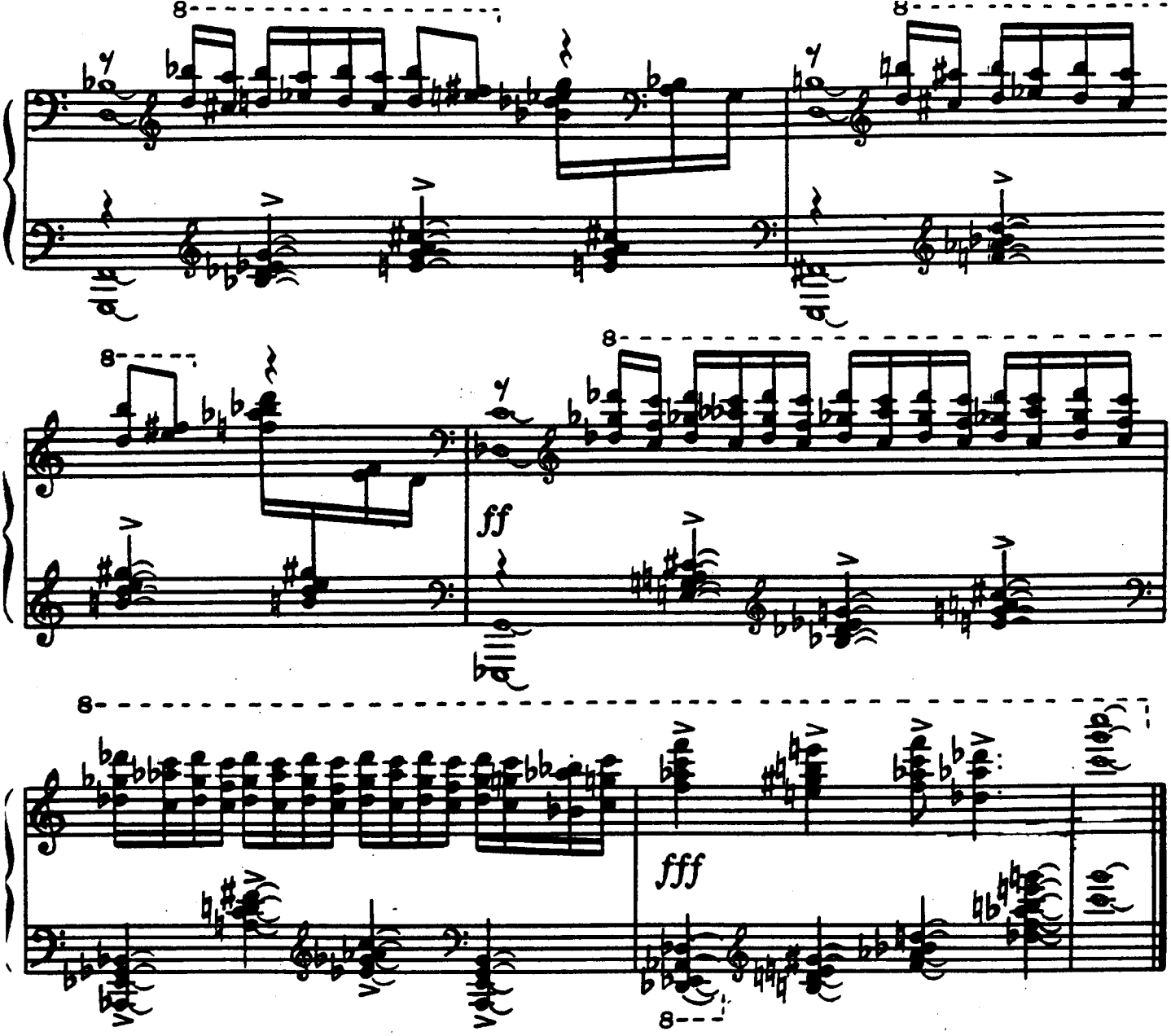
Прелюдия и фуга Des-dur

Preludio

Moderato

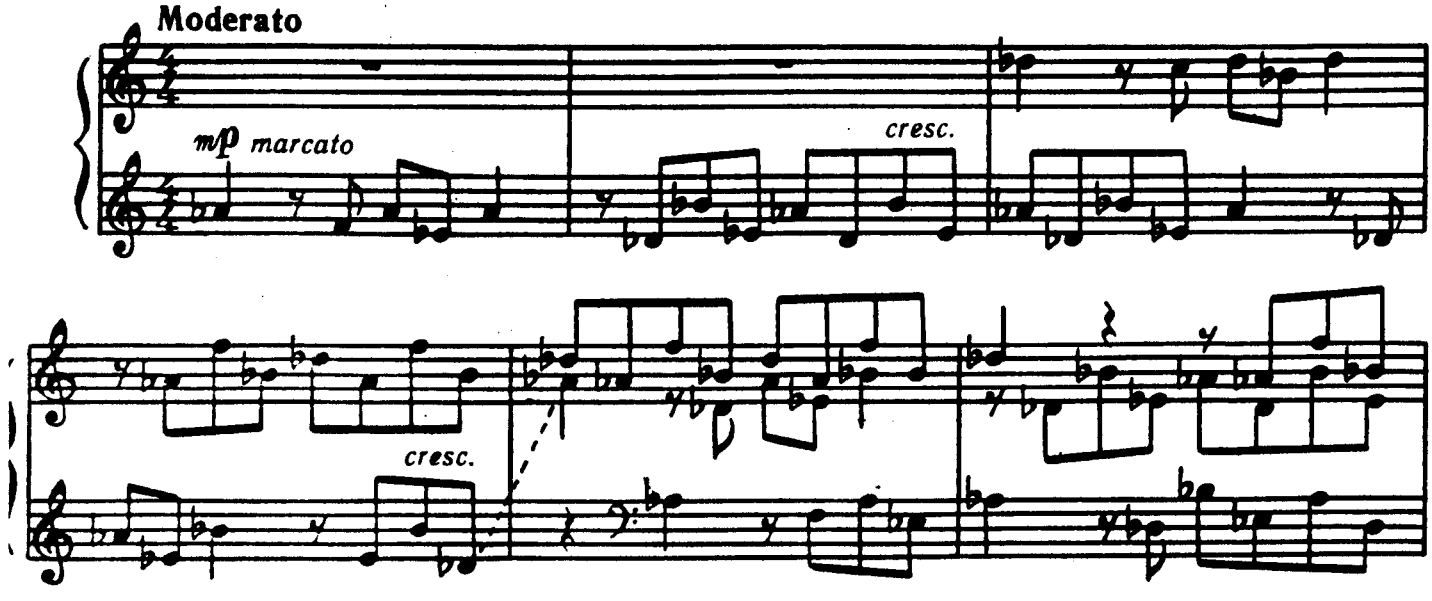


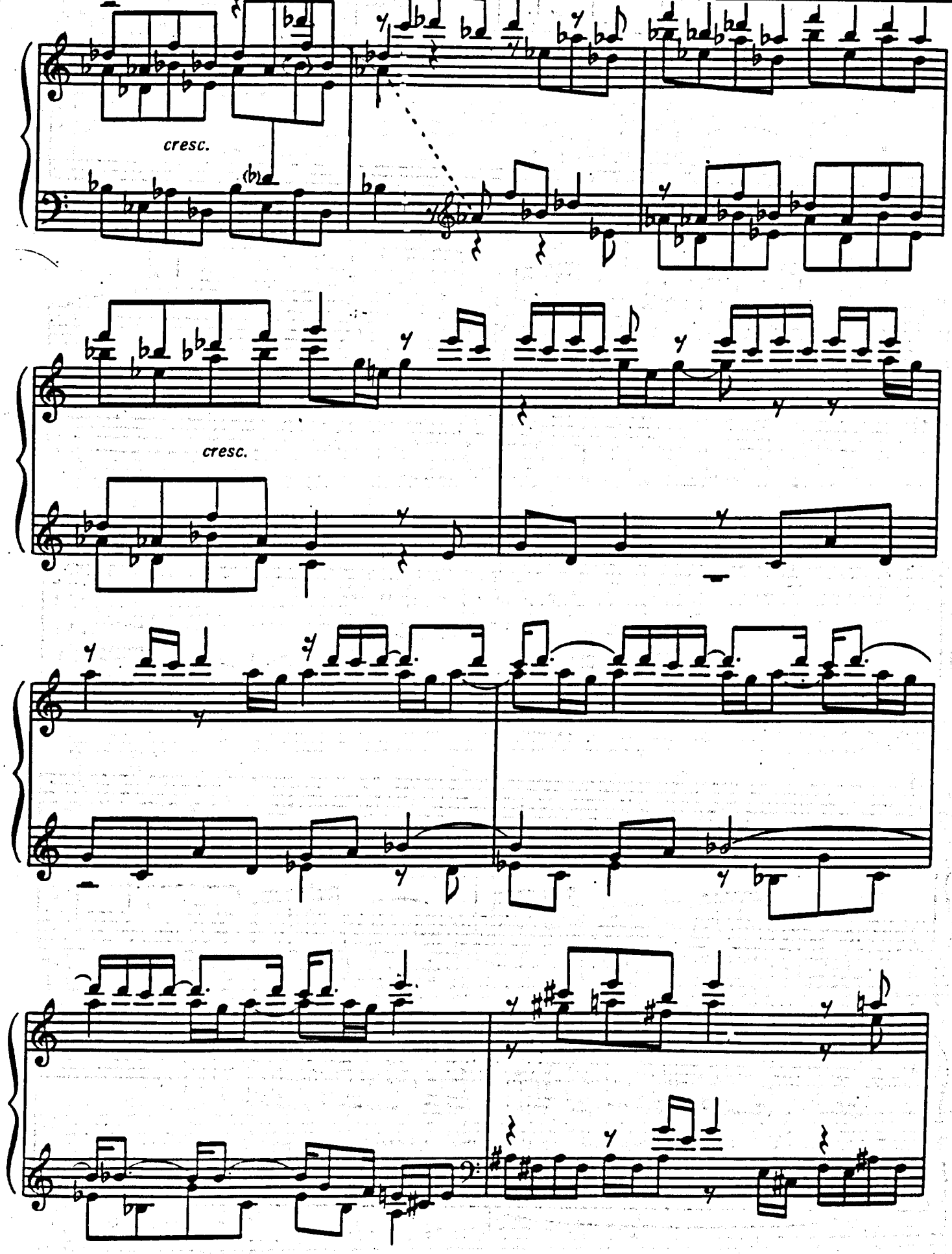

simile
cresc. poco a poco

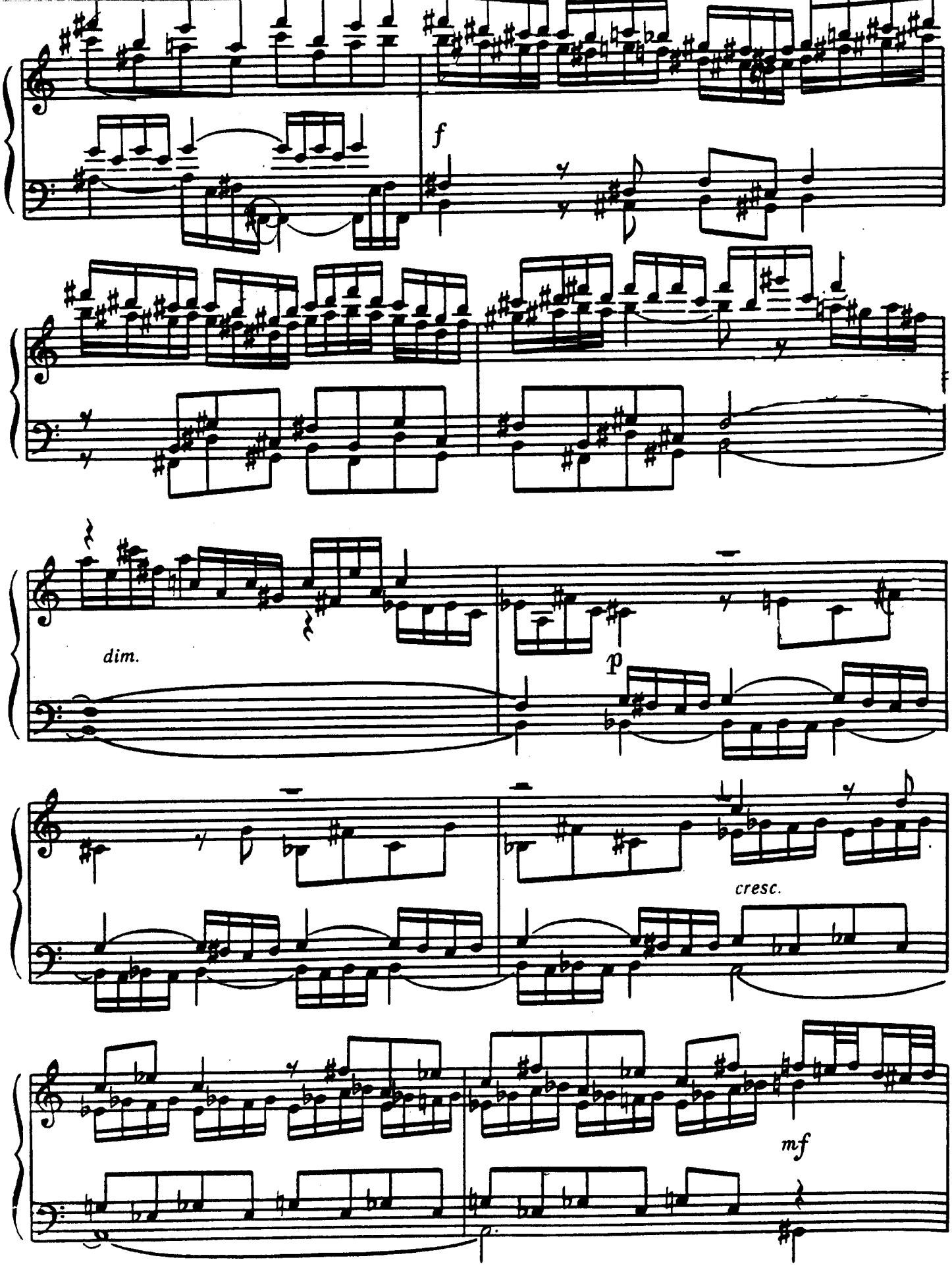


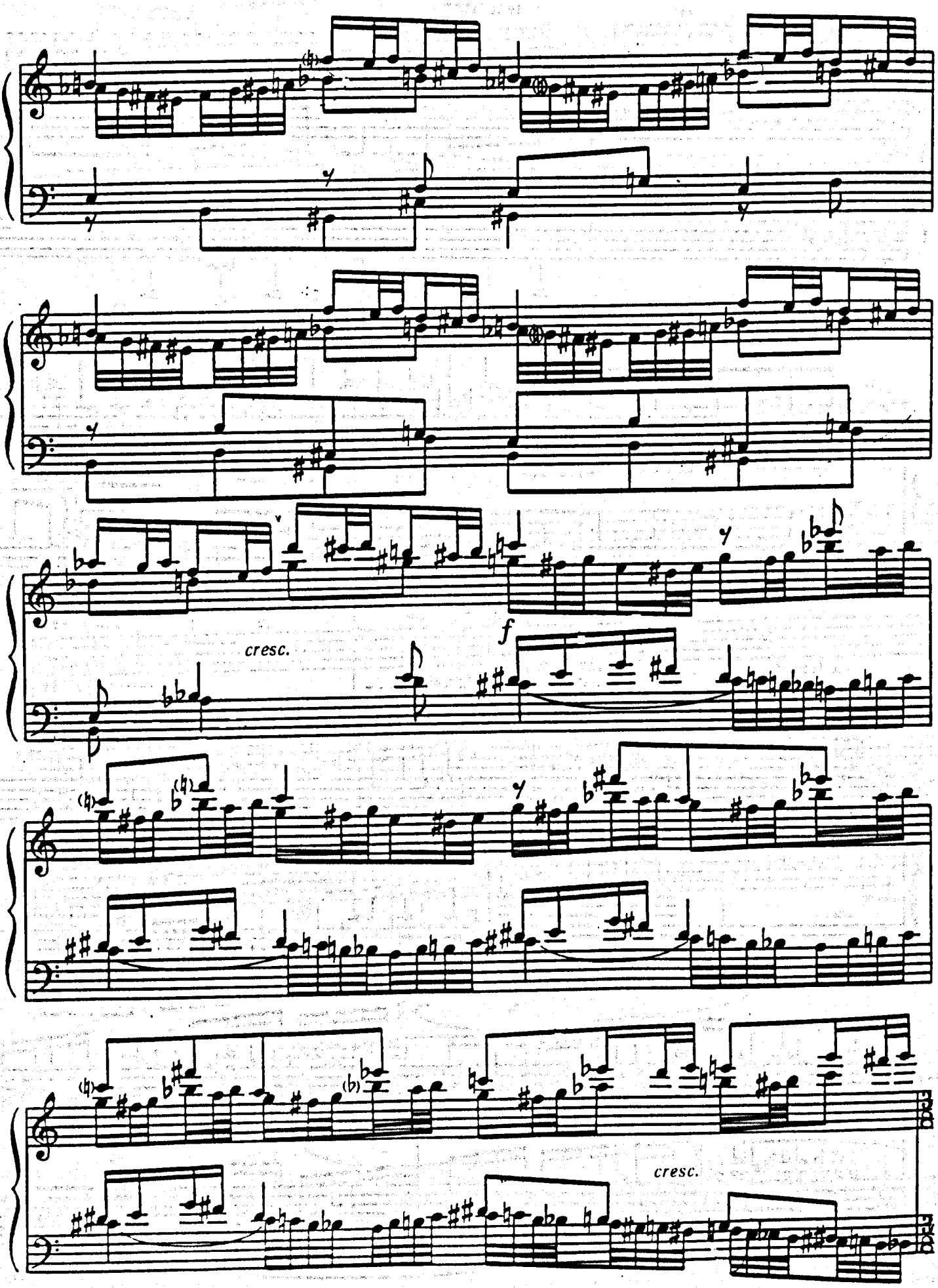
Fuga

Moderato

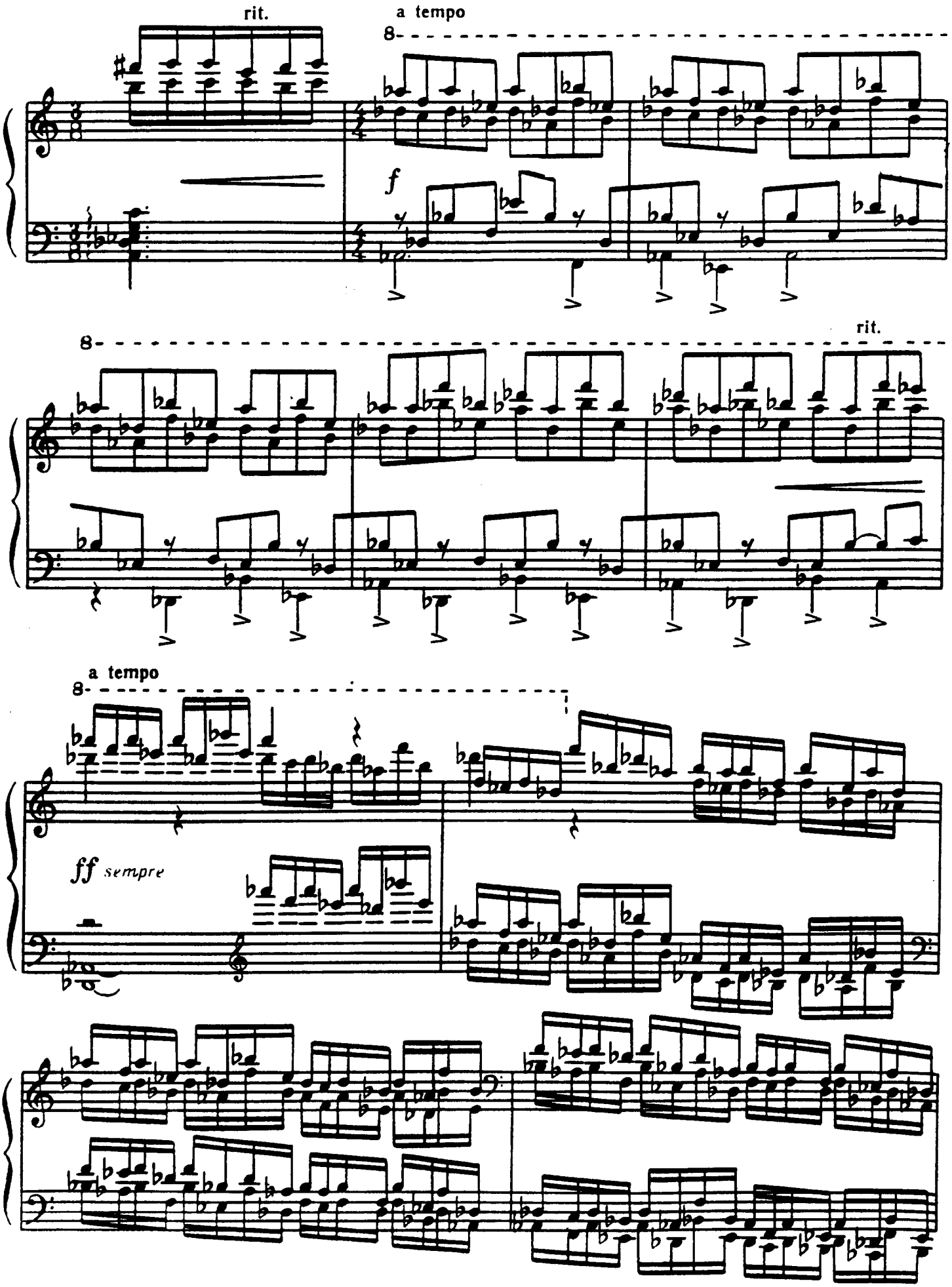


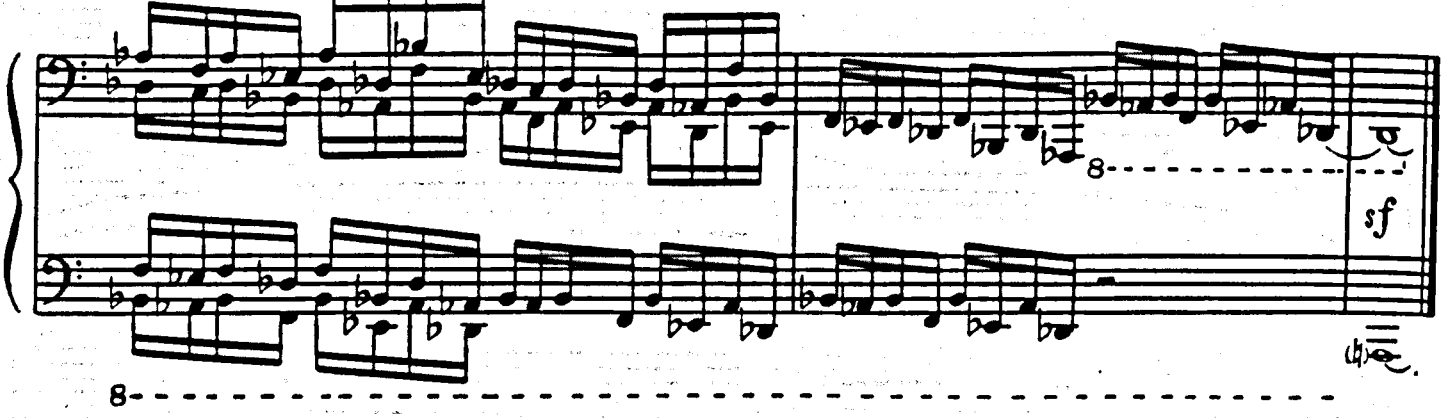

cresc.
cresc.


f
dim.
p
cresc.
mf



З. 9—3028 М Сборник


rit.
a tempo
8
f
8
rit.
a tempo
8
ff sempre

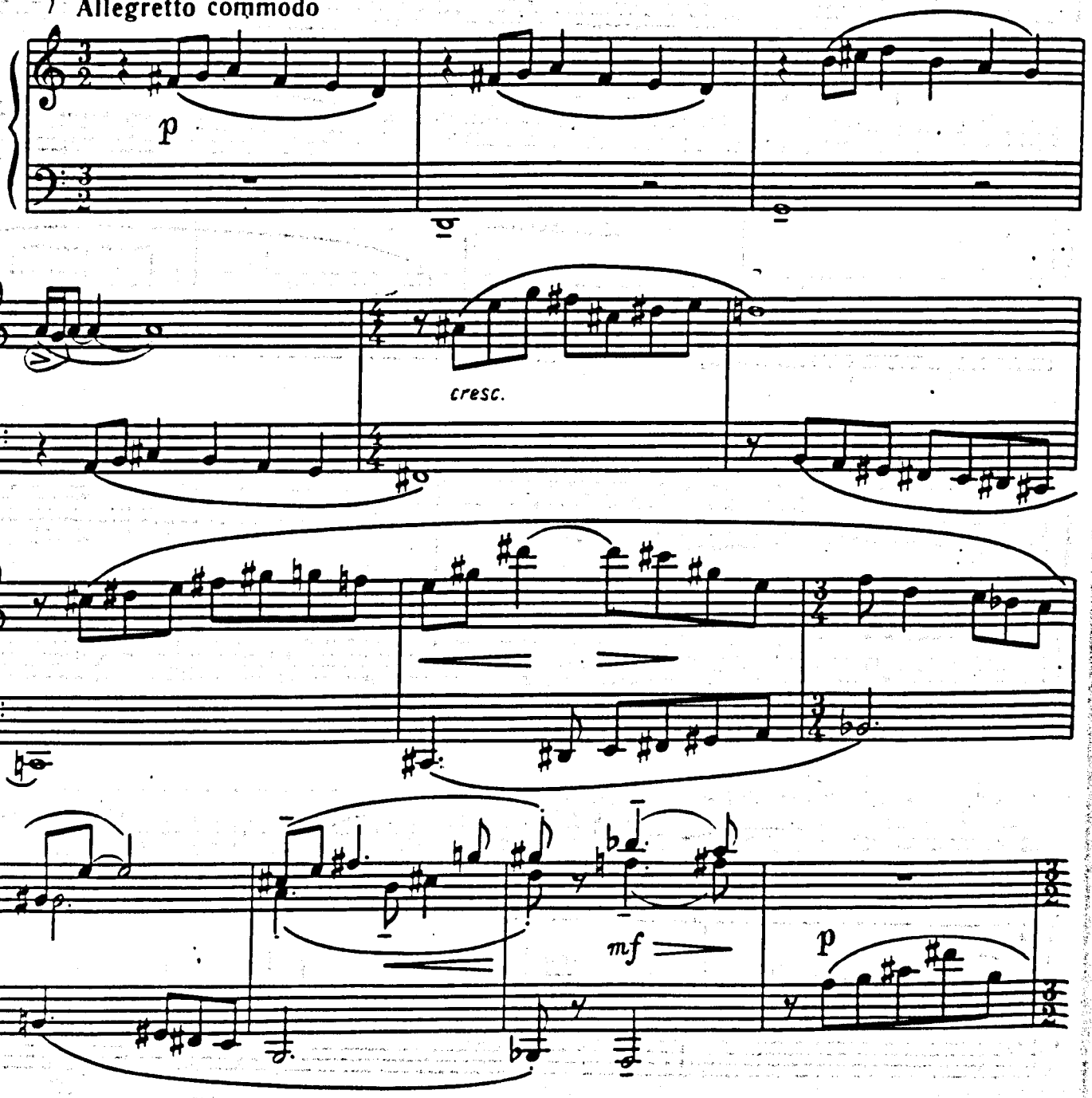


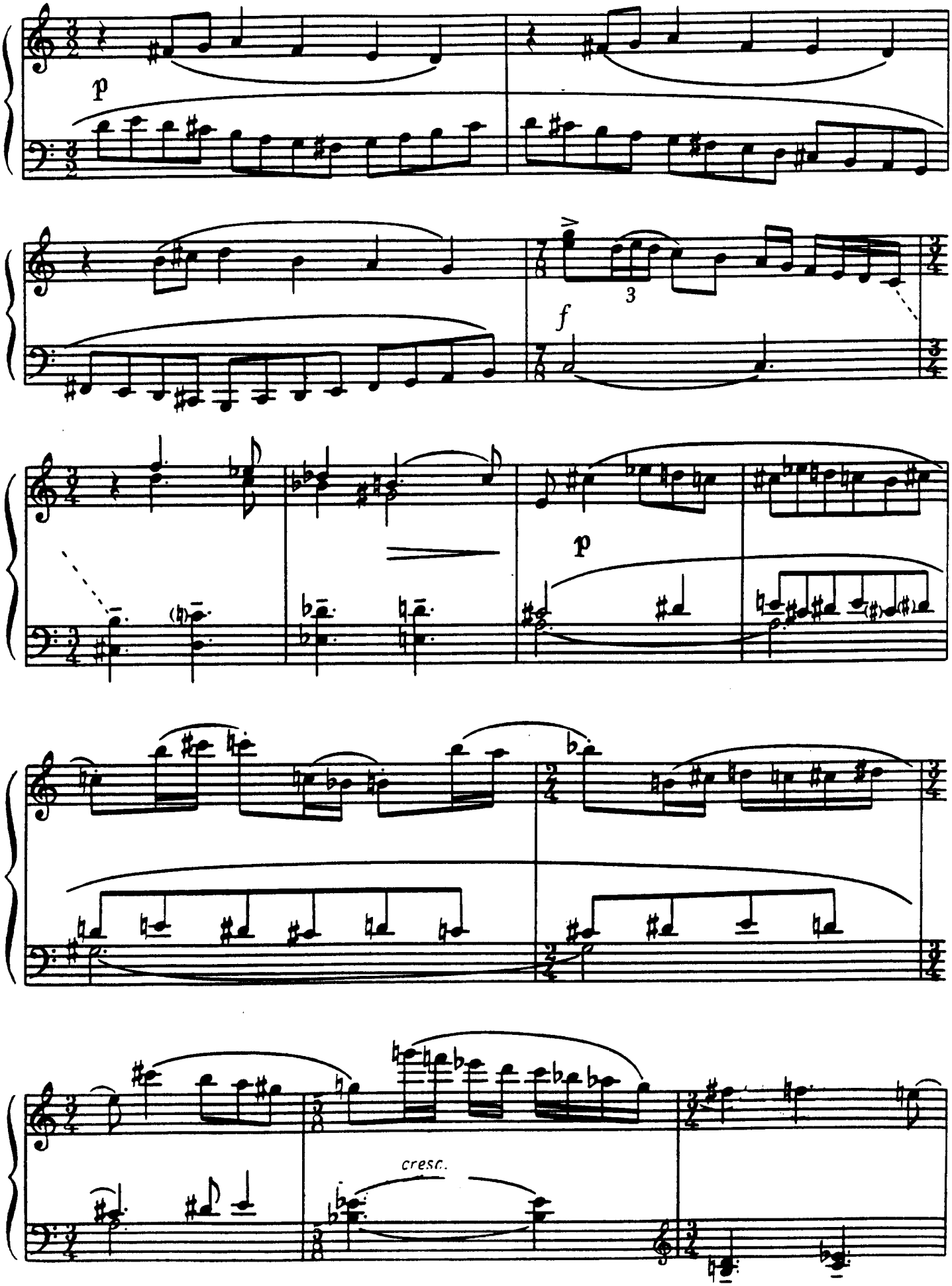
Прелюдія та фуга D-dur

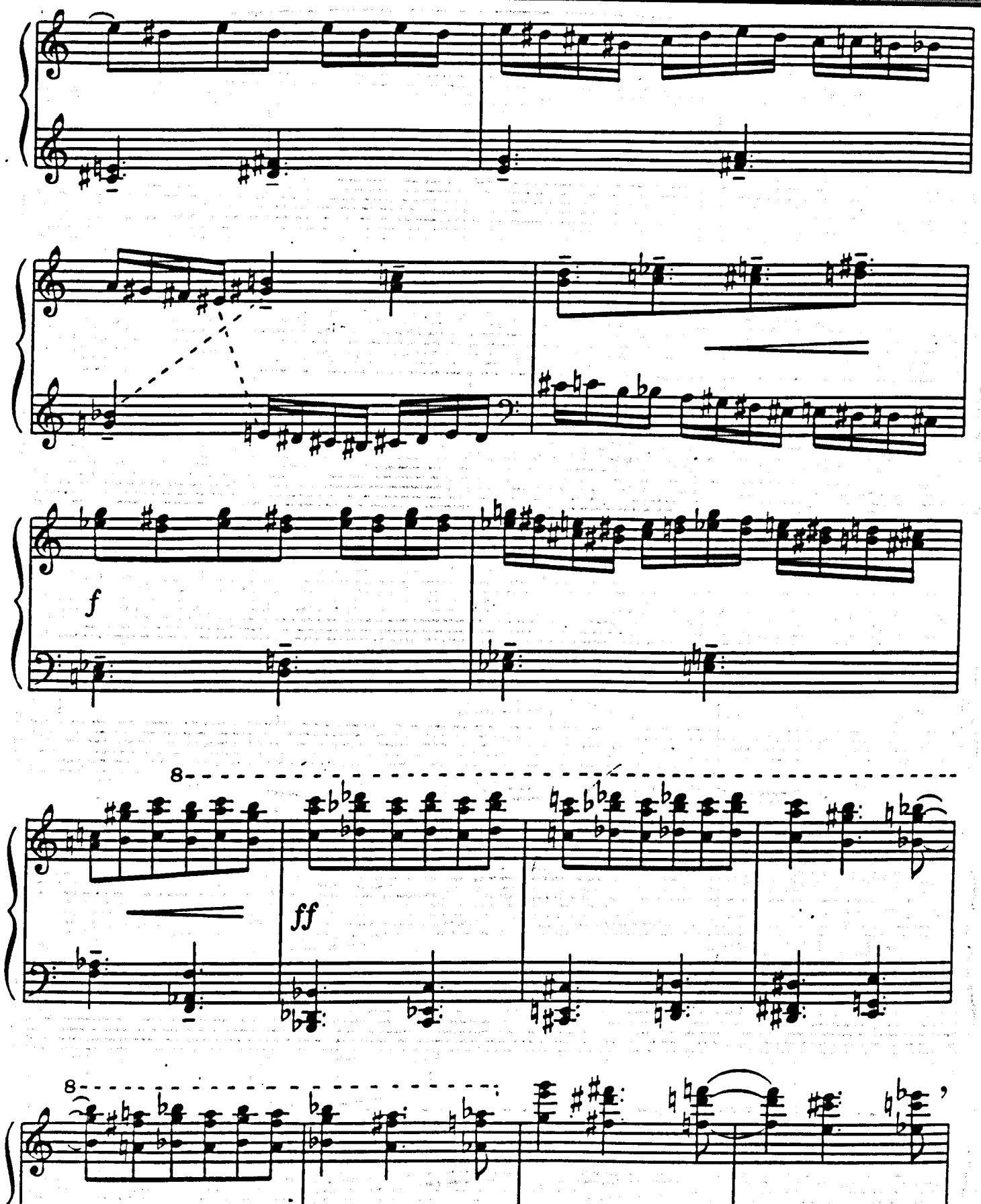
Прелюдия и фуга D-dur

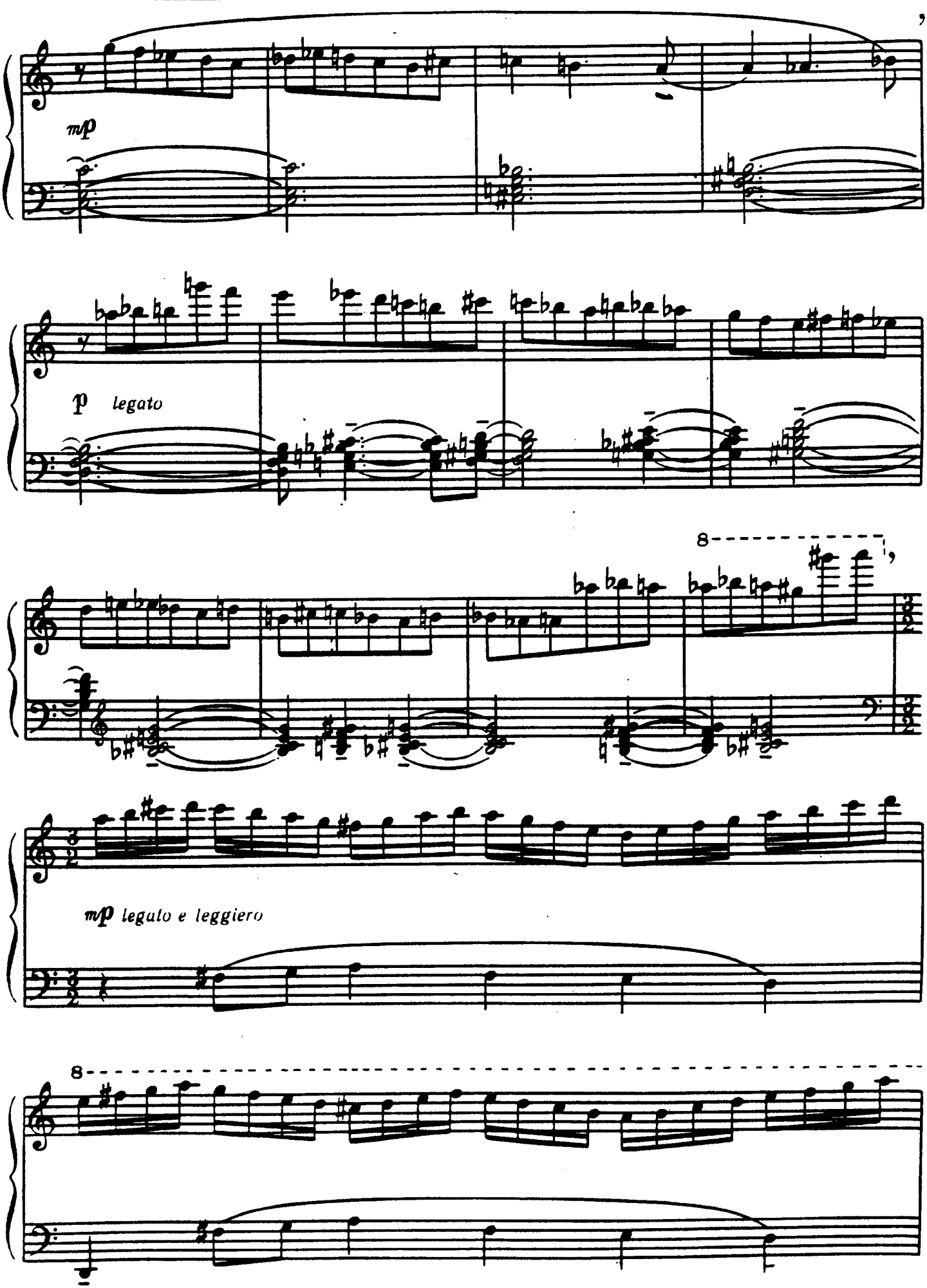
Preludio

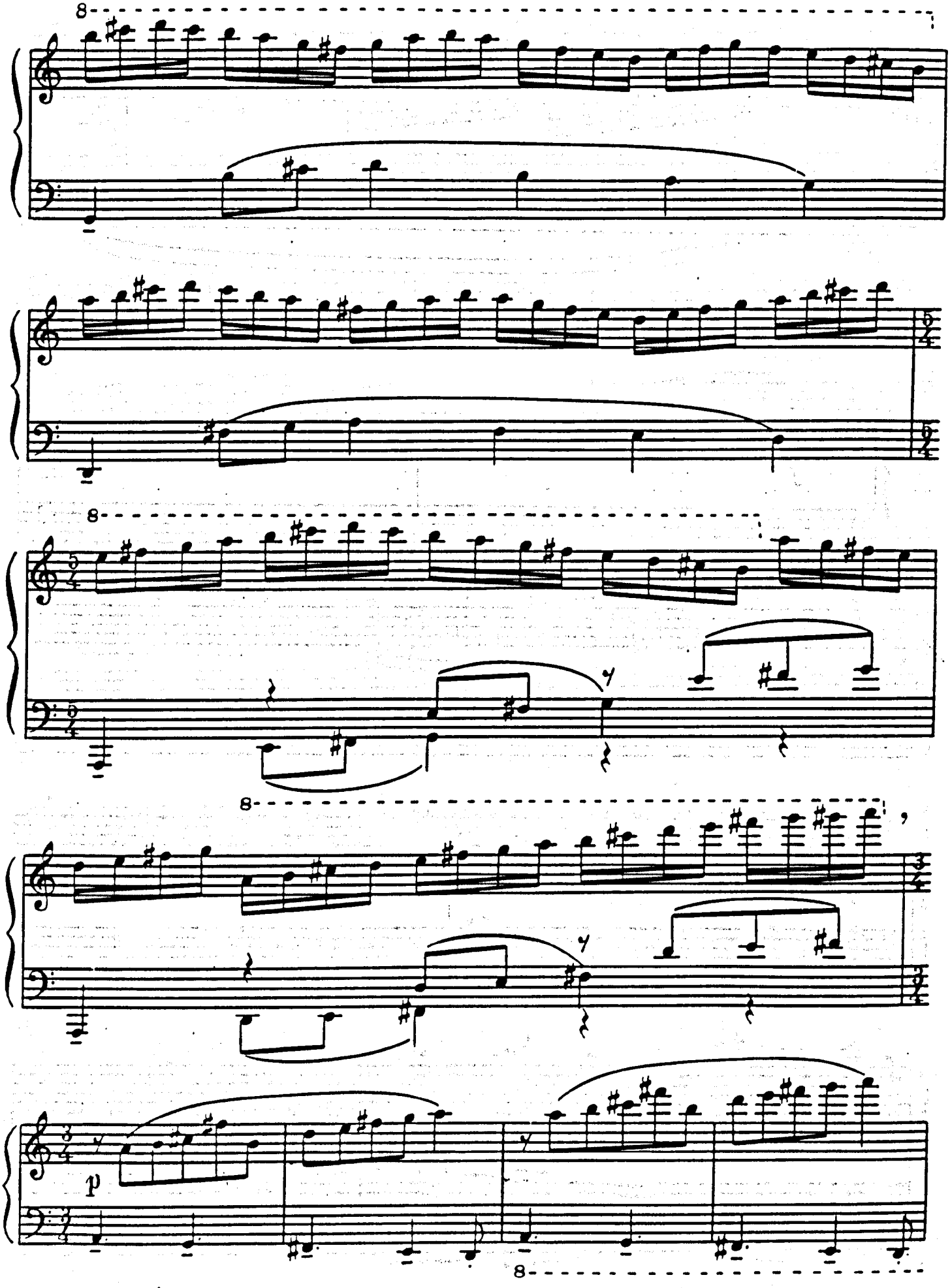
I Allegretto commodo

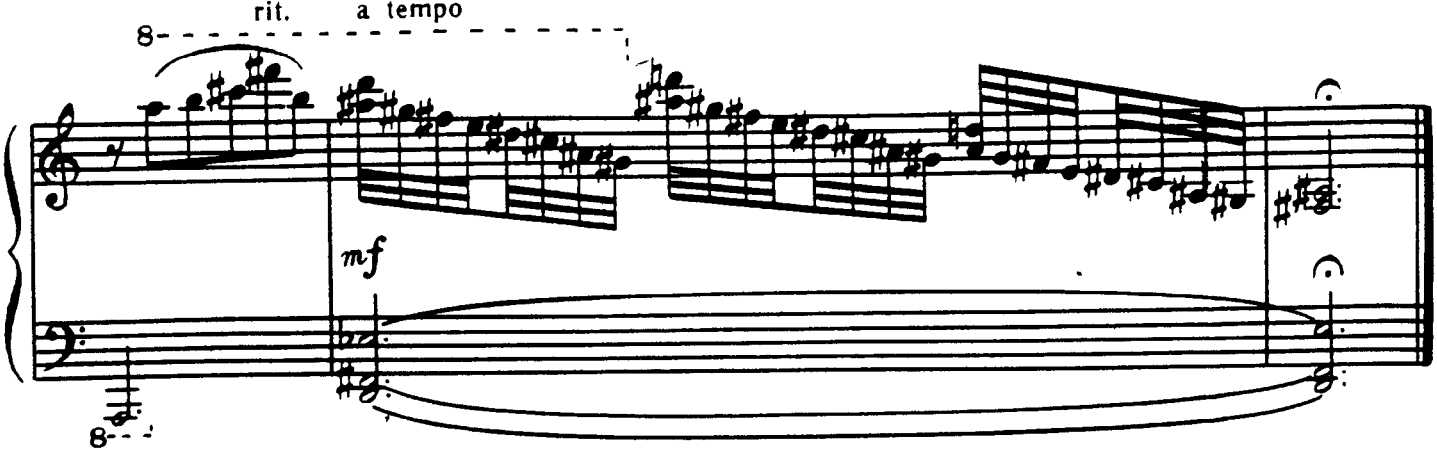



p
3
f
p
cresc.


f
8
ff
8

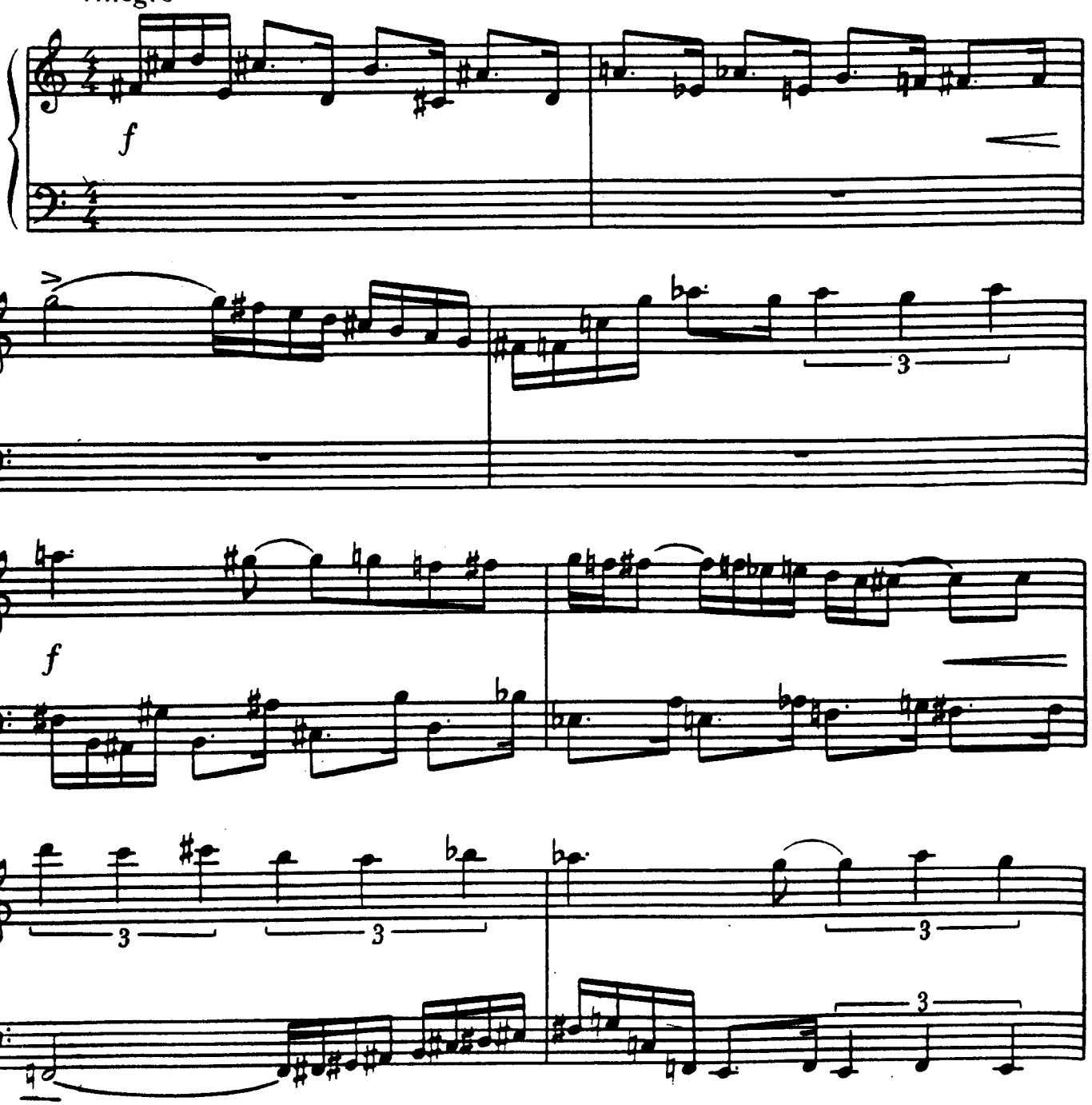

mp
p legato
8
mp legato e leggiero
8

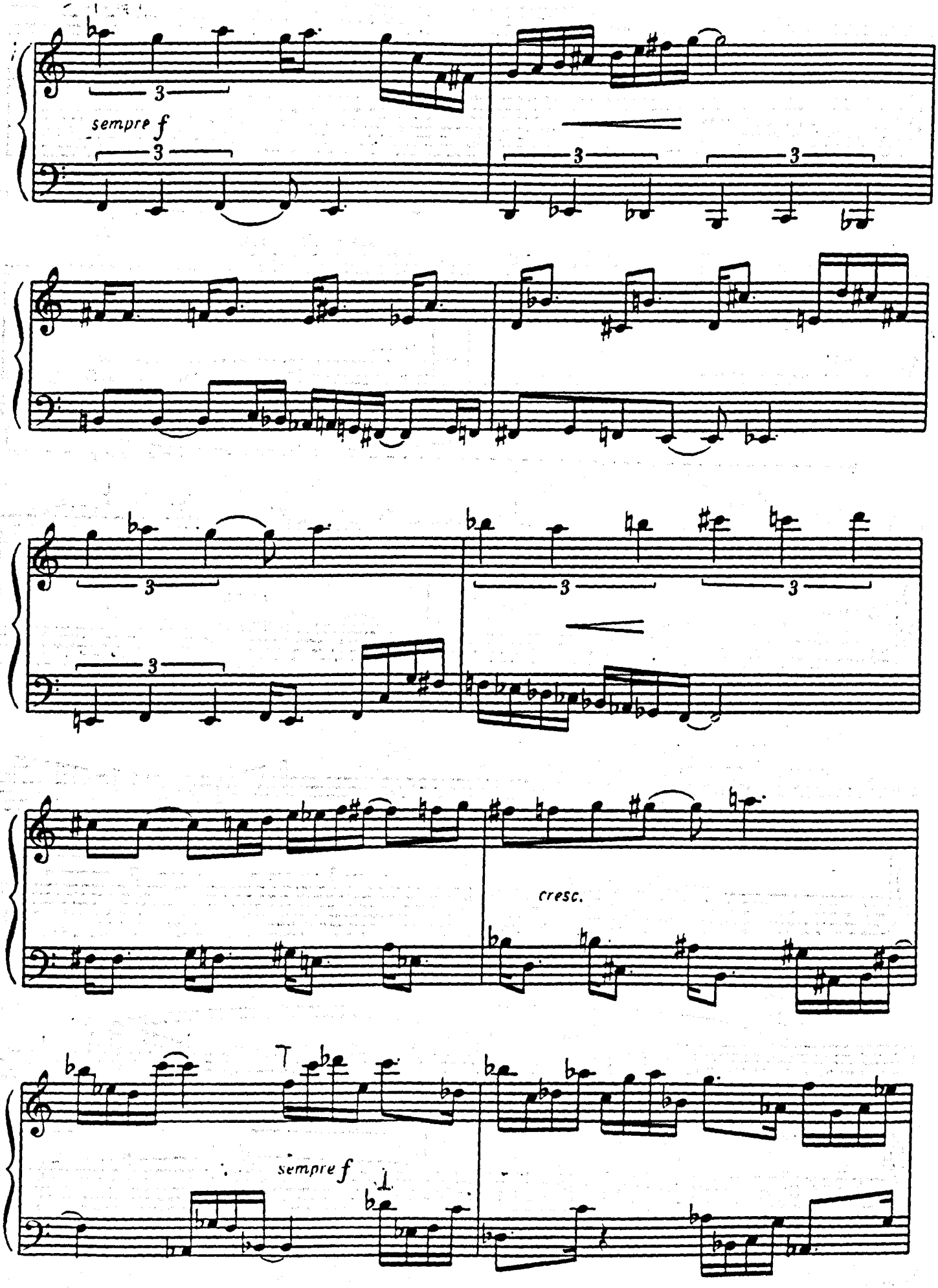

8
8
8
8
p
8

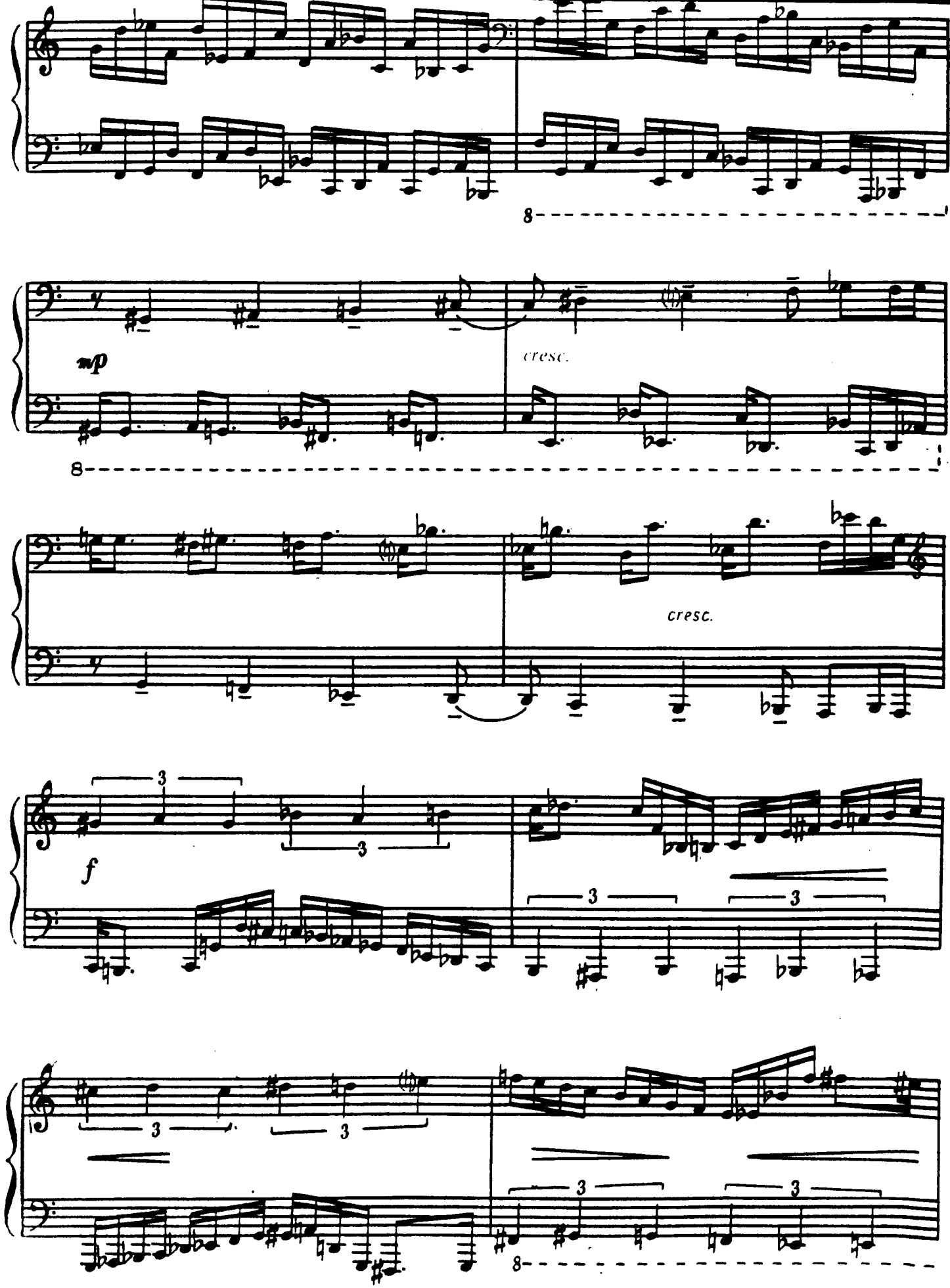


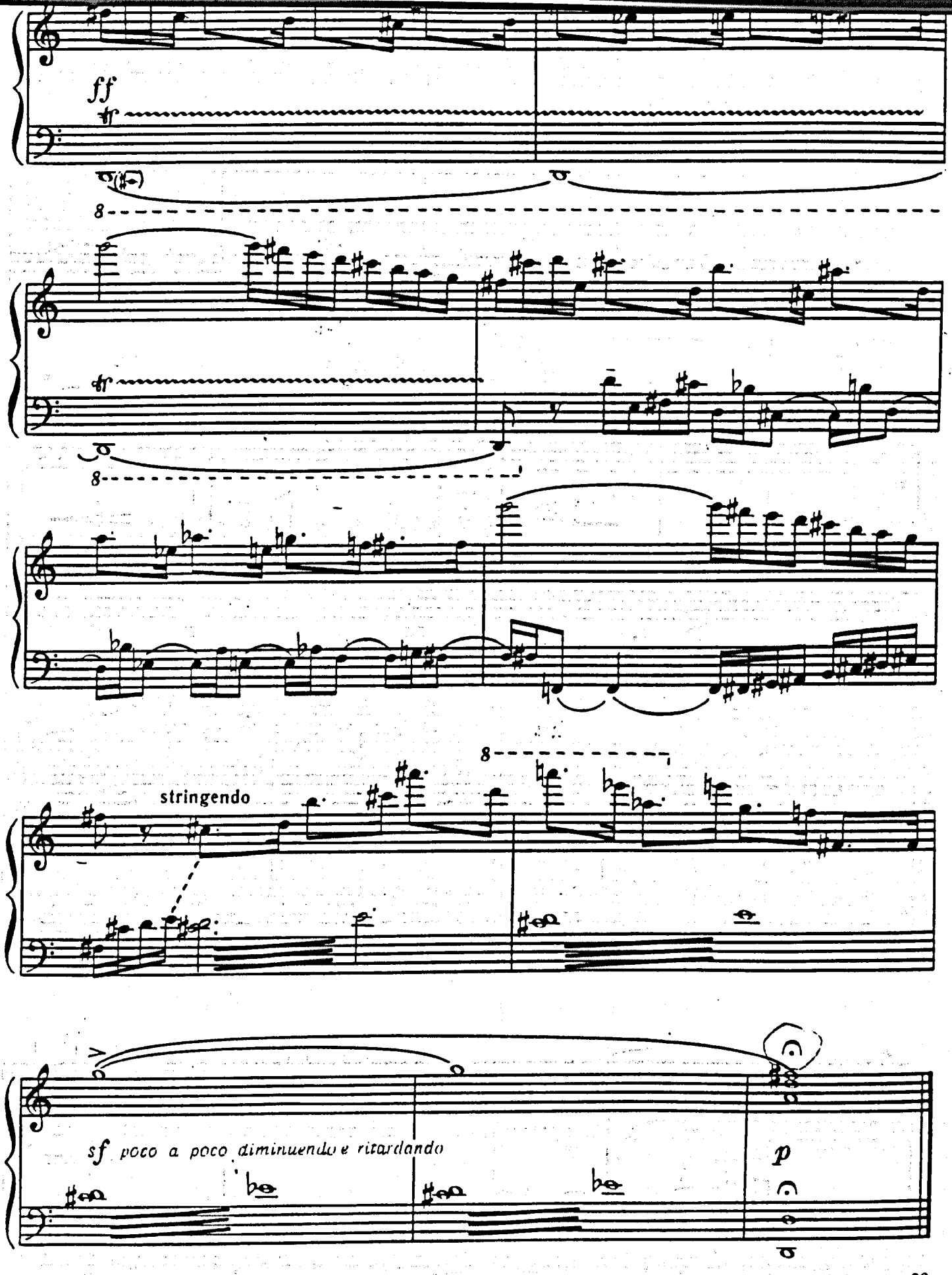
Fuga

Allegro



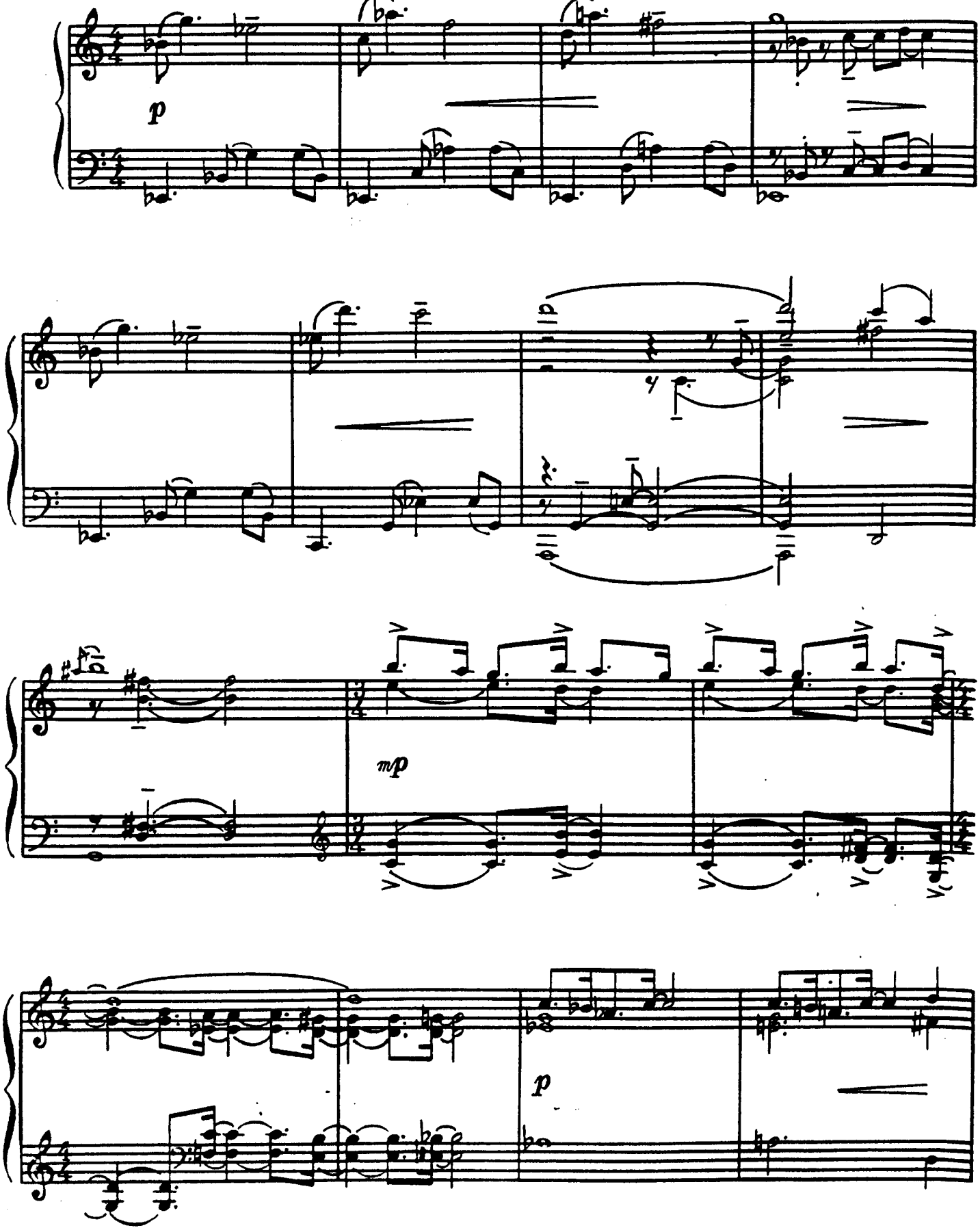

sempre f
cresc.
sempre f

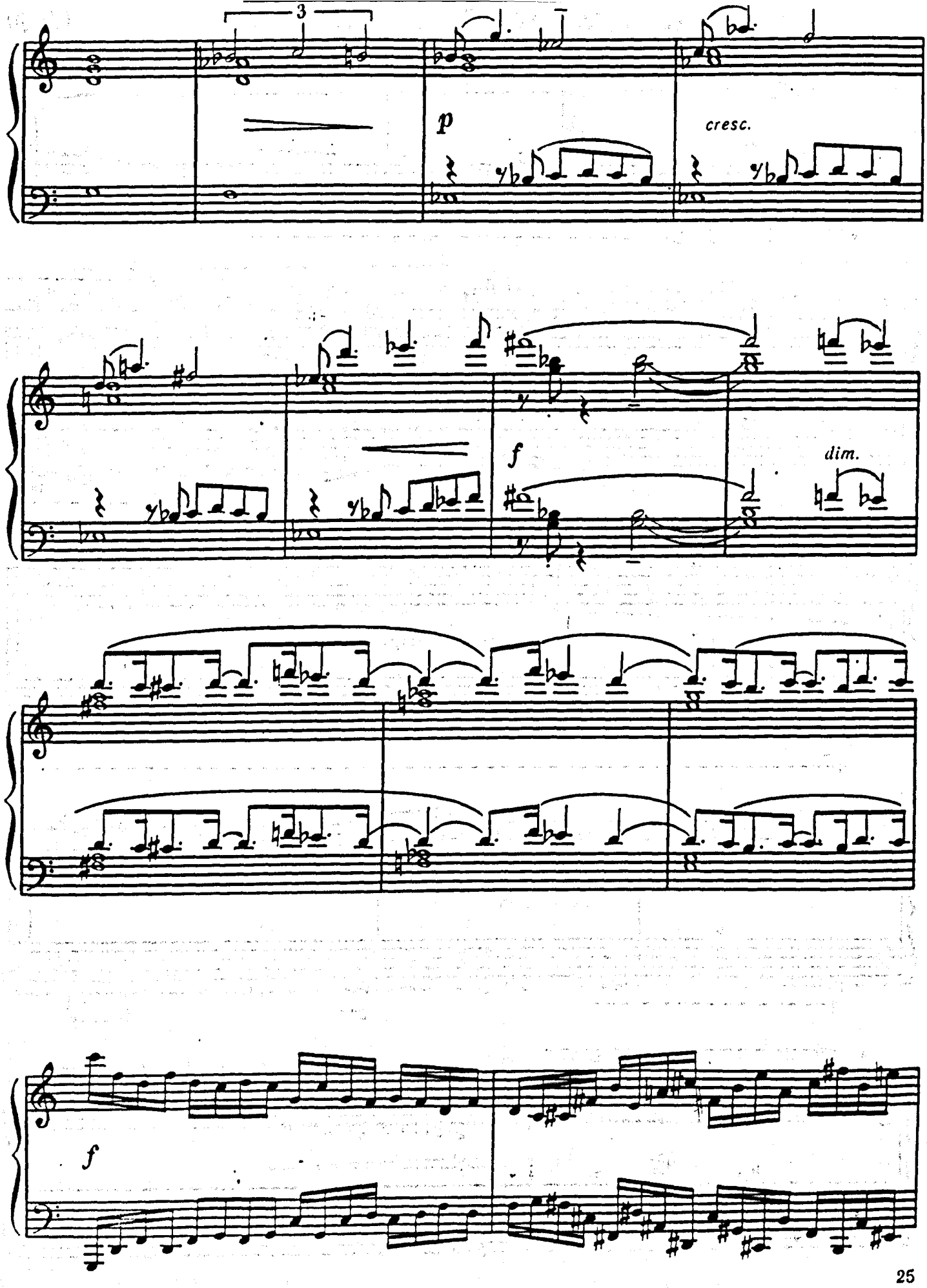

8
mp
cresc.
8
cresc.
3
3
f
3
3
3
3
3
3
3
8

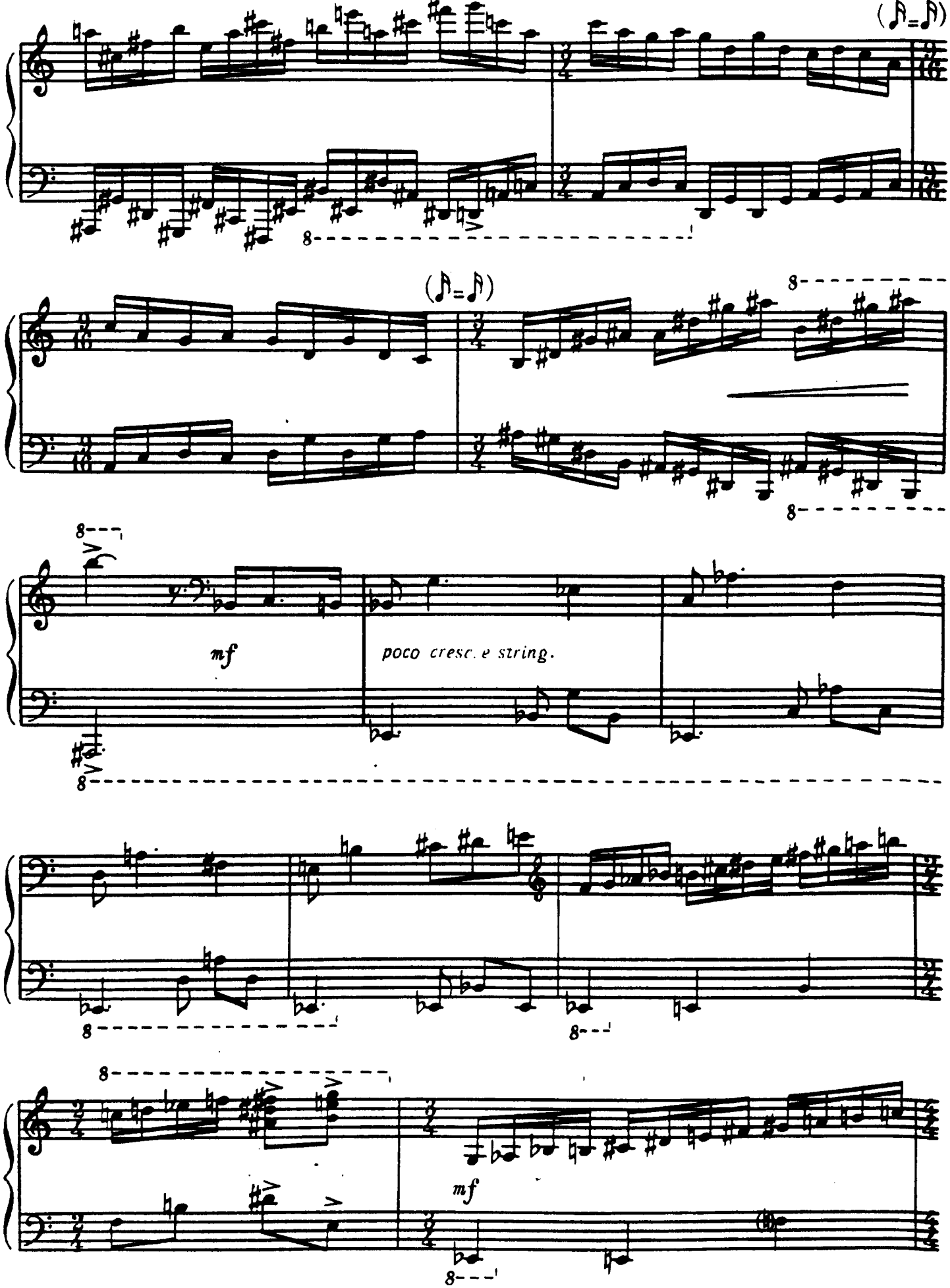

ff
8
8
8
stringendo
sf poco a poco diminuendo e ritardando
p

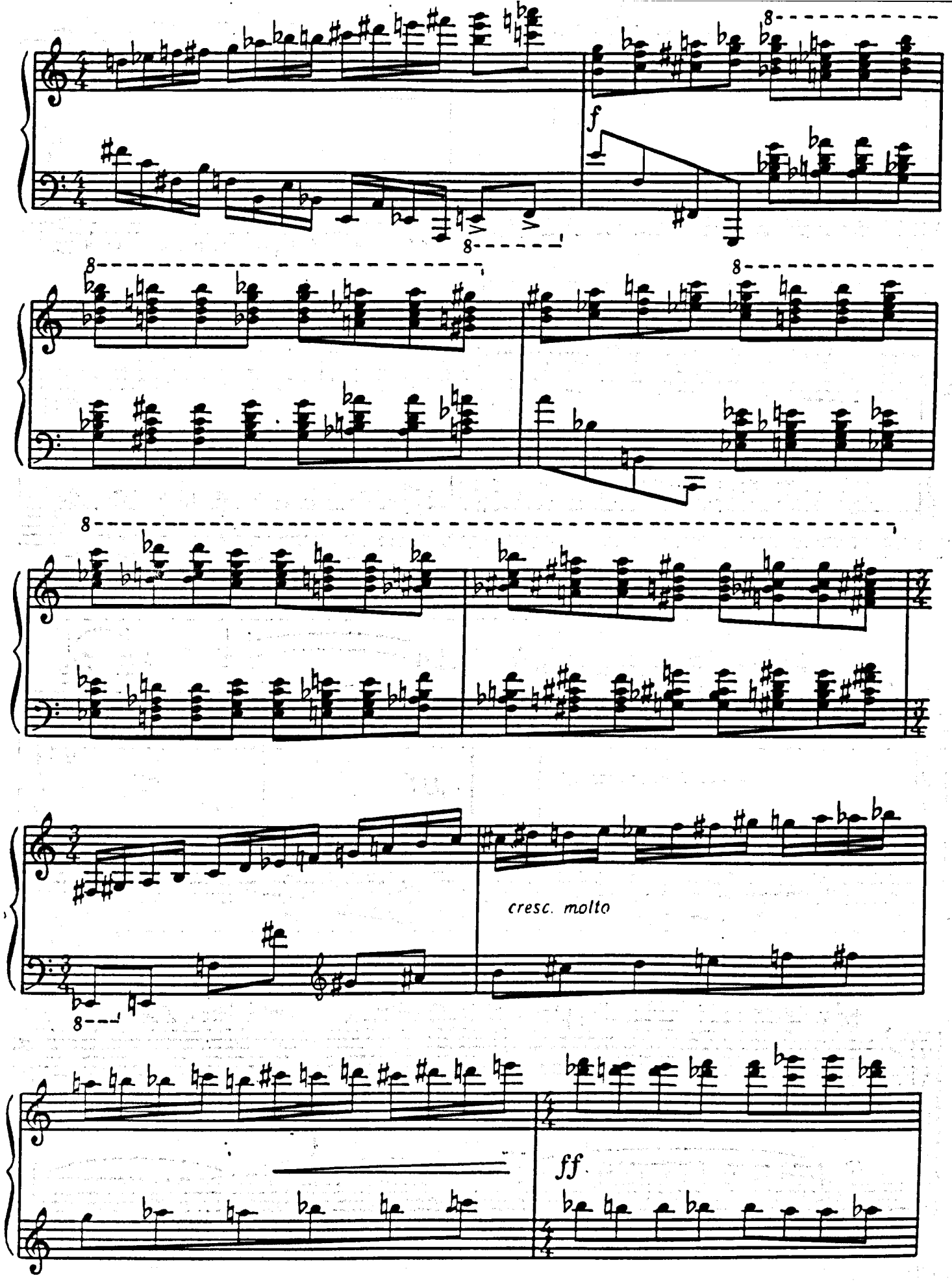
Preludio

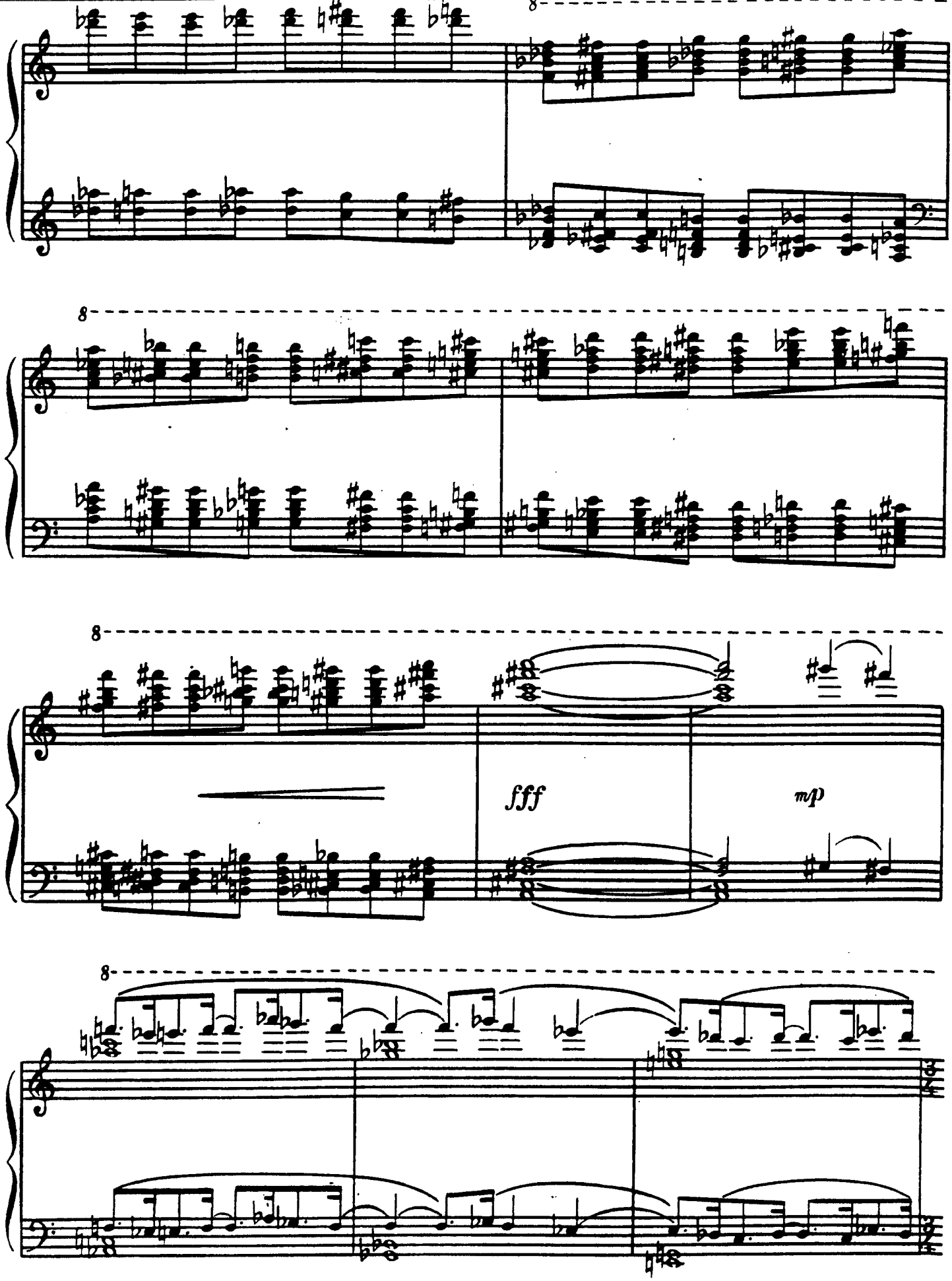
Moderato con moto

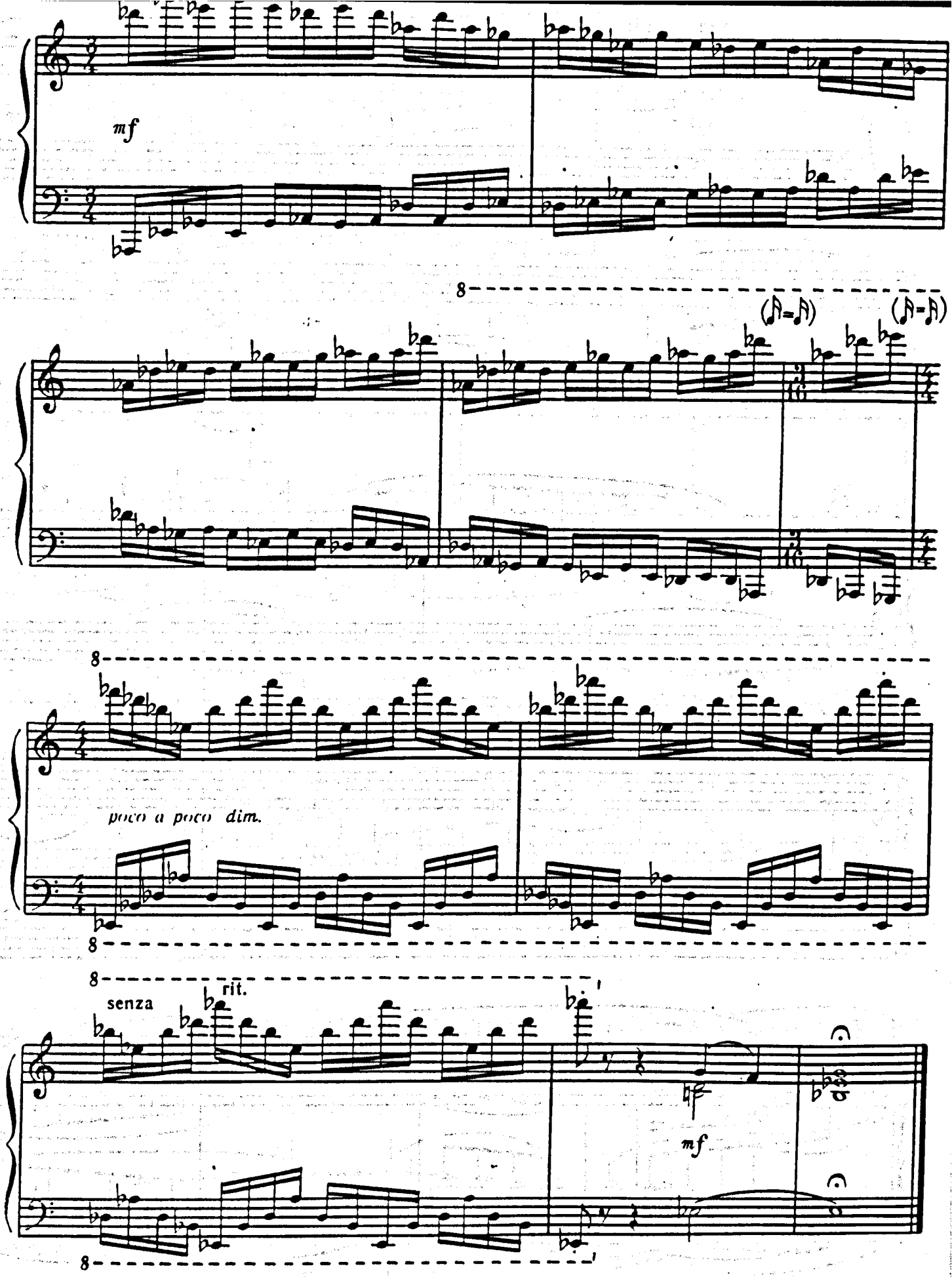


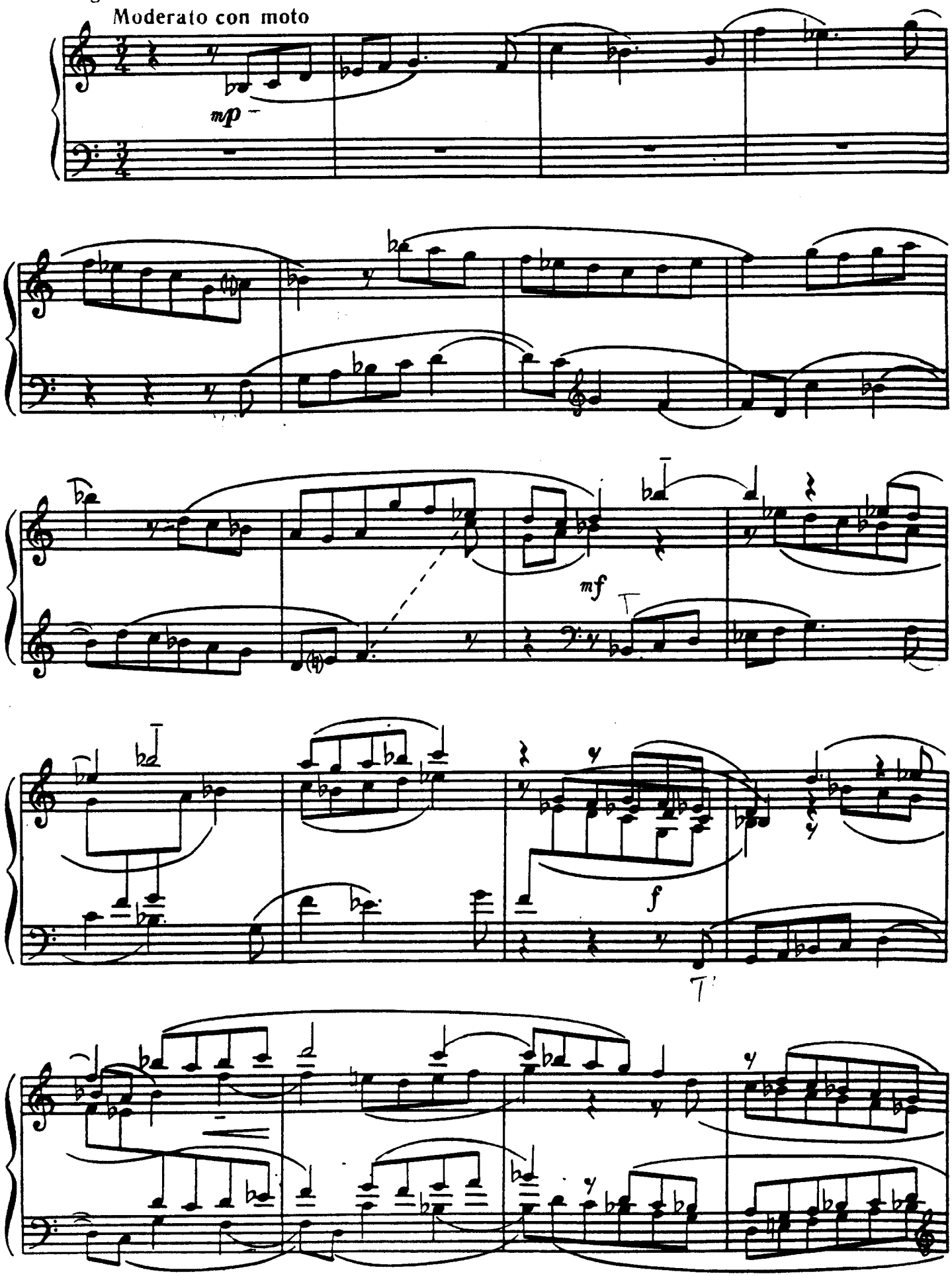

3
p
cresc.
f
dim.
f

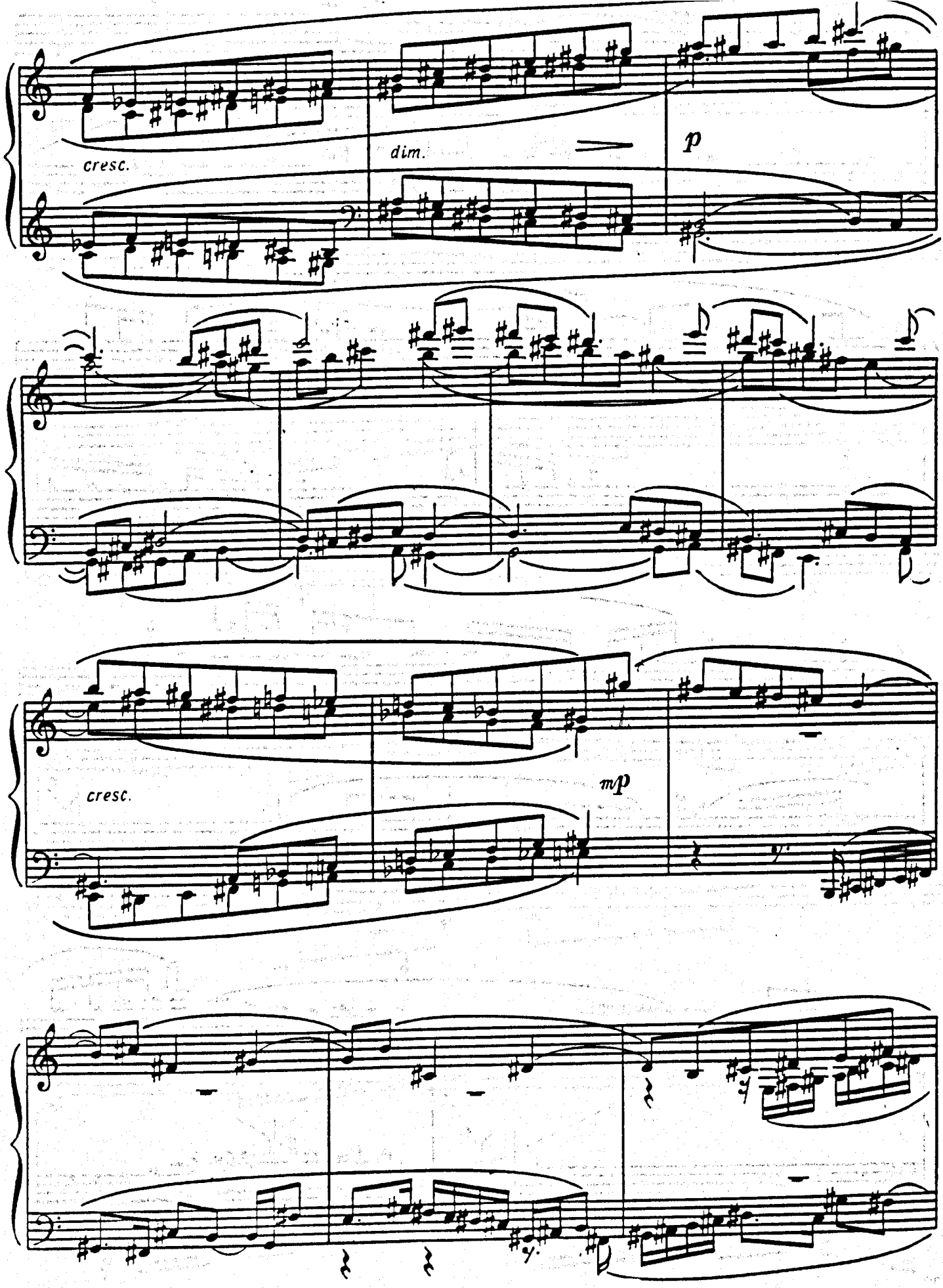

(♪=♪)
(♪=♪)
mf
poco cresc. e string.
mf

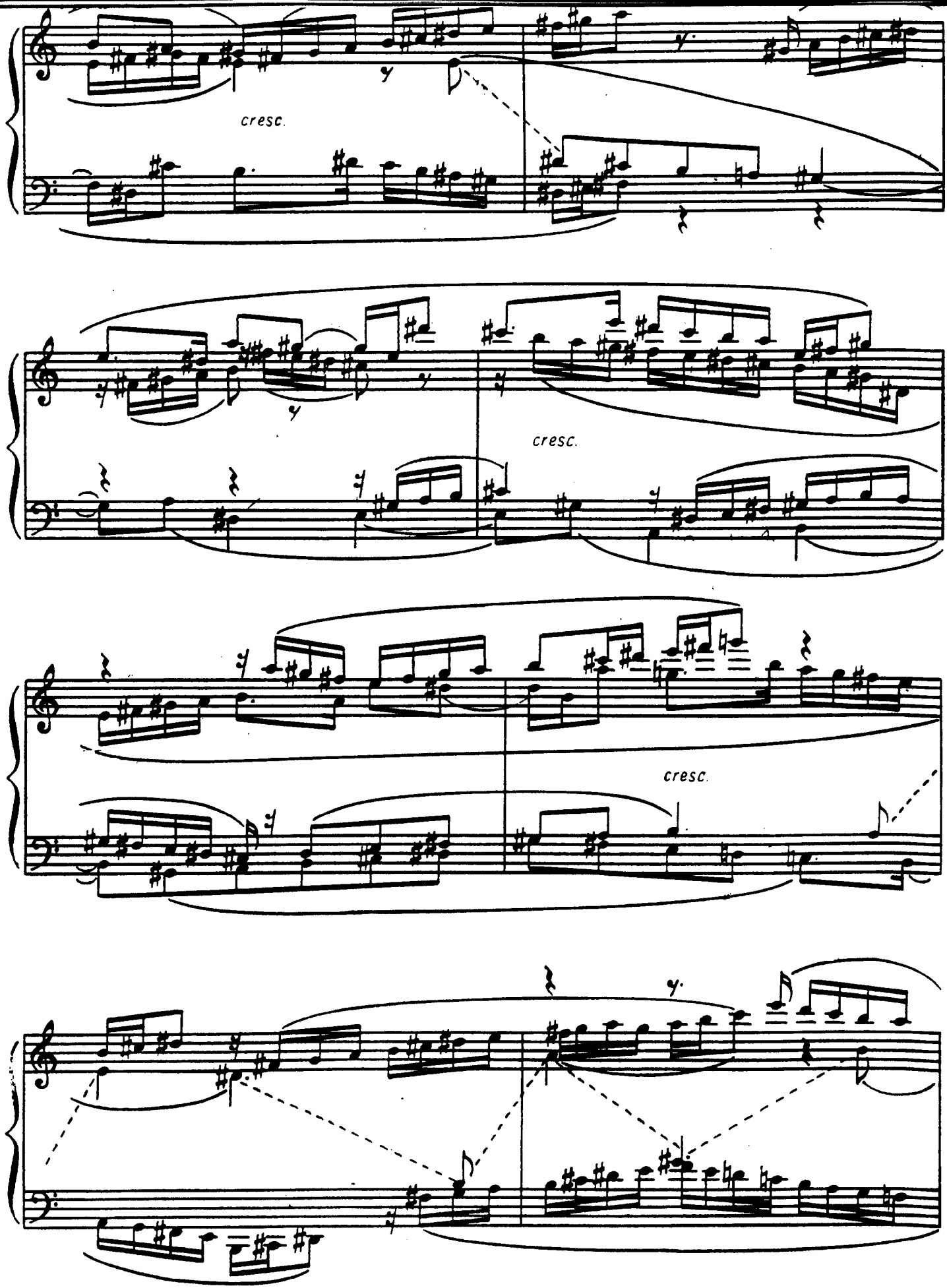

f
cresc. molto
ff

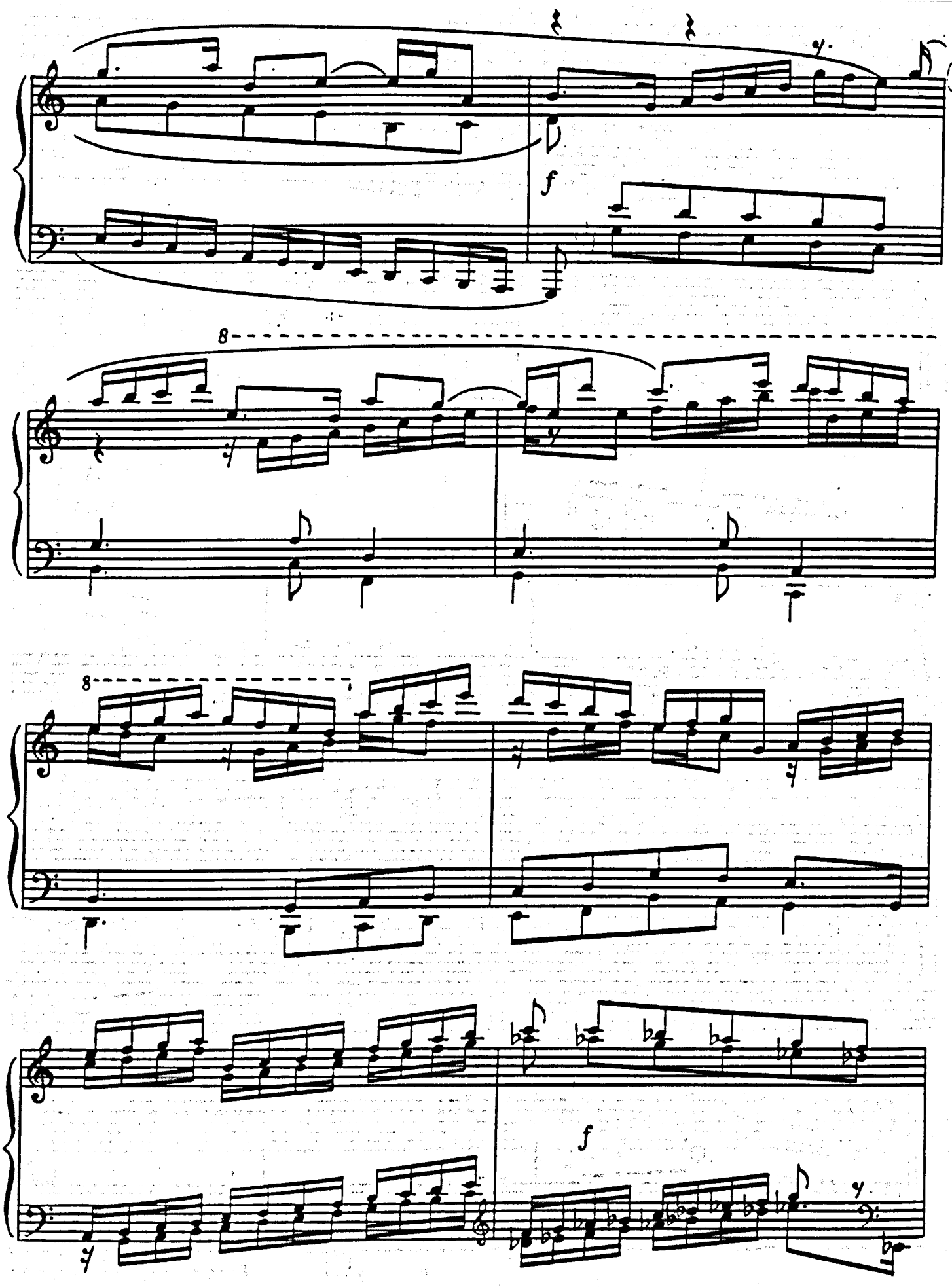

8
8
8
fff
mp
8

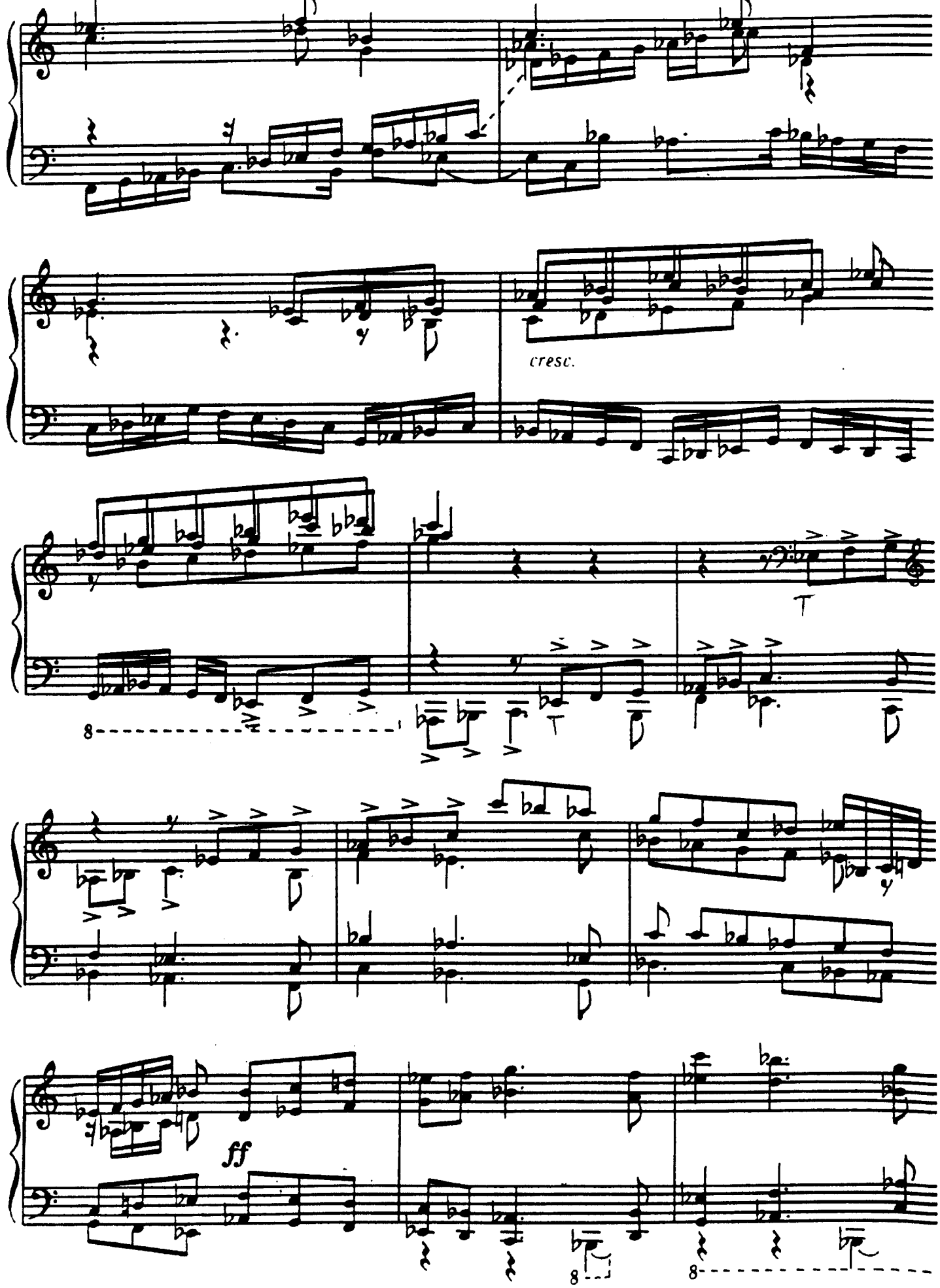

mf
8
(♪=♪)
(♪=♪)
8
poco a poco dim.
8
8
senza
rit.
mf
8

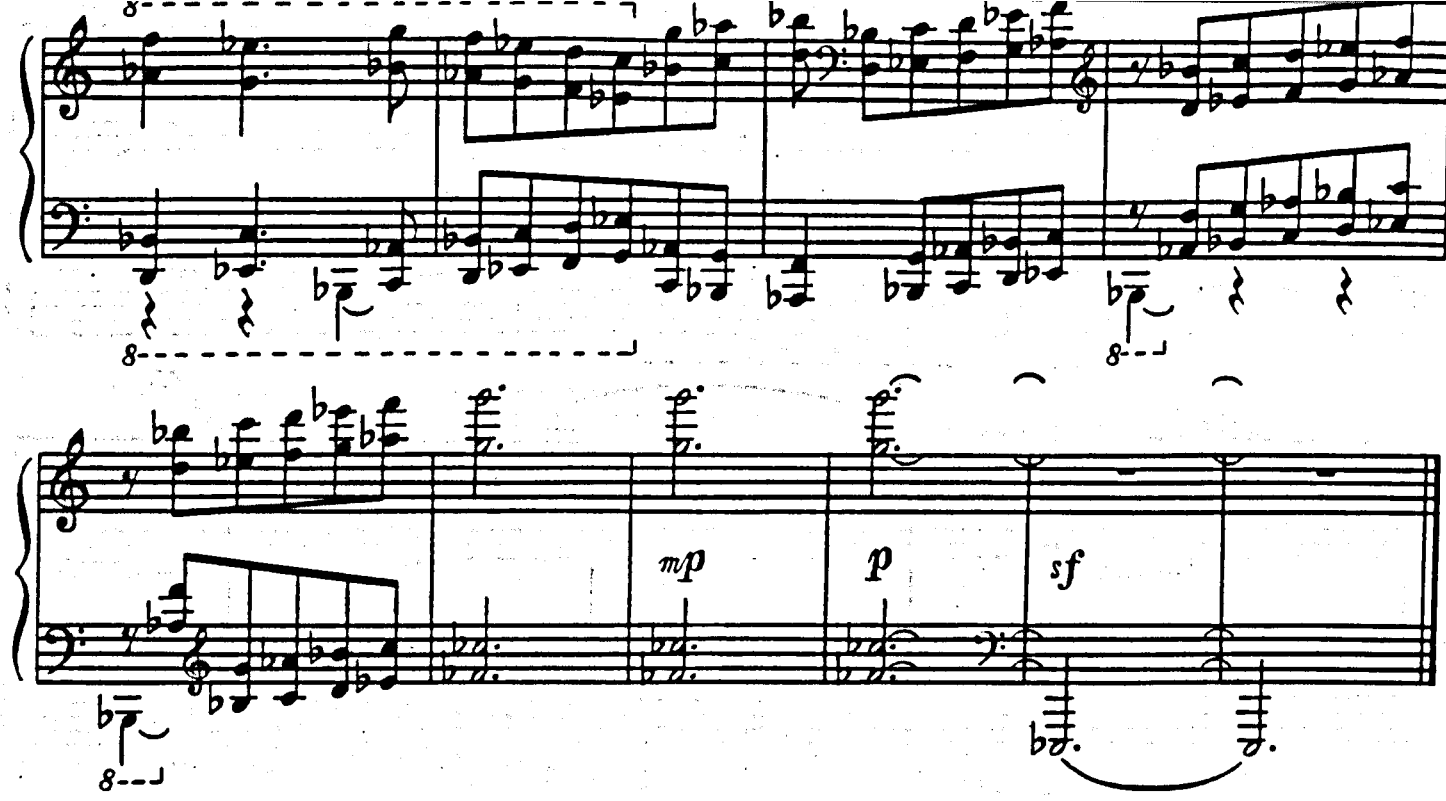

Moderato con moto
mp
mf
f


cresc.
dim.
p
cresc.
mp


cresc.
cresc.
cresc.

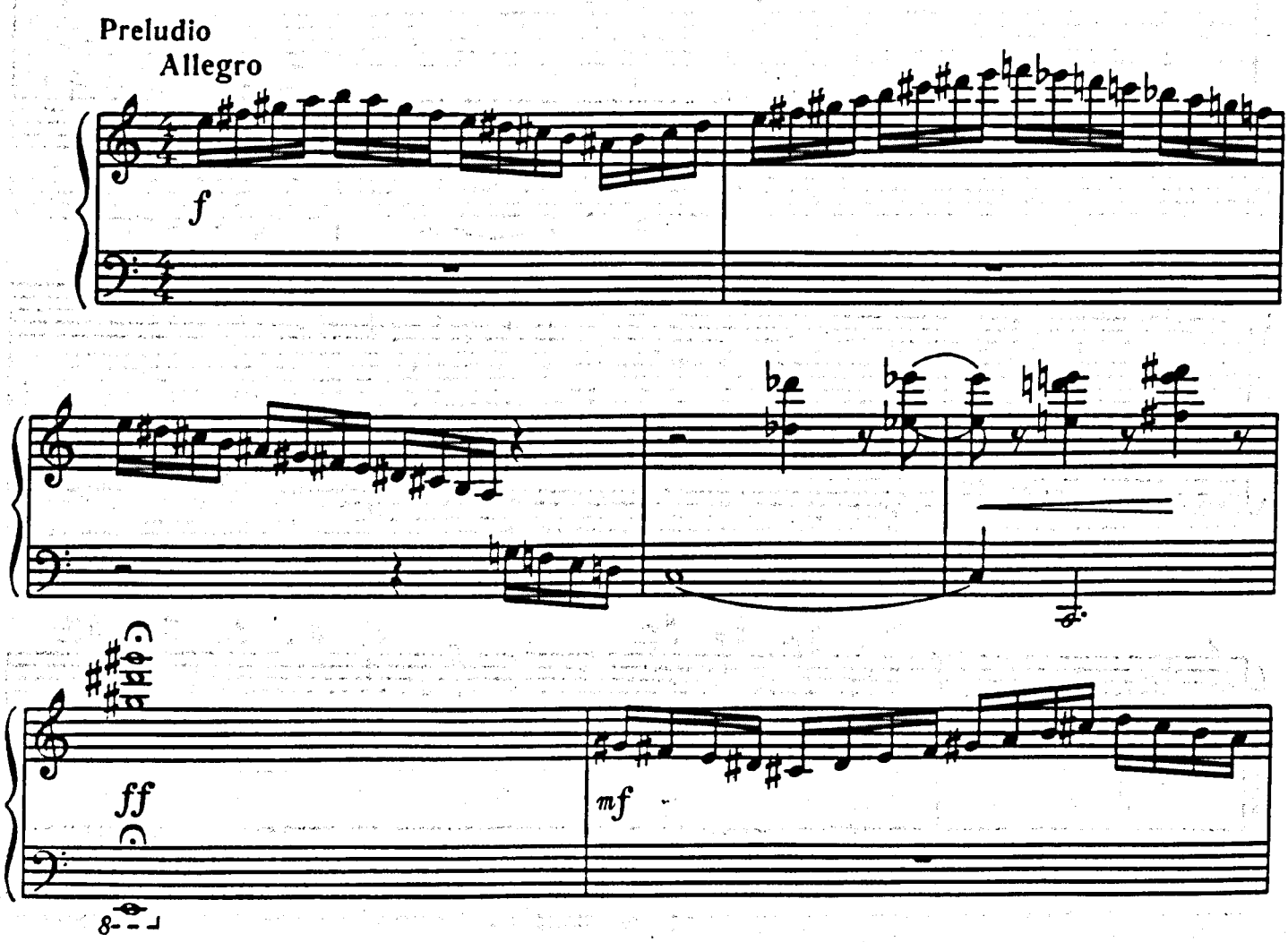

f
8
8
f

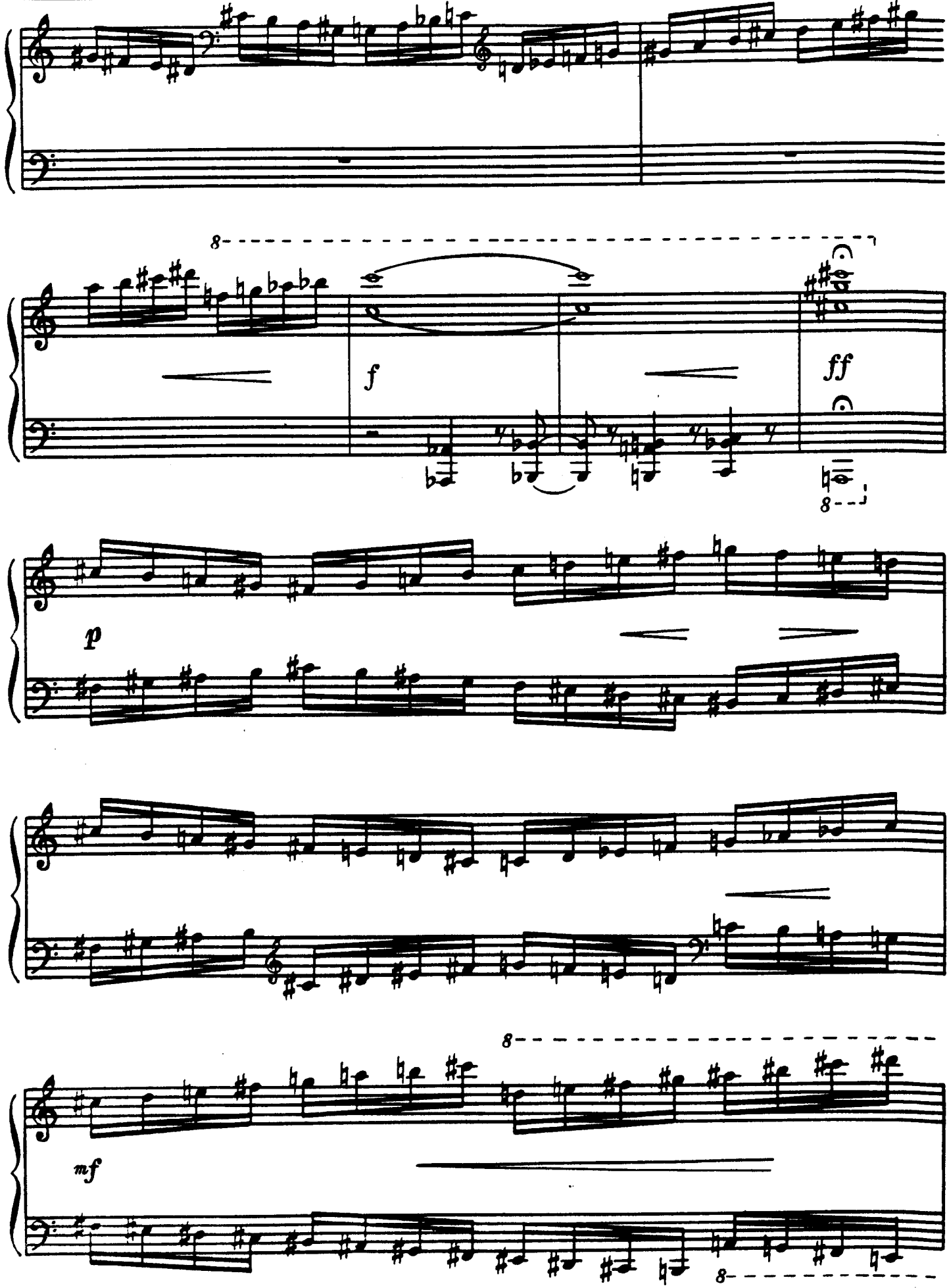

cresc.
ff



Прелюдія та фуга E-dur

Прелюдия и фуга E-dur




8
f
ff
8
p
8
mf
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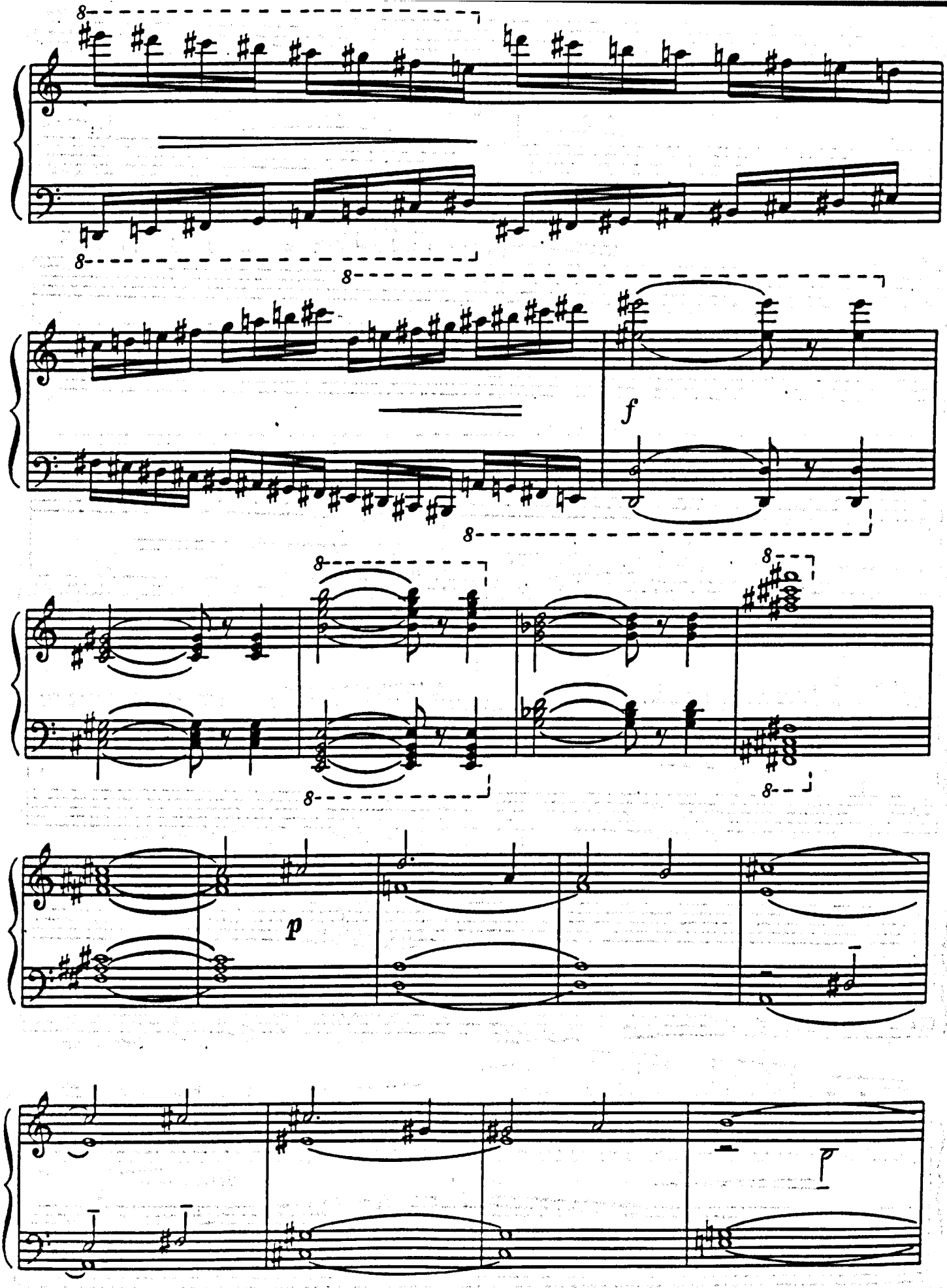
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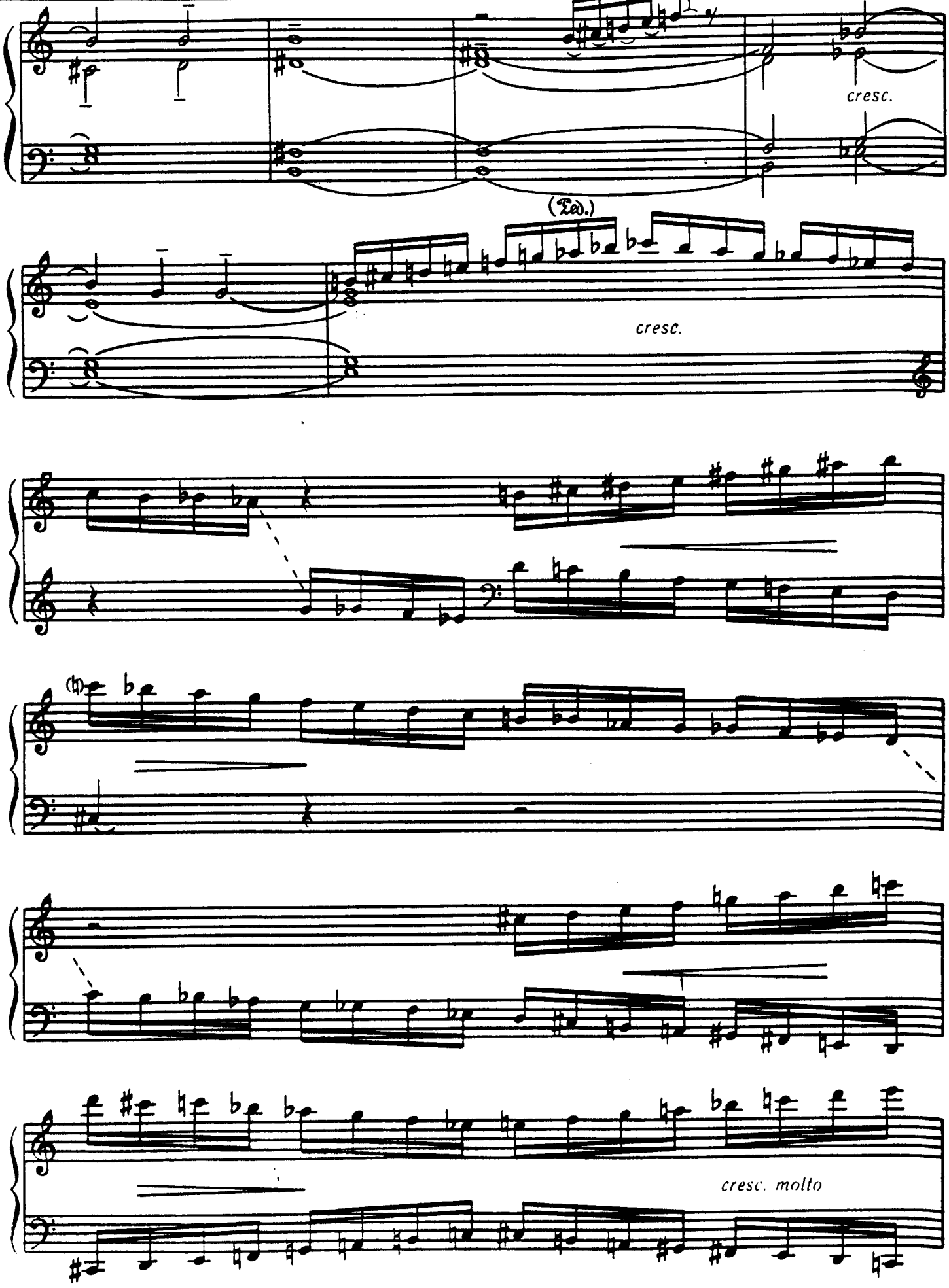
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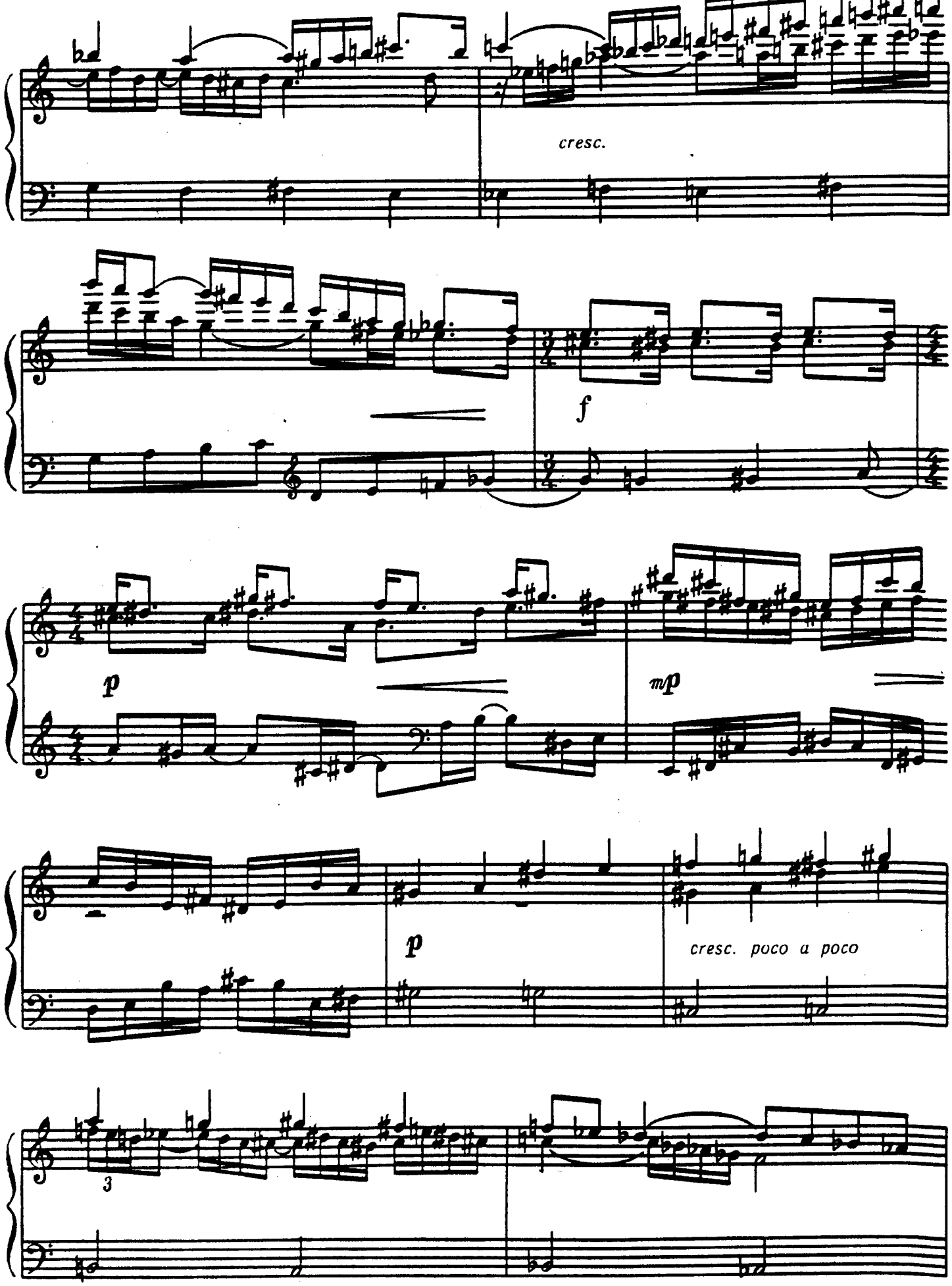
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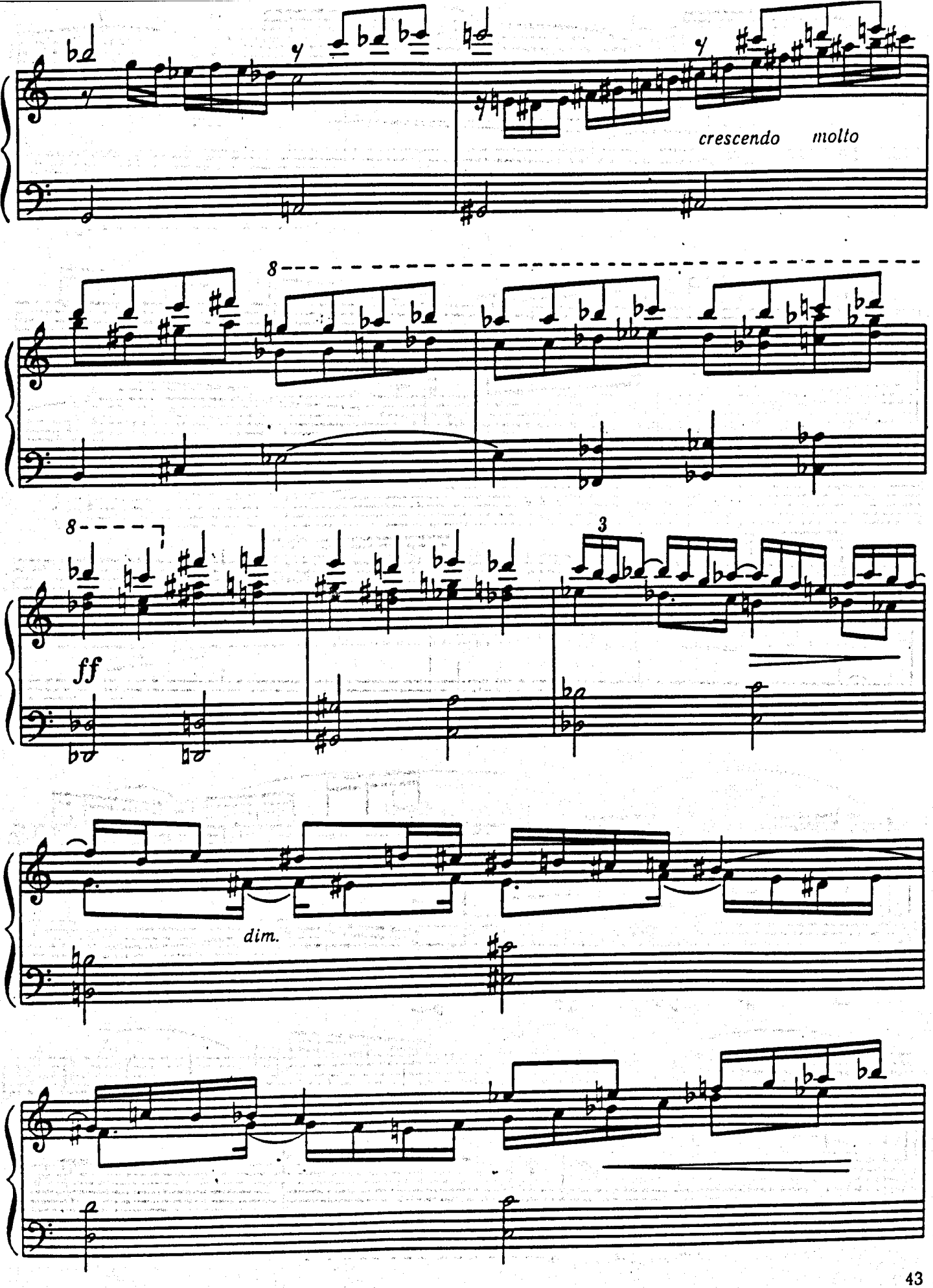
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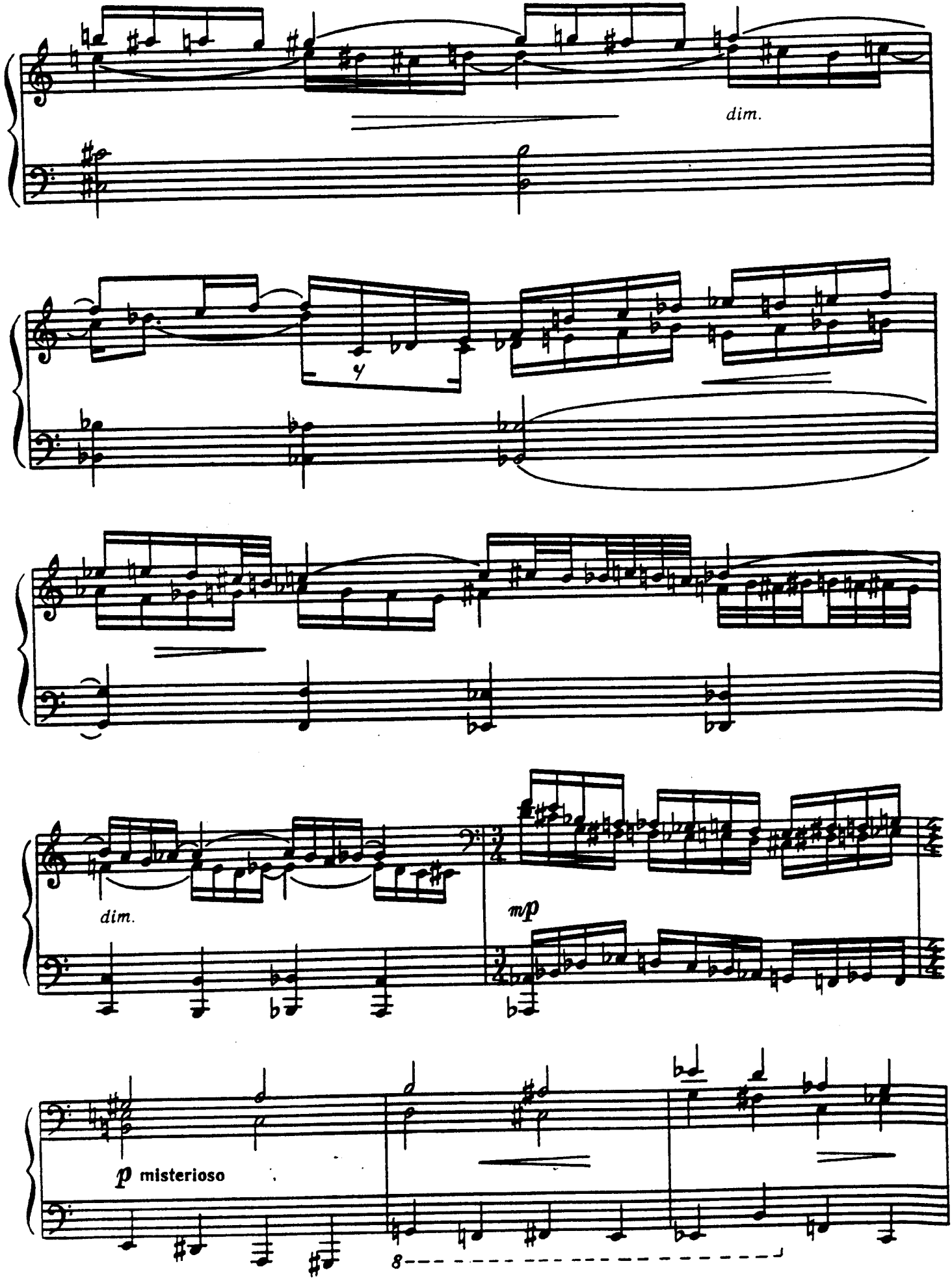
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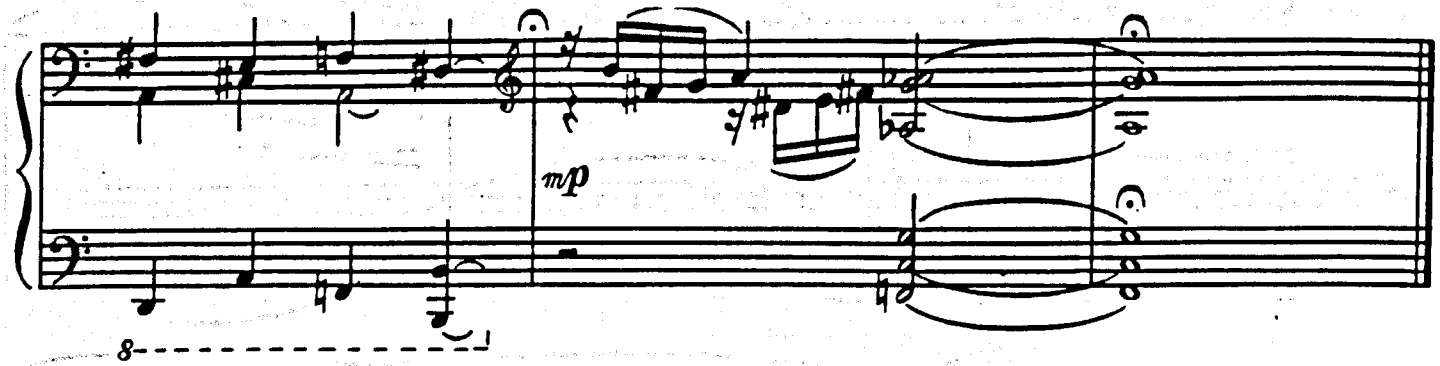
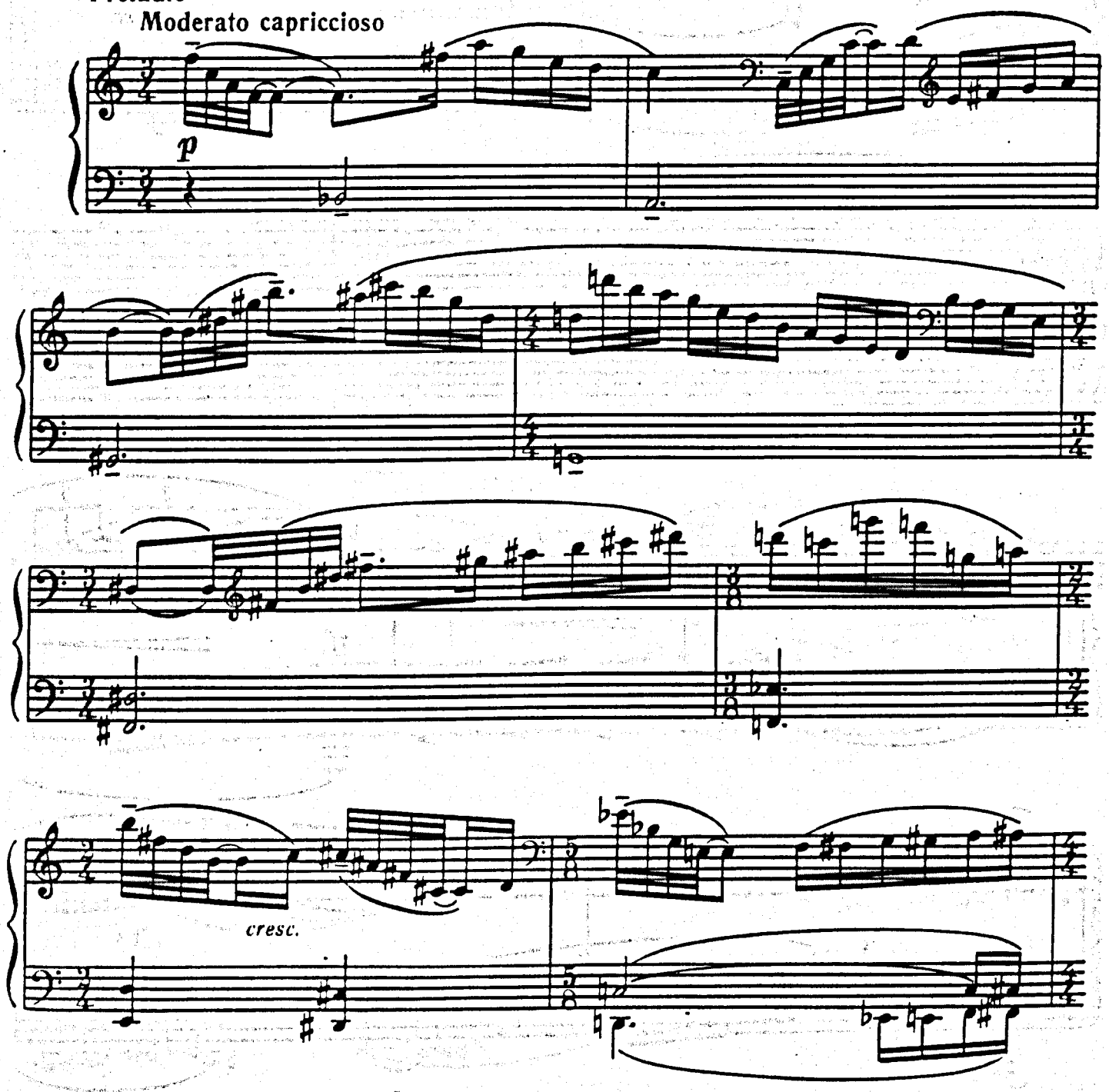


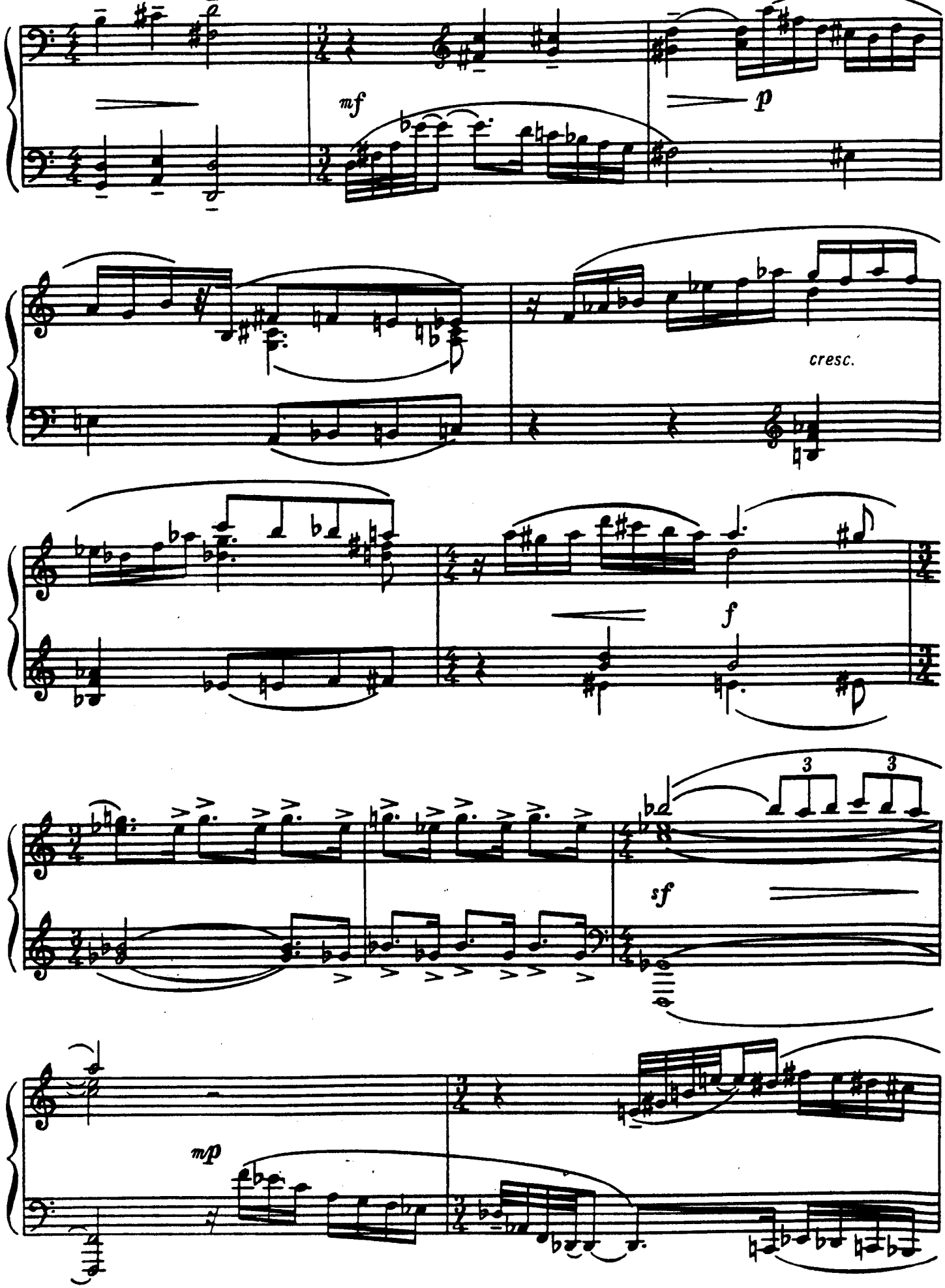
Прелюдія та фуга F-dur

Прелюдия и фуга F-dur

Preludio

Moderato capriccioso

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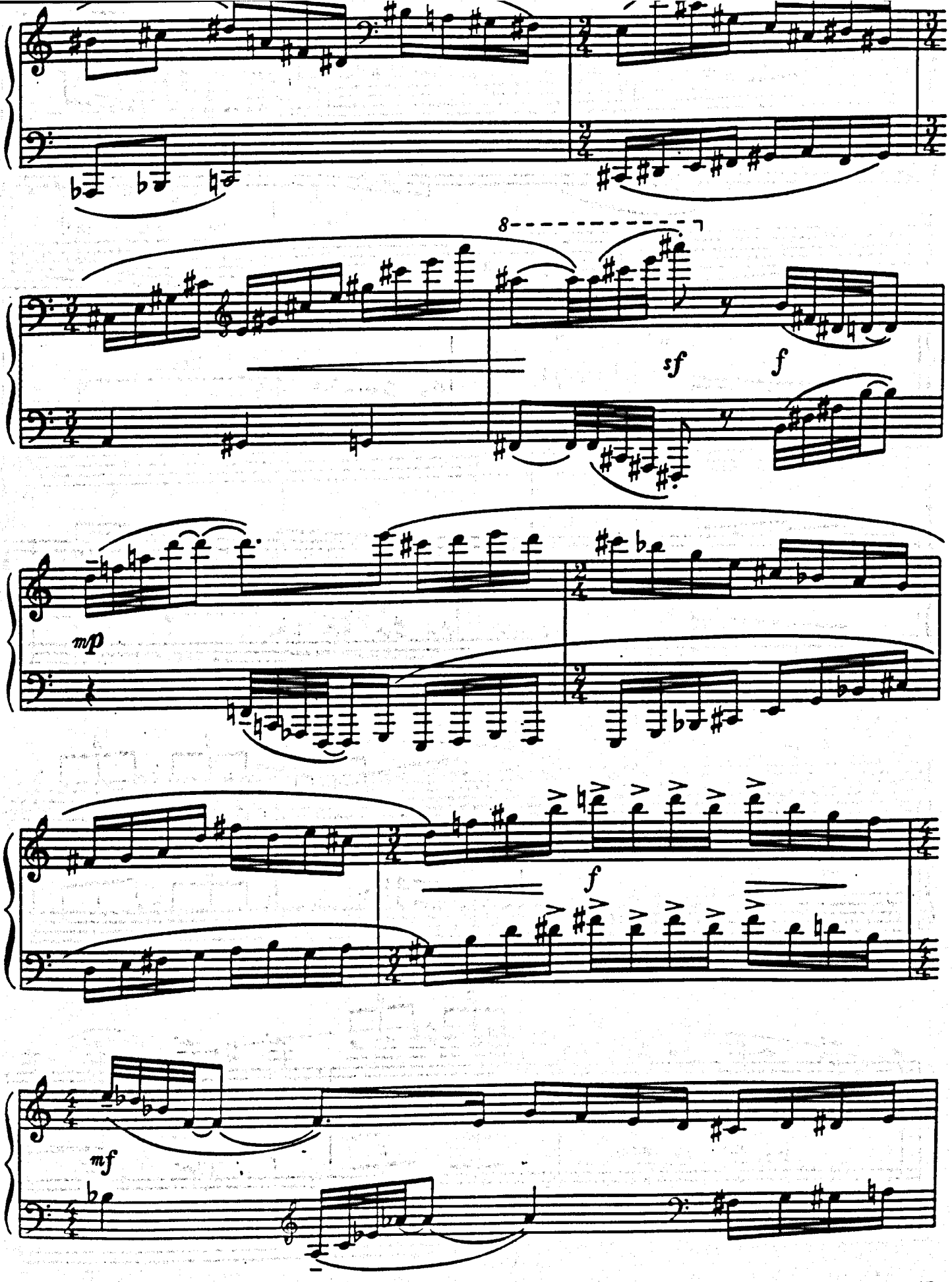
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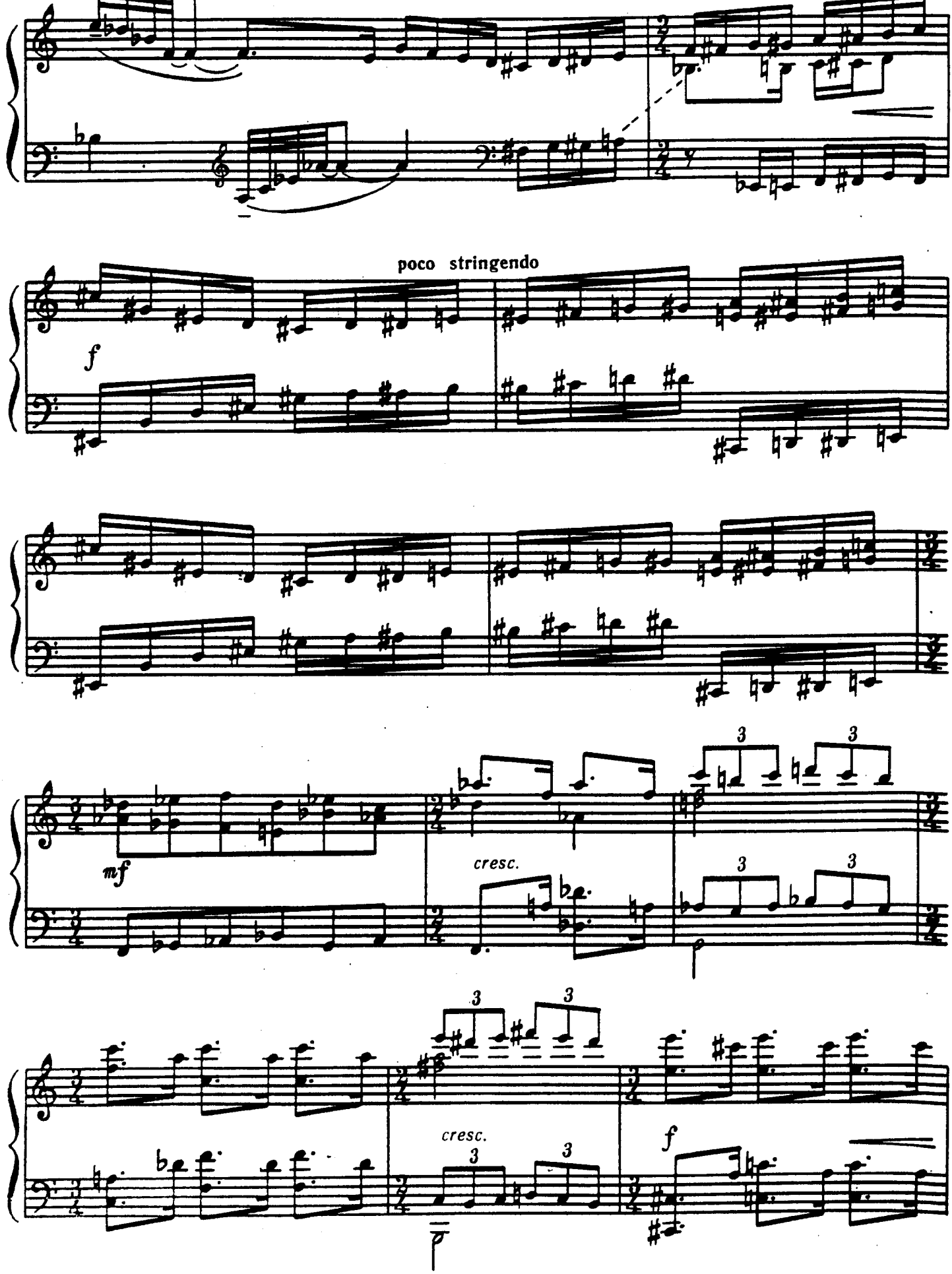
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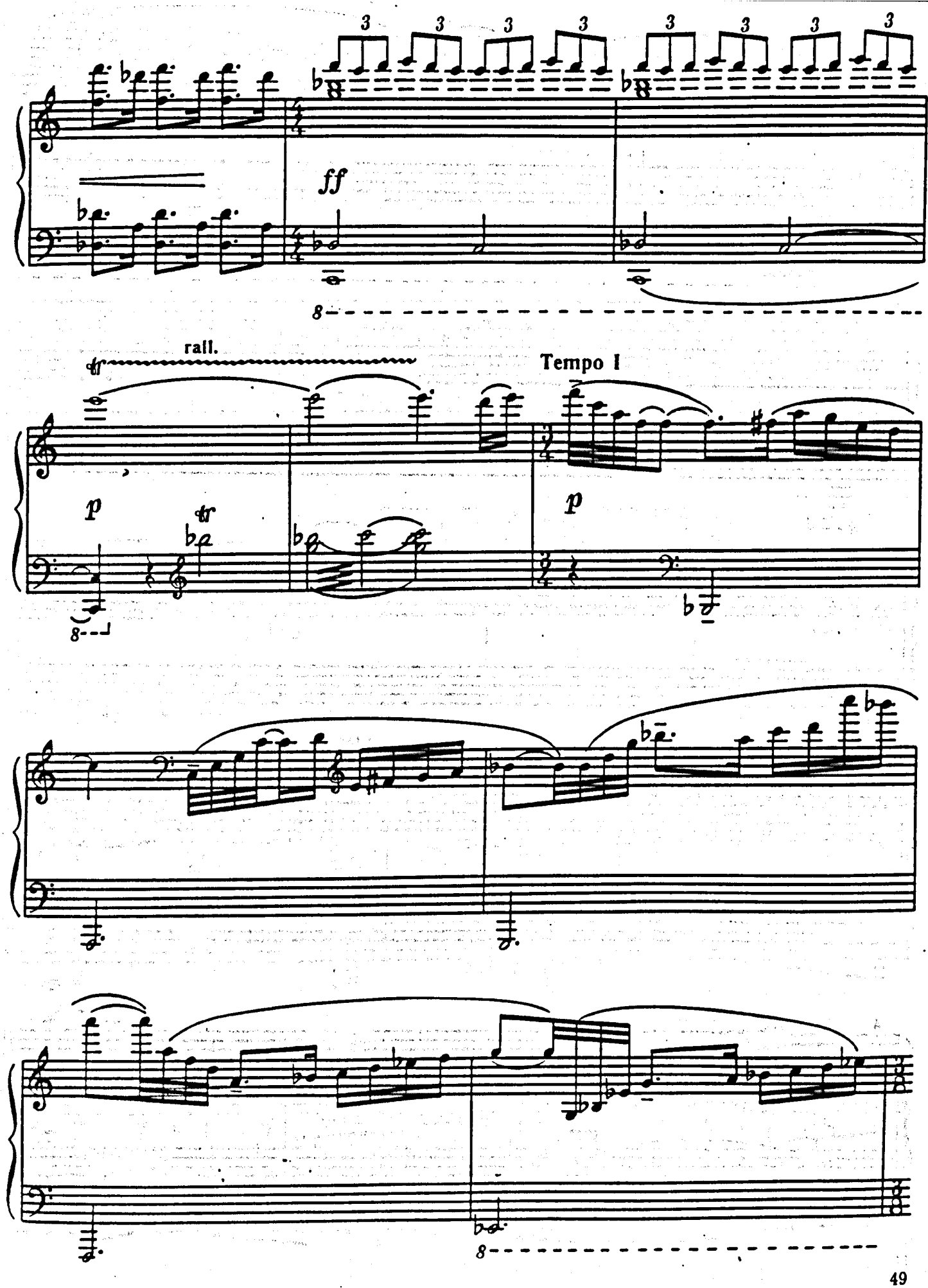
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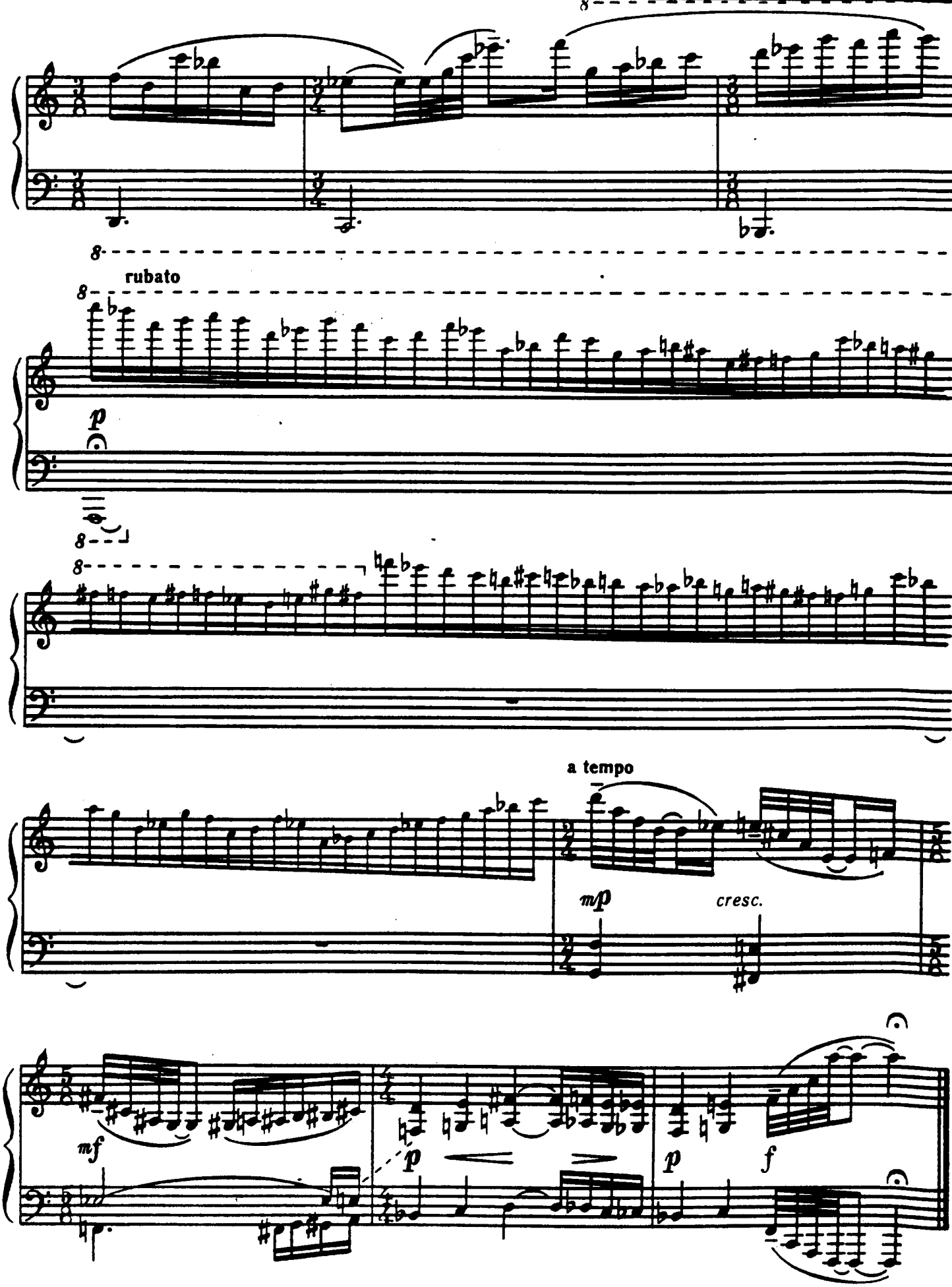
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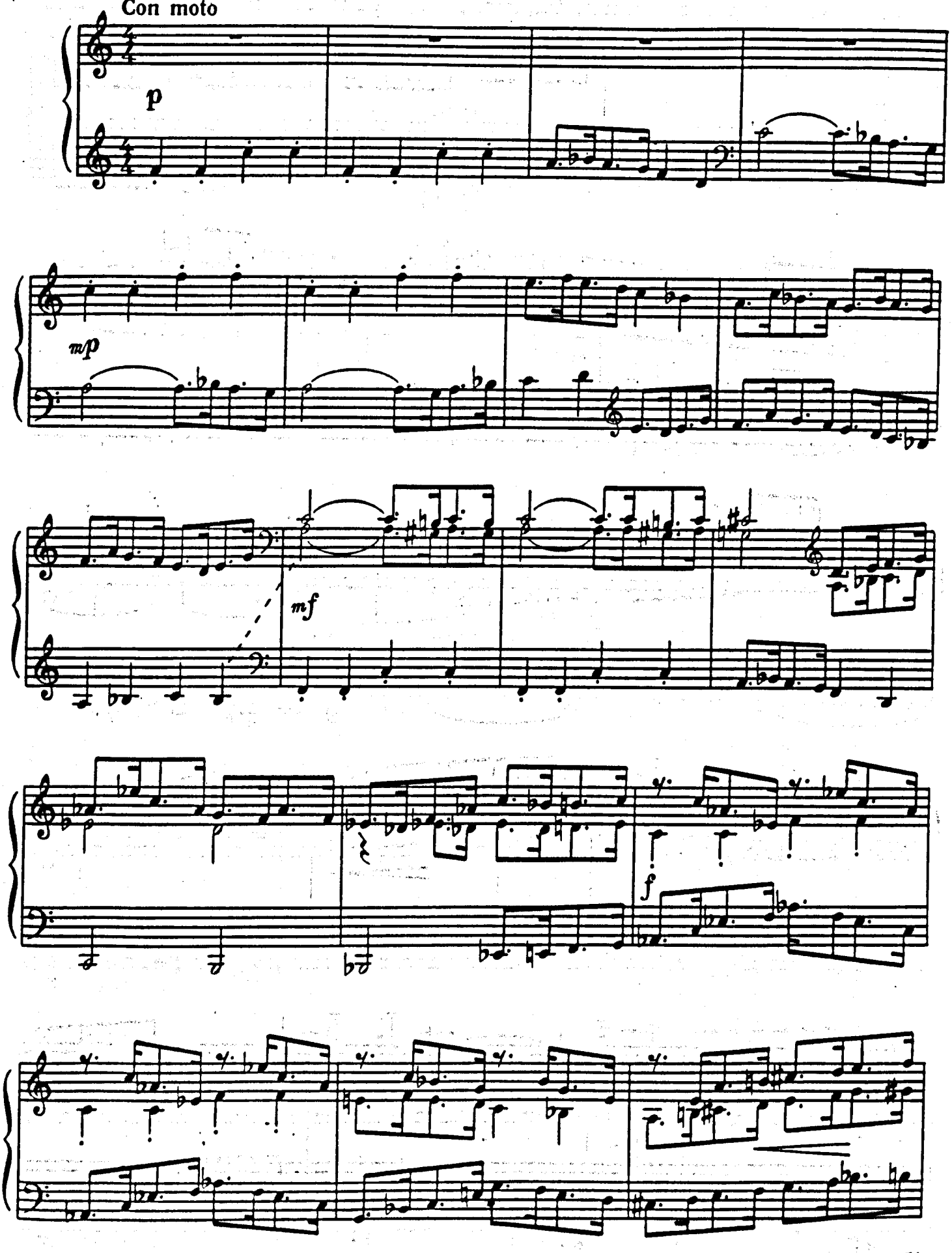
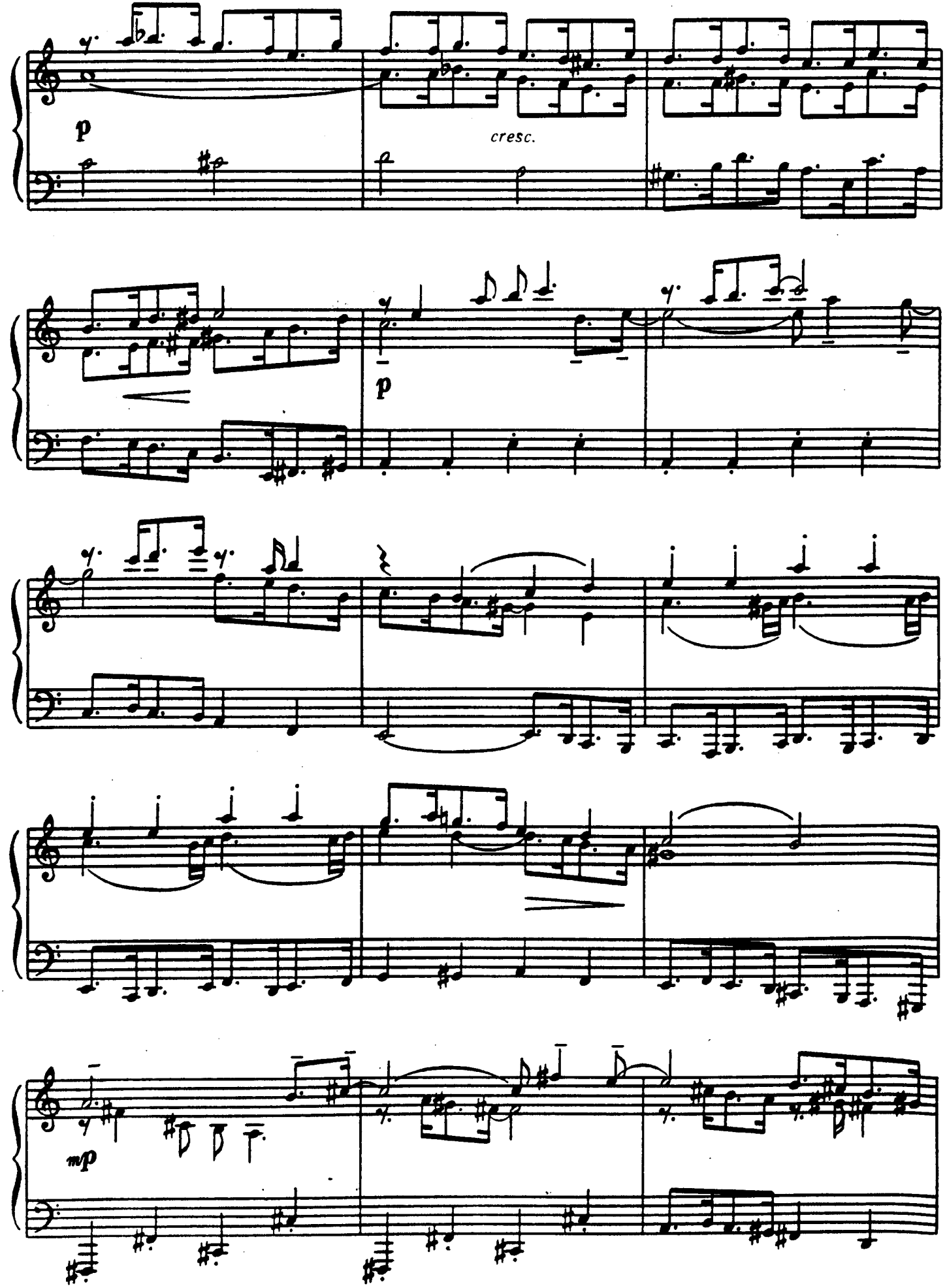
Fuga

Con moto

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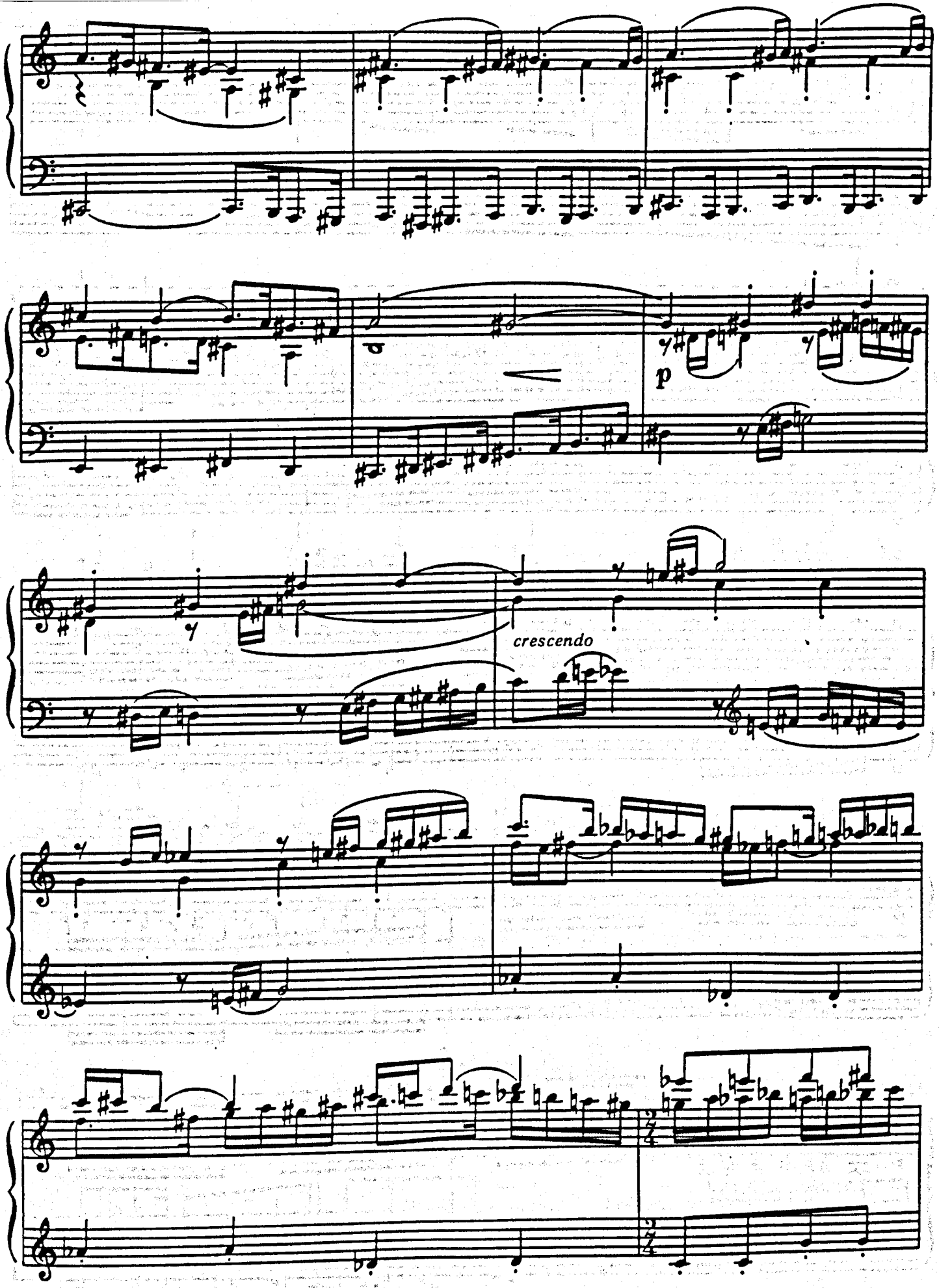
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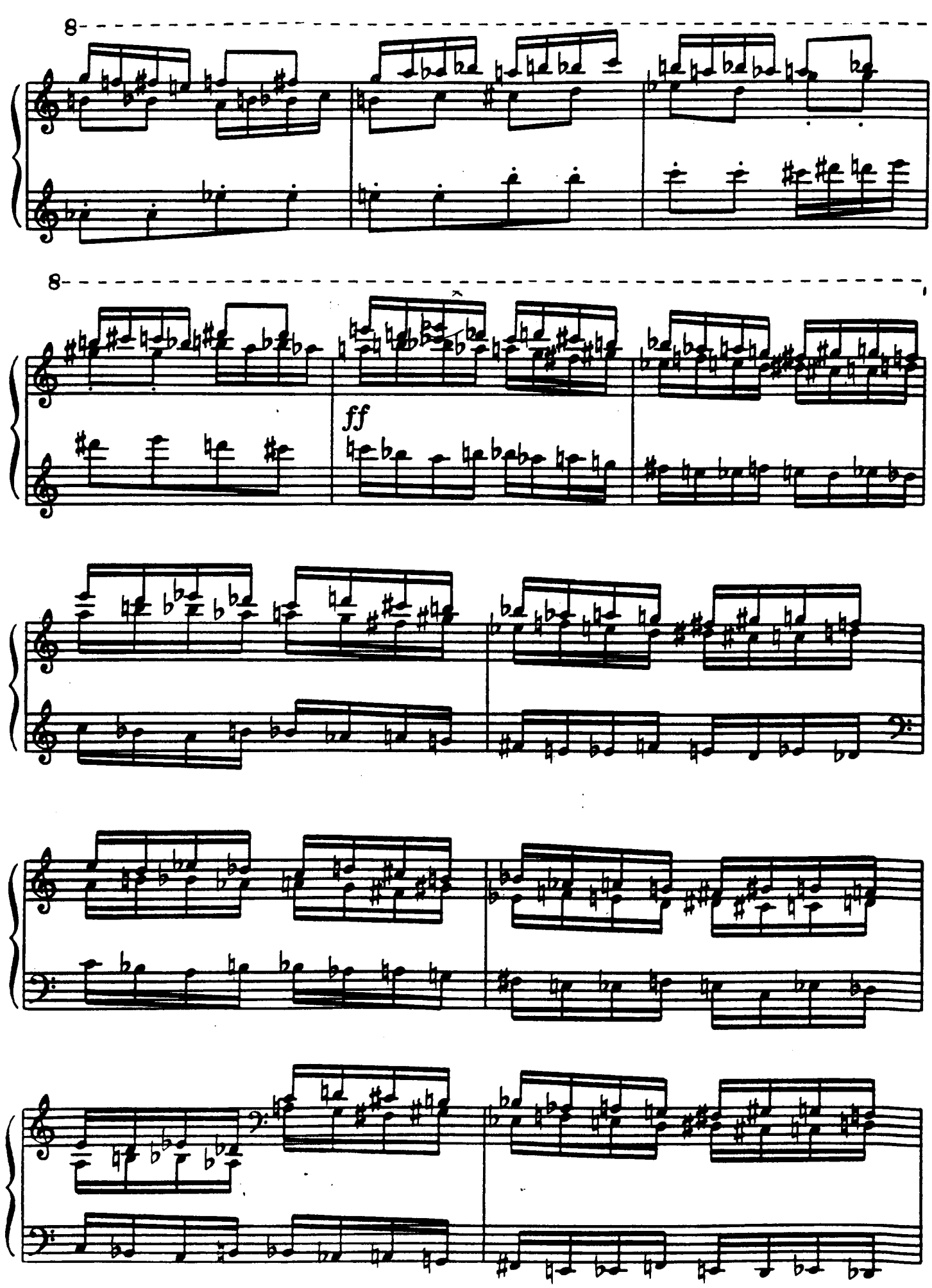
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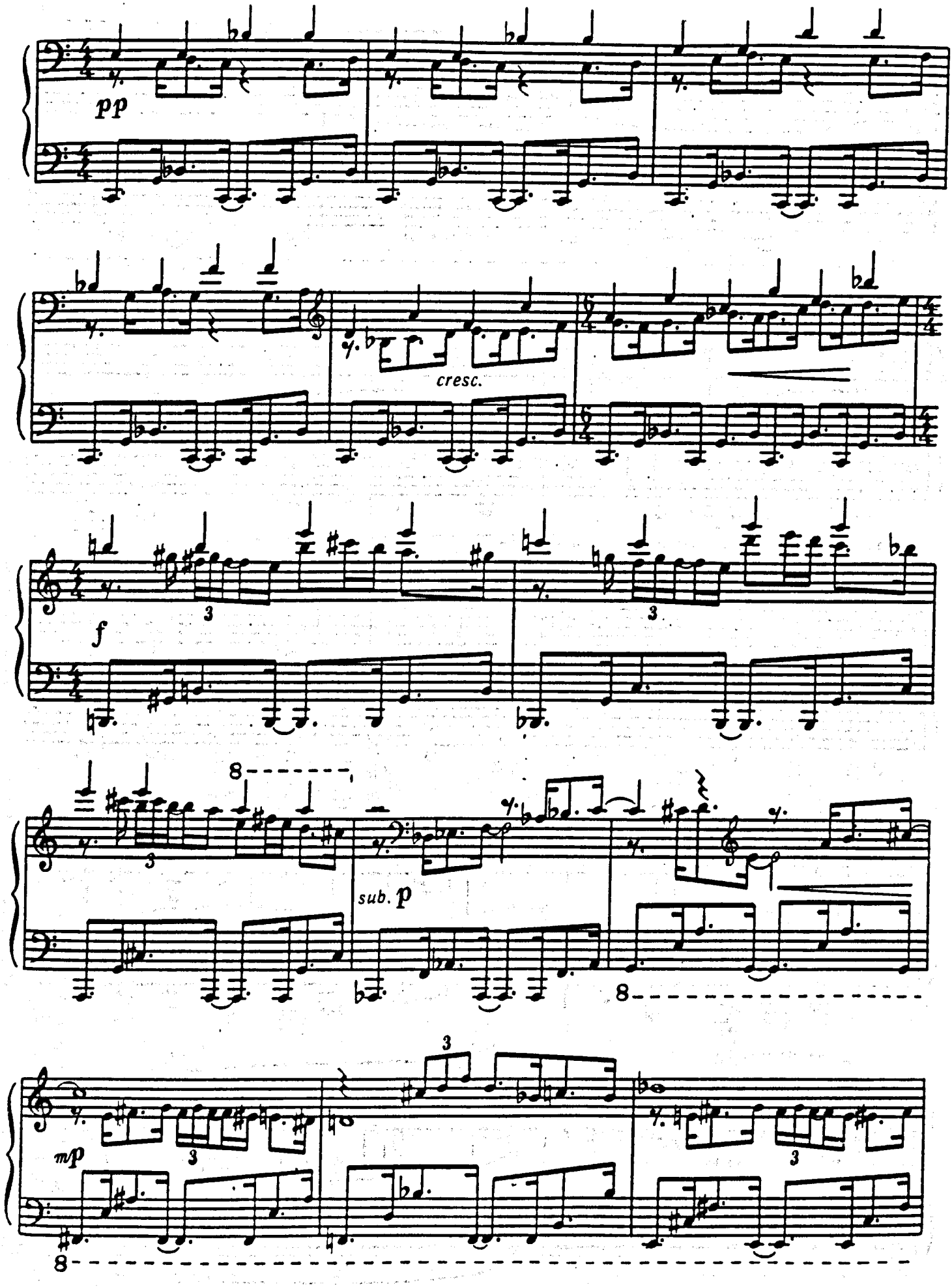
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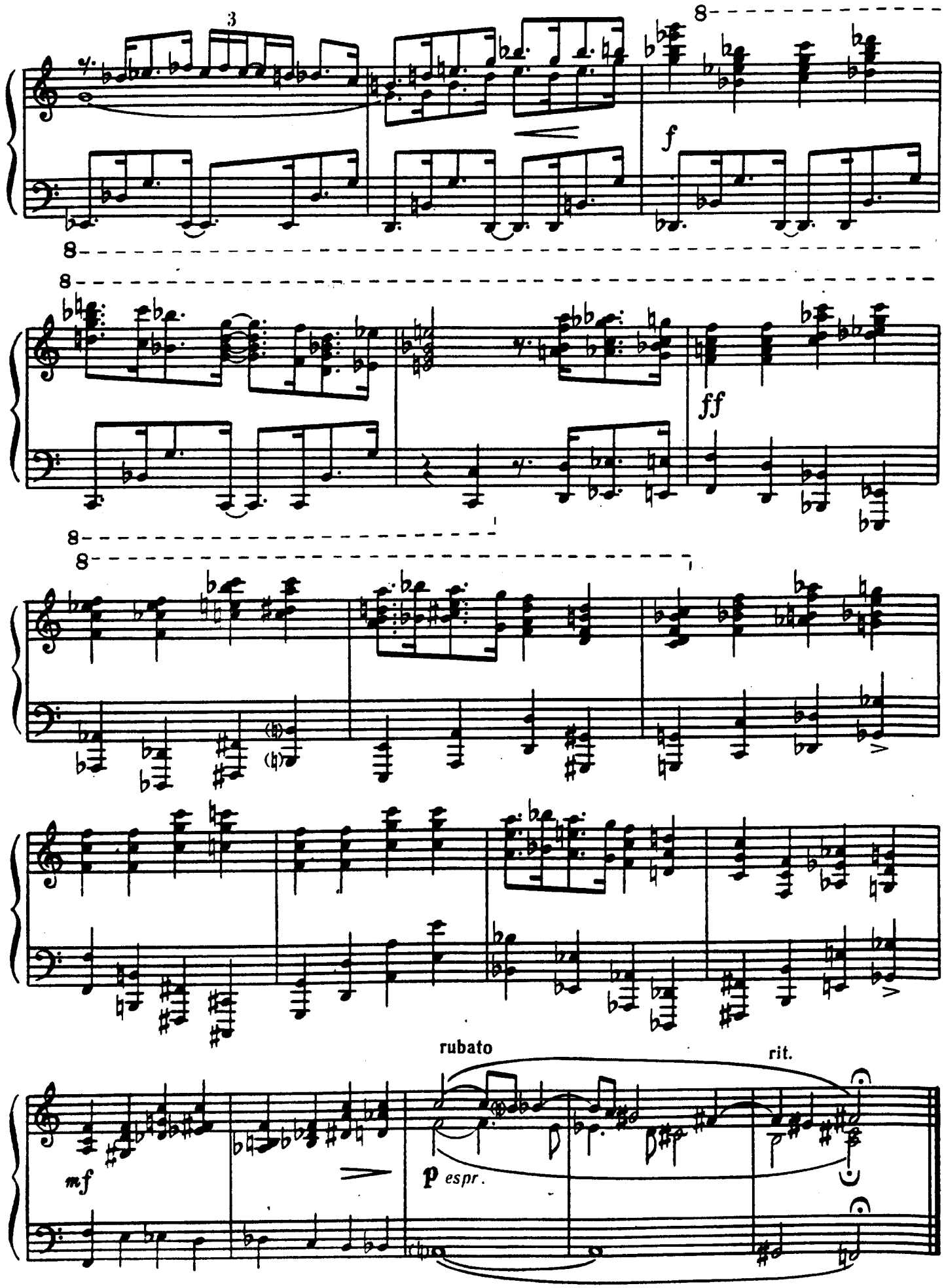
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Надії Данилівні Яковчук

Прелюдії та фуги

для фортепіано

О. Яковчук

Зошит перший

ПРЕЛЮДІЯ in C

Надежде Даниловне Яковчук

Прелюдии и фуги

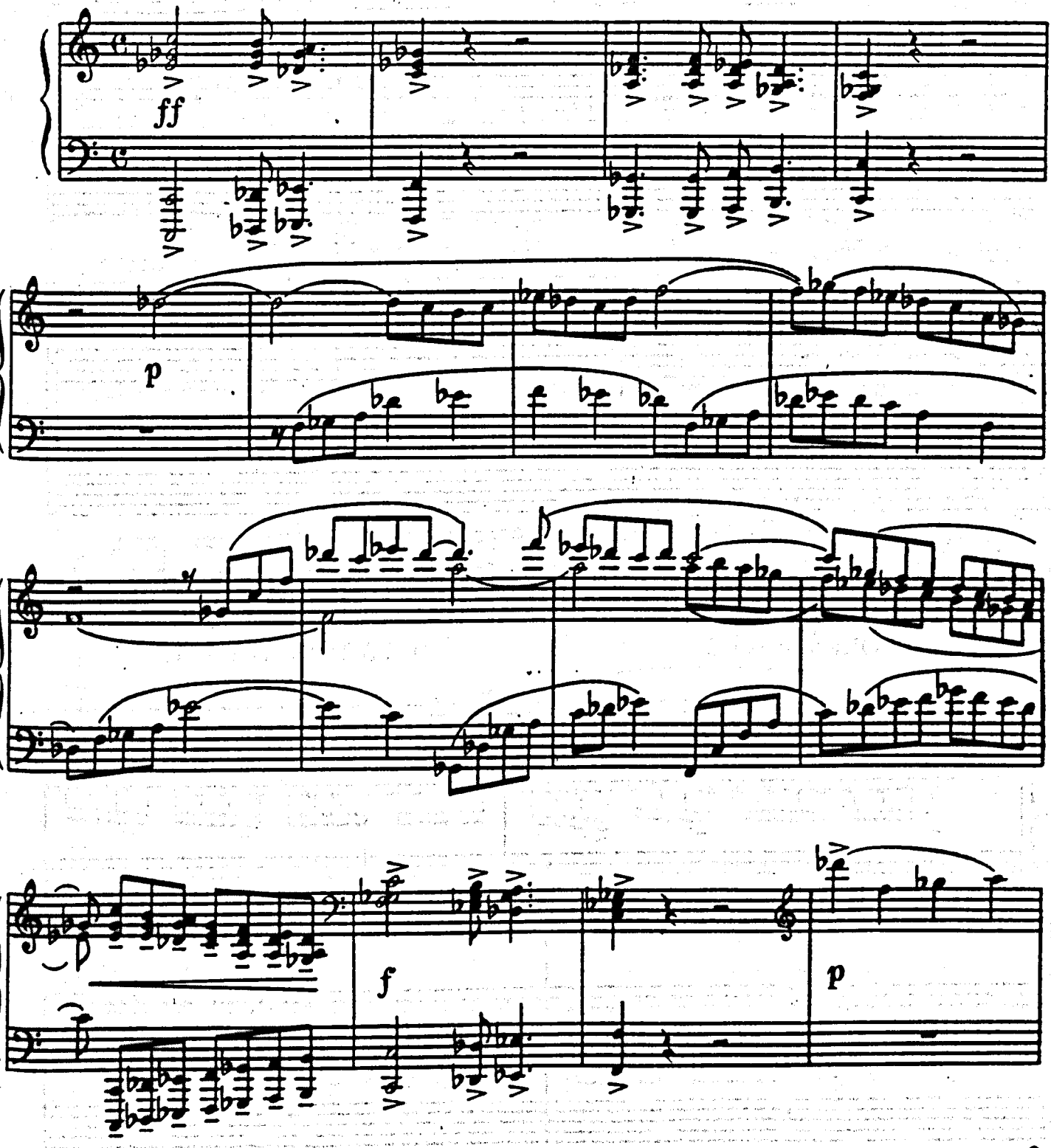
для фортепиано

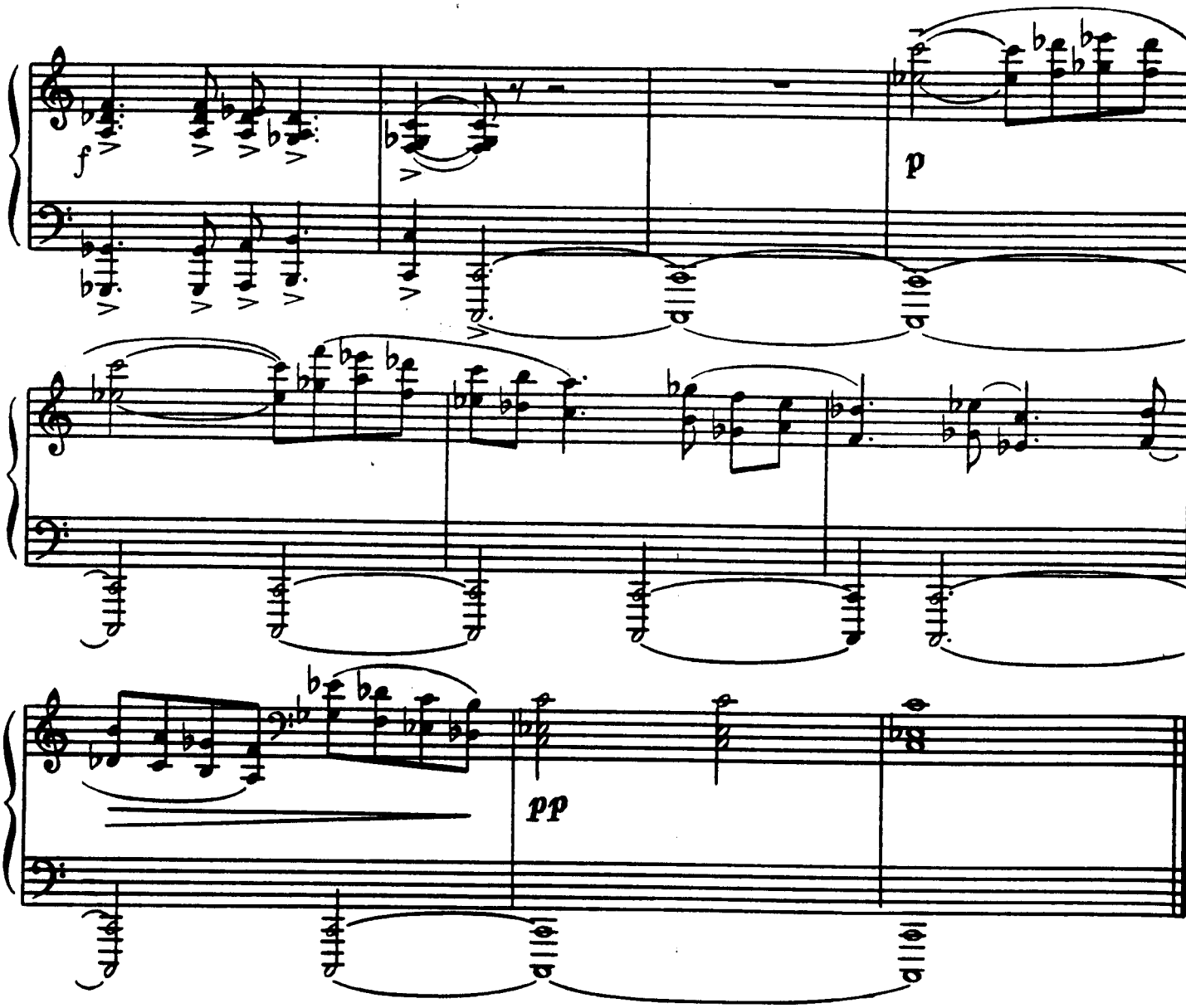
А. Яковчук

Тетрадь первая

ПРЕЛЮДИЯ in C

Grave

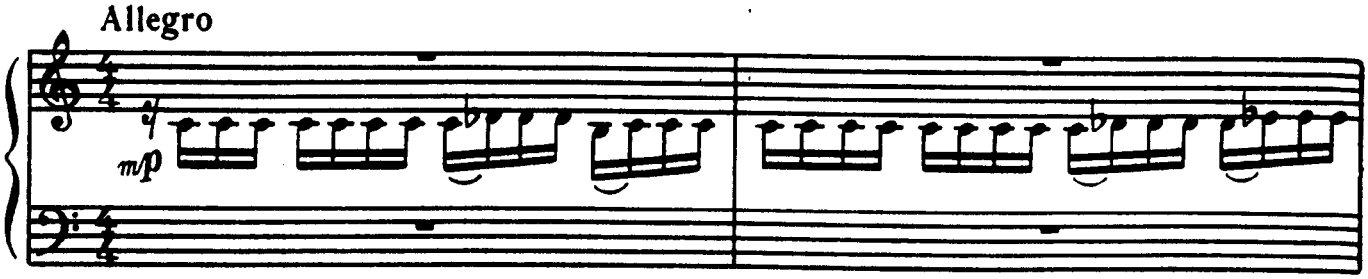


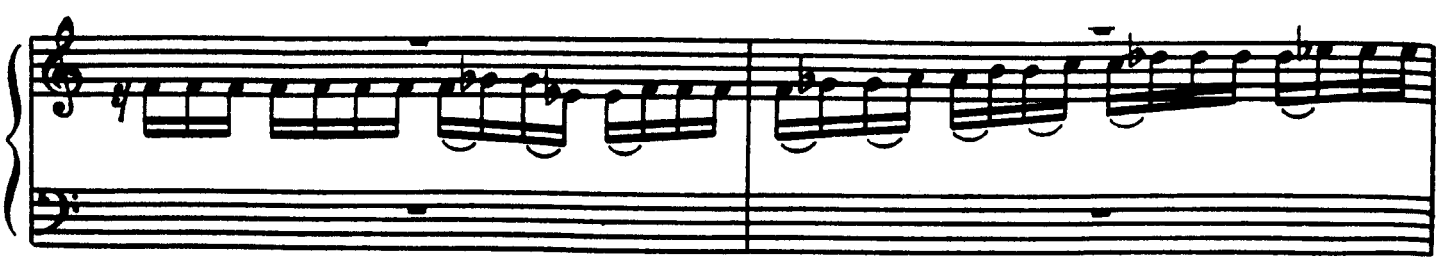


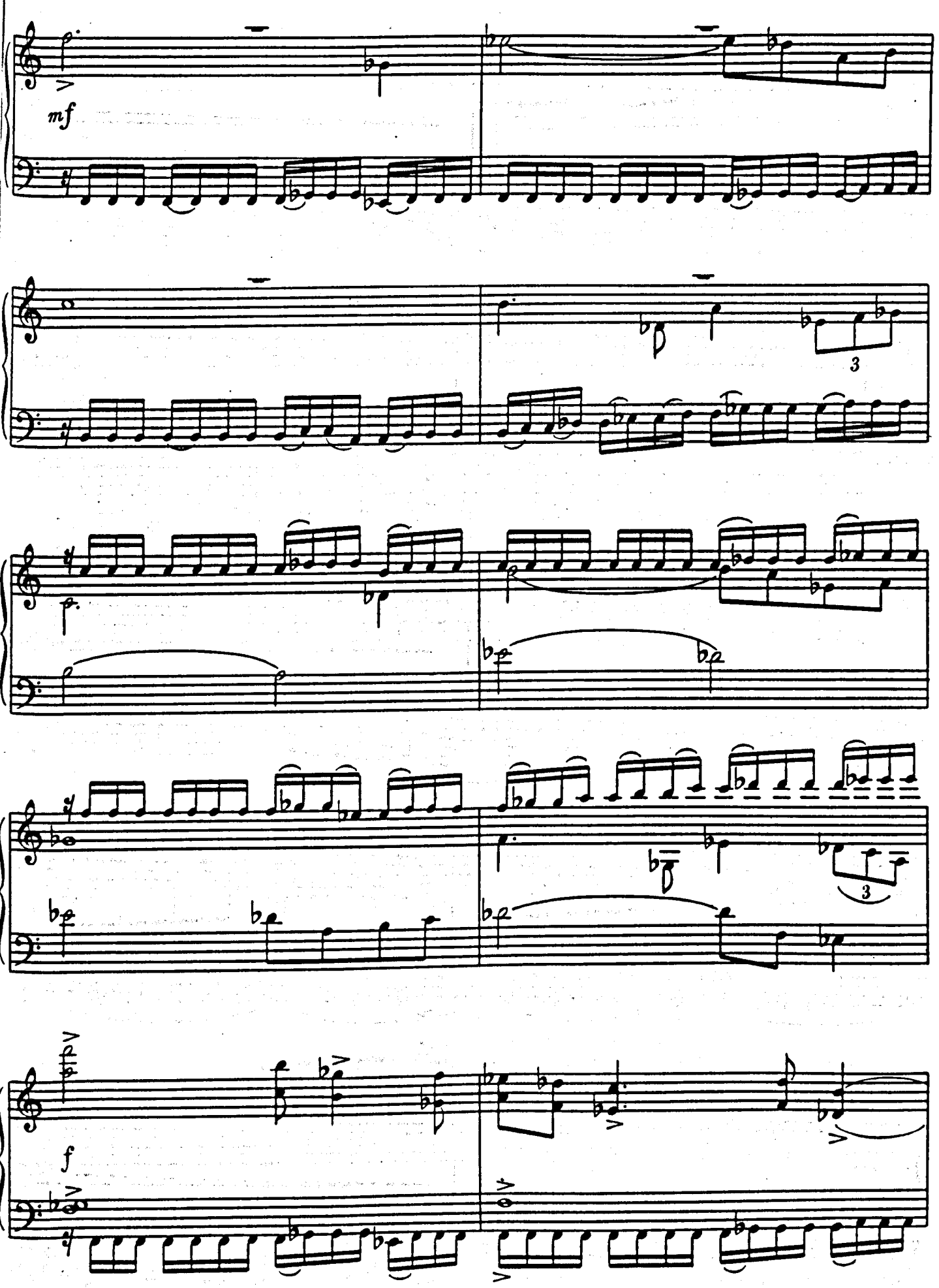
ФУГА-ТОККАТА in C

Allegro

a 3 Voci



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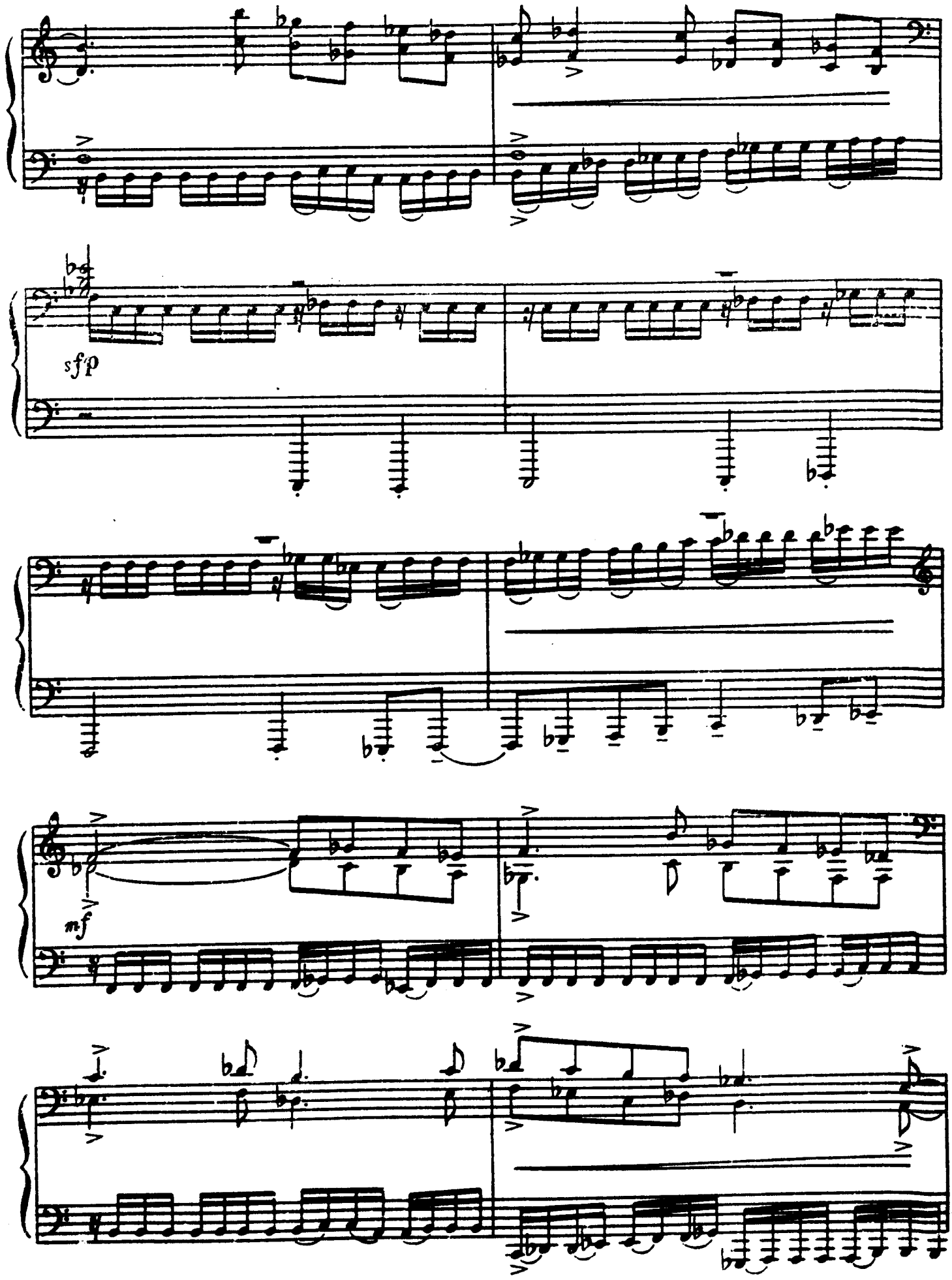
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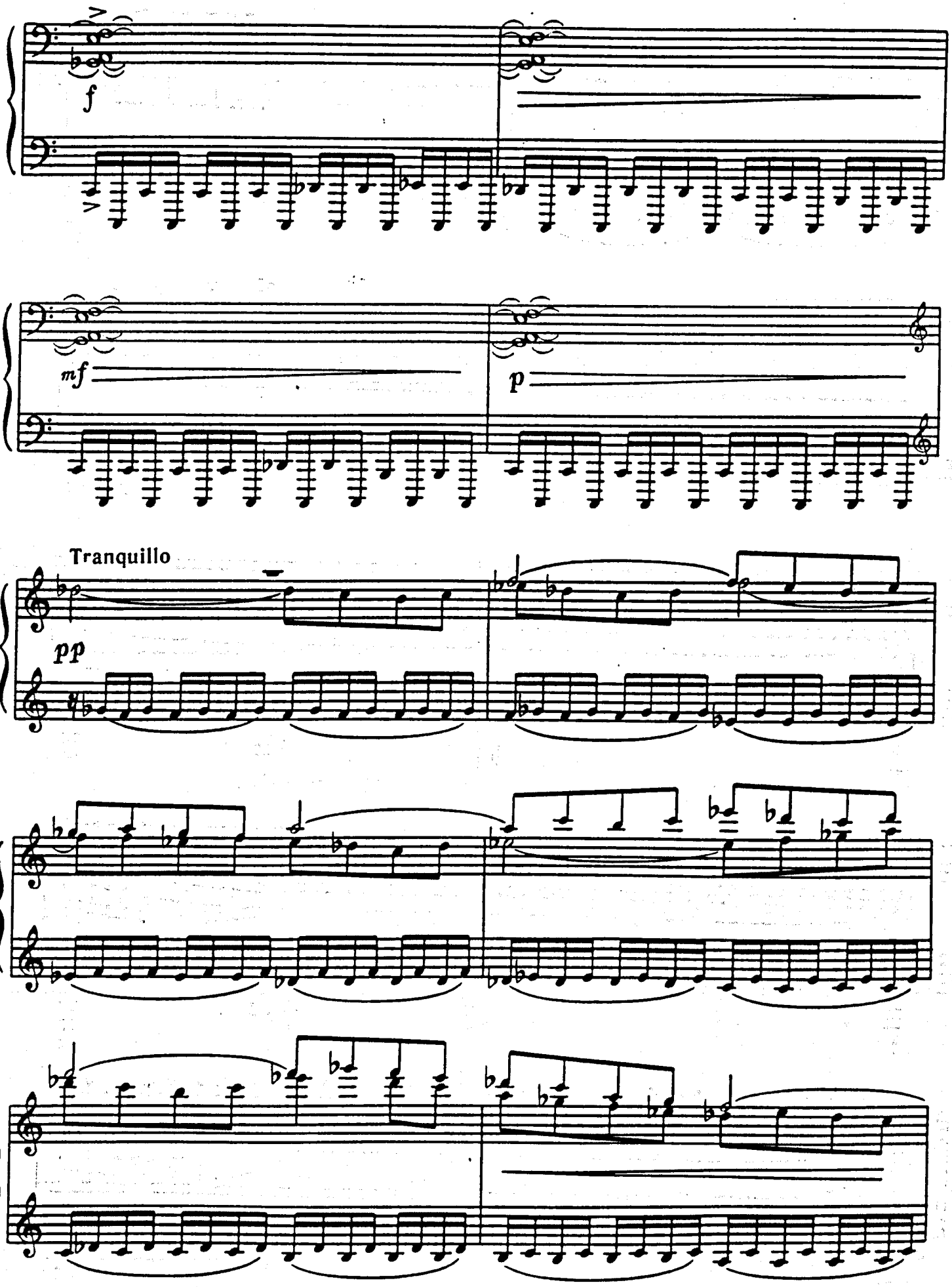
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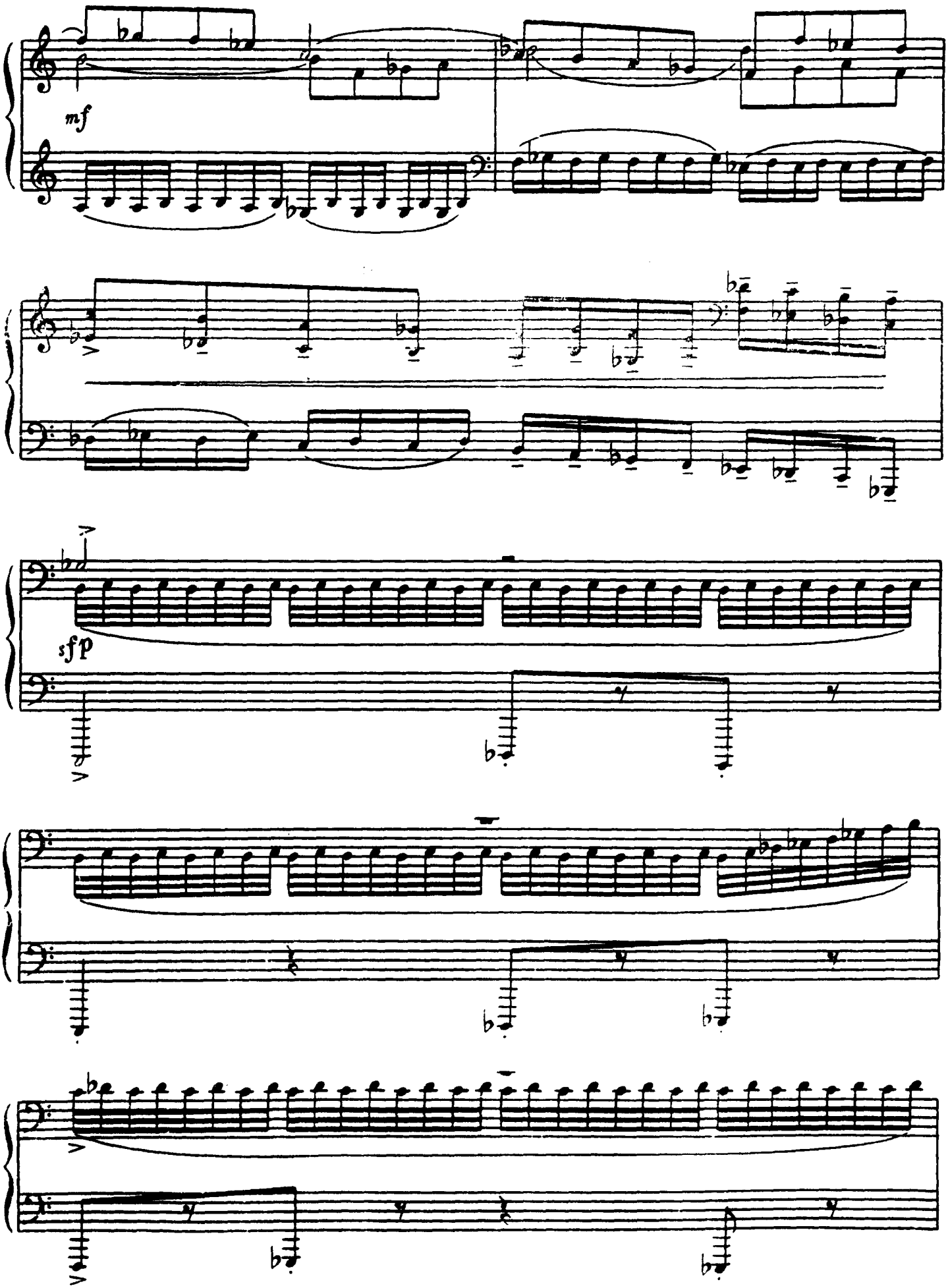
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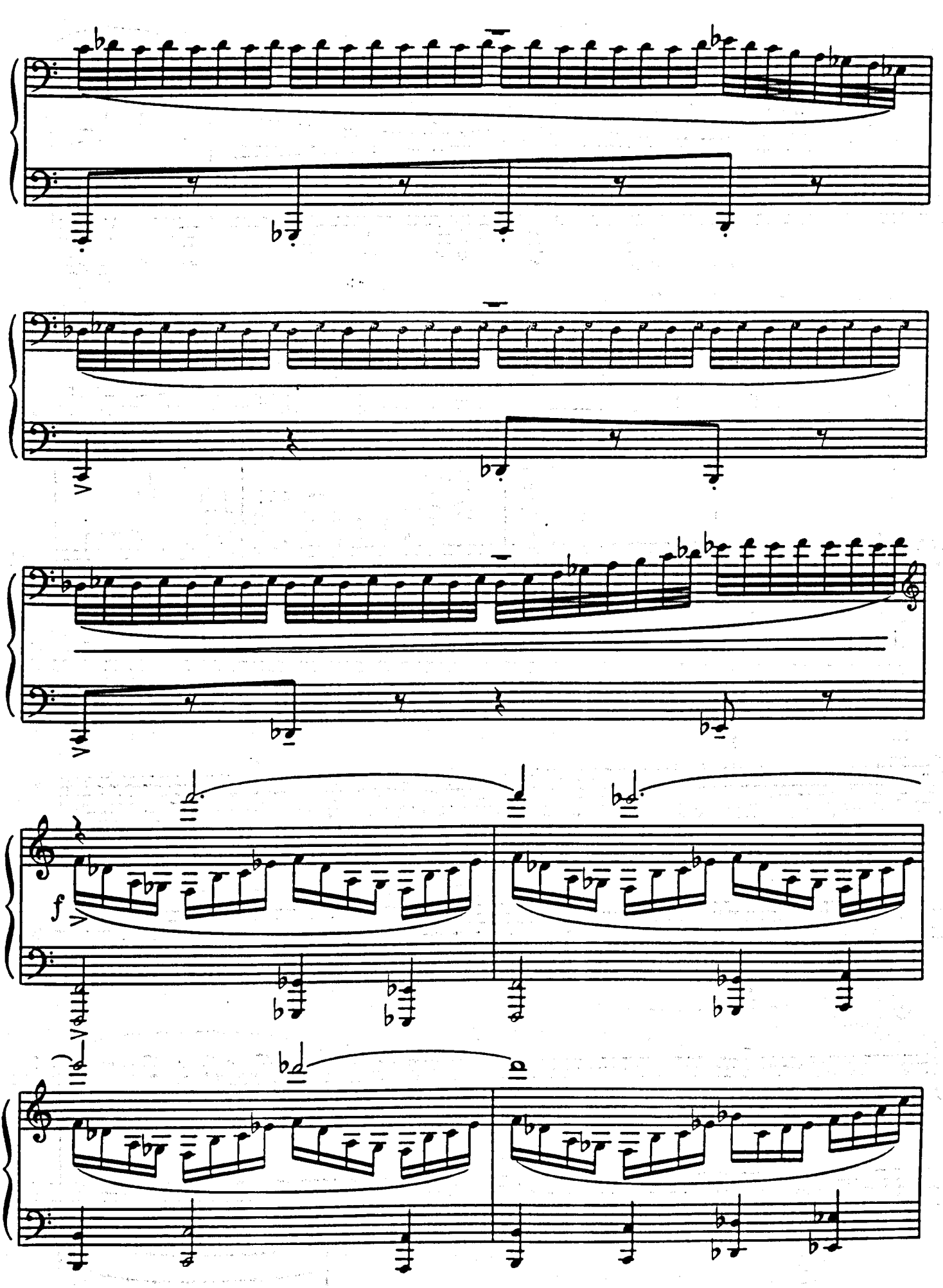
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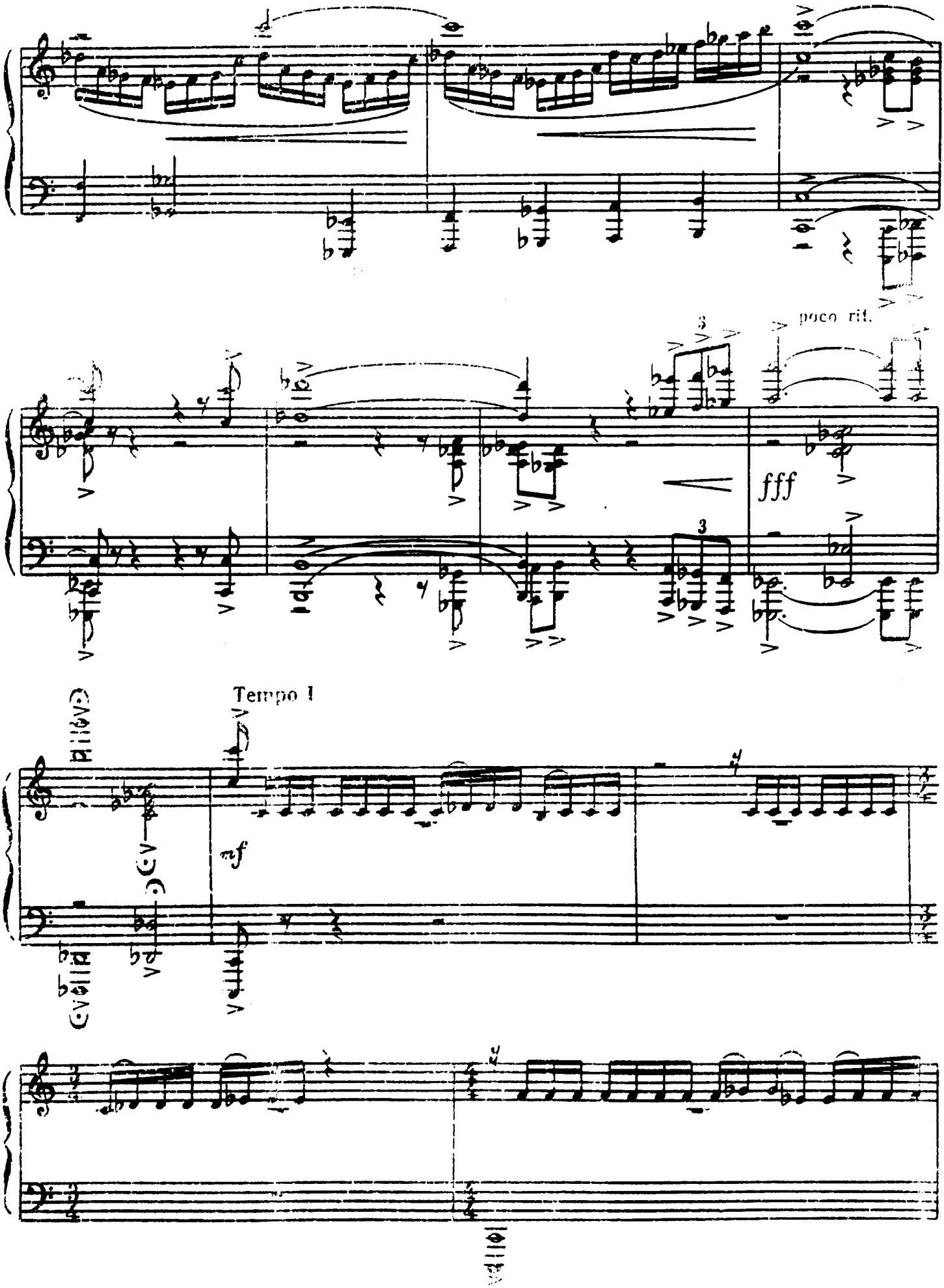
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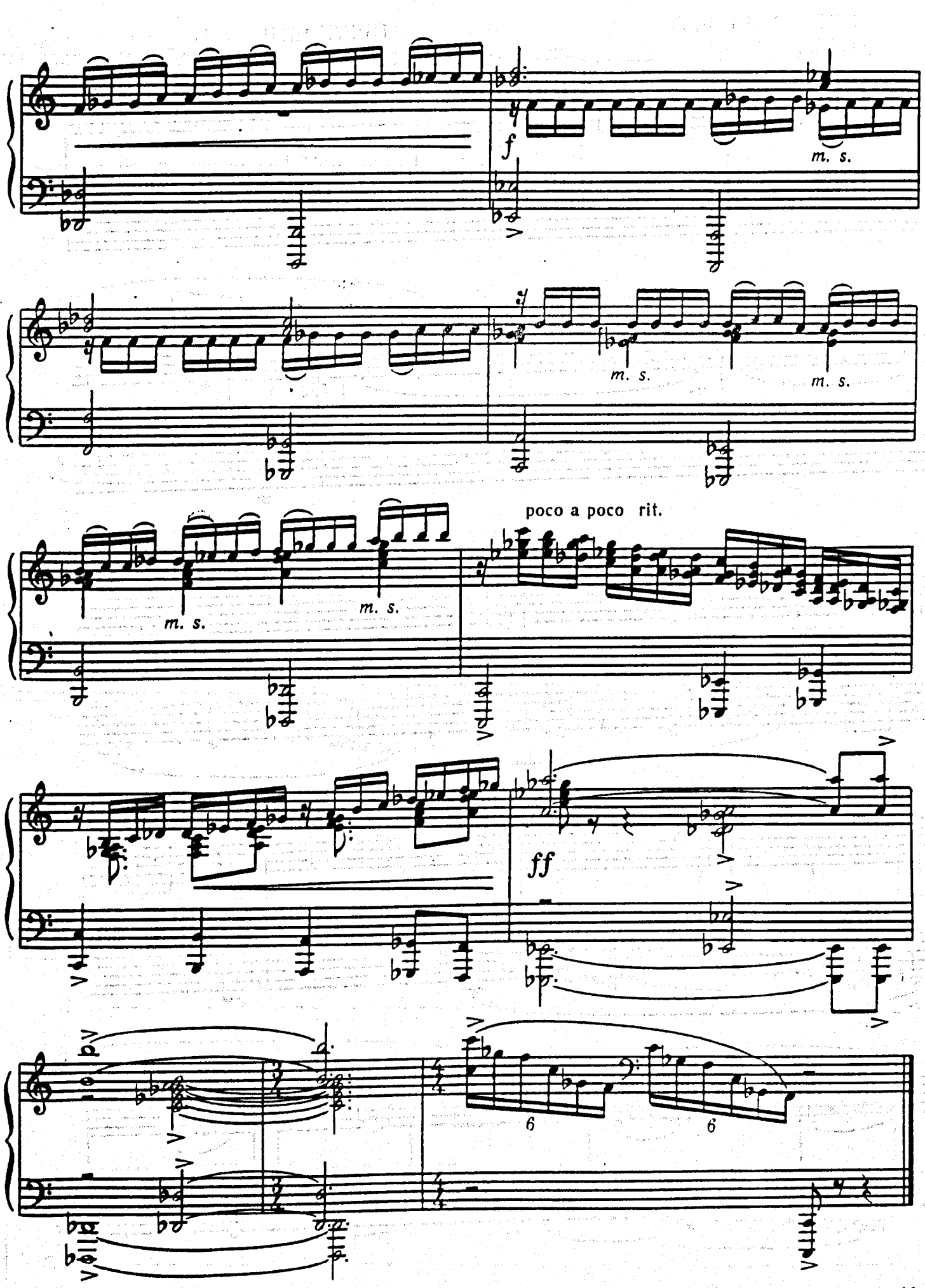
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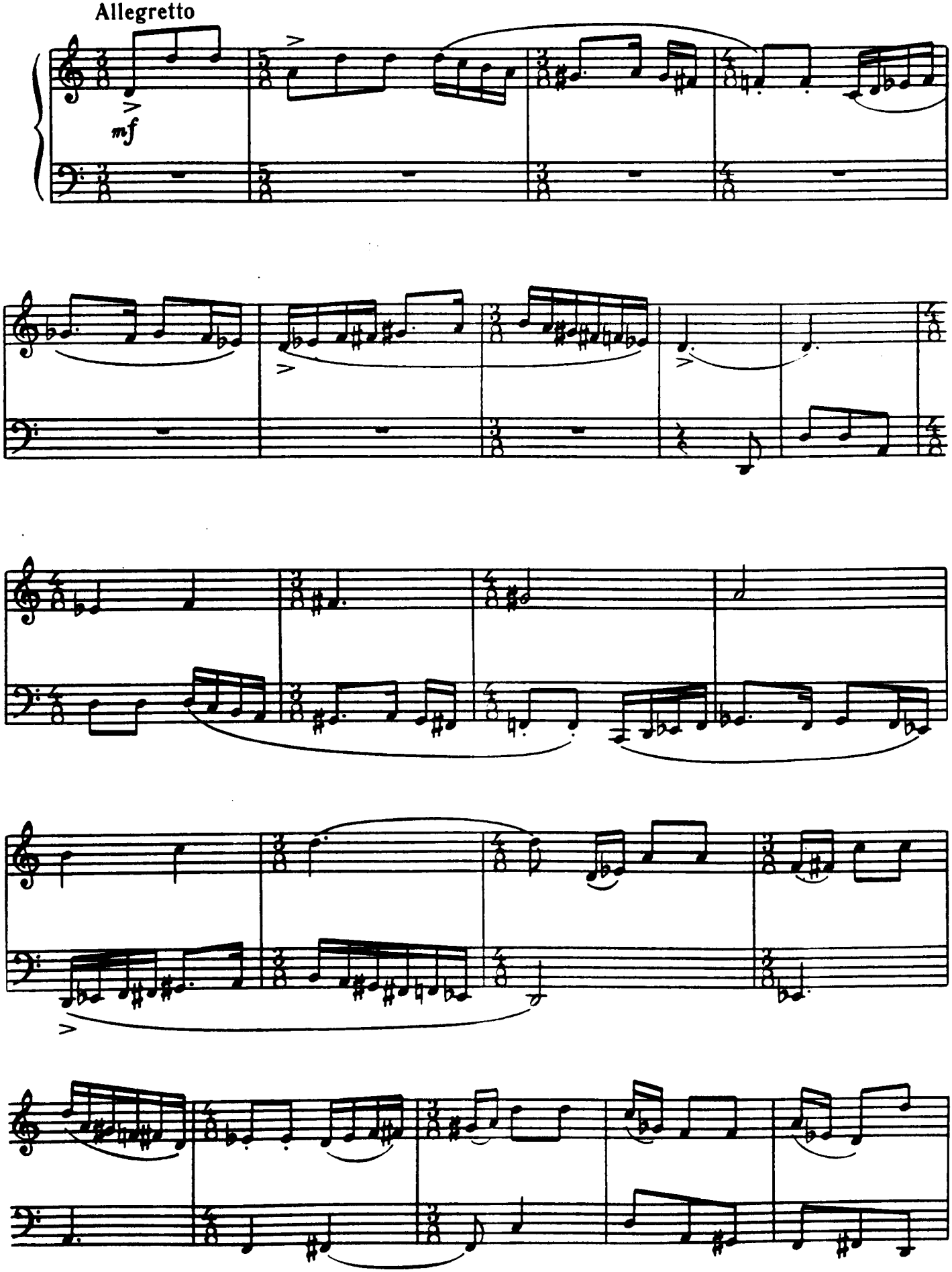
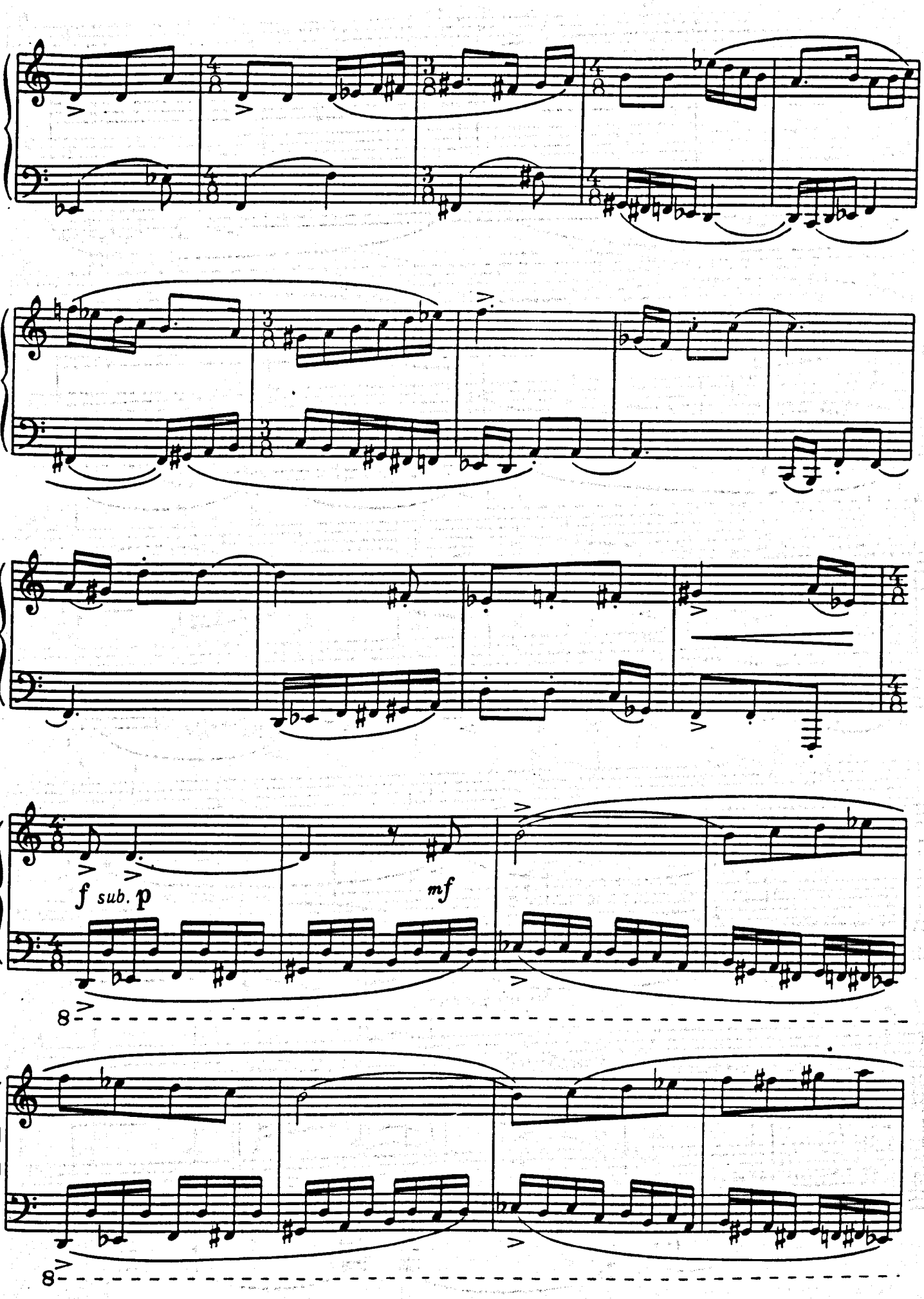
ПРЕЛЮДІЯ in D

ПРЕЛЮДИЯ in D

Allegretto

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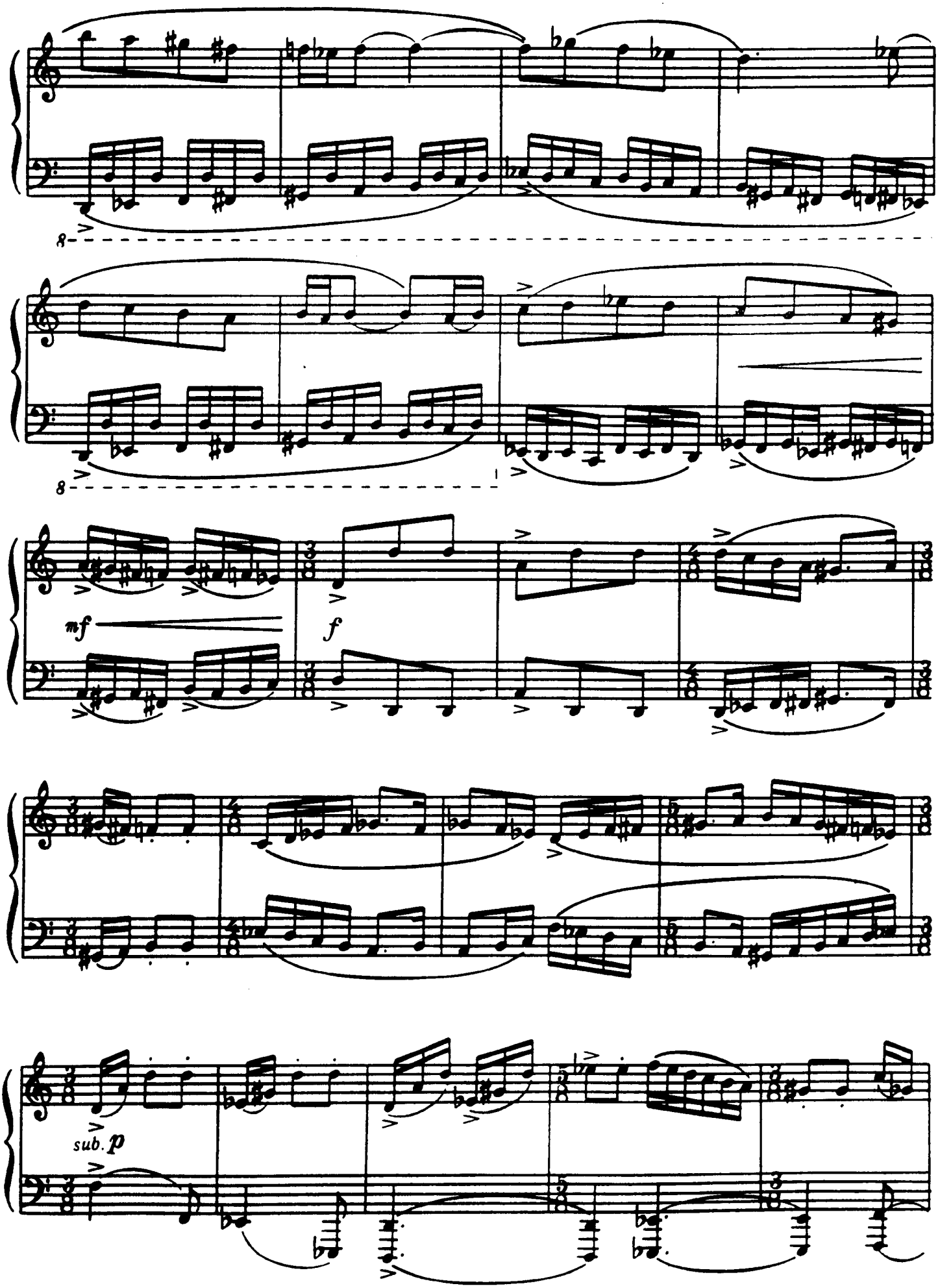
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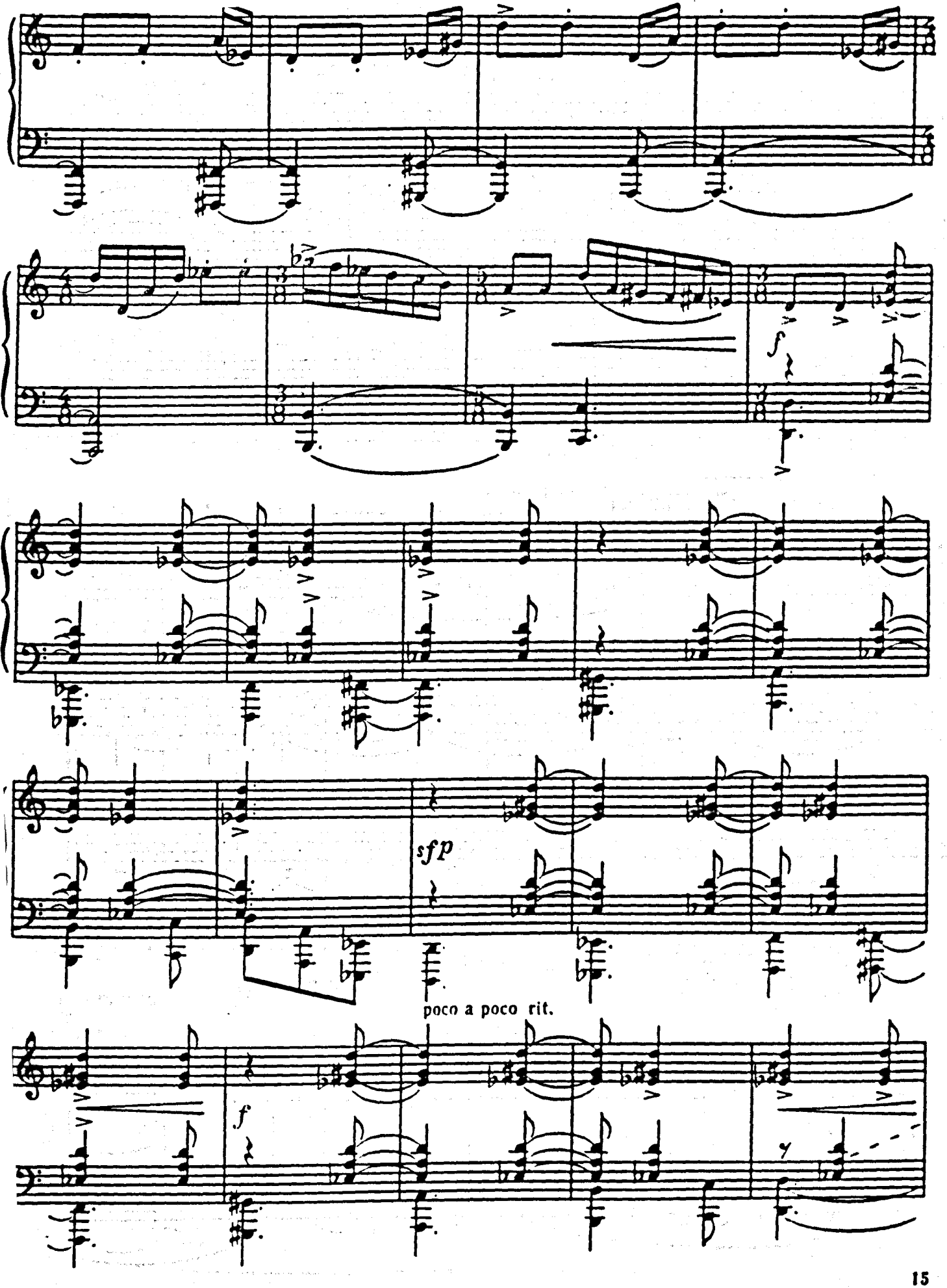
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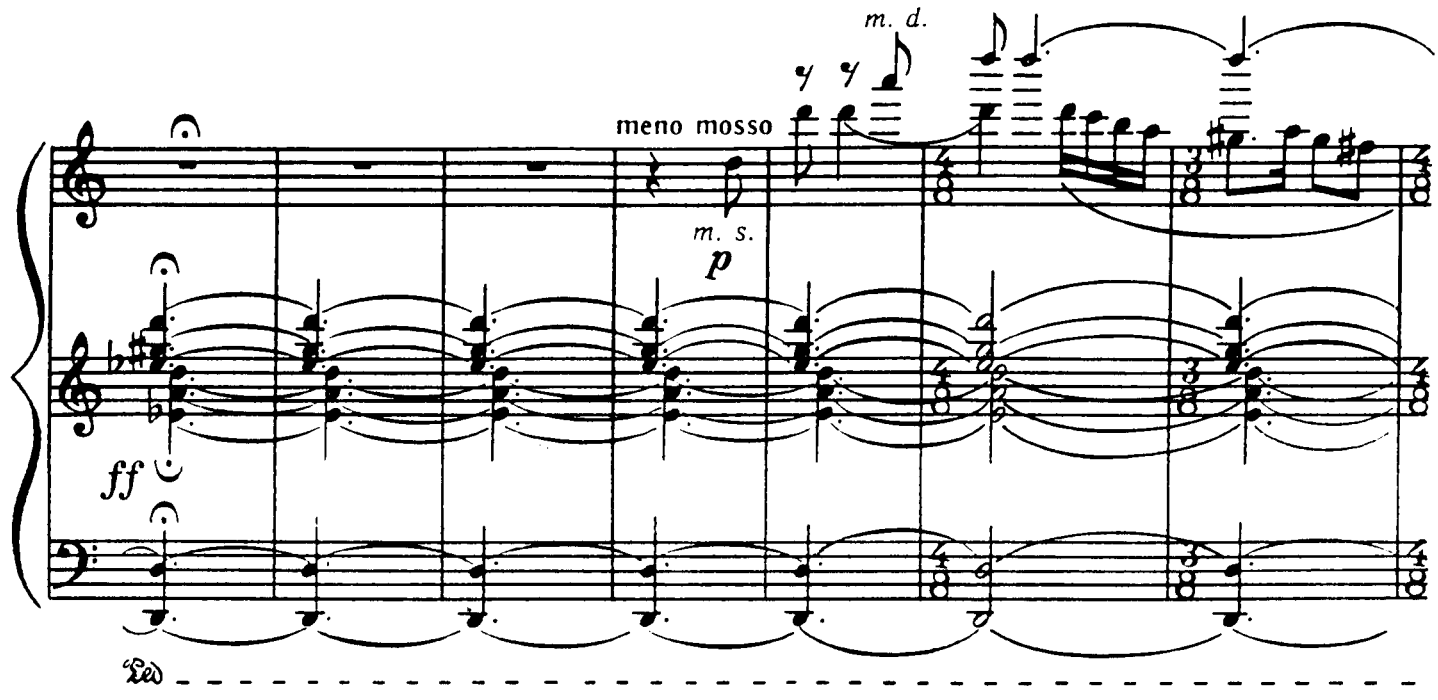
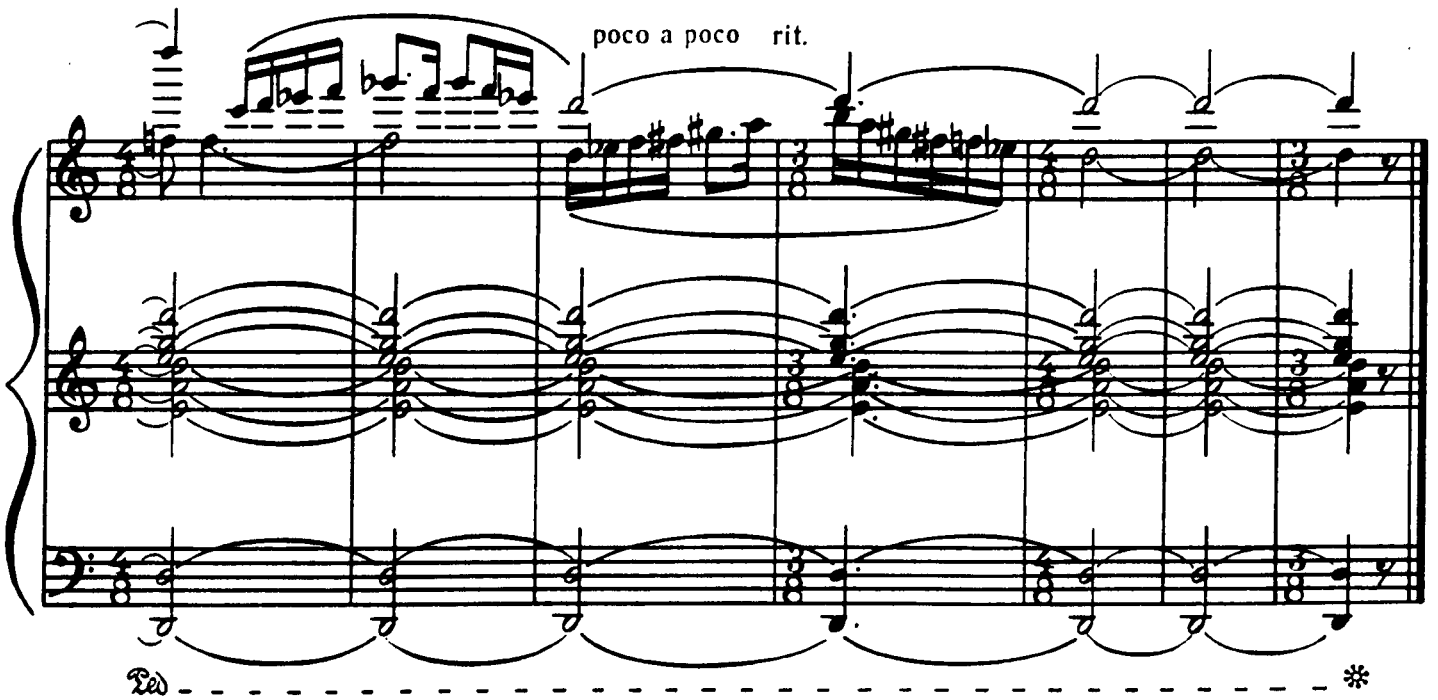
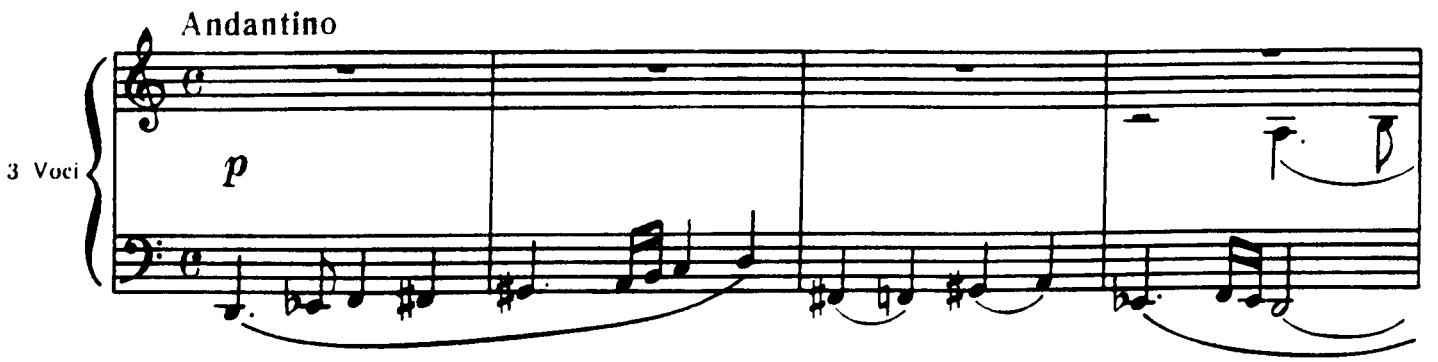
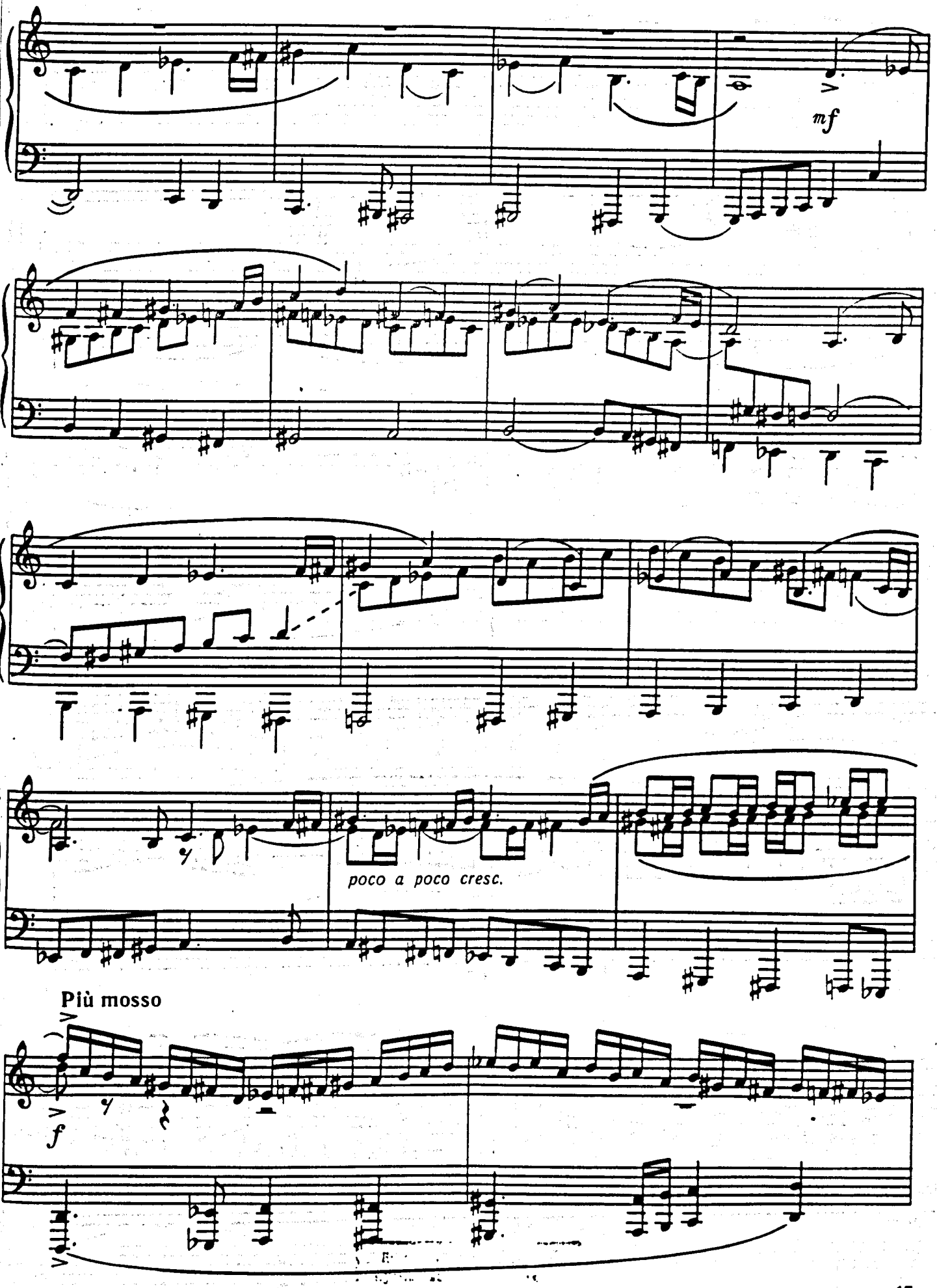




ФУГА in D

ФУГА in D

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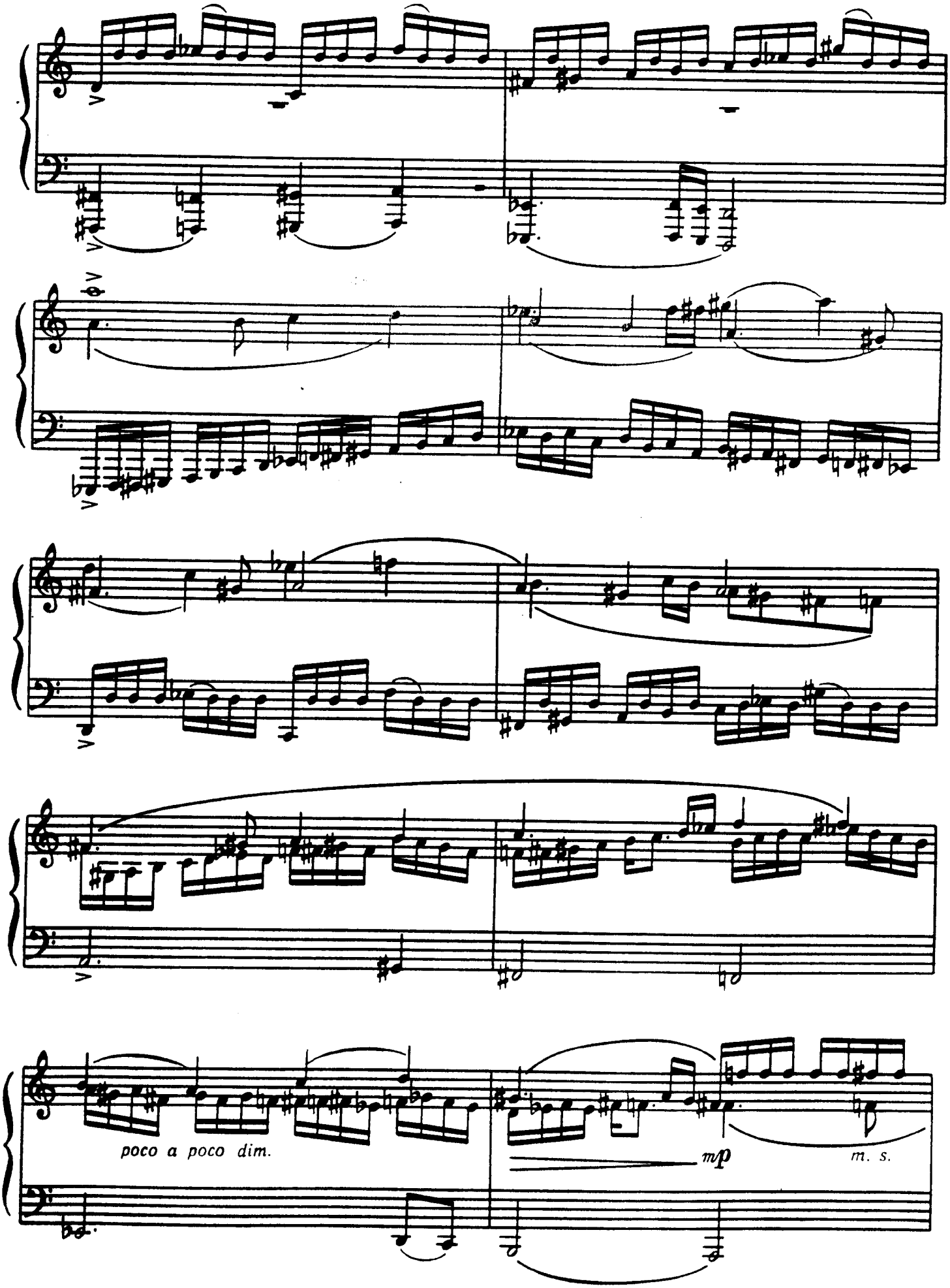
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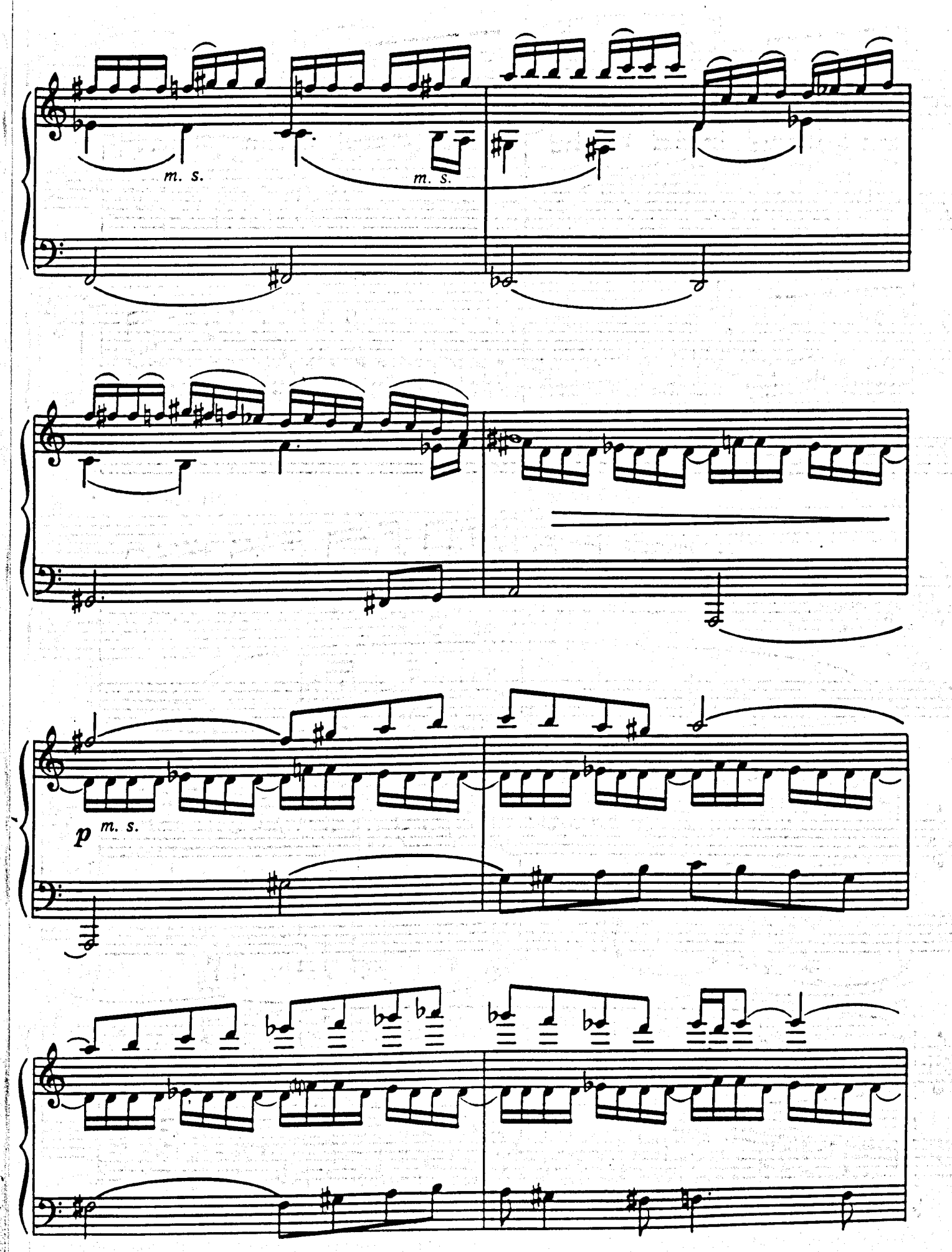
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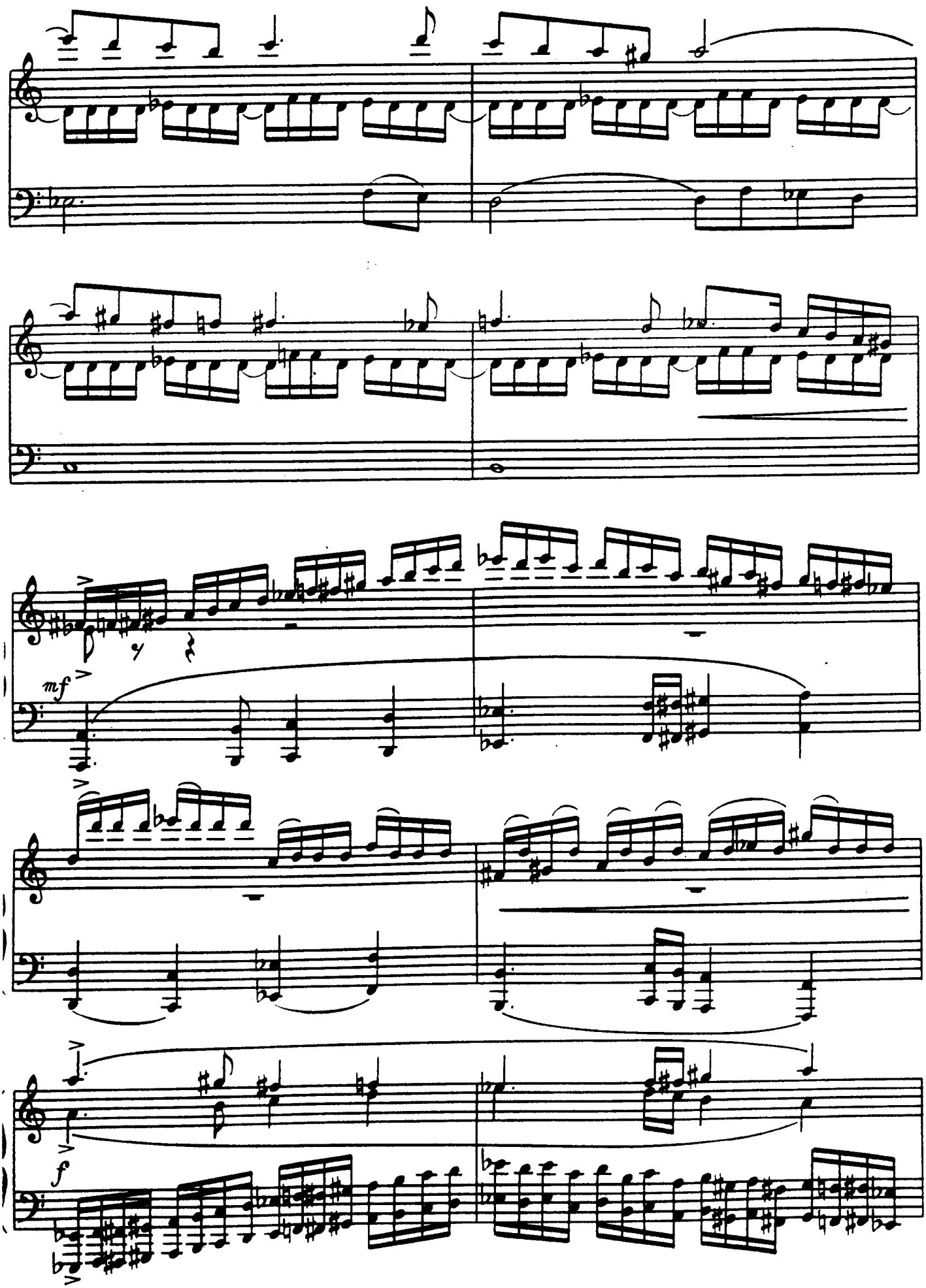
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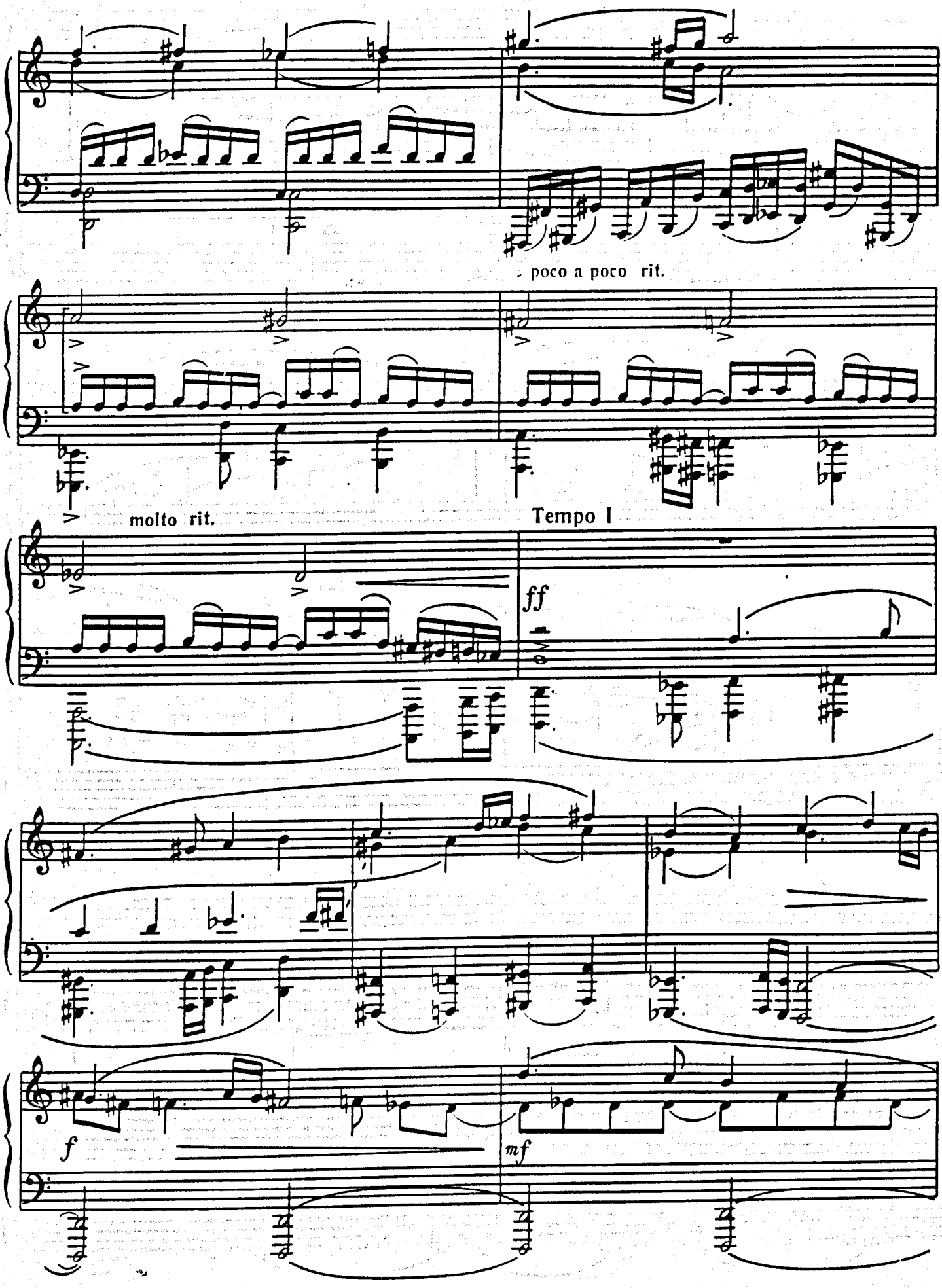
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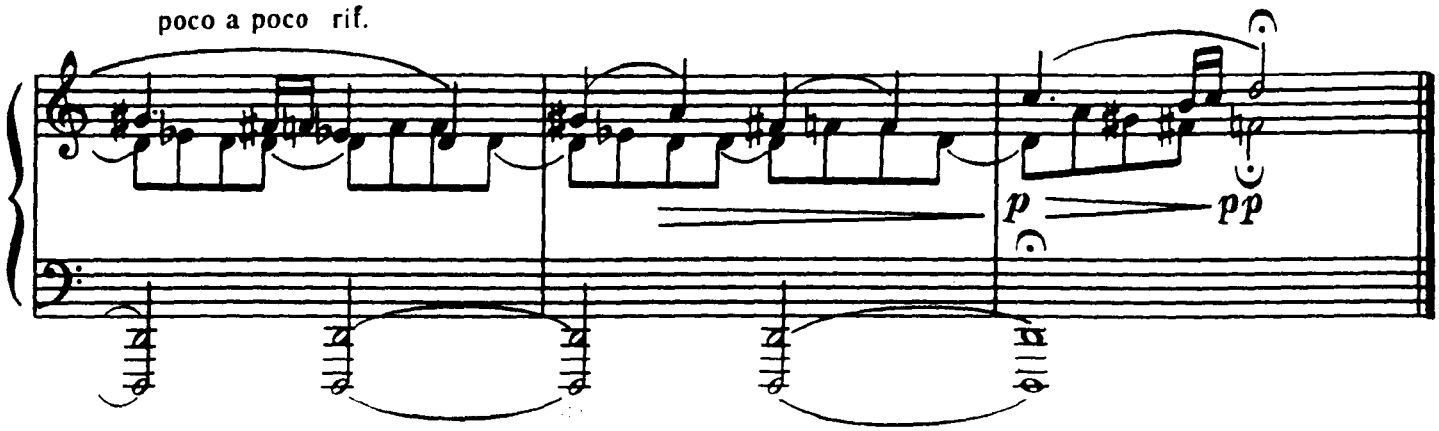
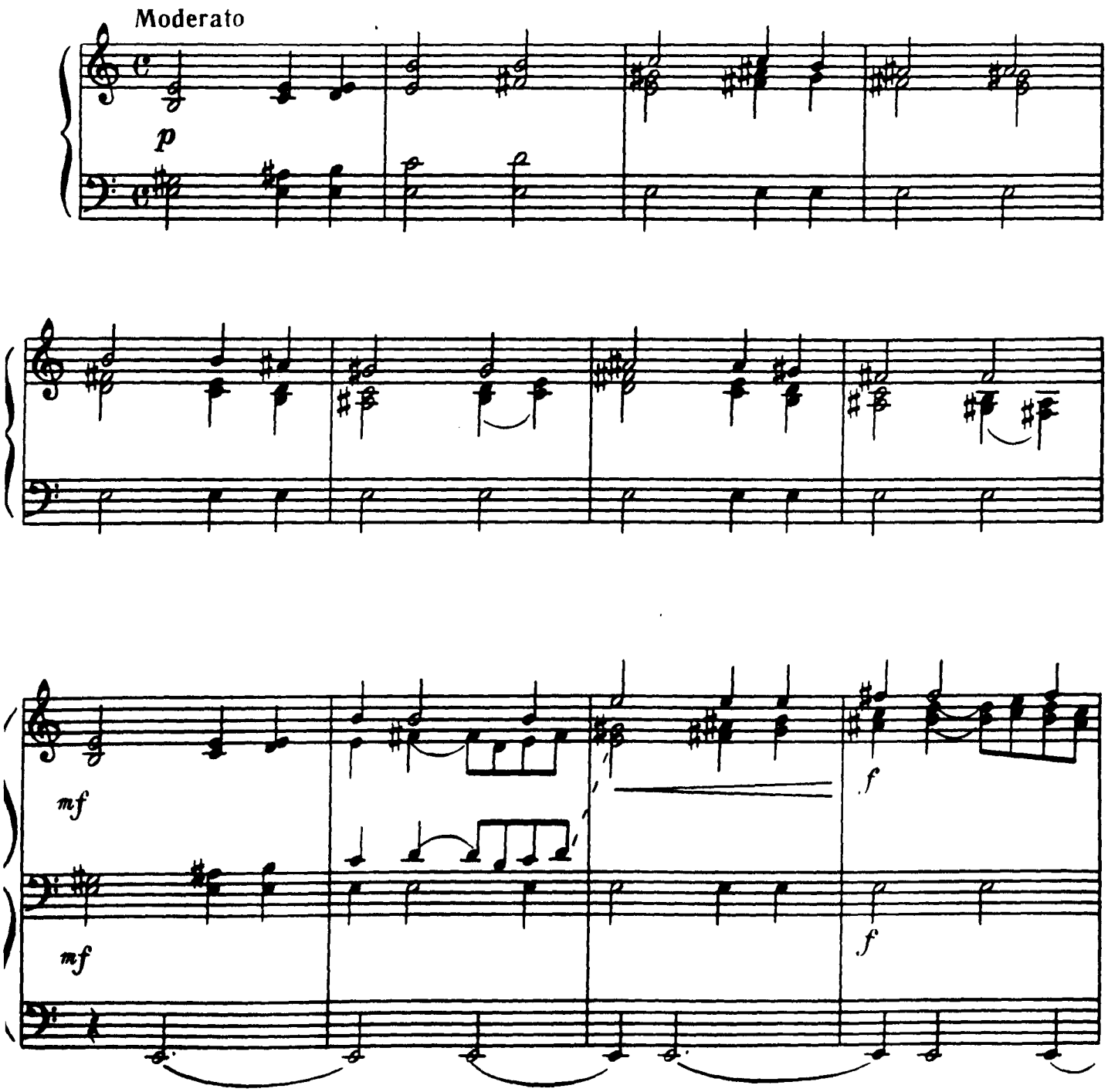
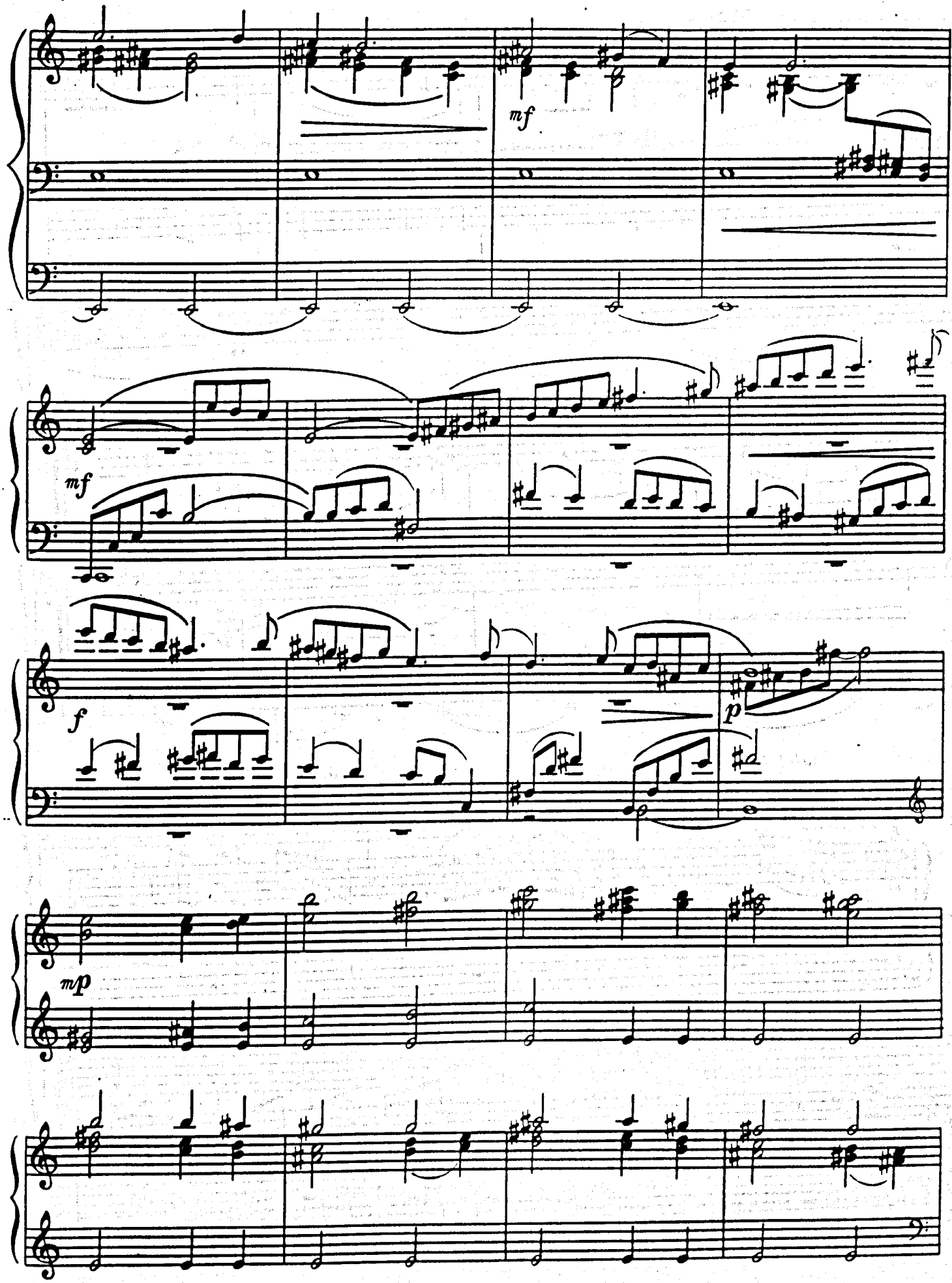


ПРЕЛЮДІЯ in E

ПРЕЛЮДИЯ in E

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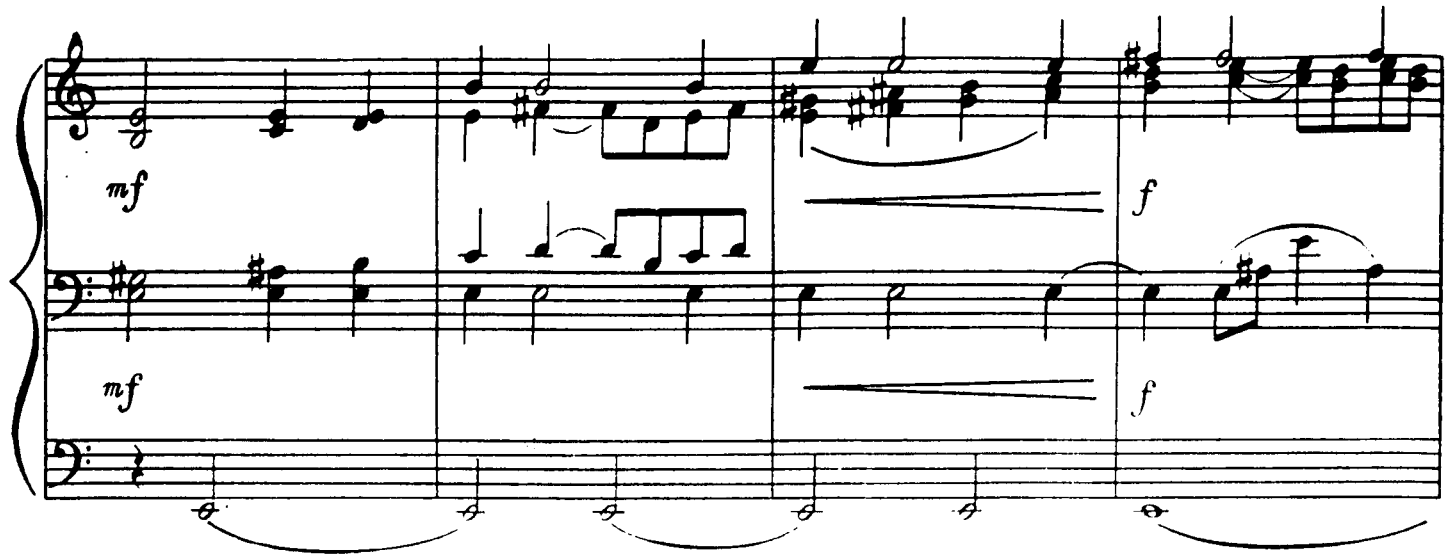
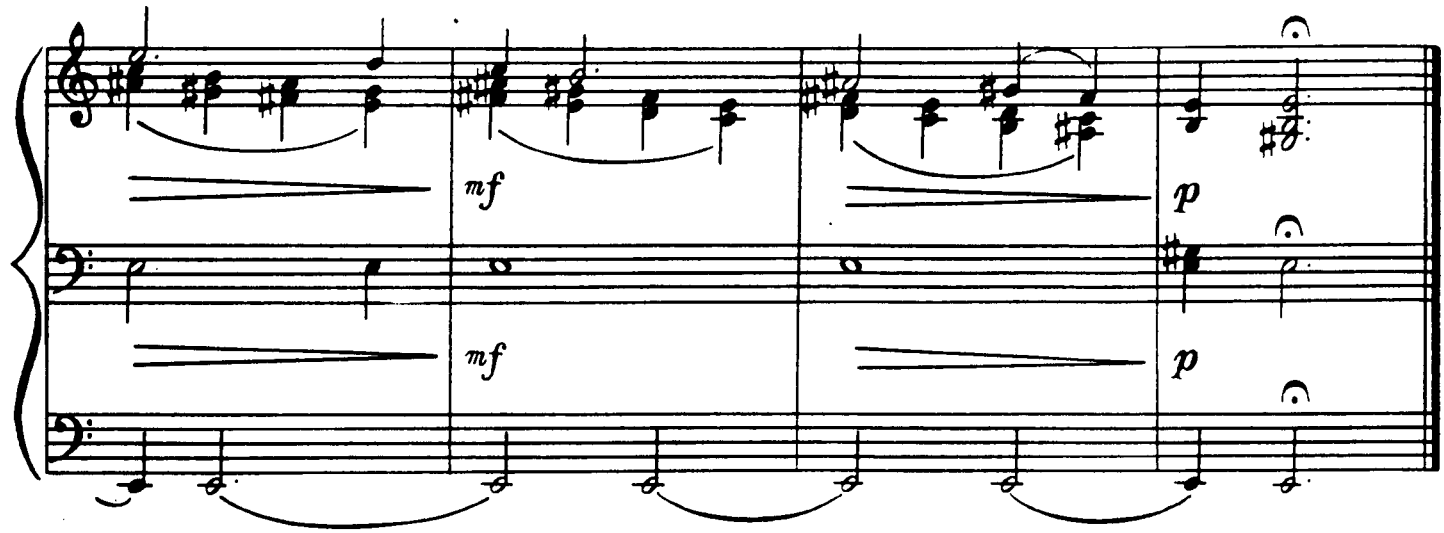
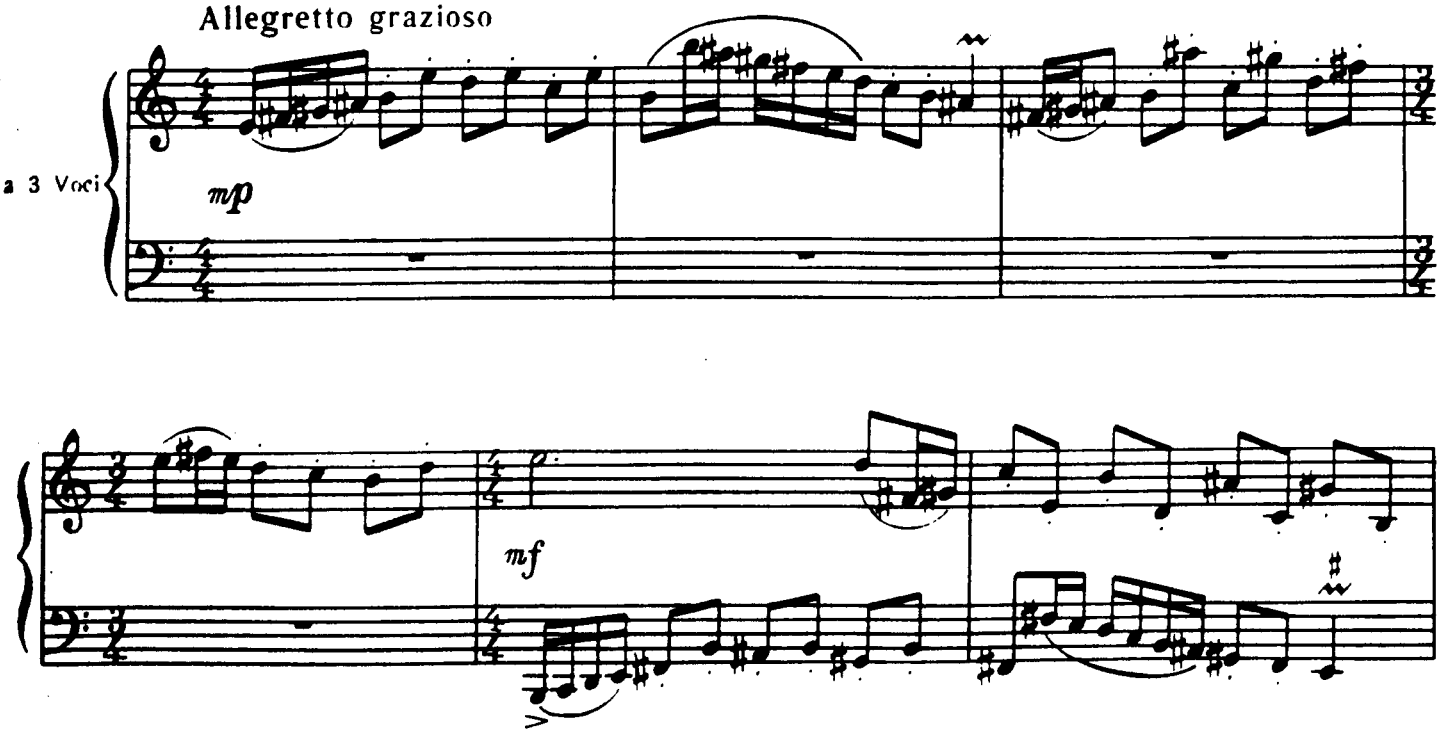
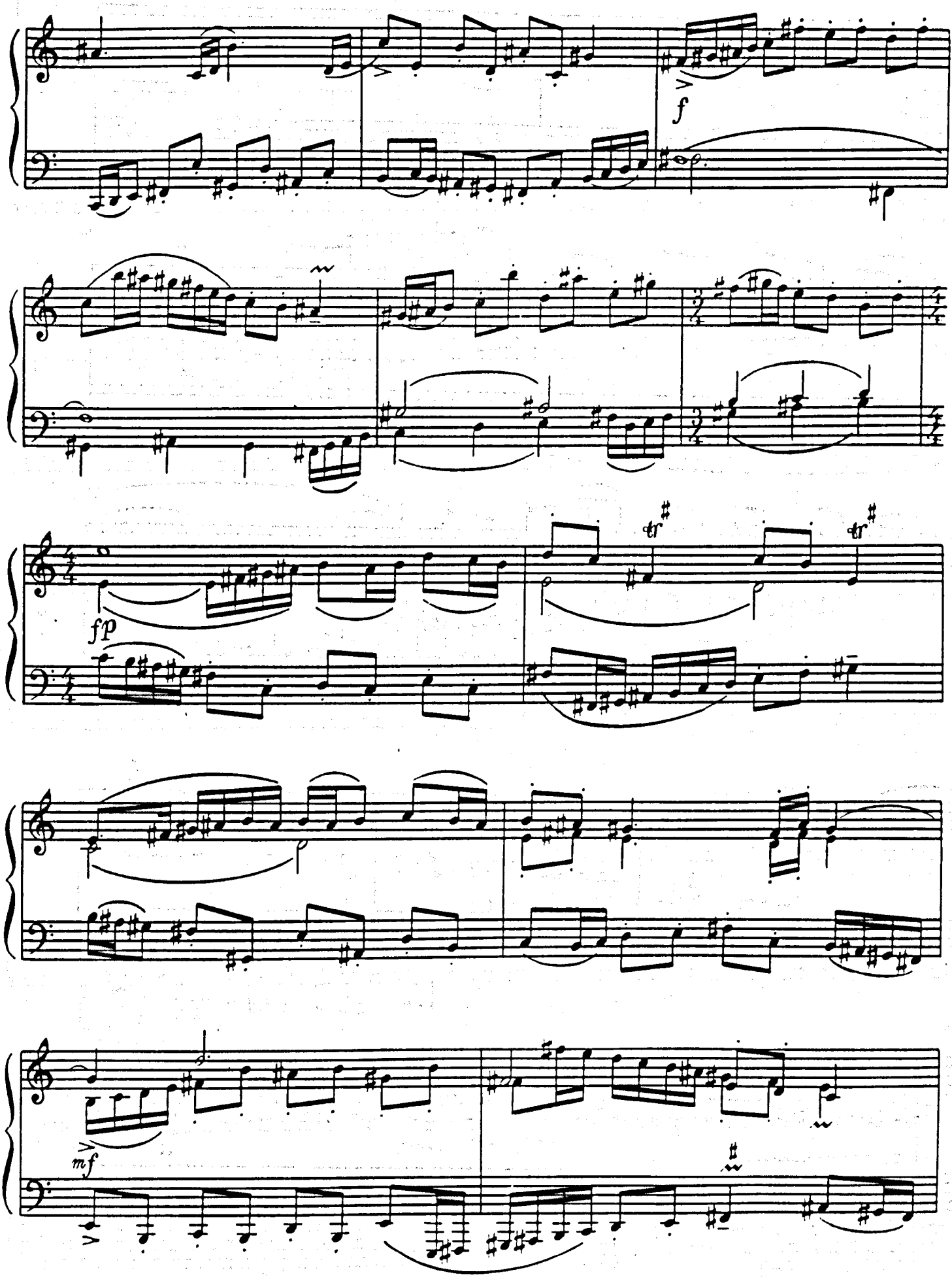




ФУГА in E

ФУГА in E

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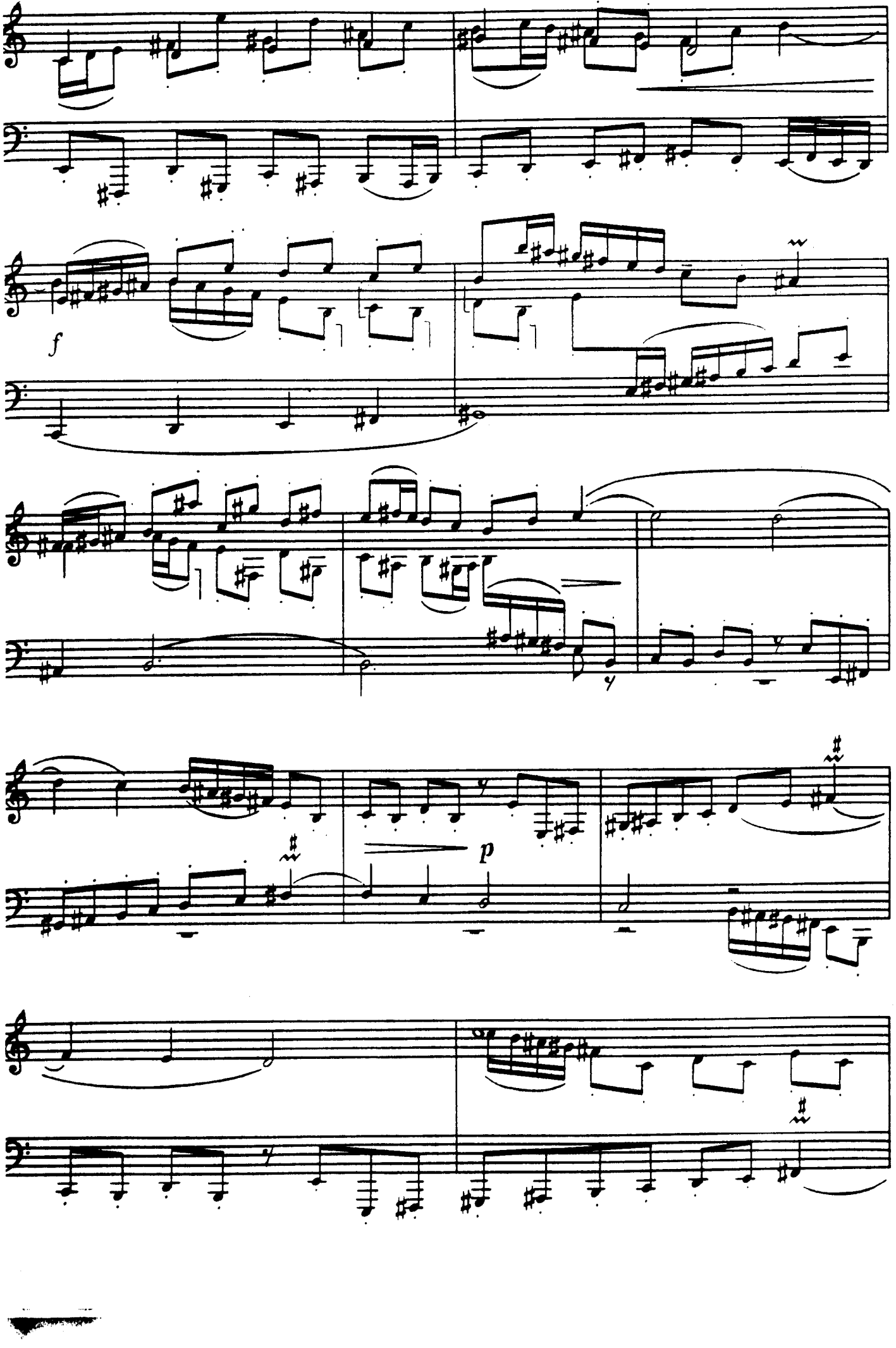
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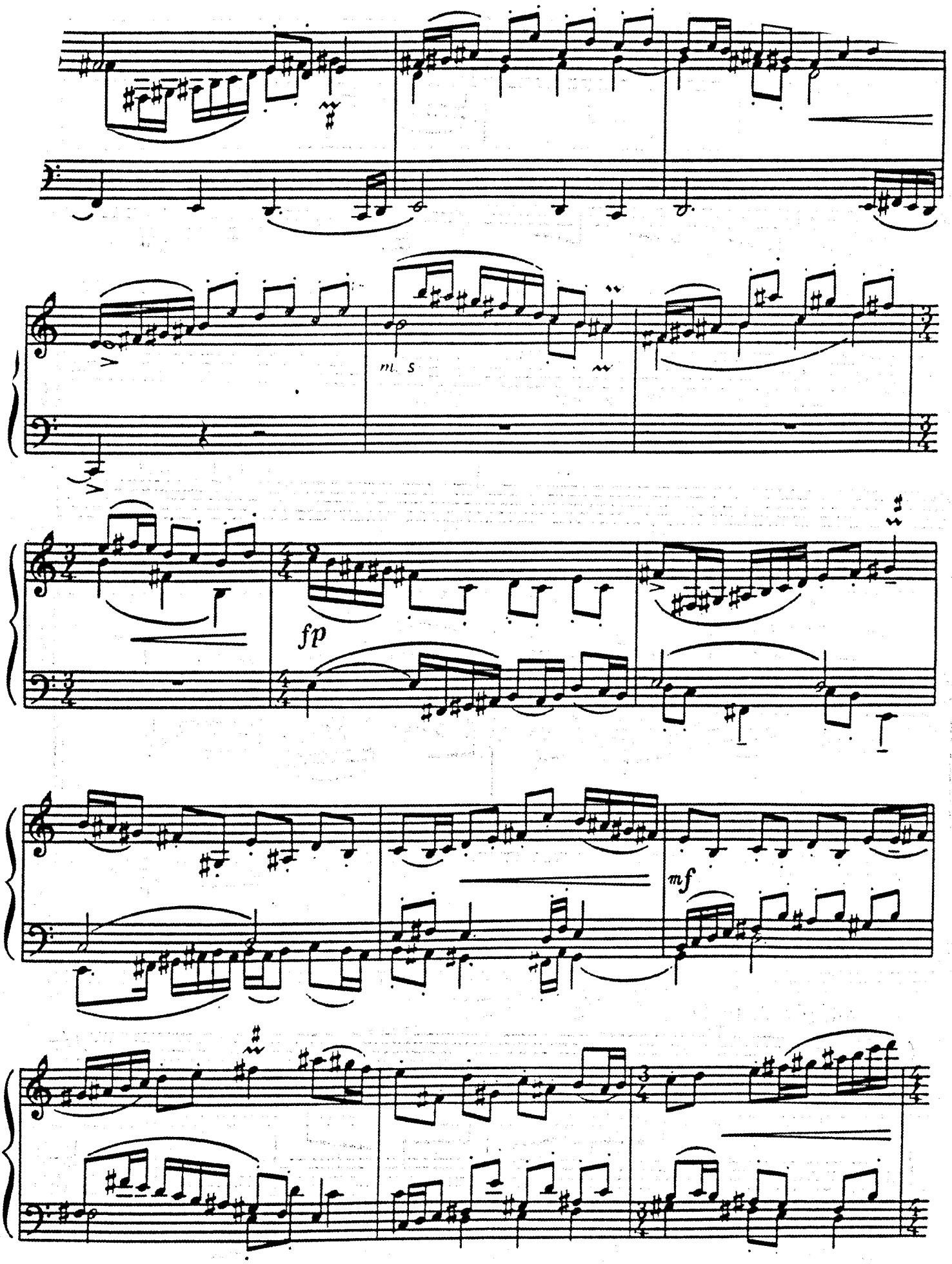
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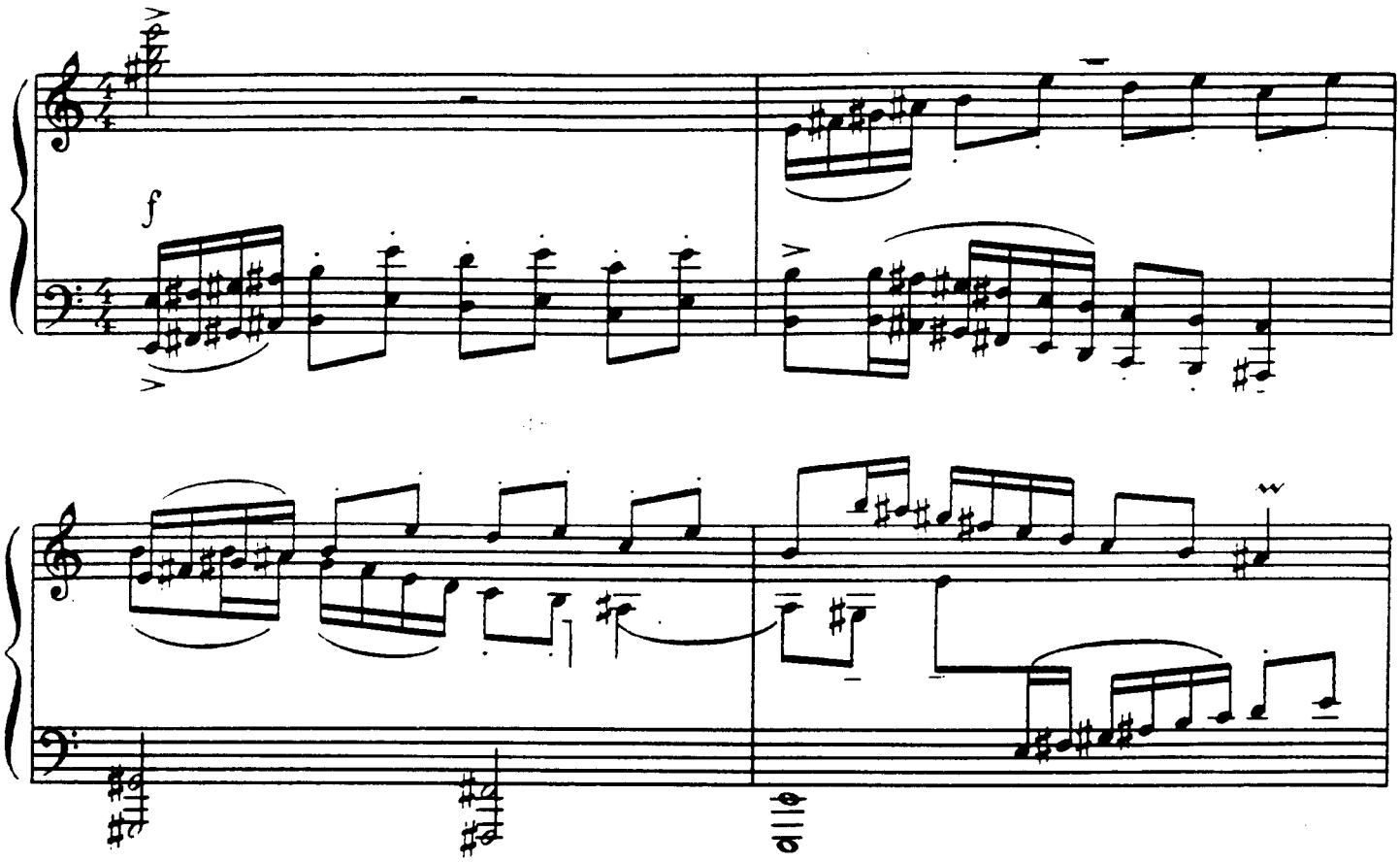
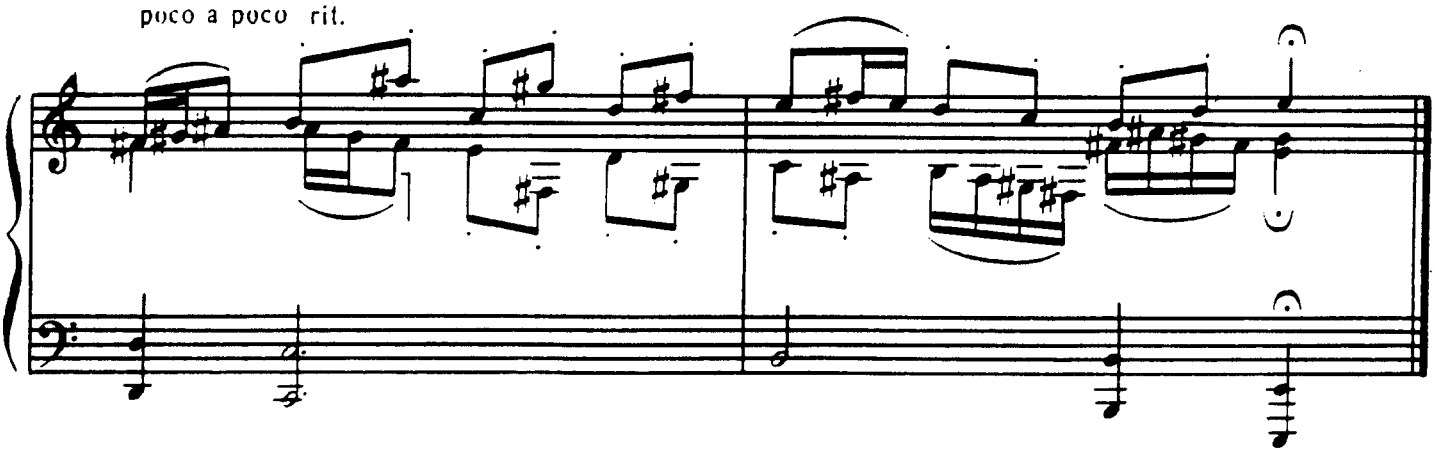
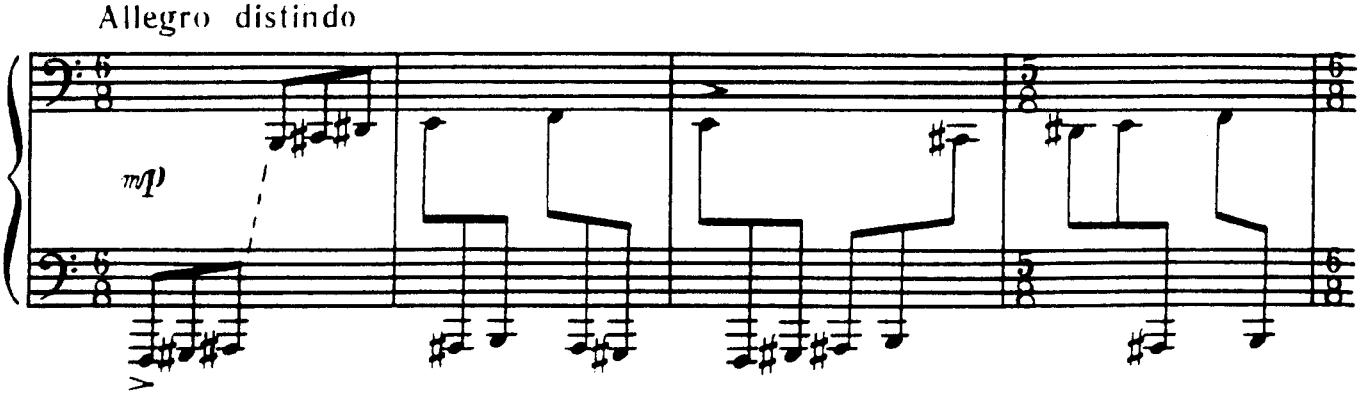
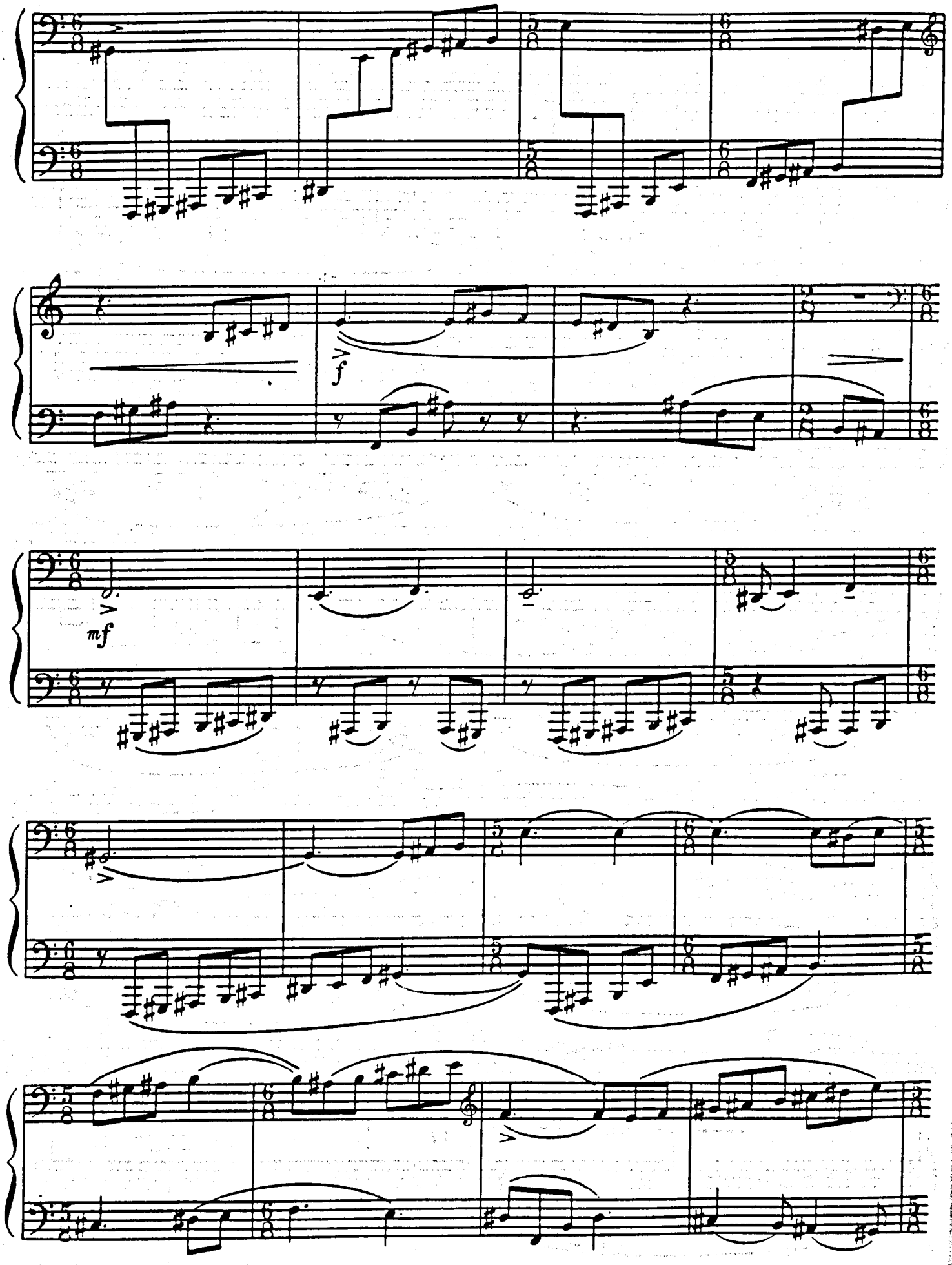


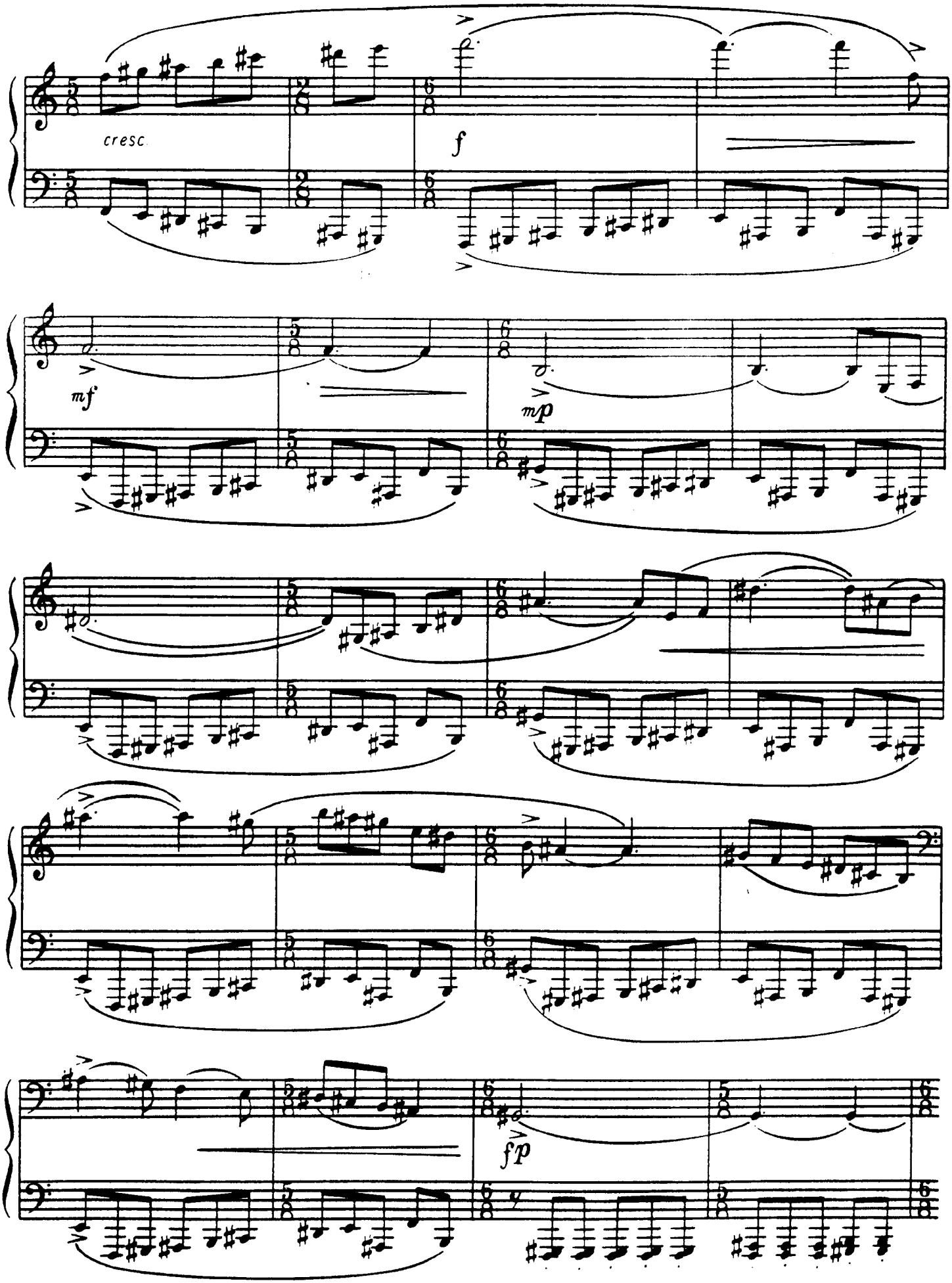


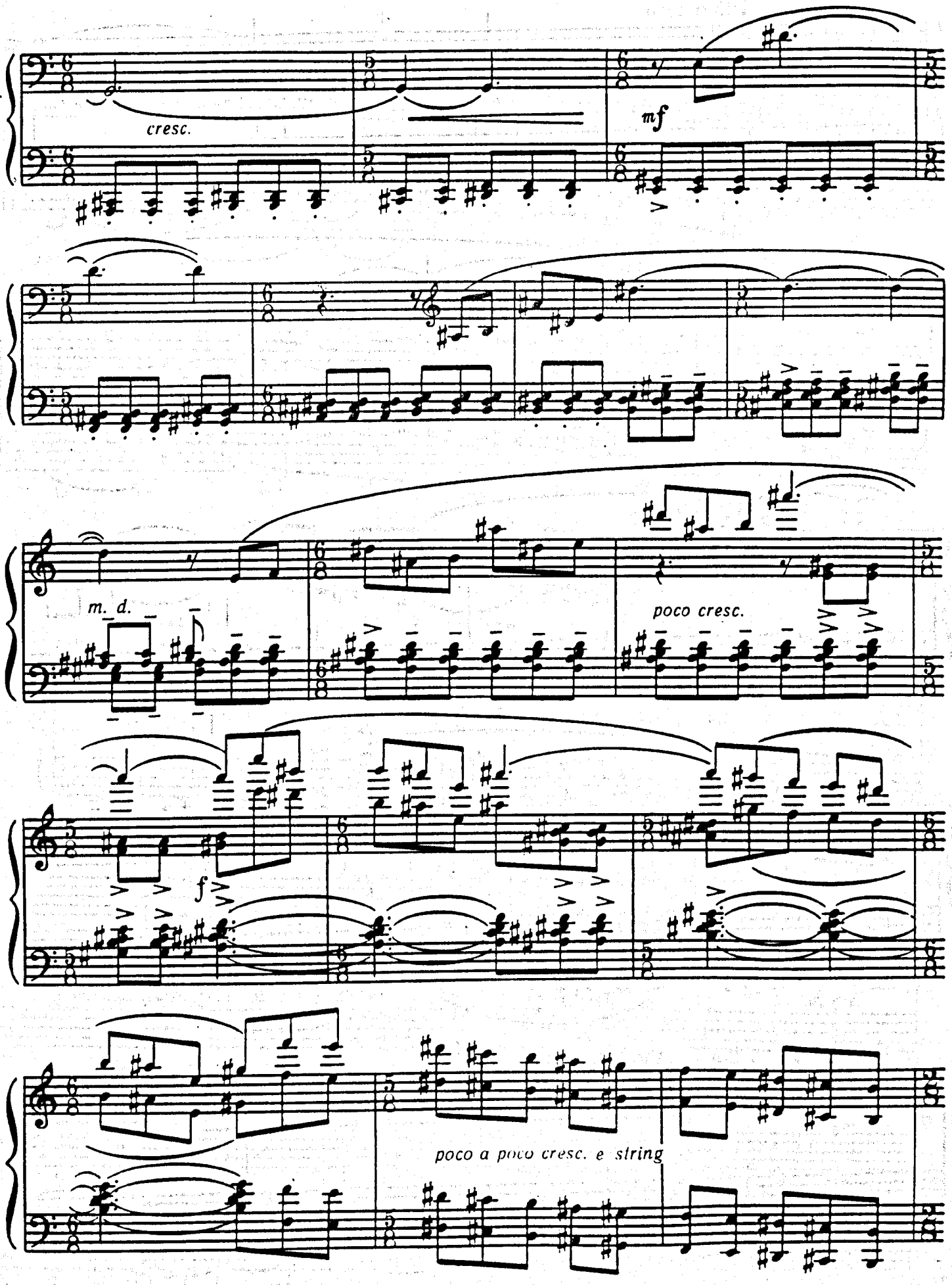
ПРЕЛЮДІЯ-ОСТІНАТО in F

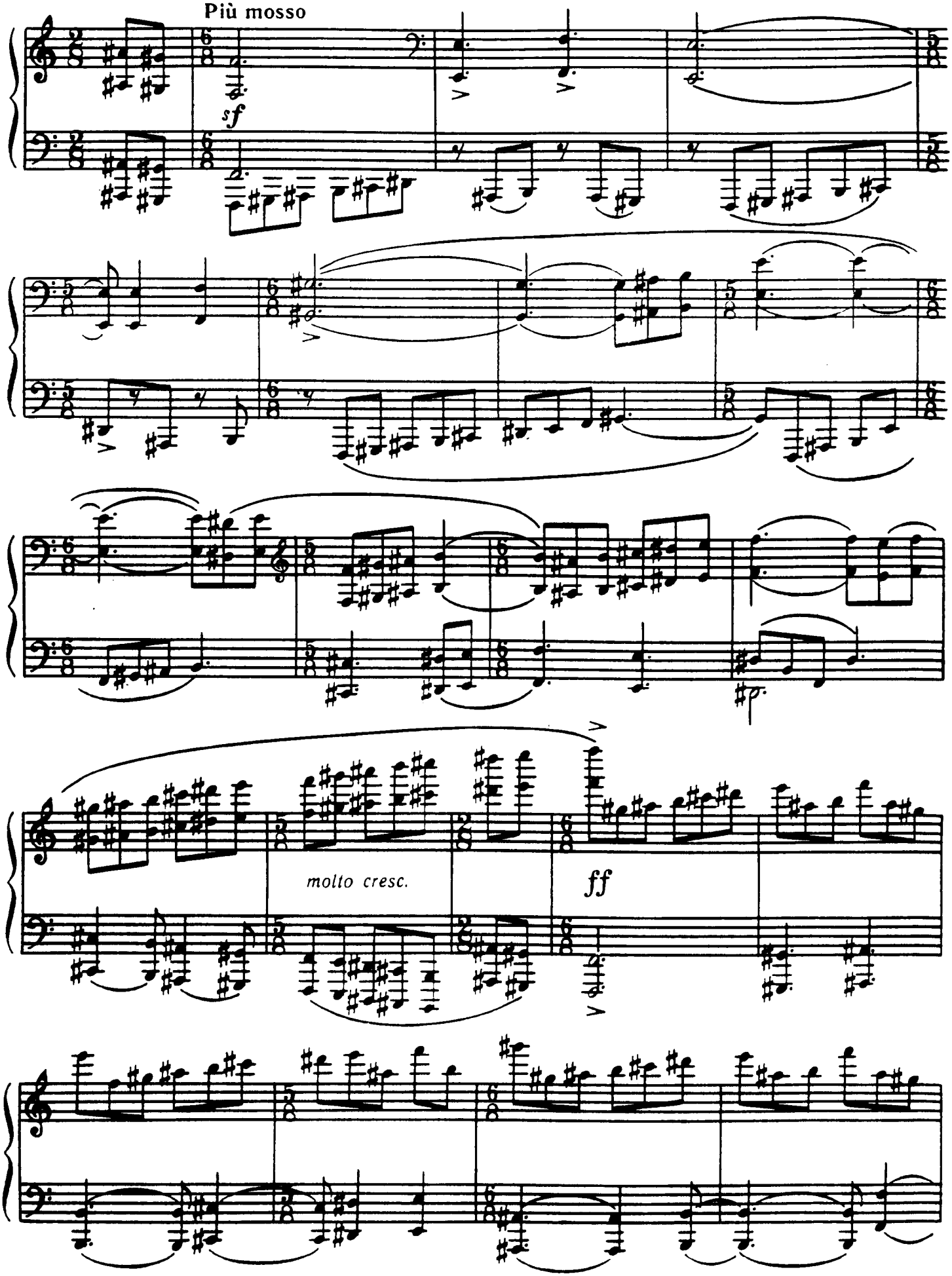
ПРЕЛЮДИЯ-ОСТИНАТО in F

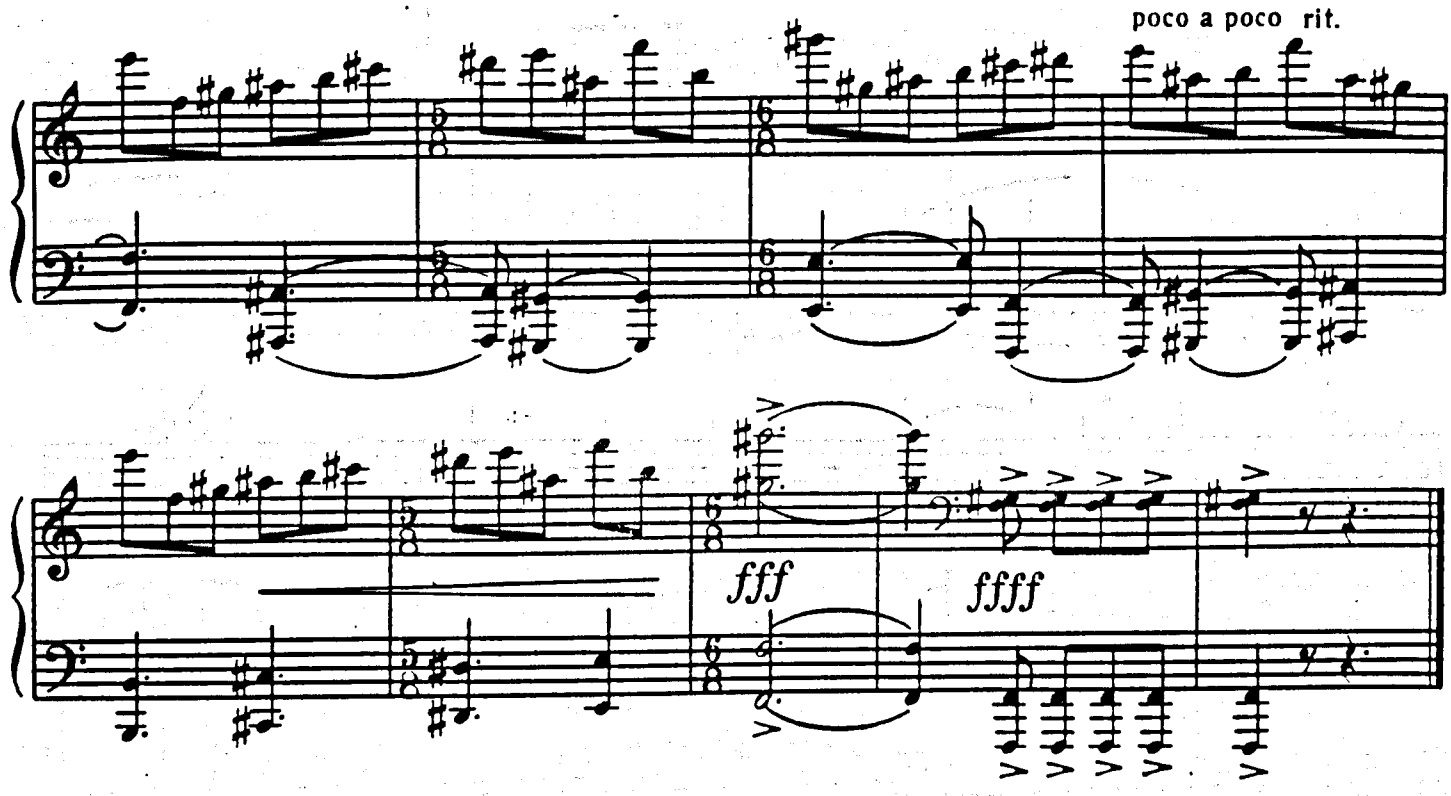



f
mf


cresc.
f
mf
mp
fp

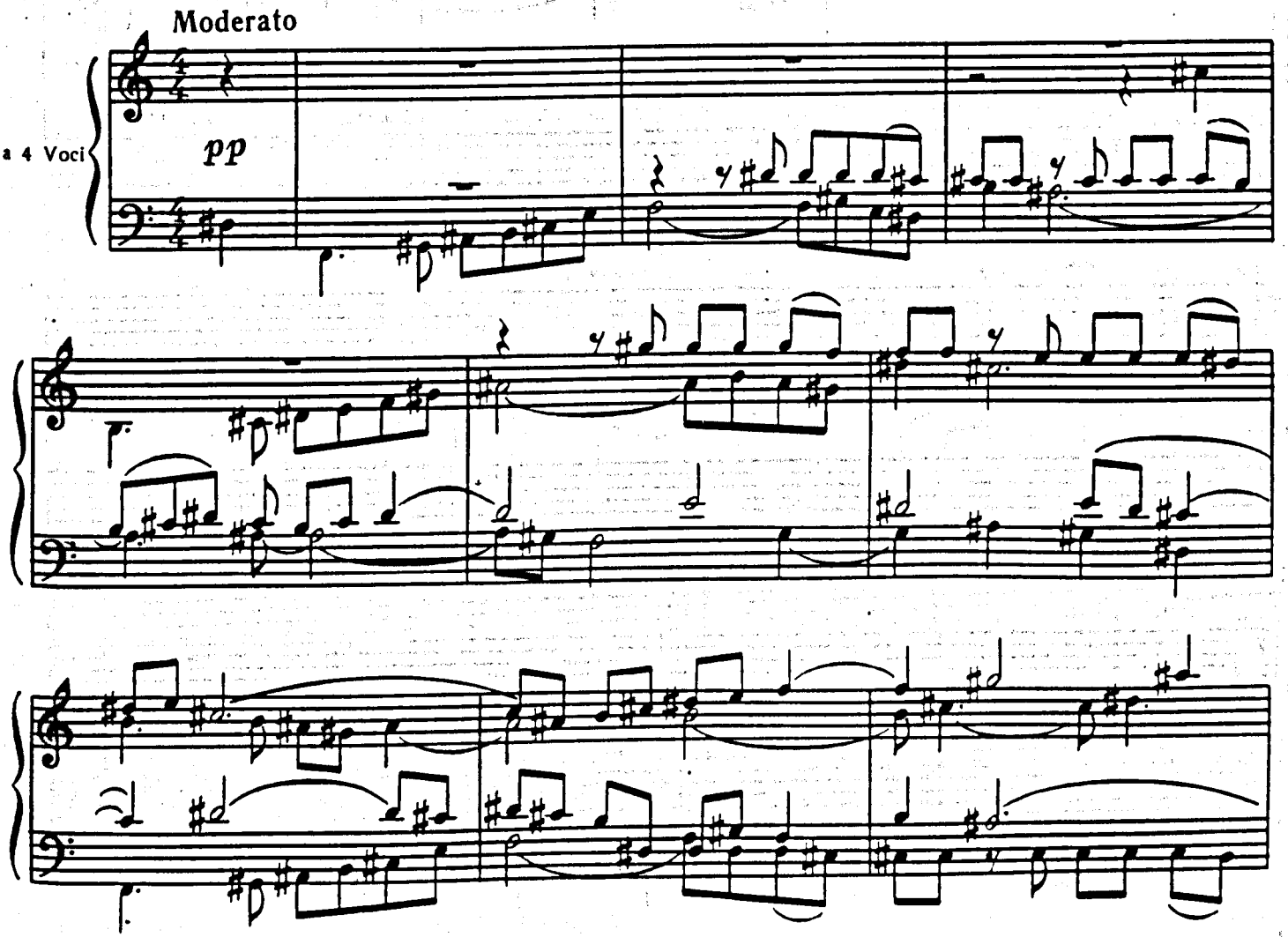

cresc.
mf
m. d.
poco cresc.
f
poco a poco cresc. e string

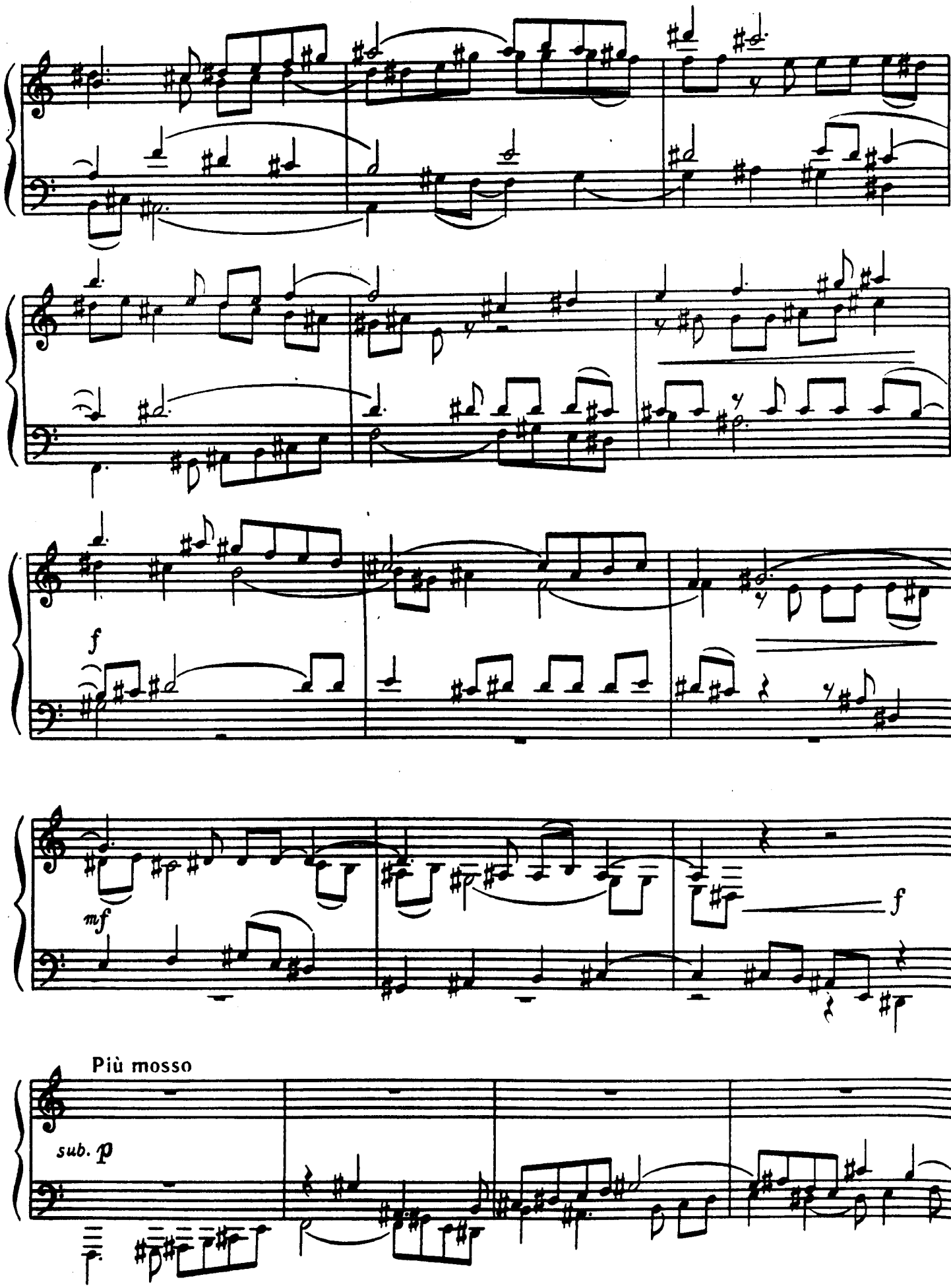

Più mosso
sf
molto cresc.
ff

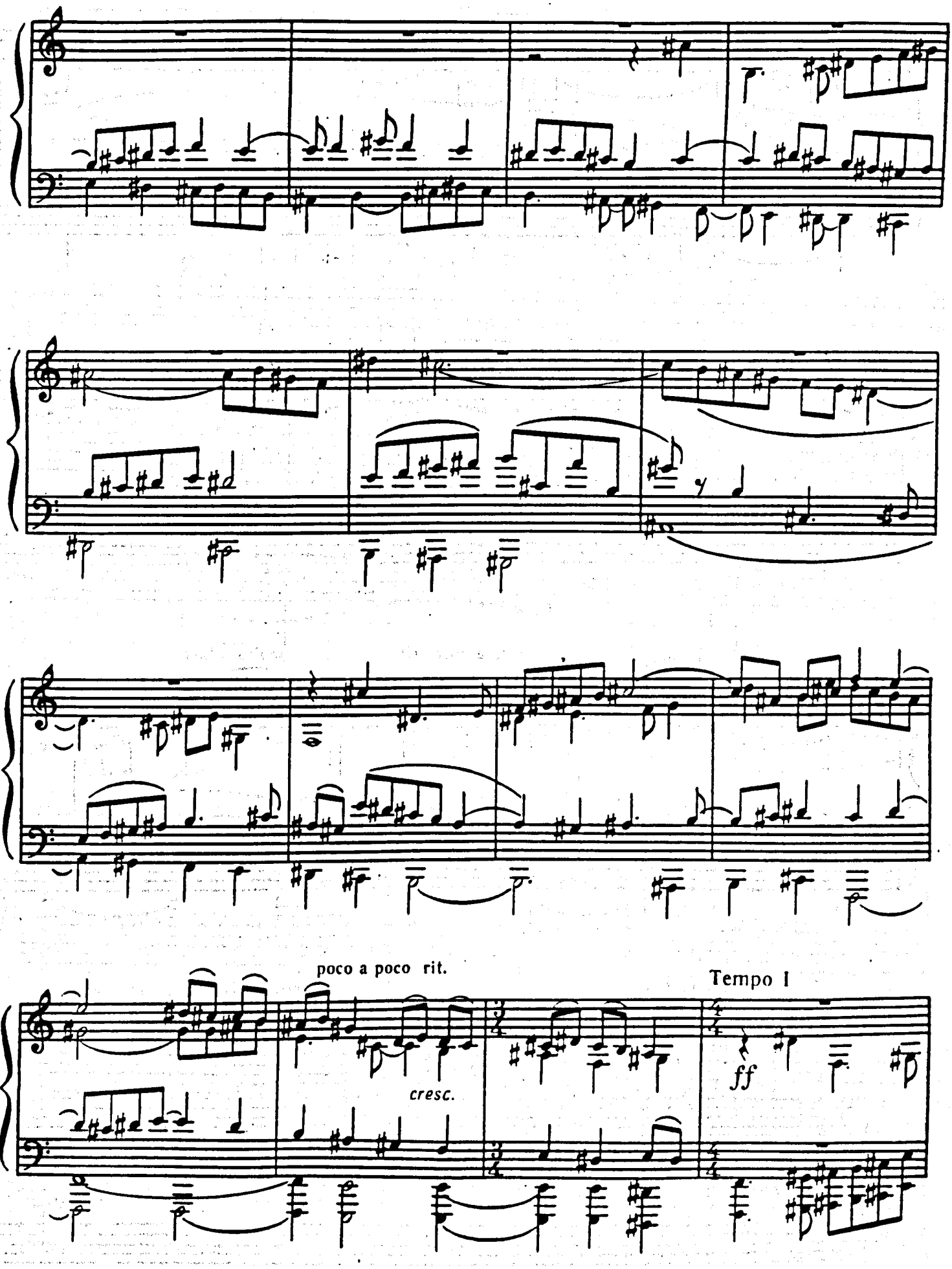


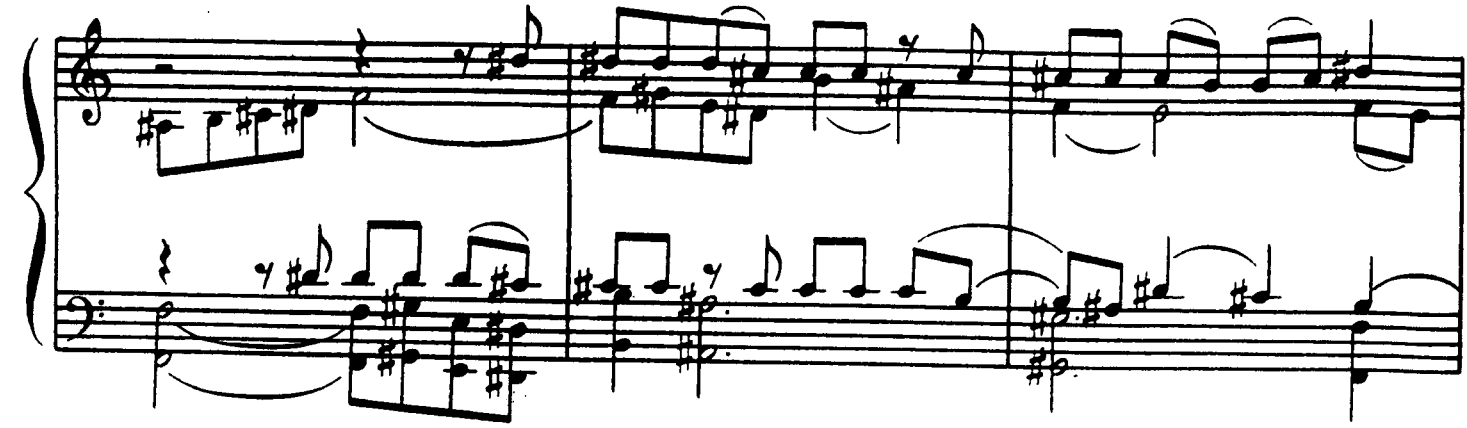
ФУГА in F

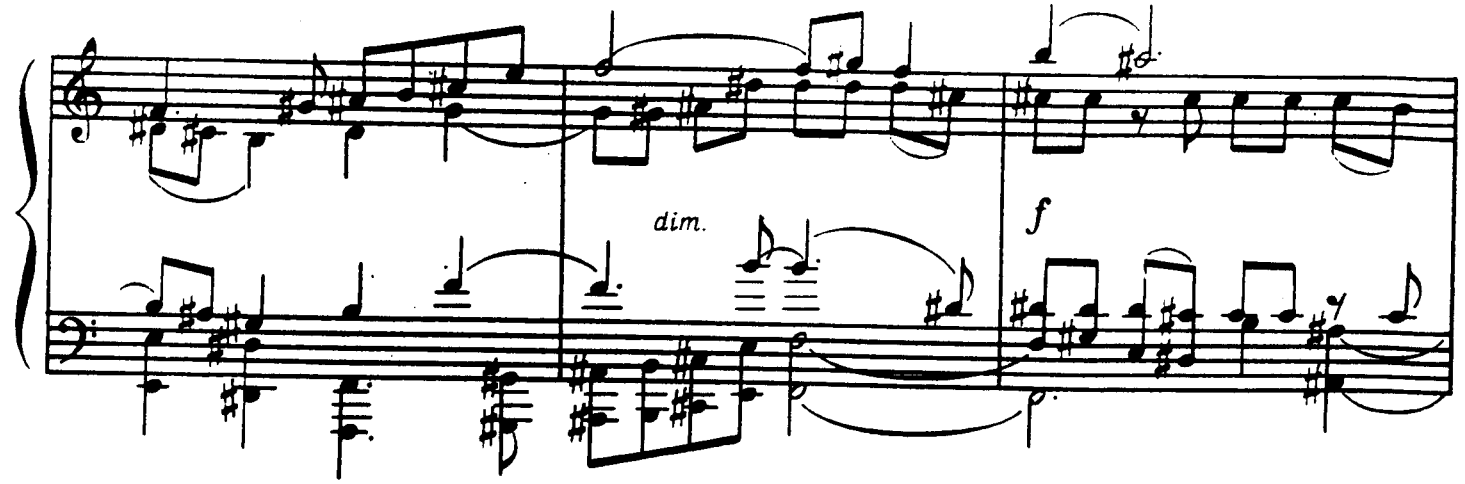
ФУГА in F

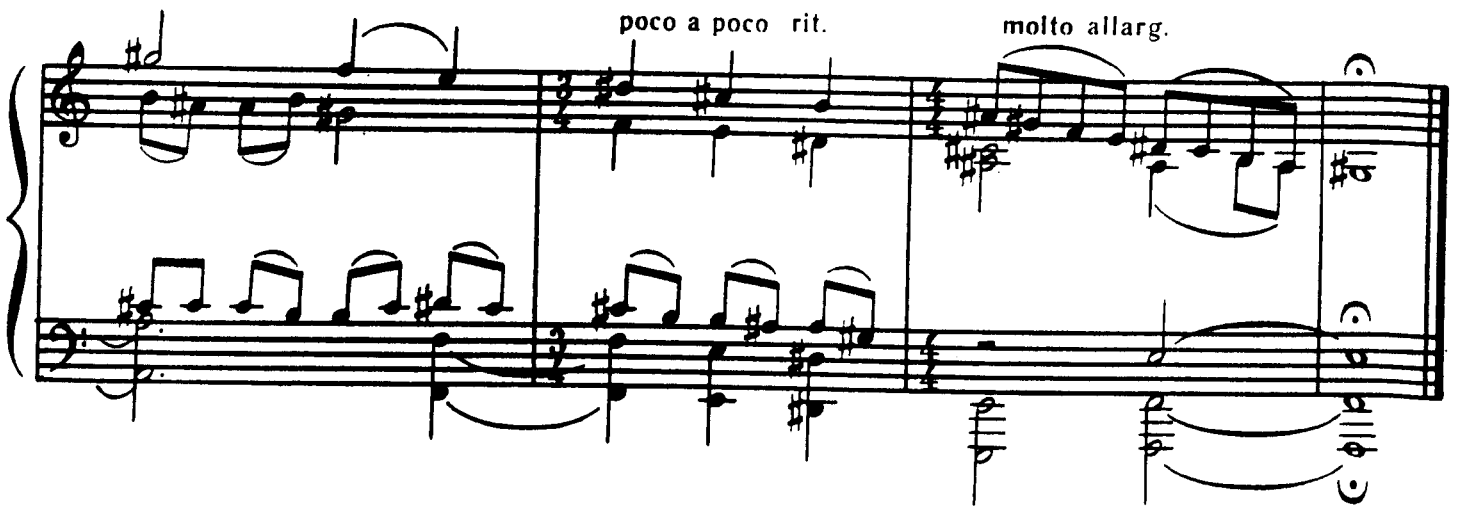



f
mf
f
Più mosso
sub. p


poco a poco rit.
Tempo I
cresc.
ff

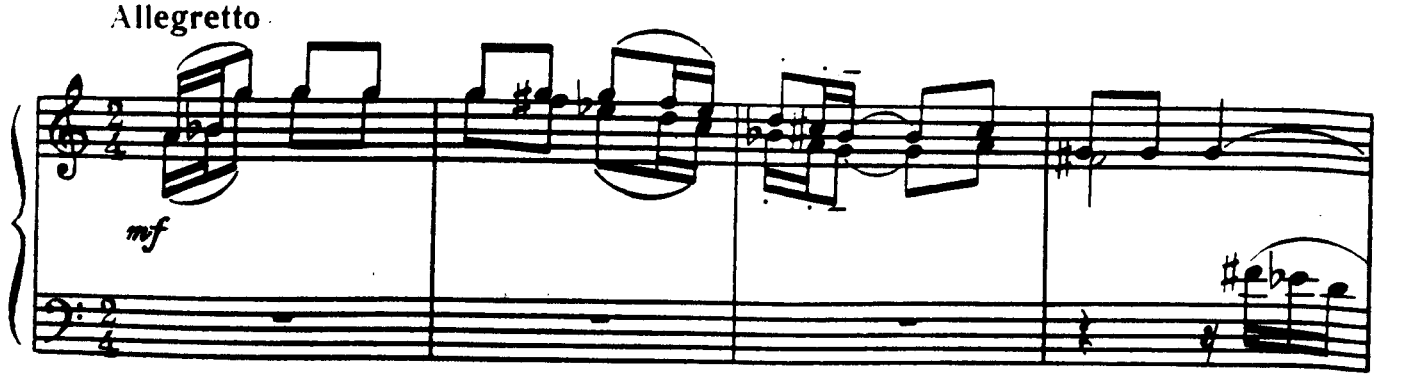


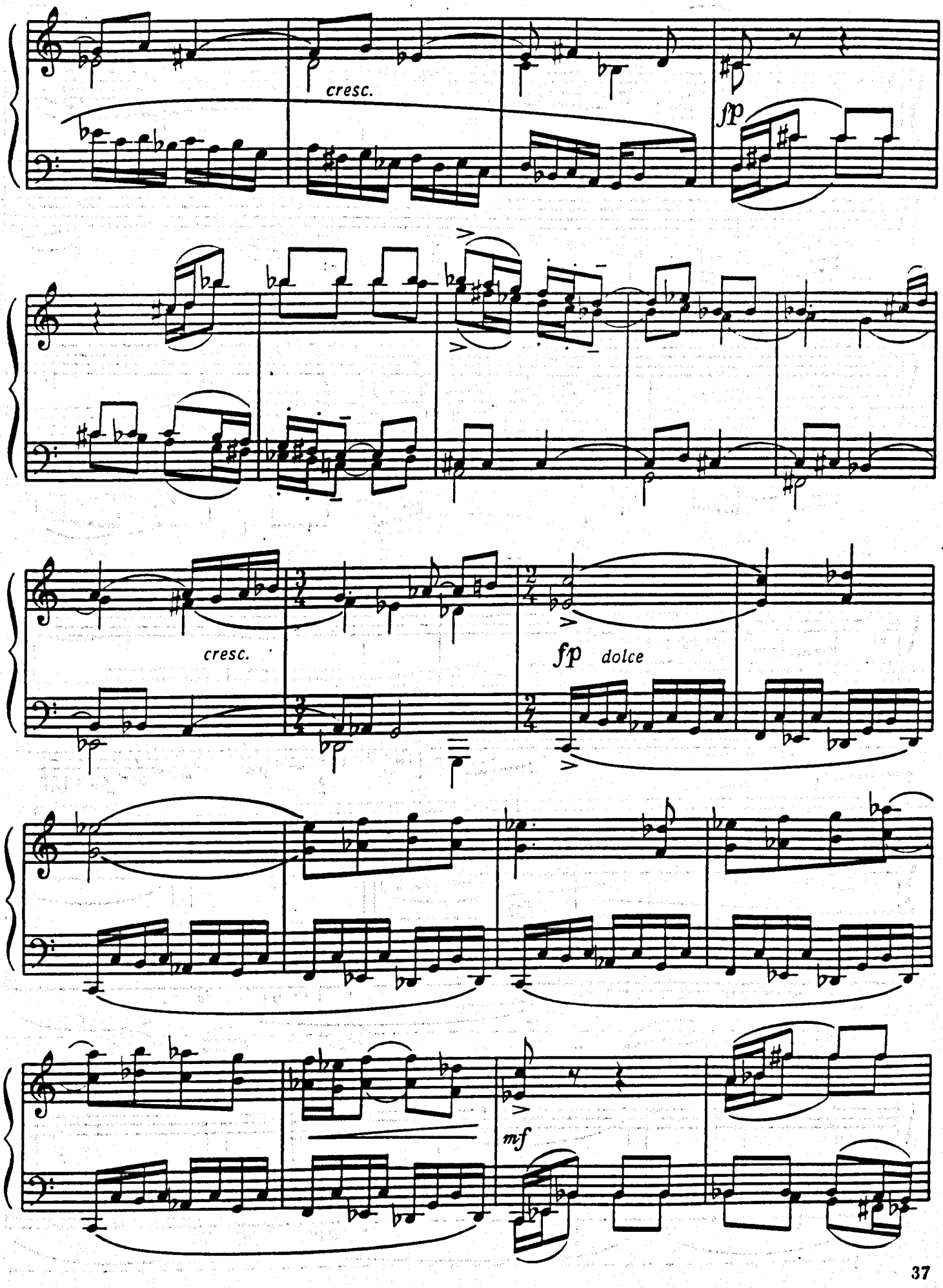


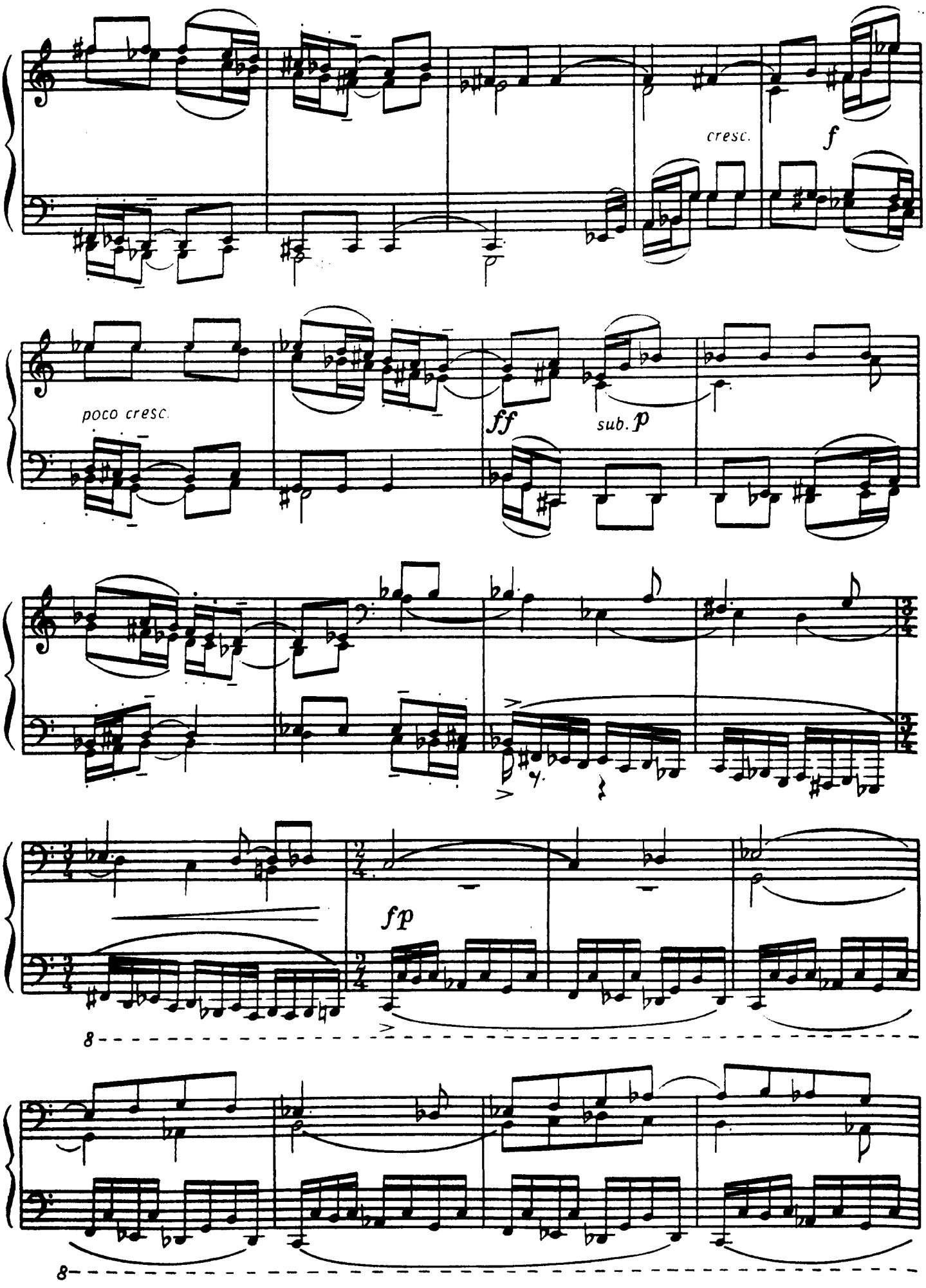


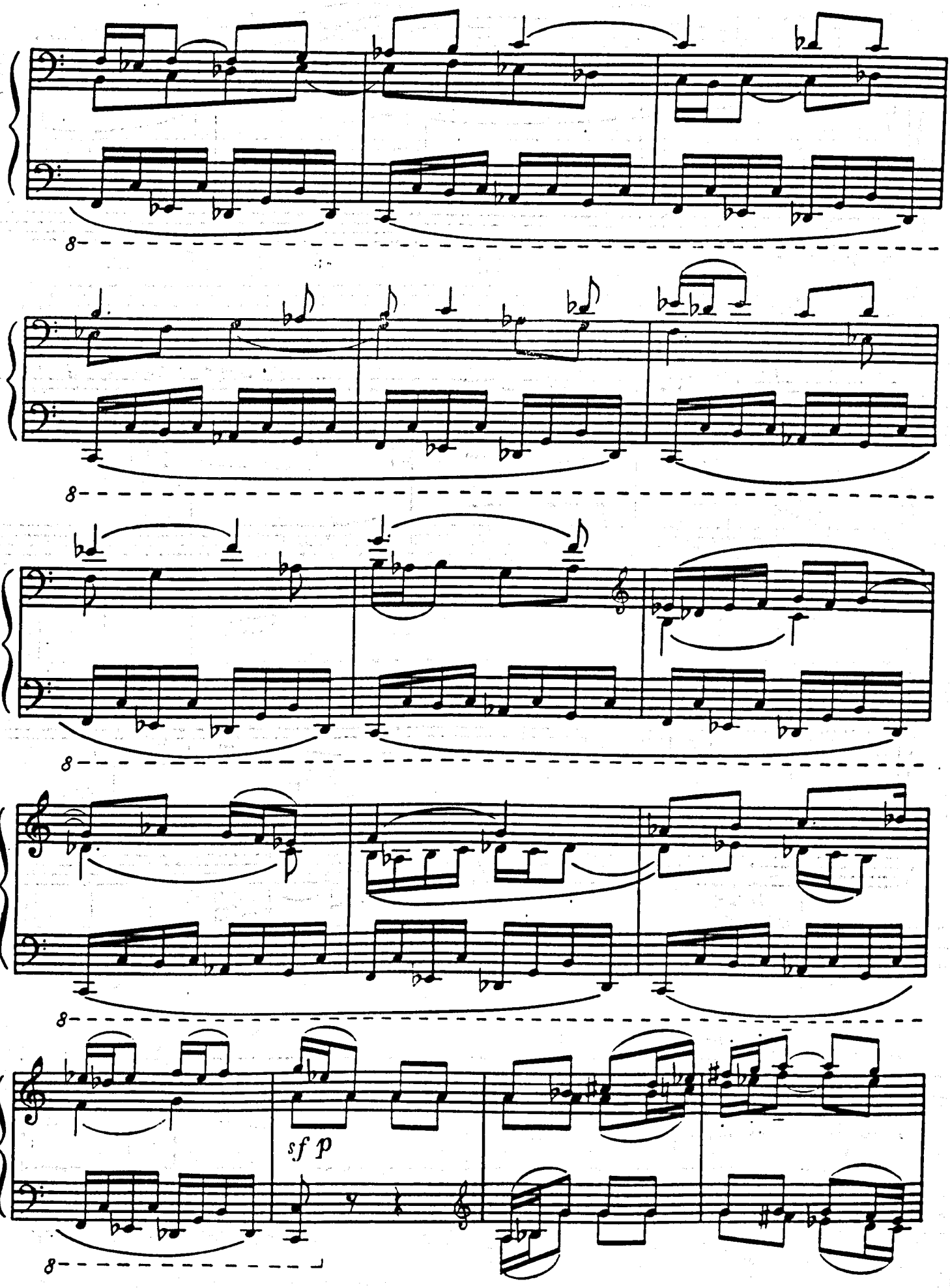
ПРЕЛЮДІЯ in G

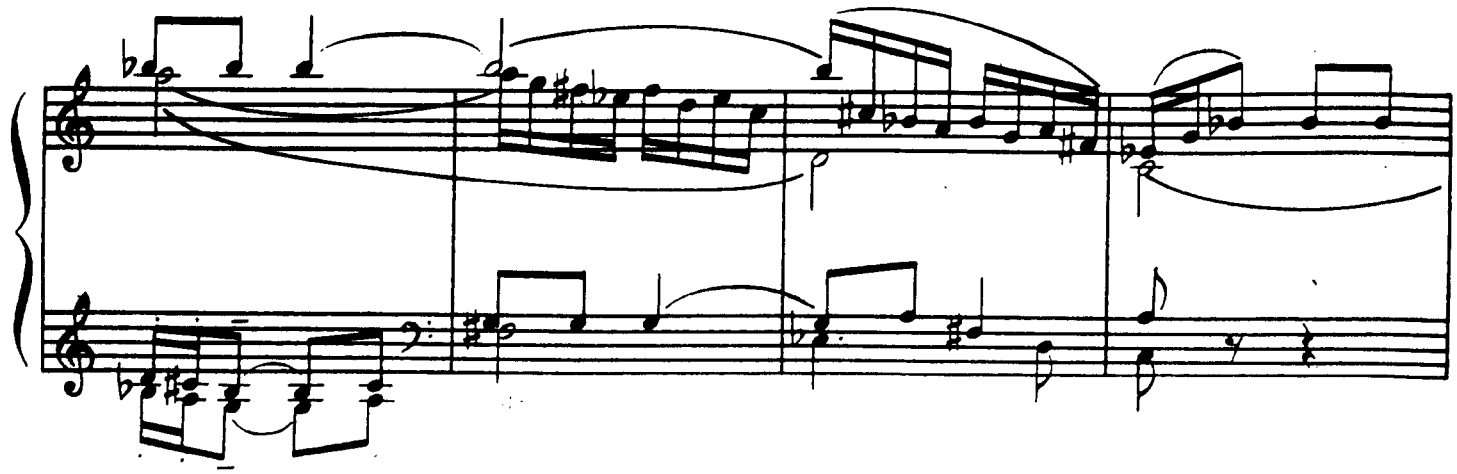
ПРЕЛЮДИЯ in G

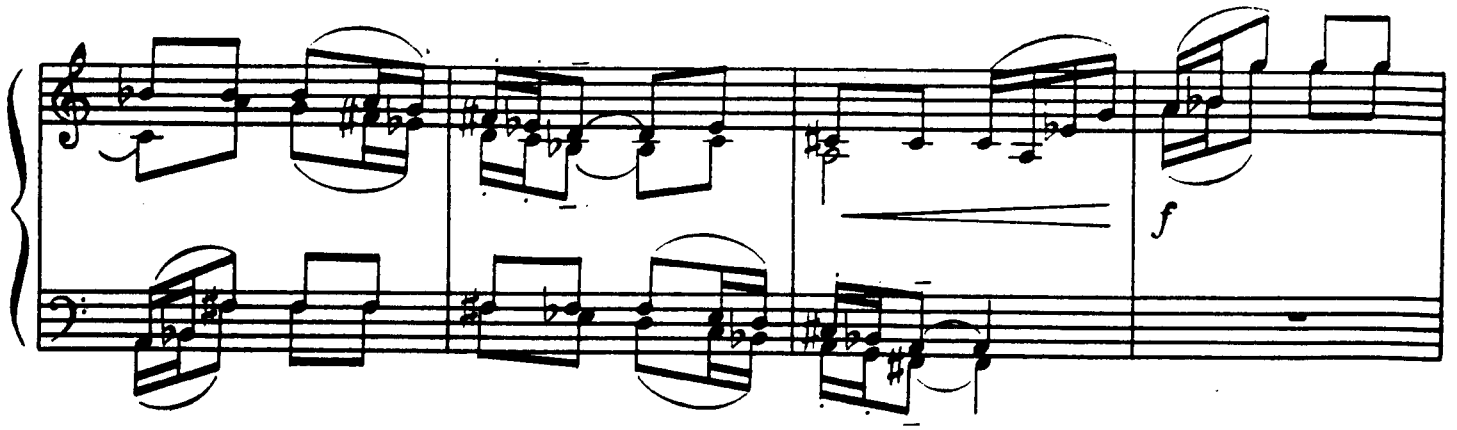


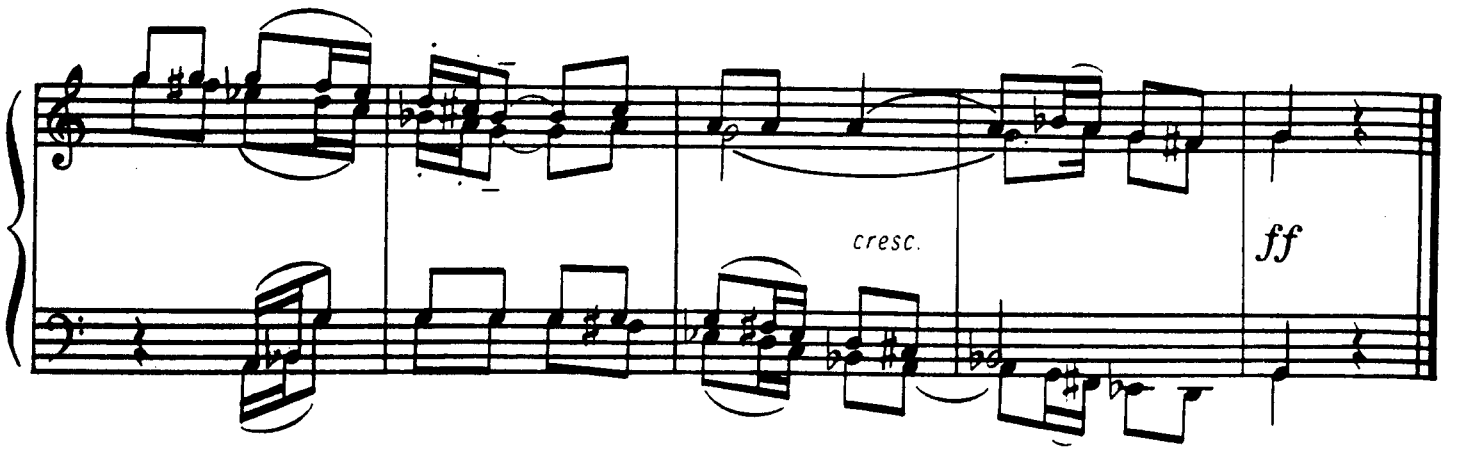

cresc.
fp
cresc.
fp dolce
mf


cresc.
f
poco cresc.
ff
sub. p
fp
8
8


8
8
8
8
sf p
8





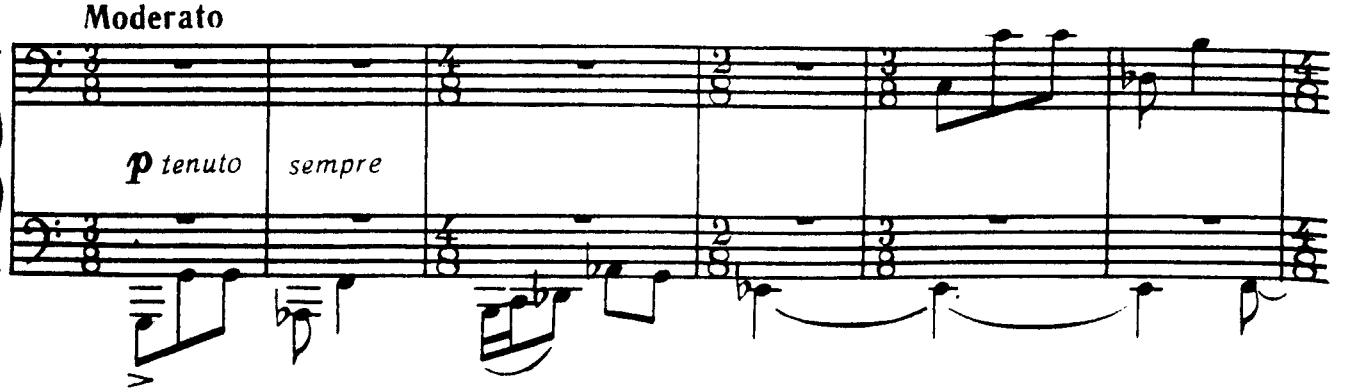


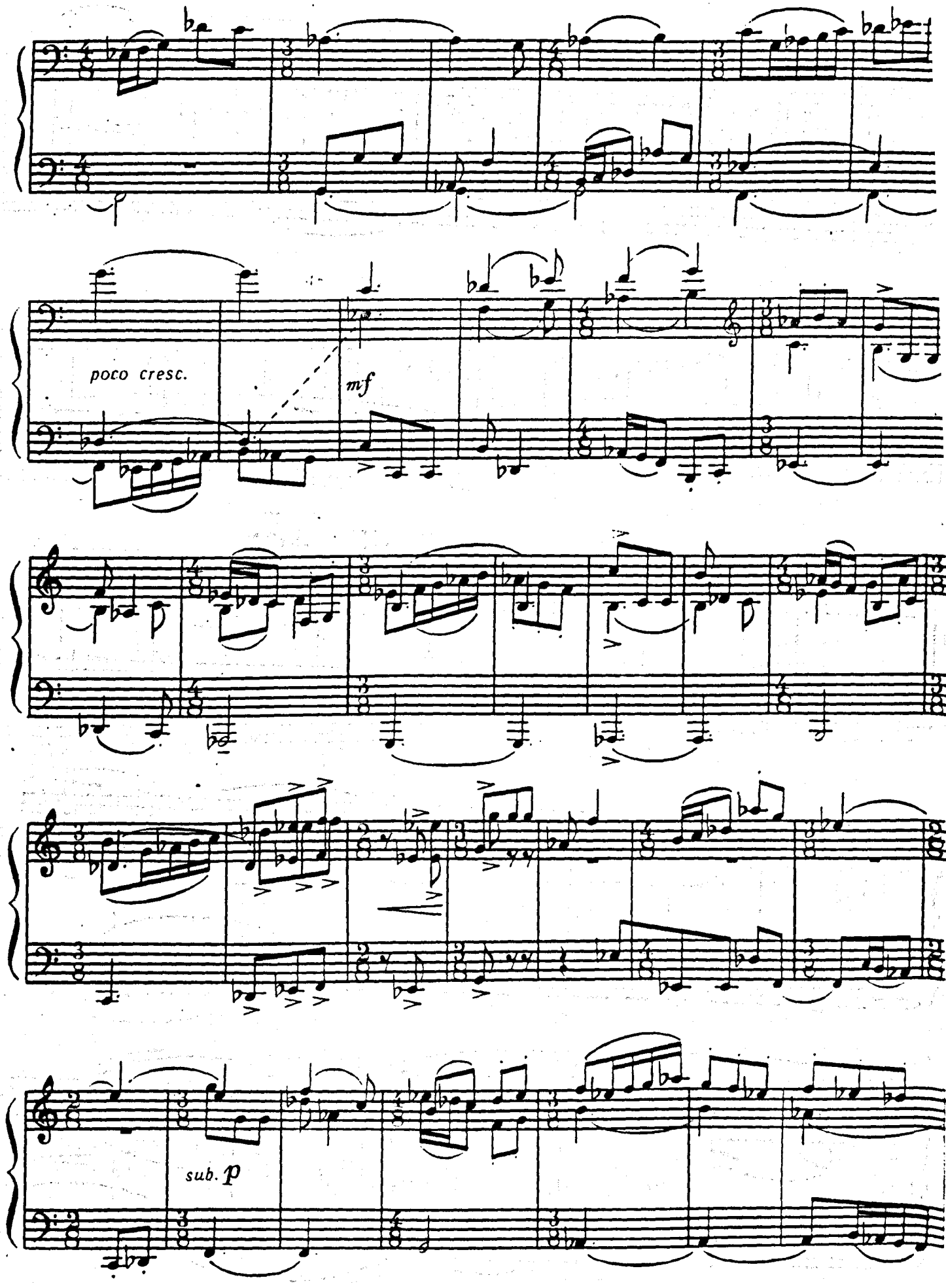
ФУГА in G

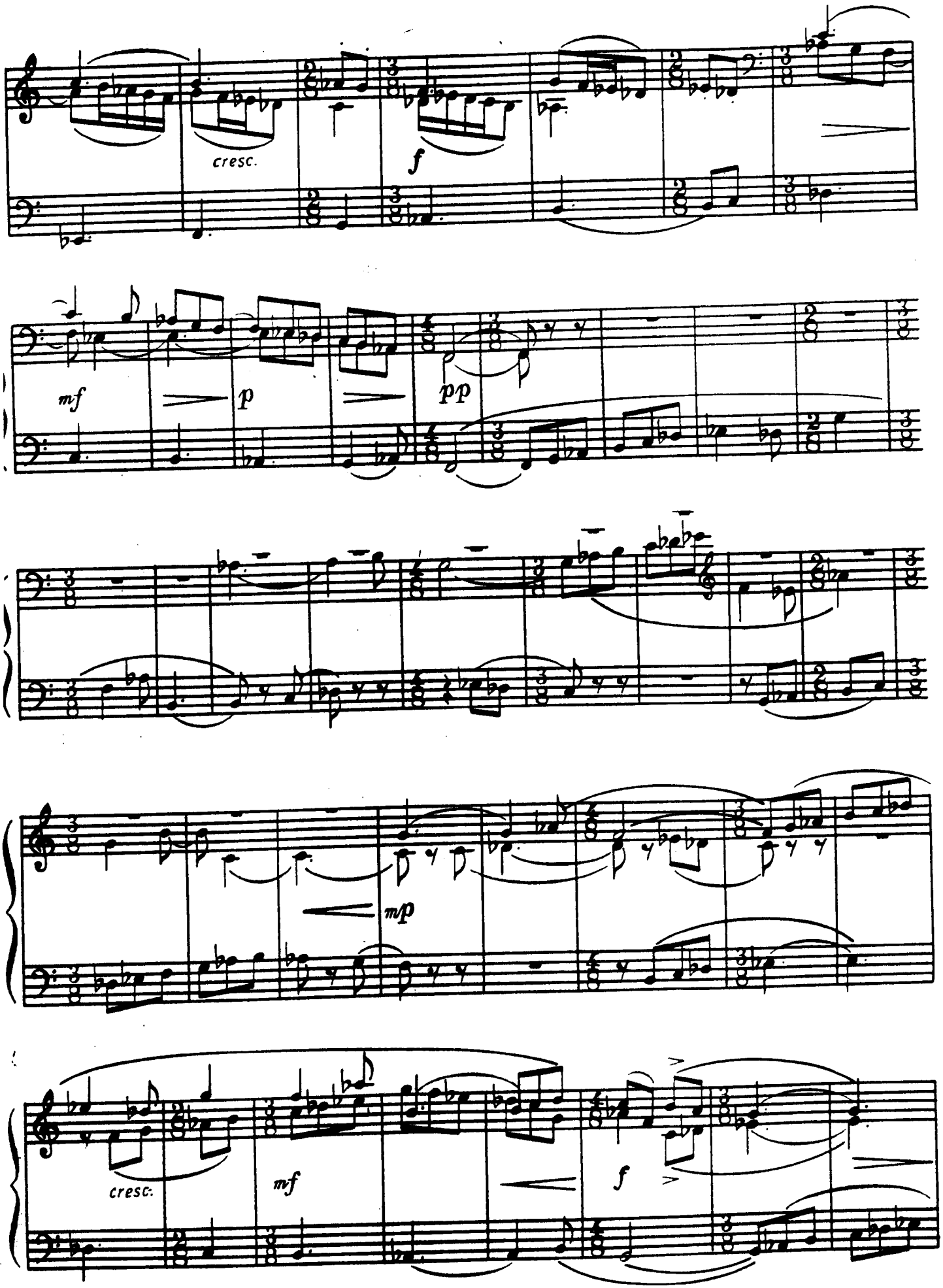
ФУГА in G

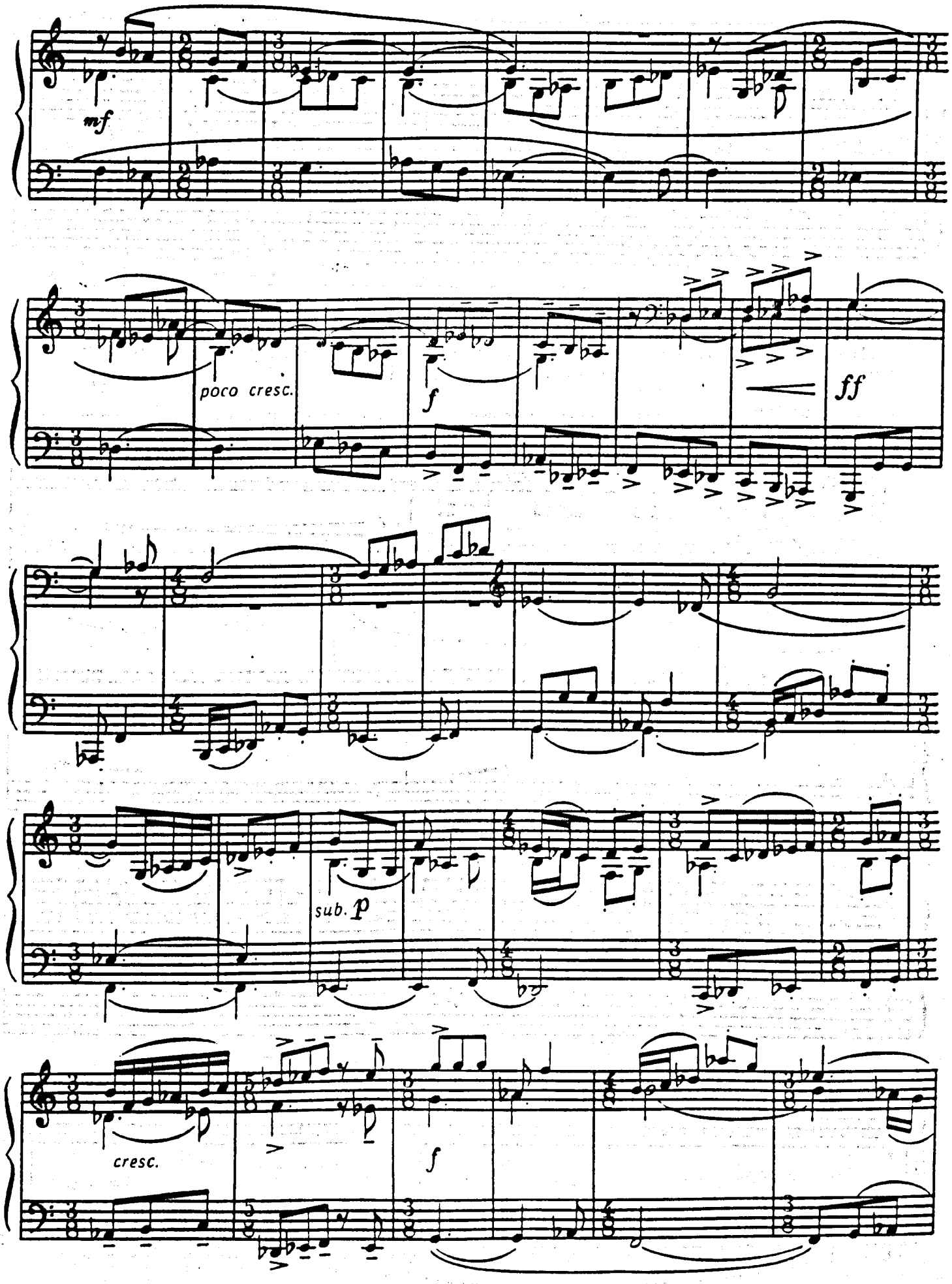
Moderato

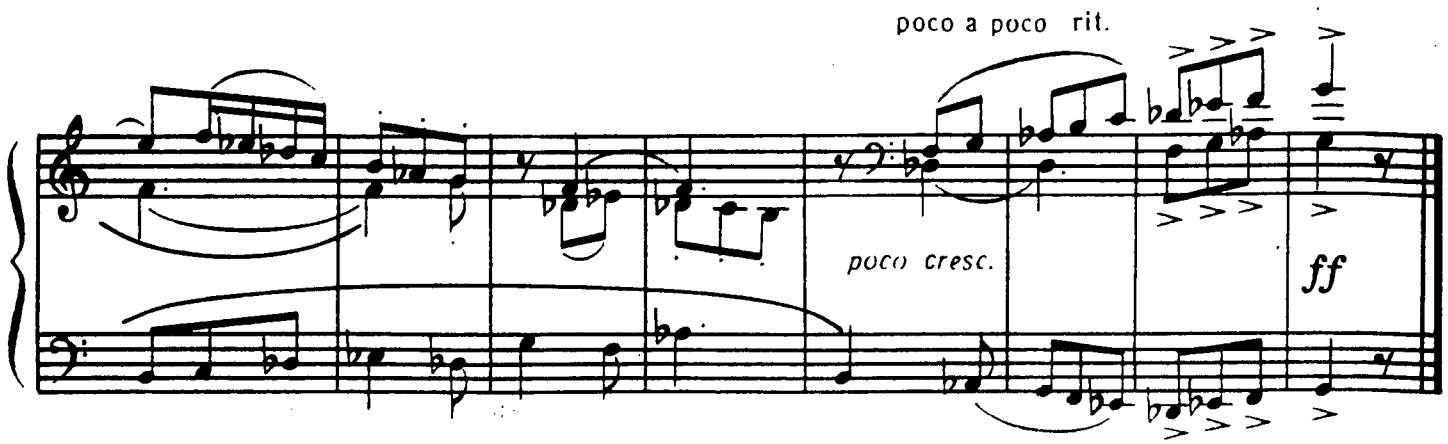
a 3 Voci




poco cresc.
mf
sub. p

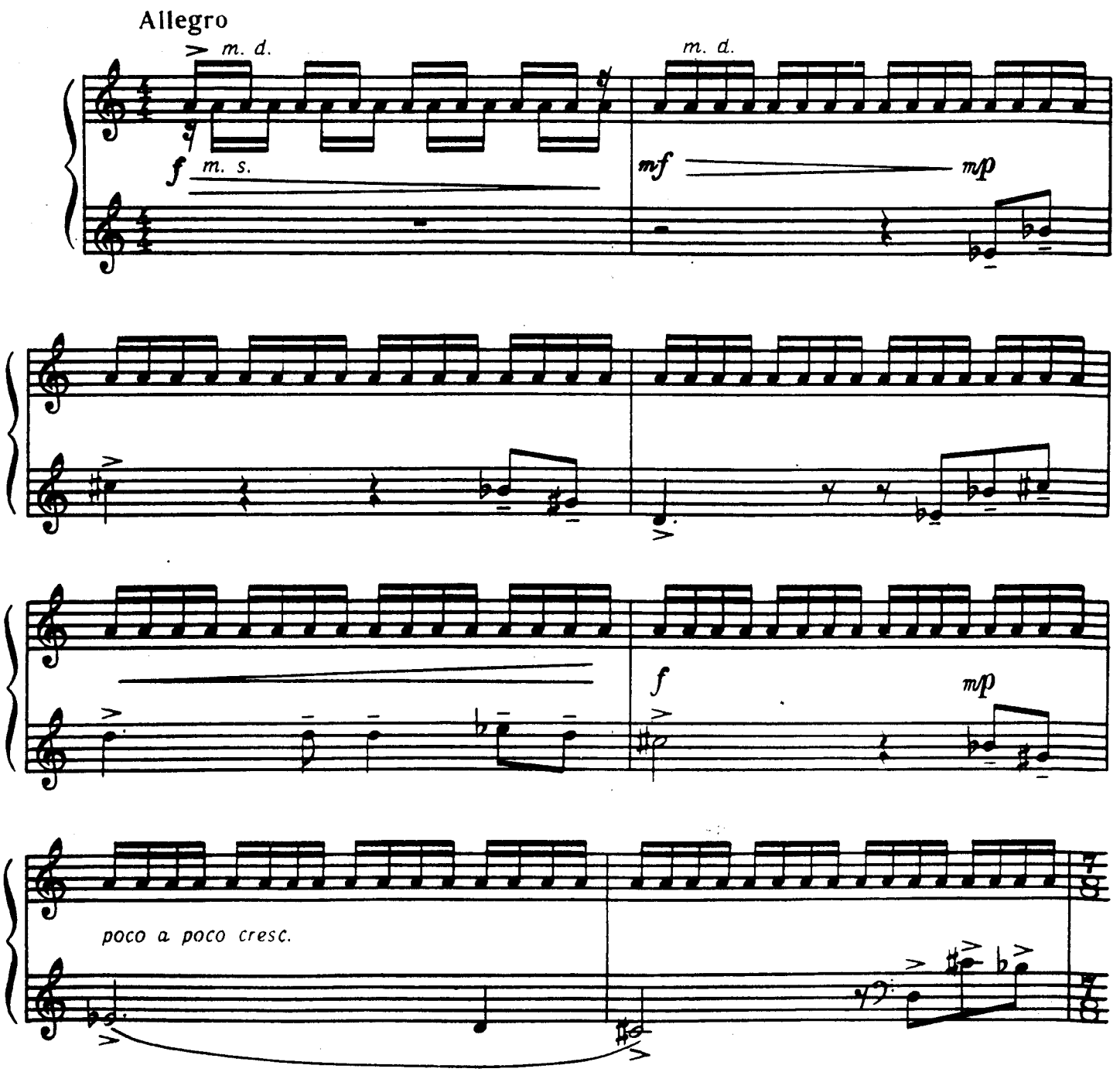

cresc.
f
mf
p
pp
mp
cresc.
mf
f

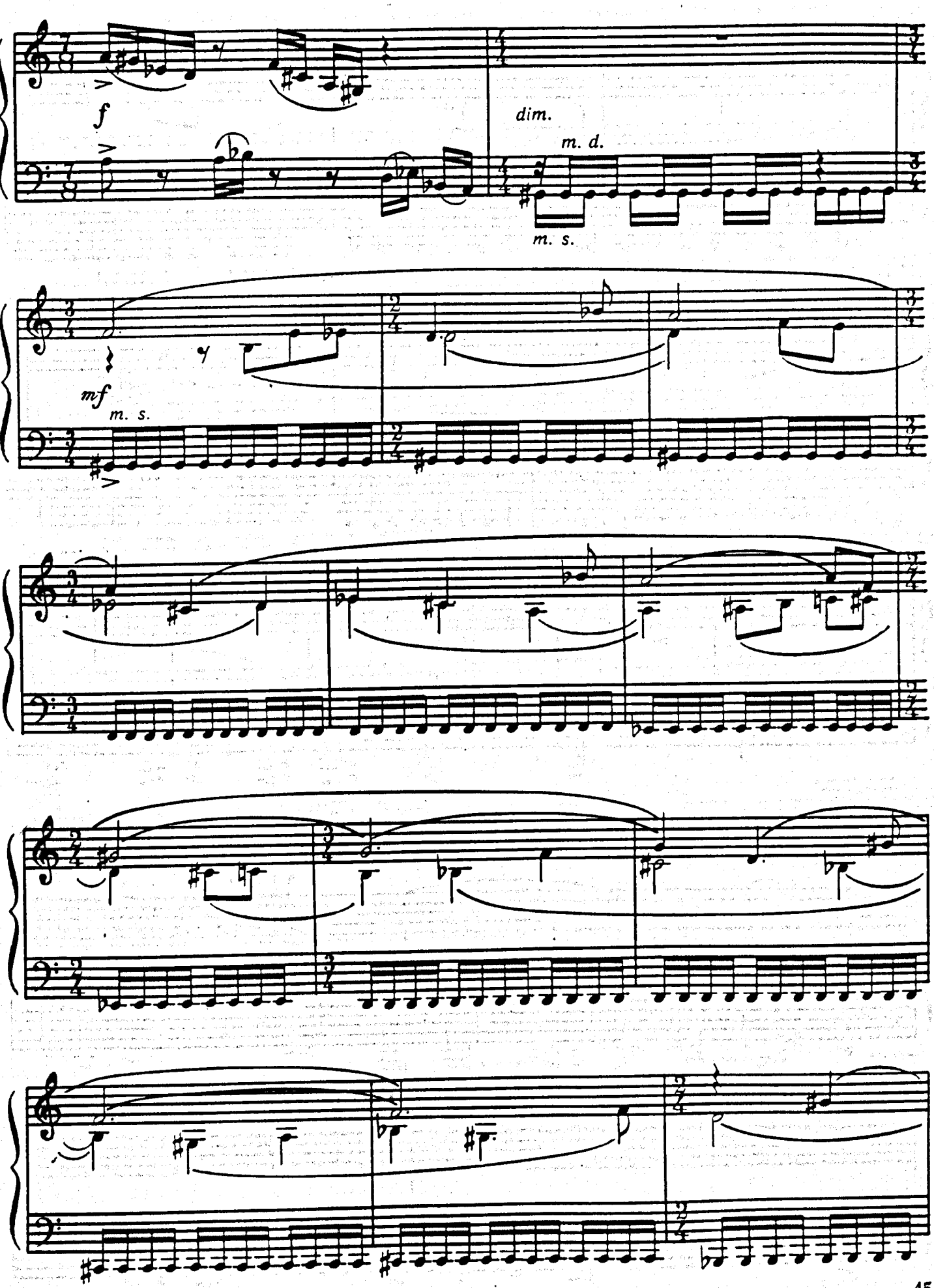

mf
poco cresc.
f
ff
sub. p
cresc.
f

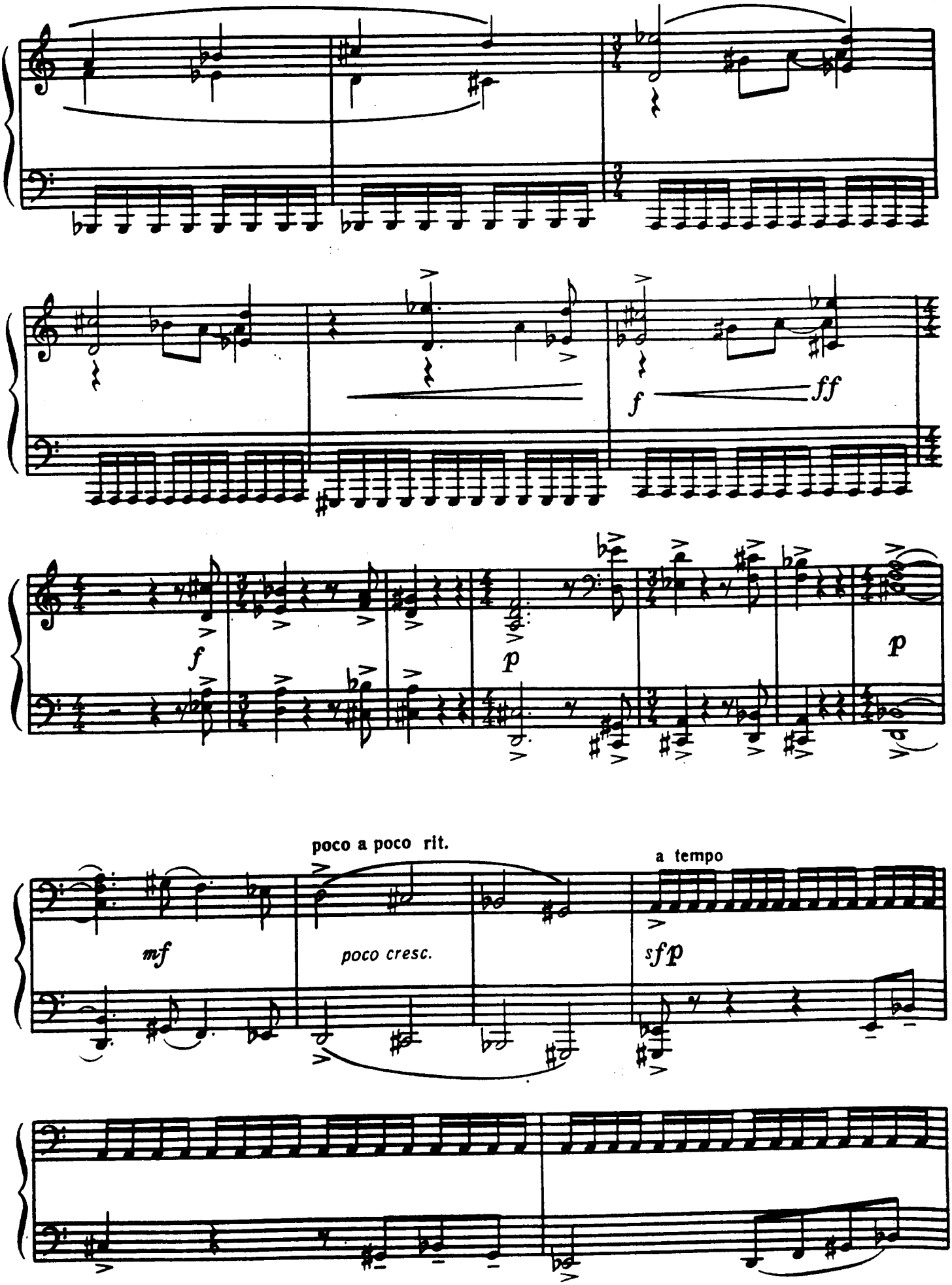


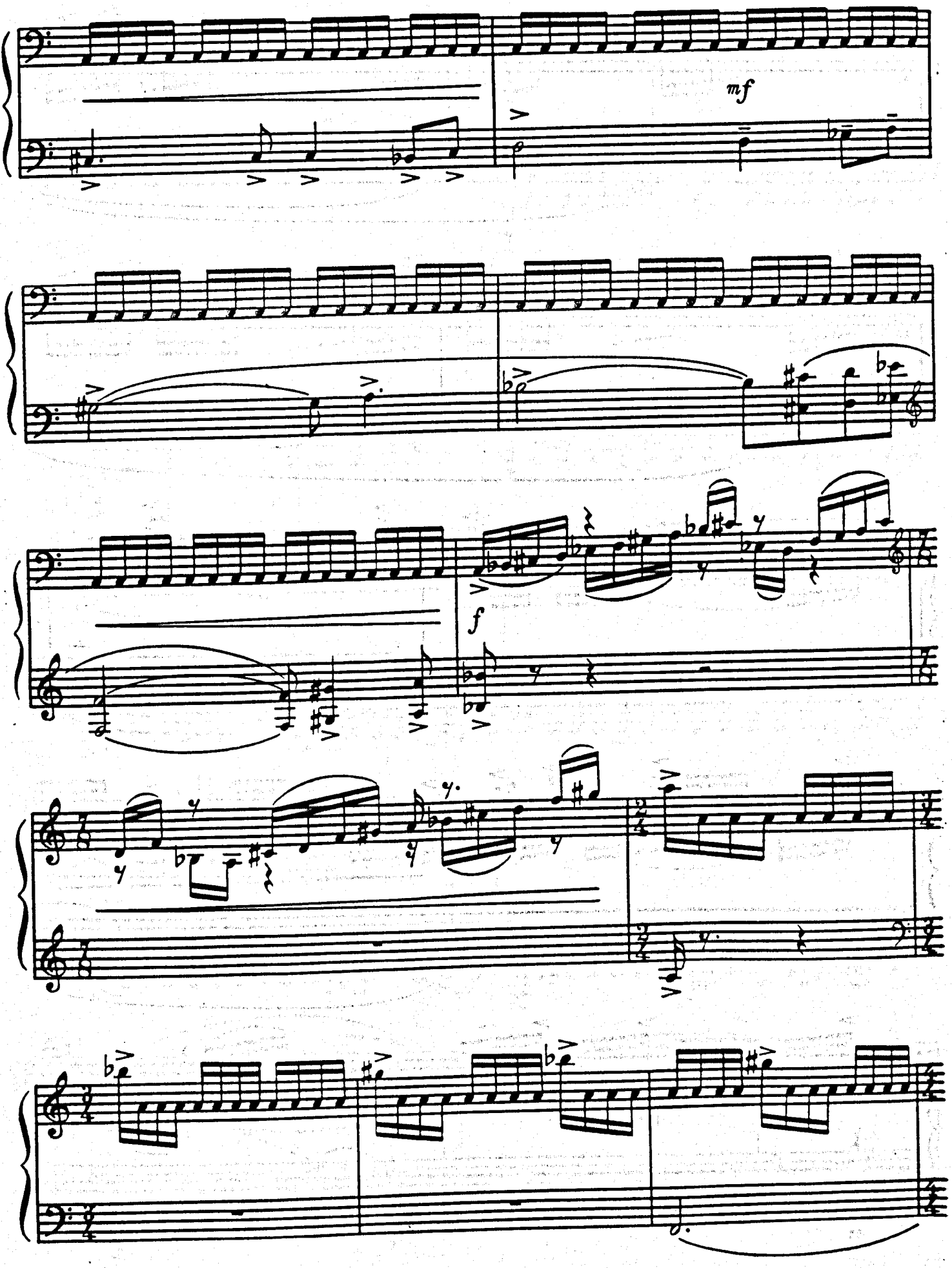
ПРЕЛЮДІЯ-ТОККАТА in A

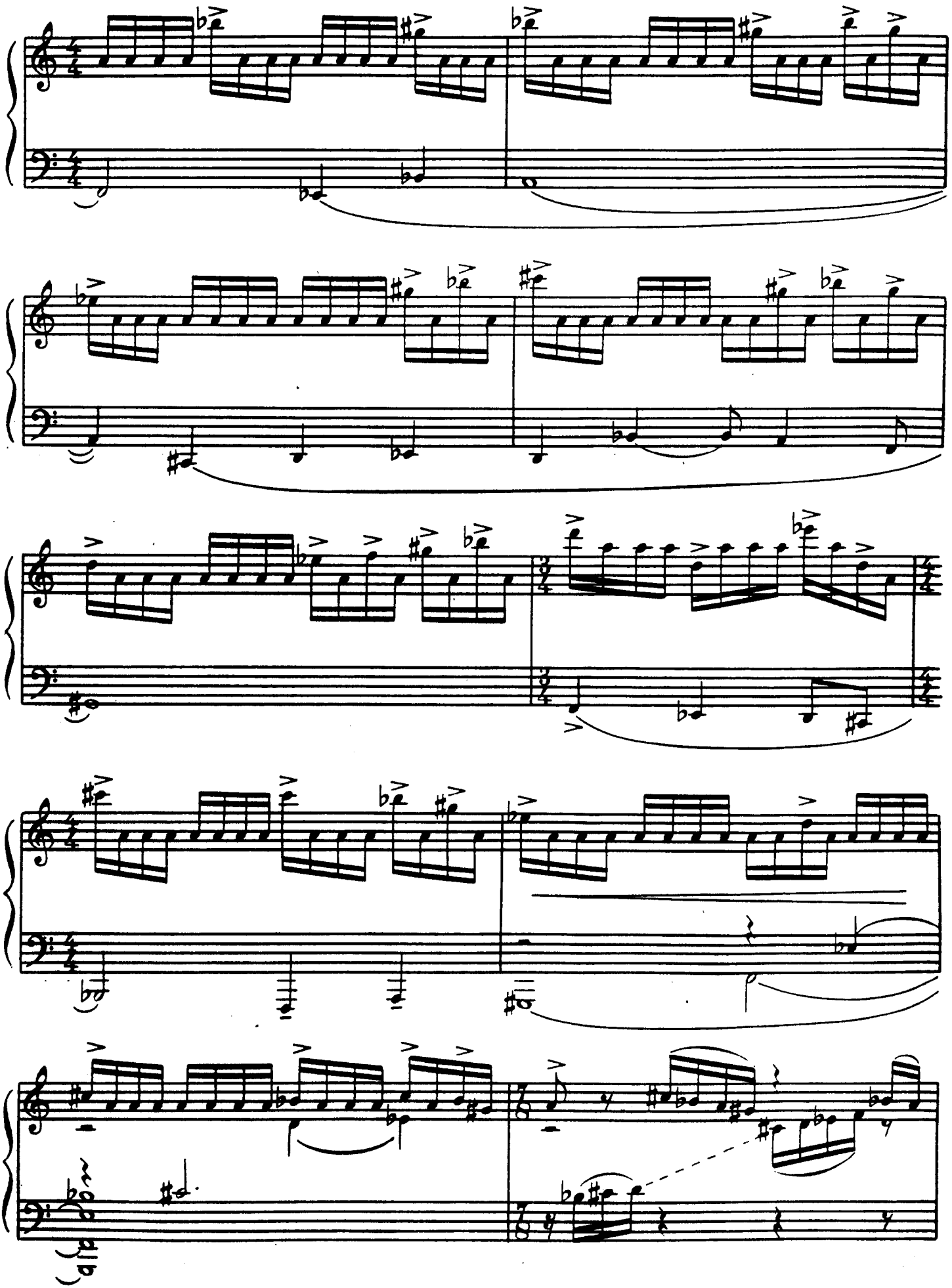
ПРЕЛЮДИЯ ТОККАТА in A

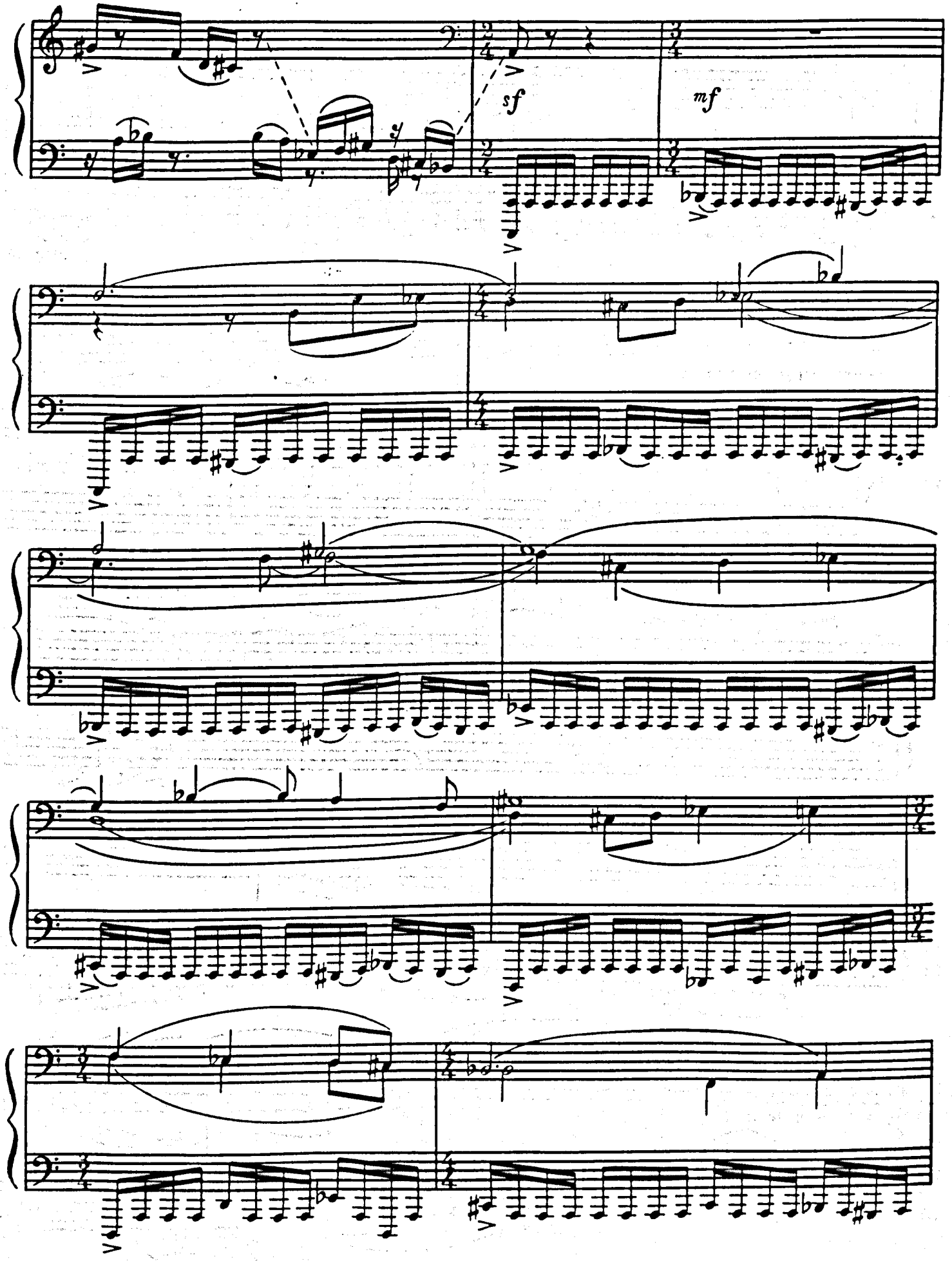


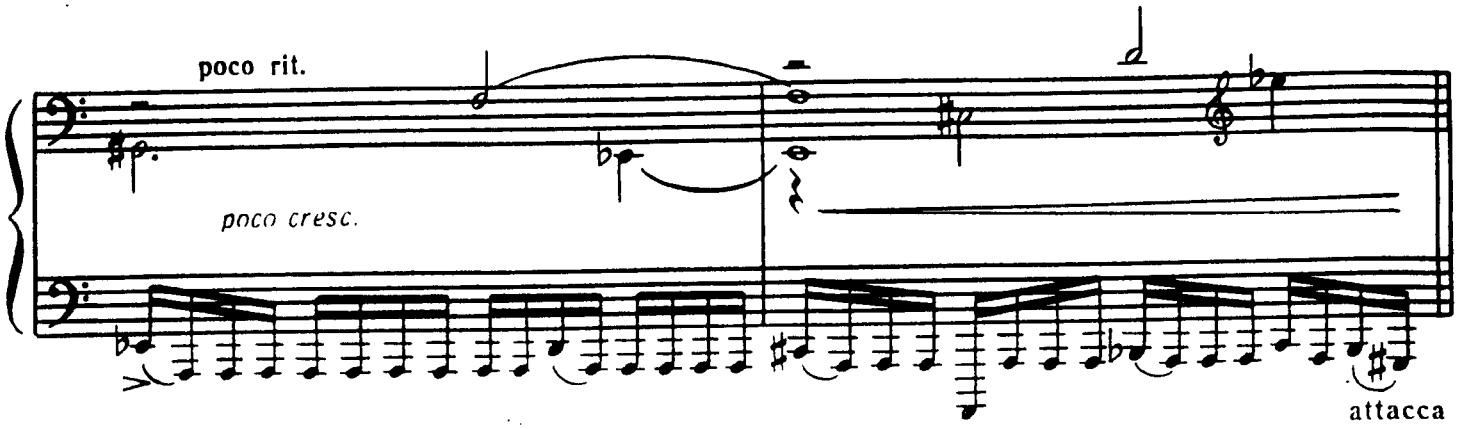

f
dim.
m. d.
m. s.
mf
m. s.


f
ff
f
p
p
mf
poco a poco rit.
poco cresc.
a tempo
sfp


mf
f




sf
mf



ФУГА in A

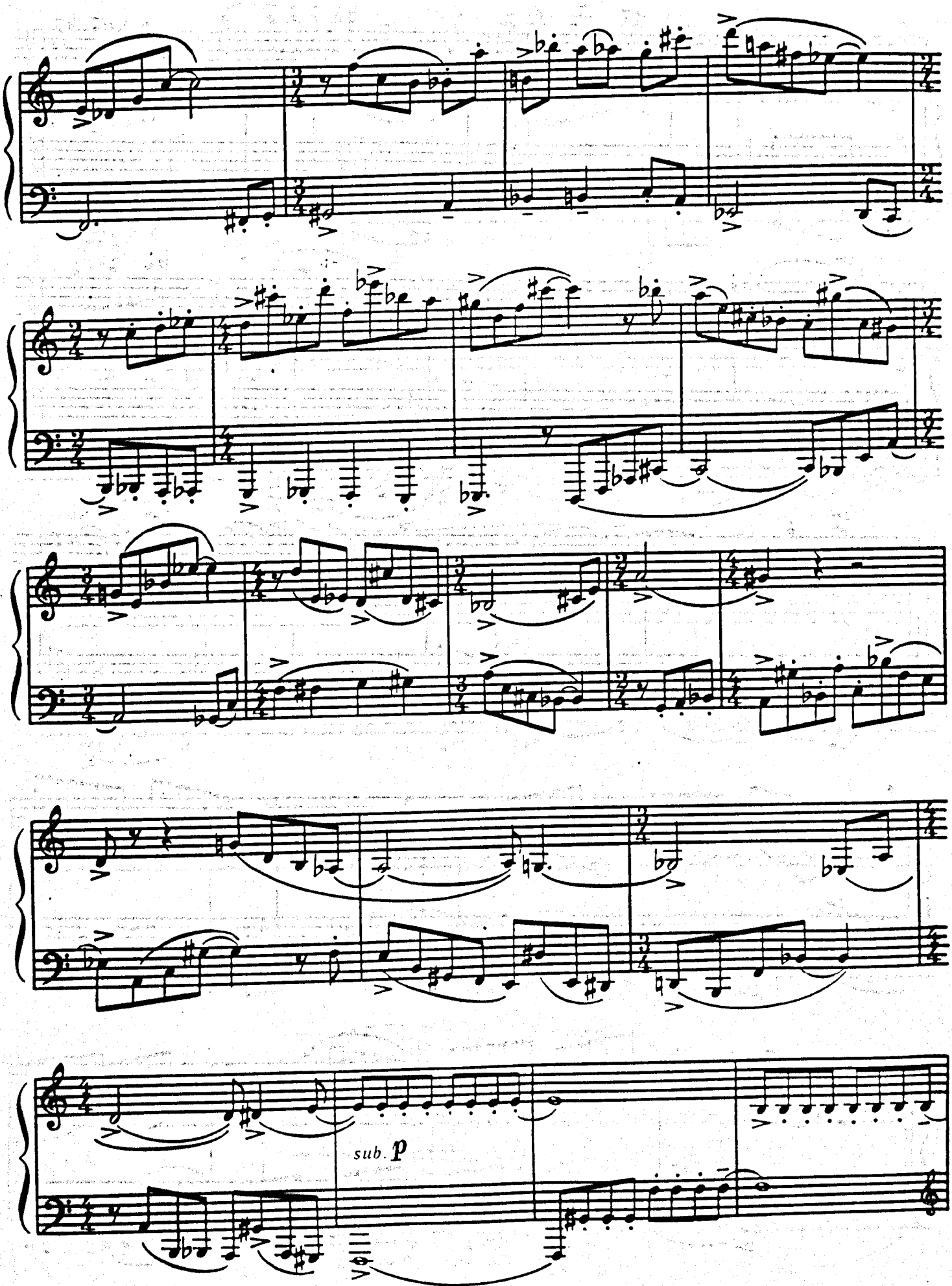
ФУГА in A

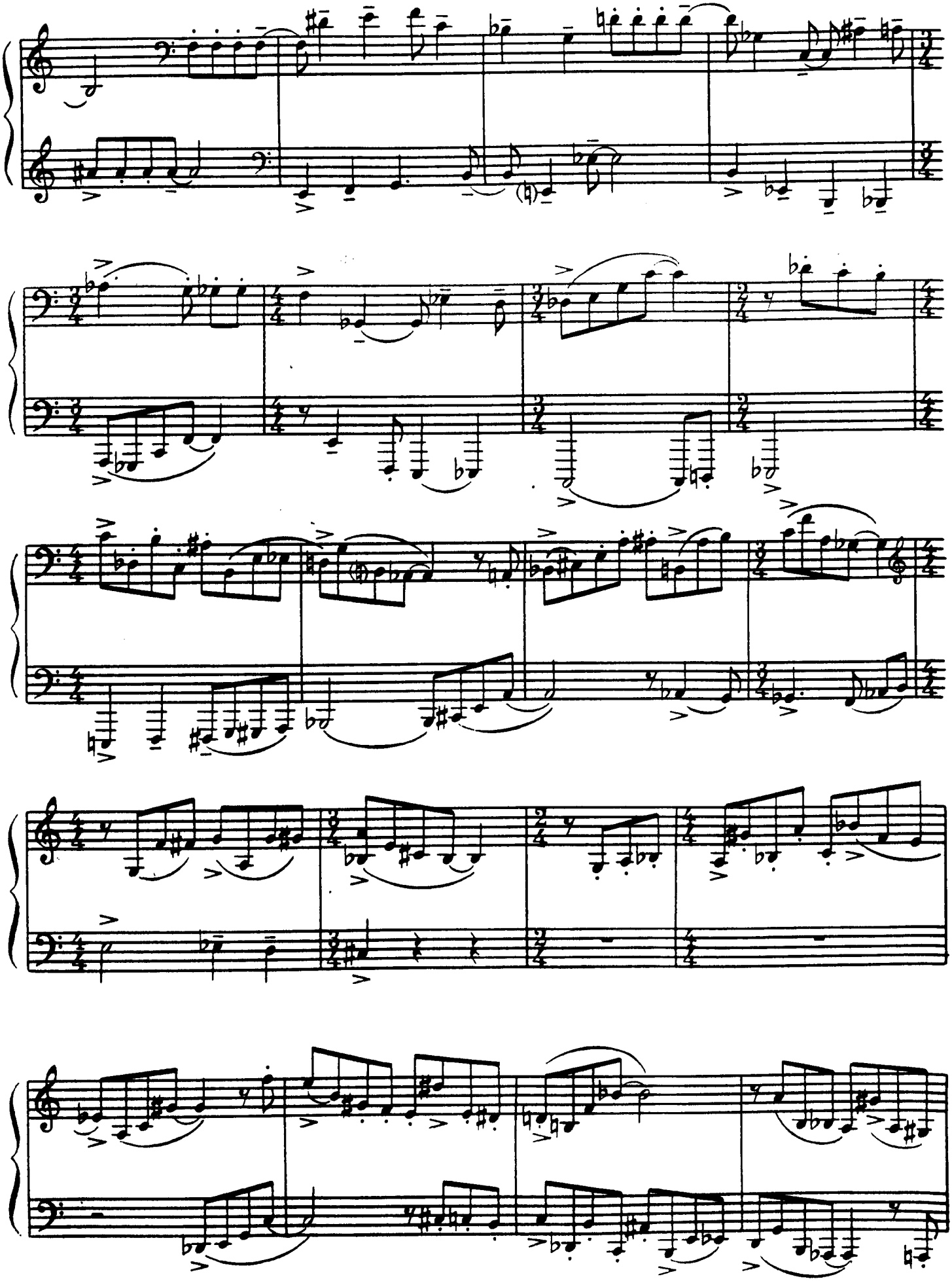
Prestissimo

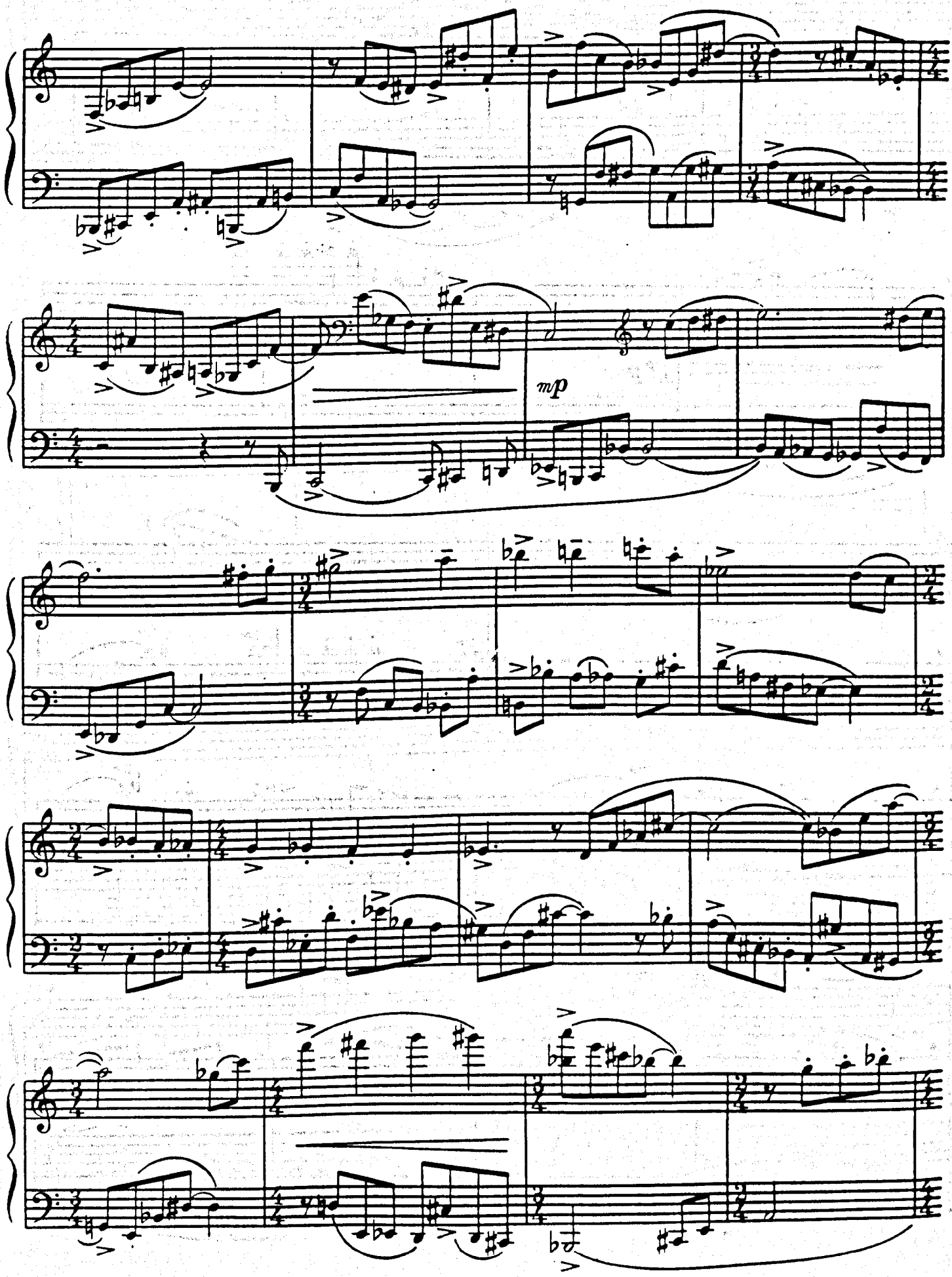
a 2 Voci

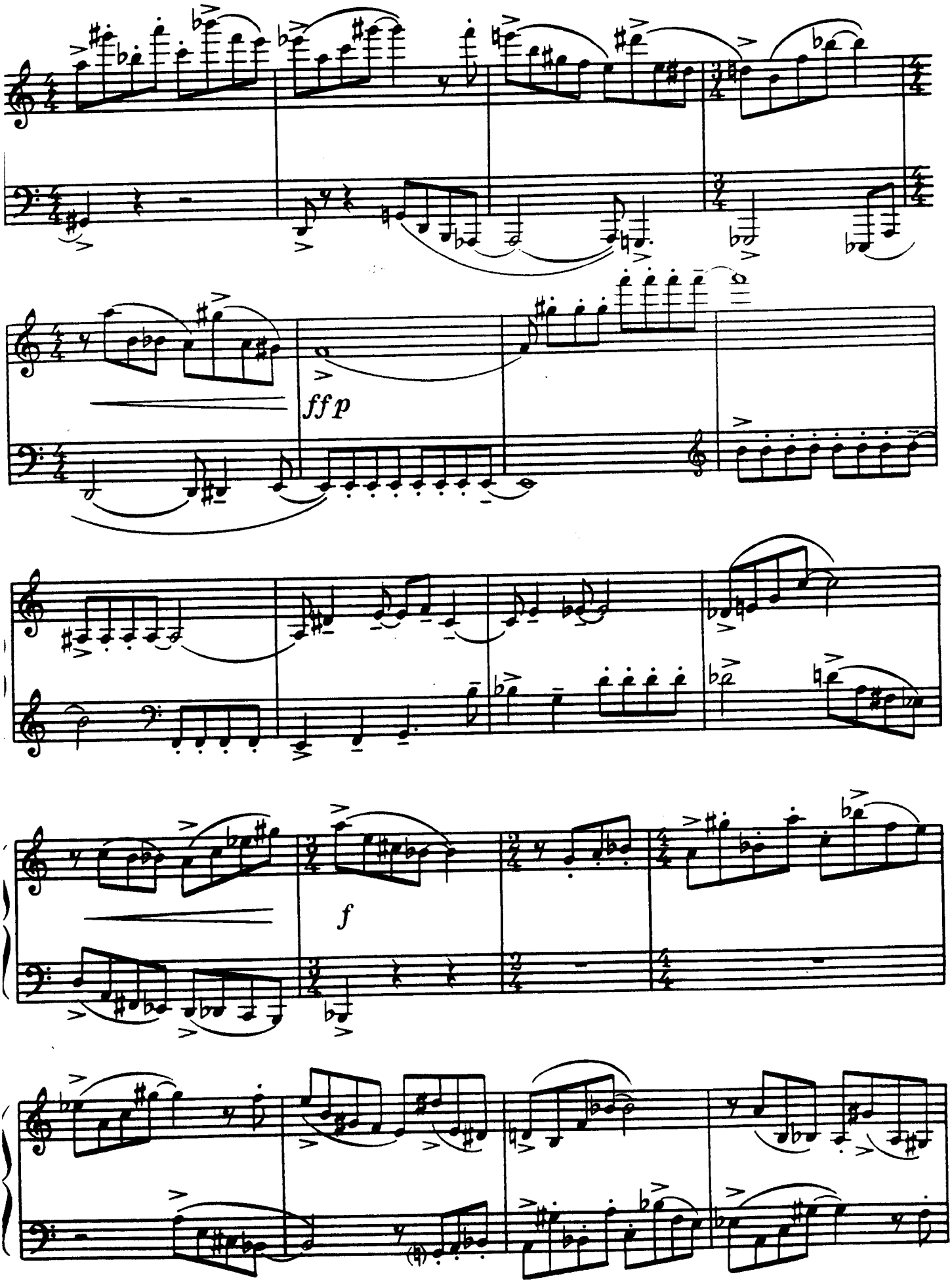
sf

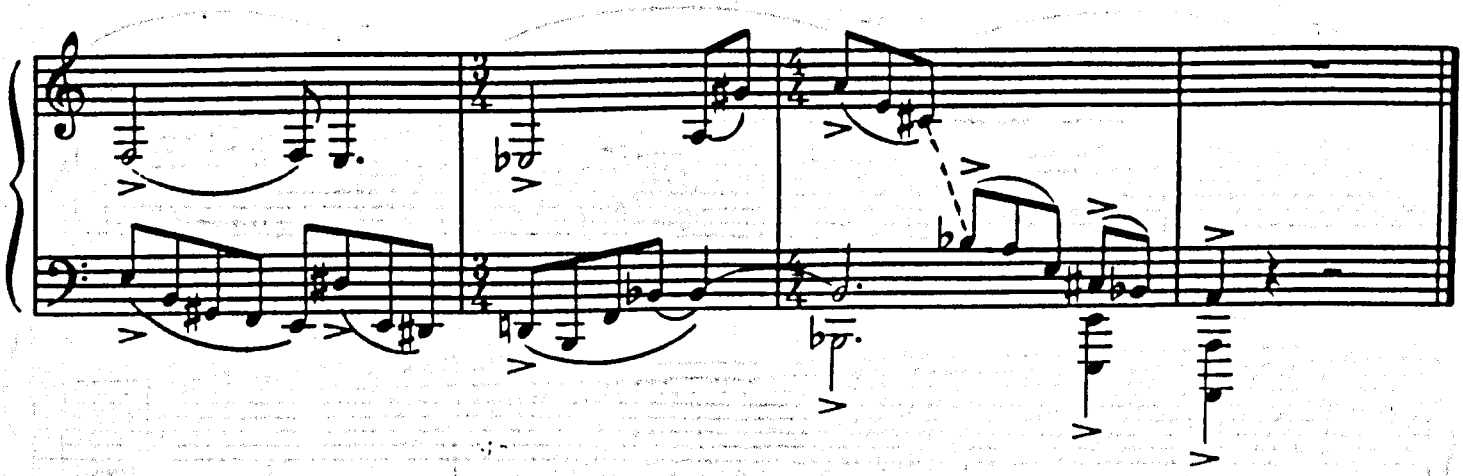
mf


sub. p



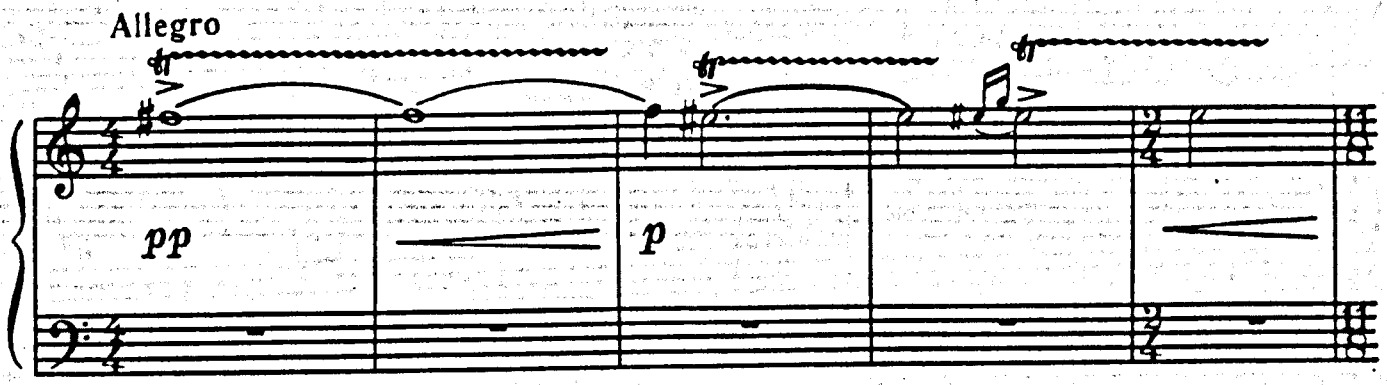

mp

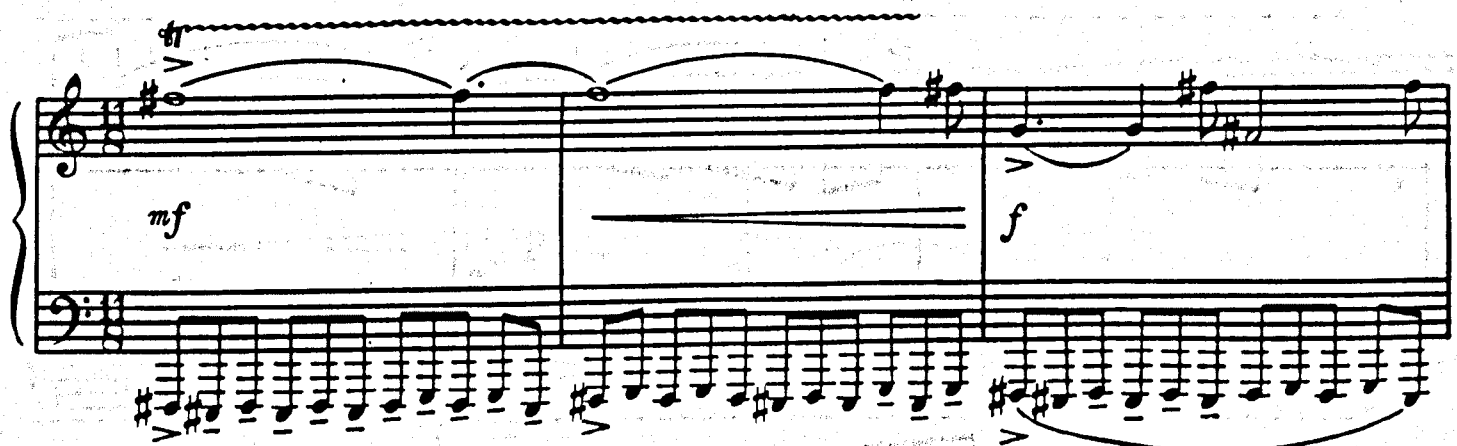

ff p
f

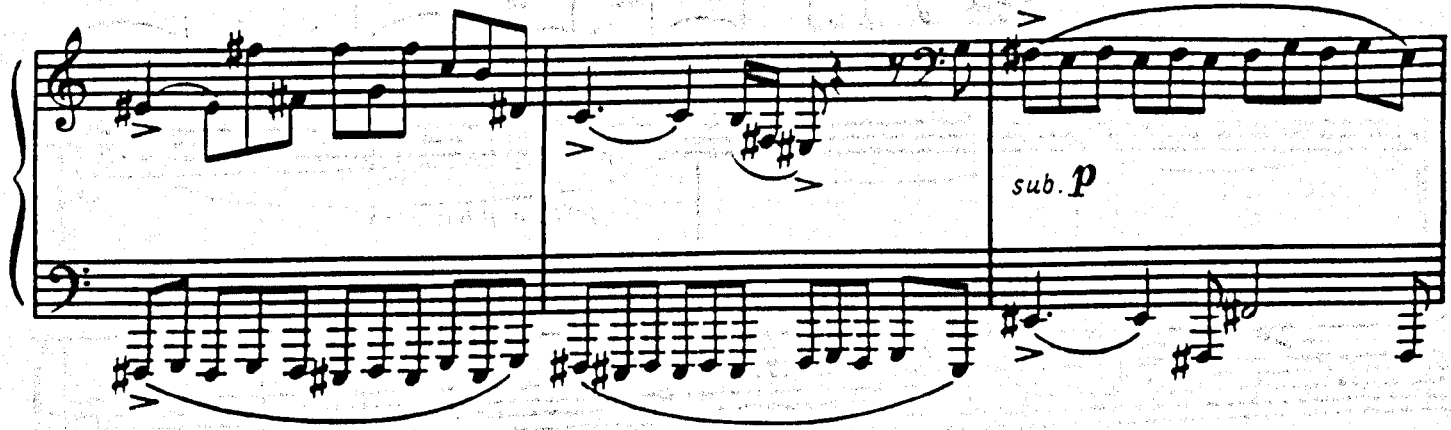


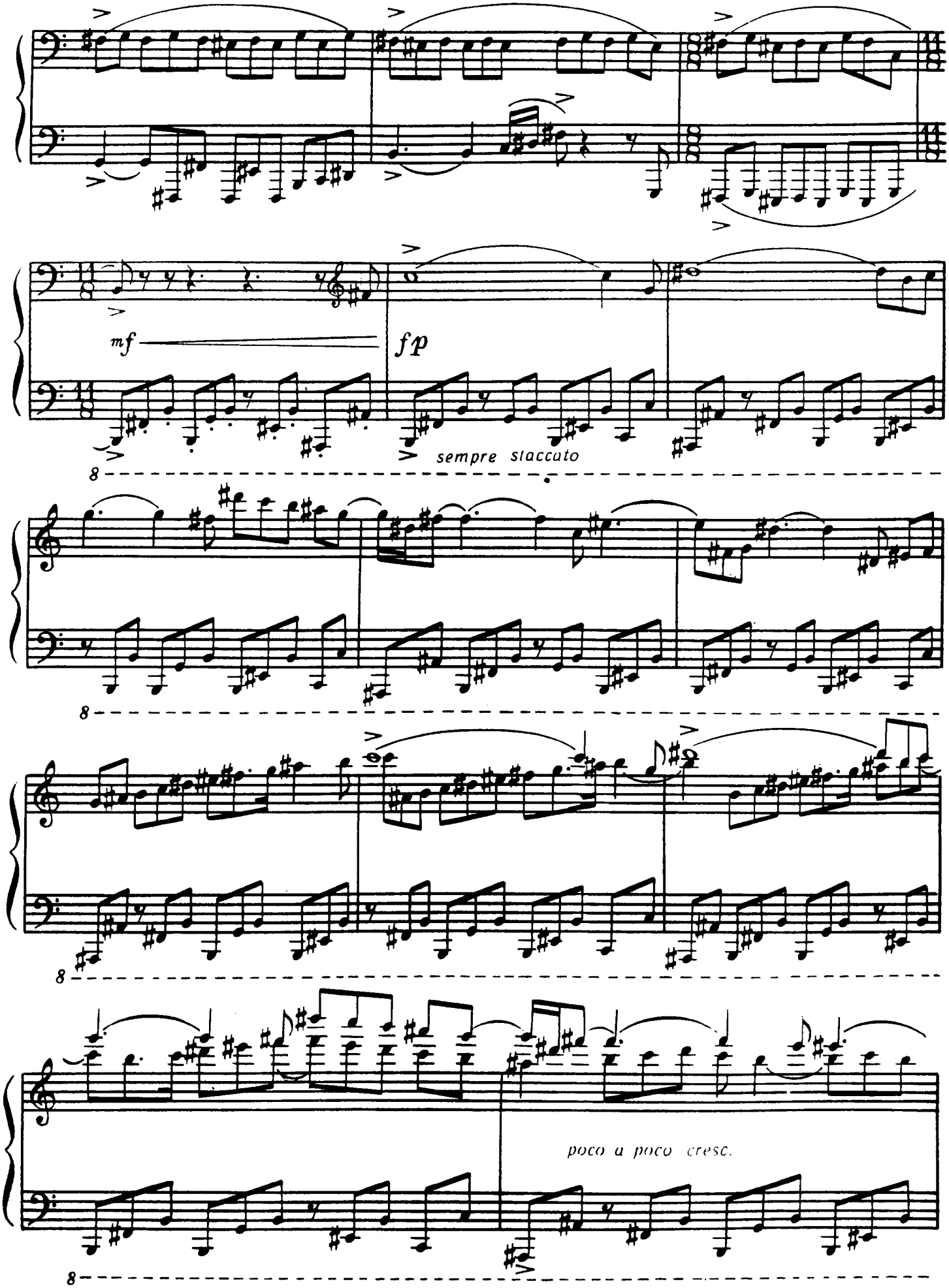
ПРЕЛЮДІЯ in H

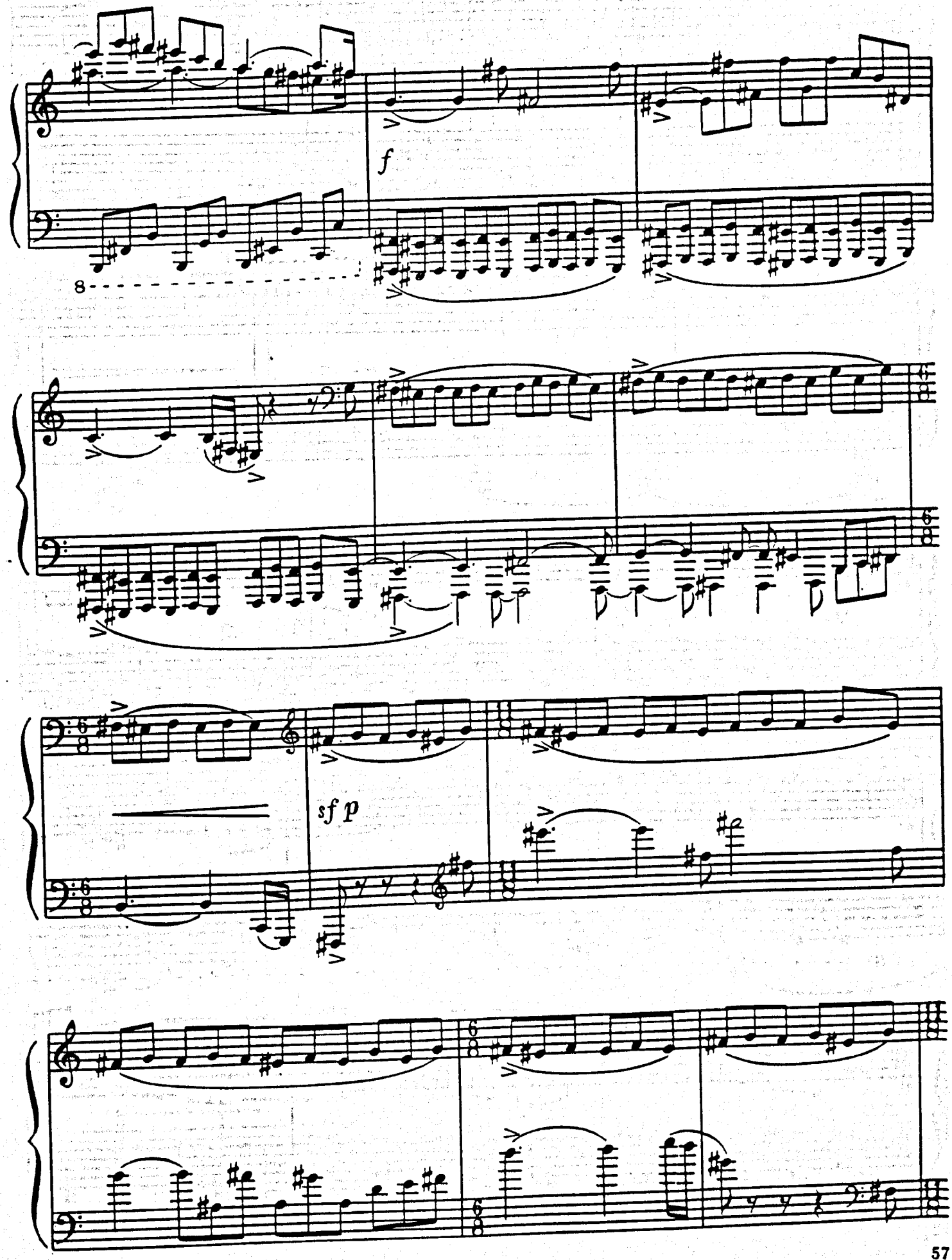
ПРЕЛЮДИЯ in H

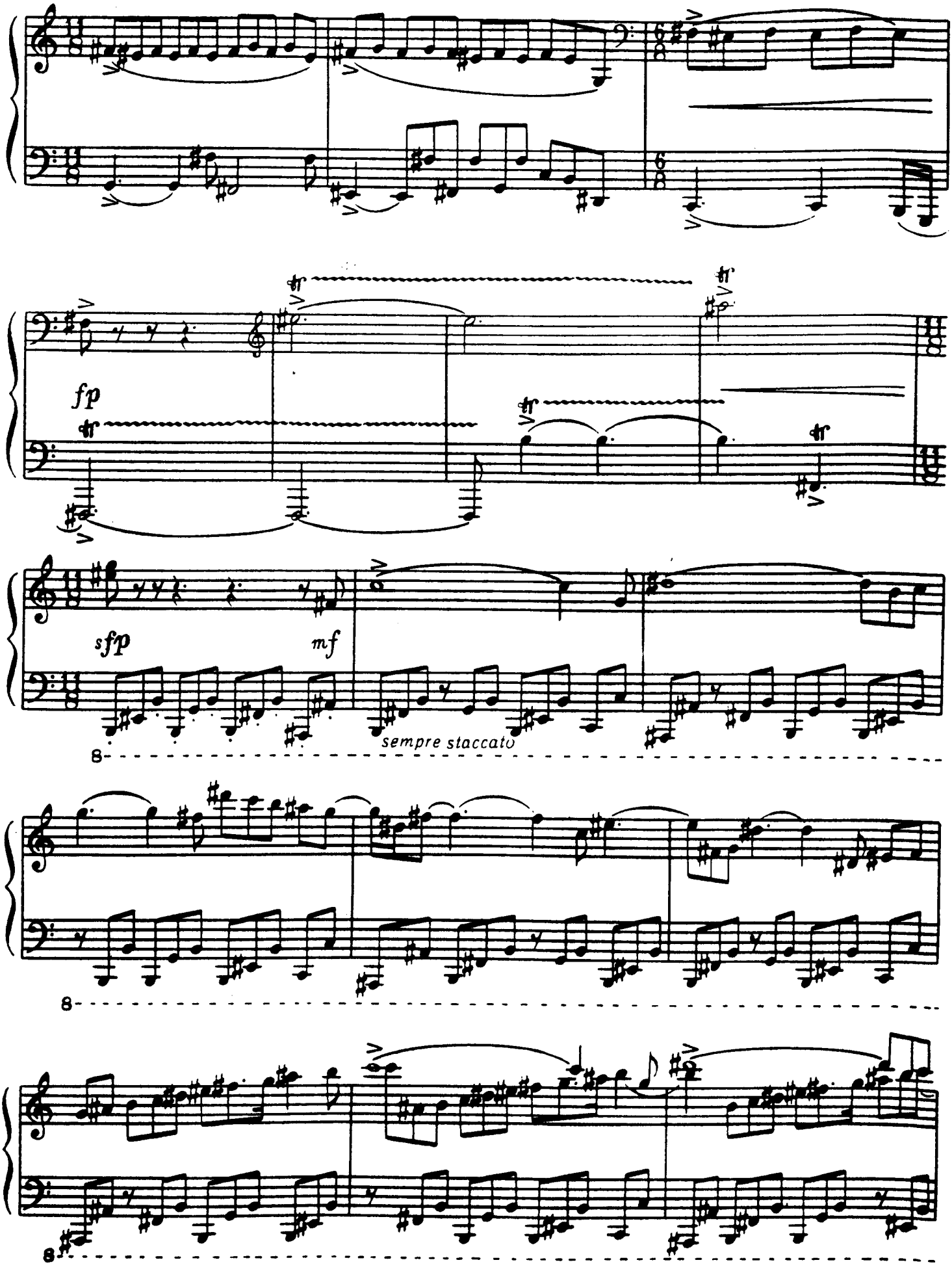


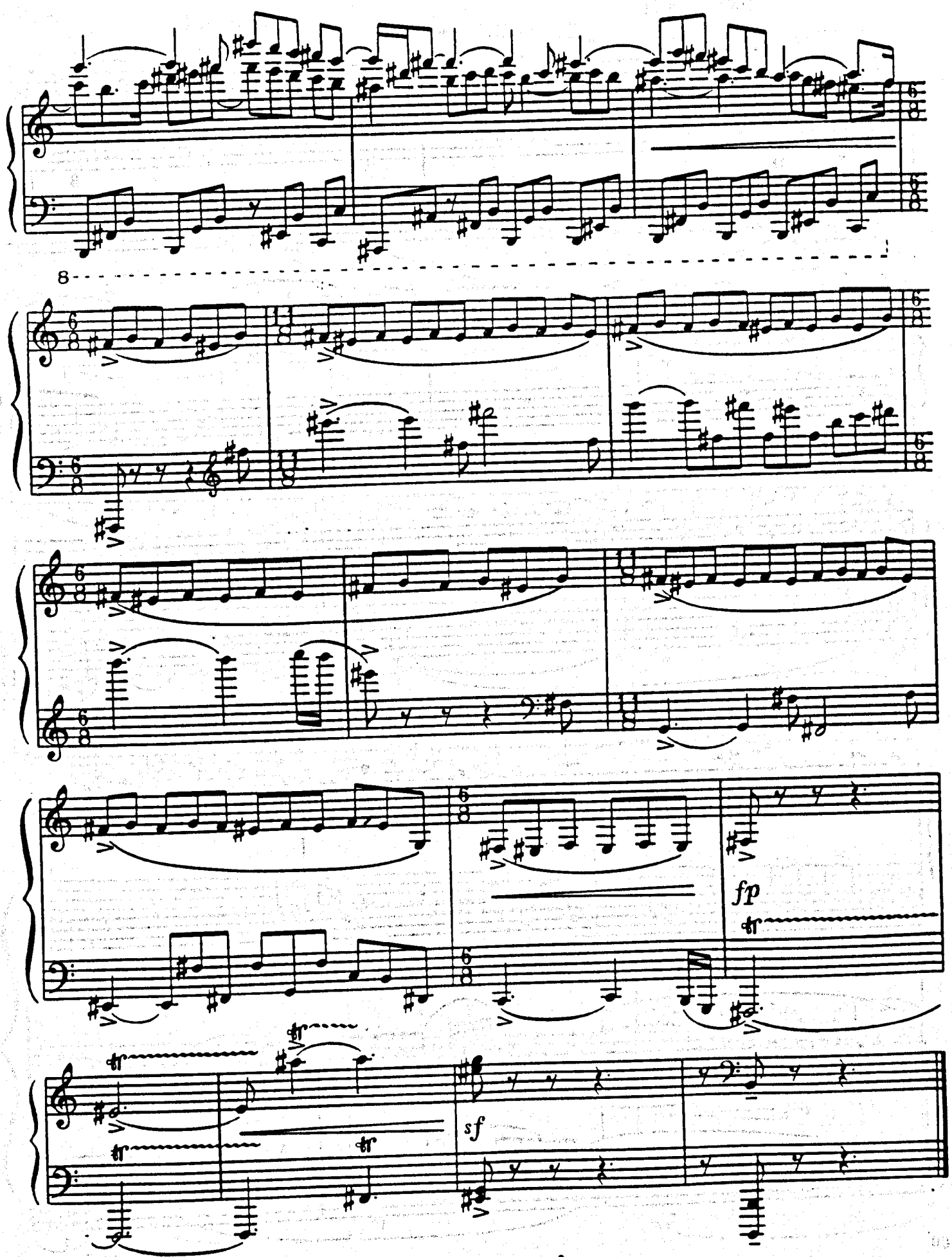





mf
fp
sempre staccato
8
8
8
8
poco a poco cresc.

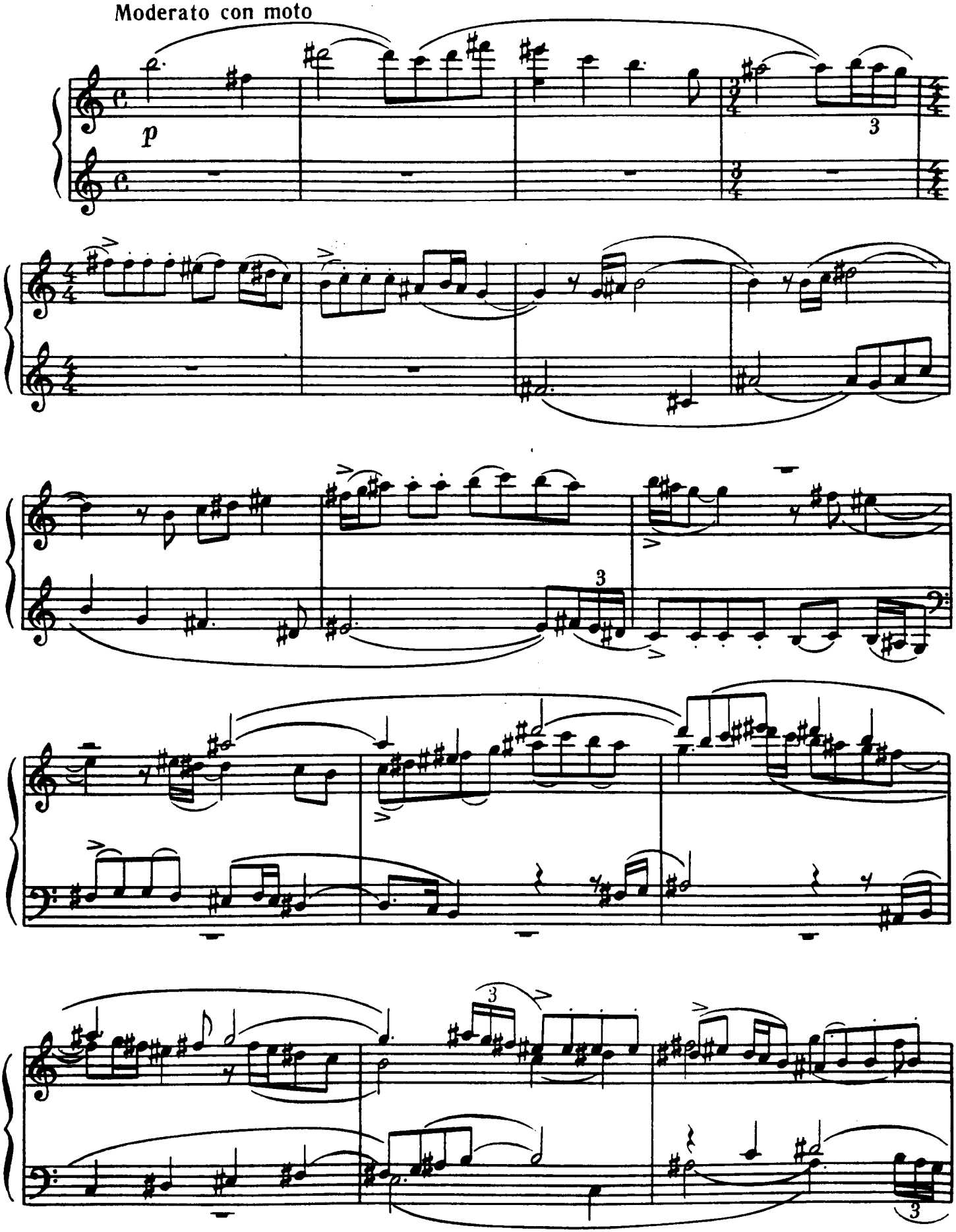

f
8
sf p

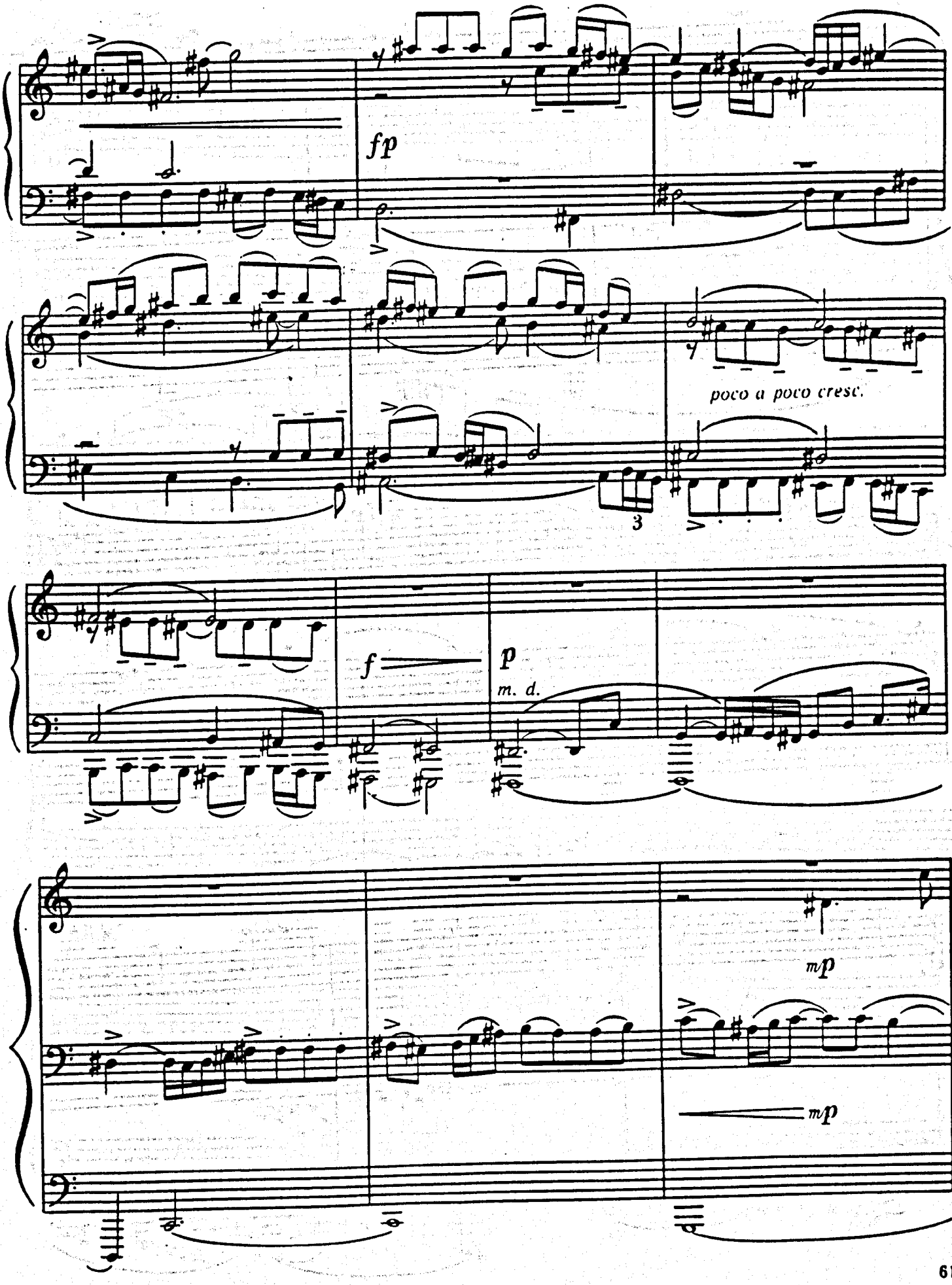

fp
sfp
mf
sempre staccato

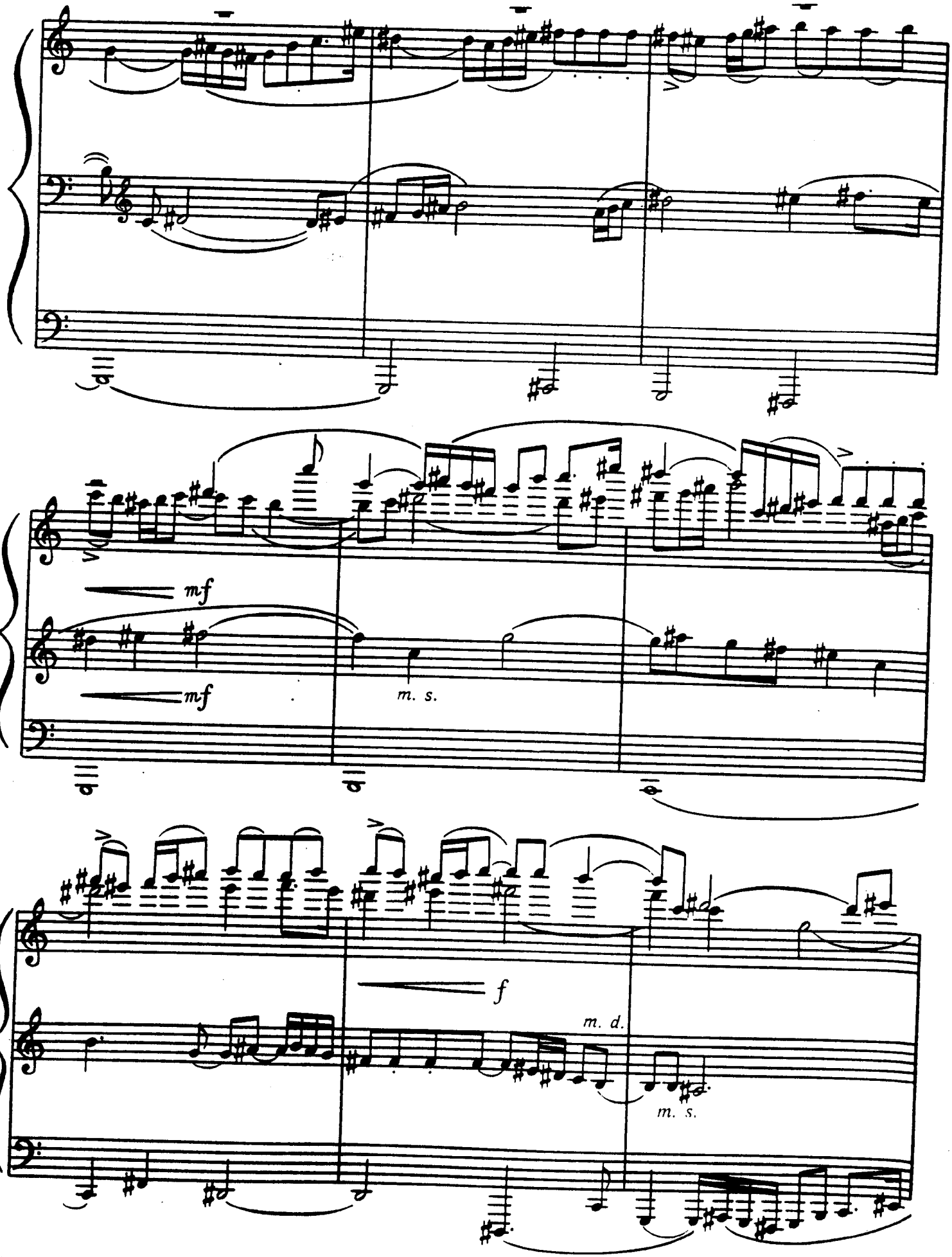

8
fp
sf

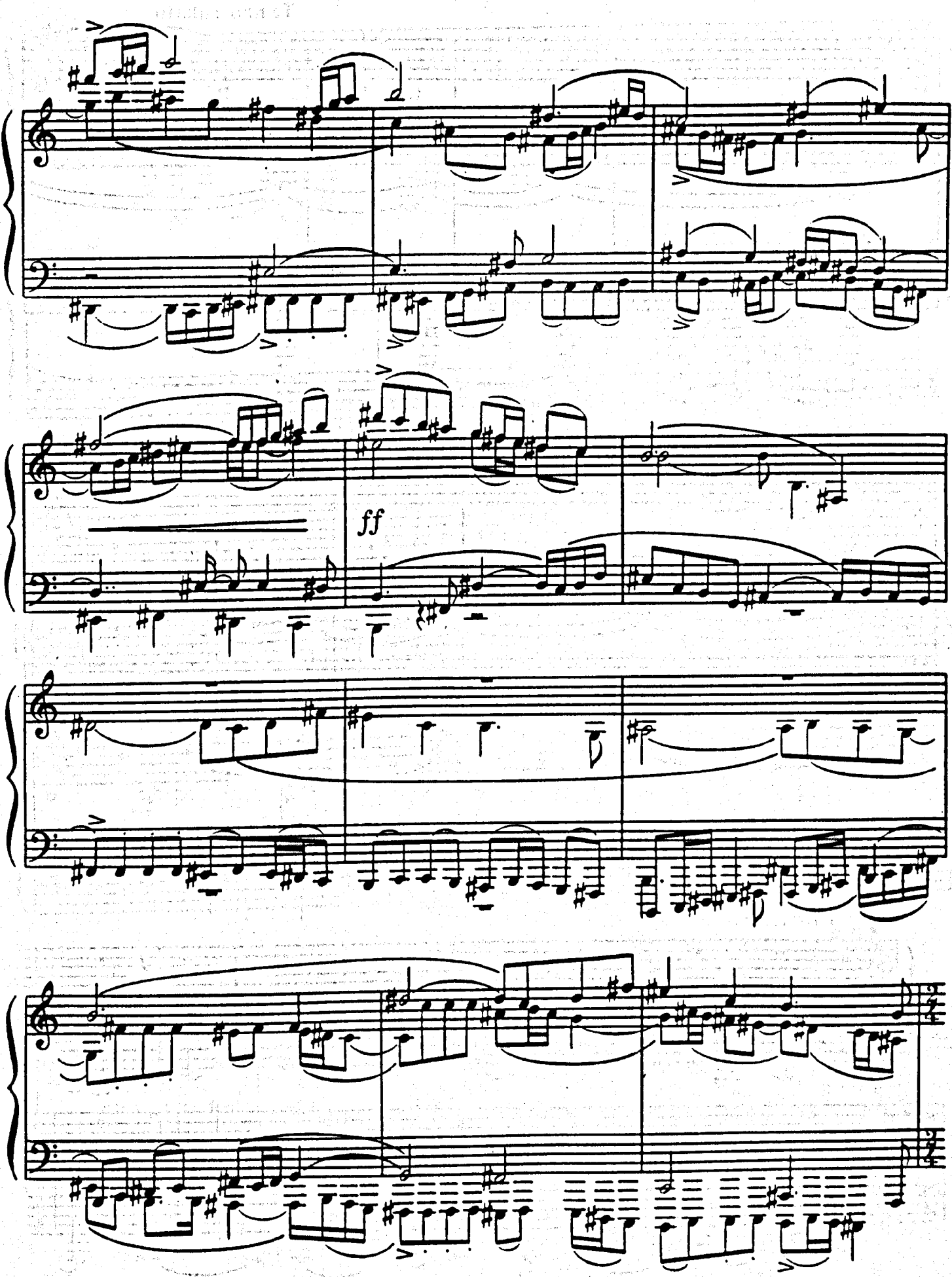
ФУГА in H

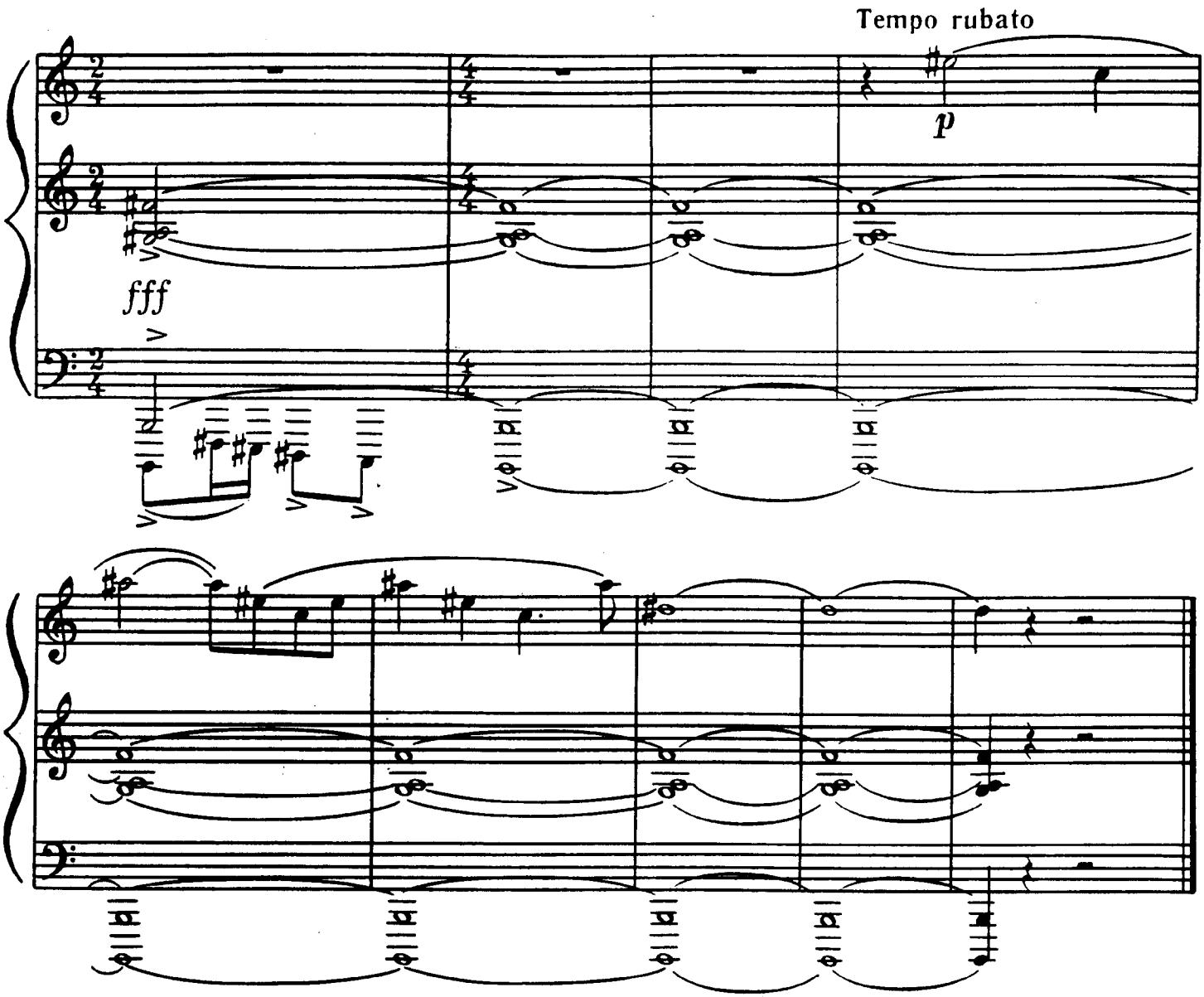
Moderato con moto




fp
poco a poco cresc.
3
f
p
m. d.
mp
mp


mf
mf
m. s.
f
m. d.
m. s.


ff

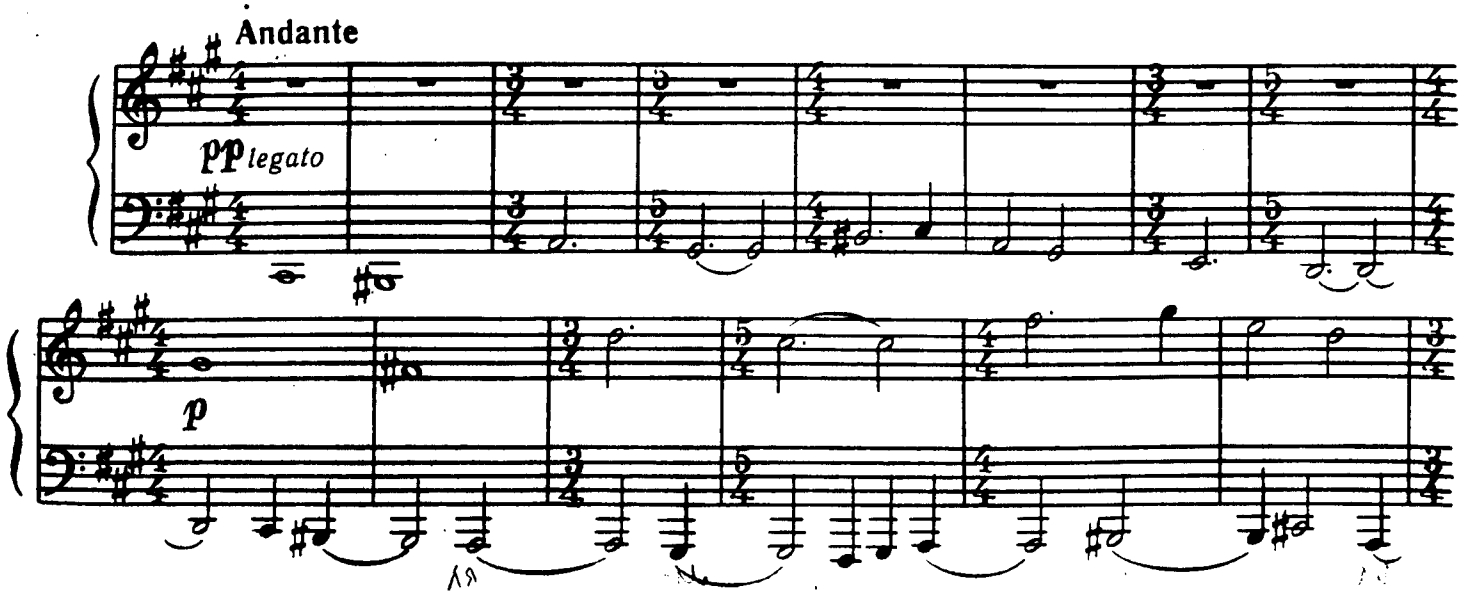


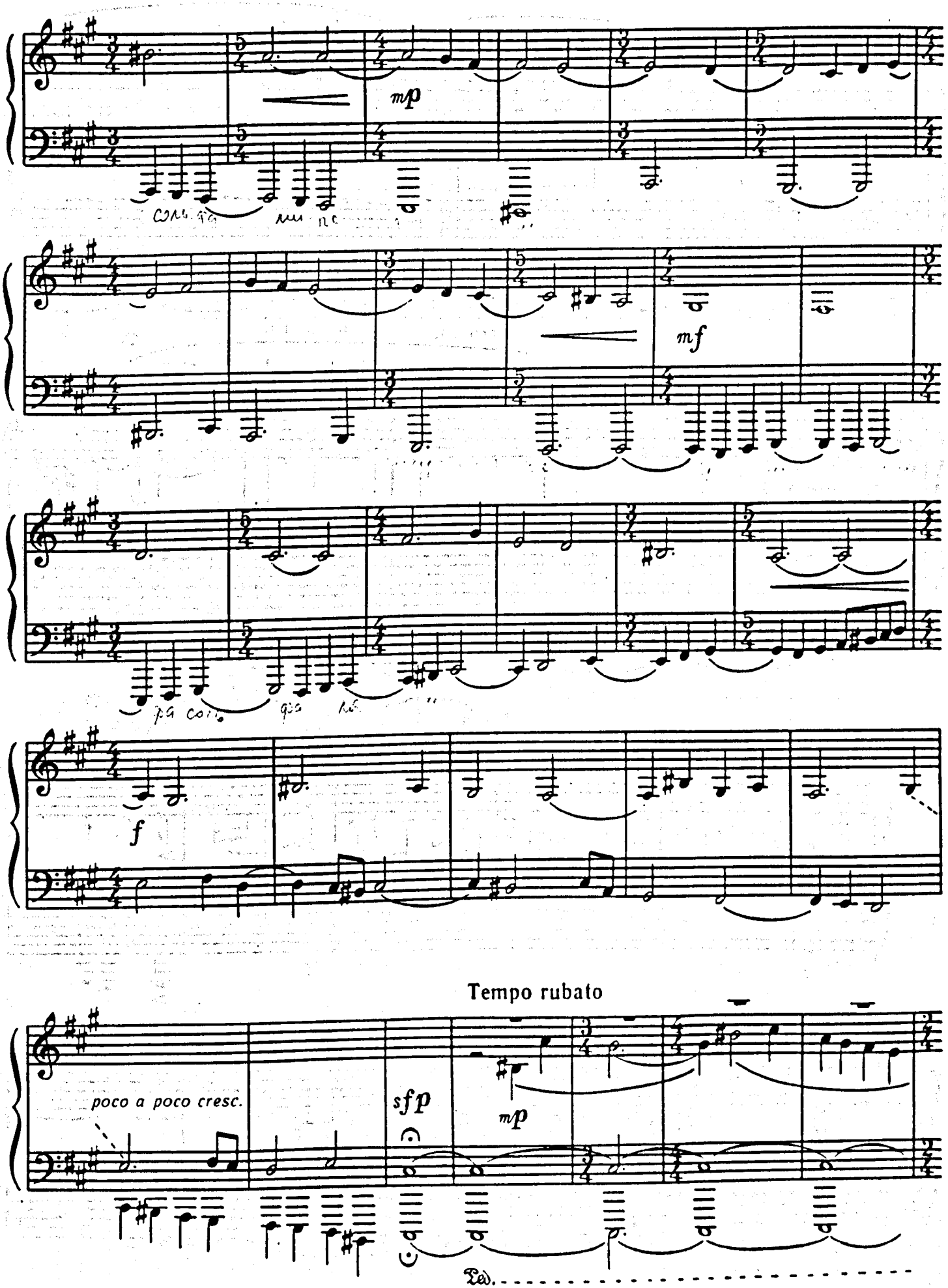
Зошит другий

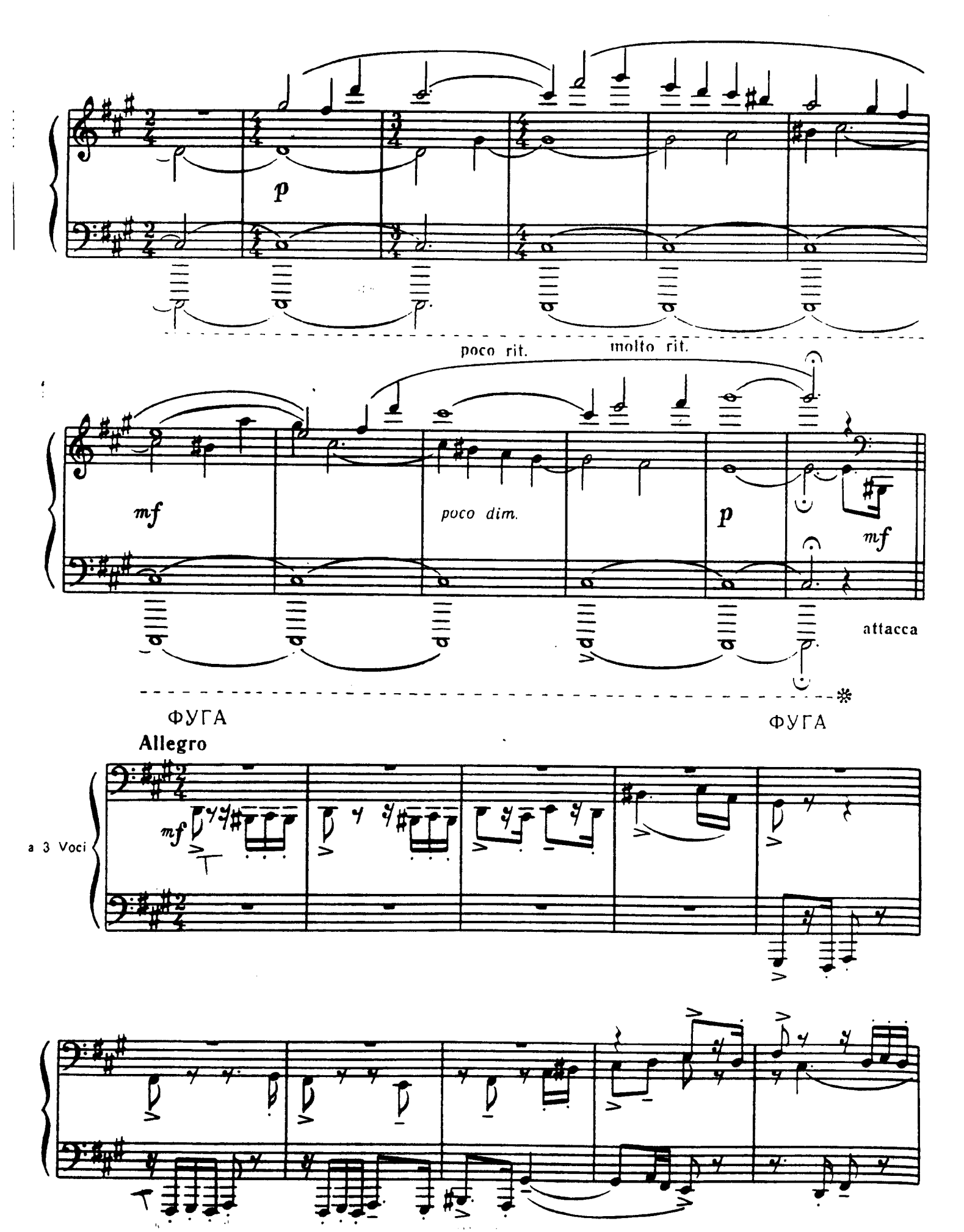
КАНОН І ФУГА in CIS

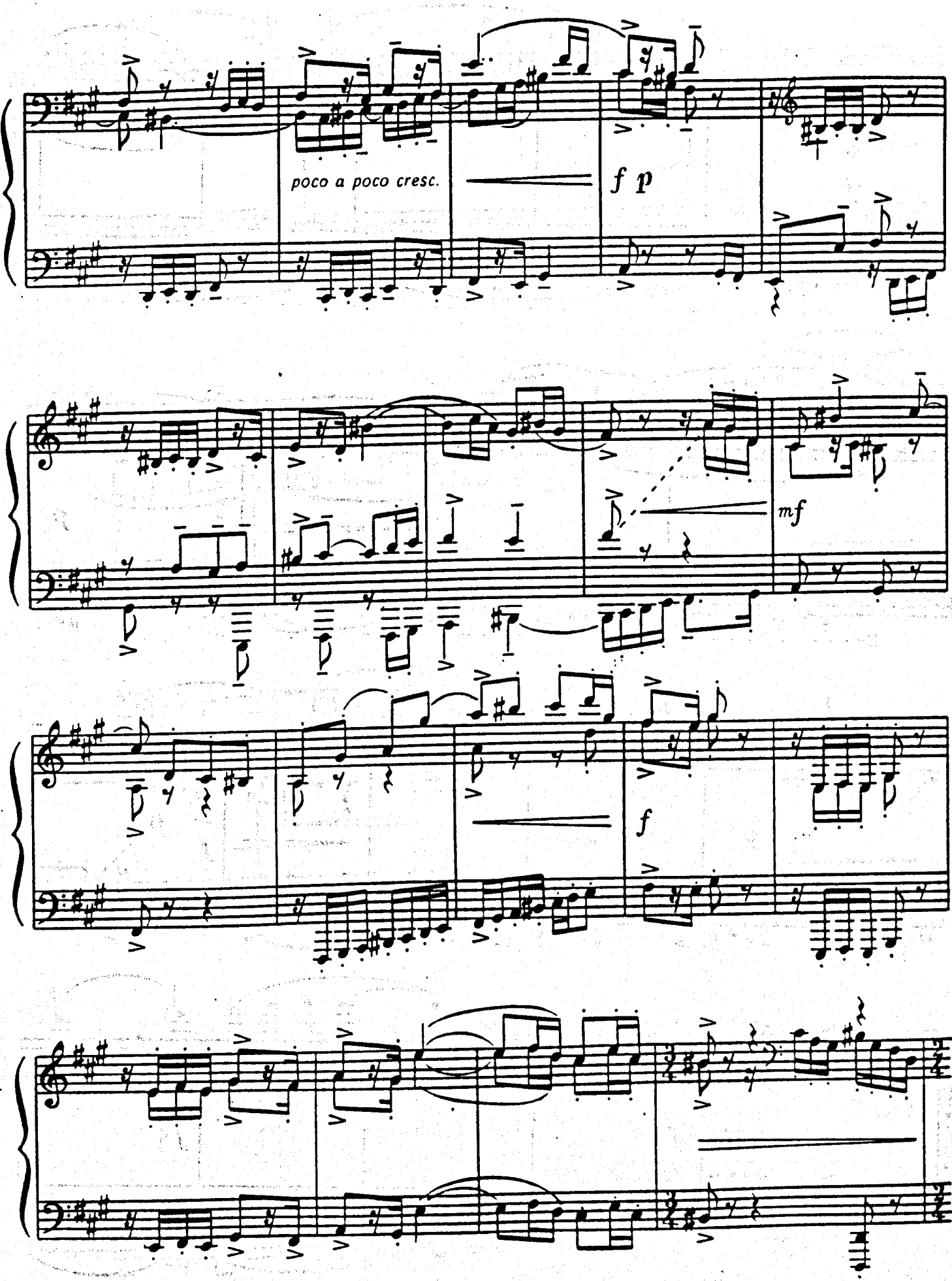
Тетрадь вторая

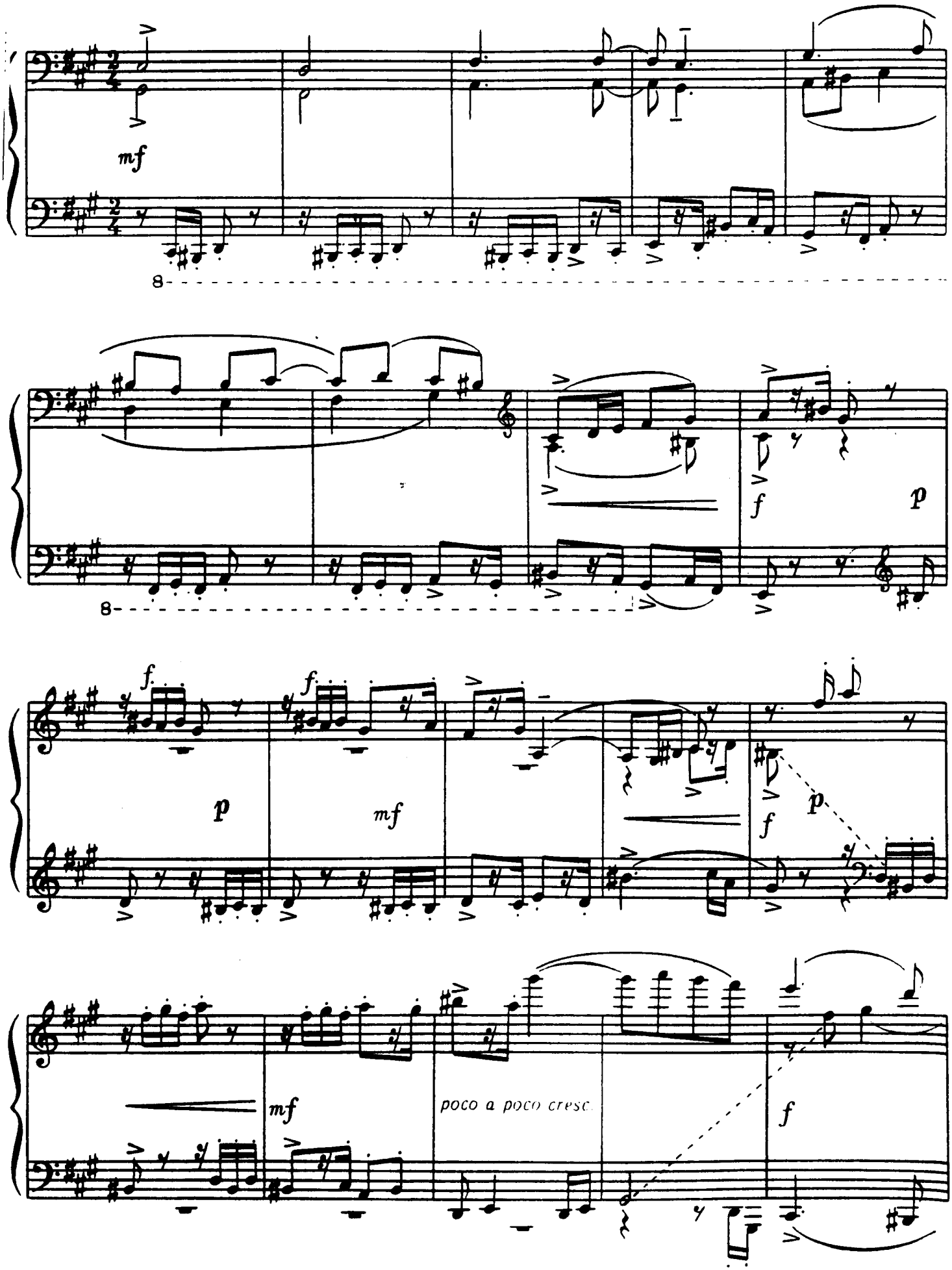
КАНОН И ФУГА in CIS

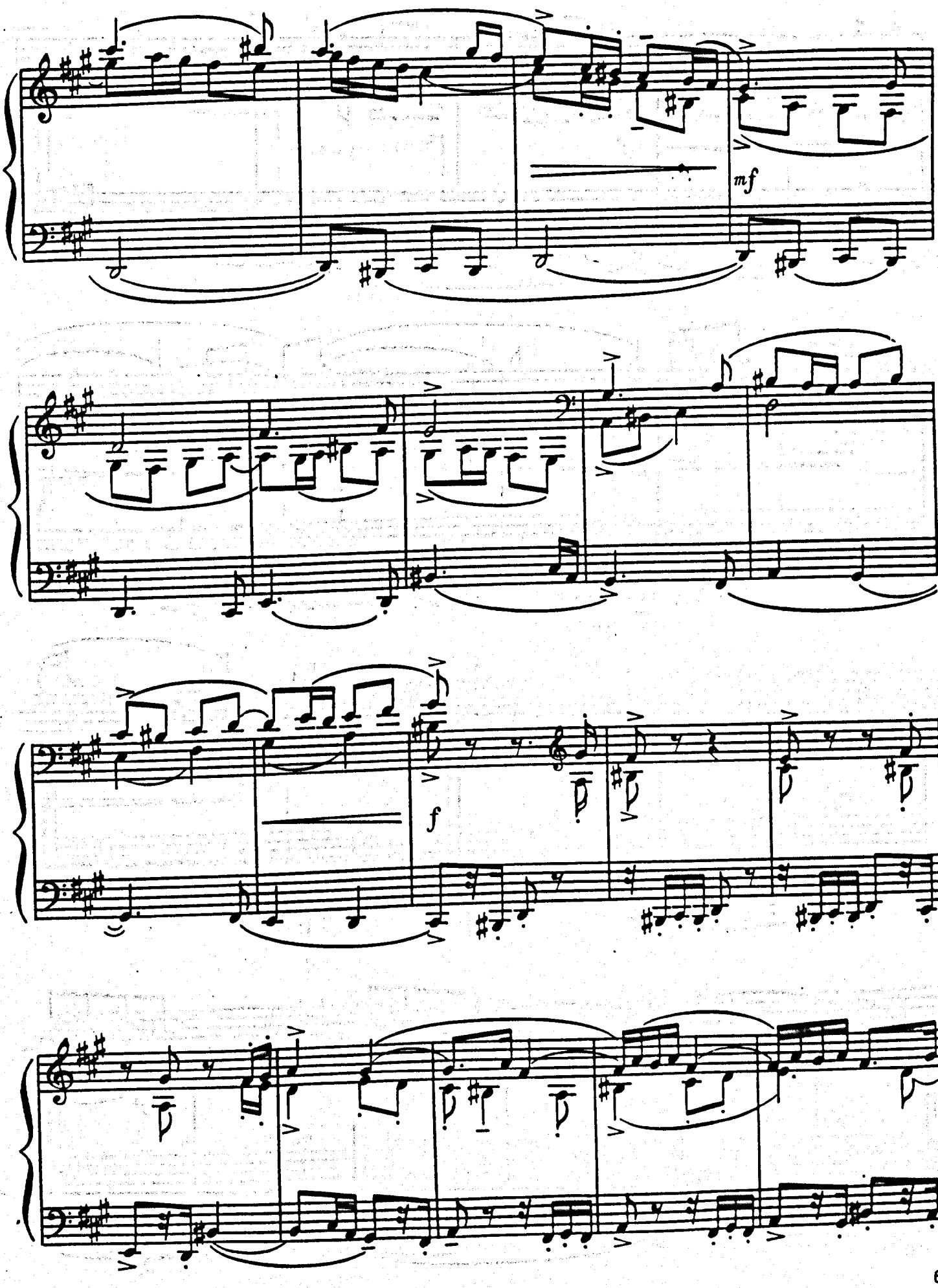


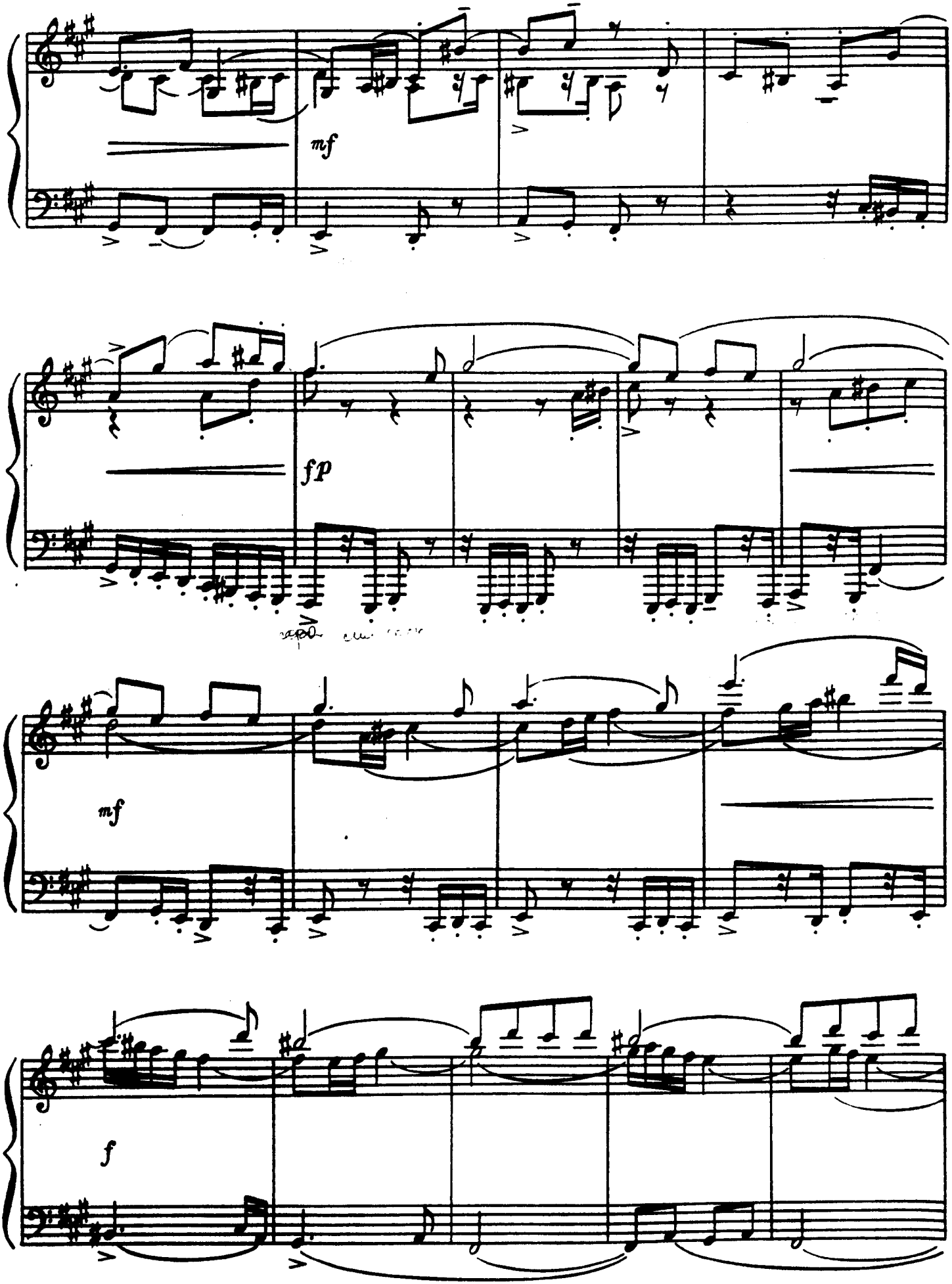

mp
mf
f
Tempo rubato
poco a poco cresc.
sfp
mp

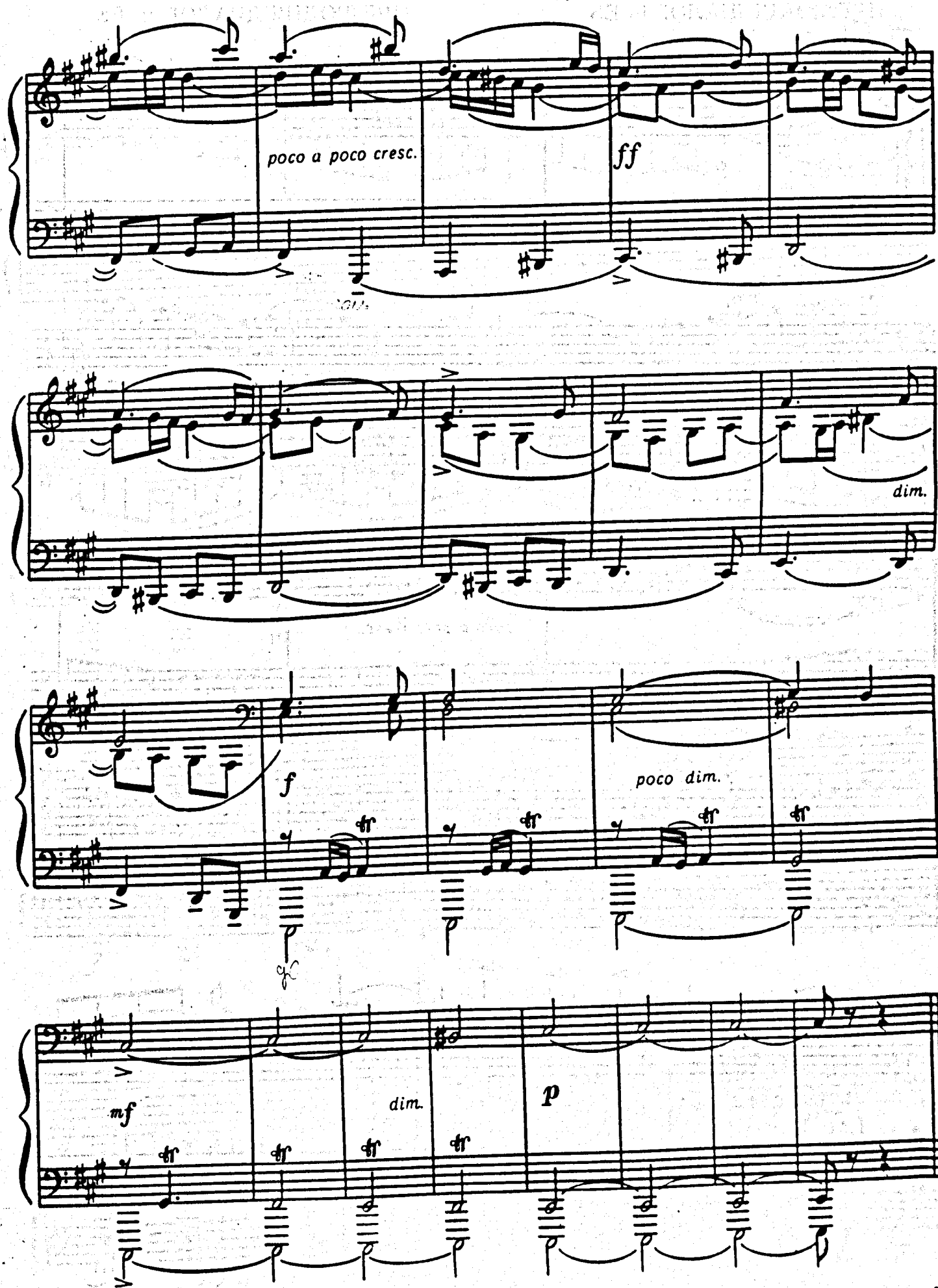

p
poco rit.
molto rit.
mf
poco dim.
p
mf
attacca
ФУГА
ФУГА
Allegro
a 3 Voci
mf

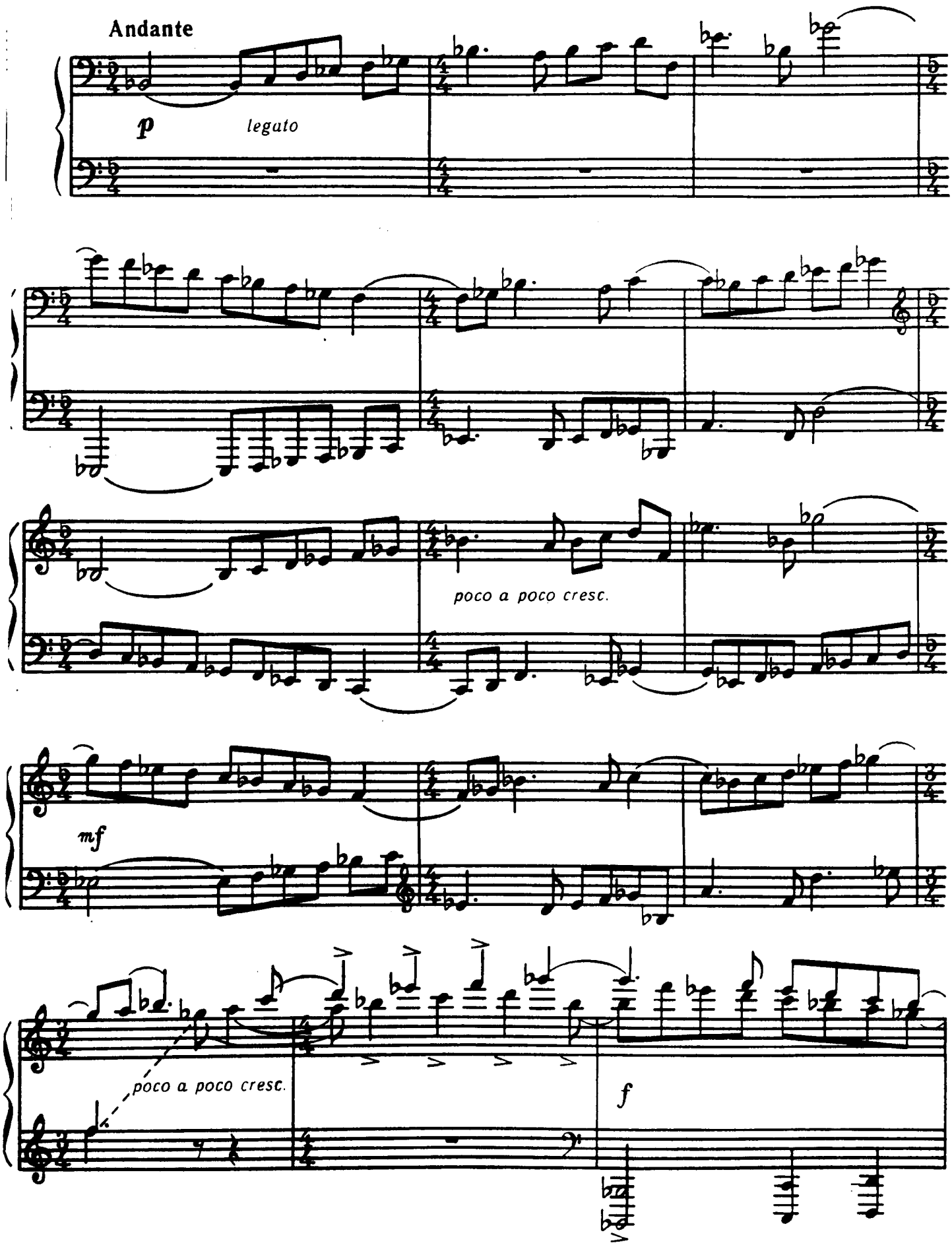

poco a poco cresc.
f p
mf
f

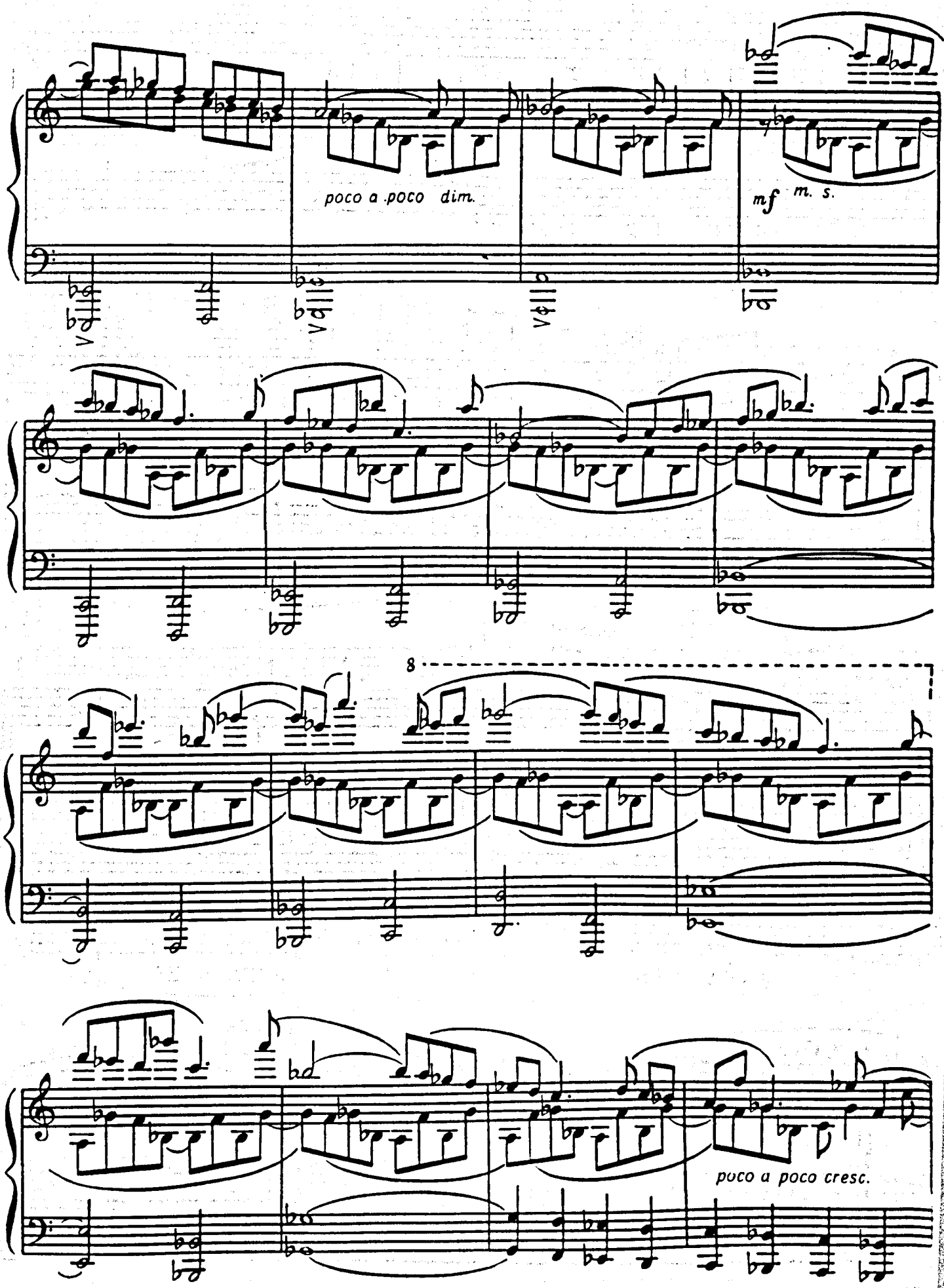

mf
8
f
p
8
f.
f.
p
mf
f
p
mf
poco a poco cresc.
f

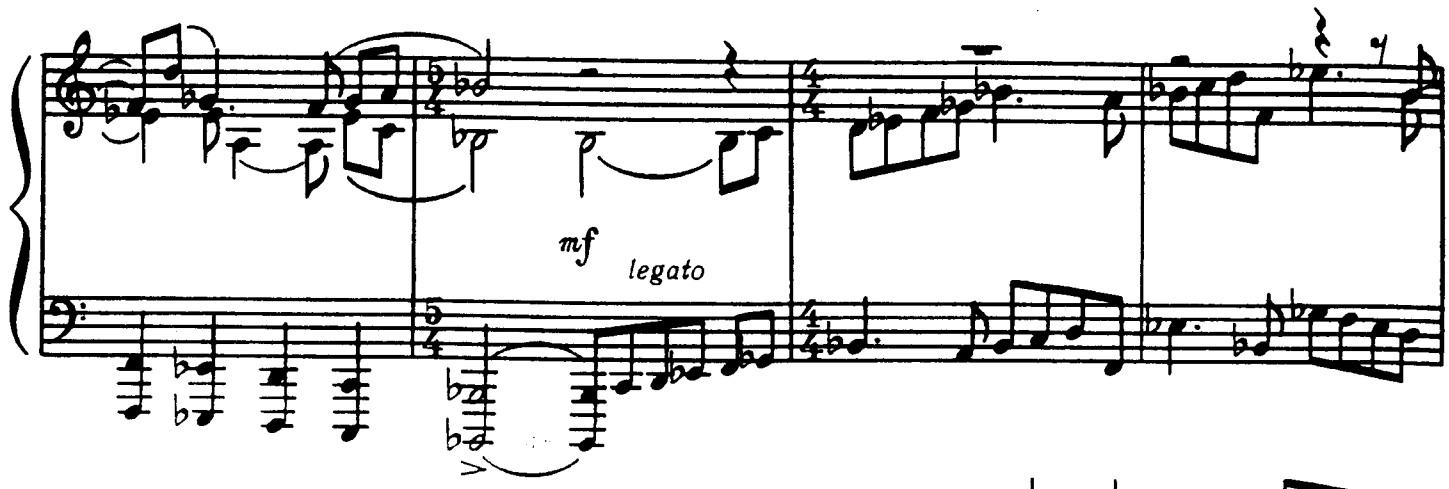

mf
f

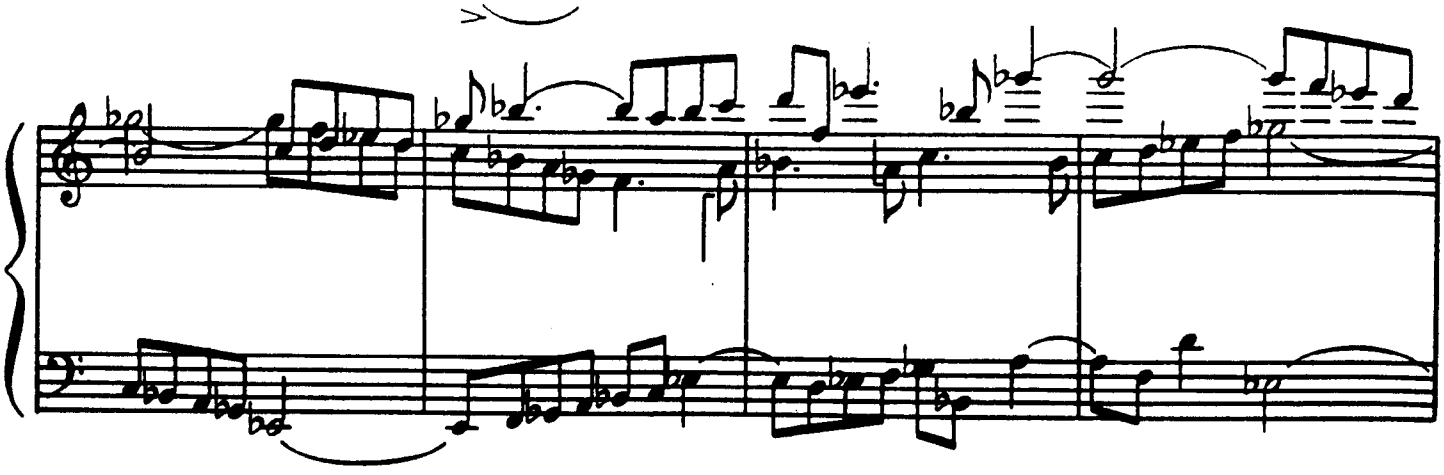

mf
fp
mf
f

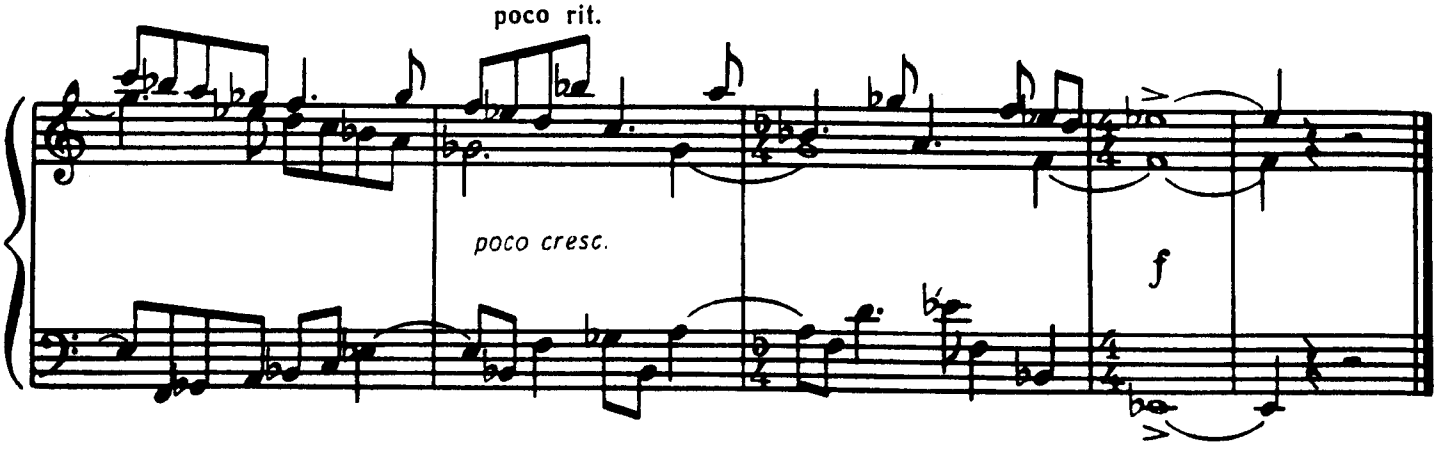

poco a poco cresc.
ff
dim.
f
poco dim.
mf
dim.
p


Andante
p
legato
poco a poco cresc.
mf
poco a poco cresc.
f


poco a poco dim.
mf m. s.
8
poco a poco cresc.

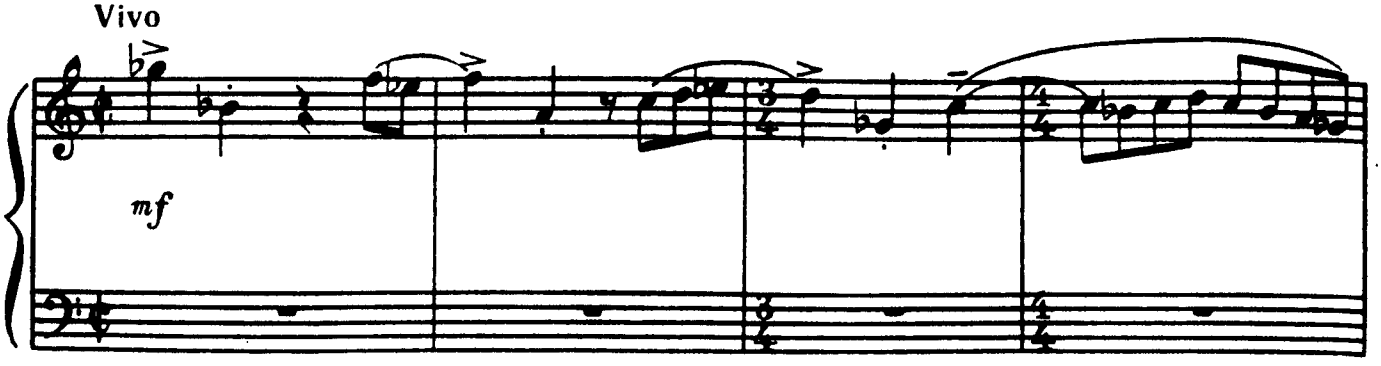


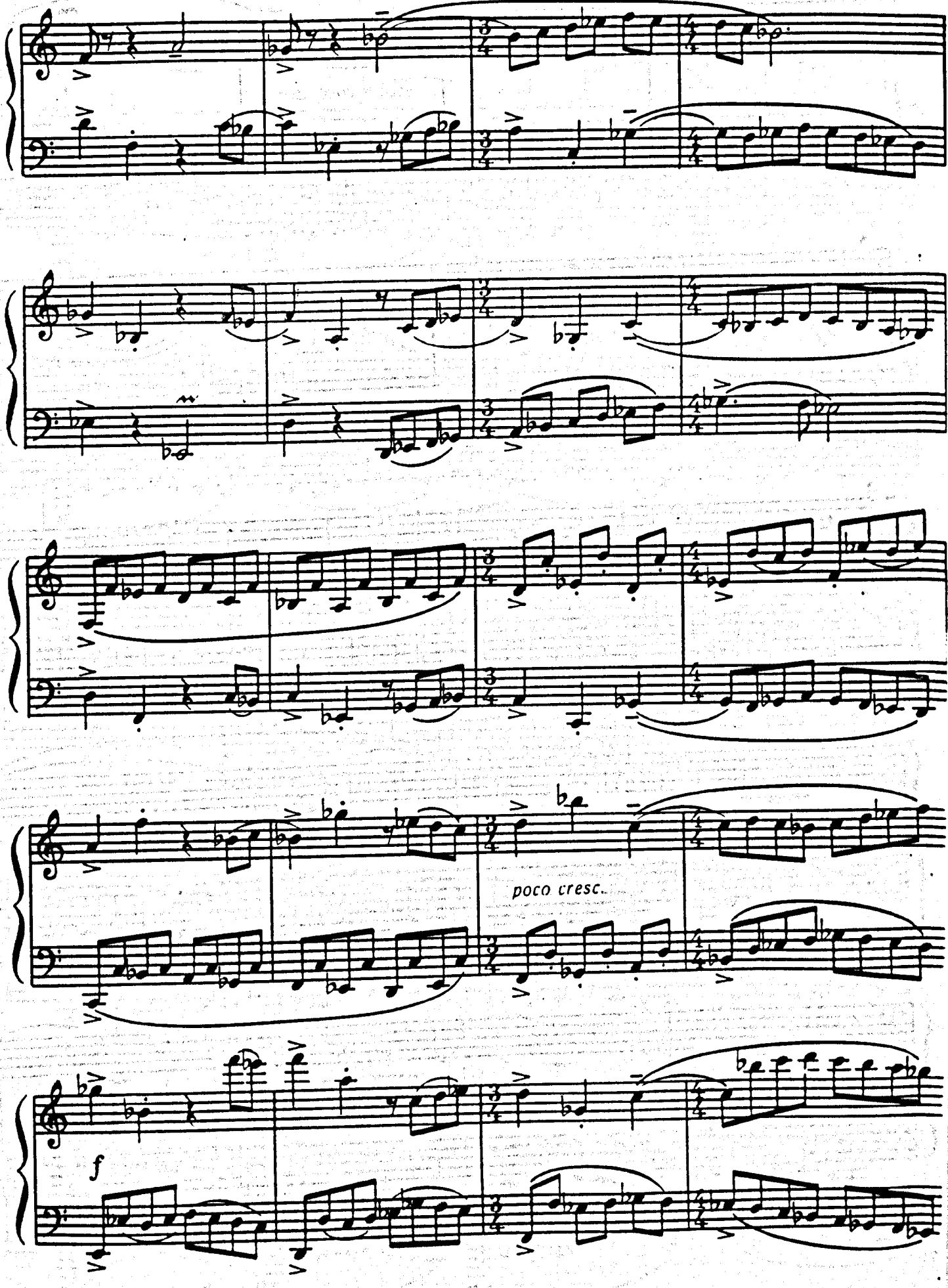


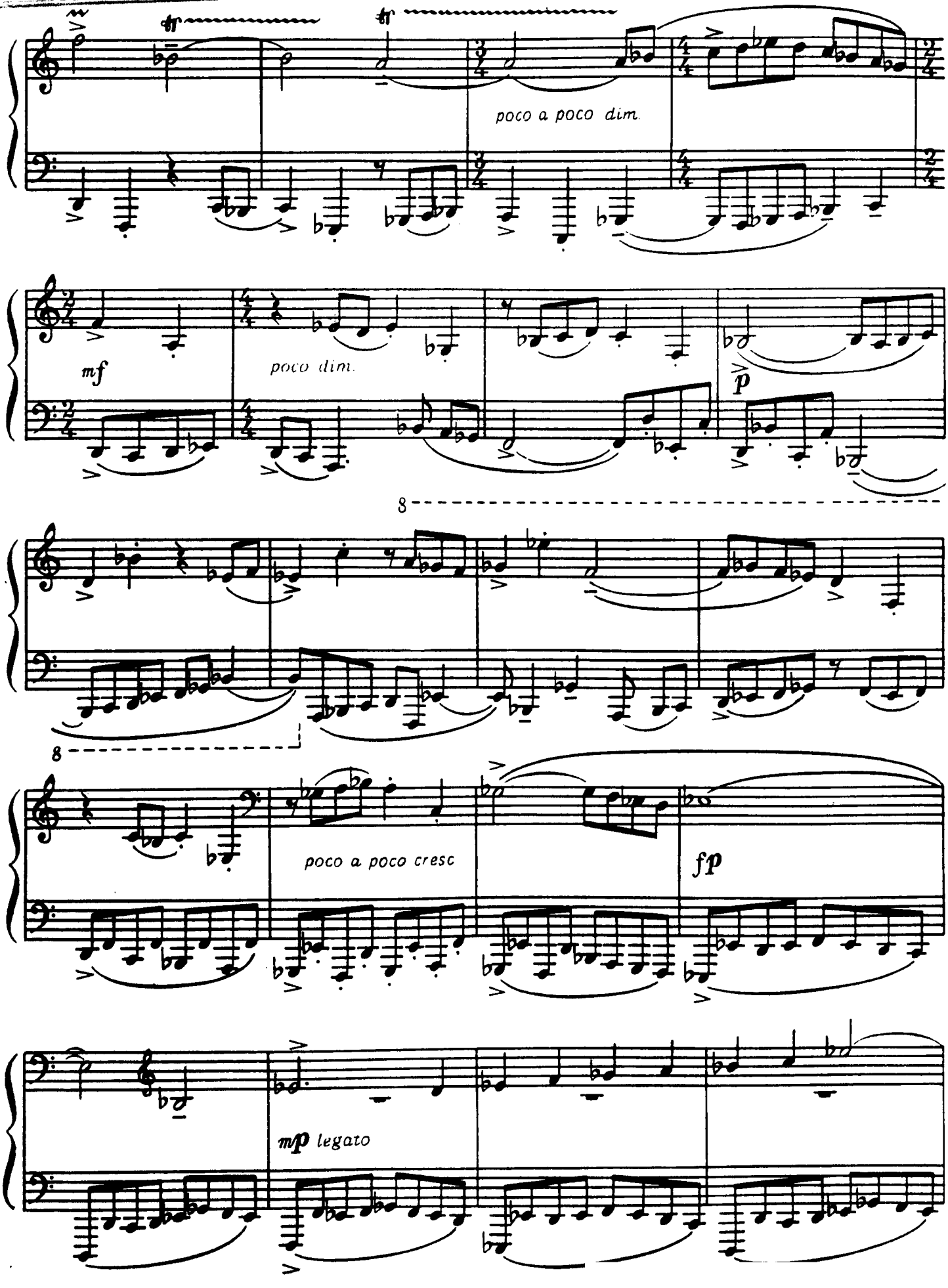


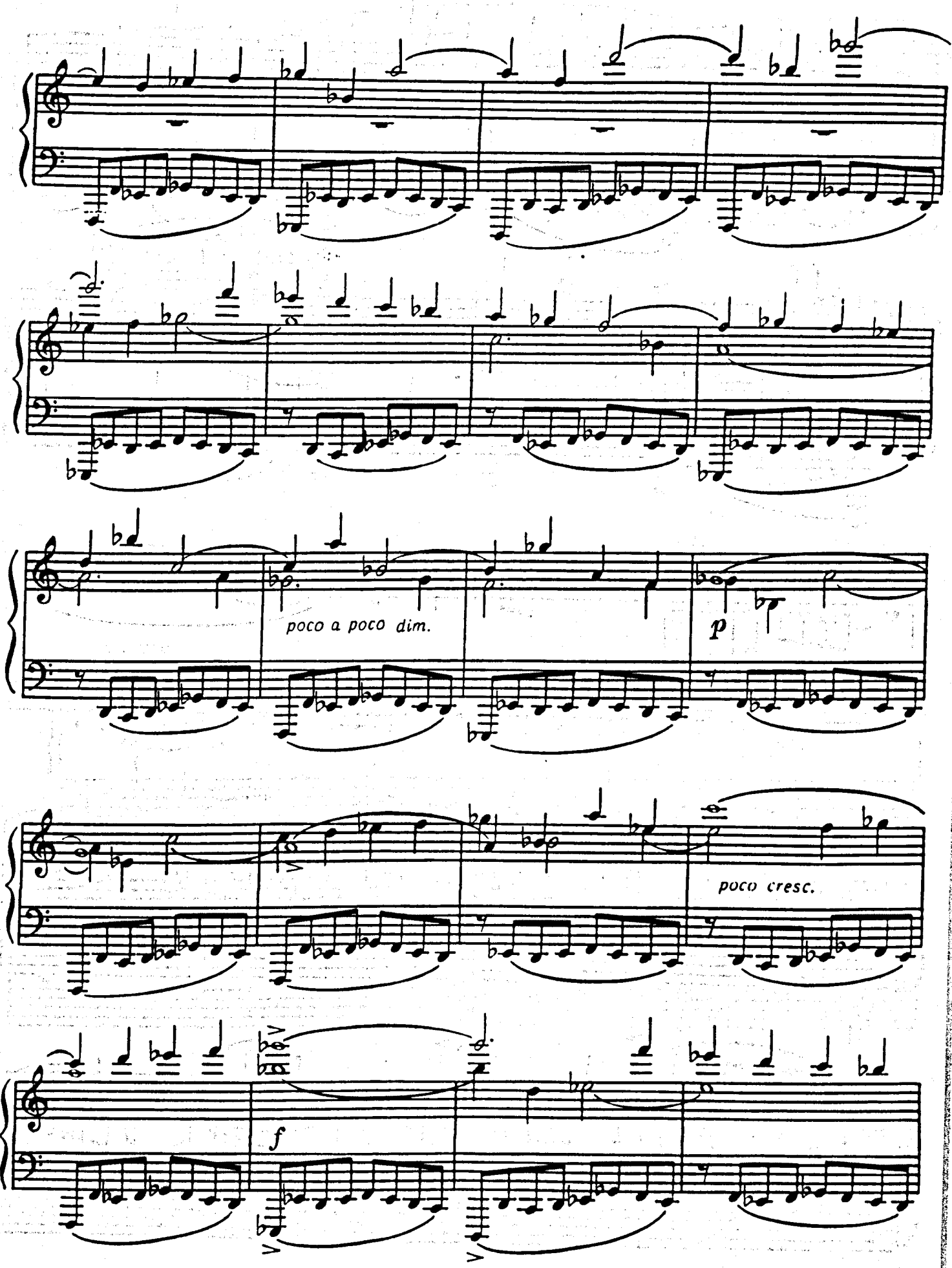
ФУГА in ES

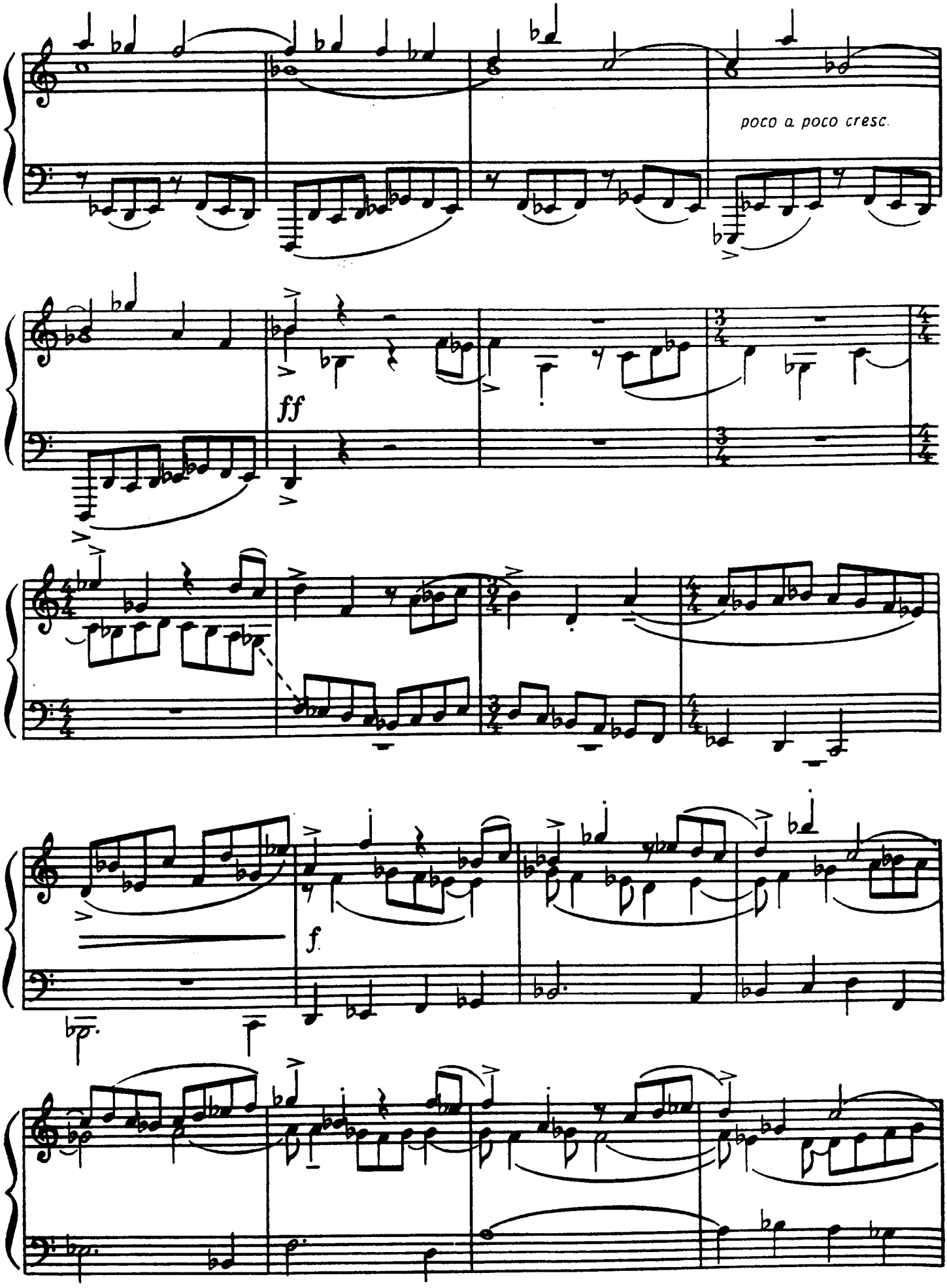
ФУГА in ES

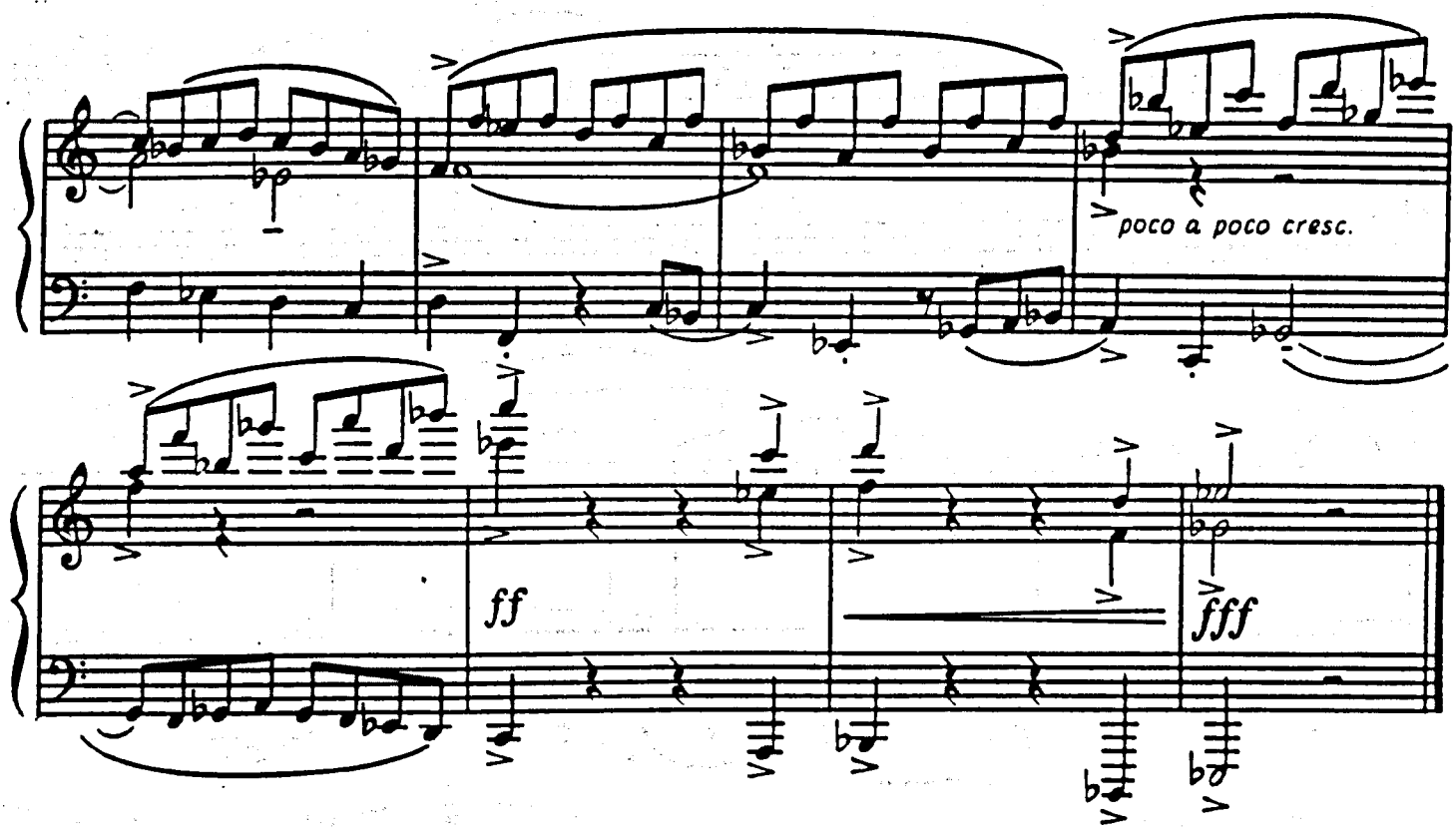



poco cresc.
f


poco a poco dim.
mf
poco dim.
p
8
8
poco a poco cresc
fp
mp legato

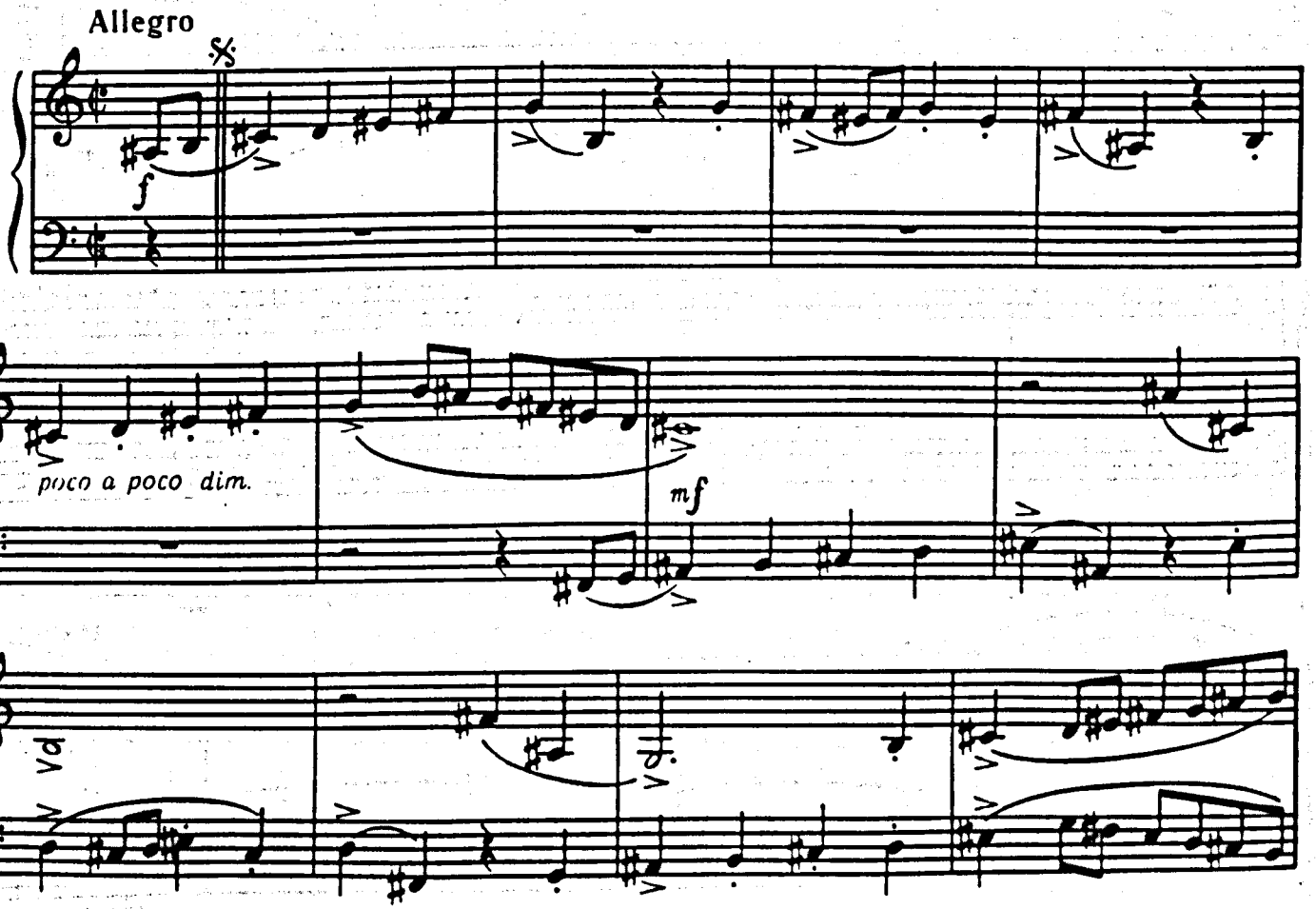

poco a poco dim.
p
poco cresc.
f

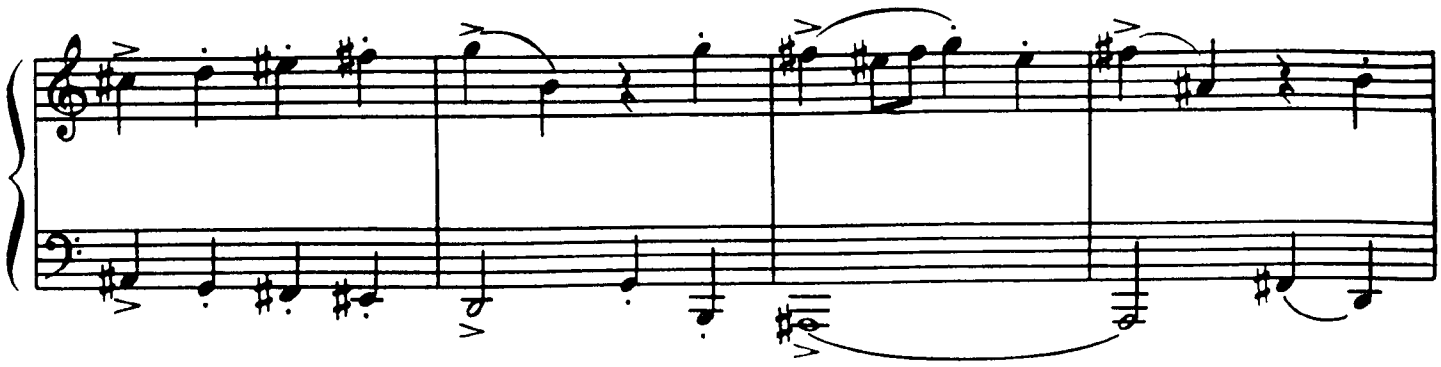

poco a poco cresc.
ff
f.

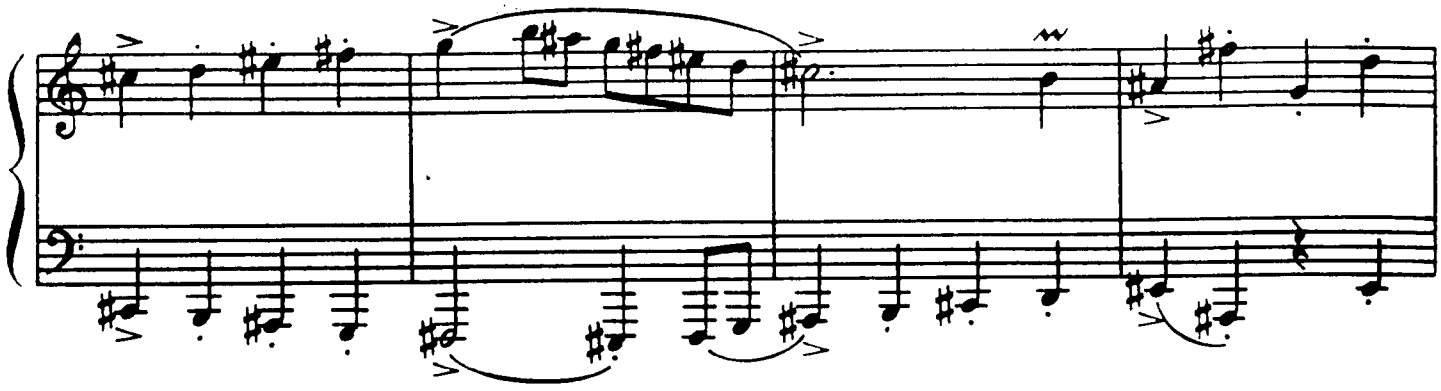


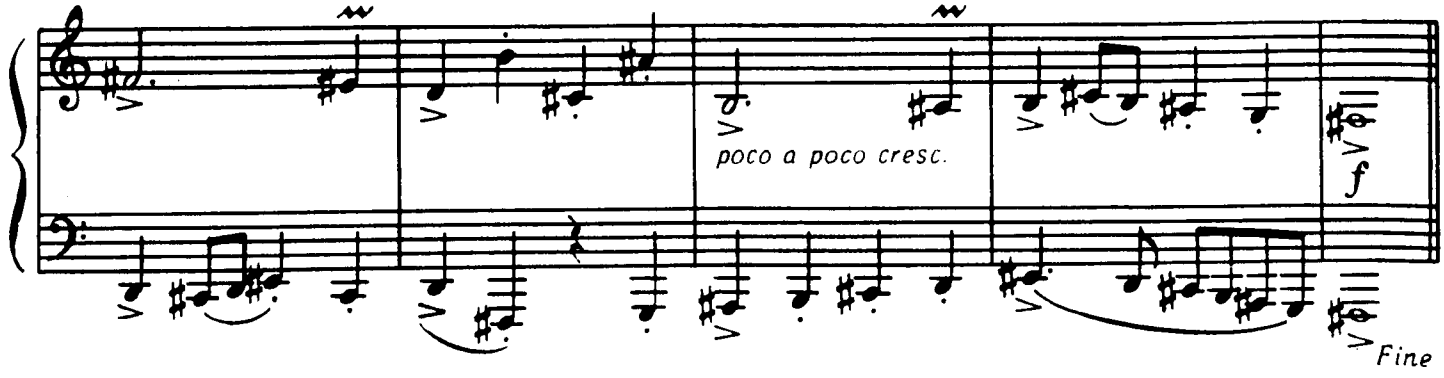
БУРРЕ in FIS

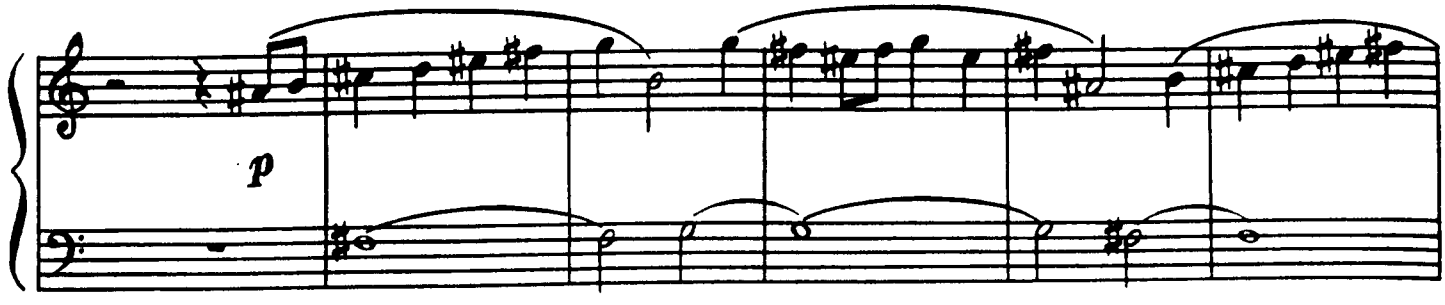
БУРРЭ in FIS








poco a poco cresc.
f
Fine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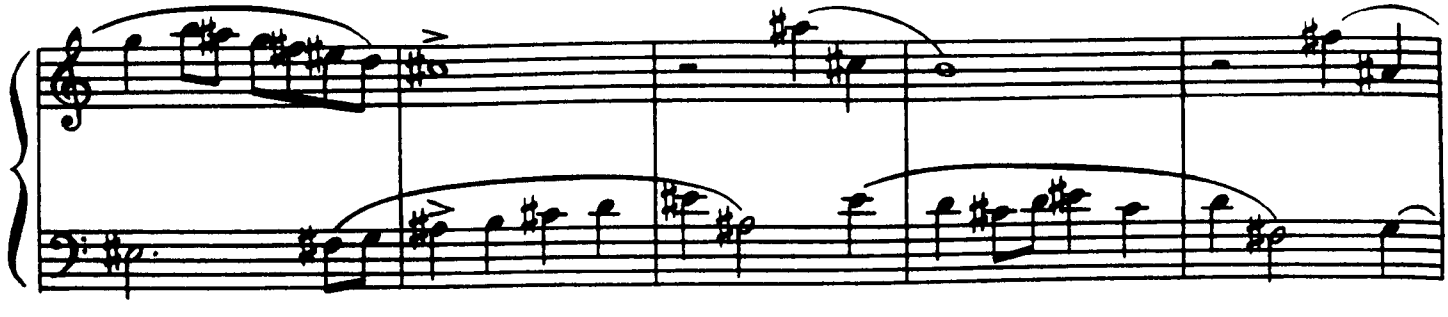
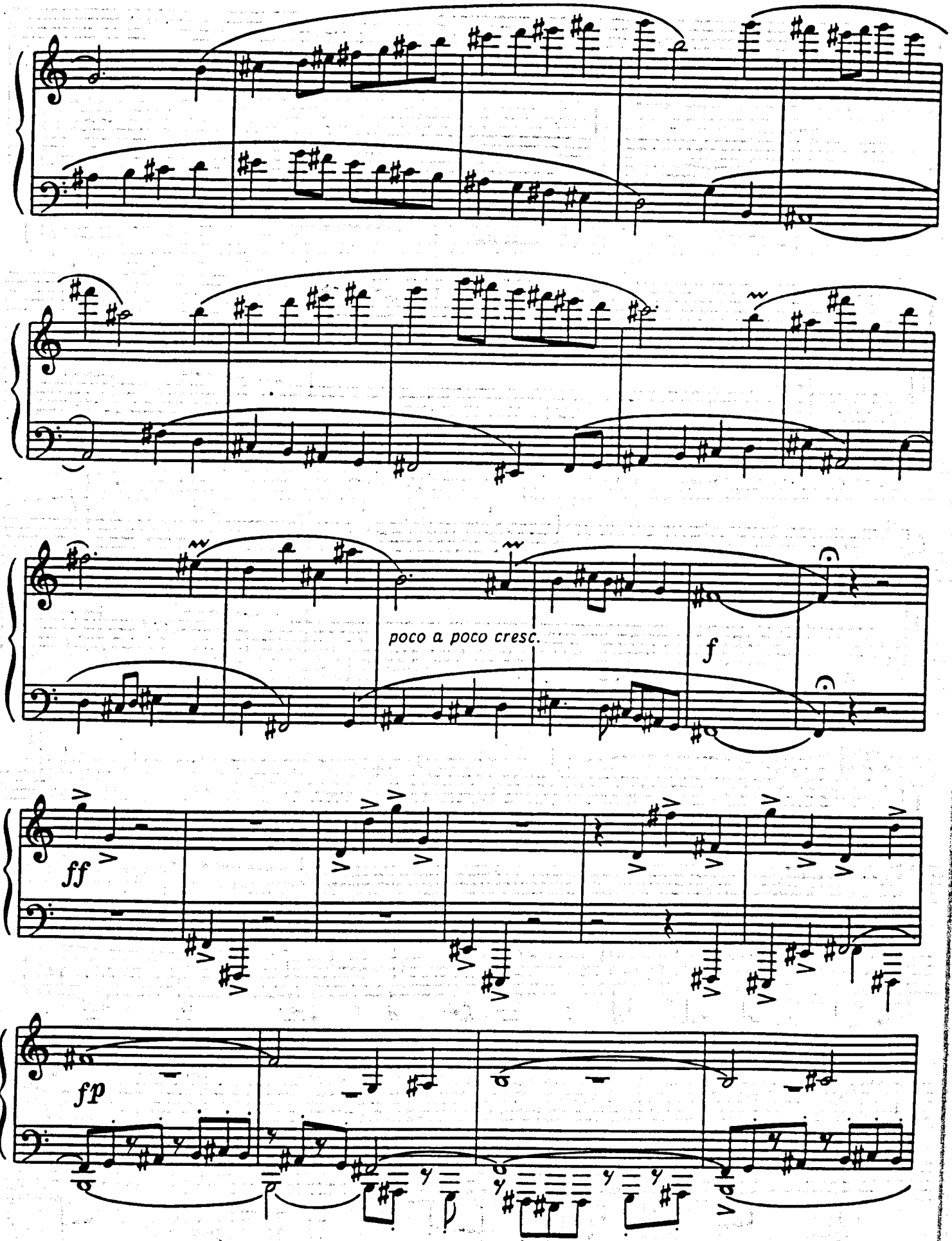
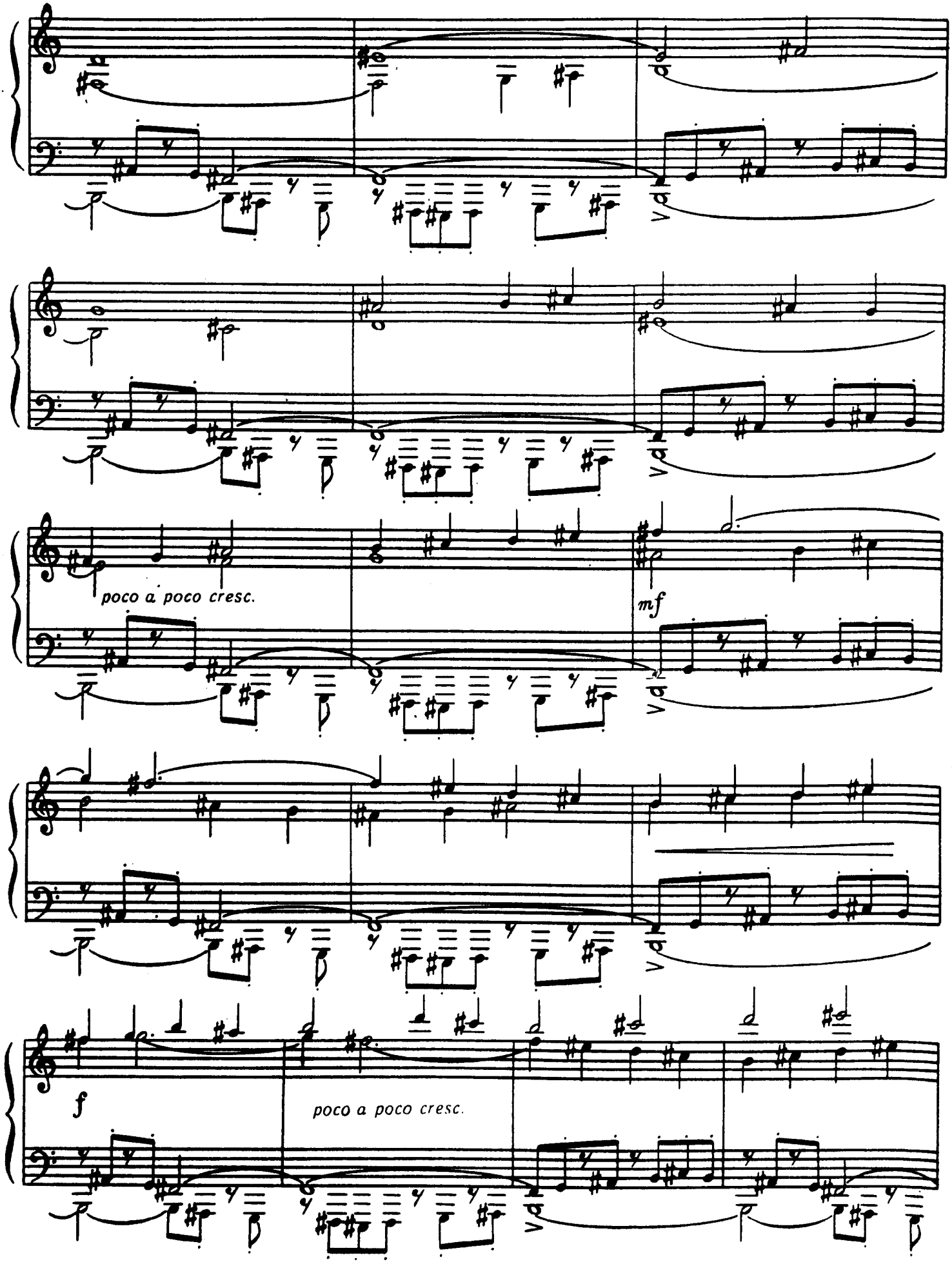
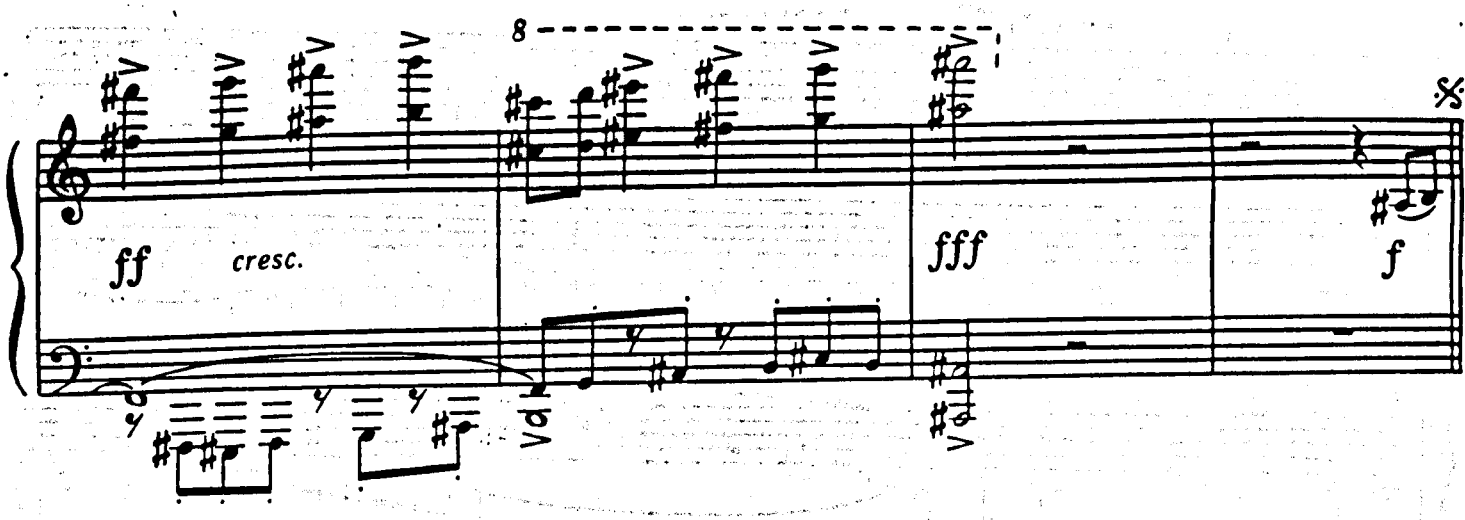


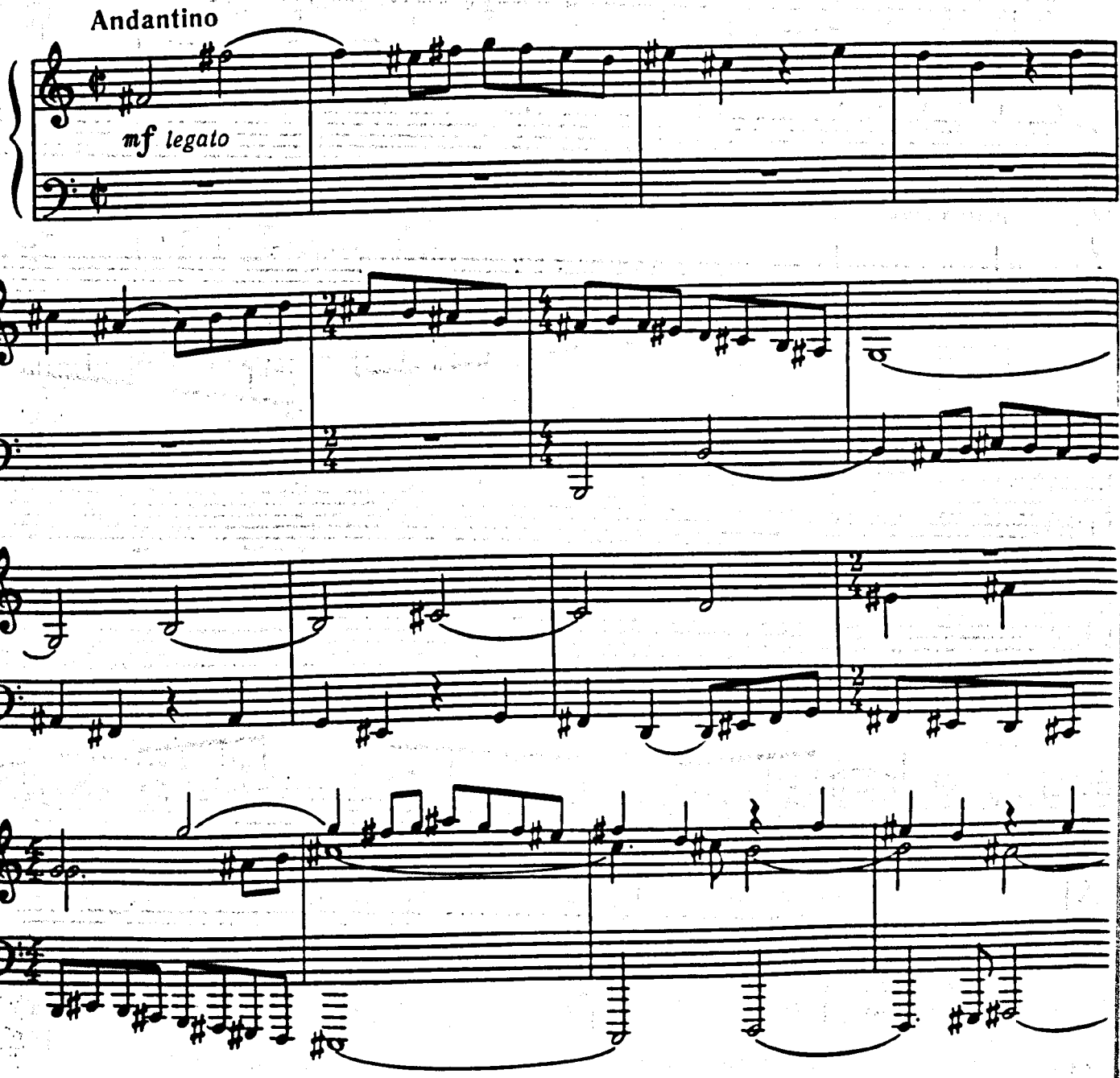

poco a poco cresc.
f
ff
fp

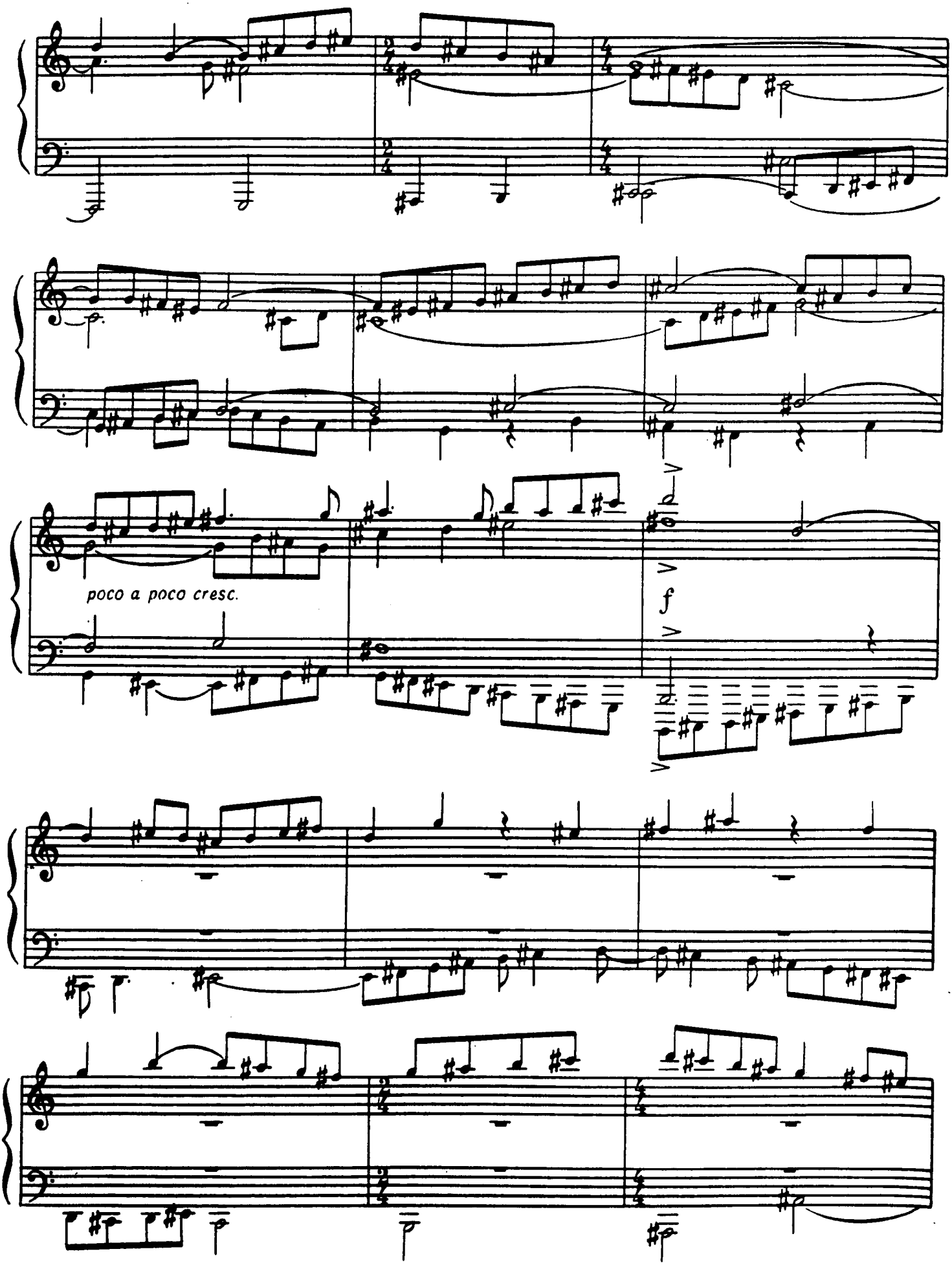

poco a poco cresc.
mf
f
poco a poco cresc.

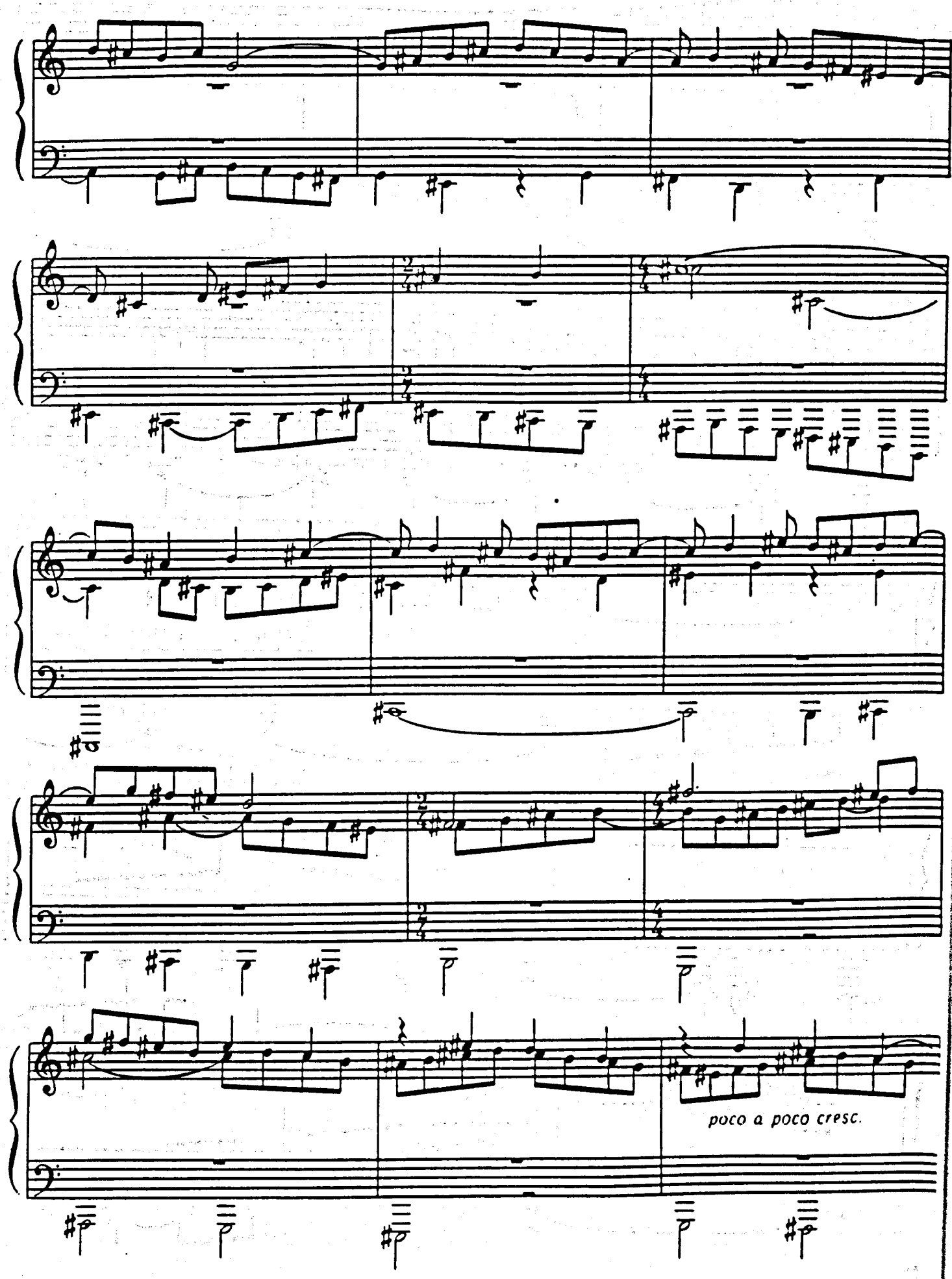


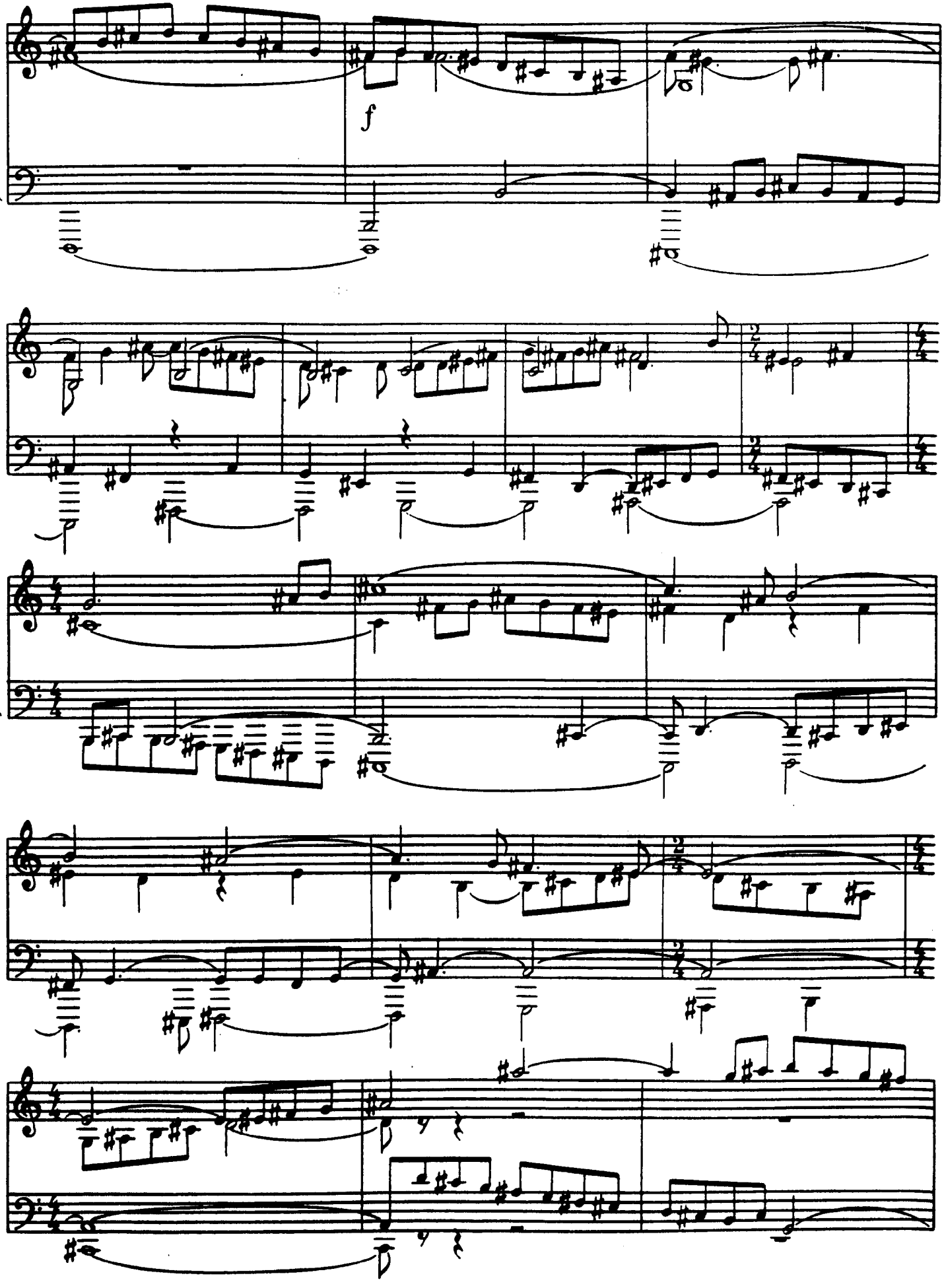
ФУГА in FIS

ФУГА in FIS

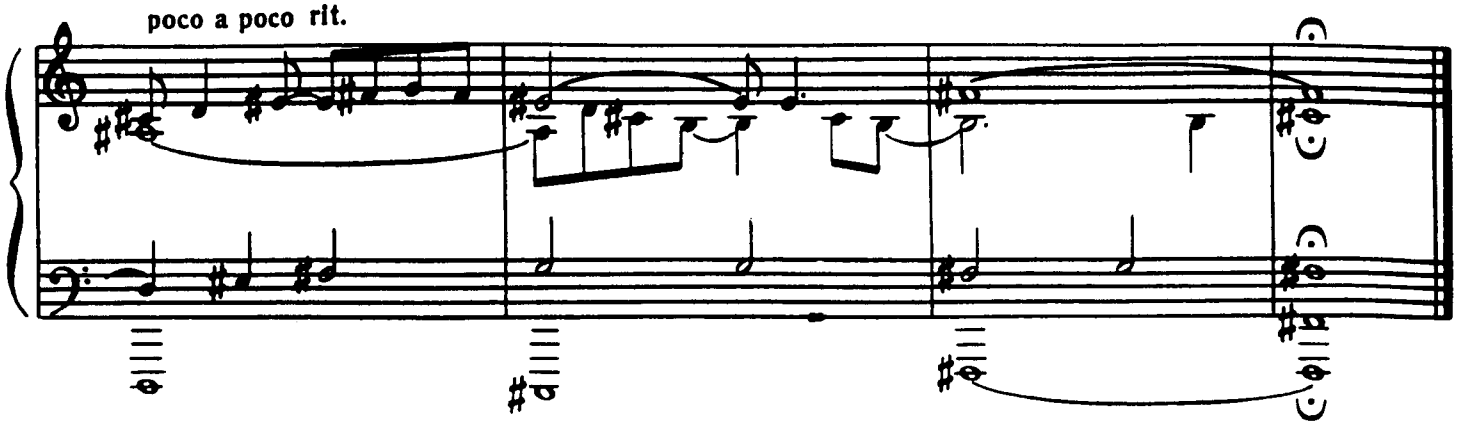



poco a poco cresc.
f


poco a poco cresc.

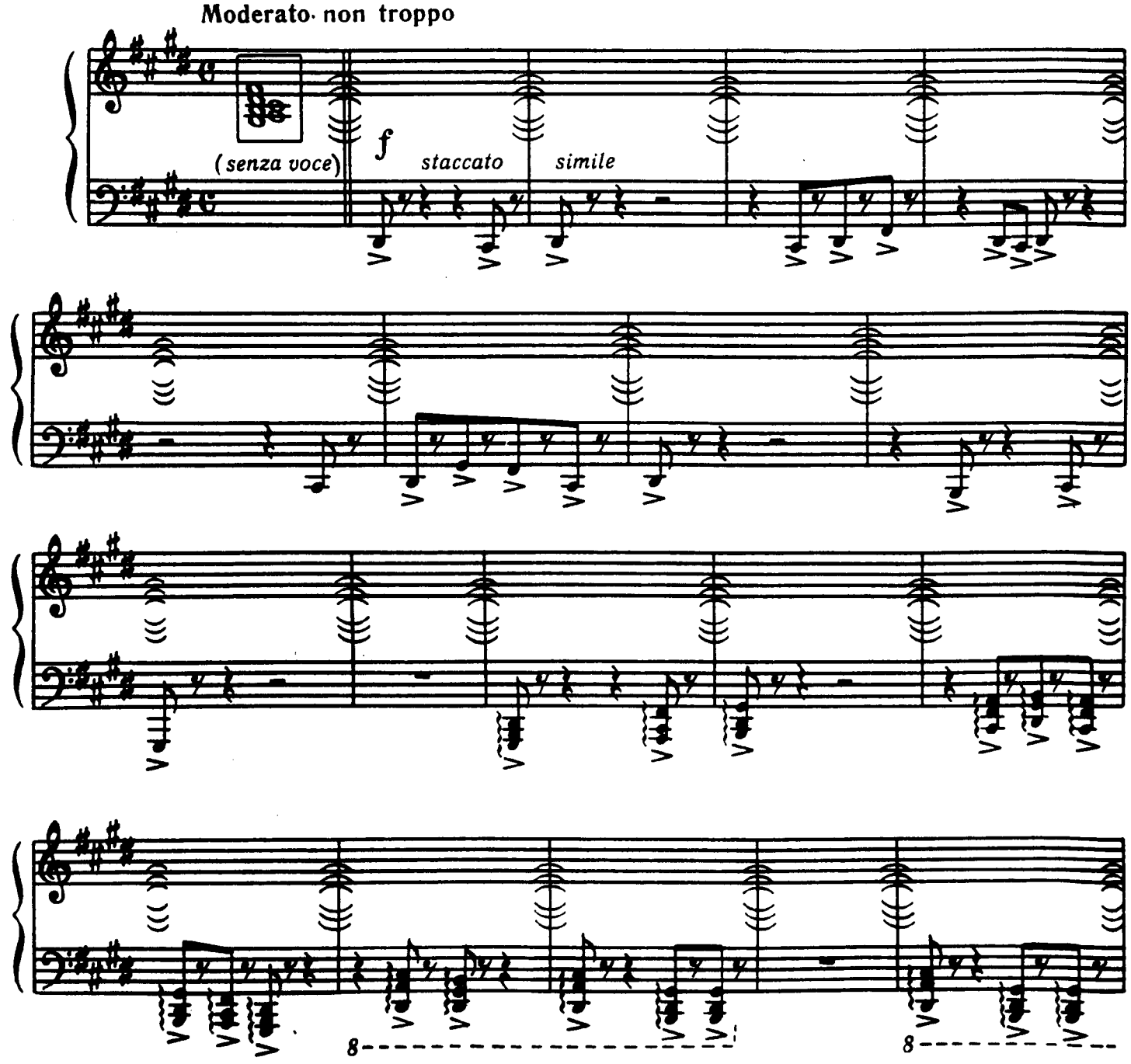

f

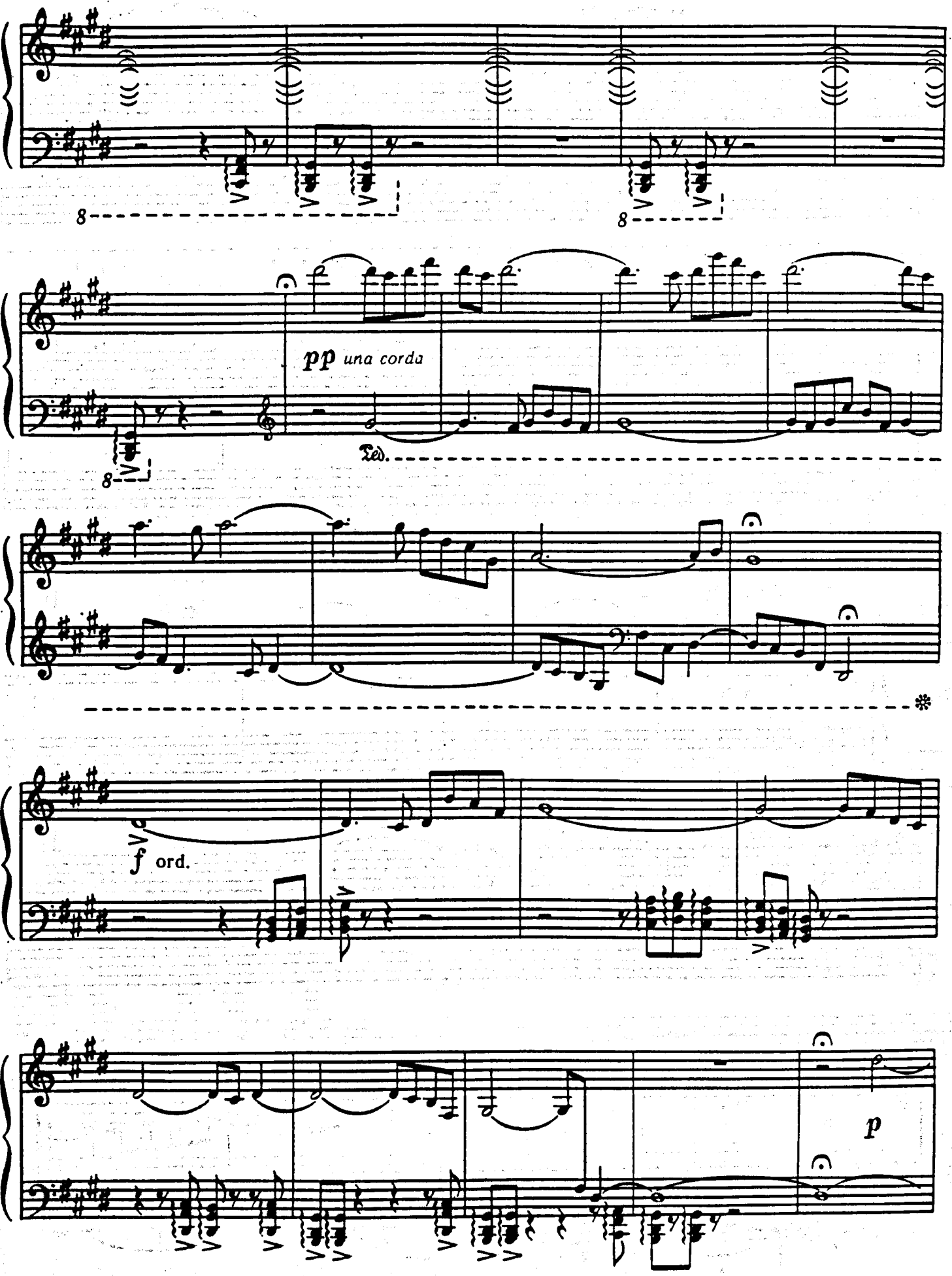
f

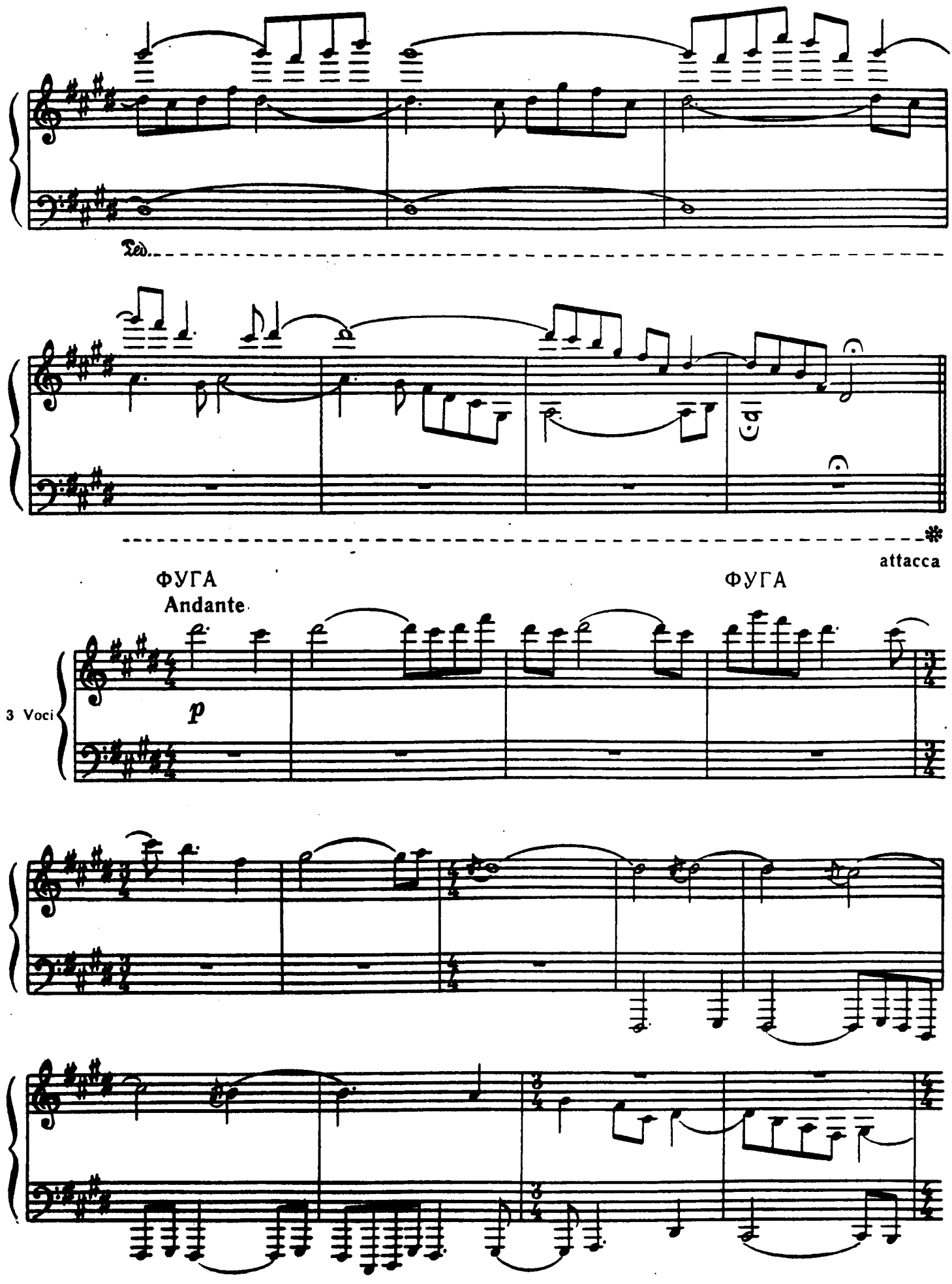


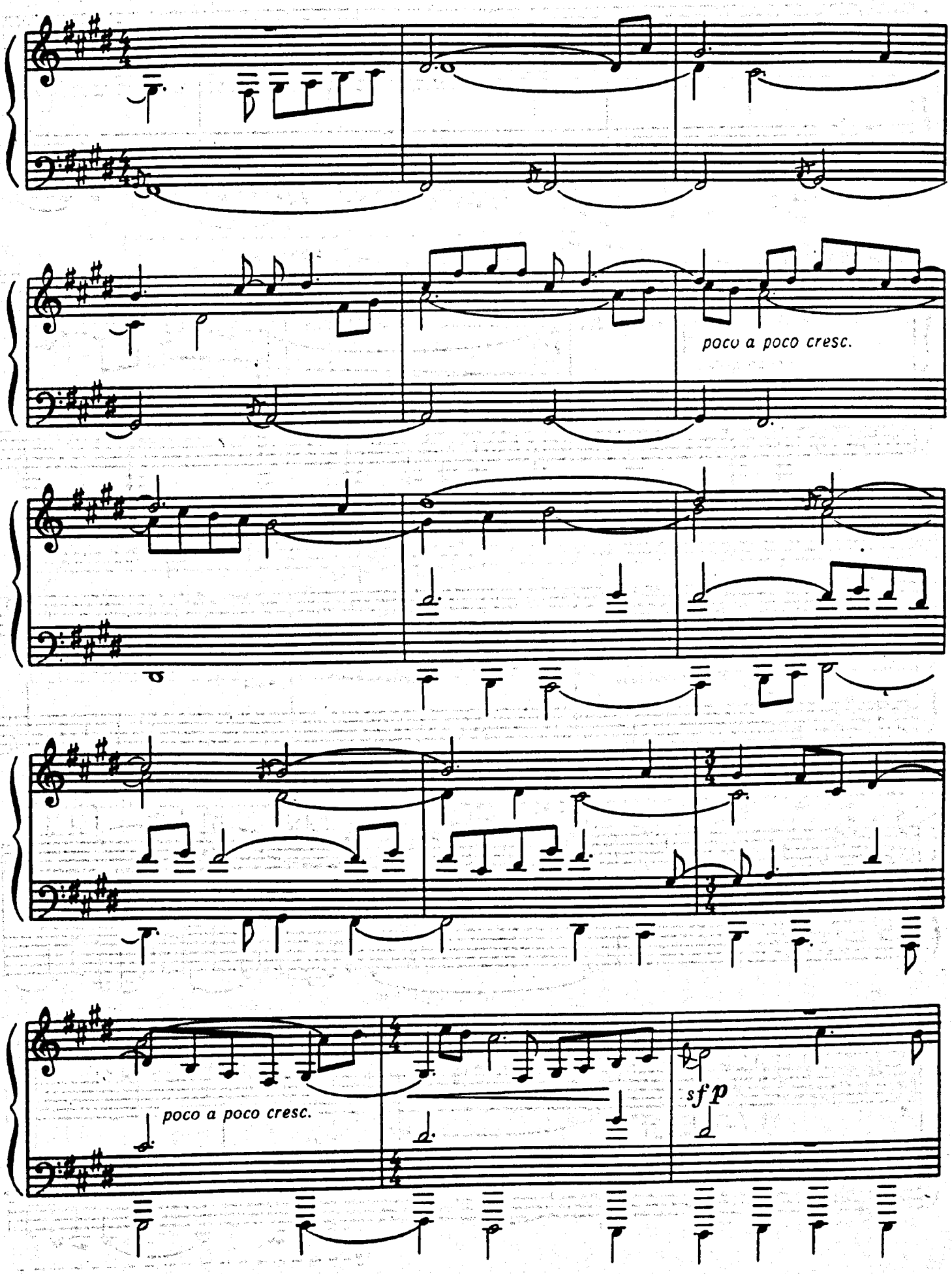
ПРЕЛЮДІЯ І ФУГА in GIS

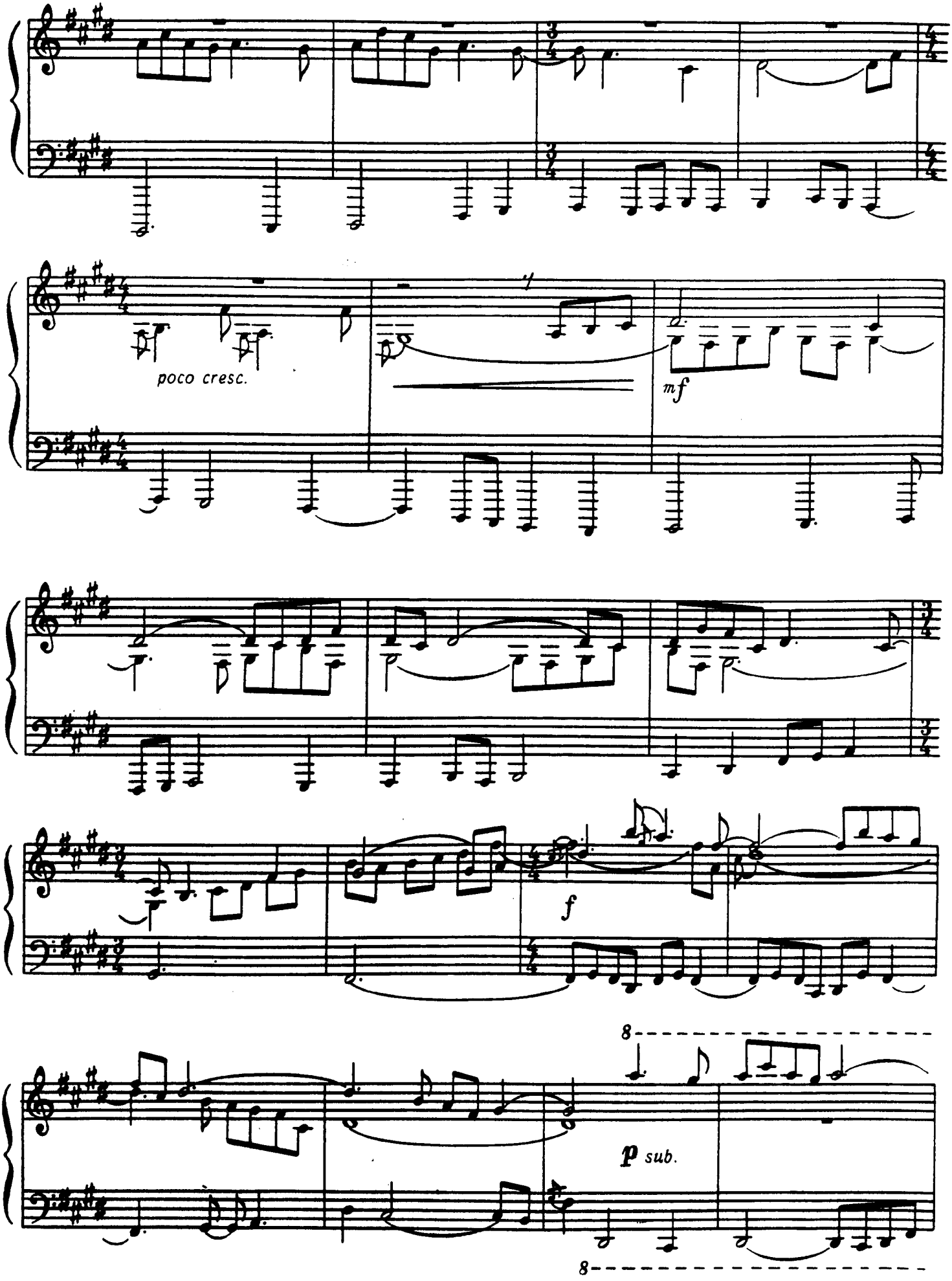
ПРЕЛЮДИЯ И ФУГА in GIS

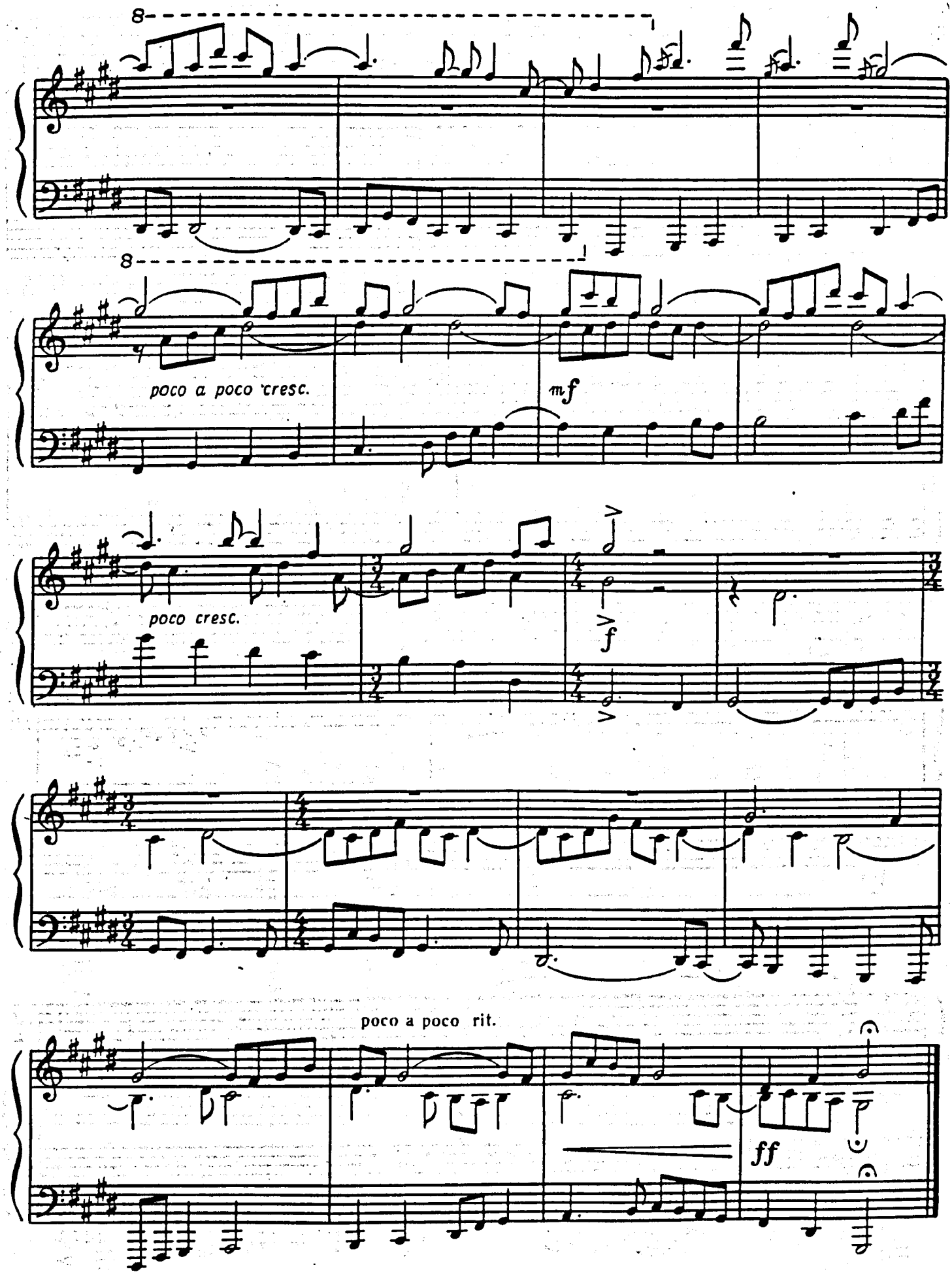



8
8
pp una corda
Ped.
f ord.
p

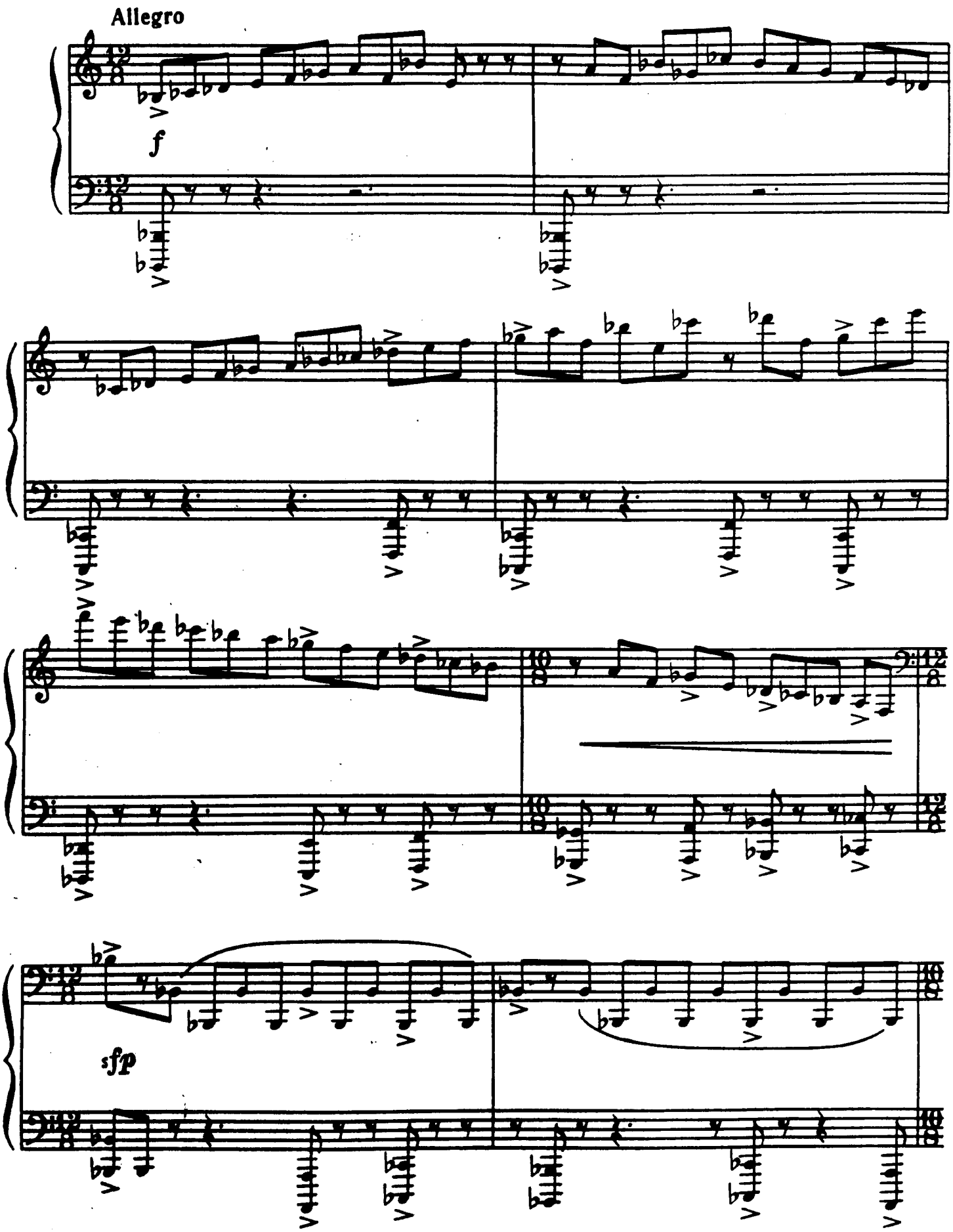

Ped.
attacca
ФУГА
Andante
ФУГА
3 Voci
p

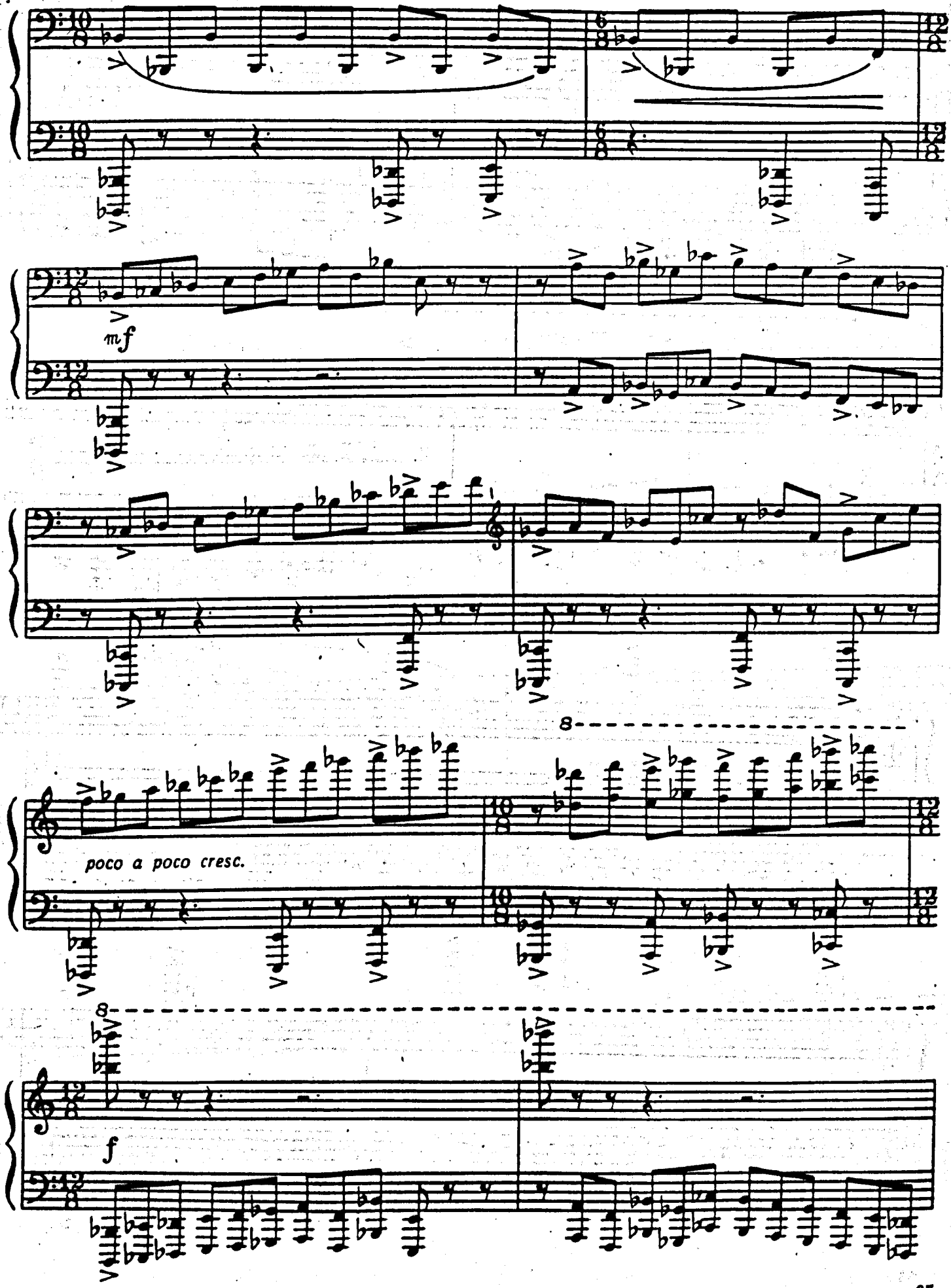

poco a poco cresc.
poco a poco cresc.
sf p

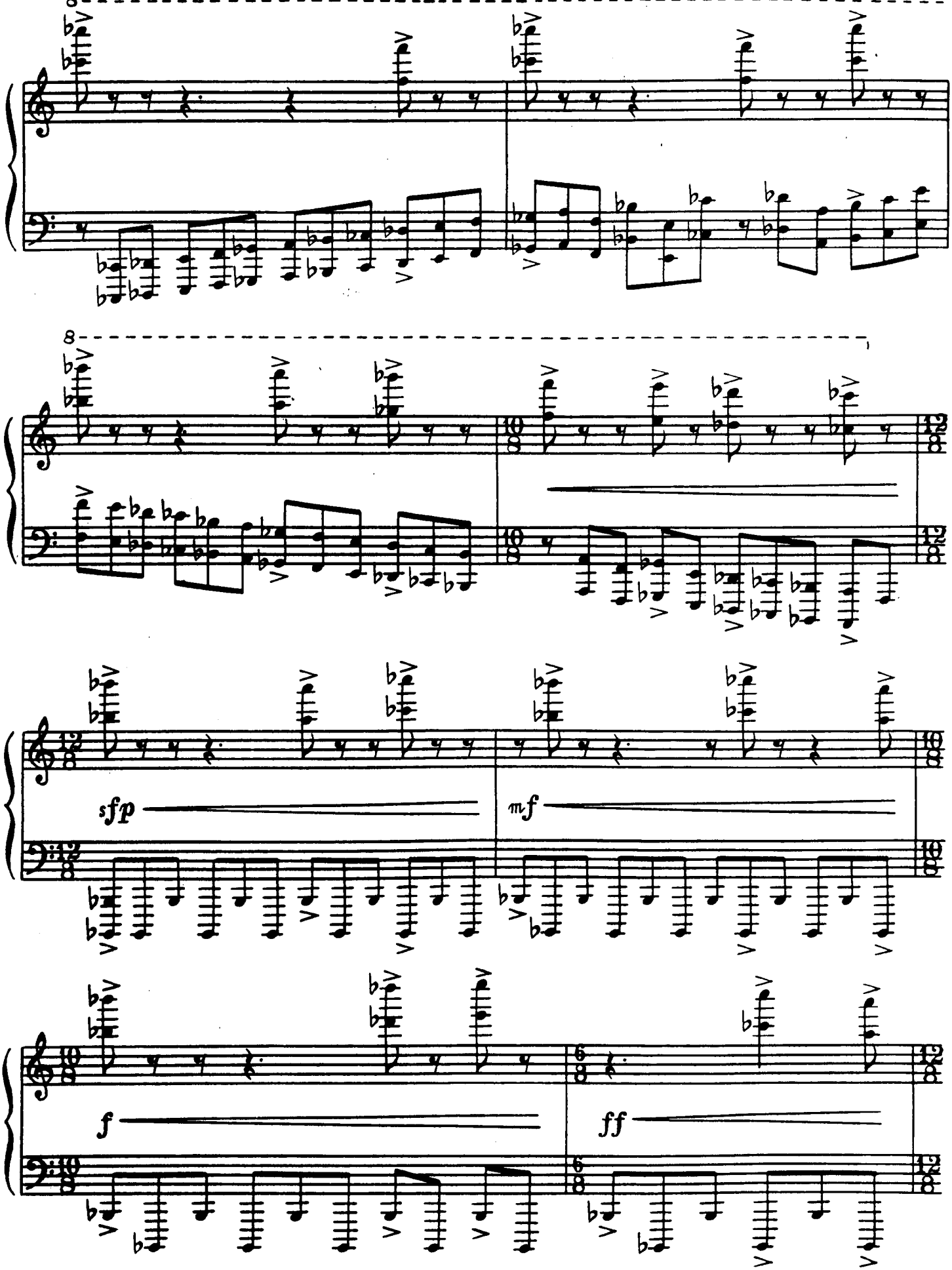

poco cresc.
mf
f
8
p sub.
8

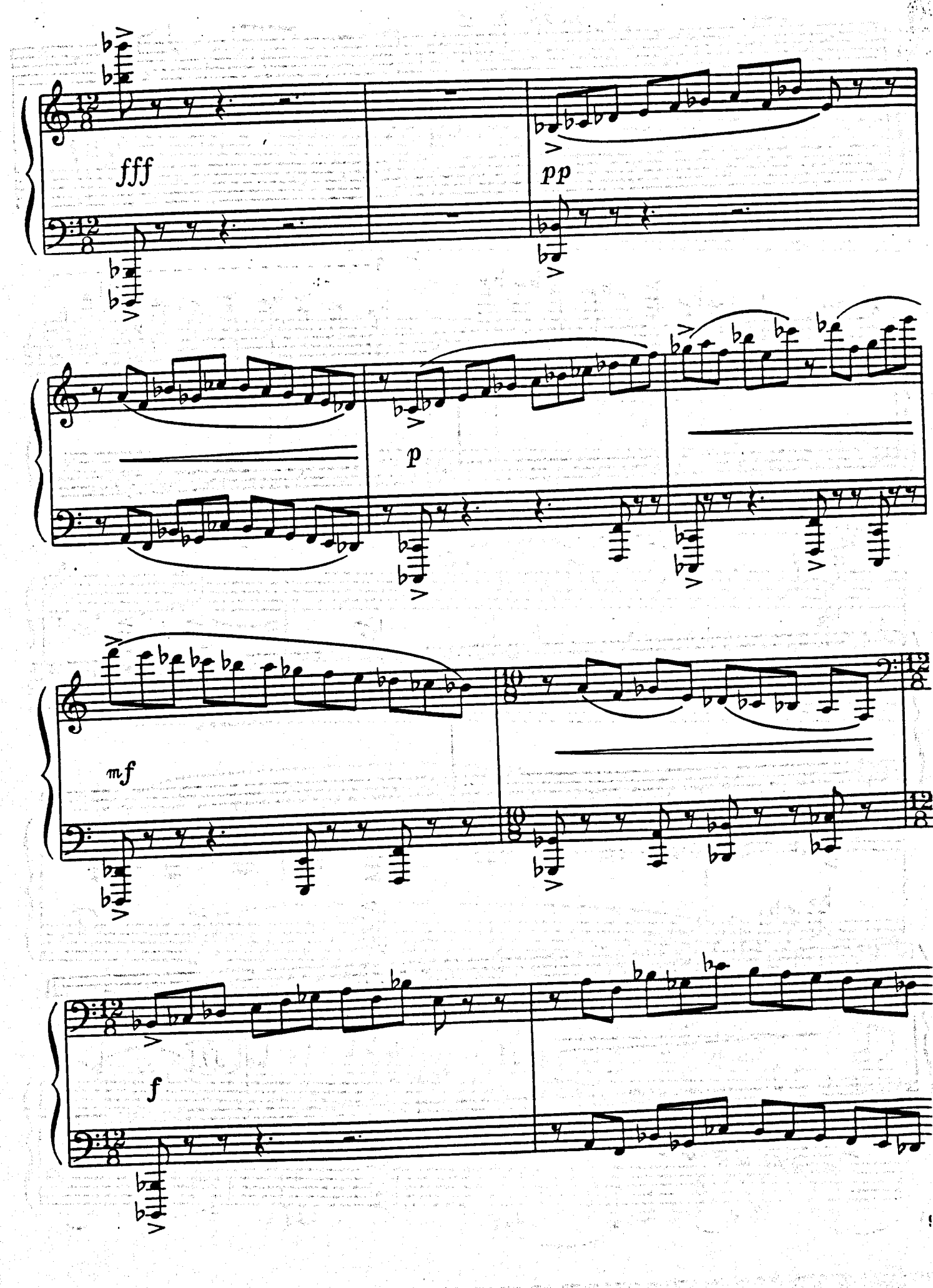

8
8
poco a poco cresc.
mf
poco cresc.
f
poco a poco rit.
ff

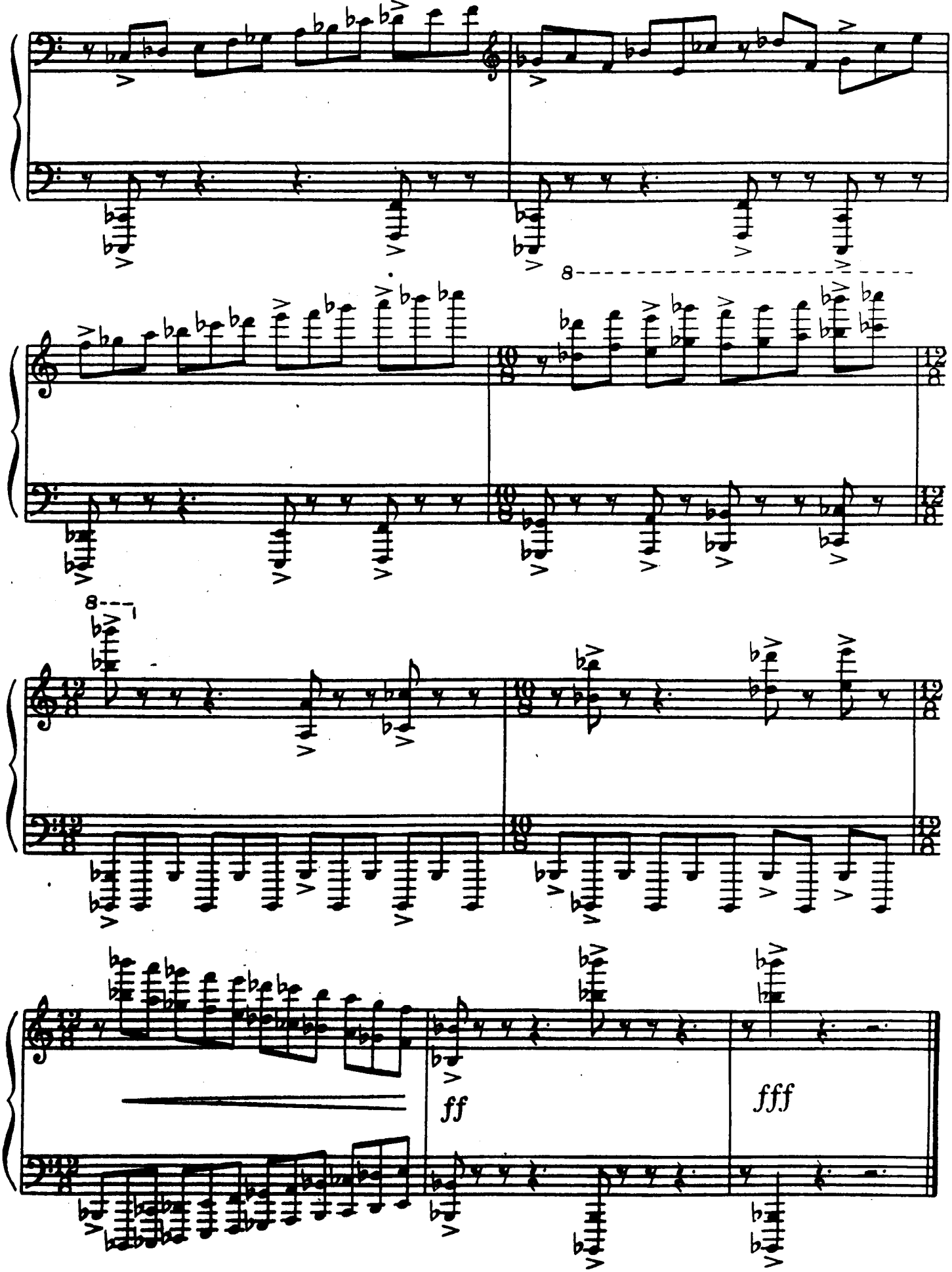
ЖИГА in B



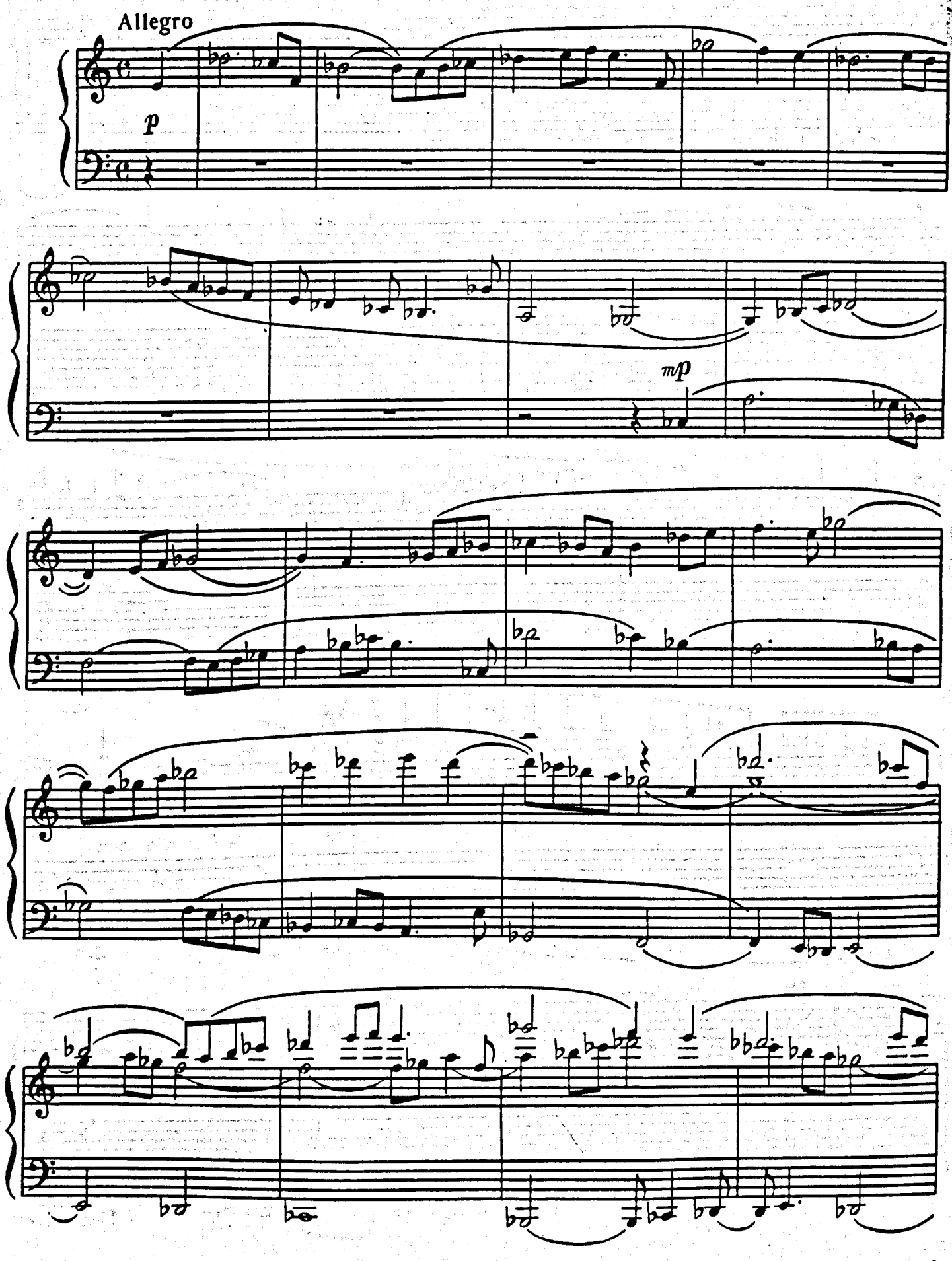

mf
poco a poco cresc.
8
8
f

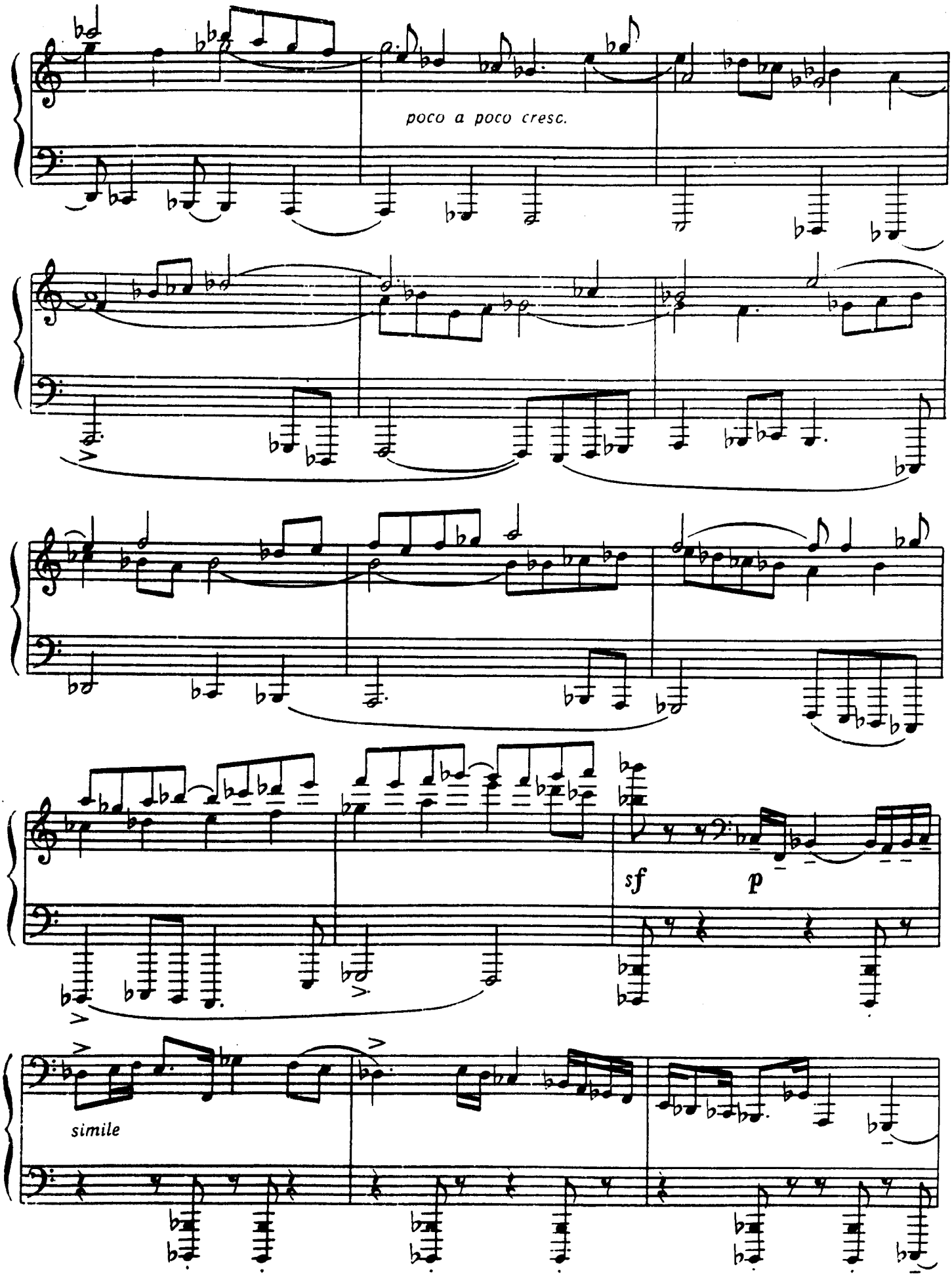

8
8
sfp
mf
f
ff

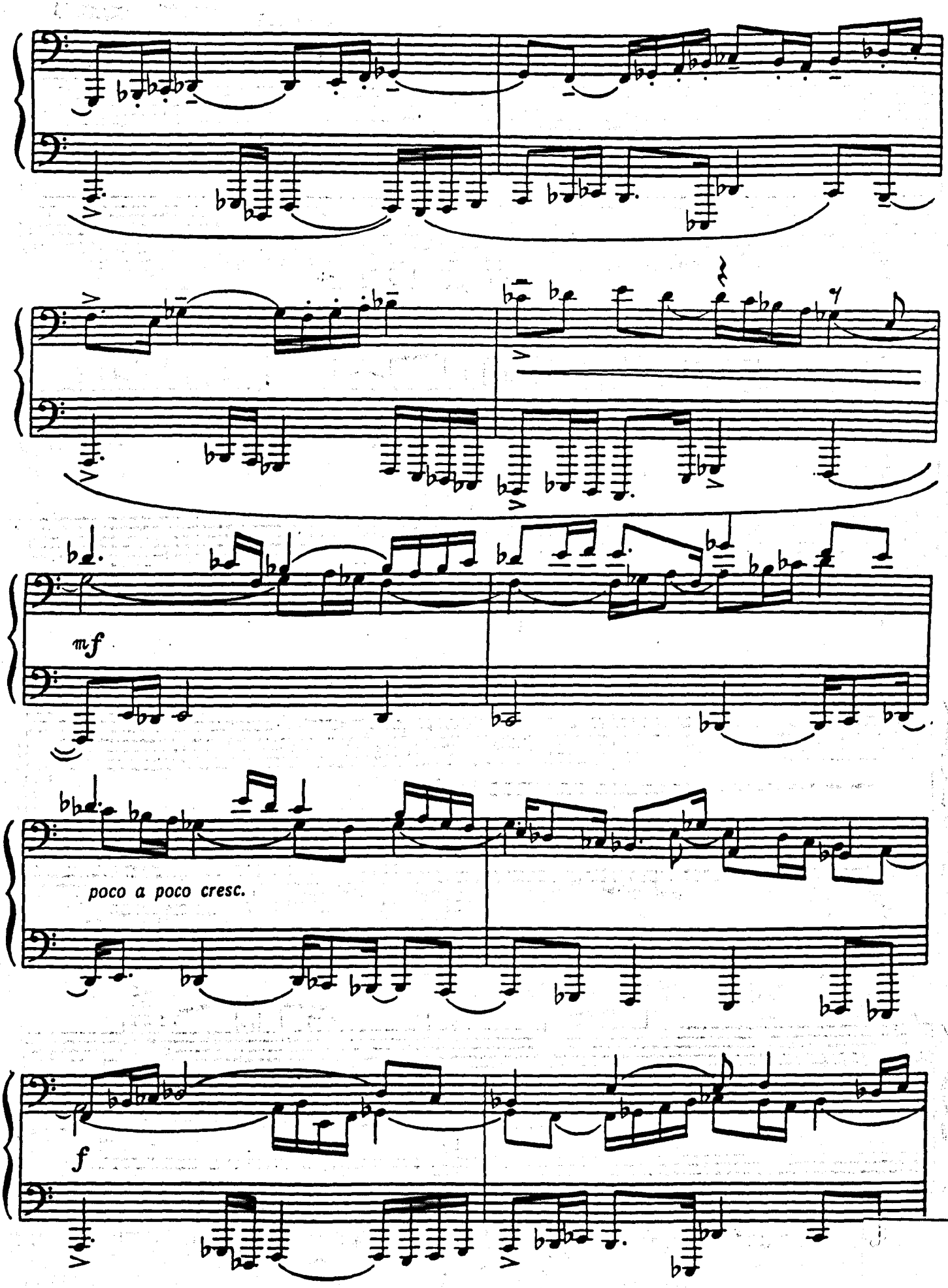

fff
pp
p
mf
f

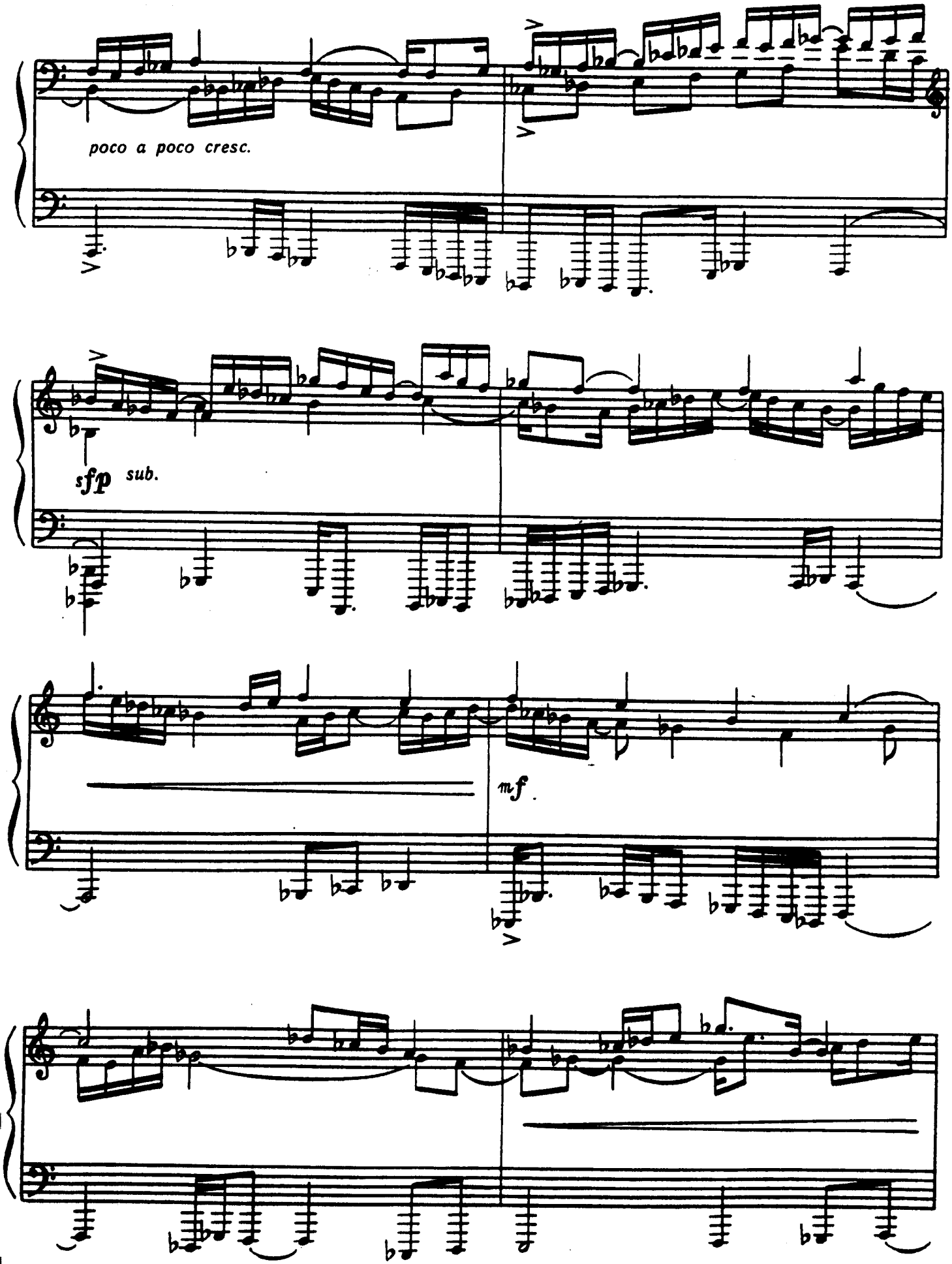

8
8
ff
fff

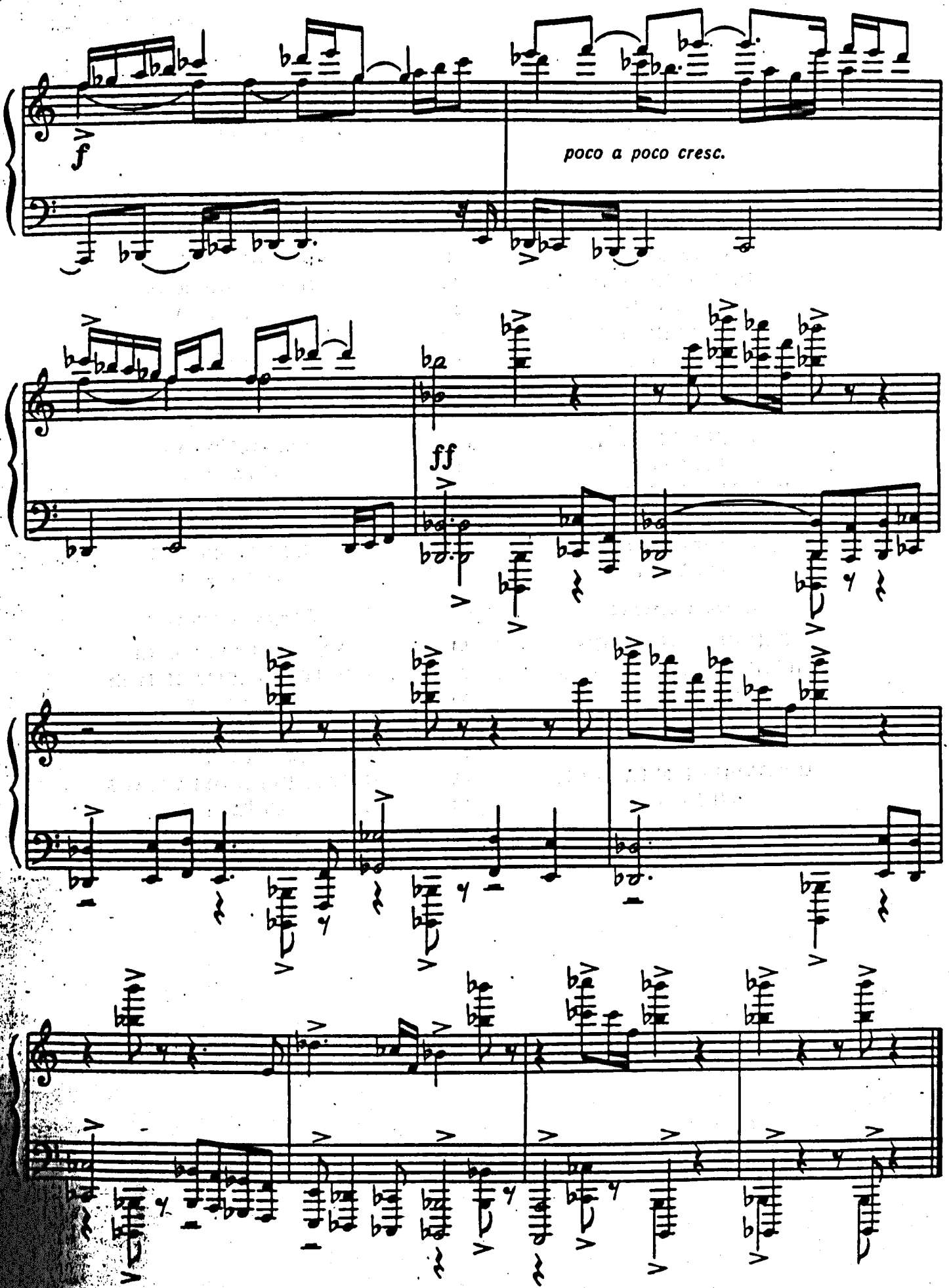
ФУГА in B




poco a poco cresc.
sf
p
simile


mf
poco a poco cresc.
f


poco a poco cresc.
sfp sub.
mf


f
poco a poco cresc.
ff

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