DMITRI SHOSTKOVICH’S PIANO CONCERTO OP. 35:
A PIANIST’S GUIDE FOR PERFORMANCE

D.M.A DOCUMENT

Presented in Partial Fulfillment of the Requirement for
the Degree of Doctor of Musical Arts in the
Graduate School of The Ohio State University

By
Jung-Hwa Lee, M.M.

* * * * *

The Ohio State University
2008

Document Committee:

Approved by

Dr. Caroline Hong, Adviser

Dr. Charles Atkinson

Professor Katherine Borst Jones

Adviser

Graduate Program in Music
The Russian composer Dmitri Shostakovich (1906-1975) completed his Piano Concerto, no. 1 Op. 35 in 1933. Scored for piano, trumpet, and string orchestra, the work was premiered by the Leningrad Philharmonic, with Shostakovich himself as the soloist. Since the work’s debut, it has been recorded approximately forty times (as listed in appendix E), and has captivated professional pianists and audiences with its technical virtuosity and energy.

The Piano Concerto Op. 35 is manifests diverse features of Shostakovich’s musical style. Shostakovich uses numerous quotations and allusions that might go unperceived by the typical concertgoer. These quotations and allusions come from Shostakovich’s and other composers’ works, as well as from popular music. He quotes material from the first movement of Ludwig van Beethoven’s *Appassionata* Sonata, Op. 57 in the first movement of his own work, as well as Beethoven’s Rondo, ‘Rage over a Lost Penny,’ in the Finale. Shostakovich also quotes the first theme of the first movement of Franz Joseph Haydn’s Piano Sonata in D major, the sinfonia from
Gioacchino Rossini’s *Barber of Seville*, the Broadway song ‘California Here I come’, and his own work, *Hypothetically Dead*, in the Finale.

The concerto Op. 35 was also influenced by film editing techniques, such as ‘montage’, ‘crosscutting’, ‘fade’, and ‘overlap’. These techniques, and the ways they are applied in the concerto, will be discussed in Chapter 3 of this document.

The Piano Concerto Op. 35 is a demanding piece to perform. Its technical difficulties, such as its quick passagework and octave leaps, require heavy amounts of practice for pianists; it is also essential to have substantial rehearsals for a well-balanced ensemble with solo trumpet and string orchestra. The harmonic progressions in a contemporary idiom make the work difficult to memorize. Finally, one needs to be able to project adequately the quotations and allusions mentioned above, along with a number of “inside jokes” on the part of the composer. The present document addresses these issues and others in order to provide guide that will enable pianists to produce a stylistically informed interpretation of this composition.

Chapter 2 of this document provides a biographical sketch of Shostakovich’s life, focusing on the events that influenced his music and styles. These are discussed in six
categories: elements of the grotesque and satire; the use of traditional forms; tonality; the use of quotations; the composer’s interest in dances; Shostakovich’s film music in 1920s and 1930s; and his piano works.

Chapter 3 presents a formal overview of the Piano Concerto Op. 35. It includes the general musical background and a formal analysis of the composition by movement (refer to appendices A, B, C, and D with Chapter 3). The use of quotations and allusions from other work is addressed, as well as the influence of film editing techniques (particularly in the Finale).

Finally, Chapter 4 offers, by movement, performance guidelines and suggestions for pianists, based on the present author’s actual performance experience, in part gained through study with Dr. Caroline Hong, together with suggestions from Sergei Babayan. This document contains a guide for dynamics, articulation, rubato, tempi, and ensemble with the trumpet and string orchestra. It also provides suggestions for fingerings and the manner in which to practice. In addition, Chapter 4 includes a discussion of the recordings of thirteen pianists, including general performance tendencies and the interpretation of this concerto. The composer’s own performance in two recordings
receives a particularly detailed treatment. This document also gives close consideration
to recordings by Dmitri Shostakovich Jr. (the composer’s grandson), Martha Argerich,
and Evgeny Kissin. These three pianists demonstrate highly refined performances with
virtuosic technique, well planned musical direction, and solid ensemble in different
interpretations.

This study is supplemented by a discussion of my own performance experience
with the concerto, along with a discussion of other pianists’ recordings of the same work.
The document demonstrates the importance of understanding pertinent musical
indications of dynamics, tempi, articulations, and expression markings (such as
appassionato, written by the composer in the second movement), along with a discussion
of the musical and cultural influences on the music and its various interpretations from
some of the world’s great pianists. Thus, the overall purpose of this document is to
endow the pianist with a more profound understanding of the music and in turn to help
facilitate a convincing performance.
ACKNOWLEDGEMENT

I would like to thank to all the professors and colleagues whom I studied and worked with during my stay at the Ohio State University. I especially express my deepest gratitude to my adviser Dr. Caroline Hong, for thoughtfulness and patience. Her musical insight and passion highly motivated me during the years of my doctoral studies. Special thanks must go to Dr. Charles Atkinson who offered his precious time to teach me for this document with abundant knowledge, and I also would like to thank Professor Katherine Borst Jones for her support and time.

I express my thanks to the trumpeter Dr. Mark Wade and the pianist Dr. Yung-jen Chen who shared their great musical talent and time for a performance on 4, December 2007. I am also truly thankful for my dearest friend Brandon Hollihan, for his support on the process of this document.

My gratitude goes to my teacher Hyo-Sun Na and Mi-Jae Yoon who deeply cultivated my musical thought in Korea. Finally, I would like to thank to my family for their endless love and support.
VITA

May 8, 1975………………………………Born, Seoul, South Korea

1999………………………………………B.A., Piano Performance,
Ewha Women’s University, Seoul, Korea

2001………………………………………M.M., Piano Performance,
Ewha Women’s University, Seoul, Korea

2002………………………………………..Instructor,
College of Art,
Chodang University, Korea

2005-2008………………………………..Graduate Teaching Associate,
School of Music, The Ohio State University

FIELD OF STUDY

Major Field: Music

Studies in Piano Performance    Professor Caroline Hong
Studies in Piano Literature     Professor Caroline Hong
                                   Professor Steven Glaser
Studies in Piano Accompanying   Professor Caroline Hong
                                   Professor Katherine Borst Jones
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgement</td>
<td>vi</td>
</tr>
<tr>
<td>Vita</td>
<td>vii</td>
</tr>
<tr>
<td>List of Tables</td>
<td>xii</td>
</tr>
<tr>
<td>List of Figures</td>
<td>xiii</td>
</tr>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>2. Dmitri Shostakovich’s life and musical styles</td>
<td>6</td>
</tr>
<tr>
<td>2.1 A brief biography of Dmitri Shostakovich</td>
<td>6</td>
</tr>
<tr>
<td>2.2 Dmitri Shostakovich’s musical styles and works</td>
<td>11</td>
</tr>
<tr>
<td>2.2.1 Elements of the grotesque and satire</td>
<td>11</td>
</tr>
<tr>
<td>2.2.2 The use of traditional forms</td>
<td>13</td>
</tr>
<tr>
<td>2.2.3 Tonality</td>
<td>13</td>
</tr>
<tr>
<td>2.2.4 The use of quotations</td>
<td>14</td>
</tr>
<tr>
<td>2.2.5 The interest in dance</td>
<td>17</td>
</tr>
<tr>
<td>2.2.5 Shostakovich’s film music in 1920s and 1930s</td>
<td>19</td>
</tr>
<tr>
<td>2.2.6 Shostakovich as a pianist and his piano works</td>
<td>21</td>
</tr>
<tr>
<td>3. Dmitri Shostakovich’s Piano Concerto Op. 35</td>
<td>30</td>
</tr>
<tr>
<td>3.1 The overview of Shostakovich’s Piano Concerto Op. 35</td>
<td>30</td>
</tr>
<tr>
<td>3.1.1 The general musical information of the Piano Concerto Op. 35</td>
<td>30</td>
</tr>
<tr>
<td>3.1.2 The first movement</td>
<td>34</td>
</tr>
<tr>
<td>3.1.3 The second movement</td>
<td>42</td>
</tr>
</tbody>
</table>
3.1.4 The third movement ................................................................. 48
3.1.5 The Finale ................................................................. 49

4. A pianist’s guide and observation on recordings about Shostakovich’s Piano Concerto Op. 35 ................................................................. 70
4.1 Performance guidelines of Shostakovich’s Piano Concerto Op. 35 ................................................................. 70
  4.1.1 The first movement ................................................................. 70
    4.1.1.1 Expressions for themes and sections ................................................................. 70
    4.1.1.2 Sound ................................................................. 72
    4.1.1.3 Ensemble ................................................................. 75
    4.1.1.4 Fingerings ................................................................. 78
    4.1.1.5 The way to practice ................................................................. 79
  4.1.2 The second movement ................................................................. 81
    4.1.2.1 Expressions for sections ................................................................. 81
    4.1.2.2 Rubato ................................................................. 83
    4.1.2.3 Articulation ................................................................. 84
    4.1.2.4 Dynamics ................................................................. 84
    4.1.2.5 Sound balance ................................................................. 86
  4.1.3 The third movement ................................................................. 87
  4.1.4 The Finale ................................................................. 90
    4.1.4.1 Tempo ................................................................. 91
    4.1.4.2 Expressions for themes and sections ................................................................. 91
    4.1.4.3 Sound ................................................................. 94
    4.1.4.4 Ensemble ................................................................. 95
    4.1.4.5 Fingering ................................................................. 98
    4.1.4.6 Cadenza ................................................................. 101
  4.1.5 Some observation on the recordings of Shostakovich’s Piano Concerto Op. 35 ................................................................. 103
    4.2.1 General performance tendencies and interpretation ................................................................. 104
    4.2.2 Dmitri Shostakovich’s recording of his Piano Concerto Op. 35 ................................................................. 108
      4.2.2.1 The first movement ................................................................. 109
      4.2.2.2 The second movement ................................................................. 112
      4.2.2.3 The third movement ................................................................. 116
      4.2.2.4 The Finale ................................................................. 117
    4.2.3 Dmitri Shostakovich Jr.’s recording of Shostakovich’s Piano Concerto Op. 35 ................................................................. 120
      4.2.3.1 The first movement ................................................................. 120
      4.2.3.2 The second movement ................................................................. 123
      4.2.3.3 The third movement ................................................................. 125
      4.2.3.4 The Finale ................................................................. 126
    4.2.4 Martha Argerich’s recording of Shostakovich’s Piano Concerto Op. 35 ................................................................. 129
      4.2.4.1 The first movement ................................................................. 129
      4.2.4.2 The second movement ................................................................. 132
      4.2.4.3 The third movement ................................................................. 134
4.2.4.4 The Finale .................................................................135
4.2.5 Evgeny Kissin’s recording of Shostakovich’s Piano Concerto Op. 35…137
  4.2.5.1 The first movement ......................................................138
  4.2.5.2 The second movement ...............................................140
  4.2.5.3 The third movement....................................................142
  4.2.5.4 The Finale .................................................................142

5. Conclusion .................................................................144

Appendices:

A. The first movement ..........................................................148
B. The second movement .......................................................150
C. The third movement ..........................................................152
D. The Finale .................................................................153
E. Recordings of Shostakovich’s Piano Concerto Op. 35 ...............156
F. Dmitri Shostakovich’s piano works ......................................159

Bibliography .................................................................160

Discography .................................................................164
# LIST OF TABLE

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1: Tempo markings in the Finale of Shostakovich’s Piano Concerto Op. 35</td>
<td>91</td>
</tr>
</tbody>
</table>

xii
**LIST OF FIGURES**

<table>
<thead>
<tr>
<th>Figures</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Davidenko’s ‘They wanted to beat us’…………………………………………12</td>
</tr>
<tr>
<td>2.2</td>
<td>Shostakovich’s musical score for <em>Hamlet</em> ………………………………………13</td>
</tr>
<tr>
<td>2.3</td>
<td>Rossini’s overture to <em>William Tell</em> (top) and Shostakovich’s Fifteenth Syphony, Op. 141, the first movement (bottom) ………………………………15</td>
</tr>
<tr>
<td>2.4</td>
<td>Shostakovich’s <em>Vozrohdeniye</em> Op. 46, No. 1, mm. 18-20 …………..16</td>
</tr>
<tr>
<td>2.5</td>
<td>Shostakovich’s Fifth Symphony Op. 47, the fourth movement …………..16</td>
</tr>
<tr>
<td>2.6</td>
<td>Shostakovich’s the first dance of <em>Three Fantastic Dances</em>, mm. 1-3 …………..23</td>
</tr>
<tr>
<td>2.7</td>
<td>Shostakovich’s Piano Sonata Op. 12, mm. 203-209 ……………………………25</td>
</tr>
<tr>
<td>2.8</td>
<td>Shostakovich’s Piano Sonata Op. 12, mm. 120-215 ……………………………26</td>
</tr>
<tr>
<td>2.9</td>
<td>Shostakovich’s <em>Funeral march of Aphorisms</em>, mm. 9-23 …………………27</td>
</tr>
<tr>
<td>2.10</td>
<td>Shostakovich’s <em>Lullaby of Aphorisms</em>, mm. 1-2 ……………………………28</td>
</tr>
<tr>
<td>3.1</td>
<td>Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 233-247 ……………32</td>
</tr>
<tr>
<td>3.2</td>
<td>Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 1-2 …………35</td>
</tr>
<tr>
<td>3.3</td>
<td>Beethoven’s <em>Appasionata</em>, the first movement, mm. 1-8 …………………36</td>
</tr>
<tr>
<td>3.4</td>
<td>Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 3-13 ………36</td>
</tr>
<tr>
<td>3.5</td>
<td>Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 21-22 ………37</td>
</tr>
<tr>
<td>3.6</td>
<td>Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 59-62 ………38</td>
</tr>
<tr>
<td>3.7</td>
<td>Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 129-131 ………39</td>
</tr>
<tr>
<td>3.8</td>
<td>Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 45-48 ………40</td>
</tr>
</tbody>
</table>
3.9  Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 53-58 ..........41
3.10 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 71-74 ..........41
3.11 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 171-175 ......42
3.12 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 30-35 ......43
3.13 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 42-52 ......43
3.14 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 58-62......44
3.15 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 63-70......45
3.16 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 75-78 ......46
3.17 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 82-94 ......47
3.18 Shostakovich’s Piano Concerto Op. 35, the third movement, mm. 1-2 .............48
3.19 Shostakovich’s Piano Concerto Op. 35, the third movement, mm. 5-8 ..........49
3.20 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 1-13 ......................51
3.21 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 31-39 ....................52
3.22 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 40-46 ...................53
3.23 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 51-58 .................54
3.24 Rossini’s Barber of Seville, sinfonia .................................................55
3.25 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 65-67 ..................55
3.26 Tchaikovsky’s Romeo and Juliet, mm. 111-112 .....................................56
3.27 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 74-75 ..................56
3.28 Haydn’s Piano Sonata in D major, mm. 1-4 ........................................57
3.29 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 81-83 ...................57
3.30 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 90-100 ...............58
3.31 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 109-117 .............58
3.32 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 129-133 ..............59
3.33 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 144-150 .............60
3.34 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 169-181 ............61
3.35 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 182-197 ............63
3.36 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 207-219 ............64
3.37 The autograph of the theme of the Apostle Garviil from Hypothetically Dead...65
3.38 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 233-247 ..............66
3.39 Beethoven’s Rondo, mm. 1-6 ..................................................................67
3.40 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 351-358 ............67
3.41 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 437-441 ............68
3.42 Refrain from California Her I come ..........................................................69
3.43 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 460-469 ............69
4.1 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 121-122 .....72
4.2 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 90-94 .......73
4.3 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 79-80 .......74
4.4 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 41-44 .......75
4.5 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 59-60 .......76
4.6 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 167-170 .....77
4.7 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 1-2 ..........78
4.8 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 45-47 .......79
4.9 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 130-132 .....80
4.10 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 23-35 .....82
4.11 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 36-41 .....85
4.12 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 119-124
4.13 Shostakovich’s Piano Concerto Op. 35, the third movement, mm. 1-6
4.14 Shostakovich’s Piano Concerto Op. 35, the third movement, mm. 19-24
4.15 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 194-213
4.16 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 134-138
4.17 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 112-117
4.18 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 129-133
4.19 Shostakovich’s Piano Concerto Op. 35, the third movement and the Finale, mm. 27-29
4.20 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 31-34
4.21 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 182-193
4.22 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 47-50
4.23 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 355-362
4.24 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 384-388
4.25 Shostakovich’s original instruction in the first movement of his Piano Concerto Op. 35, mm. 41-44
4.26 Shostakovich’s playing in the first movement of his Piano Concerto, Op. 35, mm. 41-44
4.27 Shostakovich’s original instruction in the second movement of his piano Concerto Op. 35, mm. 63-67
4.28 Shostakovich’s playing in the second movement of his Piano Concerto Op. 35, mm. 63-67
4.29 Shostakovich’s original dynamic markings in the second movement of his Piano Concerto Op. 35, mm. 147-152
4.30 Shostakovich’ playing in the second movement of his Piano Concerto Op. 35, mm. 147-152
4.31 Shostakovich’s Playing in the second movement his Piano Concerto Op. 35, mm. 89-92
4.32 Shostakovich’s Piano Concerto Op. 35, the second movement, mm. 132-136
4.33 Shostakovich’s Piano Concerto Op. 35, the third movement, mm. 19-22
4.34 Shostakovich’s playing in the third movement of his Piano Concerto Op. 35, mm. 19-22

xvi
4.35  Shostakovich’ playing in the Finale of his Piano Concerto Op. 35, mm 27-29 .................................................................118
4.36  Shostakovich’s playing in the Finale of his Piano Concerto Op. 35, mm. 182-186 .................................................................118
4.37  Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 460-467 .................................................................119
4.38  Shostakovich’s playing in the Finale of his Piano Concerto Op. 35, mm. 460-467 .................................................................119
4.39  Shostakovich’s original articulation and dynamics in the Finale of his Piano Concerto Op. 35, mm. 1-3 ..............................................120
4.40  Shostakovich Jr.’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 1-3 ..............................................121
4.41  Shostakovich Jr.’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 41-43 ..............................................122
4.42  Shostakovich’s original instruction in the first movement of his Piano Concerto Op. 35, mm. 112-113 ..............................................122
4.43  Shostakovich Jr.’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 112-113 ..............................................123
4.44  Shostakovich Jr.’s pedaling in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 148-150 ..............................................123
4.45  Shostakovich’s original articulation in the second movement of his Piano Concerto Op. 35, mm. 48-52 ..............................................124
4.46  Shostakovich Jr.’s articulation in the second movement of Shostakovich’s Piano Concerto Op. 35, mm. 48-52 ..............................................124
4.47  Shostakovich Jr.’s playing in the Finale of Shostakovich’s Piano Concerto Op. 35, mm. 95-105 ......................................................127
4.48  Shostakovich Jr.’s playing in the Finale of Shostakovich’s Piano Concerto Op. 35, mm. 87-89 ......................................................127
4.49  Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 368-375 .................................................................128
4.50  Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 38-40 .................................................................130
4.51  Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 114-116 .................................................................130
4.52  Argerich’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 4-7 .............................................................130
4.53  Argerich’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 41-44 .............................................................131
4.54  Shostakovich’s original instruction in the first movement of his Piano Concerto Op. 35, mm. 69-70 .............................................................131
4.55  Argerich’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 69-70 .............................................................132
4.56  Argerich’s playing in the second movement of Shostakovich’s Piano Concerto Op. 35, mm. 30-41 .............................................................133
4.57  Argerich’s playing in the second movement of Shostakovich’s Piano Concerto Op. 35, mm. 48-57 .............................................................133
4.58  Argerich’s playing in the third movement of Shostakovich’s Piano Concerto Op. 35, mm. 1-4 .............................................................135
4.59  Argerich’s playing in the Finale of Shostakovich’s Piano Concerto Op. 35,
4.60  Argerich’s playing in the Finale of Shostakovich’s Piano Concerto Op. 35, mm. 241-147 ................................................................. 137

4.61  Kissin’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 79-83 ......................................................... 139

4.62  Kissin’s playing in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 38-44 ............................................................ 140

4.63  Kissin’s playing in the second movement of Shostakovich’s Piano Concerto Op. 35, mm. 42-57 ............................................................ 141

4.64  Kissins’ playing in the Finale of Shostakovich’s Piano Concerto Op. 35, mm. 129-138 ................................................................. 143

4.65  Kissin’s playing in the Finale of Shostakovich’s Piano Concerto Op. 35, mm. 384-388 ................................................................. 143
CHAPTER 1
INTRODUCTION

Dmitri Shostakovich is regarded as one of the greatest composers of the twentieth century,\(^1\) writing art music, film scores, and material for the theatre. Many of his instrumental and vocal compositions are among the most frequently performed works in the repertoire.\(^2\)

Shostakovich’s Piano Concerto no.1 Op. 35 was composed in 1933 for Piano, Trumpet, and String Orchestra. The Russian musicologist Marina Dmitrievna Sabinina (1917-2000) depicted this piano concerto as a work that displays delightfully bright, clever, and carefree image.\(^3\) This composition includes quotations and allusions from both classical and popular music, as well as being strongly influenced by techniques used in film editing. The concerto was premiered by the composer on 15, October 1933, and it became one of the most

---


\(^2\) Ibid.

frequently performed piano works of the twentieth century. Its playful tunes and the unique combination of instruments, as well as the use of quotations, make it particularly appealing to audiences.

According to the authors Lev Grigoryev and Yakov Platek, Shostakovich himself described the concerto as a work ‘written under the influence of American folk music’ during an interview in 1973. However, this concerto contains no clearly audible American folk music. Soviet musicologists have considered this concerto as the composer’s return to classical traditions after experimenting in the idioms of the avant-garde. On the other hand, according to the author Irena Ravitskaya, Western musicologists have evaluated this concerto as a work that consists of trivial quotations and tunes, one critic describing it as ‘a celebration of the Russian circus.’

It is fortunate that the composer himself recorded this composition, which, along with other recordings by established artists, allows study of the salient features

---

6 Ian MacDonald guesses that Shostakovich actually meant ‘American show music’. Ibid, 84.
7 Ravitskaya, 1.
8 Ibid, 2.
10 Shostakovich recorded this concerto twice in 1945 and 1948.
of the piece. These features, as well as the present author’s experience in studying and performing the concerto will serve as a performance guide for pianists.

Pianists can enhance their understanding and interpretation of the concerto by exploring Shostakovich’s general musical styles and the work’s compositional style and structure. This composition consists of four movements:

- The first movement, in modified sonata allegro form
- The slower second movement, in ABA\(^1\) form,
- The third movement, as ‘intermezzo’
- The Finale, in modified rondo form.

Of further interest to the performer is the fact that the concerto is filled with many quotations, allusions, and themes, and also exhibits characteristics derived from popular music, as well as film editing techniques, such as “montage”.\(^{11}\) This document provides information on Shostakovich’s musical styles (Chapter 2) and an overview of the Concerto Op. 35 (Chapter 3).

Chapter 4 offers performance guidelines for Shostakovich’s Piano Concerto Op. 35. The present author studied this concerto with Dr. Caroline Hong (Professor at the School of Music, The Ohio State University) who performed this work with the OSU orchestra; in preparation for her performance Dr. Hong obtained coaching from Sergei Babayan. The author recorded a live performance with Dr. Mark Wade

\(^{11}\) Refer to Chapter 3.
(trumpet) and Dr. Yung-jen Chen (orchestra reduction for piano) in Weigel Auditorium at the Ohio State University on 4, December 2007. The author obtained valuable knowledge and experience through the process of the performance preparation, as well as actual performance of the piece. The material presented in this document provides details regarding ensemble, fingerings, effective practice, and interpretation.

Chapter 4 also includes the author’s observations on other pianists’ recordings of Shostakovich’s Piano Concerto Op. 35. Shostakovich is modest in his provision of musical expression markings in several sections of the composition, particularly the third movement. The pianist must decide how to interpret these sections artistically. Thus, it is of special value to study the composer’s own recordings of the piece to obtain insight into his intentions. Other pianists’ recordings are also important, further expanding the range of interpretation and providing ideas in resolving technical problems. This concerto has been recorded approximately forty times. Study of thirteen of these recordings reveals that pianists tend to perform this piece with three contrasting levels of expression: light, dramatic, and neutral. The author has chosen to discuss in some detail the recordings of Dmitri Shostakovich, Dmitri Shostakovich Jr., Martha Argerich, and Evgeny Kissin. These recordings demonstrate highly refined performances with virtuosic flair and musicality.
Therefore, this document offers performance guide for Shostakovich’s Piano Concerto Op. 35 based on the composer’s brief biography and musical styles, an overview of recordings of this work, and the author’s actual performance experience. Its goal is to facilitate effective, informed performances of one of the most attractive piano concertos of the twentieth century.
CHAPTER 2

DMITRI SHOSTAKOVICH’S LIFE AND MUSICAL STYLES

2.1 A brief biography of Dmitri Shostakovich 12

Dmitri Shostakovich was born on 25, September 1906, in St. Petersburg, Russia. His mother, Sofia Vassilyevna, began to give him piano lessons in 1915, and he also began to compose in the same year.13 Shostakovich entered the Petrograd Conservatory14 in 1919 and received training in piano from Leonid Nikolayev, and composition lessons from Maximilian Steinberg.15 In March, of 1924 Shostakovich was officially excluded from the postgraduate piano course because of his ‘insufficient maturity’16. He then transferred to the Moscow Conservatory in 1925 and studied piano with Konsantin Igumnov and composition with Nikolay Myaskovsky17. After Joseph Stalin (1878-1953) became General Secretary of the Communist Party in the Soviet Union in 1922, Shostakovich was

---

12 This biographical section is meant to highlight events in the composer’s life that affected his musical style. (For clarity, the author is providing a brief synopsis of his life and works so that the reader can refer back to this as we make reference to certain moments in his life).
13 Fanning and Fay, p. 280
14 Saint Petersburg’s other names were Petrograd (1914-1924) and Leningrad (1924-1991). http://en.wikipedia.org/wiki/St._Petersburg
15 Fanning and Fay, p. 280
16 Ibid, p. 281
17 Ibid, p. 281

6
increasingly criticized for his avant-garde style, brash harmonies, and sarcastic idioms. Shostakovich suffered two official denunciations of his music, in January 1936 and February 1948. However, after Stalin’s death in 1953, Shostakovich experienced more compositional freedom and could express his musical emotions and thoughts more freely. He continued to work as a renowned composer and pianist until he had a heart attack on May 28 1966. Shostakovich still kept composing symphonies and quartets, but he finally stopped working after his second heart attack in 1971. He died on the evening of 9 August 1975 in a hospital at Kuntsevo.

As mentioned above, Shostakovich was in the Petrograd Conservatory from 1919 to 1924. During that time he was exposed to the avant-garde from Western Europe, particularly Germany, which made a strong impression upon him. Shostakovich began to contact people who were interested in this new musical style. He participated in the ‘Circle of Young Composers’ from 1921 to 1924, and in the Anna Fogt Circle from 1921 to 1925. The composer introduced his *Three Fantastic Dances Op.5* for piano while in the Anna Fogt circle.

---

19 Shostakovich met musicians who were interested in the avant-garde from Western Europe, such as Boris Asafyev, and Vladimir Shcherbachov, at the apartment of Anna Fogt the biweekly Monday to play and discuss music, such as new works by Stravinsky, Hindemith, and Les Six.
21 Fanning and Fay, p. 281

Fay, 20.
Another important activity during this period was Shostakovich’s work as a pianist for silent movies. He began this work in October 1924 to help his family during the economic struggles of post-revolution Russia.\textsuperscript{22} The work was exhausting, but it gave him an outlet that expressed his natural sense of fun, and also provided valuable experience that served him well when he began to work as a film-music composer in 1929.\textsuperscript{23} After he transferred to the Moscow Conservatory in 1925, he began to sketch his first symphony as a graduation task. The First Symphony Op.10 was premiered in 1925, and was well-received.\textsuperscript{24} The success of this work led Shostakovich to international fame. This work was soon performed in Berlin and Philadelphia.

After the post-revolutionary period, the Soviet regime used art as a tool to educate people. The government closely monitored all kinds of art and severely criticized art products that possess complex shapes or ambiguous meanings under the term ‘formalism’. Originally this term was used for group of Russian literary theorists who worked in the early Soviet period, but the term ‘formalism’ was soon used by Soviet critics to condemn composers or other artists whose work did not conform ideologically to Marxist-Leninist aesthetics.\textsuperscript{25} Musical works that avoided

\textsuperscript{22} Fanning and Fay, p. 281
\textsuperscript{23} Ibid, p. 281-282
\textsuperscript{24} Ibid, p. 282
melody had dense textures, elusive rhythms, and lacked a firm tonal framework would often be subject to condemnation.\(^{26}\) This principle was particularly stringent under Stalin; if art was presumed to be useless or harmful toward people by the government, the work was criticized as carrying these properties of formalism, and the work and the artist were severely attacked. Thus, Shostakovich’s avant-garde style was also criticized by Stalin.

Shostakovich had a difficult time working as a composer in the wake of the two official denunciations of his music in January of 1936 and in February of 1948. One of his operas, *Lady Macbeth* (1933), was savagely attacked in the official Soviet newspaper *Pravda* in 1936 as a work that disturbs social realism\(^ {27}\) without any optimistic heroism, and it was banned from performance in the Soviet Union for almost thirty years. Another denunciation in 1948 targeted many composers, including Shostakovich, Myaskovsky, Popov, Prokofiev, Shaporin and Shebalin, all of whom were accused of leading Soviet music astray and a variety of other sins under the catch-all heading of ‘formalism’.\(^ {28}\)

\(^{26}\) Walker, 478.

\(^{27}\) Socialist Realism was an art movement that represented social and political contemporary life in the communism system in the Soviet (continued in the next page) Union, particularly in the 1930’s. It depicted subjects of the proletariat struggle, and heroically emphasized the values of the loyal communist workers. The ideology behind Social Realism by depicting the heroism of the working class was to promote and support revolutionary actions and to spread the image of optimism and the importance of productiveness. See <Social Realism> http://en.wikipedia.org/wiki/Social_realism

\(^{28}\) Fanning and Fay, p. 293
During the period of Stalin’s rule, Shostakovich found two ways to survive as a composer in the Soviet Union. One was composing works that reflected social realism, such as the Fifth Symphony Op. 47 in 1937; the other was a heavier investment in film music. As previously mentioned, he worked as a silent movie pianist from 1924, and in 1929 began to work with filmmakers after his activities for art music were heavily criticized by Stalin. He composed a large amount of film music, including *New Babylon* (1929), and *Golden Mountains* (1931).

Some of Shostakovich’s works, such as *Lady Macbeth*, and *Aphorisms* for piano, retain the influence of avant-garde style. On the other hand, he usually composed his works in classical forms, such as ABA or rondo form. In this manner, his use of pre-existing forms defines him as a composer with a tendency towards Neoclassicism. Shostakovich’s works also reflect his emotional extremes, such as tragic intensity, grotesque and bizarre wit, humor, parody, and savage sarcasm. He also enjoyed using quotations from his own or other composers’ music in his works.

Shostakovich had to strike a balance between his own artistic inclinations and the demands of the state. However, he tried to keep and develop his own musical style by applying new musical ideas and methods to his music throughout his entire life. In his article for *New Grove*, David Fanning mentions that “amid the conflicting pressures of official requirements, the mass suffering of [Shostakovich’s]
fellow countrymen, and his personal ideals of humanitarian and public service, he succeeded in forging a musical language of colossal emotional power.”

2.2 Shostakovich’s musical styles and works

Shostakovich composed fifteen symphonies, fifteen quartets, piano works, two operas, six concertos, and numerous amounts of ballet and film music. Shostakovich lived his entire life in Russia, and had difficulty expressing his own artistic inclinations as a musician in the Communist country. Thus, the composer tried many compositional methods and genres throughout his musical career to express his own musical taste and philosophy, and film music was one of those genres. In this section, Shostakovich’s musical styles and works, including his film music in the 1920s and 1930s, will be discussed to understand his musical styles that are also reflected in the Piano Concerto Op.35.

2.2.1 Elements of the grotesque and satire

Shostakovich’s music frequently includes elements of the grotesque: sharp contrasts of dynamics, extremely fast tempi, and wide range of pitch. For instance,
all of these characteristics are manifested in his opera *The Nose*. Shostakovich also expresses a sense of humor in his *Three Fantastic Dances* Op. 5 by displaying unexpected harmonic progressions and sudden pauses. He often uses parody to create a satirical effect. For example, Shostakovich introduces a satirical version of Davidenko’s Soviet march, ‘They wanted to beat us’, in his music for Nikolay Akimov’s production of *Hamlet* (1932).

Figure 2.1 Davidenko’s ‘They wanted to beat us’

---

36 Sheinberg, 100, 235
37 Ibid, 103.
38 Ibid, 104.
2.2.2 The use of traditional forms

Shostakovich often composed his works in pre-established classical forms, but he also tried new compositional methods in his music. Thus, Shostakovich can be considered as a composer who invented a striking and modern sound within a classical structure. Most of his movements for piano were composed in ternary form or rondo form. Additionally, Shostakovich was inspired by Bach’s Preludes and Fugues, and produced his own set of Twenty-four Preludes and Fugues Op. 87 in every key for the piano.

2.2.3 Tonality

Shostakovich’s music generally lacks a true tonal center. His tonality involves use of modality and also reflects chromaticism. Fanning describes Shostakovich’s music as “sometimes tonal, sometimes modal, sometimes somewhere...”

---

39 Ibid, 105.
40 http://en.wikipedia.org/wiki/Dmitri_Shostakovich#Works
in between, and sometimes outside the bounds of either.” \textsuperscript{41} The composer’s approach toward tonality may be observed in the Piano Concerto Op. 35. \textsuperscript{42} Most themes appear tonally, but overall this work was not composed in a solid tonal center. Additionally, most sections of the first movement are chromatic; by contrast, the scale for the piano at the very beginning of the Finale appears in Phrygian mode.

\subsection*{2.2.4 The use of quotations}

Shostakovich often used quotations from his own or other people’s music in his works. For example, Shostakovich quotes American popular music in the Finale of his Piano Concerto Op. 35 \textsuperscript{43}, and he also uses Jewish tunes in the Violin Concerto no. 1 Op. 77 and the Piano Trio no. 2 Op. 67. \textsuperscript{44} The String Quartet no. 8 Op. 110 contains various self-quotations from Shostakovich’s compositions, such as his first, eight, and tenth symphonies, the Piano Trio no. 2 Op. 67, the Cello Concerto no. 1 Op. 107, and the opera \textit{Lady Macbeth}. \textsuperscript{45} An accompanying pattern in \textit{Vozrozhdeniye}, no. 1 Op. 46 is quoted for the fourth movement of his fifth symphony (see figures 2.4

\textsuperscript{42} Refer to chapter 3.
\textsuperscript{43} Refer to part 3.5 in chapter 3.
\textsuperscript{44} Moshevich, 124.
\textsuperscript{45} Ibid, 161.
and 2.5)\textsuperscript{46}. Additionally, Shostakovich quotes other composers’ music, for instance, the allegro theme in Rossini’s *William Tell* overture is used for the first movement of his fifteenth symphony\textsuperscript{47}:

![Rossini’s overture to *William Tell* and Shostakovich’s Fifteenth Symphony, Op. 141, the first movement](image_url)

**Figure 2.3** Rossini’s overture to *William Tell* (top) and Shostakovich’s Fifteenth Symphony, Op. 141, the first movement (bottom)\textsuperscript{48}


\textsuperscript{47} Sheinberg, 203.

\textsuperscript{48} Ibid, 203.
Figure 2.4 Shostakovich’s *Vozrohdeniye*, no. 1 Op. 46, mm. 18-20

Figure 2.5 Shostakovich’s Fifth Symphony Op. 47, the fourth movement
2.2.5 The interest in dance

Shostakovich had been interested in dance since he was a child. In his 1927 autobiography, Shostakovich mentioned how he first learned music. This story displays the composer’s natural taste for dance music:

My musical abilities began to manifest themselves when I was nine years old. Before then, I showed neither the desire nor the inclination to study music. But the following event changed everything. I liked a piece called Galop by the composer Streaggobog, which I had heard played in a six-hand arrangement by my sister and her friends. I asked my mother to teach me how to tap out the keys for the first and second hand...As soon as I began learning how to play the piano, I also started to compose.

---

49 Moshevič, 7.
Dances such as the galop\textsuperscript{51}, waltz\textsuperscript{52}, and polka\textsuperscript{53}, can be found in many of his works.\textsuperscript{54} The galop rhythm undoubtedly was one of Shostakovich’s favorite dance rhythms, and it was used for the Piano Concerto Op. 35. He also used the waltz rhythm for his waltz-like Prelude in D flat major Op. 87, the waltz in his ballet \textit{The Bolt}, and in a set of children’s pieces for piano, \textit{The Dances of the Dolls}, under the title \textit{Waltz-Joke}. Shostakovich also wrote a piano arrangement of the polka from his ballet \textit{The Golden Age} in 1935.

\textsuperscript{51} The galop is a fast and simple ballroom dance in 2/4 time which became popular in Paris and Vienna in the 1820s. It was one of the most popular ballroom dances of the 19th century with the waltz and polka. Its name originated from the galloping movement of horses. The partners held each other, both facing the line of dance and proceeding rapidly with springing steps down the room. See Peter Gammond, "galop." \textit{The Oxford Companion to Music}. Ed. Alison Latham. \textit{Oxford Music Online}. 18 Jul. 2008. <http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/opr/t114/e2768>.


\textsuperscript{53} The polka is a lively couple-dance in 2/4 times that became especially popular during the 19th century. Originally a peasant round dance from Bohemia, it was adopted in Prague in the late 1830s and soon spread throughout Europe, and New York in US in early 1840s. The polka is usually in ternary form with regular phrases, and is characterized by short rapid steps for the first beat and a half of the bar, followed by a pause or hop. See Jane Bellingham, "polka." \textit{The Oxford Companion to Music}. Ed. Alison Latham. \textit{Oxford Music Online}. 18 Jul. 2008 <http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/opr/t114/e5265>.

\textsuperscript{54} Moshevich, 8.
2.2.6 Shostakovich’s film music in 1920s and 1930s

Musical life in Russia in the twenties and thirties was complex and diverse, and also closely connected to other artistic venues, including the visual arts. Until RAPM (Russian Association of Proletarian Musicians) was dissolved in 1932, American popular music, such as jazz, the tango, the foxtrot, along with other popular dances from the nineteenth century, such as the galop and the waltz, were considered “light” music. Shostakovich and others were prohibited from writing any pieces that used musical styles from popular music. However, the establishment of The Union of Composers in 1932 opened the door for people who had been interested

---

55 Joan Marie Titus. Montage Shostakovich: film, popular culture, and the finale of the Piano Concerto No.1 (Columbus: The Ohio State University, 2002), 62.


57 The foxtrot is a social dance of the 20th century. The basis of it was a slow gliding walk at two beats per step and a fast trot at one beat per step. The tempo varied between 30 and 40 bars per minute, and the dance could be done to almost any popular tune in simple duple meter with regular four-bar phrases. During the 1920s it developed into two distinct styles, a slow dance in the English style (later called the ‘slowfox’ in German-speaking countries) and the ‘quickstep’ (in German-speaking countries called the ‘foxtrott’).


58 Titus, 68
in popular music. Western popular music, including jazz and other popular dances, such as the foxtrot, became available to everyone in theaters, clubs, and music halls. 59

Shostakovich, who had worked as a pianist for silent movies, began to work more seriously with filmmakers because of the restrictions of his art music. Russian filmmakers Grigori Kozintsev (1905-1973) and Leonid Trauberg (1902-1990), hired Shostakovich to write for their silent movie, *The New Babylon*, which is a film set about the French Commune of 1871. By working with these men on *The New Babylon*, Shostakovich was exposed to film editing techniques, such as ‘montage’. Montage, which means “putting together” in French, is defined as a film editing technique where two or more different shots are simultaneously combined by ‘fade’.60 Shostakovich needed to correlate the music with the pacing of the rhythm from the edited image. The result was a musical score that resembled the montage editing of the film itself. 61

Shostakovich produced additional music for the films *Alone*, and *The Golden Mountains*, in 1931, and *The Counterplan* in 1932. Of the three films, *The Golden Mountains* is the one most closely associated with art music. Shostakovich adopted the symphony, a form that had not yet been reflected in his film music, for *The

59 Moshevich, 67.
61 Titus, 82.
Golden Mountains. He actually used the coda in his Symphony no. 3 Op. 20 to compose it.\textsuperscript{62} Additionally, Shostakovich’s Piano Concerto Op. 35 (and in particular the Finale) showcases art music that is influenced by Russian film editing techniques.\textsuperscript{63} These works illustrate the interaction of his art and film music within the same time frame.

2.2.7 Shostakovich as a pianist and his piano works

Shostakovich worked not only as a composer, but also as a pianist. Piano lessons were his first experience in a musical education. After his mother had persuaded him to take piano lessons, his musical gifts blossomed.\textsuperscript{64} Shostakovich also studied piano performance at the Petrograd Conservatory and the Moscow Conservatory. In January 1927 he took part in the first Chopin Piano Competition in Warsaw and became one of eight finalists. In March 1927, the young Shostakovich had the chance to meet Sergei Prokofiev after Prokofiev’s concert in Leningrad. Shostakovich played his Piano Sonata no. 1 for Prokofiev. From that time on, Prokofiev clearly remembered Shostakovich not only as a composer, but also as fine pianist.\textsuperscript{65} Even though Shostakovich confined himself to chamber music after 1930,

\textsuperscript{62} Moshevich, 64.
\textsuperscript{63} Titus, ii.
\textsuperscript{64} Fanning and Fay, p.280.
\textsuperscript{65} Moshevich, 52.
he still played his own piano works and kept performing in public until he gave his last performance as a pianist on May 28, 1966 due to his first heart attack.\footnote{Moshevich, 169.}

Although piano works are not the centerpiece of Shostakovich’s compositional output,\footnote{Karina Khalatova, \textit{Polyphonic Innovations in the Piano Music of Dmitry Shostakovich Twenty-four Preludes and Fugues} (DMA thesis, University of Cincinnati, 2000), 50.} they demonstrate his musical styles and have been included in the repertoire of outstanding performers throughout the years. These works demonstrate his liberal use of dissonance and brilliant polyphonic mastery.\footnote{Ibid, 52.} Shostakovich also enjoyed using sequences and the same melody simultaneously in different registers for these compositions. A scale passage in octaves is also one of his typical compositional methods in these works. He often used both the most simple and the most complex compositional methods in order to compose a work. These two contrary compositional styles can be observed in many of his piano works including the Piano Concerto Op. 35.

Shostakovich’s piano works are generally considered to be grotesque and witty. For example, Shostakovich used the expression ‘grotesque’ in his third of \textit{Three Fantastic Dances (the Grotesque Zigzags)}. But, his piano works also display various emotional extremes, such as utmost sadness or anger. For instance, the Piano Concerto, Op. 35 is one of his piano works that reflect the composer’s sense of
humor. But it also exhibits the extreme seriousness in the first movement, then
contrasts it with the utmost sadness and anger in the second movement. To express
the various emotional extremes in music, Shostakovich often used sharp dynamic
contrasts and tempo changes. Three Fantastic Dances, his first published piece, are
three dances composed in a simple ternary form, each possessing a unique
characteristic. The first dance contains an abundance of rhythmic and tempo
changes and sharp dynamic contrast. The author Mosheivich says of this dance that
“the listener is captivated by the colorful harmonies and capriciously alternating
rhythms.”69 The second dance is a romantic waltz with colorful harmonies, and the
third dance is a polka.70

Figure 2.6 Shostakovich’s the first dance of Three Fantastic Dances, mm. 1-3

69 Mosheivich, 20.
70 Ibid, 20.
Each movement is based on single idea, juxtaposed to provide a linear continuity.

The galloping miniature rhythms, the unexpected harmonic changes and turns of melody are characteristics that are observed in Shostakovich’s late works. ⁷¹

Shostakovich composed his first Piano Sonata, Op. 12, in 1926 and *Aphorisms*, Op. 13 in 1927. The first piano sonata has a single movement, and *Aphorisms* consists of ten pieces, named *Recitative, Serenade, Nocturne, Elegy, Funeral March, Study, Dance of Death, Canon, Legend*, and *Lullaby*. These two works display his general musical style for piano works, such as the use of dissonance and contrapuntal compositional style. Additionally, he indicates unique pedaling in a few sections of these works. For instance, whereas most composers before Shostakovich’s time instruct players to hold the damper pedal down for each chord progression or pitch, Shostakovich instructs the performer to hold the damper pedal down for a few measures, or sometimes only one measure in his Piano Sonata Op. 12. This occurs in phrases from m. 105 to m. 208, at m. 209, and once for each measure from m. 210 to m. 215.

---

Figure 2.7 Shostakovich’s Piano Sonata Op. 12, mm. 203-209\textsuperscript{72}

\textsuperscript{72} Moshevich, 46
Figure 2.8 Shostakovich’s Piano Sonata Op. 12, mm. 120-215

The unusual pedaling creates a mysterious and colorful sound. This experimentation with pedal technique is also observed in *Aphorisms*, Op. 13. According to Shostakovich’s instructions, a pianist should hold the damper pedal down from m. 9 until m. 23 in the *Funeral March*, the fifth piece of *Aphorisms*.

---

73 Moshevich, 47.
This work requires a special sensitivity of touch and an extremely careful balance of dynamics. Shostakovich tried to experiment with various compositional styles in *Aphorisms*. In the third piece, *Nocturne*, Shostakovich indicates excessive dynamic range from *p* to *fff*, and the tempo changes four times. He also uses bitonality in the seventh piece, *Dance of the Death*. *Legend* is a very Russian piece that resembles the *Second Tale* from Prokofiev’s *Tales of the Old Grandmother*, Op. 37. For the

---

74 Moshevich, 56.
75 Ibid, 56.
76 Ibid, 43.
last piece, *Lullaby*, Shostakovich also imitates a slow baroque melody full of intricate melismas, instead of using dry and dissonant sonorities.\(^{77}\)

![Figure 2.10 Shostakovich’s *Lullaby* in *Aphorisms*, mm. 1-2\(^{78}\)](image)

Shostakovich composed his second Piano Concerto Op. 102 in 1956. Even though this concerto is one of his later piano works, it still reflects the compositional styles that are used in his early piano works, such as scale passages in octaves, and themes that are presented in octaves, with an extreme range of dynamics.

This concerto consists of three short movements. The first theme of the first movement in sonata allegro form has a march-like character; this contrasts with a lyrical second theme.\(^{79}\) While the first concerto includes a cadenza in the Finale, the second concerto contains a cadenza in the first movement. The slow second movement is a set of variations on two different themes: a melancholic theme in C

---

77 Moshevich, 57.
78 Ibid, 58.
79 Ibid, 153.
minor played by strings; and a joyful theme in C major introduced by the piano.\textsuperscript{80}

The second movement enters the third movement through \textit{attaca}, as the third movement of the first concerto also implements \textit{attaca} to connect with the Finale.

The third movement possesses energy and a sense of humor. While the first theme creates a playful atmosphere with unison in a high piano register, the second theme (played by the orchestra) is heavy and clumsy at dynamic levels of \textit{ff} and \textit{f}.

Shostakovich also quotes a Hanon exercise, which is played in various registers and keys, for piano solo.\textsuperscript{81}

\textsuperscript{80} Moshevich, 153.
\textsuperscript{81} Ibid, 154.
CHAPTER 3

DMITRI SHOSTAKOVICH’S PIANO CONCERTO OP.35

3.1 An overview of Shostakovich’s Piano Concerto Op.35

3.1.1 General musical information of the Piano Concerto Op.35

Shostakovich composed his Piano Concerto Op.35 for piano, string orchestra, and trumpet obbligato in 1933, following the completion of his Lady Macbeth. This concerto has been described as “dynamic and mischievous, with a touch of bravado”\(^\text{82}\) because of its extreme contrast in dynamics, the impulsive character of the music, quotations from other composers and popular music, the use of dance rhythms, and the triumphant ending in C major with trumpet obbligato. The work keeps a humorous and light mood, rushing from one theme to another without preparation, but it is also serious with the grave main theme in the first movement and the sad and passionate second movement.

The author Karina Khalatova has mentioned that Shostakovich might have been inspired to use the unusual combination of piano, trumpet, and strings by the combinations of instruments in Paul Hindemith’s Kammermusik, Op.24, Op.36, and


According to Khalatova, some hold the opinion that Shostakovich was influenced in the composition of his first concerto by Stravinsky’s Concerto for piano and winds (1923-1924). Arguing against this view, however, is the difference in the relationship of instruments between these two concerti. While the trumpet obbligato is just as important as the piano part in Shostakovich’s work, a group of wind instruments is the only orchestral force that competes with the piano solo in Stravinsky’s concerto. Even in the score, Shostakovich designated the trumpet part as a “solo”.

The frequent change of relationship between the piano and the trumpet is one of the most interesting characteristics of the Piano Concerto Op.35. In the first movement, the trumpet plays a secondary role to the piano, playing only a few phrases. In the second movement, the trumpet becomes more independent and has

---

83 Khalatova, 7.
84 Ibid, 7.
85 http://en.wikipedia.org/wiki/Concerto_for_Piano_and_Wind_Instruments
more conversation with the piano, playing the main theme. The piano, however, still plays the primary role. The trumpet keeps silent in the third movement, but, becomes highly competitive with the piano in the Finale. It even takes the lead, introducing a new theme at m. 239:

Figure 3.1 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 233-247
The piano is still the leading instrument with a virtuosic cadenza, (mm. 342-411) after the trumpet’s attack, presenting a new theme in mm. 239-280. But at the end of the Finale the trumpet takes over, performing a theme as the leading instrument, with the piano and orchestra accompanying.

Together with the trumpet obbligato, the string orchestra, which consists of four parts for violin I and II, viola, cello, and bass, creates a unique sonority. The orchestral part is generally contrapuntal; each part for the orchestra is displayed contrapuntally, and also the entire orchestra plays themes simultaneously while the solo instruments introduce other themes. Thus, the orchestra works independently in most sections of the entire work, even though it simply supports the piano and the trumpet in a few sections.

The Piano Concerto Op.35 is also reflective of a style known as eccentricism. Eccentrism, as defined by FEKS,\textsuperscript{86} embraces popular genres and popular art of the twenties. The Russian director and writer Sergei Yutkevich (1904-1985)\textsuperscript{87} described this as a combination of “the music-hall, the circus and the cinema.”\textsuperscript{88} In a circus performance, many events and stunts seem to happen all at once, yet there is an


\textsuperscript{87} For information on Yutkevich see http://www.imdb.com/name/nm0951170/

\textsuperscript{88} Titus, 120-121.
underlying sense of organization. By working on film music, Shostakovich was exposed to eccentricism, and the Finale of this concerto can be considered as art music that reflects that style. The chaotic sound of the Finale is similar to the circumstance of a circus show. To reflect eccentricism in the Finale, Shostakovich chose “montage”, a film editing technique, as a compositional method. Fragments and quotations are rarely prepared or anticipated. Various musical ideas are juxtaposed vertically and horizontally, or accumulate in the listener’s mind throughout the movement.

3.1.2 The first movement

The first movement is composed in sonata-allegro form, containing various musical motives. It is written with a delicate counterpoint, “giving an impression that every man in the orchestra is performing by himself”.

The introduction is only two measures long. A descending C major scale in the piano unexpectedly ends on D-flat instead of C. This ending is emphasized by muted trumpet, which doubles the D-flat of the piano. The D-flat creates the audible

---

89 Titus, 122.
90 Ibid, 118.
91 Ibid, 118.
92 The musical examples that are influenced by film editing techniques will be displayed in the part 3.1.5.
93 Ravitskaya, 21.
94 The analysis of the first movement is in appendix A.
95 Victor Ilyich Seroff, Dmitri Shostakovich, the life and background of a soviet composer (New York: Alfred a knopf, 1943), 187.
effects of a gunshot.\textsuperscript{96} The piano continues with an ascending D-flat major scale, which returns to C major through G and V-I motion:

![Figure 3.2 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 1-2](image)

This introduction is followed by the exposition in C minor that begins at m. 3. The exposition opens with dotted eighth note pizzicato figures in the low register of the strings and proceeds with a melodic line in the left hand of the piano. The dotted rhythmic pattern in the main theme (the A theme) is reminiscent of the beginning of the \textit{Appassionata} sonata by Beethoven in mm. 5-13:\textsuperscript{97}

\textsuperscript{96} Ravitskaya, 22.
\textsuperscript{97} Ibid, 22.
Figure 3.3 Beethoven’s *Appassionata*, the first movement, mm. 1-8

Figure 3.4 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 3-13
After the A theme is presented by the piano, its orchestral version appears in mm. 13-20, and the piano begins to play the first and second variations of the A theme in mm. 20-43 at a faster tempo. The melody in the right hand is played simultaneously in the left hand in mm. 21-23, 29-30, and 35-36. This compositional style is often observed in this concerto and in other of Shostakovich’s works. 

The next group of fragments consists of secondary themes and motives. Of these themes and motives, the B theme and the C theme are used as important tunes in this section. The B theme, in E flat major, appears in mm. 45-48 in the piano part:

---

98 This compositional style is observed in other Shostakovich’s works, such as Suite for Two Pianos, Op. 6, mm. 97-102 for the piano part in the first movement of Symphony No. 1, mm. 83-86 in Piano Sonata Op. 12, and Piano Concerto Op. 102.

99 Refer to appendix A.
This theme is modified and repeated in mm. 55-57 in both the piano and orchestral parts simultaneously in E major (see figure 3.7), and in both the piano and trumpet parts alternatively in E flat major in mm. 71-75 (see figure 3.8).
Figure 3.7 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 53-58
The C theme appears in mm. 59-62 in the trumpet part (see figure 3.9). The motive also receives a new treatment. It is played in a faster tempo, in a higher register, and doubled in octaves in mm. 137-148 in the recapitulation (see figure 3.10).
At the end of the first movement, the main theme (the A theme) reappears in C minor in mm. 164-175. It is similar in shape, except the last phrase is played below the accompanying chords:
3.1.3 The second movement

The second movement is composed in ABA\textsuperscript{1} form.\textsuperscript{100} This is a waltz-like, albeit slow movement including several mood changes. Shostakovich uses several dynamic and musical expression markings, such as \textit{piu mosso} (more movement, faster) and \textit{appassionato} (with passion), along with different style of writing to create musical changes. After the orchestra plays the main theme, the piano enters with a trill at m. 28. Shostakovich uses sequential repetition of the same melody in different registers (see figure 3.12), and an unexpected harmonic progression in the A section (figure 3.13). The A section becomes contrapuntal at m. 57 (see figure 3.14). The B section then enters at 65, maintaining a crescendo, and finally the mood

\textsuperscript{100} The analysis of the second movement is in appendix B.
swings toward the passionate side in the B section. Shostakovich changes the mood through the alteration of compositional styles.

Figure 3.12 Shostakovich’s Piano Concerto Op.35, the second movement, mm. 30-35

Figure 3.13 Shostakovich’s Piano Concerto Op.35, the second movement, mm. 42-52
Shostakovich indicates *Piu mosso*, *ff*, and *appassionato* at the beginning of the B section, with overall instructions to play louder and with more passion. In addition, while the A section consists of eighth notes and quarter notes in most measures, the B section consists of a sixteenth note scale and octave passages in most measures. This subdividing of beats provides a more agitated feeling in the B section:

Figure 3.14 Shostakovich’s Piano Concerto Op.35, the second movement, mm. 58-62
Octave passages are used in both hand parts in mm.75-82. Shostakovich suggests a slightly slower tempo ($\text{♩}= 100$) for this part than the tempo for the beginning of the B section ($\text{♩}= 120$). It sounds louder and more passionate because of its rich texture:
Finally, the B section climaxes with **fff** at m. 83. Shostakovich indicates **Largo** at m. 83, with the dynamic changing from **fff** to **pp** in mm. 83-92. He also used vii° chords in C major as a pedal point in mm. 83-92. Diminished chords historically have been connected with tragedy or anger, this, in combination with the repetition (signifying suspension) and descent of the melodic line, evokes a very dark and depressed feeling:
The music becomes more lyrical in the A¹ section after its emotional descent in the B section. While the piano leads all musical changes with the orchestra’s support in the A section and the B section, the trumpet enters at m. 101 in the A¹ section. The trumpet plays the main theme after a short transition (mm. 91-101) by the orchestra. The piano then interrupts the trumpet in mm. 120-122, and leads again until the end of the movement.

Figure 3.17 Shostakovich’s Piano Concerto Op.35, the second movement, mm. 82-94

47
3.1.4 The third movement

The third movement is a short intermezzo. Some recordings feature only three movements, with the Finale marked as Moderato - Allegro con brio. However, this is often regarded as the third of four movements, as the moods of the two are very different. The third movement can be divided into three parts, and also does not contain clearly audible themes. It starts from the piano solo in E-flat as a key center, which consists of the eighteenth note passage in the right hand part with E-flat bass in the left hand part:

![Figure 3.18 Shostakovich’s Piano Concerto Op.35, the third movement, mm. 1-2](image)

At m. 3, the left-hand part changes the figures, but still supports the right hand.

From m. 6, the left hand becomes independent, yielding a contrapuntal texture:

---

101 http://en.wikipedia.org/wiki/Piano_Concerto_No._1_(Shostakovich)
102 The table of the analysis of this movement is in appendix C.
After the piano solo, the orchestra plays its own theme in F minor (mm. 13-15), G-flat major (m.16), G major (mm. 17-20), and A-flat major (mm.21-22). Finally, the piano and the orchestra perform together in the C section, keeping the contrapuntal texture in A-flat major. The C section is more chromatic when compared to the A section. It is connected to the Finale through attacca.

3.1.5 The Finale

This movement may be considered as a modified rondo. It can be divided into seven sections in the following pattern: A-B-C-A\textsuperscript{1}-(cadenza)-B\textsuperscript{1}-(coda). The A section contains the A theme in the key of C minor in mm. 8-30, the variations of the A theme, and motive. In the B section, the B theme is introduced in mm. 147-

\footnote{103 Titus, 101.}
162 (the trumpet), and the C section leads directly into the A\textsuperscript{1} section and the B\textsuperscript{1} section with modifications, the latter in C minor. The coda completes the work in C major, with interjections of a brief piano solo.\textsuperscript{104}

The piano enters a transition with a Phrygian scale, which starts from the pitch G (see figure 3.20). The transition is continued with sequences that carry the same melody in both hand parts. The orchestra begins to play the A theme in C minor from m. 8:

\textsuperscript{104} The analysis of the Finale is in appendix D.
The piano interrupts the orchestra, playing the first variation of the A theme in mm. 31-36 (see the figure 3.21). The orchestra plays a part of the A theme in mm. 35-39 after the piano plays the first variation of the A theme in mm. 31-36 (see the figure.
3.21). The piano also plays the second variation of the A theme in mm. 45-47 after the orchestra plays Motive A in mm. 41-45 (see the figure 3.22). Additionally, the piano and the orchestra play a part of the A theme simultaneously in mm. 51-55 (see the figure 3.23). This compositional style resembles the film editing technique ‘montage’.

Figure 3.21 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 31-39
Figure 3.22 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 40-46
The trumpet enters at m. 59; the trumpet and the orchestra lead the music until the piano plays a variation of Motive 2 in mm. 90-109 (See appendix D). The second half of Motive 2 in mm. 65-67 also alludes to the sinfonia of Giochino Rossini’s *Barber of Seville*.\textsuperscript{105} The melodic contours of the sinfonia and Motive 2 in the concerto are the same (see figures 3.24 and 3.25), but the rhythms are slightly

\textsuperscript{105} Titus, 114.
different. Shostakovich’s motive starts with a much faster rhythm, while the original Rossini motive is presented in a slow rhythm.\(^{106}\)

![Figure 3.24 Rossini’s Barber of Seville, Sinfonia\(^{107}\)](image)

**Figure 3.24 Rossini’s Barber of Seville, Sinfonia\(^{107}\)**

![Figure 3.25 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 65-67\(^{108}\)](image)

**Figure 3.25 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 65-67\(^{108}\)**

Motive 3 in mm. 74-75 can be heard as an allusion to Tchaikovsky’s *Romeo and Juliet*. Both Shostakovich’s and Tchaikovsky’s motives share the same melodic

\(^{106}\) Titus, 114.  
\(^{107}\) Ibid, 114.  
\(^{108}\) Ibid, 114.
contour (see figures 3.26 and 3.27). They also share a similar, although not exact, harmonic pattern. \(^{109}\)

\[\text{Figure 3.26 Tchaikovsky's } \textit{Romeo and Juliet}, \text{ mm. 111-112}^{110}\]

\[\text{Figure 3.27 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 74-75}^{111}\]

The trumpet also plays a quotation from the first movement of Haydn’s Piano Sonata in D major in mm. 82-89 in F-sharp major:

\(^{109}\) Titus, 115.  
\(^{110}\) Ibid, 115.  
\(^{111}\) Ibid, 115.
The piano accompanies the trumpet and the orchestra in mm. 59-90, but then becomes a soloist while playing a variation of Motive 2 in D major in mm. 90-109 (see figure 3.30). After this the orchestra and the trumpet become the primary ensemble. The orchestra plays Motive 5 while the trumpet is playing the second variation of Motive 2 in mm. 110-117 (see figure 3.31). Motive 5 also reappears in the cadenza of the piano in mm. 370-476.
Figure 3.30 Shostakovich’s Piano Concerto Op. 35, the Finale, mm. 90-100

Figure 3.31 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 106-117
The piano supports the trumpet and the orchestra in mm. 110-135, and one of Shostakovich’s favorite rhythms, the galop rhythm, is observed in the piano part and the orchestra parts in mm. 130-135 (see figure 3.32).

![Figure 3.32 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 129-133](image)

Shostakovich indicates *presto* for a faster tempo at m. 147, so the piano and the orchestra speed up through the *accelerando* in mm. 136-147. In a gesture perhaps influenced by film editing, the trumpet part ‘overlaps’ the piano and the orchestral parts in mm. 145-146, and finally plays the B theme in G major in mm. 147-161 in the presto section (see figure 3.33). In film editing, “overlap” is a
technique in which action, dialogue, music or sound effects are extended from one scene into the next to allow smooth transition and uninterrupted continuity.\footnote{Ephraim Katz, \textit{The Film Encyclopedia}. (New York: Harper and Row, 1990), 884.} 

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{shostakovich_piano_concerto.png}
\caption{Shostakovich’s Piano Concerto Op.35, the Finale, mm. 144-150}
\end{figure}

The piano begins by playing the B theme in mm. 162-169. But the trumpet takes the lead, playing Motive 10 in mm. 169-186:
The trumpet and the piano have a musical dialogue, playing their motives alternatively in mm. 181-195, and the trumpet disappears at m. 195 (see figure 3.35). This compositional style resembles the styles of ‘crosscutting’ and ‘fade’, two other film editing techniques.¹¹³ ‘Crosscutting’ is a technique that shows two independent

¹¹³ Titus, 110.
scenes alternatively.\textsuperscript{114} ‘Fade’ has two meanings; it is an optical effect that causes a scene to emerge gradually out of blackness into light (‘fade in’) or a bright image to dim gradually into blackness (‘fade out’). ‘Fade’ also includes the techniques for the gradual increase or decrease in the level of sound in film.\textsuperscript{115} In mm. 183-195, the piano and the trumpet appear alternatively with each independent motif. After this, the A theme reappears in the piano part, the trumpet finally dimming at m. 195:

\begin{footnotesize}
\begin{enumerate}
\item Katz, 248.
\item Ibid, 398.
\end{enumerate}
\end{footnotesize}
Figure 3.35 Shostakovich’s *Piano Concerto Op.35*, the Finale, mm. 182-197
The A theme returns in the piano part in C-sharp minor at m. 196, and this theme is modified and played again by the orchestra in mm. 209-224. While the orchestra is playing the fourth variation of the A theme, the piano provides accompaniment with a galop rhythm:

Figure 3.36 Shostakovich’s *Piano Concerto Op.35*, the Finale, mm. 207-219
Shostakovich uses the motive of the Apostle Garviil from the film Hypothetically Dead (1931) in the trumpet solo at m. 239\textsuperscript{116} (see figure 3.37). The piano only plays one chord at m. 246, creating an impressive moment in the Finale.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure3.37}
\caption{The autograph of the theme of the Apostle Garviil from Hypothetically Dead\textsuperscript{117}}
\end{figure}

\textsuperscript{116} Moshevich, 75.
\textsuperscript{117} Ibid, 79.
A cadenza for the piano occurs after the orchestra plays the sixth variation of the A theme in mm. 301-341. Shostakovich uses the theme from Beethoven’s Rondo known as ‘Rage over a Lost Penny’ in mm. 351-353, and mm. 355-356:
Figure 3.39 Beethoven’s *Rondo*, mm. 1-6

Figure 3.40 Shostakovich’s *Piano Concerto Op. 35*, the Finale, mm. 351-358

The tempo is faster through the *accelerando* in the cadenza at m. 386. The piano plays the B theme in mm. 413-427, and the trumpet plays Motive 12 in mm. 428-436. After this, a *glissando* appears twice in the piano part in m. 438-446. It is one of the most brilliant moments in the Finale:
The role of the trumpet becomes more important, displaying its virtuosity in a solo, while the orchestra and the piano support it. But before the coda finishes, the final solo piano part comes in mm. 461-469. It resembles the refrain from “California Here I Come”, a Broadway song originally performed by the American entertainer AJ Jolson in the 1920s\(^{118}\) (see figures 3.42 and 3.43). In this solo, complicated syncopated motions between the two hands are observed in mm. 468-469. This piano technique came from ragtime piano playing in the early 1920s.\(^{119}\) The prominent use of syncopation in the melodic line is another feature of ragtime commonly found in such pieces in the U.S and Europe.\(^{120}\)

---

\(^{118}\) Titus, 112-113

\(^{119}\) Ibid, 114.

\(^{120}\) Ibid, 114
Figure 3.42 Refrain from *California Here I come*\textsuperscript{121}

Figure 3.43 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 460-469

\textsuperscript{121} Titus, 113.
4.1 Performance guidelines for Shostakovich’s Piano Concerto Op.35

As previously stated, Shostakovich’s Piano Concerto Op.35 exudes energy, vibrancy, and humor because of its quick tempi, dynamic contrasts, colorful harmonic changes, use of dance rhythms, and quotations from other composers and popular music. But the composition is also serious and dramatic; it contains a sorrowful and passionate second movement, as well as the tragic main theme in C minor in the first movement, and ends with victorious trumpet obbligato in C major. The pianist should express the mood of each theme and movement by using various tone colors and keeping a keen sense of rhythm and articulation. In part 4.1, the performance challenges and the solutions for this composition are suggested by movement, based on the performance experience of the author.

4.1.1 The first movement

4.1.1.1 Expressions for themes and sections

The first movement’s introduction should sound strong and clear (see figure 3.2). Since the tragic main theme follows, the pianist can produce a sharp musical
contrast between the introduction and the theme. The introduction, depicted as ‘the audible effect of gunshot’ by Ravitskaya, can be interpreted as an accident that causes the tragedy. The unexpected note, D-flat after the C major scale, needs to be emphasized in order to create a shocking effect. The main theme in C minor after the introduction is serious (see figure 3.4), and the pianist should create a tragic atmosphere with legato playing and a dark tone color. After this, the variation of the main theme follows, and the music becomes faster\textsuperscript{122}. The pianist should keep a serious mood in order to maintain musical intensity. This derives from the contrast between the brooding right hand and the active melody in the left hand.

The mood changes completely as the piano plays the B theme in E-flat major in mm. 45-48 (see figure 3.8). It should sound energetic and optimistic. This mood is continued while the trumpet is playing the C theme. After the main theme reappears in the orchestral part, the atmosphere seems to change, but suddenly the music turns to the brighter side when the piano plays the modified C theme at m. 129 (see figure 3.7). This should sound light and delightful, so the pianist must play with a light touch, particularly in the left hand. But tragedy replaces the warm and optimistic feeling when the pianist plays the main theme at the end of the movement. The pianist should create a sorrowful sound for this section with a dark and intense tone, as well as legato and sostenuto playing.

\textsuperscript{122} Shostakovich indicates $J = 132$ for the section.
The pianist should also maintain steady pacing so that the contrapuntal lines can be heard clearly. Even in the section that the composer instructs *espress.(espressivo)*, the pianist should avoid using excessive rubato, since the pianist performs this section with the orchestra. The *espressivo* should be applied to tone color and dynamics, rather than to timing.

![Figure 4.1 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 121-122](image)

**4.1.1.2 Sound**

The pianist should make a clear and light sound to display transparent texture in most sections of the first movement, avoiding the excessive use of damper pedal.
It is also essential to make a balanced sound between each voice, as in the main theme after the short introduction, which is contrapuntal (see figure 3.4).

Additionally, it is helpful if the pianist projects the top voice more when one plays the octave, such as octaves in mm. 91-94:

![Figure 4.2 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 90-94](image)

The pianist should use the weight of his or her arm to project the sound more effectively, and in particular needs to play chords with arm motions that use the arm weight, such as chords in mm. 35-40 and mm. 79-81 (see figure 4.3). The pianist can use this weight if one takes the upper arms up before playing a chord and lower them down to play the chord (these arm motions look similar to motions that a bird makes when moving its wings). The arm motions are very effective to make sounds
deeper and stronger and also reduce physical tension. They are also helpful in creating a legato-based performance when the pianist continuously plays chords:

![Figure 4.3 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 79-80](image)

A few sections of the piano part are performed in the instrument’s lowest register. For example, in mm. 41-43, a chromatic scale appears in a low register, so it is difficult for the audience to discern the pitches and the phrasing (see figure 4.4). To resolve this problem, it can be helpful if the pianist plays the section with a staccato-like touch (marcato playing). Additionally, the main theme is completed in the low register in mm. 171-175 (see figure 3.11). The pianist needs to project the main theme more than one expects, but also the sound should be intensively soft when marked ‘piano’.
4.1.1.3 Ensemble and balance

The orchestral part is often contrapuntal and includes many eighth or sixteenth notes in several sections. The pianist and the trumpeter should study the orchestral part and give the conductor clear cues when they lead the music. Additionally, because of the work’s quick and virtuosic passagework, it can be difficult to play it at the tempi that Shostakovich indicates in the first rehearsal. The pianist needs to practice at several tempi for rehearsals with the orchestra, in particular sections that include technical difficulty in the orchestral part, such as mm. 130-157. Given the virtuosic trumpet solo part, it is also important to maintain secure ensemble with the trumpeter. The trumpet player conventionally sits in front at the pianist’s left and next to the piano, in order to maintain good eye contact. Shostakovich chose this position in his first performance of the concerto in 1933.\(^{123}\)

\(^{123}\) Mosheivich, 76.
When the pianist plays with the orchestra at mm. 121-124 (see figure 4.1),
the orchestral part is played by the cellos and the basses in a very low register, so it
can be difficult to discern every pitch for the pianist. He or she needs to pay close
attention to the orchestral part, playing softly with the left hand. Generally, pianists
must play deep into the keys with their arm weight to project melodies for when the
piano leads the music, and play with a light touch when the trumpet or the orchestra
leads. For instance, in mm. 58-62, the pianist should play lightly to support the
trumpeter, since a theme appears in the trumpet part:

![Figure 4.5 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 59-60](image)

On the other hand, in mm. 71-75, the trumpeter and the pianist alternate
thematic material, so the pianist should project the theme, making the same
articulation and volume as the trumpeter’s (see figure 3.10). Some problems can
also occur in making a balanced sound and secure ensemble between the piano and the trumpet in the last section. The trumpeter and the pianist play the pitch G together while the pianist plays the main theme in mm. 168 (see figure 4.6). The pianist should listen to the trumpeter to avoid making too loud a sound for this pitch. Sufficient rehearsals and the trumpeter’s clear cue make for a well-balanced and secure ensemble.

Figure 4.6 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 167-170
The first movement includes several tempo changes. For example, when the pianist enters at m. 21 and m. 45, the music becomes suddenly faster (see figures 3.5 and 3.6). The orchestra accompanies the piano, so the piano is primary in these sections. However, the orchestra actually controls the tempo because they play sixteenth notes or thirty second notes for the first beat of m. 21 and m. 45 while the piano is holding a quarter note or a quarter and half note. Thus, the pianist should discuss the tempo with the conductor for secure ensemble.

4.1.1.4 Fingering

Since highly advanced technique is required for the Concerto Op.35, the pianist must employ appropriate fingerings to perform it. For example, the introduction in the first movement is one of the most technically difficult sections. The author recommends the use of fingerings “43214321” for a descending scale and “4321” (the left hand) and “1234” (the right hand) for an ascending scale. These fingerings are useful to make strong and accurate sounds.

Figure 4.7 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 1-2
The author also recommends the use of fingerings “131354214212” for the beginning of theme B. These fingerings are especially helpful to a pianist who has small hands to make a strong sound without mistakes.

![Allegro vivace](image)

**Figure 4.8 Shostakovich’s Piano Concerto Op.35, the first movement, mm. 45-47**

Finally, when the pianist plays continuous octave passages, such as the passage in mm. 91-94 (see figure 4.2), he or she can display legato-based playing by the alternation of the fifth and fourth fingers for the upper notes of the octave chords.

### 4.1.1.5 The way to practice

The section in mm. 130-163 has a very difficult left hand part, which has wide intervals between notes (see figure 3.7). The pianist should play it lightly and emphasize the bass notes that are located in the first and the third beats. Since very wide skips occur continuously in the left hand of the piano, the pianist needs a particular exercise for this part. The author recommends the following method: first, divide the triplets for the left hand into two groups for each measure (see figure
4.9). After this, play each group, changing the position of an accented note. The accented note should also be played longer than other notes. This exercise is valuable to make each finger independent and avoid technical mistakes.

1. The first exercise

![Image of the first exercise]

2. The second exercise

![Image of the second exercise]

3. The third exercise

![Image of the third exercise]

Etc.

**Figure 4.9** Shostakovich’s Piano Concerto Op.35, the first movement, mm. 130-132
4.1.2 The second movement

While the first movement has a serious mood in a slow tempo and an energetic and optimistic mood in a fast tempo, the slower second movement varies much more in feeling. It is lyrical, but also conveys sadness, passion, fury, and emotional exhaustion. This movement, along with the third movement, can be interpreted as the representation of emotional conflict and confusion that can occur in human’s mind between two statuses: tragedy and victory. It requires the pianist to create diverse tone colors to change the playing style to suit the mood.

4.1.2.1 Expressions for sections

The orchestra begins the second movement with a lyrical, sad, and calm mood. So, the pianist should play the theme in the A section with the same emotions to continue this feeling:
But in the B section, which is considered the second movement’s climax, Shostakovich indicates *appassionato* and *ff* at m. 65 (see figure 3.15). The music turns to a more furious side in a sad mood, and finally reaches an emotional climax in the end of the B section. So, the pianist should use his or her imagination to express anger and passion with sadness in the B section with a deep and intense tone and a
wide dynamic range. Shostakovich also indicates $p$ and $pp$ six measures after $fff$ at the end of the B section (see figure 3.17). This is one of the most remarkable moments in the entire work. The pianist should maintain musical intensity at $p$ and $pp$ in this section to make a dramatic sound. It can be helpful if the performer emphasizes the bass of chords for the left hand.

The $A^1$ section has a mood similar to the one that the $A$ section displays.

But, since the $A^1$ section is played after the emotional explosion in the B section, it carries with it an element of emotional exhaustion with sorrowfulness. It can be effective if the performer avoids displaying excessive rubato and large dynamic contrasts.

4.1.2.2 Rubato

The pianist needs to produce more rubato to express diverse and extreme musical expressions in the second movement. But rubato has to be executed with the right pacing. The pianist enters the second movement with a trill at m. 28 after the orchestral introduction (see figure 4.10). Since the second movement is gloomy and lyrical, it can be effective to maintain the atmosphere if the pianist creates a lyrical and calm trill$^{124}$ with rubato to continue the mood that the orchestra has created. The pianist can take time to make rubato for the trill. However, after the trill, the pianist should return to the original tempo to avoid a lagging of the tempo.

$^{124}$ The pianist can create the trill when the fingers move close to the keys.
Additionally, the phrasing after the trill is continued until m. 37 (see figure 4.10). Thus, excessive rubato should be avoided in mm. 28-37 to make for long phrasing. The author suggests managing this within one long breath. It can be helpful to maintain the right pacing.

4.1.2.3 Articulation

Shostakovich creates long phrasing in the second movement. The pianist should avoid accenting the first beat of each measure, and should play without stopping before each bar line in order to underscore this effect (see mm. 34-35 in figure 4.10). Additionally, the piano part becomes contrapuntal in m. 57-65 (see figures 3.14 and 3.15), and each hand part has different articulations. It is advantageous to manage this section by studying articulations for each part, playing each one with one hand before playing the section with both hands.

4.1.2.4 Dynamics

The piano part in the A section begins at $p$ dynamic levels. Since Shostakovich does not indicate any dynamic markings until m. 57, the pianist has certain flexibility for creating dynamic changes. Generally the pianist can create subtle dynamics by making crescendo when the pitches ascend and decrescendo when the pitches descend at $p$. When the same melody is repeated, such as mm. 38-41, the pianist can play with a different tone and dynamic for each repetition (see figure 4.11). Additionally, an unexpected harmonic progression (EM→EbM) occurs in mm. 47-48
(see figure 3.13). The pianist can change the tone color at m. 48 to underscore this harmonic progression.

![figure 4.11 Shostakovich’s Piano Concerto Op.35, the second movement, mm. 36-41](image)

The dynamic range is extended to **fff** in the B section. In this section, the trumpeter waits for the entrance, while the orchestra simply supports the pianist, playing several simple chords. Thus, the pianist should express a wide range of dynamics in the B section to create all emotional changes and a musical climax. It can be helpful to make a deeper sound if the pianist moves the torso toward the piano; then one can move the torso away from the piano to make a softer sound. The pianist can use the body weight more effectively with the movement. Additionally, he or she should move the torso without any tension in the body, opening the chest and playing deep into the keys.
4.1.2.5 Sound balance

The issue of balance can occur between voices in the second movement, since the dynamic range and register for the voices are wide (see figure 3.17). The top voice and the bass need to be more projected, and the right hand needs to be louder than the left hand when the pianist plays the same scale with both hands in different registers in octaves, such as the section in mm. 66-69 and mm. 75-83 (see figures 3.15 and 3.16).

At the end of the B section, Shostakovich indicates \( p \) and \( pp \) six measures after \( fff \) (see figure 3.17). It can be hard to make a balanced sound between voices while diminishing the sound, since \( B^* \) chords are used as a pedal point in a very low register. The pianist should project the right-hand part more than one expects and control the use of damper pedal, listening carefully to the balance between voices.

The pianist also should listen to other instrumental parts to make a balanced sound. For instance, the music is contrapuntal in mm. 57-65 (see figures 3.14 and 3.15), and the violin I plays a theme. The pianist should carefully listen to the theme and rhythmic pattern that is played by the cello and the bass in mm. 62-63. Additionally, the trumpet enters after the climax, and plays the A theme that the orchestra played in the beginning of the movement. The piano interrupts the trumpet’s solo in mm. 120-122, and the trumpet and the piano play a duet, imitating
each other’s phrasing. The piano and the trumpet will encourage recognition by the
listener by maintaining similar, if not identical, phrase shaping or inflection.

![Figure 4.12 Shostakovich’s Piano Concerto Op.35, the second movement, mm. 119-124](image)

4.1.3 The third movement

The third movement begins with the piano solo. Since there is no quotation,
and there are also no expression markings except for tempo and a few dynamic
indications, the pianist has more possibilities for interpretation.\(^{125}\) Without regard to
interpretation, however, the sound should not be forced, but flowing and natural.
The pianist should play without any tension in the hands, using forearm rotation
without digging in full hand to avoid making a hard sound.

\(^{125}\) Various interpretations about the third movement will be discussed in the part 4.2.
The third movement is contrapuntal, so excessive rubato should be avoided because it can disturb the flow of each phrase. Additionally, the pianist should create dynamics, following the musical direction of each phrase. Dynamic rise and fall should coincide with the contour of the melody. The dynamic changes should be perceptible, but on the subtle and natural side, as opposed to obvious. Sometimes the left hand and the right hand have contrary motion (see m. 6 in figure 4.13). In this case, the pianist should create different dynamics for each hand part. The pianist should also be careful not to emphasize repeated notes, such as E-flat for the left hand at m. 4 (see figure 4.13), by placing too much weight on the thumb. A fluid technique can be further acquired by listening to the decay of longer tones, and undercutting the shorter note values that follow. Finally, the pianist should decide which part has to be more projected to make a balanced sound between voices. For instance, the left-hand part should simply accompany the right-hand part in mm. 4-5:
Figure 4.13 Shostakovich’s Piano Concerto Op.35, the third movement, mm. 1-6

After the orchestra plays a theme in the B section (mm. 13-22), the piano and the orchestra play simultaneously in the C section (m. 22- the end of the movement). As stated in Chapter 3, this section is more contrapuntal and chromatic than the A section. Thus, the pianist should listen to the orchestral part carefully to create a balanced sound and a secure ensemble. It is wise for the pianist to have numerous rehearsals with a person who plays the orchestra reduction on piano. Ensemble rehearsals can also be enhanced if the pianist avoids rubato playing and also uses less damper pedal.
4.1.4 Finale

Among the four movements of this concerto, the Finale with its cadenza is the movement that requires the most advanced technique of the pianist. The pianist should work out secure fingerings through practice and experimentation; he or she can practice slowly at first, but should try the fingerings at faster tempo to make sure it works. The Finale also includes many quotations, allusions, and motives, and the pianist should create a different atmosphere for each of them. Because the Finale should be performed at a fast tempo \( \text{♩} = 160-180 \), and the role of the trumpet becomes primary, the pianist should have a sufficient amount of rehearsals with the trumpeter.
4.1.4.1 Tempo

Shostakovich indicates several tempo changes in the Finale. These are the tempo markings that the composer indicates in a score.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>m.1</td>
<td>J=184</td>
</tr>
<tr>
<td>m.90</td>
<td>J=168</td>
</tr>
<tr>
<td>m.147</td>
<td>J=108</td>
</tr>
<tr>
<td>m.196</td>
<td>J=184</td>
</tr>
<tr>
<td>m.237</td>
<td>J=120</td>
</tr>
<tr>
<td>m.280</td>
<td>J=184</td>
</tr>
<tr>
<td>m.412</td>
<td>J=120</td>
</tr>
</tbody>
</table>

Table 1 Tempo markings in the Finale of Shostakovich’s Piano Concerto Op.35

Since Shostakovich suggests a very fast tempo for the Finale, there is no doubt that the pianist should play it as fast as possible. However, the playing should also maintain musical integrity, so the pianist should consider how fast one can play this movement without sacrificing musical expression. In the last section, the pianist should maintain the original tempo until the end of the movement without ritardando.

4.1.4.2 Expressions for theme and sections

The pianist should create various colors and tempi for each section, since the Finale includes diverse motives. Shostakovich indicates ff and marcato for the piano part in mm. 1-8, and the orchestra accompanies the piano with accented quarter notes in these measures (see figure 3.20). The performer should produce a strong and
clear sound for the introduction. The Finale is also connected with the third
movement through attacca, so the pianist enters the transition with a fast Phrygian
scale passage at the end of the third movement. There can be various interpretations
for the passage\textsuperscript{126}, but it should still sound shocking to follow the composer’s
instruction in the transition. After this, the orchestra plays the A theme in a lively
and playful mood; this continues until the trumpet enters at m. 59 and plays hilarious-
sounding tunes, including a quotation from Haydn’s Piano Sonata in D major. Thus,
when the pianist plays the variations of the A theme in mm. 31-36, mm. 45-48, and
mm. 52-54, one should play the theme with a light touch, proper voicing and rhythmic
drive (see figures 3.21, 3.22, and 3.23).

The pianist should sound strong and confident when playing the solo part in
mm. 90-109 (see figure 3.30). The pianist should emphasize accents and bring out
the bass in this section. After m. 147, the music becomes faster and more energetic,
changing the tempo from Allegro to Presto (see figure 3.33). In mm. 181-195 (see
figure 3.35), the pianist should create a strong and stubborn sound like an angry man’s
footsteps would sound. This section exhibits the influence of the film editing
technique of ‘crosscutting’. The trumpet and the piano should alternatively play
with a contrasting mood in the section.

\textsuperscript{126} This will be considered in the part 4.2.
After the conversation between the trumpet and the piano in mm. 183-195, the variation of the A theme appears in mm. 196-210. As the harmony shifts, the pianist is afforded the opportunity to change tone color and dynamic while instructed to change overall articulation and mood. However, the pianist should avoid excessive rubato:

Figure 4.15 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 194-213
The final piano solo is one of the most powerful sections in the Finale (see figure 3.44). Shostakovich quotes American popular music here\textsuperscript{127}, and also indicates $fff$ dynamics.\textsuperscript{128} The pianist should create an energetic, feverish, and amusing sound, playing as strong as possible in this section. But since the pianist should move the left hand widely and quickly to play octaves in the bass, it is difficult to play this section as loud as possible without mistakes. The author recommends practicing while standing up for the section. It may sound awkward, since the piano is an instrument that a performer needs to sit at while playing. However, the pianist can play more securely after practicing while standing because this position is less stable than sitting at the piano. Standing also helps to reduce tension in the arms. This method of practicing is helpful for making a strong and deep sound without making mistakes.

4.1.4.3 Sound

The piano part should sound generally light, clear, and strong in the Finale. The pianist can create a strong sound by using the body weight with arm motions,\textsuperscript{129} and it is also important to play deep into the keys to project a light sound. Additionally, the pianist needs to practice a few sections in a certain way. For instance, there are a few sections that the pianist should make strikingly big accents,

\textsuperscript{127} Refer to the part 3.1.5.
\textsuperscript{128} Shostakovich actually indicates $fff$ for the chord in m. 246, but this last piano solo is the first long section where the composer indicates $fff$ in the Finale.
\textsuperscript{129} Refer to “Sound” in the part 4.1.1.
such as accents in mm. 94-105 (see figure 3.30). It can be difficult to make strong accents without making mistakes, since this section consists of wide leaps and chords. It can actually be helpful if the pianist practices this section while standing up.

The pianist should also avoid excessive use of the damper pedal in the sections where all instrumental parts play many notes simultaneously, such as in mm. 39-89 (see figures 3.22 and 3.23) and mm. 170-181 (see figure 3.34). It can be easier to make a clean sound if the pianist uses less damper pedal. In addition, the pianist should remember always to shape scale passages.

4.1.4.4 Ensemble

The Finale includes several tempo changes and varying rhythmic patterns. Additionally, as stated in the part 3.5 in Chapter 3, Shostakovich implements a film editing technique, ‘montage’, to display eccentricity in the Finale. Two or three motives are performed simultaneously, and different motives appear without any transition (see figures 3.21, 3.22, 3.23). Both the pianist and the trumpeter should study each other’s and the orchestral parts. The music enters the presto section through an *accelerando* in mm. 136-146 (see the figure 4.16). Since the pianist leads the music, making the *accelerando* with a sixteenth note scale, one should make every note clear, and also should emphasize the first beat of the scale to give a clear cue to the orchestra:
There are a few sections where the pianist should play a role of an accompanist. The pianist should support the trumpet and the orchestra’s phrasing and dynamics in these sections. For example, when the quotation from Haydn’s Piano Sonata in D major is played by the trumpet in mm. 82-89, the pianist plays continuous octave chords (see figures 3.28 and 3.29). The pianist’s playing should be matched with the trumpeter’s dynamics and phrasing as an accompanist in order to let the audience recognize the quotation. The pianist should also accompany the orchestra and the trumpeter in mm. 110-135 (see figures 4.17 and 4.18), mm. 210-225 (see figure 3.36), and the last section of the Finale. In particular, the pianist needs to project the left-hand part when she or he plays in mm. 130-135 and mm. 210-225, in order to provide harmonic support for the theme in the orchestral part. However,
when the piano part is primary with themes or the cadenza, the player should project and play with a brilliant sound.

Figure 4.17 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 112-117

Figure 4.18 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 129-133
The Finale contains two long glissandi\textsuperscript{130} at m. 438 and m. 446; these glissandi are impressive moments in the Finale (see figure 3.41). They should sound feverish, so as to support the trumpet in a euphoric mood. The pianist can create an effective glissando sound by playing deep into the keys with only the surface of the fingernails, avoiding the cuticles of the fingers and placing weight into the keyboard only at the end of the glissando.

4.1.4.5 Fingering

As previously stated, because the Finale requires highly virtuosic technique, the pianist particularly needs effective fingerings to play a few sections of the Finale. The Phrygian scale passage at the very beginning of the Finale is one of these sections. The author recommends using fingerings “432154321” for the left hand and “123412345” for the right hand. These fingerings are necessary to play this passage quickly and clearly without mistakes:

\textsuperscript{130} For the piano, glissando (plural: glissandi) is defined as an instruction to make a certain effect that can obtained by sliding rapidly over the relevant keys with the fingernails or the fingertips. http://en.wikipedia.org/wiki/Glissando. David D. Boyden and Robin Stowell. "Glissando." Grove Music Online. Oxford Music Online. 1 Aug. 2008 <http://www.oxfordmusiconline.com.proxy.lib.ohiostate.edu/subscriber/article/grove/music/11282>
Figure 4.19 Shostakovich’s Piano Concerto Op.35, the third movement and the Finale, mm. 27-29

It is difficult to control two hands to manage the first variation of the A theme rhythmically. The pianist should play lightly and also avoid obsessing over the short rhythmic figures to treat this motive as one phrasing. It can be easier to manage it if the pianist uses “432 432 432 321 42131” for the left hand. 131

Figure 4.20 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 31-34

131 This is the fingering that Sergey Babayan recommends.
It can be also easier to play with a strong sound if the pianist uses the second or the third finger-or both fingers together-to play B-flat in mm. 184-185, and mm. 188-189.

Figure 4.21 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 182-193

The pianist should move both hands very closely to play several sections in the Finale. Thus, the combination of two hands should be considered here. For example, at m. 48 it can be more comfortable to play if the pianist plays C and G-flat in the left-hand part with the right hand, and G-flat in the right-hand part with the left hand.
In the case of a sixteenth note scale at m. 182 (see figure 3.35), fingerings can be changed in accordance with interpretation. If the pianist wants to play legato without accents, it can be easier to play both hand parts with the right hand. But, if the pianist wants to play marcato with accents, one can play the scale with both hands. The author played it with the right hand.

4.1.4.6 Cadenza

The cadenza consists of a few motives—motives that are delightful and comical, but also require highly virtuosic technique. Thus, the cadenza provides the audience with several enjoyable moments. Overall, the pianist should play with light, clean, and playful sounds, avoiding the excessive use of damper pedal. The pianist can make striking accents or sharp dynamic contrasts for an effective performance. More rubato is also possible. Since the pianist plays alone, he or she can have more freedom for expression.

This passage will be observed in other pianists’ recordings in the part 4.2.
The quotation from Beethoven’s *Rondo* known as “Rage over a Lost Penny” (mm. 351-353 and 355-356) and Motive 3 (mm. 358-361 and 370-377) appear in the left-hand part (see figures 3.39 and 3.40 for the quotation and 4.23 for Motive 3) in the cadenza. The pianist should project the quotation and the theme clearly, particularly the first notes of the quotation and Motive 3, to let the audience recognize them. Additionally, Shostakovich indicates an *accelerando* at m. 386 (see figure 4.24). The pianist needs to control his or her tempo to maintain a festive mood without making major technical mistakes.

Figure 4.23 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 355-362
4.2 Some observations on recordings of Shostakovich’s Piano Concerto Op. 35

Approximately forty pianists, including Shostakovich, have recorded this concerto. While a few pianists, such as Dmitri Shostakovich Jr. (Shostakovich’s grandson), avoid too expressive playing, some other pianists, such as Martha Argerich, produce a highly intense and dramatic performance. Additionally, pianists demonstrate different interpretations in the sections where Shostakovich does not provide specific dynamic indications. Thus, it is necessary to explore the composer’s own response to his musical intentions by giving close consideration to his recording.

Besides Shostakovich’s two recordings in 1954 and 1958, we shall observe and discusses twelve pianists’ recordings, with greater attention given to the performances by Evgeny Kissin, Shostakovich Jr., and Argerich. These twelve pianists not only reflect their musical taste in this concerto, but also demonstrate general performance tendencies for the work. In particular, Argerich, Shostakovich
Jr., and Kissin give highly refined performances with virtuosic technique and well planned musical direction, with different performance tendencies and interpretations.

4.2.1 General performance tendencies and interpretation

Pianists’ recordings of this concerto display, generally speaking, three contrasting levels of expression. Several artists, such as Shostakovich Jr., Noel Mewton-Wood, Marc-André Hamelin, and Ronald Brautigam, avoid playing too expressively. They produce fresh, energetic, and clean performances with marcato playing, clear rhythm, and light tone colors. However, other pianists, such as Argerich, Yefim Bronfman, and Maria Grinberg, give a highly expressive performance with the greater use of rubato, various tone colors, and the wide dynamic range. Finally, there is a third group of musicians who pursue a neutral degree of artistic expression. These artists include the elder Shostakovich and Kissin.\(^\text{133}\)

The pianists considered here also display different interpretations in a few sections. One of these areas is the main theme in the first movement (mm. 3-13). Most pianists, including Shostakovich, create a serious atmosphere with a dark tone, legato playing, and subtle dynamic changes at a slow tempo (around \(\text{♩} = 80\), and

\(^{133}\)The details of Dmitri Shostakovich Jr., Martha Argerich, and Evgeny Kissin’s performances are discussed in succeeding parts, along with Dmitri Shostakovich’s performance.
avoid making excessive rubato.\textsuperscript{134} These pianists make a sharp musical contrast between the main theme and other sections. On the other hand, Shostakovich Jr. plays the theme at an exceptionally fast tempo ($\text{j} = 115\text{-}120$), and Hamelin also displays marcato playing for the left-hand part. All of these pianists avoid making a musical contrast between the theme and other sections. While most pianists create emotional transformation—grief in the first movement to triumph in the Finale throughout the entire concerto—Shostakovich Jr. and Hamelin avoid making this emotional change. Additionally, Grinberg avoids subtle dynamics, continuing her dynamic at $f$. In the most parts of the first movement except the main theme sections, the pianists demonstrate a rhythmically energetic performance with a light touch for scale passages, and a strong touch, marcato playing, and accents for themes and motives.

All the pianists considered use rubato freely in the entire second movement. They display lyrical playing with rubato, legato playing, and subtle dynamic changes in the A section (mm. 1-64), and a strong and intense tone in the B section (mm. 65-92). Thus, they successfully create musical contrasts between sections. There are differences between performers, however, in the rate of tempi for mm. 67-72. While

\textsuperscript{134} But Argerich produces a grotesque image with making more rubato. Refer to the part 4.2.4.1.
most pianists play the section at around $\dot{\nu} = 120$\(^{135}\), Shostakovich Jr., Argerich, Andre Previn, Bronfman, and Brautigam plays it at around $\dot{\nu} = 140$. This fast tempo enables the pianist to express effectively an emotional change between the A section and the B section, but it can destroy the impact of the musical climax by moving through the section too quickly.

The pianists studied execute diverse interpretations in the third movement. Shostakovich, Leif Ove Andsnes, and Hamelin create a mild and gentle atmosphere with legato playing and the use of damper pedal and sostenuto pedal. Grinberg, Bronfman, and Kissin\(^{136}\) display a stronger sound with legato playing, a round tone, and less damper pedal. On the other hand, Brautigam, Carol Rosenberger, Mewton-Wood, Eugene List, and Shostakovich Jr. produce a staccato-like sound with a light touch, accents, and marcato phrasing. In the case of Mewton-Wood and Rosenberger, they create a gentler atmosphere via the use of damper pedal. Argerich demonstrates expressive playing with both legato and marcato phrasing, as well as pedaling.\(^{137}\)

In the Finale, the pianists generally demonstrate energetic performances through marcato phrasing, strong accents, an intense tone, and less damper pedal.

\(^{135}\) The composer instructs this tempo in a score.
\(^{136}\) Kissin demonstrates unique dynamics in the third movement. Refer to part 4.2.5.3.
\(^{137}\) Refer to part 4.2.3.3.
Argerich, Bronfman, and Kissin produce more brilliant sounds with clear tempo changes, diverse tone colors, and sharp dynamic contrasts. In the cadenza, the pianists demonstrate their virtuosic technique at around \( \dot{=160-180} \). Kissin, Argerich, and Bronfman create a more powerful and brilliant cadenza with sharp dynamic contrasts, strong accents, and tempo changes. The last solo in mm. 459-479 also requires highly advanced technique for the left hand. Most pianists create very powerful playing with strong accents at \( fff \). On the other hand, Shostakovich and Shostakovich Jr. demonstrate joyful playing with a light touch at a faster tempo. Additionally, while most pianists use the damper pedal for the solo, List and Mewton-Wood play the section without damper pedal.

Besides the two solos, the pianists studied here display different playing at m. 182 (see figure 3.36), m. 246 (see figure 3.39), and for the Phrygian scale at the beginning of the Finale (see figure 4.19). At m. 182, while Bronfman, Brautigam, List, and Hamelin demonstrates clear marcato playing, other pianists display playing that is close to legato playing. Additionally, Argerich, Kissin, Bronfman, and List produce a long, heavy chordal sound with damper pedal at m. 246. Finally, the pianist demonstrate various playing for the Phrygian scale at a very fast tempo.

---

138 Refer to parts 4.2.4.4 and 4.2.5.4.
139 Carol Rosenberger starts the solo slower and accelerates the tempo.
140 Refer to parts 4.2.2.4 and 4.2.3.4.
141 Grinberg demonstrates legato playing with damper pedal.
While Shostakovich and Argerich play the scale with damper pedal\textsuperscript{142}, Newton-Wood and List play it without damper pedal. The sound effect is quite different. Bronfman also begins his tempo slowly, then accelerates.

\textbf{4.2.2 Dmitri Shostakovich}

Shostakovich’s performance of this concerto was well received by the circle of critics. He performed it in Leningrad in 1933, at the opening concerts of the Leningrad Philharmonic season, with Alexander Schmidt, the principal trumpet of the orchestra.\textsuperscript{143} According to the critics of that time, he played with remarkable vitality:

\begin{quote}
The composer’s performance was distinguished by its deep meaningfulness: unlike an ordinary composer’s simple ‘reporting’ of a piece, it was strongly emotive and evocative.\textsuperscript{144}
\end{quote}

The reviews of the Moscow premiere, by Alexander Gauk on 9 and 14 December 1933, were equally enthusiastic:

\begin{quote}
With elasticity, ease, and precision, Shostakovich overcame all technical difficulties. It was wonderful; he played as only a composer can-inimitably. Even those who do not entirely agree with his composition have not even the slightest doubt about his virtuosity as a pianist.\textsuperscript{145}
\end{quote}

Thus, Shostakovich’s performance of this piano concerto can be a valuable reference for pianists. Shostakovich recorded the work in 1954 with the trumpeter Josif

\begin{footnotes}
\textsuperscript{142} Refer to parts 4.2.2.4 and 4.2.4.4
\textsuperscript{143} Mosheivich, 76.
\textsuperscript{144} Sof'ia Khetova, \textit{Shostakovich: life and work} (Leningrad: Sovetskiy Kompozitor, 1985), 352.
\textsuperscript{145} A. K Smis, “Fragments of musical criticism” In \textit{Sovetskaya muzika} 2 (1934), 61-3.
\end{footnotes}
Volovnik and the Moscow Philharmonic Orchestra, conducted by Samuil Samosud, and also in 1958 with the trumpeter Ludovic Vaillant and the Orchestre nationale de la RTF, with André Cluytens’ conducting.\textsuperscript{146}

In both recordings, Shostakovich’s sound is sometimes unclear or insecure in a few scale passages due to an excessively fast tempo. However, he clearly displays each section’s characteristics with various tone colors and a wide dynamic range.

4.2.2.1 The first movement

Shostakovich’s performance for the first movement is lively and intense, with a wide dynamic range and various tone colors. He also displays a sharp musical contrast between the main theme and other sections. After Shostakovich makes the surprising introduction with strong touches and accents, he plays the main theme in a serious and grave atmosphere with legato playing and a dark tone at a slow tempo ($\dot{j}=80$).\textsuperscript{147} But Shostakovich also produces a wave of energy from m. 21 at around $\dot{j}=140$.\textsuperscript{148} In mm. 41-43, Shostakovich creates a very intense sound with both hands. In particular, he does not make a clear diminuendo with marcato playing for the left hand part. This is different from that which he suggests in the

\textsuperscript{146} Moshevich, 77.
\textsuperscript{147} This tempo is slower than the tempo that he instructs in a score ($\dot{j}=96$)
\textsuperscript{148} This tempo is faster than the tempo that he indicates in a score ($\dot{j}=132$)
score, but it sounds effective (see figures 4.25 and 4.26). After this, Shostakovich plays the B theme in a very cheerful and optimistic mood by playing fast, with strong accents and marcato playing at m. 45 (see figure 3.8). He continues the mood until this main theme reappears in the orchestral part.

Figure 4.25 The original instruction in the first movement of Shostakovich’s Piano Concerto Op. 35, mm. 41-44

Figure 4.26 Shostakovich’s playing in the first movement of his Piano Concerto Op. 35, mm. 41-44

---

149 Refer to Kissin, Shostakovich Jr., and Argerich’s playing for this section.
After the reappearance of the main theme in mm. 117-129, Shostakovich plays the section at m. 130 at around $\frac{d}{=} = 128$. This tempo is slower than the $\frac{d}{=} = 144$ that the composer indicated in the score, and also his playing for the section is the slowest performance among all the pianists’ recordings. Shostakovich had experienced pain in his right hand since 1955. So, one might argue that the composer’s increasing age and pain in his right hand could affect his performance.\textsuperscript{150} But, the real technical difficulty for the section is in the left-hand part. Additionally, if it is considered that Shostakovich performs the cadenza in the Finale at a very fast tempo ($\frac{d}{=} = 160$), the composer may have reconsidered the tempi for this movement. Shostakovich’s playing in this section sounds less playful, compared to other pianists’ playing, but the rhythmic pattern in the left hand maintains more clarity.

Finally, Shostakovich plays the last statement of the main theme at m. 164 at around $\frac{d}{=} = 79$. This sounds more serious and tragic than the first appearance of the theme due to the slower tempo. Shostakovich demonstrates sharp contrast between the main theme and other sections.

\textsuperscript{150} Moshevich, 77.
4.2.2.2 The second movement

Shostakovich plays the second movement with a very gloomy and exhausted feeling, avoiding creating sudden dynamic contrasts and using rubato. Shostakovich’s performance demonstrates real sadness and bitterness in the second movement.

He enters the movement with a measured trill. After the A section, in mm. 67-72 at the beginning of the B section, Shostakovich plays at around $\textit{♩}=78$, which is a much slower tempo than the one he indicates in the score ($\textit{♩}=120$). Additionally, he rolls a chord in the second beat at m. 65 with the left hand (see figures 4.27 and 4.28). It is uncertain why Shostakovich rolls the chord and plays this section slower, but this interpretation lets the music gradually reach a climax, rather than create a strong musical contrast between the A section and the B section. Additionally, the composer avoids making a dynamic contrast in mm. 147-149 (see figures 4.29 and 4.30).
Figure 4.27 Shostakovich’s Piano Concerto Op.35, the second movement, mm. 63-67

Figure 4.28 Shostakovich’s playing in the second movement of his Piano Concerto Op.35, mm. 63-67

Figure 4.29 The composer’s original dynamic markings in the second movement of Shostakovich’s Piano Concerto Op.35, mm. 147-152
Shostakovich displays a unique sound balance between the two hands in mm. 89-92. He makes a *diminuendo* with the left hand more than with the right hand in mm. 85-88, so the melody in the right-hand part is more projected in these measures. However, Shostakovich plays the right-hand part in *p* and *pp* in mm. 89-92, while he plays chords with the left hand at *mf*. Thus, the chords in the left-hand part are more projected in these measures. Since the chords are played in the lowest register of the piano, it is hard to project them at *ppp*. Shostakovich’s playing is an effective means of sustaining the chord, maintaining the very soft dynamic level:
The author Moshevich discusses Shostakovich’s change in ties. According to her observation, in the second movement of both recordings he ties the left-hand third (D-sharp–F-sharp) in mm. 134-135 rather than repeating it (see figure 4.32).\textsuperscript{151} Shostakovich does not include this alteration in a published score, but his performance suggests another possibility in playing these measures.

\textsuperscript{151} Moshevich, 78.
4.2.2.3 The third movement

Shostakovich’s sound for the third movement is dreamy and soft. He plays all contrapuntal scales without rubato and accents, and also frequently uses damper pedal, compared to other pianists. Additionally, Shostakovich indicates $f$ in the C section, but he actually plays it at $mf$. This dynamic change for the section lets the music maintain the mysterious mood that Shostakovich created for the A section, and also makes musical contrast with the intense orchestral B section:
4.2.2.4 The Finale

Shostakovich gives an exciting performance in the Finale. There are actually no obvious mood changes, sharp dynamic contrasts, or any musical exaggeration in his playing. Shostakovich does not make a clear *accelerando* at m. 136 and m. 386 where he indicates *accelerando* in the score, and also simply plays piano solos and the cadenza at a fast tempo without rubato, accents, or clear dynamic contrasts. However, he executes each theme with either refined legato or marcato playing, and also maintains musical intensity and energy in the whole movement by driving the tempo forward, so it sounds festive.

Shostakovich treats the Phrygian scale at the beginning of the Finale (m. 29) in a unique manner, with damper pedal and legato playing at a shockingly fast tempo,
making a strong accent on the first note G\textsuperscript{152} (see figure 4.35). However, Shostakovich plays most scale passages without damper pedal, and in particular produces strong accents with marcato playing at m. 182 (see figure 4.36).

Figure 4.35 Shostakovich’s playing in the Finale of his Piano Concerto Op.35, mm. 27-29

Figure 4.36 Shostakovich’s playing in the Finale of his Piano Concerto Op.35, mm. 182-186

\textsuperscript{152}Argerich’s playing for the scale is similar to the composer’s playing. But, she plays the scale without accenting on the pitch G.
In the final piano solo, Shostakovich plays the upper notes of octave for the bass in mm. 464-467. This does not sound feverish, but still maintains musical intensity. However, the interpretation is not reflected in the published score, and the section sounds more feverish and triumphant when the pianist plays what is written:

Figure 4.37 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 460-467

Figure 4.38 Shostakovich’s playing in the Finale of his Piano Concerto Op.35, mm. 460-467
4.2.3 Dmitri Shostakovich Junior

Shostakovich’s grandson—Dmitri Shostakovich Jr.—recorded the concerto in 1984 with trumpeter James Thompson and I Musici de Montreal, with his father, Maxim Shostakovich, conducting. Shostakovich Jr.’s performance is on the whole light, clean, vivid, and fresh. He creates precise phrasing and well balanced sound, avoiding the excessive use of damper pedal and of rubato, and projects well each quotation and theme creating a lively and humorous atmosphere.

4.2.3.1 The first movement

Shostakovich Jr. demonstrates a light and animated performance with a light touch and a wide dynamic range here. He displays clear articulations with refined note-shaping. He creates an energetic and optimistic sound for the B theme with strong marcato playing. This section stands out against the other sections where he maintains a light touch.

The introduction sounds light and clear with staccatos at \( mf \) in his playing, rather than strong and shocking.

![Figure 4.39 Shostakovich’s original articulation and dynamics, mm. 1-3](image-url)
Shostakovich Jr. plays the main theme with flowing legato, maintaining a light touch at $= 115-120$. This tempo is faster than the tempo that the composer indicates ($= 96$), and his playing is also the fastest one among the pianists’ performances studied here. Shostakovich Jr.’s playing of the main theme is lyrical, but he does not make a sharp musical contrasts between sections.

Shostakovich Jr. plays mm. 32-44 at around $=140$, again faster than the composer’s indicated tempo ($= 132$). In mm. 41-43, Shostakovich Jr. projects the left-hand part in the lowest register with marcato playing.\textsuperscript{153}

\textsuperscript{153} This marcato playing is typically observed in other pianists’ playing for the section.
Figure 4.41 Marcato playing in the first movement of Shostakovich’s Piano Concerto, mm. 41-43

Shostakovich Jr. often avoids the use of damper pedal for scales and arpeggio passages. But he makes a smooth sound by using damper pedal without accents at m. 113 (see figures 4.42 and 4.43). Shostakovich Jr. also creates a cascade of colorful sound by using the damper pedal in 149-150 (see figure 4.44).

Figure 4.42 Shostakovich’s original instruction, the Piano Concerto Op. 35, the first movement, mm. 112-113

\[\text{\footnotesize 154 Shostakovich Jr. changes the damper pedal, not pushing the pedal deeply with his foot.}\]
The main theme at the end is played slower than the one in the beginning of the movement, but is much faster (\( \text{♩} = 108 \)) than the composer’s marking (\( \text{♩} = 84 \)).

4.2.3.2 The second movement

Shostakovich Jr. negotiates the flow of moods though refined legato playing, sophisticated rubato, and a wide range of dynamics in the second movement. He
creates a sharp musical contrast for each section without any exaggeration in his playing.

Shostakovich Jr. enters with a slow trill at m. 28, so his trill does not disturb the orchestra’s sad and lyrical playing, and also make a smooth transition to the next lyrical section. Additionally, in mm. 50-51, Shostakovich Jr. displays a different articulation that the composer indicates *marcato*.

![Figure 4.45 Shostakovich’s original articulation in the second movement of his Piano Concerto Op.35, mm. 48-52](image)

![Figure 4.46 Shostakovich Jr.’s articulation in the second movement of Shostakovich’s Piano Concerto Op.35, mm. 48-52](image)
His B section is very passionate, but also maintains a feeling of sorrow. Shostakovich Jr. enters this section at around $\dot{J}=120$, but begins to play faster. So overall, he plays the beginning of the B section at around $\dot{J}=140$ (see figure 3.15).

This tempo is much faster than the tempo ($\dot{J}=120$) that the composer indicates, but his playing sounds ardent without being musically imprecise. His octave passages in mm. 75-82 also sound powerful and intense (see figure 3.16) with a deep and strong tone. When the music reaches a climax at m. 83 (see figure 3.17), Shostakovich Jr. does not make a sharp diminuendo until m. 88.

In the A$^1$ section, Shostakovich Jr. does not play at $f$ at mm. 147. The composer actually executed this section with the same dynamics in his recording (see figures 4.29 and 4.30).

4.2.3.3 The third movement

Shostakovich Jr. plays the third movement in a light mood, avoiding rubato or any type of clear dynamic contrast. Each voice is audible, and also syncopated rhythms are emphasized with accents. He plays the C section at $mf$ even though the composer indicates $f$ for the section. Shostakovich Jr.’s playing for the C section is
actually similar to the composer’s playing (see figure 4.33 and 4.34). This light mood contrasts with the B section.

4.2.3.4 The Finale

Shostakovich Jr.’s performance of the Finale sound highly confident. All tempi and dynamic changes are well planned, and ensemble between instruments is secure. The result is a playful and triumphant atmosphere. When he performs with the trumpeter and the orchestra, Shostakovich Jr. plays lightly without making rubato. However, when Shostakovich Jr. plays solo parts, he creates a splendid atmosphere with well-paced rubato, striking accents, and the use of damper pedal, as in the piano solo in mm. 90-109 (see figure 4.47). He also pauses before he enters the solo part (see figure 4.48)
Shostakovich Jr. demonstrates secure playing in the cadenza. He gives a good example of controlling the tempo. He enters the cadenza at around $\text{♩}= 145$,
and plays faster with *accelerando* at m. 386. Finally he plays at around $\frac{\text{♩}}{\text{♩}} = 160$.

Thus, the music smoothly goes to the presto section. Shostakovich Jr. also plays the theme in the left-hand part in mm. 370-376 with strong and heavy accents:

![Figure 4.49 Shostakovich’s Piano Concerto Op.35, the Finale, mm. 368-375](image)

In the final piano solo, Shostakovich Jr. leaves out the octave doubling in the left hand and instead plays single notes in mm. 464-467. This is the same manner of playing as his grandfather’s method (see figures 4.37 and 4.38). It does not sound powerful, but very amusing because he can play this solo much faster and lighter. However, after this section, Shostakovich Jr. finishes the Finale with strongly intense playing.
4.2.4 Martha Argerich

Argerich played and recorded Shostakovich’s Piano Concerto Op.35, Concertino for Two Pianos, and Piano Quintet at Lugano Festival in 2006. Her powerful and rich sound is incredible; she demonstrates a highly lively and intense performance with her huge dynamic range, diverse tonal palette, and virtuosic technique. While other pianists avoid using rubato in this concerto, Argerich frequently uses the device. Someone may think that she is overwrought in a few sections due to her rubato, but her playing sounds natural in most sections because of its timing.

4.2.4.1 The first movement

Argerich displays a sharp musical contrast between the main theme and other sections. Her strong sound creates the shocking introduction in mm. 1-3, and she also plays extreme $fff$ dynamics in the areas where Shostakovich indicates $fff$, such as mm. 38-40, and m. 114 (see figures 4.50 and 4.51). Argerich creates the extremely dark main theme with a rich and deep tone in mm. 3-12, but she displays a very bright atmosphere with a light tone in mm. 101-110, and mm. 130-155 (see figure 3.7). Her playing in mm. 121-124 is also lyrical and expressive, which is Shostakovich’s instruction (see figure 4.1).
Argerich demonstrates rubato playing with the left hand for the main theme in mm. 3-12. She also makes clear crescendo and decrescendo for the left-hand part. It sounds dark and grotesque, rather than serious and sorrowful:

Figure 4.50 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 38-40

Figure 4.51 Shostakovich’s Piano Concerto Op. 35, the first movement, mm. 114-116

Figure 4.52 Argerich’s playing in the first movement of Shostakovich’s Piano Concerto Op.35, mm. 4-7
Argerich’s interpretation is different from the composer’s instruction in a few sections. In mm. 41-42, Argerich does not make a diminuendo, playing the left hand part very strongly, but she creates $p$ sound at m. 43 (see figure 4.53). Argerich also plays with a staccato-like touch in the left-hand part at m. 70 (see figures 4.54 and 4.55). Additionally, Shostakovich indicates $p$ at the end of the first movement, but she plays with the left hand strongly ($f$) at the end of the movement.

![Figure 4.53 Argerich’s playing in the first movement of Shostakovich’s Piano Concerto Op.35, mm. 41-44](image1)

*Figure 4.53 Argerich’s playing in the first movement of Shostakovich’s Piano Concerto Op.35, mm. 41-44*

![Figure 4.54 Shostakovich’s original instruction in the first movement of his Piano Concerto Op.35, mm. 69-70](image2)

*Figure 4.54 Shostakovich’s original instruction in the first movement of his Piano Concerto Op.35, mm. 69-70*
4.2.4.2 The second movement

Argerich displays a more passionate style of playing in the second movement. While other pianists display calm and lyrical playing for the A section, she creates a more expressive A section with her wide dynamic range. Argerich also uses more rubato in the second movement, as compared with other pianists.

Argerich enters the second movement with the trill at \( mf \), which is different from the dynamic \( p \) that the composer indicates. While other pianists make a \( \text{decrescendo} \) at m. 36, following descending pitches, Argerich makes a \( \text{crescendo} \) at m. 36, (see figure 4.56). She also makes a noticeable musical contrast in mm. 50-51 with marcato playing at \( mf \). After this, she continues the next phrase at \( f \), while other pianists begin it at \( p \). As a result, the A section sounds stronger in Argerich’s playing. To make a wider dynamic range, she begins to make a \( \text{crescendo} \) at m. 57 after she reduces the sound (see figure 4.57).
In the B section, Argerich’s powerful playing effectively reflects the composer’s instruction: *appassionato*. When Argerich reaches the climax at m. 83...
(see figure 3.17), she does not make a sharp *decrescendo* until 89. In particular, the bass notes of chords for the left hand are continued strongly in mm. 83-92.

4.2.4.3 The third movement

Argerich demonstrates a very expressive performance with multiple tone colors, playing styles—such as marcato, legato, and rubato—and the use of damper pedal and soft pedal in the third movement. In the A section (mm. 1-13), she displays gentle playing with a soft pedal\(^{155}\) and rubato. In tender playing, Argerich makes musical contrast; while she creates a light and clear sound with a bright tone color, staccato-like touches, and accents in mm. 1-3 (see figure 4.58) and 8-12, she displays lyrical playing through the use of damper pedal, a mellower tone color, legato playing, and subtle dynamic changes in mm. 4-7 (see figure 4.13). In the C section (see figure 4.14), Argerich does not make rubato and huge dynamic changes at *mf*, so it sounds gentle. She also avoids using damper pedal in this section.

\(^{155}\) A soft pedal is located in the very left side of three pedals. A pianist can make a soft and gentle tone by using the pedal.
4.2.4.4 The Finale

Argerich achieves a powerful and dramatic performance in the Finale with virtuosic technique, diverse tone colors, and admirable tempo control. These characteristics of her playing are clearly shown in the piano solo parts and the cadenza. Argerich begins to play the cadenza at a fast tempo ($\mathbf{\text{♩}} = 160$) with a light tone. She makes vivid as well as subtle dynamic contrasts, projecting themes with a deep and clean tone in the left-hand part. The tempo becomes faster until an *accelerando* appears at m. 386. But, Argerich reduces the tempo at m. 386 and naturally accelerates until the presto section at m. 412 (see figure 4.23). She displays virtuosic
playing with a brilliant and powerful tone in this pacing. In the first solo part in mm. 90-109, Argerich plays splendidly with a vivid tone, well paced rubato, and strong accents. She makes additional accents with the left hand in mm. 101-103 besides accents that Shostakovich indicates (see figure 4.59). Argerich also demonstrates truly powerful playing with a strikingly strong tone in the last solo part (mm. 459-479).

![Figure 4.59 Argerich’s playing in the Finale of Shostakovich’s Piano Concerto Op.35, mm. 101-105](image)

After Argerich creates a tense and grotesque atmosphere with marcato playing and percussive accents in mm. 182-190 (see figure 3.35), she turns to lyrical playing with a soft and gentle tone and rubato in mm. 196-210 (see figure 4.15). This interpretation is not unique (it is, in fact, in line with the composer’s instruction), but it sounds strikingly impressive because of her expressive playing style. In another example, Argerich makes a shockingly long and strong chord at m. 246
between phrases of the trumpet’s solo (see figure 4.60). The chord creates a bizarre and comedic moment:

![Figure 4.60 Argerich’s playing in the Finale of Shostakovich’s Piano Concerto Op.35, mm. 241-247](image)

**Figure 4.60 Argerich’s playing in the Finale of Shostakovich’s Piano Concerto Op.35, mm. 241-247**

4.2.5 Evgeny Kissin

Kissin’s recording of this work features trumpeter Vassili Kan and the Moscow Virtuosi, under Vladimir Spivakov’s conducting, in 1990. His musical expressions sound intense, but also natural. Kissin never overplays, yet he creates a splendid sound with subtle dynamic changes in wide dynamic range, diverse tone colors, and well-paced rubato.
4.2.5.1 The first movement

Kissin displays sharp contrasts between sections. After Kissin creates a serious atmosphere for the main theme with dark tone and subtle dynamic changes in a slow tempo (♩=80), he makes a strong contrast at m. 21 with a light and clean tone at a fast tempo (♩= 140). The music becomes more optimistic and energetic, and finally Kissin creates a truly bright, clean, and upbeat mood with a light touch, with little use of the damper pedal in mm. 130-155 (see figure 3.7). This section makes a sharp contrast with the last statement of the main theme at the end of the movement.

Kissin generally avoids rubato in this movement. However, he demonstrates impressive playing with rubato in a few sections, including the main theme section at m. 9. Kissin also creates a dignified sound with rubato in mm. 79-81.
Additionally, Kissin gives a unique interpretation in mm. 38-43. He uses damper pedal for scale passages in the left-hand part in mm. 38-40. Kissin also plays a descending passage in mm. 41-43 at $f$, unlike the composer’s dynamic instruction ($p$). These interpretations can be considered as his intention for making an intense sound:
4.2.5.2 The second movement

Kissin displays subtle dynamic changes in a wide dynamic range, flowing legato playing, and diverse tone colors. In the A section, Kissin demonstrates elegant playing with delicate dynamic changes and gentle legato playing until m. 49 (see figure 4.10). After m. 49, his dynamic changes become sharp. Kissin also makes a crescendo from the phrase where Shostakovich indicates espress. at m. 53:
In the B section, Kissin plays the sixteenth-note scale passage in mm. 67-71 (see figure 3.15) at around $\dot{=}120$, whereas several pianists demonstrate strikingly fast playing in these measures to express emotional change. However, he effectively expresses the passion of the emotional climax with a rich and powerful tone and a sharp dynamic contrast without using faster tempo.
4.2.5.3 The third movement

Kissin begins the movement very softly (ppp) and produces one crescendo with marcato playing until the end of the A section, instead of displaying delicate dynamic changes. He also plays the C section faster and louder than other pianists. Thus, Kissin’s third movement provides a more masculine feeling, as compared with other pianists’ interpretations.

4.2.5.4 The Finale

Kissin displays a clean and solid sound for the Finale, and also creates a playful atmosphere with light marcato playing, clear rhythm, and less damper pedal. For example, Kissin produces a very light Phrygian scale without using damper pedal to enter the Finale. Kissin also continues the feeling for solo parts and the cadenza.

Kissin’s dynamic contrasts are obvious, and also each theme is rhythmically lively. But he never exaggerates the music with overly strong accents and over-excessive rubato\(^\text{156}\). However, Kissin displays clear tempo changes for two accelerandi at m. 136 and in the cadenza. He slackens his tempo from m. 130, and accelerates from m. 136 (see figure 4.64). Kissin also pauses at m. 385, just before the phrasing for accelerando, and then demonstrates clear accelerando in the rest of the cadenza (see figure 4.65).

\(^{156}\) Kisin plays a long and strong chord at m. 246, between the trumpet solo. It is revealed as the only exaggeration in the Finale.
Figure 4.64 Kissin’s playing in the Finale of Shostakovich’s Piano Concerto Op. 35, mm. 129-138

Figure 4.65 Kissin’s playing in the Finale of Shostakovich’s Piano Concerto Op. 35, mm. 384-388

143
CHAPTER 5

CONCLUSION

Shostakovich’s Piano Concerto Op. 35 has been discussed in this document as a technically demanding work, composed in a compositional style that is deeply influenced by film editing techniques, and which includes several quotations and allusions from both art music and popular music. As previously stated, each movement of the work consists of short themes and motives without thematic development. Since most of them are displayed without any preparation, and also require contrasting musical moods, pianists can have difficulty creating musical direction for each movement and also for the concerto as a whole. Thus, this document has focused on exploring appropriate interpretations for this work and has suggested practice methods, postures, and fingerings to resolve technical difficulties.

Fortunately, Shostakovich recorded his concerto twice, and his recordings offer valuable references that are not necessarily indicated in the score. In Shostakovich’s performance, the Piano Concerto Op. 35 reflects an emotional transformation from tragedy to victory as he traverses the piece from beginning to end. The tonal change from a grave C minor in the first movement to a triumphant C major in the Finale supports this dramatic transformation. In addition, the second and the
third movements can be interpreted as representations of the emotional conflict and confusion that can occur in human’s mind between the two extremes of tragedy and victory. The pianist should reflect these emotional changes in his or her performance.

In addition to a careful description of Shostakovich’s recordings of the Concerto, this document has offered close consideration of three other performances—those by Dmitry Shostakovich Jr., Evgeny Kissin, and Martha Argerich—as well as summary descriptions of performances by a number of other pianists. These performances exhibit a number of similarities, but also some striking contrasts.

In the first movement, a few pianists play the main theme in a relatively light mood with either a staccato-like touch or at a faster tempo. In this case, it is difficult for pianists to create an emotional change in the work, because their playing for the main theme is never serious or tragic. Most of the pianists studied created a tragic and serious atmosphere with a dark tone, legato phrasing, and subtle dynamic changes for the main theme in order to make a musical contrast between the main theme and other sections. In addition, the introduction can be interpreted as an accident that causes the tragedy. It is particularly effective if the pianist produces a shocking sound with a strong tone, as demonstrated in several of the performances studied here.
In the second movement, most of the pianists, including Shostakovich, express emotional conflict by creating different moods, such as sadness, anger, passion, and emotional exhaustion with multiple tones and rubato. As previously observed, a few pianists play the beginning of the B section (mm. 67-72) in a much faster tempo than Shostakovich’s tempo marking in the score. While this interpretation enables the pianist to express effectively the emotional change, it can destroy the impact of the musical climax if the section is played too quickly. Several pianists, including the composer, avoid making a clear dynamic contrast in mm. 147-149 in the A\textsuperscript{1} section. This is effective to express emotional exhaustion, but it can sound monotonous.

The pianists considered here execute the third movement in different ways. This movement contains few expression markings, and the piano part consists of long scale passages without clearly audible themes. Furthermore, the A section is for piano solo. Thus, this movement allows more diverse interpretations. However, the pianist should avoid making a rubato in the C section because the section is very contrapuntal.

When the pianist displays a victorious atmosphere in the Finale, the final piano solo is actually the pianist’s last chance to create the atmosphere as a dominant instrument because the trumpet leads the music with a theme after the solo. The pianist should create a strikingly festive atmosphere with a powerful tone. As
previously discussed, the composer demonstrates unusual playing in the final solo and Shostakovich Jr. follows his grandfather’s interpretation. But this interpretation is not reflected in the published score, and the section sounds more feverish and triumphant when the pianist plays what is written. The difficulty of the Finale actually lies in this work’s technical virtuosity, rather than in its musical expression. The pianist can display virtuosic technique more comfortably by applying effective ways to practice, fingerings, and techniques for using arm weight (discussed in Chapter 4 here) to his or her performance.

The pianist also needs to understand this piece’s compositional structure for secure memorization. Since this work includes unusual harmonic progression and does not contain thematic development, it can be difficult to memorize. But this concerto was composed in traditional forms, such as sonata-allegro form, ABA, Intermezzo, and rondo, and it also includes various quotations from and allusions to other music. If the pianist remembers the structure and the order of quotations, he or she can firmly memorize the entire concerto.

My hope is that this document will serve as a useful source of background information about Shostakovich and his work, and provide a guide to performance for future generation of pianists wishing to perform his Piano Concerto Op. 35.
APPENDIX A

The first movement

- Exposition (mm. 1-44))
  - Introduction (mm. 1-2)

- Variations of themes and fragments (mm. 44-116)

- Recapitulation (mm. 116-175)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Piano</th>
<th>Trumpet</th>
<th>Orchestra</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-13</td>
<td>A theme</td>
<td></td>
<td></td>
<td>C minor</td>
</tr>
<tr>
<td>14-20</td>
<td></td>
<td></td>
<td></td>
<td>1&lt;sup&gt;st&lt;/sup&gt; variation of A theme</td>
</tr>
<tr>
<td>20-43</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; variation of A theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43-44</td>
<td></td>
<td></td>
<td></td>
<td>Transition</td>
</tr>
<tr>
<td>44-48</td>
<td>B theme</td>
<td></td>
<td></td>
<td>E flat major</td>
</tr>
<tr>
<td>49-50</td>
<td>Motive A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>51-54</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; variation of B theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55-58</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; variation of B theme</td>
<td>Entrance (m. 58)</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; variation of B theme</td>
<td>E major</td>
</tr>
<tr>
<td>59-62</td>
<td></td>
<td>Motive B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63-64</td>
<td></td>
<td></td>
<td></td>
<td>Theme C</td>
</tr>
<tr>
<td>65-68</td>
<td></td>
<td></td>
<td></td>
<td>1&lt;sup&gt;st&lt;/sup&gt; variation of Fragment B</td>
</tr>
<tr>
<td>69-70</td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(continued)
<table>
<thead>
<tr>
<th></th>
<th></th>
<th>2(^{nd}) variation of B theme</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>71-73</td>
<td></td>
<td></td>
<td>E flat major</td>
</tr>
<tr>
<td>73-75</td>
<td></td>
<td>2(^{nd}) variation of B theme</td>
<td></td>
</tr>
<tr>
<td>75-79</td>
<td></td>
<td>Motive D</td>
<td></td>
</tr>
<tr>
<td>79-81</td>
<td></td>
<td>Motive E</td>
<td></td>
</tr>
<tr>
<td>82-85</td>
<td></td>
<td>Motive F</td>
<td>1(^{st}) variation of Motive F (mm. 82-84)</td>
</tr>
<tr>
<td>85-89</td>
<td></td>
<td></td>
<td>3(^{rd}) variation of A theme</td>
</tr>
<tr>
<td>90-94</td>
<td></td>
<td>1(^{st}) variation of Motive F</td>
<td></td>
</tr>
<tr>
<td>94-98</td>
<td></td>
<td></td>
<td>3(^{rd}) variation of B theme C sharp minor</td>
</tr>
<tr>
<td>99-105</td>
<td></td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>105-110</td>
<td></td>
<td>Motive G</td>
<td>4(^{th}) variation of B theme (mm. 109-110)</td>
</tr>
<tr>
<td>111-116</td>
<td></td>
<td>Transition</td>
<td>4(^{th}) variation of A theme (mm. 121-124)</td>
</tr>
<tr>
<td>116-124</td>
<td></td>
<td>1(^{st}) variation of A theme (mm. 121-124)</td>
<td>1(^{st}) variation of A theme (mm. 116-120)</td>
</tr>
<tr>
<td>123-128</td>
<td></td>
<td></td>
<td>2(^{nd}) variation of A theme</td>
</tr>
<tr>
<td>128-129</td>
<td></td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>129-157</td>
<td></td>
<td>2(^{nd}) variation of Motive A</td>
<td>3(^{rd}) variation of Motive A (mm. 136-164)</td>
</tr>
<tr>
<td>164-175</td>
<td></td>
<td>Restatement of A theme</td>
<td></td>
</tr>
</tbody>
</table>

149
APPENDIX B

The second movement

- A section: mm. 1-64
  - Part 1: mm. 1-28
  - Part 2: mm. 28-37
  - Part 3: mm. 38-64

- B section: mm. 65-92
  - Part 4: mm. 65-74
  - Part 5: mm. 75-83
  - Part 6: mm. 84-101- Transition (mm. 91-101)

- A¹ section: mm. 101-160
  - Part 7: mm. 101-127- A theme (Trumpet, mm. 101-119)), E minor
  - Part 8: mm. 128-160

<table>
<thead>
<tr>
<th>Measures</th>
<th>Piano</th>
<th>Trumpet</th>
<th>Orchestra</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-27</td>
<td></td>
<td></td>
<td>A theme</td>
<td>E minor (mm. 1-20)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D minor (mm. 21-28)</td>
</tr>
<tr>
<td>28-37</td>
<td></td>
<td></td>
<td>B theme</td>
<td>E minor</td>
</tr>
<tr>
<td>38-49</td>
<td></td>
<td></td>
<td>C theme</td>
<td></td>
</tr>
<tr>
<td>50-51</td>
<td>Motive A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52-56</td>
<td>1st variation of C theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57-64</td>
<td></td>
<td></td>
<td>Motive C</td>
<td></td>
</tr>
<tr>
<td>65-74</td>
<td>Motive D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75-83</td>
<td>Motive E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>84-92</td>
<td>Motive F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>91-101</td>
<td></td>
<td></td>
<td>Transition</td>
<td></td>
</tr>
</tbody>
</table>

(continued)
<table>
<thead>
<tr>
<th></th>
<th></th>
<th>1st variation of A theme</th>
<th>E minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>101-119</td>
<td></td>
<td>1st variation of B theme (mm. 120-122)</td>
<td>1st variation of B theme (mm. 122-127)</td>
</tr>
<tr>
<td>120-127</td>
<td></td>
<td>2nd variation of C theme</td>
<td></td>
</tr>
<tr>
<td>128-135</td>
<td></td>
<td>2nd variation of B theme</td>
<td></td>
</tr>
<tr>
<td>136-145</td>
<td></td>
<td>Motive G</td>
<td>E flat major (mm. 145-147) E minor (mm. 148-149)</td>
</tr>
<tr>
<td>145-149</td>
<td></td>
<td>Motive H (from 2nd variation of C theme)</td>
<td></td>
</tr>
<tr>
<td>150-160</td>
<td></td>
<td>E minor</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX C

The third movement

▪ A section: mm.1-12 (piano only, key center: E flat)

▪ B section: mm.12-22 (orchestra only,

  mm. 13-15: Fm
  mm. 16: G flat M
  mm. 17-20: GM
  mm. 21-22: A flat M

▪ C section: mm.22-29 (piano and orchestra, key center: A flat)
APPENDIX D

The Finale

- A section: mm. 1-146
- B section: mm. 147-231
- C section: mm. 232-280
- A¹ section: mm. 281-411
- B¹ section: mm. 412-427
- Coda: mm. 428-494

<table>
<thead>
<tr>
<th>Measure</th>
<th>Piano</th>
<th>Trumpet</th>
<th>Orchestra</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8-32</td>
<td></td>
<td></td>
<td>A theme</td>
<td>C minor</td>
</tr>
<tr>
<td>31-36</td>
<td></td>
<td></td>
<td>1ˢᵗ variation of A theme</td>
<td></td>
</tr>
<tr>
<td>35-39</td>
<td></td>
<td>A theme</td>
<td></td>
<td>(fragment)</td>
</tr>
<tr>
<td>39-51</td>
<td></td>
<td>2ⁿᵈ variation of A theme</td>
<td>Motive 1</td>
<td>(mm. 41-47)</td>
</tr>
<tr>
<td>51-54</td>
<td></td>
<td>A theme</td>
<td></td>
<td>(fragment)</td>
</tr>
<tr>
<td>59-67</td>
<td></td>
<td></td>
<td>Motive 2</td>
<td></td>
</tr>
<tr>
<td>68-73</td>
<td></td>
<td></td>
<td>variation of Motive 1</td>
<td></td>
</tr>
<tr>
<td>74-75</td>
<td></td>
<td></td>
<td>Motive 3</td>
<td></td>
</tr>
<tr>
<td>76-81</td>
<td></td>
<td></td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>82-89</td>
<td></td>
<td></td>
<td>Motive 4</td>
<td>F sharp major</td>
</tr>
<tr>
<td>Time</td>
<td>Description</td>
<td>Motif/Scale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------</td>
<td>----------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90-109</td>
<td>Variation of Motive 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>109-121</td>
<td>2\textsuperscript{nd} variation of Motive 2</td>
<td>Motive 5 (mm. 110-117)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>122-125</td>
<td></td>
<td>Motive 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>126-129</td>
<td>Motive 7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>130-133</td>
<td></td>
<td>Motive 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>134-137</td>
<td></td>
<td>Motive 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>138-145</td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>145-161</td>
<td>B theme (overlap)</td>
<td>G major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>161-169</td>
<td>Variation of B theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>169-181</td>
<td></td>
<td>Motive 10 (overlap)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>181-195</td>
<td>(Crosscutting, Fade) with Trumpet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>196-210</td>
<td>3\textsuperscript{rd} variation of A theme</td>
<td>C-sharp minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>209-231</td>
<td></td>
<td>4\textsuperscript{th} variation of A theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>232-238</td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>239-280</td>
<td>C theme</td>
<td>E major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>279-296</td>
<td></td>
<td>5\textsuperscript{th} variation of A theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>296-301</td>
<td>1\textsuperscript{st} variation of A theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>300-341</td>
<td></td>
<td>6\textsuperscript{th} variation of A theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>342-411</td>
<td>Cadenza (Motives 5 &amp; 11- mm. 351-353)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(continued)
(continued)

<table>
<thead>
<tr>
<th>Start</th>
<th>End</th>
<th>Motive</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>412</td>
<td>427</td>
<td>B theme</td>
<td>C minor</td>
</tr>
<tr>
<td>427</td>
<td>435</td>
<td>Motive 12</td>
<td>C major</td>
</tr>
<tr>
<td>436</td>
<td>452</td>
<td>Motive 13</td>
<td></td>
</tr>
<tr>
<td>452</td>
<td>459</td>
<td>Motive 12</td>
<td></td>
</tr>
<tr>
<td>459</td>
<td>479</td>
<td>Motive 14</td>
<td></td>
</tr>
<tr>
<td>478</td>
<td>494</td>
<td>Variation of Motive 12</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX E

The recordings of Shostakovich’s Piano Concerto Op. 35


Angelin Chang, piano; Cleveland Chamber Symphony; John McLaughlin Williams, trumpet; Alexander Mickelthwate, conductors. Las Vegas, Nev.: Troppe Note CD-1515: Cambria, 2005.

Annie d'Arco, piano; Maurice André, trumpet; Jean-François Paillard Chamber Orchestra; Jean-François Paillard, conductor, MHS 1151 Musical Heritage Society, 1971.

Carol Rosenberger, piano; Stephen Burns, trumpet; Los Angeles Chamber Orchestra; Gerard Schwarz, conductor. Santa Monica, CA: Delos D/CD 3021, 1984.

Cristina Ortiz, piano; Rodney Senior, trumpet; Bournemouth Symphony Orchestra; Paavo Berglund, conductor. Hayes, Middlesex, England: His Master’s Voice ED 29 0210 1, 1975.


Dmitri Alexeev, piano; English Chamber Orchestra; Jerzy Maksymiuk, conductor. Hayes, Middlesex: Classics for Pleasure CD-CFP 4547, 1983.

Dmitri Shostakovich, piano; Iwan Wolownik, trumpet, Moscow Philharmonic Symphony Orchestra, Samuil Samossud, conductor. Recorded 1954-58, Moscow. Melodin Eurodisc 27 235 XDR.

Dmitri Shostakovich, piano; French National Radio Orchestra; André Cluytens, conductor. Seraphim 60161, 1971.

Eileen Joyce, piano; Arthur Lockwood, trumpet; The Halle Orchestra; Leslie Heward, conductor. New York: Columbia ML 54389, 1951.


Ingrid Jacoby, piano; Crispian Steel-Perkins, trumpet; Royal Philharmonic Orchestra; Sir Charles Mackerras, conductor. Watford, England: Dutton Laboratories CDSA 4804, 2002.

Israel Margalit, piano; Moscow Philharmonic Orchestra; Donald Barra, conductor. 3-7159-2 H1 Koch International Classics, 1993.


Juhani Lagerspetz, piano; Jouko Harjanne, trumpet; Tapiola Sinfonietta; Juhani Lamminmäki, conductor. FACD 393 Finlandia Records, 1990.


Margot Pinter, piano; Kurt Bauer, trumpet; Symphony Orchestra of Radio Berlin; Günter Wand, conductor. New York: Urania URLP 7119, 1954.


Mikahil Rudy, piano; Ole Edvard Antonsen, trumpet; Berlin Philharmonic Orchestra, Mariss Jansons, conductor. EMI Classics 7243 5 75886 2 1, 2003.


Oleg Volkov, piano; Moscow Philharmonia Orchestra; Vassily Sinaysky, conductor. McLean, VA: Brioso Recordings BR 109, 199-.


Ronald Brautigam, piano; Peter Masseurs, trumpet; Royal Concertgeboud Orchestra; Riccardo Chailly, conductor. London: London 433 702-2, 1993.

Tatiana Polyanskaya, piano; Vladimir Goncharov, trumpet; Russian State Symphonic Cappella; Russian State Symphony Orchestra; Valeri Polyansky, conductor. Colchester, Essex, England: Chandos, 10378, p2006.

Thomas Duis, piano; Reinhold Friedrich, trumpet; Deutsches Symphonie-Orchester Berlin; Lutz Köhler, conductor. Germany: Capriccio 10 575, 1997.

Vladimir Krainev, piano; Aleksandra Korolev, trumpet; Symphonic Orchestra of Central Radio and TV; Maksim Shostakovich, conductor. Moscow: Melodiya C10-09743-4, 19--.


Yakov Kasman, piano; Chamber Orchestra of the Kaliningrad Philharmonic; Emmanuel Leducq-Barome, conductor. France: Calliope CAL 9299, 2000.

APPENDIX F

Dmitri Shostakovich’s piano works

Op.2 Eight Preludes (1918-20, unpublished)
  Minuet, Prelude and Intermezzo (1919-20, unfinished)
  Muzilka
  Five preludes (1919-21)
Op. 5 Three Fantastic Dances (1920-22)
Op. 6 Suit in F sharp minor for two pianos (1922)
Op. 12 Piano Sonata No. 1 (1926)
Op. 13 Aphorisms (1927)
Op. 34 Twenty four Preludes (1232-3)
Op. 35 Piano Concerto Op. 35
Op. 61 Piano Sonata No. 2 (1943)
Op. 69 Children’s notebook (1944-5)
  Merry March (1949)
Op. 87 Twenty four Preludes and Fugues (1950-1)
Op. 94 Concertino for two pianos (1954)
  Tarantella (1954)
Op. 102 Piano Concerto No. 2

Fanning and Fay, p. 303.


“Concerto for Piano and Wind Instrument (Stravinsky)”
<http://en.wikipedia.org/wiki/Concerto_for_Piano_and_Wind_Instruments>


“Dmitri Shostakovich”

“Dmitri Shostakovich”
<http://www.mp3.com/artist/dmitri-shostakovich/summary>


“FEKS”


“Gregori Kozintsev”
<http://www.imdb.com/name/nm0468882/>


“Leonid Trauberg”
<http://www.imdb.com/name/nm0871185/>


“Marcato”


“Piano Concerto No. 1 (Shostakovich)”

<http://en.wikipedia.org/wiki/Piano_Concerto_No._1(Shostakovich)>


“Sergei Yutkevich”

<http://www.imdb.com/name/nm0951170/>


Smis, A.K “Fragments of musical criticism” In Sovetskaya muzika 2, 1934, 61-3.


“Social Realism:”
<http://en.wikipedia.org/wiki/Social_realism>

“Soviet montage theory”


“The Piano Concerto Op.35”
<http://en.wikipedia.org/wiki/Piano_Concerto_No._1_(Shostakovich)>


DISCOGRAPHY


Shostakovich, Dmitri. “Piano Concerto Op. 35.” Anton Dikov (Piano), Vassil Kazandjiev (Conductor), and Philharmonia Bulgarica. SPH, 3445.


Shostakovich, Dmitri. “Piano Concerto Op. 35” Maria Grinberg (piano), Gennady Rozhdestvensky (conductor), and Moscow Radio Symphony Orchestra. U.S.S.R. : Mezhdunarodnaia Kniga MKS-221-B, 196-?.

Shostakovich, Dmitri. “Piano Concerto Op. 35” Martha Argerich (piano), Sergei Nakariakov (trumpet), Alexander Vedernikov (conductor), and Orchestra Della Svizzera Italiana. EMI records Ltd., 2007.


Shostakovich, Dmitri. “Piano Concerto Op. 35.” Ronald Brautigam (Piano), Peter Masseurs (Trumpet), Riccardo Chailly (Conductor), and Royal Concertgebouw Orchestra. The Decca Record Company Limited, D 101317, 1993.
