

Approaches to the Performance of Musical and Extra-musical
References in Shostakovich's Viola Sonata

By

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Exegesis

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Abstract

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This paper is an examination of Shostakovich's Viola Sonata, op. 147, for developing a stylistically informed performance practice. It is divided into three parts: The first is an investigation of symbolism present within the work itself; the second a comparative analysis of recordings; and the third a discussion of how the author uses these approaches to make performance decisions. The first aspect looks to the score itself to identify quotations of and allusions to other works, and considers the reasoning for this. The second analyses string choice and *tempo* of recordings to consider how these might reflect symbolic considerations. The third part discusses specific performance decisions, and the reasons on which they are based.

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List of Recording Examples (on audio CD attached)

Track No.	Player	Bars	Start time	End time
1	Mintz	1-9	0	0:28.5
2	Zimmermann	1-9	0	0:24
3	Mintz	38-43	1:56	2:14
4	Druzhinin	38-43	1:26	1:39
5	Mintz	247-255	10:28	10:56
6	Bartholdy	247-255	10:13	10:47
7	Silverthorne	247-255	8:56	9:20
8	Power	247-255	8:44	9:09
9	Silverthorne	222-237	8:03	8:33
10	Power	222-237	7:38	8:13
11	Mintz	222-237	9:16	9:56
12	Imai	222-237	7:46	8:24
13	Bartholdy	53-56	2:50	3:01
14	Power	53-56	2:13	2:23
15	Imai	53-56	2:31	2:42
16	Bashmet (Muntian)	120-30	5:29	5:48
17	Bashmet (Richter)	218-21	9:22	9:30
18	Bartholdy	218-21	8:42	8:50
19	Silverthorne	218-21	7:55	8:03
20	Bashmet (Muntian)	161-63	6:50	7:00
21	Silverthorne	222-232	8:03	8:21
22	Power	222-232	7:38	8:00
23	Mintz	222-232	9:16	9:45
24	Zimmermann	222-232	7:37	7:59
25	Druzhinin	222-37	6:57.5	7:27
26	Bashmet (Richter)	1-9	0:00	0:35
27	Druzhinin	1-9	0:00	0:22
28	Zimmermann	1-9	0:00	0:24
29	Bashmet (Muntian)	1-9	0:00	0:30
30	Power	1-9	0:00	0:23.5

31	Druzhinin	69-88	2:38	3:12
32	Bashmet (Muntian)	69-88	3:55	4:36
33	Power	69-88	2:54	3:32
34	Mintz	131-52	5:38	6:15
35	Bashmet (Richter)	131-52	6:07	6:37
36	Silverthorne	131-52	5:01	5:32
37	Zimmermann	131-52	4:47	5:18
38	Imai	160-165	5:48	6:00
39	Bartholdy	160-165	6:29	6:44
40	Bashmet (Richter)	210-15	9:06	9:18
41	Druzhinin	210-15	6:38	6:48
42	Imai	222-32	7:45	8:12
43	Bartholdy	252-end	10:32	11:10
44	Zimmermann	252-end	8:50	9:15
45	Bashmet (Richter)	252-end	11:09	11:46

Introduction

Though it has been said that Dmitri Shostakovich completed his Viola Sonata just days before his death, it appears from an account by Feodor Druzhinin that the work was completed on the afternoon of July 5, 1975 – 35 days before the death of the composer.¹ It was then sent to the copyist of the Composers' Union, and it took until August 6 for the music to be ready, which is where this other estimation of completion may have arisen. Nonetheless, Shostakovich was aware that he was in his dying days. He had gradually lost control of some of his limbs, and as a result, he wrote much of the sonata by propping up the writing arm with his other hand.

This sonata is said to be Shostakovich's second autobiographical work, the first being his String Quartet No. 8. Thus, it would seem imperative to investigate the symbolism, or hidden meaning of the work, and in this sense hidden does not necessarily mean hiding or disguised, merely not immediately identifiable. The importance of this understanding is perhaps best demonstrated through metaphor:

There was once a 13-year-old boy studying Latin at High School, who had received high praise for his pronunciation of the language. He was proud of this aspect and spent much time practising it. The boy was expected to compete in the local annual Latin-speaking competition, and his teacher thought he had a good chance of winning. When he lost, he was surprised, as he could spot some errors in the winner's pronunciation that he himself had spoken perfectly. It turned out that he had spent so much time learning how to say the words that he neglected to do the translation and actually consider the meaning of what he was saying. By not being aware of this, the boy was not able to convey the full meaning of the text, and thus lost to opponents who were aware.

In this sense, though a musician may be able to convey some of the meaning through his or her own innate sense of musical understanding without actually doing the translation, i.e. analysing the meaning behind the score, one may not be able to fully express the meaning of the music. However, it must be kept in mind that there is unlikely to be one definitive meaning, or translation. Another example outside of music may help to highlight this. The meaning of the Bible provides perhaps one of the most controversial challenges for

¹ Fedor Druzhinin, "The Story Behind the Painful Birth of Shostakovich's Sonata Op. 147 for Viola and Piano – the Composer's Final Work," *Strings* 21, no. 5 (2006): 69.

interpreters, because a lot of metaphorical meaning that can get lost and misinterpreted when translated literally. The main purpose of this exegesis then, is to develop the understanding of the work's meaning so that the performer may be better informed, and as a result achieve a more meaningful performance.

An issue with the music of Shostakovich is what to believe: how to decipher the truth from contradictory facts and opinions. There is much information and research available on the subject, however there are many contradictions. In the West, Shostakovich was originally seen as an instrument of the Soviet regime, who merely followed orders on what to say and write. Statements were often prepared in advance for him by the party, regardless of his own opinion. For example, during a press conference at the 1949 Cultural and Scientific Conference for World Peace in New York City, Shostakovich was asked whether he supported the denunciation of Stravinsky's music in the Soviet Union. Though he was a great admirer of Stravinsky's music, Shostakovich nonetheless had to answer yes, as he dare not contradict the official position of the regime, particularly in the presence of its censors.² The controversial publication of *Testimony* by Solomon Volkov in 1979 revolutionised the perception of Shostakovich outside of the Soviet Union – an alleged revelation of Shostakovich's true, anti-Soviet views, and a description of how criticism of the Soviet authorities was hidden in his works.

The debate about the veracity of this work has become rather polarised, with Ian MacDonald heading the 'revisionist' belief that *Testimony* is an accurate depiction of Shostakovich's actual opinions, while the 'anti-revisionists' such as Laurel Fay and Richard Taruskin vehemently oppose it. The legitimacy of *Testimony* is reputed by the anti-revisionists mainly due to a refusal to acknowledge the many personal accounts and memories of people when in conflict with so-called 'official' documentation, despite a seemingly overwhelming amount of corroboration between these accounts and testimony. After significant research, this author has decided that most of the statements made in *Testimony* and similar personal accounts are at least in essence true. Perhaps the most obvious example of this disparity between what is said in *Testimony* and previous statements can be found in Shostakovich Symphony No. 7. The work's programme description of the first movement tells of "the happy life led by the people...,"³ however, *Testimony* alleges the following statement by Shostakovich: "Actually, I have nothing against calling the Seventh the Leningrad Symphony, but it's not about

² Nicolas Nabokov, *Old Friends, New Music* (London: Hamish Hamilton, 1951), 205.

³ Roy Blokner, *The Music of Dmitri Shostakovich: The Symphonies* (London: The Tantivy Press, 1979), 82.

Leningrad under siege, it's about the Leningrad that Stalin destroyed and that Hitler merely finished off.”⁴ While listening to the symphony, one can certainly hear a dissonance with the original programme description of a first movement.

The first section of this exegesis will investigate these references, looking at other late works by Shostakovich that use similar compositional techniques, and how he uses them, as well as quotations of other works by himself, and other composers such as Beethoven and Richard Strauss.

The second section will be an objective comparative analysis of recordings of the first movement of the sonata by selected artists, discussing the various interpretations of the movement through analysis of string choice, *tempo* and *rubato*.

The final section will be a subjective discussion of how the author came to his own performance decisions and interpretation of the sonata, based on the findings of the first two sections.

It gives me great pleasure in acknowledging the support and help of Professor Donald Maurice, who has been my teacher and supervisor during my tertiary study. I owe my deepest gratitude to him for all the support he has given me, well beyond my expectations. Of course, I am also indebted to my other teachers, classmates, and parents.

⁴ Solomon Volkov, ed., *Testimony: The Memoirs of Dmitri Shostakovich*, trans. Antonina W. Bouis (New York: Harper & Row, 1979). 156.

Part I - Investigation of Musical and Extra-musical References

From 1964 to 1988, Feodor Druzhinin was the violist of the Beethoven Quartet, the ensemble that premiered 13 of Shostakovich's 15 string quartets. Many of these were dedicated to the Quartet or its individual members, and the Quartet also premiered the Shostakovich Piano Quintet, with the composer at the piano. Thus, there was a significant relationship between the composer and Druzhinin, and as such, it is not surprising that the Viola Sonata was dedicated to this violist, particularly since it was Druzhinin whom Shostakovich consulted for technical aspects related to its composition. This consultation started with a phone call on July 1, 1975, and on the morning of July 5, Shostakovich described the sonata in a phone call to Druzhinin, which he recalled as follows:

"You probably would like to have an idea of the composition in general terms, Fedia."

"The first movement is a novella, the second a scherzo, the finale is an adagio in memory of Beethoven. But don't let that confuse you: this music is bright... *bright*."⁵

So here we have the outline for the sonata – a novella, a scherzo, and a quasi-requiem. The following section will work through some notable references in the music, and what they might symbolise.

Shostakovich described the first movement as a Novella, into which we can read that it is a short story, complete within itself. Donald Maurice explains the opening of the sonata as such:

The composer chose for the viola to open the work alone... These open-string pitches unambiguously support C as the tonal centre and create an atmosphere of simplicity and innocence.... The substitution of the low D \flat for C in the third bar of the phrase creates a sense of unease which does not release until the last note of the movement.⁶



Figure 1.1: Viola Sonata, first movement, opening bars. Viola.

⁵ Druzhinin, 69.

⁶ Donald Maurice, "Shostakovich's Swansong," *Journal of the American Viola Society* 16, no. 1 (2000): 14, <http://violaspace.com/avs/ks/site/IAVS/shostakovich1.pdf> (accessed July 3, 2012).

Upon listening, one can easily agree with this opening sense of “simplicity and innocence” that Maurice describes. In his interpretation of the sonata, Michael Kugel writes “... the First Movement, Novella, begins with the birth of the protagonist.”⁷ Kugel also notes that this sonata also begins with the same rhythmic pattern (though written at half the metre) found at the end of Quartet No. 8, “and with the same indeterminate tonality that concludes the Quartet, namely an open C minor Chord.”⁸

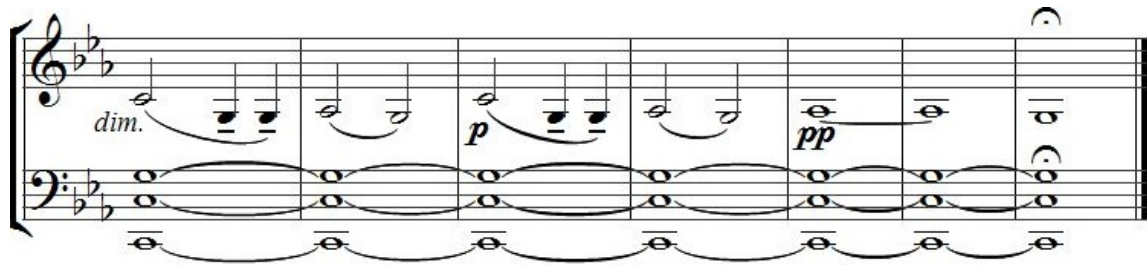


Figure 1.2: String Quartet No. 8, final bars. Violin I - top staff; Violin II, Viola, and Cello bottom stave.

The opening theme is used throughout the movement, in a number of different forms, and in both instruments. In fact, it is this material that is presented by the viola right at the end of the movement prior to the long sustained open C-string, which dies away.

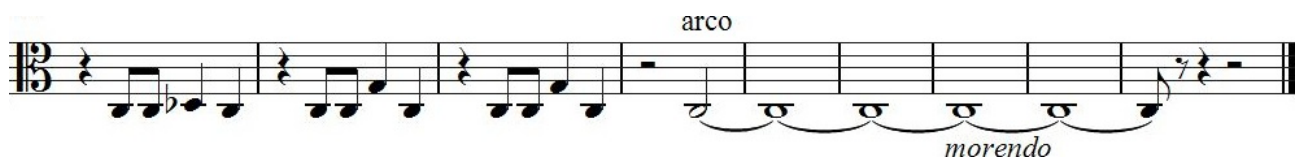


Figure 1.3: Viola Sonata, first movement, bars 253-end. Viola.

As such, this theme could be the depiction of the protagonist that Kugel mentioned. Shostakovich has used this composition technique before, most notable in his aforementioned String Quartet No. 8, where he uses the DSCH motif (explained in the next paragraph) as a type of musical representation of himself. Quartet No. 8 is the first of Shostakovich’s works considered to be ‘autobiographical,’ and Lev Lebedinsky (a close friend of the composer) said that Shostakovich was considering suicide at the time of writing it.⁹

At the time of writing the sonata, the composer likely knew he was on his death-bed. Given these similarities of compositional device and circumstances of composition between the

⁷ Michael Kugel, *History of an era: an interpretation of two works for viola*, ed. Christine Groessing, trans. Steven Edminster (Gent: [s.n.], 2002), 4.

⁸ Ibid., 5.

⁹ Elizabeth Wilson, *Shostakovich: A Life Remembered* (London: Faber and Faber Limited, 1994), 340-341.

sonata and quartet, it is tempting to think of the protagonist that Kugel mentioned as also symbolising the composer, and that the first movement of the sonata is an autobiography of sorts.

The DSCH motif is derived from the German spelling of the composer's name – Dmitri SChostakovich, and using derivatives of the German note names of Es (E \flat) and H (B \natural).

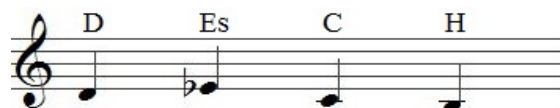


Figure 1.4: DSCH motif

Shostakovich used this motif, or monogram, as the dominant feature of Quartet No. 8:



Figure 1.5: String Quartet No. 8, opening bars. By order of entry: Cello, Viola, Violin II, Violin I.

Given the autobiographical nature of the quartet, it would seem obvious to associate this DSCH monogram as a musical characterisation of himself. This, however, was not the first (or last) time that he had used the monogram – the earliest identified use is in Symphony No. 10, and he had used it in many other works since then.¹⁰ Interestingly (and perhaps unsurprisingly), there are also statements of the monogram in this sonata, however they are much more oblique. The first occurrence is by the viola in bars 13-14 of the first movement, though starting on a C (same interval relationships), and repeating the C again as a quaver before the last two notes.



Figure 1.6: Viola Sonata, first movement, bars 13-14. Viola.

The next place one can identify the DSCH theme is in bars 24-25 in the piano, this time without notes in between, this time starting on B \natural .

¹⁰ Maurice, 13.

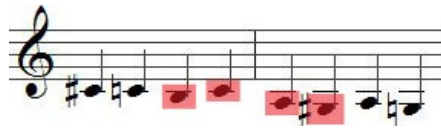


Figure 1.7: Viola Sonata, first movement, bars 24-25. Upper staff of Piano.

In the third movement, there is a statement starting on B \flat in the piano, bars 90-91. Kugel also notes a statement in the viola at bar 103, starting on a C:¹¹

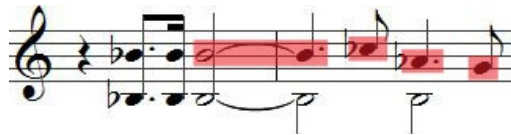


Figure 1.8: Viola Sonata, third movement, bars 90-91. Upper staff of Piano.

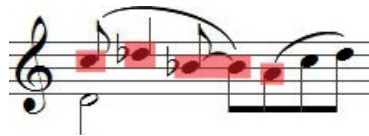


Figure 1.9: Viola Sonata, third movement, bar 103. Viola.

Shostakovich also employs the use of the 12-tone row, a compositional technique he used in many other works in the latter part of his life. Soviet authorities censored any music that had ‘Formalist tendencies,’ which was essentially a broad term encompassing any music that was not tonal, or had a clear melody. Dodecaphony was certainly a technique that fell into this category, though almost any music could be given this label if the wrong person disliked it. Given the level of censorship still at play in the Soviet Union at the time, it is hardly surprising the vigour with which Shostakovich publicly opposed the technique in an interview from 1960 in *Pravda*:

The history of music knows of no more dogmatic and barren system than the so-called dodecaphonic music.... Dodecaphony has no future, nay, it has no present, for it is nothing more than a fashion which is already going out. Dodecaphony... has long over-stepped the bounds of art.¹²

This rather extreme perspective is in contrast to a public statement in an interview in 1968 for *Yunost*: “As far as the use of strictly technical devices from such musical ‘systems’ as dodecaphony or aleatory is concerned... everything in good measure.”¹³ Given the political

¹¹ Kugel, 78.

¹² Dmitri Shostakovich, “The Artist of Our Times,” *Pravda*, September 7, 1960, quoted in Boris Schwarz, *Music and Musical Life in Soviet Russia, 1917-1970* (Bloomington: Indiana University Press, 1983), 334-335.

¹³ Dmitri Shostakovich, “Priglaseniye k molodoy muzike,” *Yunost* 5 (1968): 87, quoted in Laurel E. Fay, *Shostakovich: A life* (New York: Oxford University Press, 2000), 258.

climate in the USSR, and the extent to which censorship was employed, one might doubt the veracity of the earlier statement. Shostakovich's use of 12-tone rows in his later works could be a reflection of his actual attitude toward the technique, and perhaps he was acting under pressure when he spoke out against dodecaphony.

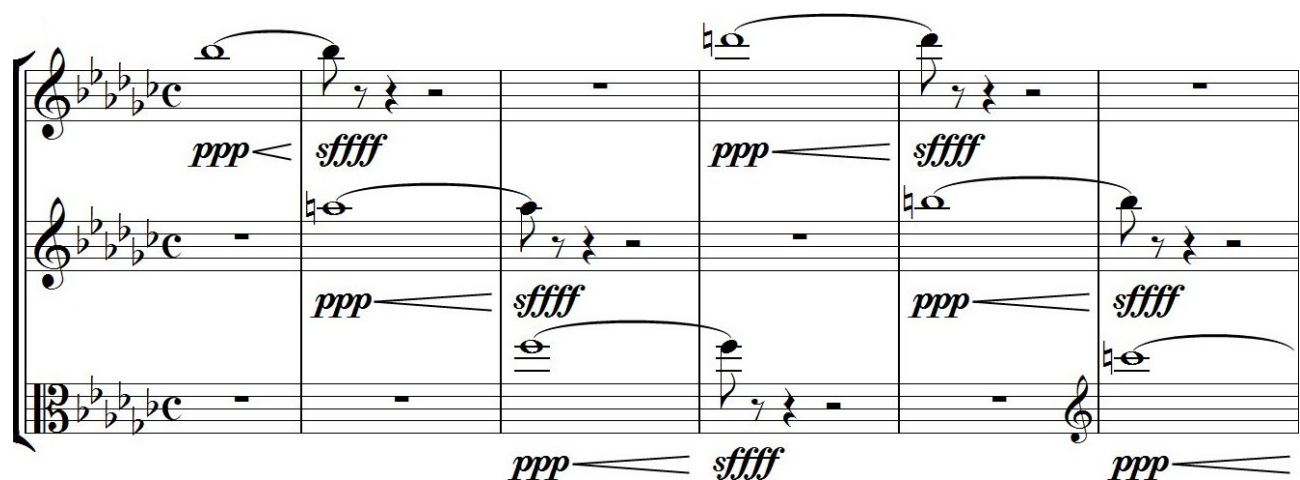
The first example of a 12-tone row identified in Shostakovich's music can be found in his song "Secret Signs," from the song cycle *Seven Songs on Poems by Alexander Blok*, written in 1967.¹⁴ From this point on, Shostakovich incorporates 12-tone rows into many of his other works, including Quartet Nos. 12, 13, 15, Symphony Nos. 14 and 15, and the Violin Sonata.



Figure 1.10: String Quartet No. 12, second movement, rehearsal figure 40.

It is in the "Serenade" movement of Quartet No. 15 that the 12-tone row is presented most obviously – each note lasts at least three seconds, and is marked *ppp* \longleftarrow *sfff*.

This blatant statement would suggest that the 12-tone row was important to Shostakovich, despite statements he may have made in public



¹⁴ Jeremy Eichler, "A composer's confession, in 7 songs," *Boston Globe*, Jul 01, 2012, <http://search.proquest.com/docview/1022740469?accountid=14782>



Figure 1.11: String Quartet No. 15, second movement, "Serenade," opening bars. Two Violins and Viola

In the sonata itself, he introduces the first tone row in bar 5 of the first movement, in the upper staff of the piano entry. The tone row in this context acts as the melody, accompanied by sparse harmony in the piano left hand, and the arpeggiated *pizzicato* of the viola, mainly on open strings:



Figure 1.12: Viola Sonata, first movement, bars 5-9.

The next complete row appears in the viola at bar 161, though this time the rhythm is constant crochets. It is the same tone row, however it is transformed through change in timbre – played *sul ponticello* and *tremolo*:



Figure 1.13 Viola Sonata, first movement, bars 161-64.

The final appearance of the complete tone row occurs in bar 224, during the unaccompanied viola section. This time, however, it is presented as a soft legato line, divided up by contrasting rhythmic *staccato* interjections:

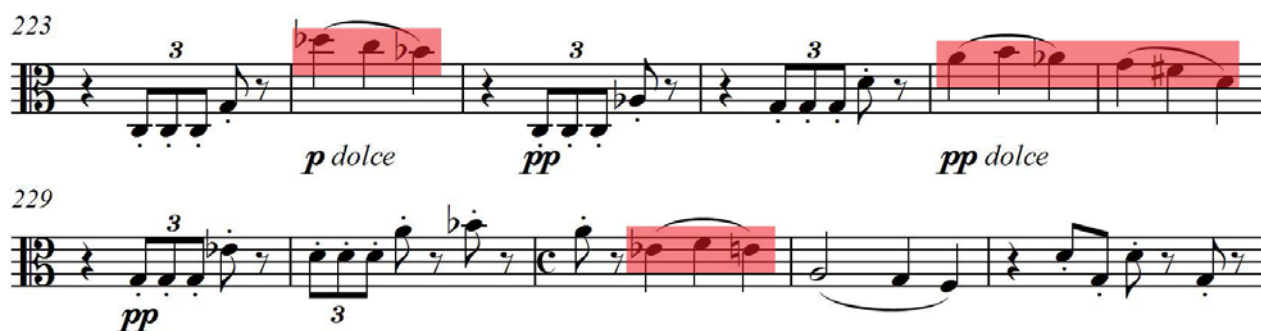


Figure 1.14: Viola Sonata, first movement, bars 223-33. Viola.

There are also partial statements of the tone row throughout the movement, and as such it is treated somewhat as thematic material.

David Fanning states “He [Shostakovich] never applied the technique [dodecaphony] in the manner of the Second Viennese School; rather, themes of this kind took on symbolic associations with death or stasis.”¹⁵ It should be noted that under the Second Viennese School, dodecaphony was much more structured, with rules for how tone rows are developed from the first statement. Many of the late works by Shostakovich did indeed have themes of death, the most notable example being Quartet No. 15 – all six movements are marked *adagio*, and subtitled *Elegy, Serenade, Intermezzo, Nocturne, Funeral March and Epilogue*. Given this, it is not surprising that this compositional device (which Shostakovich started using in these later works) is symbolic of death and stasis, as Fanning suggests. From a philosophical viewpoint, it could be seen that after going through all 12 tones, one has passed through all the notes of a scale, all that can be played on a keyboard instrument, so in and of itself it is complete. Perhaps it is this completeness that symbolised death for Shostakovich – the idea that an entire life had been lived, after which death would naturally come.

In the third movement, Shostakovich first uses the 12-tone row at bar 47. This is the first time it is in the piano without the viola playing. The next row is at bar 159, and again it is during a solo piano section. At bar 166, the same tone row as that of bar 159 is played, however this time the held B[♯] followed by B[♭] is in the viola part. The final tone row is at bar 171, this occurrence is quite different to all the others, heavily based on the interval of the perfect fourth, there being seven leaps of this interval in total within the row.

¹⁵ David Fanning and Laurel Elizabeth Fay, “Shostakovich, Dmitry,” *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52560pg5> (accessed December 11, 2012).



Figures 1.15-18: Viola Sonata, third movement. From top: Ex.15 – bars 47-49; Ex.16 – bar 159; Ex.17 – bar 166; Ex.18 – bars 171-173.

It would appear that Shostakovich developed a sort of obsession with the interval of the perfect fourth in his later works. He used the interval prominently in his late quartets, the Symphony Nos. 14 and 15, vocal works, as well as the Violin and Viola Sonatas. Shostakovich uses it as a melodic and harmonic device, and occasionally as the “generating material for a whole passage.”¹⁶



Figure 1.19: String Quartet No. 15, fifth movement, ‘Funeral March,’ fourth of figure 58. Cello.

¹⁶ Laurel Elizabeth Fay, “The Last Quartets of Dmitrii Shostakovich: A Stylistic Investigation,” (PhD diss., Cornell University, 1978), 79.



Figure 1.20: Violin Sonata, third movement, second of figure 82.

For the Viola Sonata, Shostakovich specifically asked Druzhinin for technical advice with regard to the feasibility of playing double-stopped fourths, as Druzhinin recalls:

“Well, I wanted to ask, is it possible to play parallel fourths on the viola?” he [Shostakovich] asked. “I know that the traditional technique for double stops is thirds, sixths, and octaves. But parallel fourths and at a fairly fast *tempo*,” and he sang into the phone. “Is it possible to play that?”

I [Druzhinin] replied that this shouldn’t at all limit what he had conceived, and he should go ahead and write as he had intended, and that if violists hadn’t as yet played scales in fourths, now they would practice and play everything the text called for.¹⁷

Evidently, his desire to include the perfect fourth has contributed to the development of violists, now there is a work with fast parallel fourth scales:



Figure 1.21: Viola Sonata, second movement, bars 223-24. Viola.

In the Viola Sonata, Shostakovich uses the interval of the fourth throughout the work, the first interval that the piano plays is a perfect fourth (bar 5), and although the right hand of the piano is playing a tone row, there are a significant number of perfect fourths, with some in parallel motion:

¹⁷ Fedor Druzhinin, “The Story Behind the Painful Birth of Shostakovich’s Sonata Op. 147 for Viola and Piano-the Composer’s Final Work,” *Strings* 21, no. 5 (2006): 69.



Figure 1.22: Viola Sonata, first movement, bars 5-14. Piano.



Figure 1.23: Viola Sonata, first movement, bars 147-51. Viola.

This use of fourths continues into the second and third movements, where it becomes a very significant feature, such that this compositional device has the effect of being a unifying element for the sonata as a whole. This effect is also present in Quartet No. 15 where the use of the perfect fourth both melodically and harmonically unifies the movements of the whole work.¹⁸

In the second movement of the Viola Sonata, a perfect fourth is the only interval in bars 3-5 (excluding acciaccaturas), and continues to be a feature particularly in the accompaniment for the first section, however it is also a focal point of the melody:



Figure 1.24: Viola Sonata, second movement, bars 3-5.

There is a solo viola section part way through, which is essentially constructed solely with perfect fourths. This section is then transposed and repeated as the beginning of the third

¹⁸ Fay, "Last Quartets," 55.

movement, with subtle changes structurally, though significant in terms of character – while in the second movement it is marked *ff espr.*, “... like a hysterical cry,” while the beginning of the third movement is marked *p tenuto espr.* “... and has become the heavy sigh of a man grown weary.”¹⁹



Figure 1.25: Viola Sonata, second movement, bars 193-200. Viola.



Figure 1.26: Viola Sonata, third movement, bars 1-9. Viola.

Another interesting feature is Shostakovich’s use of the minor second, particularly in combination with and in proximity to the perfect fourth, as Laurel Fay notes:

In addition to, and frequently in conjunction with the perfect fourth, the interval of the minor second stands out as a primary melodic 'cell' in Shostakovich's late works. While the phenomenon of twelve-note rows might provide a logical explanation for the visibility of this interval, it is not generally in these contexts that it is most apparent. It is, rather, in the contexts of repeated notes that the interval leaves its stylistic mark.²⁰

This is certainly present throughout all three movements of the sonata as well:



Figure 1.27: Viola Sonata, first movement, bars 130-32. Piano.

¹⁹ Kugel, 67.

²⁰ Fay, “Last Quartets,” 80.

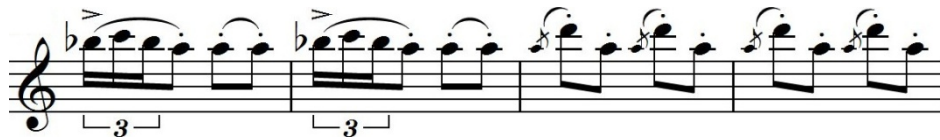


Figure 1.28: Viola Sonata, second movement, bars 61-64. Viola.



Figure 1.29: Viola Sonata, third movement, bars 180-81. Upper staff of Piano.

Shostakovich completed Symphony No. 7 ('Leningrad') on December 27, 1941. The very next day Shostakovich started his third opera, a setting of Gogol's satirical play, *The Gamblers*, which he read on a train journey to Kuibyshev.²¹ This follows from an earlier opera also based on a story by Gogol, *The Nose*, which highlights a propensity towards satire in his music (*The Nose* being a story about a St. Petersburg official whose nose leaves the owner to develop a life of its own). *The Gamblers* follows a professional card-sharp, Ikharev, who meets three other gamblers at an inn deep within the Russian provinces. They cheat against each other, and then conspire to cheat many others together through a grand scheme. However, it works out that everyone is a gambler, and after much double-crossing it is revealed that Ikharev is the one that is being played, and loses all his money. Shostakovich embarked on setting the entire play word for word, however, soon realised that this would be unmanageable:

For instance, I have an unfinished opera, *The Gamblers*, lying around. I began it during the war, after the Seventh [Symphony].... I wrote a lot, almost an hour's worth of music.... I had decided that I wouldn't throw away a single word of Gogol's. I didn't need a libretto, Gogol was the best librettist.... But when I got past ten pages, I stopped. What was I doing? First of all, the opera was becoming unmanageable, but that wasn't the important thing. The important thing was, who would put on this opera? The subject wasn't heroic or patriotic. Gogol was a classic, and they didn't perform his works anyway. And me, I was just dirt to them. They would say that Shostakovich was making fun, mocking art. How could you have an opera about playing cards? And then, *The Gamblers* had no moral, except perhaps to show how unenlightened people used to be – all they did was play cards and try to cheat one another. They wouldn't understand that humor was a great thing in itself and that it didn't need additional morals.²²

²¹ Ian MacDonald, *The New Shostakovich* (London: Fourth Estate, 1990), 164.

²² Volkov, 141.

The first 76 bars of the sonata's second movement are transcribed from the opera almost note for note. In the opera, the percussion play two bars introduction by themselves, followed by two bars with celli, third trombone and French horns. However, in the sonata the first two percussion bars are omitted, starting from the third bar of the opera. There is also another bar from the opera that is omitted in the sonata, which would have been between bars 58-59. After bar 76, though not a literal transcription, a lot of the material is based on this quotation from *The Gamblers*.



Figure 1.31: *The Gamblers*, opening bars.

Michael Kugel points out a possible allusion in the Viola Sonata to an earlier oratorio Shostakovich wrote, *The Execution of Stepan Razin*, which Kugel describes as having a number of symbolic features.²³ The first point of interest is the subject of the oratorio – the execution of a man who went down in history as a leader of a major uprising against the nobility and Tsar’s bureaucracy in the south of Russia, in the fifteenth century. Kugel also explains that “a melodic pattern of this kind could signify only one thing – the cross. And it is perfectly natural that *Stepan Razin*, in keeping with an ancient Russian tradition, should cross himself three times before dying. Another coded symbol perhaps?!”²⁴ The cross (downward fourth motif) occurs once within the phrase from *Stepan Razin*, and this same melody is sung three times, though with different words.



Figure 1.32: *The Execution of Stepan Razin*, ‘Cross’ excerpt. Occurs starting third of figure 27, 11th of figure 27, and fourth before figure 29. Solo Bass.

Ot sebya nye otrekayus',
vibral sam sebye udyel.
Pered vami, lyudi, kayus',
no nye v tom, shto d'yak khotel.

I make no disavowal,
I have chosen my own fate.
Before you, good folk, I repent,
But not for what the clerk wanted.

Ya bil protiv polovinno,
nado bilo do kontsa.

I went only half the way
When I should have gone on to the end.

This is the text sung to the ‘cross’ melody by Razin, that of the protagonist repenting, as he is about to die. This is significant in itself, as it adds to the hypothesis that Shostakovich knew he was dying. However, the protagonist repents for “only going half the way,” apologising for not completing his quest to kill all those that he should have. Perhaps Shostakovich felt that he had also not done all he should have, thinking he needed to write more.

Shostakovich, a self-proclaimed revolutionary, living through the successful uprising against the Tsarist rule, no doubt wanted to pay tribute to a man who gave up his life to this cause. The composer may have also related to Razin as a man subjected to totalitarian rule, as that of Stalin in particular. In the sonata, this cross is also played three times in the viola solo at the beginning of the third movement:

²³ Kugel, 68.

²⁴ Kugel, 68.

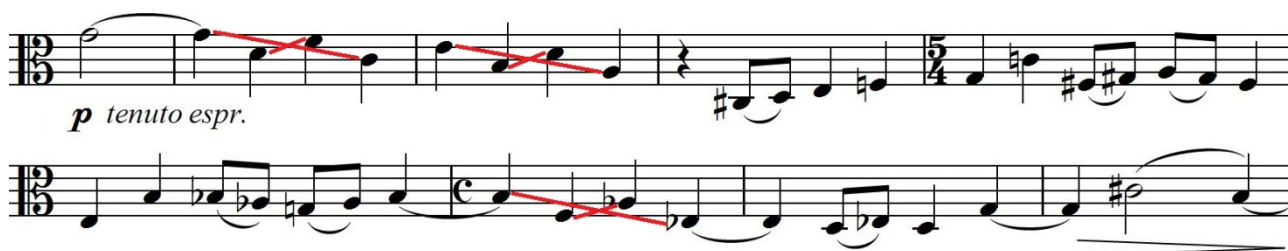


Figure 1.33: Viola Sonata, third movement, opening bars. Viola.

Shostakovich describes the third movement of the sonata as “adagio in memory of Beethoven,”²⁵ and as such, he uses the theme of Beethoven Piano Sonata No. 14 (‘Moonlight’) as the basis for the whole movement. Such a clear dedication may suggest a respect for a great composer who was known for his strong views on politics:

In writing [Symphony No. 3] Beethoven had been thinking of Bonaparte, but Bonaparte while he was First Consul. At that time Beethoven had the highest esteem for him and compared him to the greatest consuls of ancient Rome. Not only I, but many of Beethoven¹s closer friends, saw this symphony on his table, beautifully copied in manuscript, with the word “Bonaparte” inscribed at the very top of the title-page and “Ludwig van Beethoven” at the very bottom. ...I was the first to tell him the news that Bonaparte had declared himself Emperor, whereupon he broke into a rage and exclaimed, “So he is no more than a common mortal! Now, too, he will tread under foot all the rights of man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!” Beethoven went to the table, seized the top of the title-page, tore it in half and threw it on the floor. The page had to be re-copied and it was only now that the symphony received the title “Sinfonia eroica.”²⁶

This quote from Ferdinand Ries, friend and pupil of Beethoven, highlights Beethoven the Revolutionary. Beethoven had greatly admired Napoleon Bonaparte, obvious through the original dedication of his Symphony No. 3, as Beethoven related well to the ideals of freedom and justice that Napoleon appeared to champion as First Consul of the French Republic. When Napoleon announced himself as Emperor in 1904, Beethoven was clearly disillusioned by his former hero, and thus the change of dedication of Symphony No. 3. One can easily see a parallel that Shostakovich must have felt here – Shostakovich also felt much excitement about the revolution, and the freedom that it would bring, only to be disillusioned by the totalitarian dictatorship that it became under Stalin. As to why he chose a piano sonata instead of something like Symphony No. 3, one can only speculate. It is likely that Shostakovich played ‘Moonlight’ Sonata when he was younger (being a pianist himself) and felt some sort of

²⁵ Druzhinin, 69.

²⁶ Ferdinand Ries, quoted in Michael Hamburger, ed., *Beethoven: Letters, Journals and Conversations* (New York: Anchor Books, 1960), 29-30.

affinity with it. In the actual quotation, Shostakovich alters the rhythm so that the original triplets are played in duple time as quavers, with a quaver rest on the starting beat. The harmony is also changed quite substantially, however the melody, rhythm, and entry are similar.



Figure 1.34: Beethoven Piano Sonata No. 14, 'Moonlight,' first movement, bars 4-7.



Figure 1.35: Viola Sonata, third movement, bars 13-18.

Shostakovich also uses the rhythm of this melody, the dotted quaver and semiquaver, in the “Funeral March” movement of Quartet No. 15, as both Fay and Maurice note. The reference to death could be another indication of the composer’s awareness of his own imminent demise. In contrast to the uniformity of Beethoven’s fantasia-like movement, Shostakovich draws on two major ideas for this final movement: the material based on the perfect fourth in the viola at the very beginning of the movement and the quote of Beethoven; though somewhat in the

style of a fantasia.²⁷ This has the effect of incorporating the dedication to Beethoven, while the cross of the perfect fourth could also signify his repentance in preparation for death.



Figure 1.36: Shostakovich String Quartet No. 15, fifth movement, opening bars.

In some of the last notes that the viola plays, Shostakovich quotes the end of the “Finale” from Richard Strauss’ *Don Quixote*. This movement is the epilogue, in which the protagonist, Don Quixote, dies. The quote that Shostakovich uses is that of the clarinet’s resolution, which occurs after the last gasp of Don Quixote (portrayed by the cello):

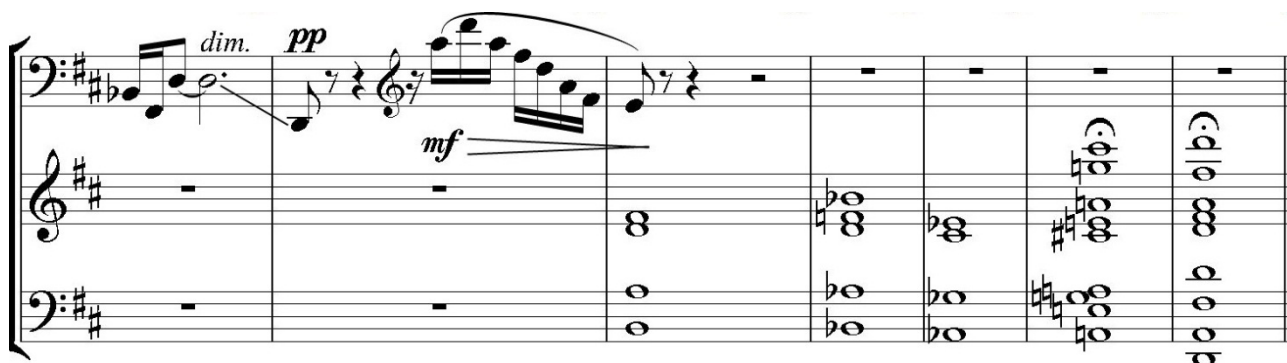


Figure 1.37: Strauss *Don Quixote*, End of “Finale.” Top staff – cello, then clarinet in treble clef (sounding pitch); bottom staves – harmonic reduction of orchestral score.

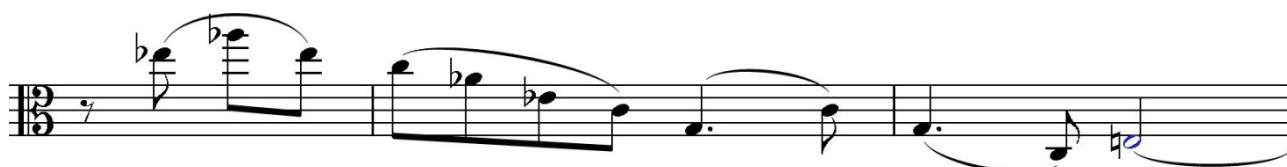


Figure 1.38: Viola Sonata, third movement, bars 181-83.

²⁷ Soo Mi Lee, “Musical Borrowing in Four Twentieth-Century Works for Viola by Hindemith, Bloch, Bacewicz, and Shostakovich,” (DMA diss., University of Cincinnati, 2010), 55.

It has been said that the story of *Don Quixote de la Mancha* by Miguel de Cervantes (on which Strauss' composition is based) would have been decoded at the time as an attack on the Catholic Church, the Spanish Inquisition and the ruling Catholic Spanish nobility, and as such, against the totalitarian rulership in Spain.²⁸ 'Ethnic cleansing' of Jews (and later Muslims) was carried out under this rule, enforced by mass conversion or expulsion, and often death. Here, there is a similarity to the Great Purge, where Jews were treated very badly, however most religions were persecuted to some degree. Shostakovich wrote a number of works with Jewish themes, however it is his Thirteenth ("Babi Yar") Symphony that highlights his stance against anti-Semitism. Back to the quotation used from Strauss's *Don Quixote* – the part of Don Quixote is essentially the characterisation of the Spanish Inquisition. The clarinet line which is quoted occurs just after the death of Don Quixote (cello), and musically gives a sense of relief, which could be why Shostakovich used it at the end of his Viola Sonata. This could be symbolic of Shostakovich's own relief of at last being free of a world ruled by oppression.

It is with a sense of finality and relief when we hear the final C major triad of the sonata. The viola plays an E \natural , the third, while the piano briefly contemplates the dissonant D \flat , before returning to an open fifth of C and G. David Fanning writes that the sonata "... ends in a haunting C major, with a longed-for reconciliation as poignant as that in the third movement of the Tenth Symphony and just as tantalisingly out of reach. The purity of C major, or at least a longing for that purity, remained with him to the end."²⁹



Figure 1.39: Viola Sonata, third movement, final bars.

²⁸ Tariq Ali, "Birth of Europe and the Expulsion of Jews and Muslims," (lecture, College of Arts and Sciences, Cornell University, September 27, 2010), <http://www.cornell.edu/video/?videoID=869> (accessed December 11, 2012).

²⁹ David Fanning, "Shostakovich: 'The Present-Day Master of the C Major Key'," *Acta Musicologica* 73, no. 2 (2001): 138.

In comparison, Shostakovich's earlier autobiographical work, String Quartet No. 8, merely finishes on an open fifth of C and G, after a work in C minor.

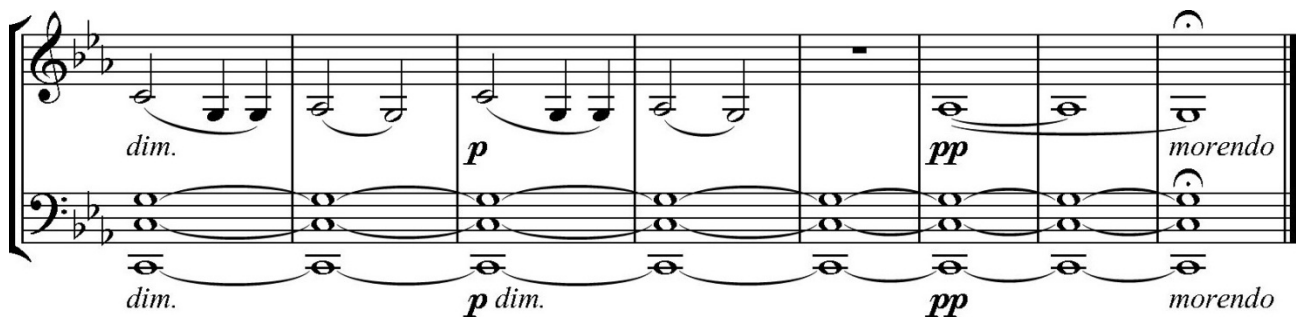


Figure 1.40: String Quartet No. 8, fifth movement, final bars. Violin I – top staff; Violin II, Viola, Cello – bottom staff.

This gives a feeling of something unfinished, which fits with the idea of a man contemplating suicide, such as Shostakovich at the time.³⁰ It would appear that he wanted to die, but wasn't ready to actually leave the world – the open fifth seems to represent this musically. Perhaps the difference here is that now after writing a testament of repentance, he is at peace and ready to die. As Kugel writes: "[Shostakovich] composed the final bars of his Sonata-Requiem in the certain belief that peace awaited him, if not in heaven, then at least on earth – and it was this certainty that reconciled him to his fate. The final chord of the Sonata is a sustained, triumphant C major chord that recedes into eternity."³¹

³⁰ Elizabeth Wilson, *Shostakovich: A Life Remembered* (London: Faber and Faber Limited, 1994), 340-341.

³¹ Kugel, 86.

Part II - Comparative Analysis of Recordings

Performer Biographies:

The first recording is by the sonata's dedicatee, Feodor Druzhinin. He premiered the work at the Glinka Hall of the Leningrad Philharmonic, October 1, 1975. Druzhinin was a member of the Beethoven String Quartet, with whom Shostakovich had a close working relationship, having 13 out of 15 of his quartets premiered by them. Shostakovich also dedicated several of his quartets to individual members of the group, as well as the quartet as a whole. Thus, Druzhinin had much experience in playing Shostakovich's chamber works, and was very familiar with his language. This recording is from 1975, and likely the first recording of the work. Mikhail Muntian is the pianist.

Being "The pre-eminent viola player of the modern age,"³² Yuri Bashmet is one of the biggest names in the viola world, so must be included. In terms of Shostakovich, it would seem that he has not had a huge amount of experience in performing other works by Shostakovich. That said, Bashmet is from Russia, and he learnt from Vadim Borisovsky (Beethoven Quartet, Druzhinin's predecessor), and Druzhinin himself. There are two recordings by Bashmet, the first with Sviatoslav Richter, and the second with Mikhail Muntian, who premiered the work with Druzhinin.

Nobuko Imai is another violist who ranks at the top of the list of violists in the 'modern age.' Imai is originally from Japan, and completed her studies in viola performance at Yale University and the Juilliard School. Her pianist is Roland Pöntinen.

Tabea Zimmermann is from a younger generation of violists, who is just as well known in the viola world as Imai. Zimmermann is German, and having trained in Germany, she represents a perspective from that part of the world. She is known for her stylistically informed playing, and her pianist is Hartmut Höll.

Shlomo Mintz is an Israeli violinist, who learnt from Ilona Feher, Isaac Stern, and Dorothy Delay. Primarily a violinist, Shlomo has had greater exposure to Shostakovich's compositions

³² "ICA International Classical Artists: Yuri Bashmet," accessed November 21, 2012, <http://www.icartists.co.uk/artists/yuri-bashmet>.

through playing his Violin Sonata and Concerti. Viktoria Postnikova plays piano for Mintz in this recording.

Annette Bartholdy is “one of the most sought after violists of the young generation.”³³ She studied in Switzerland, and has published and recorded the Shostakovich Cello Sonata for Viola.

Lawrence Power is a British violist, who studied from Mark Knight and Karen Tuttle. He has recorded Shostakovich’s *Five pieces from “The Gadfly”*, and *Seven Preludes*. His pianist is Simon Crawford-Phillips.

Paul Silverthorne is another English violist, and is Principal Viola of the London Symphony Orchestra. Thus, Silverthorne has a knowledge of Shostakovich’s compositions through his orchestral works. The pianist is Aglaia Tarantino.

String Choice Comparison:

The analyses of each performer’s string choices for the first movement of the Shostakovich Viola Sonata can be found in Appendix I. For those, and all the figures in this section highlighting string choice, interpretation is as follows: any note below A=440Hz that is not highlighted indicates that it is played on the C-string. Any note that is highlighted in yellow indicates the G-string; a note highlighted in magenta denotes the D-string; and a note not highlighted which is A=440Hz or above is identified as being played on the A-string. Accompanying this exegesis is an audio CD which has a series of excerpts from the recordings analysed. The following sections give track numbers as examples, these refer to the track number on the audio CD.

The opening *pizzicato* section (bars 1-9) is a point where differences in string choice significantly affect the sound produced. Almost all of the performers chose to use open strings where possible. Using an open string instead of a stopped note allows for much more ringing of the note, and creates a more open sound. While one is not able to perform *vibrato* on an open string (at least not in the traditional sense), it is not necessary due to the fuller, more resonant tone of the string. Looking at the score, it would seem more likely that Shostakovich might expect open strings, given that the majority of the notes can be played on open strings.

³³ “Annette Bartholdy: Viola,” accessed November 21, 2012, http://annette-bartholdy.ch/cv_english.htm

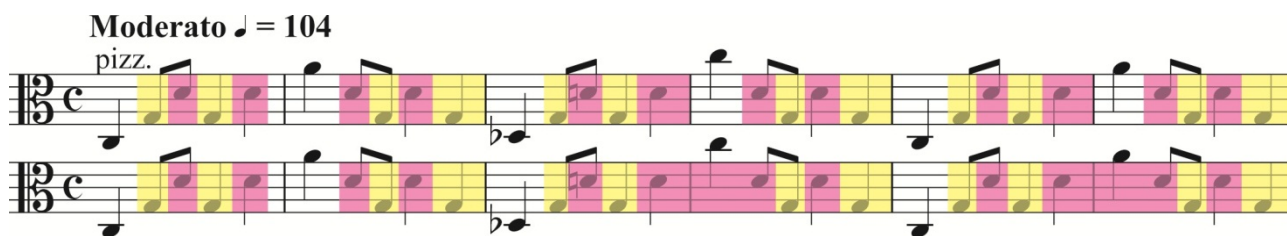


Figure 2.1: Bars 1-6. All performers except Mintz – upper staff, Mintz – lower staff.

The one recording that doesn't use all open strings where possible is that of Shlomo Mintz – after the first open A-string in bar 2, he uses a stopped A on the D-string in bar 6, while also playing the C on the first beats of bars 4 and 8 on the D-string instead of the A-string. In these first 9 bars, all of the other recordings use open strings where possible, and play the stopped notes in the lowest position possible (i.e. C on first beats of bars 4 and 8).

Track 1: Bars 1-9, Shlomo Mintz

Here is an excerpt from Mintz's recording, note the use of the open A-string in bar 2 (0:03), and the stopped A in bar 6 (0:15). Also note the stopped C on the D-string instead of A-string in bar 4 (0:09), and bar 8 (0:21). As an example of all the other recordings, here is an excerpt from Tabea Zimmermann's recording:

Track 2: Bars 1-9, Tabea Zimmermann

In the next *pizzicato* section (bars 38-43), Mintz is again the odd one out, using a stopped A instead of an open string in bar 39, and playing the two As in bar 43 on the C-String instead of the G-string. Unsurprisingly, Mintz again avoids the use of the open A-string in bar 68:



Figure 2.2: Bars 38-43. All performers except Mintz – top staff, Mintz – bottom staff.

Track 3: Bars 38-43, Shlomo Mintz.

Track 4: Bars 38-43, Feodor Druzhinin.

The final *pizzicato* area (247-55) provides us with a little more variation in string decisions:

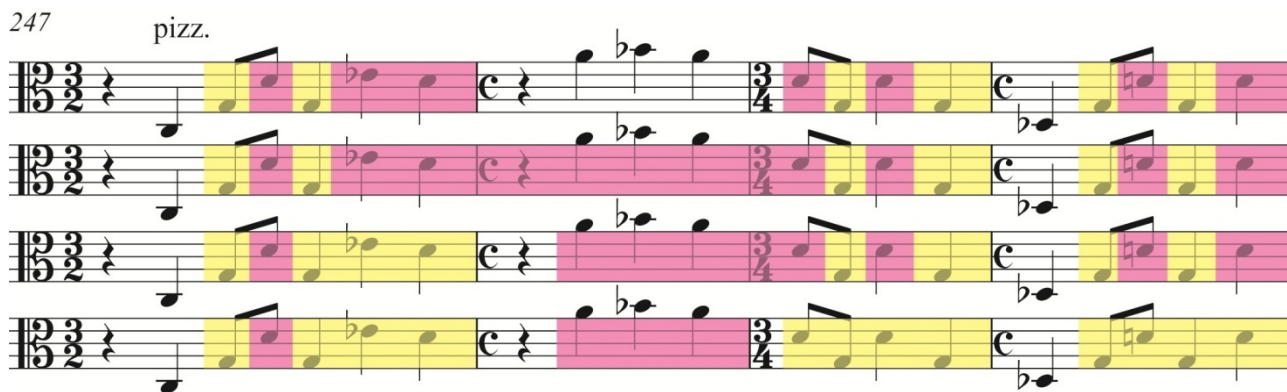


Figure 2.3: Bars 247-50. Bashmet, Imai, Power and Zimmermann – top staff; Bartholdy and Druzhinin – second staff; Silverthorne – third staff; Mintz – bottom staff.

In bar 248, Druzhinin, Mintz, Bartholdy and Silverthorne all play the crochets A, B \flat , A, stopped on the D-string; as opposed to *sul* A, which the five other performers do. Of the four that play it on the D-string, only Silverthorne and Mintz applied a similar rule the bar before – to play the E \flat and following D \sharp on the G-string. Mintz went further than the others: playing the Ds in bar 250 on the G-string, all of bar 251 except the last quaver on the D-string, and then the said last quaver of bar 251 plus the E \flat and Ds in bar 252 on the G-string, and the two Gs on the C-string. Mintz goes further and plays the remaining Gs on the C-string:



Figure 2.4: Bars 251-55. All except Mintz – top staff; Mintz – bottom staff.

Track 5: Bars 247-55, Shlomo Mintz

Track 6: Bars 247-55, Annette Bartholdy

Track 7: Bars 247-55, Paul Silverthorne

Track 8: Bars 247-55, Lawrence Power

The next section is mentioned here for its similarities to the *pizzicato* section, bars 222-37:



Figure 2.5: Bars 222-23, 225-26, 229-31. Bashmet, Druzhinin, Imai and Zimmermann – top staff; Bartholdy and Silverthorne – second staff; Mintz – third staff; Power – bottom staff.

Silverthorne and Bartholdy play the G in bar 223 on the C-string (others all play it on open G-string). Following on from this, they play bar 225 *sul* C, and bar 226 is *sul* G – Power also does this. These three avoid open strings from bar 229, while Mintz avoids the open A-string in bars 230-231, most likely for a greater *pianissimo* effect:

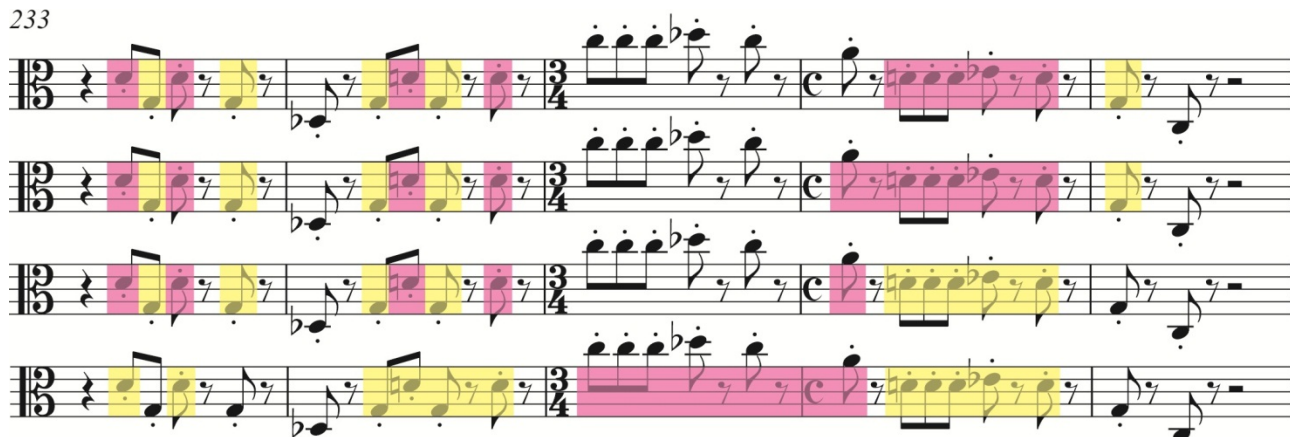


Figure 2.6: Bars 233-37. Bartholdy, Bashmet, Druzhinin, Imai and Zimmermann – top staff; Mintz – second staff; Silverthorne – third staff; Power – bottom staff.

The default choice for bars 233-35 is to play open strings where possible, as it is closest to the theme at the start of the movement. Power is the odd one out by playing stopped notes instead of open strings, and he is the only one to play bar 235 on the D-string. Mintz and Silverthorne join Power for a stopped A at the beginning of bar 236, however Mintz just does it to avoid the open A-string, as he continues to play the following Ds on the open D-string; whereas, Silverthorne and Power play the rest of bar 236 on the G-string, followed by the C-string for bar 237. It would seem that Mintz's decisions are in spirit like the majority, however there is a technical desire to avoid the open A-string (being a violinist, this would normally be E-string which is more understandable). Meanwhile, Power and Silverthorne avoid the open strings, perhaps to achieve a softer effect – Power for the whole section from bar 233, and

Silverthorne just from bar 236 to emulate the figure from earlier, which is in the *pianissimo* dynamic:

Track 9: Bars 222-37, Paul Silverthorne

Track 10: Bars 222-37, Lawrence Power

Track 11: Bars 222-37, Shlomo Mintz

Track 12: Bars 222-37, Nobuko Imai

Bars 53-56 is the first section with double-stopping, and though the options are reasonably limited, there are a couple of variations:



Figure 2.7: Bars 53-56. Bartholdy, Bashmet, Druzhinin and Zimmermann – top staff; Power – middle staff, Imai, Mintz and Zimmermann – bottom staff.

The most obvious method is to start on the top two strings, then change to the middle strings in bar 55, as Druzhinin, Bashmet, Bartholdy, and Zimmermann do. A potential issue with this is that by crossing strings, quality and continuity of *vibrato* may be compromised, and there is an open D-string in bar 54 that one cannot vibrate the same as a stopped note. Power resolves this issue by playing the first notes on the top strings, and then switching to the middle strings in bar 54. Imai, Mintz, and Silverthorne choose instead to play the whole section on the middle two strings.

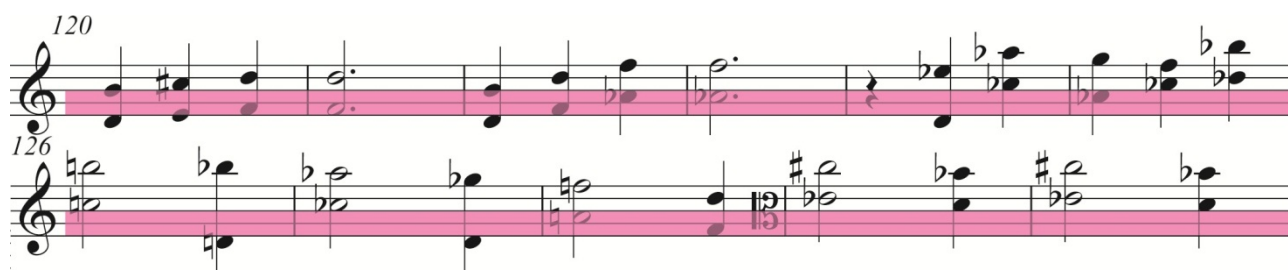
Track 13: Bars 53-56, Annette Bartholdy

Track 14: Bars 53-56, Lawrence Power

Track 15: Bars 53-56, Nobuko Imai

Almost all the double-stops or triple-stops after that are only playable one way, the exception being bar 88, however all the recordings use the open G-string and stopped D-string. There is one variation at bar 104, however this is due to different editions publishing different notes. It appears that the original edition had the notes G, D, B \flat , on the second crochet beat of bar 104, however another edition has G, B \flat , B \flat , which causes the differences. Imai, Mintz, and Silverthorne have the two B \flat version.

From bar 120, there is the potential for differences in string choice – the section could be played on the middle two strings to avoid the open D-string, however none of these recordings do so, opting for the upper two strings:



Track 17: Bars 218-21, Yuri Bashmet (Richter)

Track 18: Bars 218-21, Annette Bartholdy

Track 19: Bars 218-21, Paul Silverthorne

In bars 161-63, there is a complete tone row in the viola, which all nine play solely on the A-string:



Figure 2.10: Bars 161-63. All recordings analysed.

Track 20: Bars 161-63, Yuri Bashmet (Muntian)

This is more likely to be due to the high pitch of the notes, and thus suitability for the A-string, than a conscious decision for any symbolic reasons. Later on, however, there is a tone row interspersed with *staccato* triplets (covered earlier). It occurs over bars 224-31:

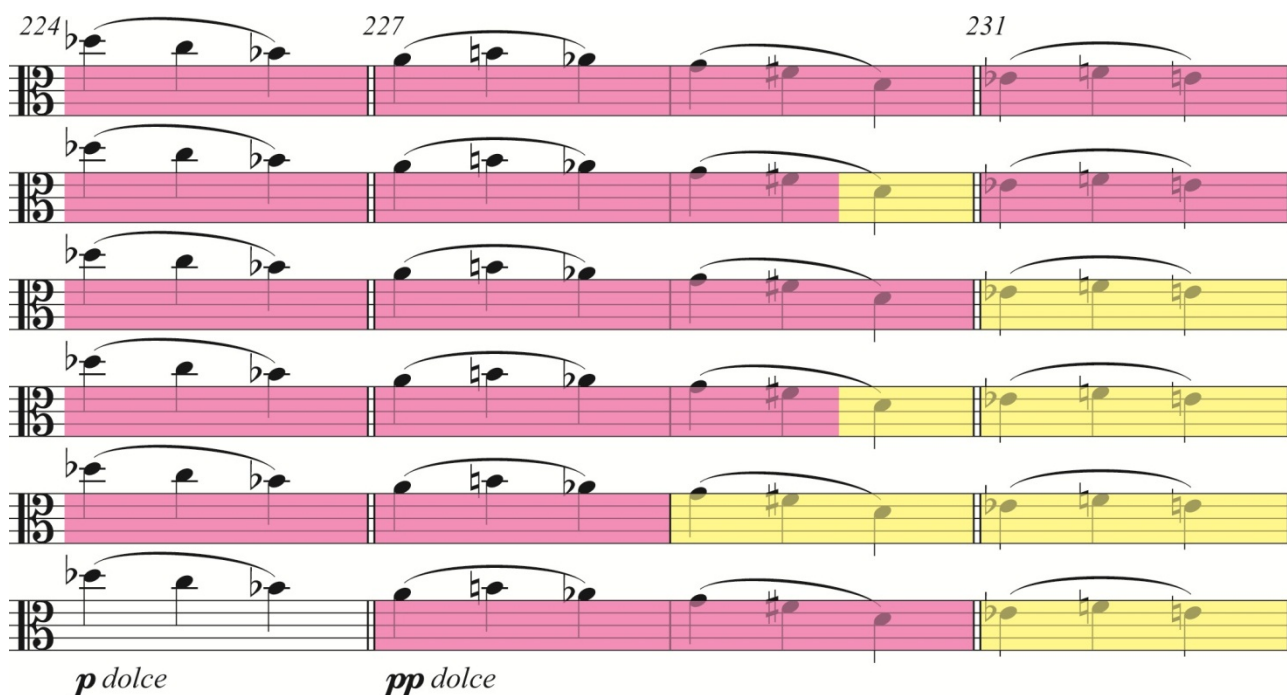


Figure 2.11: Bars 224, 227-28, 231. Bartholdy – top staff; Silverthorne – second staff; Mintz – third staff; Bashmet, Imai and Power – fourth staff; Zimmermann – fifth staff; Druzhinin – bottom staff.

All except Druzhinin play the first bar of the row on the D-string (Druzhinin plays this on the A-string). All nine start the next part of the row (bar 227) on the D-string, however Bashmet, Imai, Power, and Silverthorne play the last D (bar 228) stopped on the G-string, instead of an open D-string. Zimmermann actually changes to the G-string for the whole of the second bar

(bar 228). The majority of performers play the last three notes of the row (bar 231) on the G-string, however Bartholdy and Silverthorne play it on the D-string. One reason for playing the whole row on the D-string could be to show a unifying feature, which is more relevant here given that the tone row is split into three separate parts.

Track 21: Bars 222-32, Paul Silverthorne

Track 22: Bars 222-32, Lawrence Power

Track 23: Bars 222-32, Shlomo Mintz

Track 24: Bars 222-32, Tabea Zimmermann

Track 25: Bars 222-32, Feodor Druzhinin

Tempo and Rubato Comparison:

The analyses for each performer's tempo and rubato can be found in Appendix II. These are prefaced by two comparison tables derived from the analyses.

Given that Shostakovich wrote a metronome marking of ♩ = 104, it is somewhat surprising that there is such a range of tempi, particularly at the beginning of the work.

Track 26: Bars 1-9, Yuri Bashmet (Richter)

Yuri Bashmet's recording with Sviatoslav Richter proves to be the most extreme in terms of *tempo* variance, starting at ♩ = 65 (less than 66% of the marked *tempo*!), while also having the second highest top speed of ♩ = 132 in bars 104-11 (Imai has highest top speed at ♩ = 134). In comparison, Druzhinin begins at ♩ = 102, which is much closer to Shostakovich's indication (♩ = 104).

Track 27: Bars 1-9, Feodor Druzhinin

Within these first ten bars, there is also a range of *rubato*. Druzhinin, Imai, Zimmermann and Silverthorne use no *rubato* in the opening section (though Zimmermann does a gradual speed up to ♩ = 94 by bar 5).

Track 28: Bars 1-9, Tabea Zimmermann

The others use *rubato* to slow up into, or ‘place’ a downbeat – all of the other recordings do so into bar 3. Bashmet spends more time on the downbeat of the first bar in both his recordings, though in the recording with Mikhail Muntian, Bashmet pushes forward to ♩ = 75 (from ♩ = 70) after the first beat of bar 3.

Track 29: Bars 1-9, Yuri Bashmet (Muntian)

In terms of changing *tempo* within this *pizzicato* section, Power is the only other one to do so, and slows down to ♩ = 97 (from ♩ = 102) in bar 5, instead of getting faster like Bashmet and Zimmermann.

Track 30: Bars 1-9, Lawrence Power

It is unknown what symbolism the performers may (or may not) consider to be present, however, here is a brief discussion of what these performance decisions may portray:

Use of *rubato* such as Bashmet’s may elicit a feeling of searching, or unsureness. Listening to the different recordings, it would seem that in general, the faster one starts this work, the less a *misterioso* quality is achieved. Power breaks this rule by starting at ♩ = 102, while maintaining this sense through tone colour, and a small hint of *rubato*.

Generally speaking, there is a small push forward at the *arco* in bar 10 – rationale may be that the *pizzicato* open strings need a little more time for the ringing to decay before playing the next note, which isn’t (generally) an issue for an *arco* section. Exceptions to this are Mintz, Power, while the Bashmet recording with Muntian stays the same *tempo* at ♩ = 80.

As one may expect, there is a close similarity in the *tempo* of bar 39 to bar 1 – bar 39 is a return to the material from the beginning, and most performers see fit to have a similar *tempo* relationship. Power and Silverthorne have the biggest difference in *tempo* between the two sections – being five metronome marks each, though Power slows down, while Silverthorne speeds up. Zimmermann also appears to speed up four metronome marks, however one must take into account the fact that Zimmermann reaches the *tempo* of ♩ = 94 by bar 5, which is the same *tempo* as used in bar 39.

The section bars 62-70 is slower in general, and one would assume two reasons for this. The dynamic marked is *pianissimo* in the piano until bar 67, at which point the dynamic is *piano* (however it is even sparser writing there), and playing slower is a common way of attempting to sound quieter. The other reason is to build up an idea of expectation, or sense of “what is

about to happen?" The thing that happens is a *forte* explosion at bar 71, and almost all the performers are immediately faster at this point.

Track 31: Bars 69-88, Feodor Druzhinin

Track 32: Bars 69-88, Yuri Bashmet (Richter)

Track 33: Bars 69-88, Lawrence Power

Power is the exception here, staying at the same *tempo* as the preceding bars, though with a feeling of being held back. In bar 74, he is seemingly overwhelmed by the excitement of the music, and must get faster, and he does so by a decent 15 metronome marks. There is a unanimous sense of moving forward through this section, and for Bashmet it is the fastest section of the whole movement.

For the rest of the performers, it is in the next section, bars 120-49 that the highest *tempo* of the movement is achieved, and certainly all the performers are going fast throughout this section.

In the following section, bars 150-70, the general trend is to get slower, however some performers do so more exaggeratedly than others. While Mintz is the slowest at ♩ = 60, he only comes from a top speed of ♩ = 104 in the preceding section - Bashmet (Richter recording) and Silverthorne stands out here by dropping a massive 60 metronome marks (Bashmet from ♩ = 126 down to ♩ = 66, Silverthorne ♩ = 130 down to ♩ = 70)! In this sense, Zimmermann is actually the most conservative, dropping no more than 20 metronome marks in total from the previous section.

Track 34: Bars 131-52, Shlomo Mintz

Track 35: Bars 131-52, Yuri Bashmet (Richter)

Track 36: Bars 131-52, Paul Silverthorne

Track 37: Bars 131-52, Tabea Zimmermann

The drop in other recordings range from 30-50 metronome markings, which is still quite significant, particularly given that Shostakovich doesn't mark any *tempo* changes.

Despite differences of *tempo*, almost all the performers play the tone row at bars 161-63 without *rubato*. Bartholdy is an exception in that she pushes forward a little from ♩ = 74 to ♩ = 80, however it is not particularly obvious.

Track 38: Bars 160-65, Nobuko Imai

Track 39: Bars 160-65, Annette Bartholdy

Mintz also pushes forward from a slower *tempo* in the first bar, however it is not particularly noticeable either. It would seem that, whether consciously or not, the tone row here has been identified as needing to be lifeless and emotionless, which is displayed through very still *tempo* (among other things).

The *fortissimo* at bar 213 is the climax of the whole movement. Some performers highlight this by slowing down into it significantly, most notably Bashmet's recording with Richter, which drops a whopping 31 metronome marks going into it. Druzhinin is the only one that actually speeds up, though just slightly.

Track 40: Bars 210-15, Yuri Bashmet (Richter)

Track 41: Bars 210-15, Feodor Druzhinin

The next section, bars 222-32, is all solo viola, and provides a place for *rubato*, to be more overt. A good example of this is Imai's recording, which has longer rests before each alternating motif.

Track 42: Bars 222-32, Nobuko Imai

The triplet motifs are played faster, the first being ♩ = 110, in contrast to the legato crochets in between, which Imai plays at ♩ = 80 the first time. These two *tempi* converge in Imai's recording, however others keep a more consistent difference in *tempo*.

The final *pizzicato* section from bar 247 provides us with a dividing factor between performers - only Mintz and Bashmet stay within three metronome markings of their original *tempi* (though Zimmermann can be counted here too - her original *tempo* settles at a slightly faster pace, within two metronome markings of this final *tempo*). The rest of the performers are slower, except for Silverthorne, who increases on his initial *tempo* by 12 metronome marks.

The final bars of the movement are seen by some pianists as an opportunity to also die away in *tempo*, despite *morendo* only being marked after the piano finishes. Bartholdy's recording gets the slowest here - the final two notes in the piano being played at ♩ = 40, and Bashmet's recording with Richter is second slowest at ♩ = 48. This is somewhat surprising, given that the *morendo* marking (dying away) is written in the viola part after the piano has played its last notes.

Track 43: Bars 152-end, Annette Bartholdy

Track 44: Bars 152-end, Tabea Zimmermann

Track 45: Bars 152-end, Yuri Bashmet (Richter)

Part III - Discussion of Performance Decisions

Based on the above research into musical and extra-musical references in the work, and the analysis of recordings, I discuss some of the ways I attempt to convey my interpretation of the research through performance decisions.

At the beginning of the sonata, I choose to use all open strings where possible for the *pizzicato* section. The use of open strings, and lack of *vibrato* that follows, sounds much more innocent. I imagine this opening section as the beginning of the story and as Kugel suggests, the “birth of the protagonist,”³⁴ and I believe a more innocent sound reflects the innocence of childhood.

I feel that *tempo* does not affect the mood of the beginning as much as tone colour. I am inclined to play the *tempo* marked by Shostakovich, or perhaps something slightly slower than this. However, I think that if Shostakovich wanted it particularly slow, he would have marked it.

I see the use of perfect fourths as a sign of purity, harmony, or consonance, in contrast with the minor second which signifies conflict, unease, and dissonance. I imagine these intervals as personifying the ‘protagonist,’ that is Shostakovich, and the ‘antagonist,’ – totalitarian rule in Russia. I use a slower, heavier bow stroke closer to the bridge for minor second intervals, more so the repeated ones, and a narrower faster *vibrato*, to create a more sinister sound. For the interval of the perfect fourth, however, I seek a more open sound through a wider slower *vibrato* (comparatively), a bow stroke with less weight and further from the bridge.

For me, the *pizzicato* section at bar 67 is the portrayal of the protagonist wondering what is going on - sensing the calmness as the calm before a storm, and at bar 71, the storm hits. I perceive this to be the point of Shostakovich's first denouncement (1936, "Muddle instead of Music" article), the beginning of a long and mortally fearful relationship with Stalin. In terms of *tempo*, I think keeping it pushing forward throughout this whole section would symbolise the relentlessness of this fear, only relenting from the likes of bar 148.

I think that the tone row from bar 161 symbolises death, and as such is a reference to the time in Dresden, 1960, when he was said to be considering suicide.³⁵ This is also where he wrote the Eighth Quartet, and the D, Eb in bar 163 could be an oblique reference to the DSCH motif,

³⁴ Kugel, 4.

³⁵ Wilson, 340-341.

the second half of the bar having the right intervallic shape (i.e. descending semitone), transposed up a perfect fourth. In this sense, death is a very dark thing - the immoral way out of a life not worth living.

Thus, at bar 222, the tone row interspersed with a motif derived from the original row depicting the protagonist represents death calling to him sweetly (marked *dolce* in the score). He realises his time on earth is coming to an end and no longer views death as a dark and disgusting thing, but a sweet relief from the pain of life. I choose to play the triplet figure theme on as many open strings as possible, to link it with the theme at the beginning, while keeping the whole of the tone row on the D-string, to help keep that as one idea. Similarly, the *pizzicato* from bar 247 is played with as many open strings as possible.

I view the second movement as a reference to the compositions in which he felt forced to write uplifting music for the people. Although it is a direct quotation of his incomplete opera, *The Gamblers*, which itself is satirical in nature of a sarcastic kind; I think an important aspect is the metronome marking. The normal *tempo* of a typical march is considered 116-120,³⁶ Shostakovich specified ♩ = 100 beside the *Allegretto* marking, significantly slower than a traditional quick march, which is generally used by military. For me, this slower *tempo* is an attempt to make a mockery of the march, and the strict adherence to the metronome for me signifies a dry outward display of conformity, while highlighting the absurdity of it. The hairpin *crescendi* to accented *forte* also give a sense of the ridiculous.

Bar 157 signals a moment of heroism or majesty as a contrast to the more sinister theme of the gamblers. Perhaps this second movement is a depiction of Russia, where a corrupt system of rulership forces the people into a deceitful march of happiness, and this section is the embodiment of the proud Russian soul, a motif starting with a perfect fourth, that is reminiscent of a chant such as that of an ancient and noble Russia. I seek to bring out the perfect fourth in the melody of the top line. The viola solo from bar 193 is perhaps an emotional farewell to his beloved homeland.

The third movement starts with this same theme from bar 193 of the second movement, however it is down a compound minor third, and marked *p tenuto espr.* In keeping with the

³⁶ Erich Schwandt and Andrew Lamb. "March." *Grove Music Online*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40080> (accessed December 22, 2012).

suggestion by Kugel that the downward fourths together are symbolic of a cross, I would cross strings between fourths too, spreading the first three bars across the middle two strings, and the fourths in bar 7 (the third cross) across the bottom two strings.

Shostakovich had the greatest respect for Beethoven, and thus the allusion to his "Moonlight" Sonata here must be played with not a hint of sarcasm, but a noble tone colour.

From bar 178 of the viola part on, there are no dissonant notes (though the piano creates dissonance), and as such the sound should be freer. The quote from *Don Quixote* in bars 181-82 is of peace after death, and thus should be played without any feeling of dissonance, only peace. Similarly, the final note of E \sharp is played completely at peace. That said, there should be some room left for the *morendo* marked at the end, so no dying away too early.

Conclusion

We now have an awareness of some of the references Shostakovich made in his Viola Sonata, and perhaps a better idea of what these symbolise.

Taken together, these quotes and allusions seem to suggest a programme, and perhaps the existence of these would suggest Shostakovich considered the sonata to have an extra-musical significance. In reaction to a claim that the second movement of Shostakovich's Tenth Symphony is a portrait of the just-deceased Stalin, Richard Taruskin says: "It is only the believers in the recent cult of Shostakovich's personality who naively claim the authority of his intentions."³⁷ While in many of Shostakovich's other works, there may be little objective proof in support of such claims, it would seem that this sonata provides much more evidence of an unsaid broader and overarching meaning. Given the sheer number of quotations and allusions outlined earlier, alongside the broad overview that the composer imparted to Druzhinin, as well as the circumstances in which the work was written, one would be hard pressed to come to a conclusion that does not describe the work as autobiographical. In this sense, Aristotle's quote "the whole is more than the sum of its parts" applies to this sonata. The quotes and allusions by themselves have individual meanings, but together they suggest the story of a great composer's struggle; a concept of the identity of the Russian people, and perhaps also a critique of the society; as well as some great figures from whom he garnered inspiration for his work.

That said, there are no doubt many more clues in this sonata, the few mentioned here are likely to have only scratched the surface. Kugel, in his book that attempts to unveil many of these intentions, says the following in his introduction:

I have tried to... grasp his writing technique, his use of quotations, his allusions and the structure of the Sonata as a whole. I am by no means convinced that I have succeeded in this, because in the course of more than twenty years of performing the work I have never failed to come upon something new in it; and the more profoundly I have immersed myself in it, the more clearly have I realized that its true depths remain as elusive as at first acquaintance. In my view the composer's genius lies not in a deliberate assessment of all possible variants of a particular theme, or in the selection of some particular analogy, nor again in a scrupulous polishing of form, but quite simply in revelation, in the unpredictability and spontaneity of intuitive creation; and it is precisely this that makes a

³⁷ Richard Taruskin, "SPRING MUSIC/SHOSTAKOVICH; Casting a Great Composer as a Fictional Hero," *New York Times*, Mar 05, 2000, <http://www.nytimes.com/2000/03/05/arts/spring-music-shostakovich-casting-a-great-composer-as-a-fictional-hero.html?smid=pl-share> (accessed December 16, 2012).

perfect grasp of a work like Shostakovich's Viola Sonata absolutely impossible - although none the less worth striving for in spite of that.³⁸

As Kugel says, though a complete understanding of the work will never be possible, it is nonetheless important to strive for. The more we attempt to do this, the greater our understanding of the work, and in turn this directly affects our own ability to interpret the composer's possible intentions. One may ask, why is it important to be aware of this? Why must we spend so much time considering these ideas when the music speaks for itself? To answer this question, first I will remind the reader of the 'translation' metaphor used in the introduction to this exegesis. As instrumentalists, it is easy to get caught up in the technical aspects of the art, and forget to consider the composer's musical intentions - the conveyance of a greater meaning or emotion, something that transports the listener on a much higher level.

The purpose of this exegesis was to develop and inform the artist's performance through investigation of musical references in the score and a case study of recordings of the first movement. After executing the entire exercise, it is clear that the most useful aspect of this investigation was the exploration of symbolism within the work, and much less the recordings. In my personal experience, the recordings are in fact effectively cross-contamination - when listening to a recording, one may unconsciously pick up performance decisions that are not informed by the meaning of the piece, and thus straying away from the composer's intention. One must be careful to not be influenced for the wrong reason, i.e. be convinced by the musical justification. In this sense, the purification of one's interpretation is the analysis of symbolism, as well as increasing the knowledge of the composer's language through study and performance of other works by the same composer. This is not to say that a performer has no creative input of the work, but that this creativity (or originality of interpretation) evolves from a knowledge of the composer's intentions – the discussion in the third section of this exegesis is an example of my own interpretation of this.

For a work where symbolism is so heavily present, the perspective above is applicable – when a composer writes a work that has programmatic aspects, metaphorical or literal, apparent or hidden, it is the responsibility of the performer to investigate these aspects and use their musical instinct to make performance decisions based on the interpretation of these findings. However, there is a continuum in which works range from the abstract to symbolic. Compositions at the symbolic end certainly benefit from this method of performance

³⁸ Kugel, 3.

informed by investigation into programme. At the other end, abstract works written as absolute music (music for music's sake) will have no programmatic meaning to investigate, and perhaps it is here that the investigation of recordings will be of most benefit.

From here, it would seem to come down to a moral question of what music is about: a vehicle for the performer to voice self-expression, or the conveyance of the composer's own expression. Perhaps it is a little of both – a chance for the performer to give his own interpretation of what the composer is trying to say.

This author does not claim any authority as to the intentions of the composer, however it would seem that the Sonata for Viola and Piano by Shostakovich is undoubtedly autobiographical, and it is certainly important to be aware of the symbolism present, and what this may mean.

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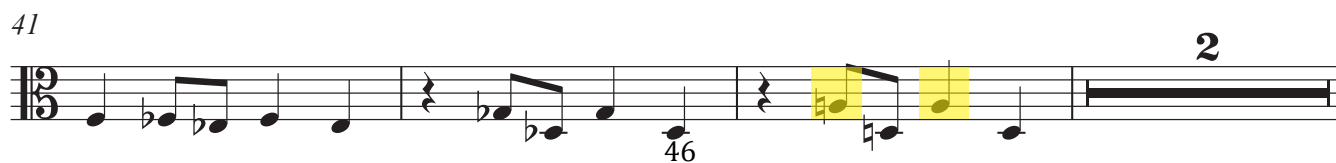
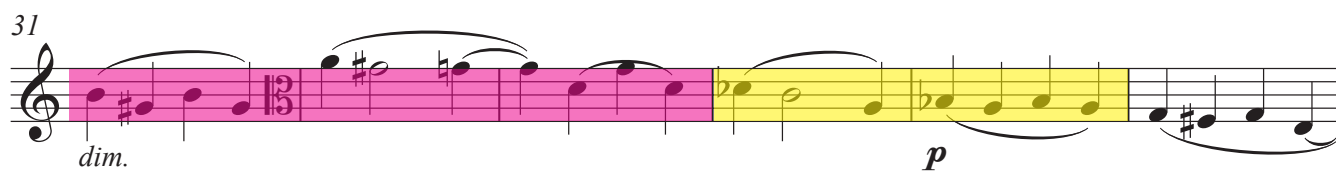
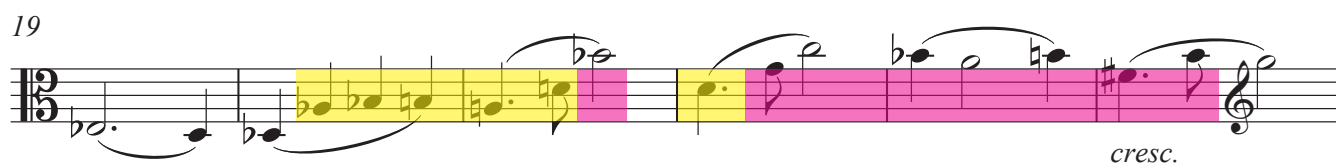
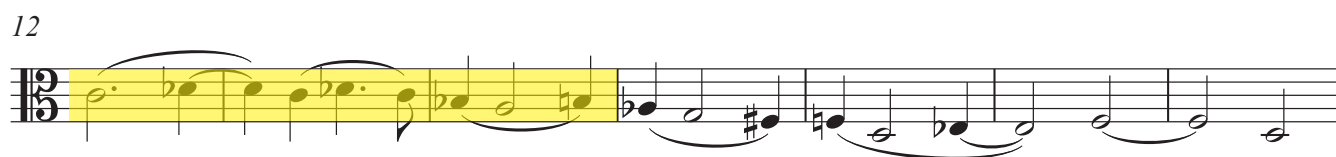
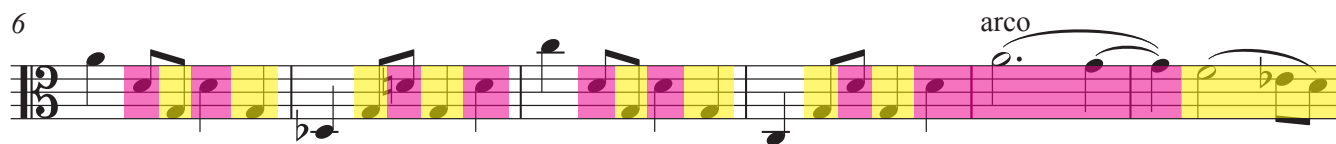
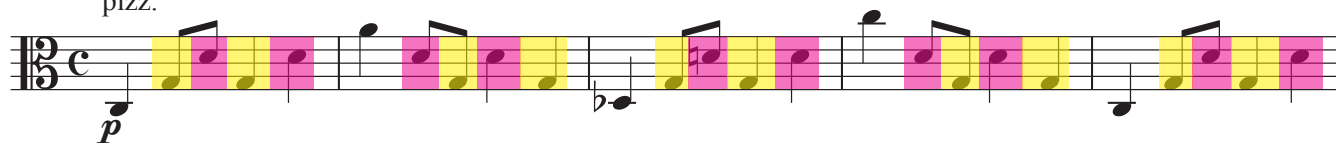
Appendix I

String Choice Analysis

1. Feodor Druzhinin	46
2. Yuri Bashmet (Richter recording)	51
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6. Shlomo Mintz	71
7. Annette Bartholdy	76
8. Lawrence Power	81
9. Paul Silverthorne	86


Moderato ♩ = 104
pizz.

Druzhinin



[illegible]

51

[illegible]

62

5

pizz.

p

70

arco

f

75

Musical notation for measures 75-80. Measure 75 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measures 76-77 are marked with a repeat sign and a first ending bracket. Measures 78-80 are marked with a second ending bracket. The notation includes triplets and a key change to one flat (Bb) in measure 79.

80

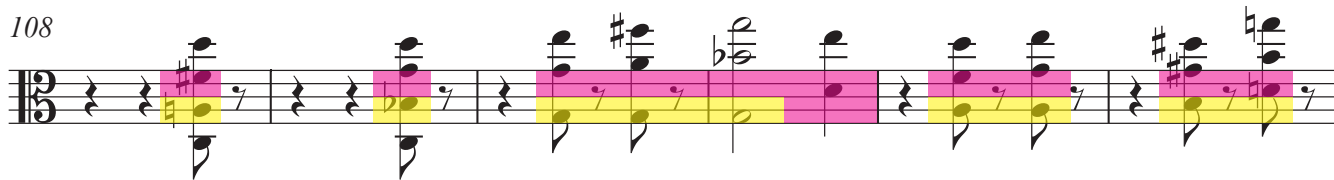
p *cresc.* *f*

[illegible][illegible]

102

47

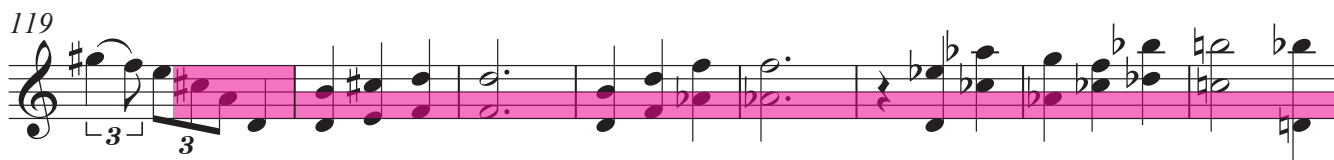
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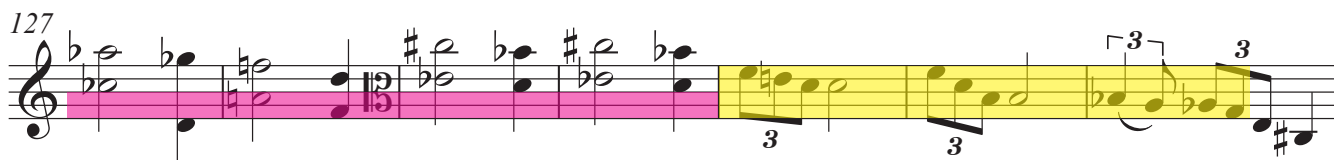
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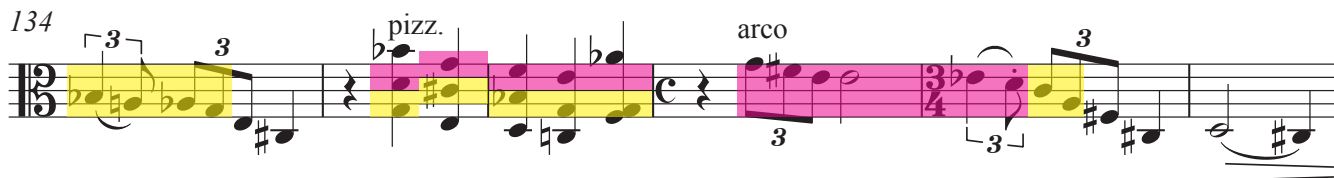
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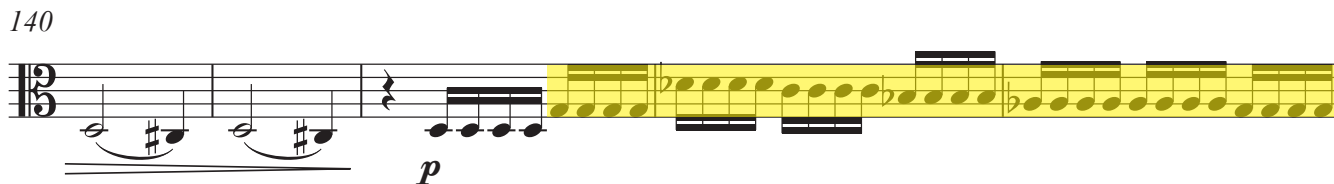
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134



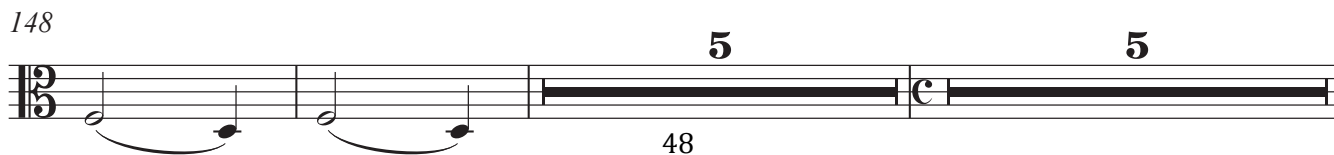
140



145



148



160 *sul pont. trem.*
p

166 *modo ord.*

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *p sub.*

49

223

p dolce *pp* *pp dolce*

229

pp

234

pp

238

pp

247

pizz. *p*

252

p

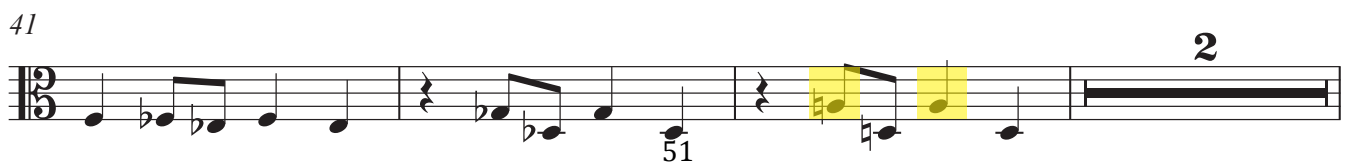
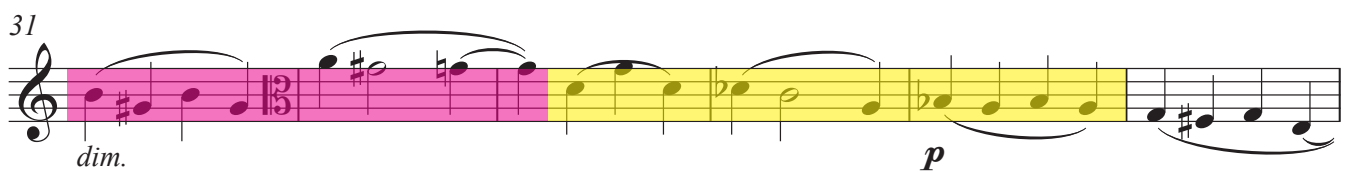
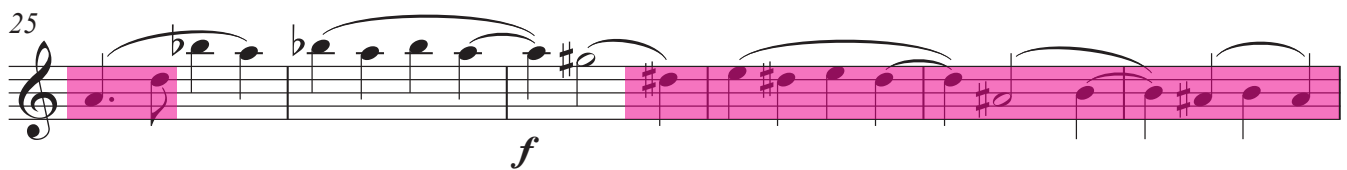
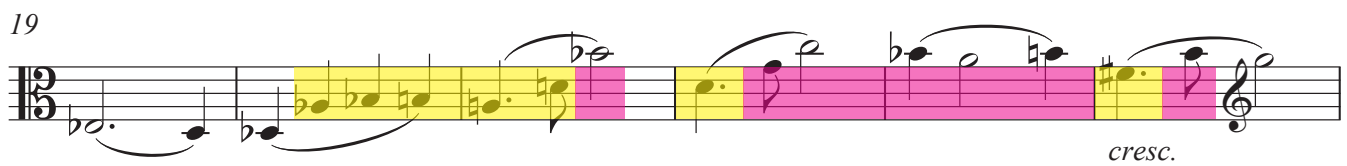
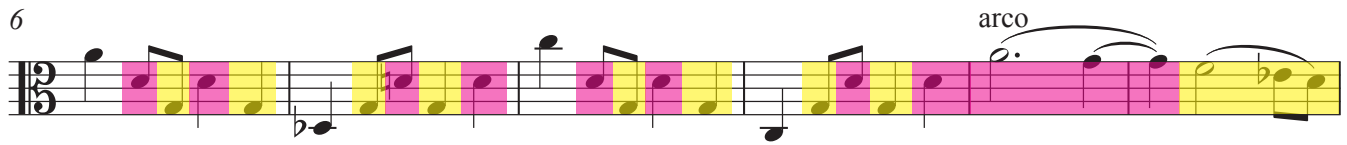
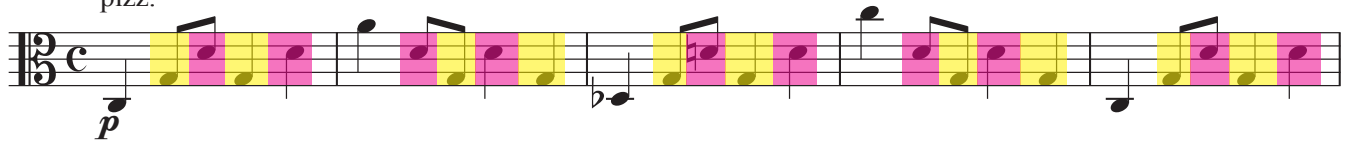
256

arco *morendo*

Bashmet, Richter

Moderato ♩ = 104

pizz.



[illegible]

51

57

62

5

pizz.

p

70

arco

f 3 3 3 3 3

75

Musical notation for measures 75-78. Measure 75 contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (B4, A4, G4). Measure 76 contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (B4, A4, G4). Measure 77 contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (B4, A4, G4). Measure 78 contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (B4, A4, G4).

80

p *cresc.* *f*

92

Exercise 92 is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piece consists of several measures with various rhythmic patterns, including triplets and sixteenth notes. The notation includes many accidentals (sharps, flats, naturals) and is heavily decorated with slurs and ties. The piece ends with a double bar line and a repeat sign.

[illegible]

102

3

3

52

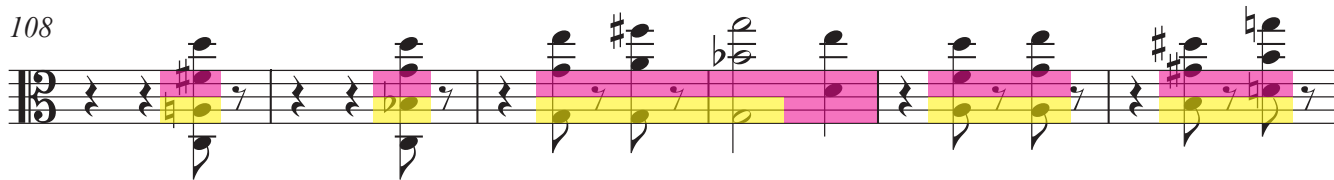
3

3

3

3

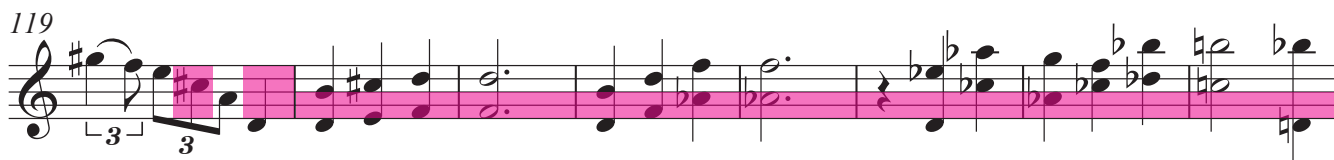
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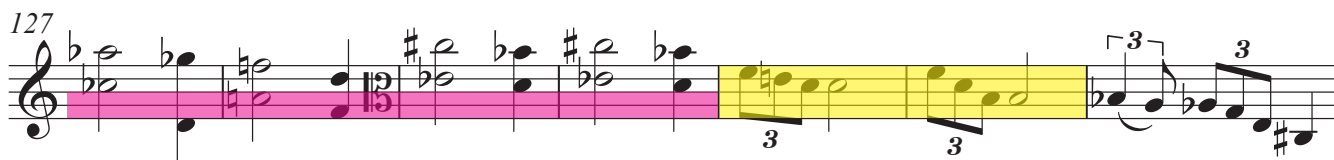
114



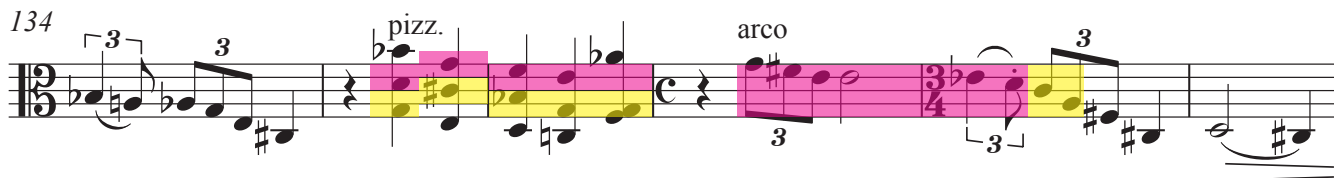
119



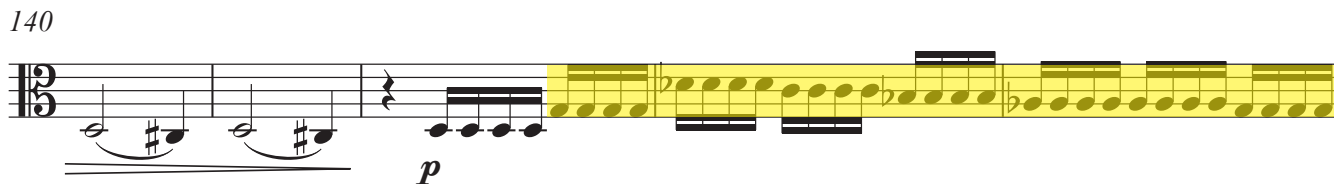
127



134



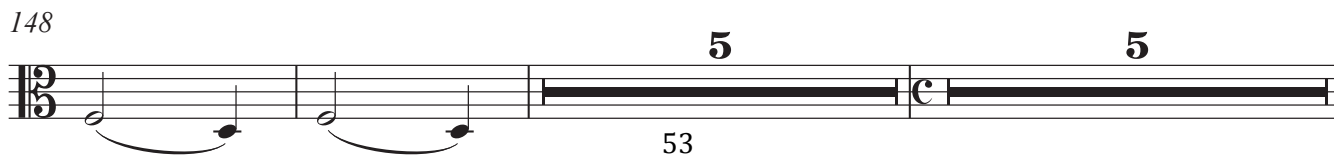
140



145



148



160 *p* sul pont. trem.

166 modo ord.

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *p sub.*

54

223

p dolce *pp* *pp dolce*

229

pp

234

pp

238

pp

247

pizz. *p*

252

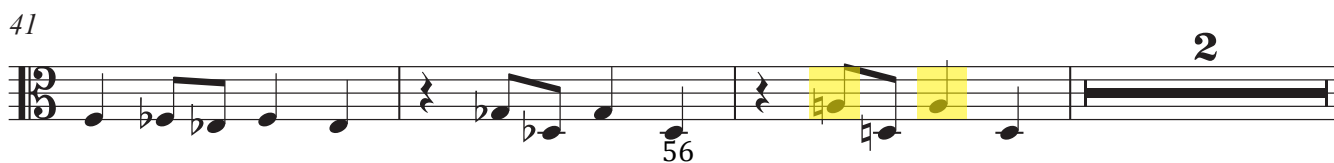
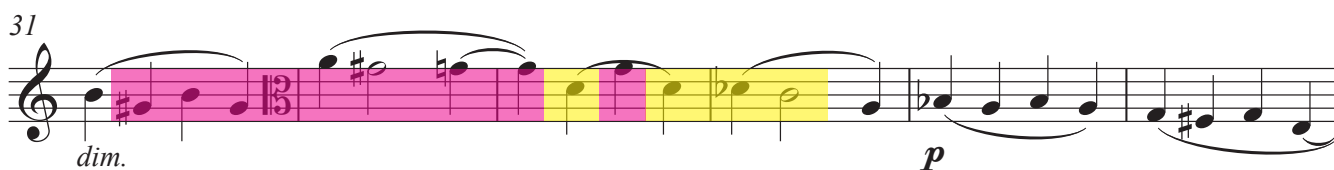
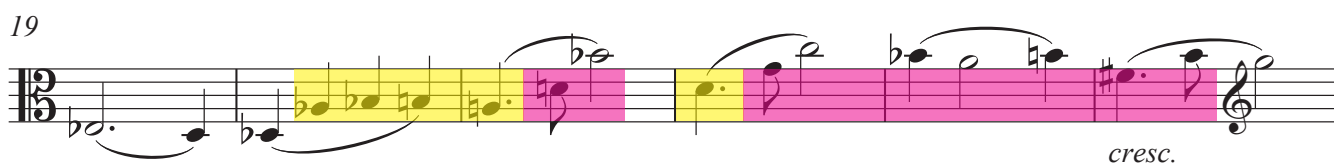
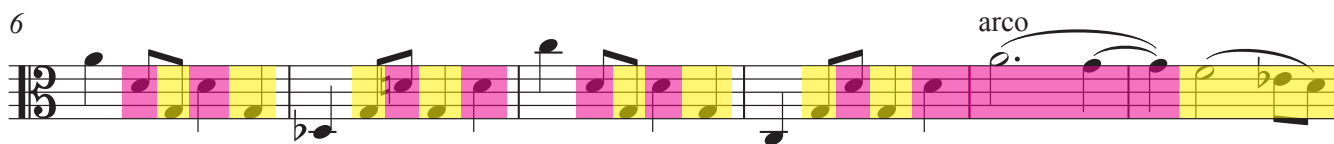
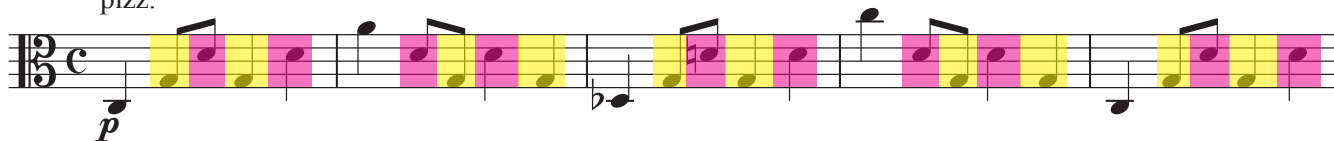
p

256

arco *morendo*

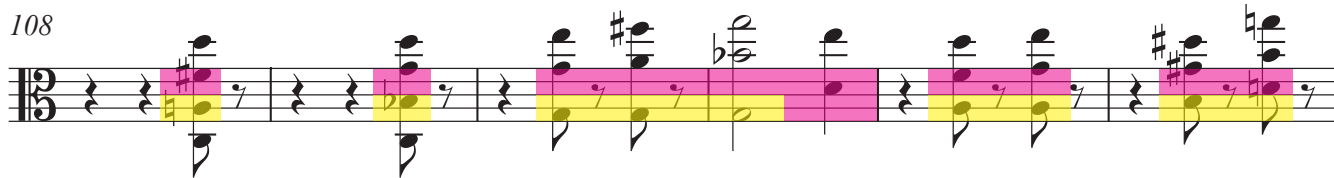
Moderato ♩ = 104
pizz.

Imai



57

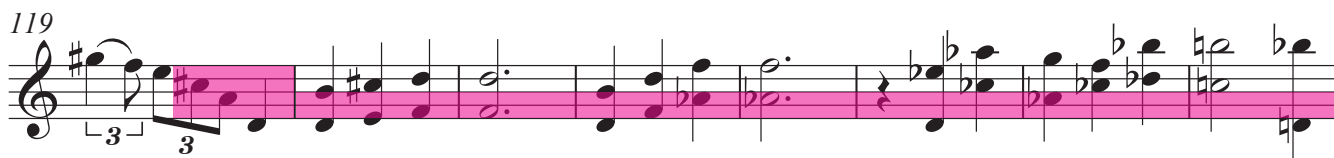
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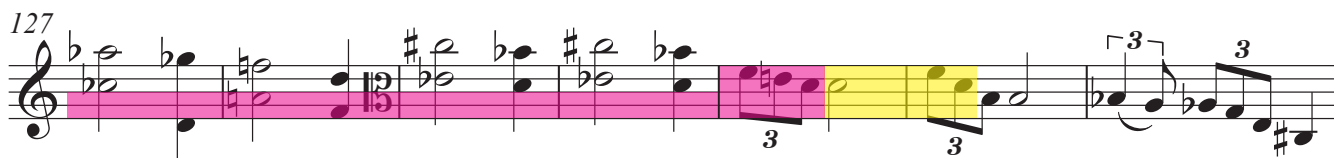
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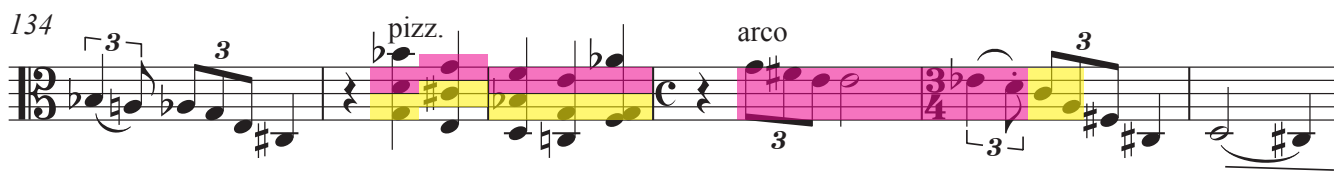
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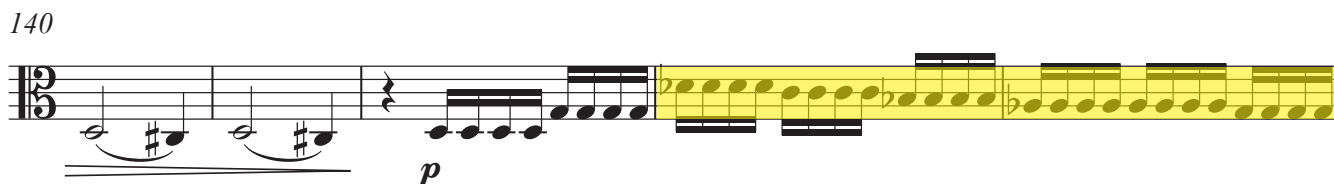
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134



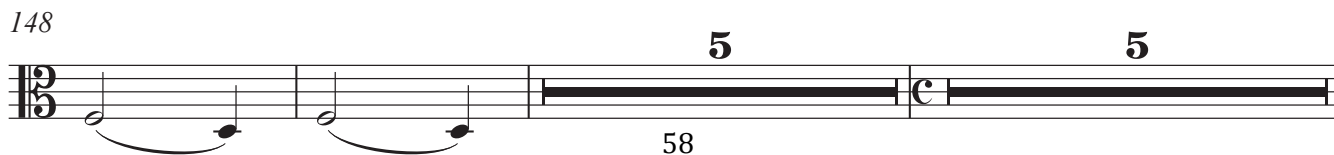
140



145



148



160 *p* sul pont. trem.

166 modo ord.

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *p sub.*

59

223

p dolce *pp* *pp dolce*

229

pp *3*

234

3 *3*

238

4

247

pizz. *p*

252

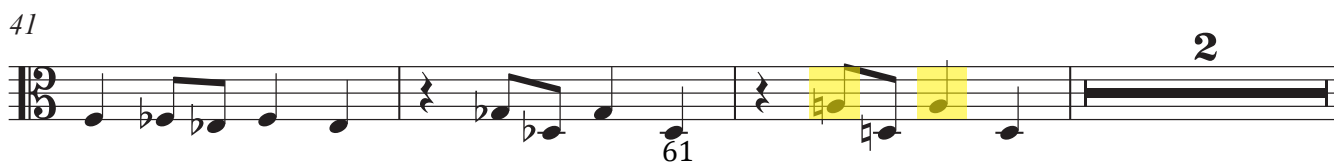
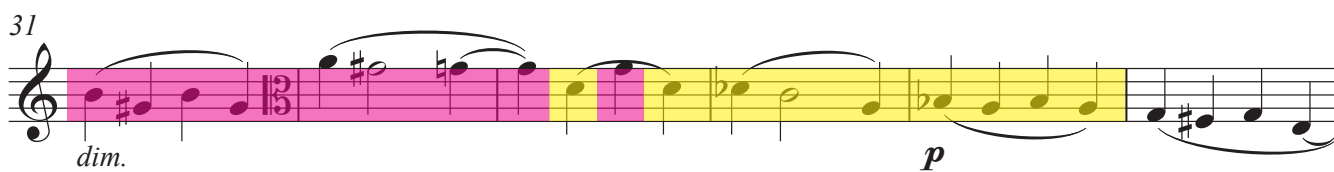
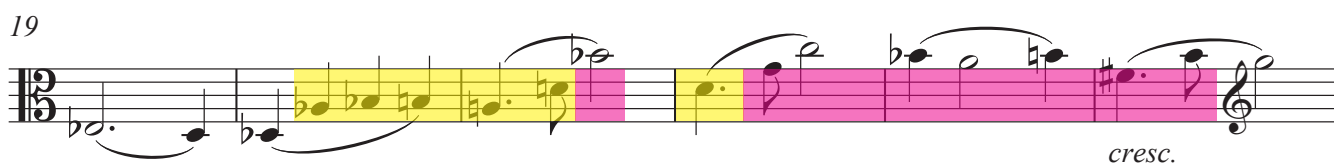
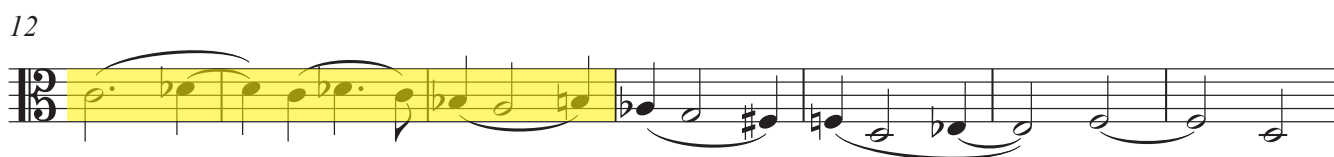
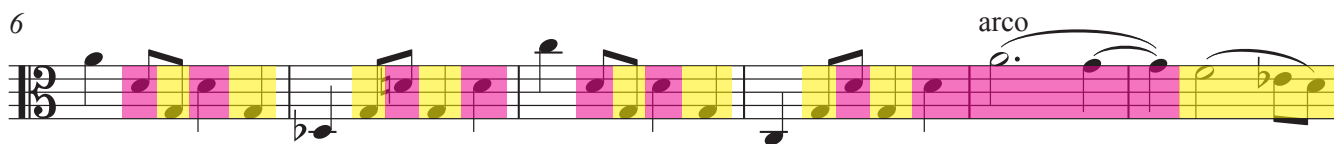
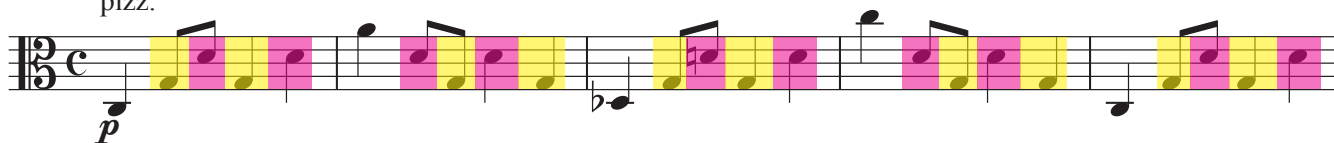
arco

256

morendo

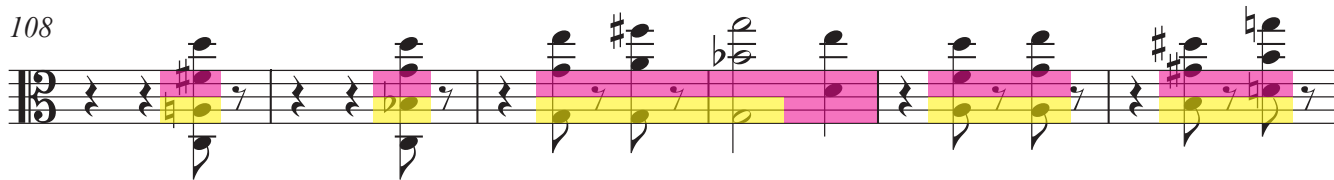
Moderato ♩ = 104
pizz.

Zimmermann



46 arco

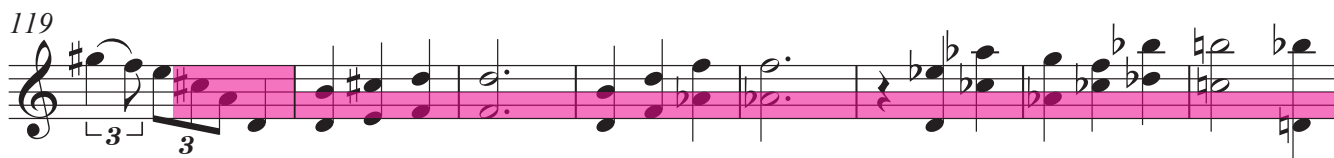
108



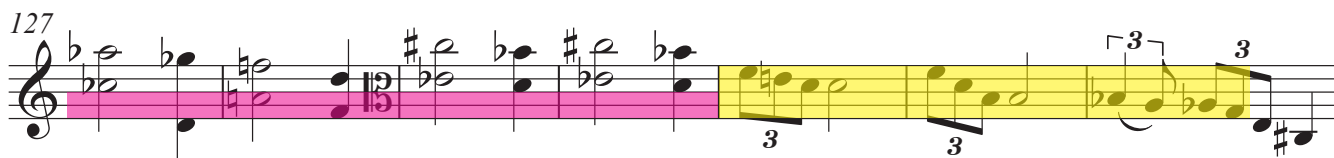
114



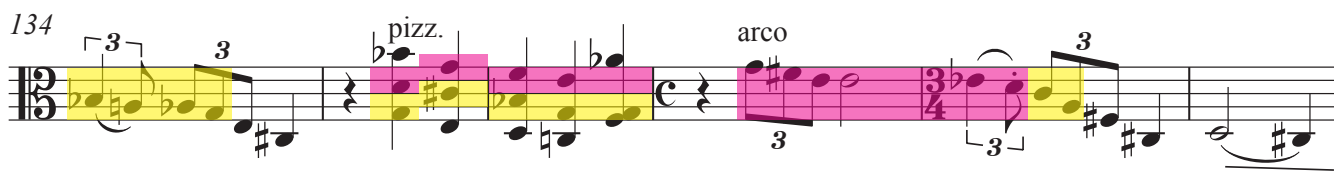
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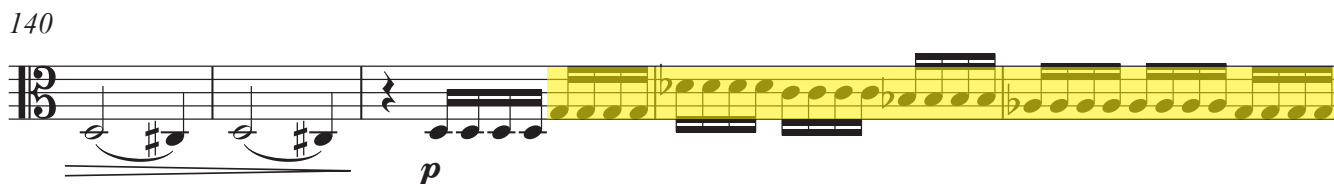
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134



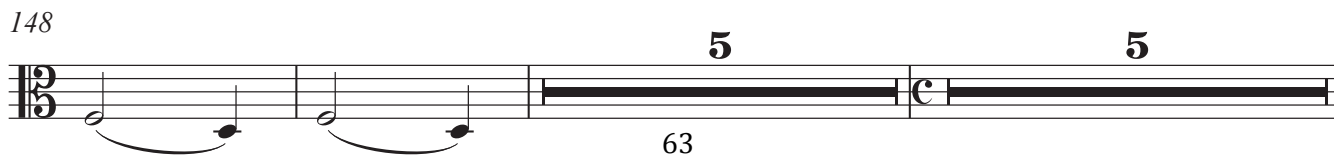
140



145



148



160 *sul pont. trem.*
p

166 *modo ord.*

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *64* *p sub.*

223

p dolce *pp* *pp dolce*

229

pp

234

pp

238

pp

247

pizz. *p*

252

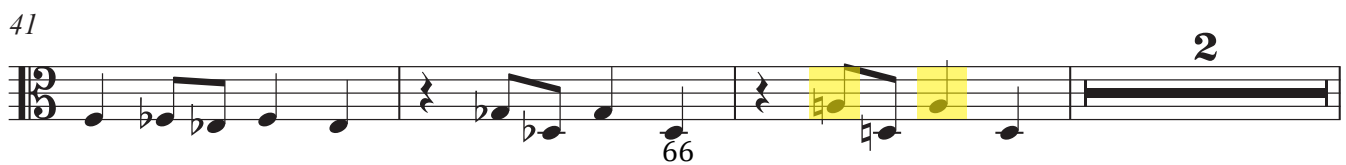
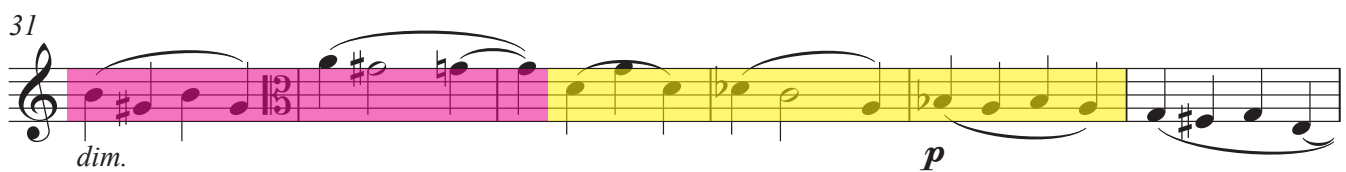
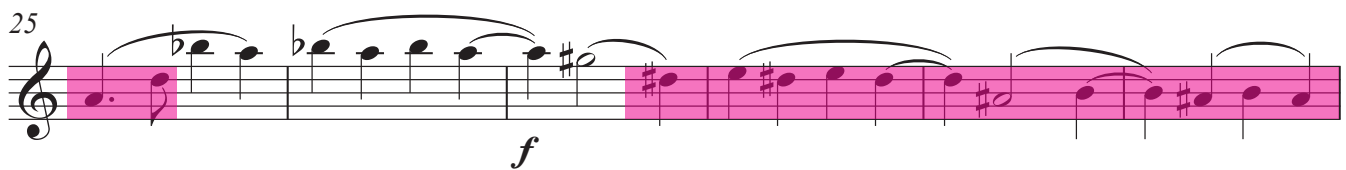
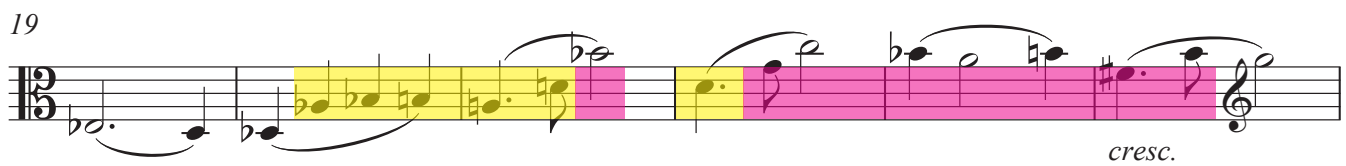
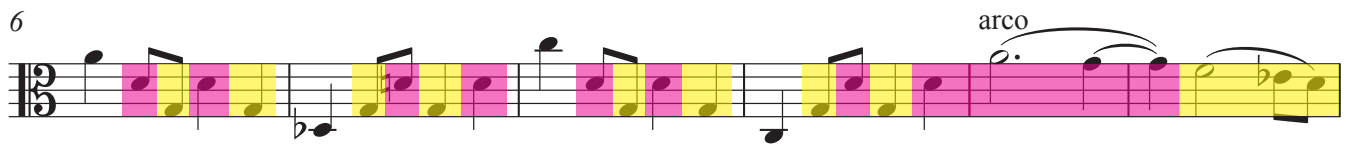
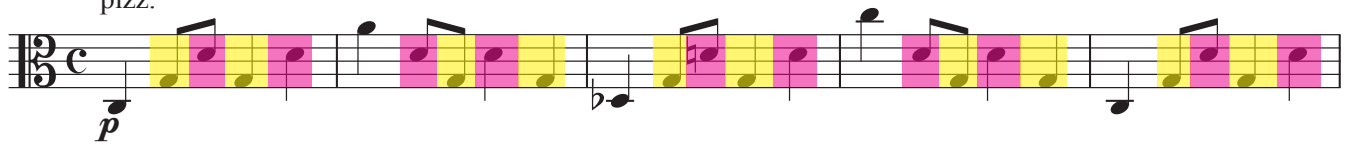
p

256

arco *morendo*


Moderato ♩ = 104
pizz.

Bashmet, Muntian



[illegible]

51



57

Musical notation for measure 57. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes, some beamed together. There are three pink rectangular highlights under specific notes: the first eighth note, the eighth note after the first quarter rest, and the eighth note before the final quarter note. A yellow rectangular highlight covers the entire measure.

62

5

pizz.

p

70

arco

f

75

Musical notation for measures 75-80. Measure 75 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measures 76-77 are marked with a repeat sign and a first ending bracket. Measures 78-80 are marked with a second ending bracket. The notation includes triplets and a key change to one flat (Bb) in measure 79.

80

p *cresc.* *f*

86

Musical score for 'The Rose Tree' (Meisterlied). The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes, with some triplets indicated by a '3' and a bracket. The accompaniment is shown below the staff, with some notes highlighted in yellow and others in pink. The piece concludes with a final cadence.

92

The musical score for exercise 92 is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score begins with a piano introduction marked 'p' and a fermata. The main melody starts with a triplet of eighth notes (F#, G, A) followed by a triplet of eighth notes (B, C, D). This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (E, F#, G). The melody concludes with a triplet of eighth notes (A, B, C) and a final note (D). The piano introduction is marked with a fermata and a 'p' dynamic.

[illegible]

102

3

3

67

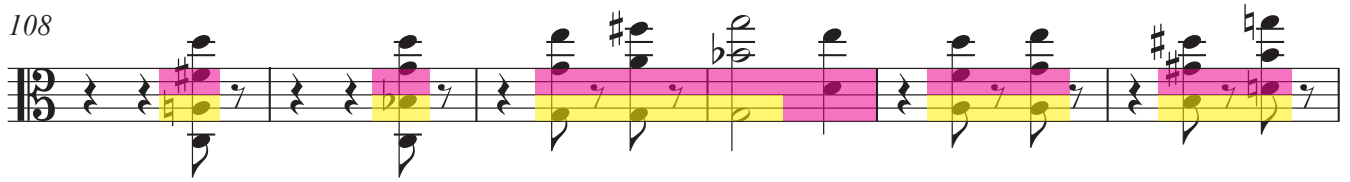
3

3

3

3

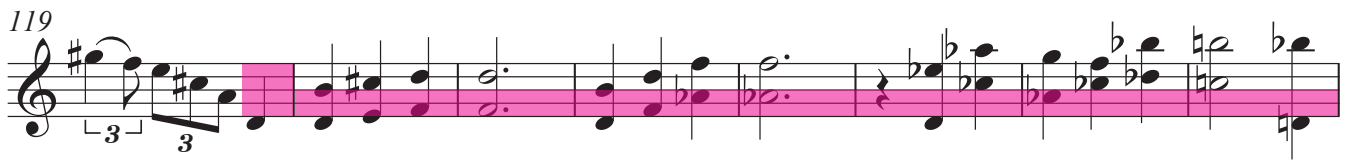
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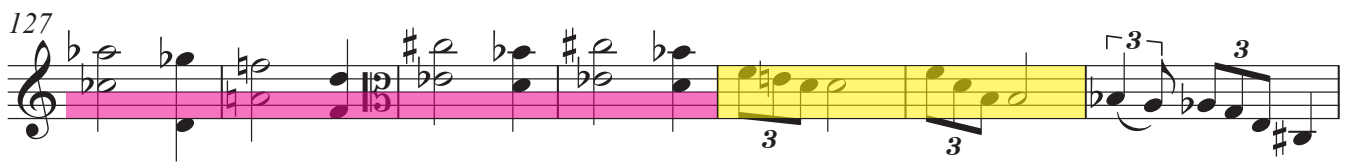
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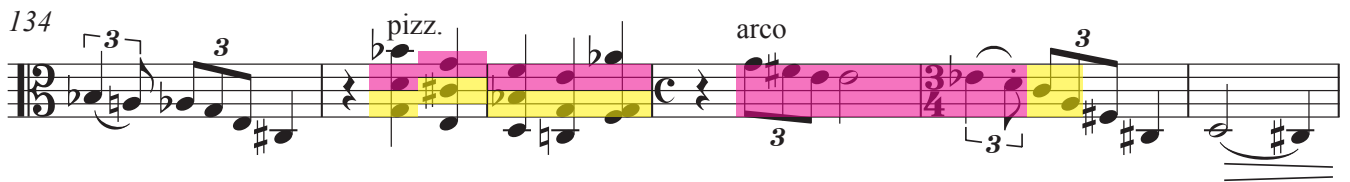
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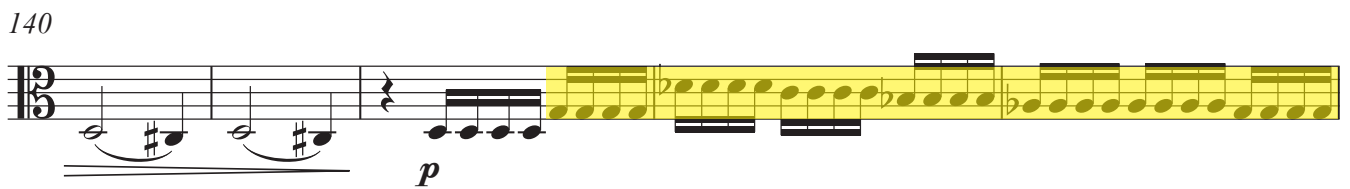
127



134



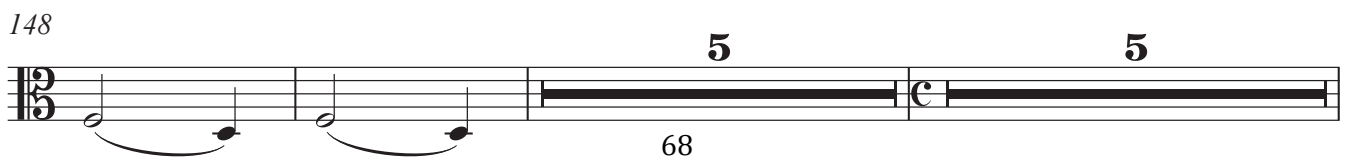
140



145



148



160 *p* sul pont. trem.

166 modo ord.

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *p sub.*

69

223

p dolce *pp* *pp dolce*

229

pp

234

238

247

pizz. *p*

252

256

arco *morendo*

Moderato ♩ = 104

Mintz

pizz.

p

6

arco

12

19

cresc.

25

f

31

dim.

p

37

pizz.

41

2

46 arco

Staff 46: arco, p. The staff is in 12/8 time. It begins with a rest, followed by a series of eighth notes and sixteenth notes, some of which are beamed together. The notes are colored yellow and pink. The staff ends with a rest.

51

Staff 51: The staff continues the melodic line from staff 46, with notes colored yellow and pink. It includes a measure with a whole rest.

57

Staff 57: The staff continues the melodic line, with notes colored yellow and pink. It includes a measure with a whole rest.

62 pizz. p

Staff 62: pizz. p. The staff is in 12/8 time. It begins with a rest, followed by a series of eighth notes and sixteenth notes, some of which are beamed together. The notes are colored yellow and pink. The staff ends with a rest.

70 arco f

Staff 70: arco f. The staff is in 12/8 time. It begins with a rest, followed by a series of eighth notes and sixteenth notes, some of which are beamed together. The notes are colored yellow and pink. The staff ends with a rest.

75

Staff 75: The staff continues the melodic line, with notes colored yellow and pink. It includes a measure with a whole rest.

80 p cresc. f

Staff 80: p cresc. f. The staff is in 12/8 time. It begins with a rest, followed by a series of eighth notes and sixteenth notes, some of which are beamed together. The notes are colored yellow and pink. The staff ends with a rest.

86

Staff 86: The staff continues the melodic line, with notes colored yellow and pink. It includes a measure with a whole rest.

92

Staff 92: The staff continues the melodic line, with notes colored yellow and pink. It includes a measure with a whole rest.

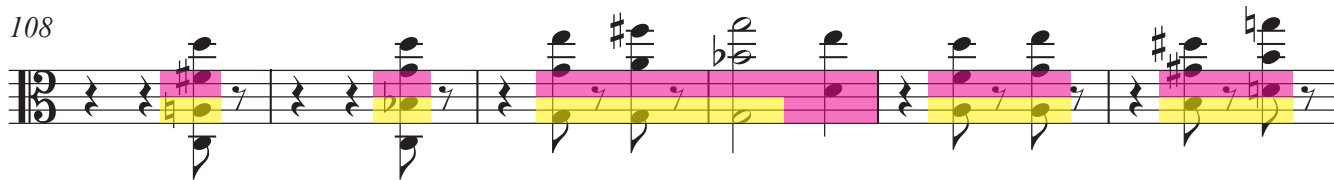
97

Staff 97: The staff continues the melodic line, with notes colored yellow and pink. It includes a measure with a whole rest.

102

Staff 102: The staff continues the melodic line, with notes colored yellow and pink. It includes a measure with a whole rest.

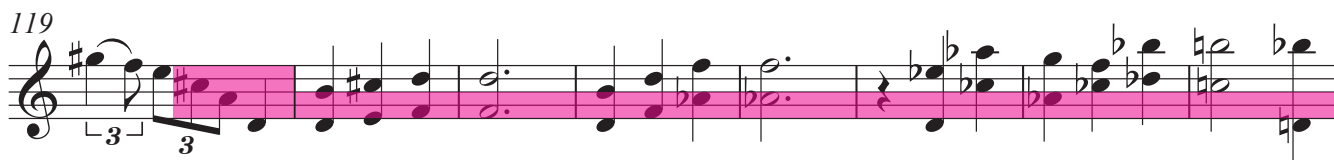
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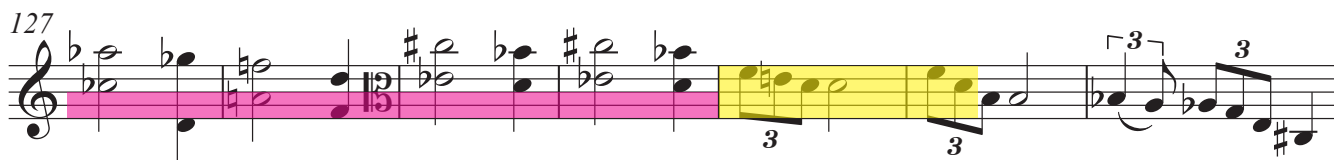
114



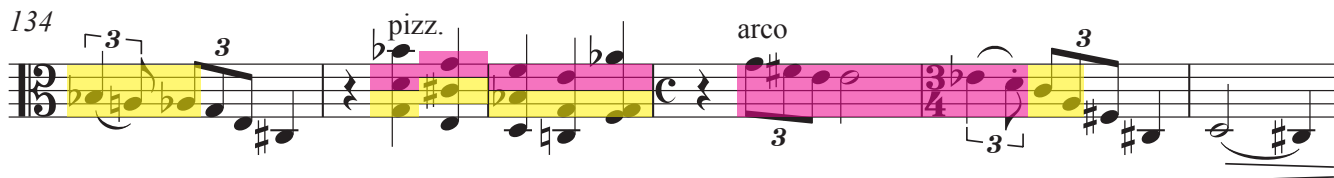
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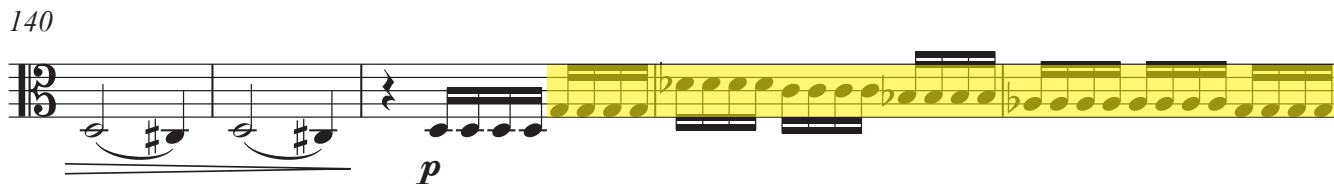
127



134



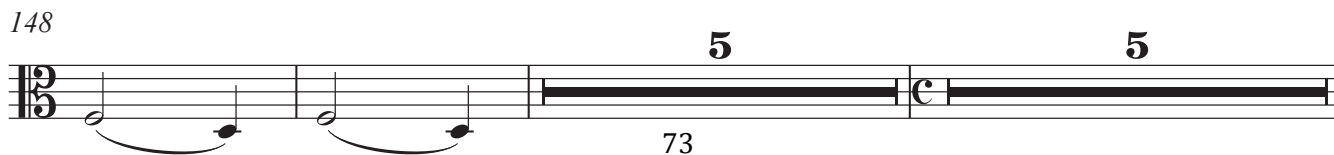
140



145



148



p

modo ord.

 $dim.$

pp

P

3

3

cresc.

cresc.

$$ff$$

p sub.

223

p dolce *pp* *pp dolce*

229

pp *3*

234

3 *3*

238

4

247

pizz. *p*

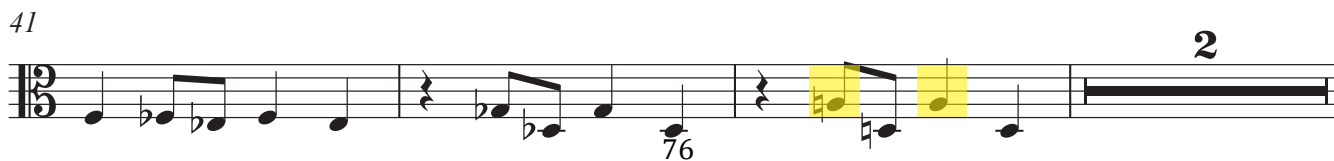
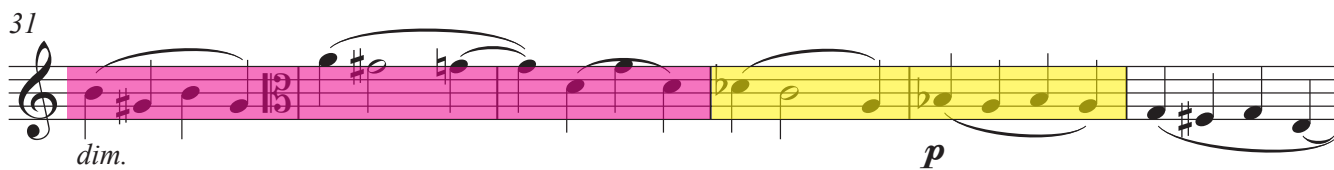
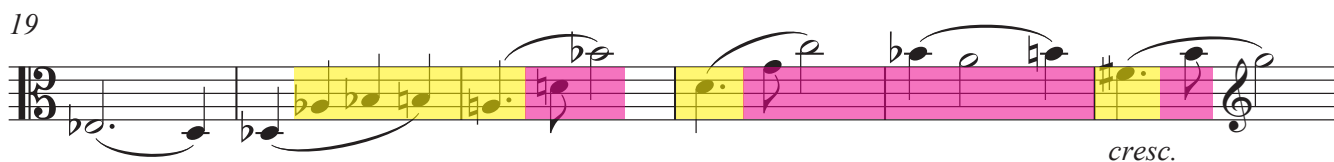
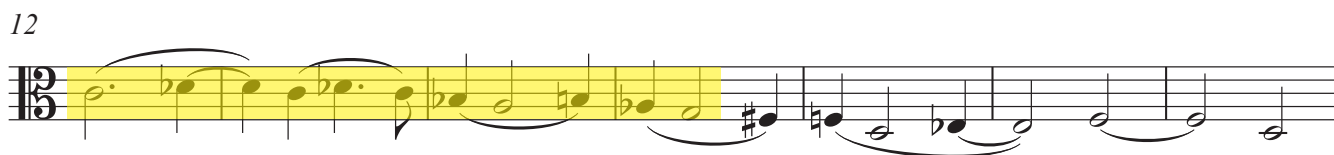
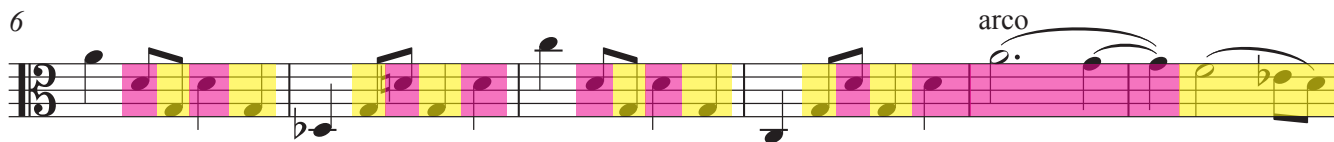
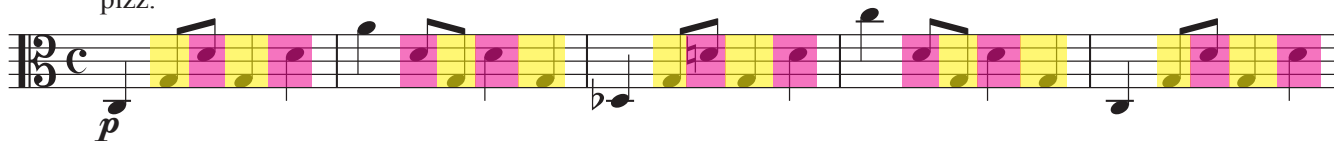
252

256

arco *morendo*

Moderato ♩ = 104
pizz.

Bartholdy



46 arco

p

51

57

62 5 pizz. *p*

70 arco *f* 3 3 3 3 3 3

75 3 3 3 3 3 3 3

80 3 3 3 3 3 3 *p* *cresc.* *f*

86 3 3 3 3 3 3 3 3 3 3 3 3

92 3 3 3 3 3 3 3 3 3 3 3 3

97 3 3 3 3 3 3 3 3 3 3 3 3

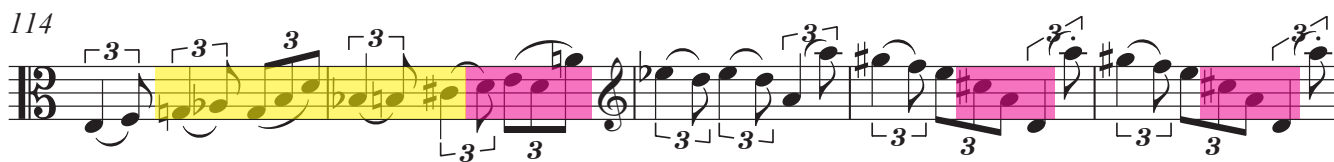
102 3 3 3 3 3 3 3 3 3 3 3 3

77

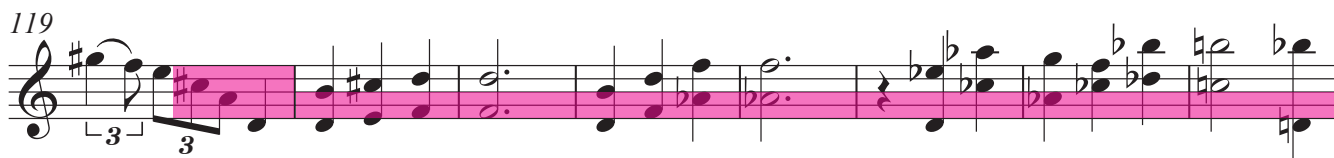
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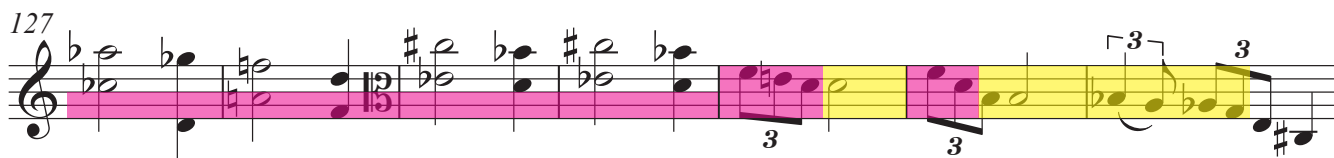
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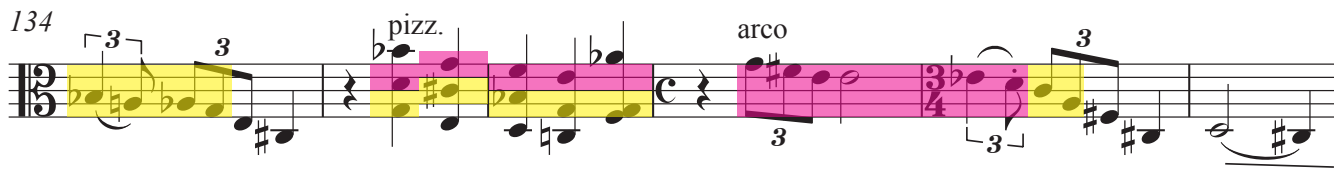
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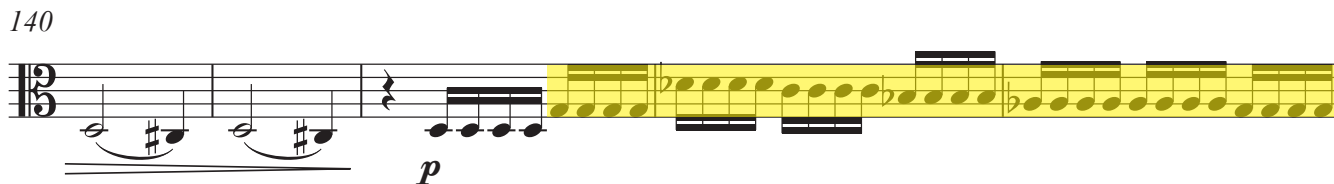
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134



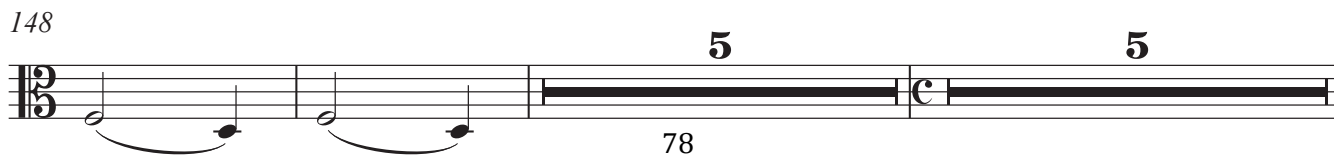
140



145



148



160 *sul pont. trem.*
p

166 *modo ord.*

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *p sub.*

79

223

p dolce *pp* *pp dolce*

229

pp

234

pp

238

pp

247

pizz. *p*

252

pizz.

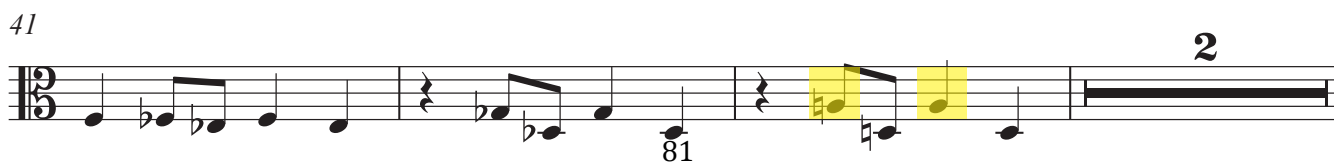
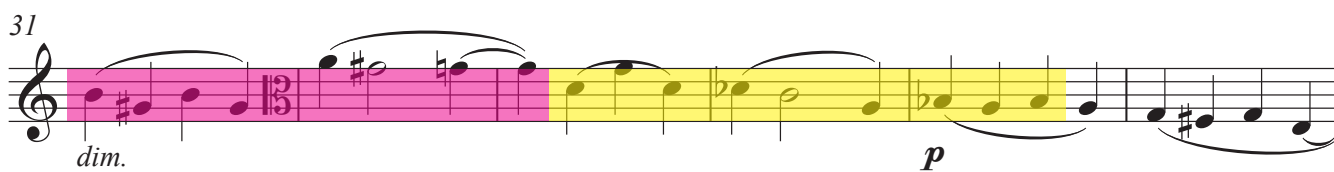
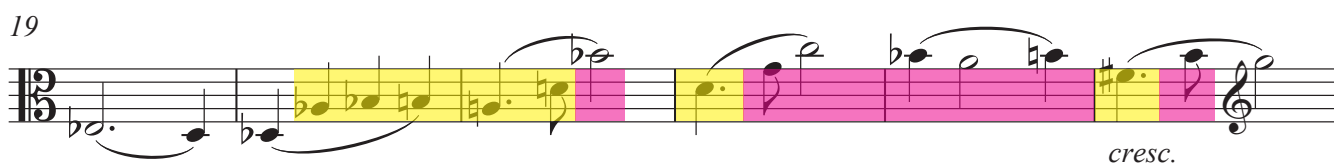
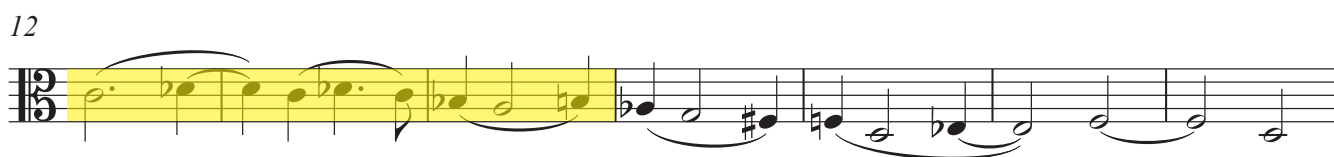
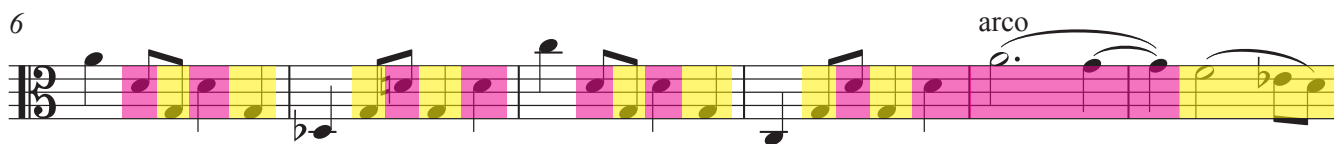
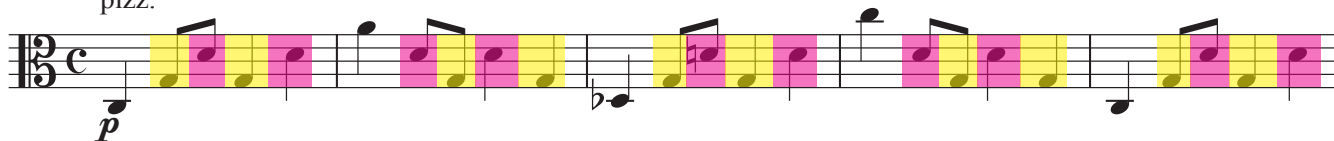
256

arco

morendo

Moderato ♩ = 104
pizz.

Power



46 arco

p

51

57

62 5 pizz. *p*

70 arco *f* 3 3 3 3 3 3 3

75 3 3 3 3 3 3 3

80 3 3 3 3 3 3 3 *p* *cresc.* *f*

86 3 3 3 3 3 3 3

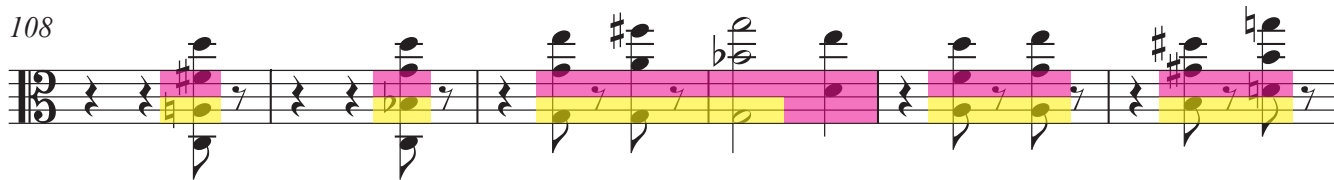
92 3 3 3 3 3 3 3

97 3 3 3 3 3 3 3

102 3 3 3 3 3 3 3

82

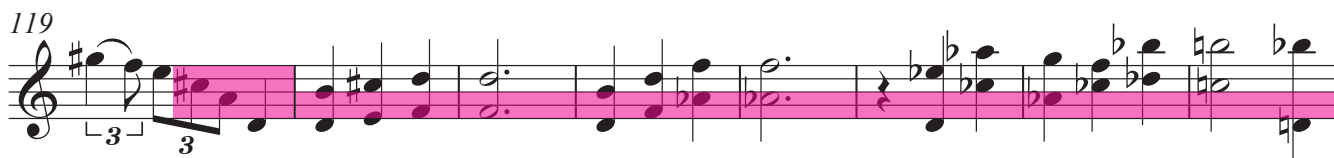
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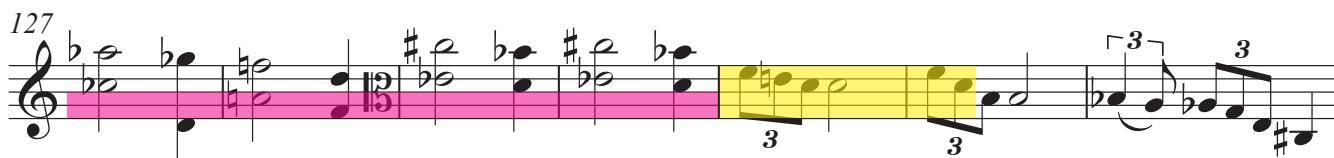
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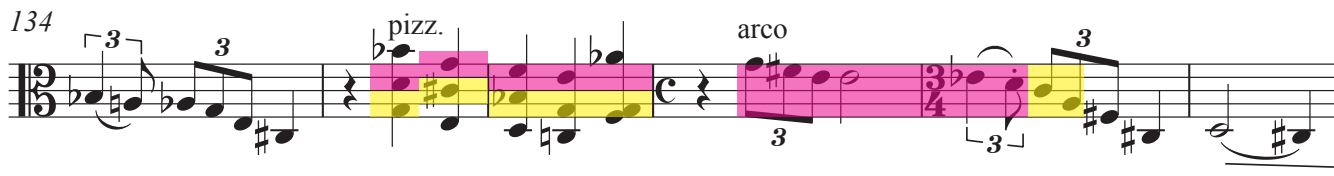
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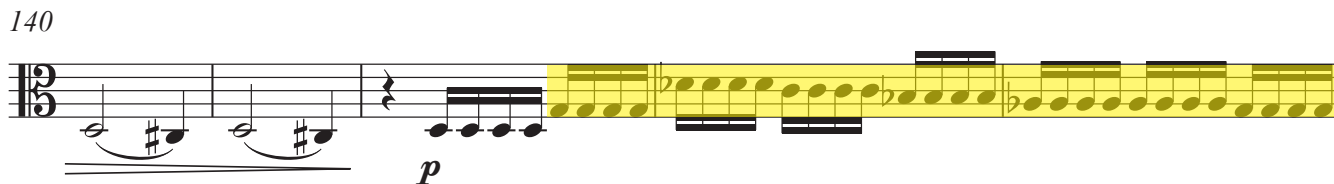
127



134



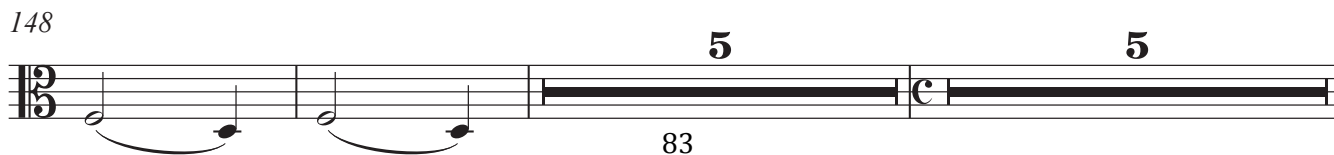
140



145



148



160 *p* sul pont. trem.

166 modo ord.

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *p sub.*

84

223

p dolce *pp* *pp dolce*

229

pp

234

pp

238

pp

247

p

252

p

256

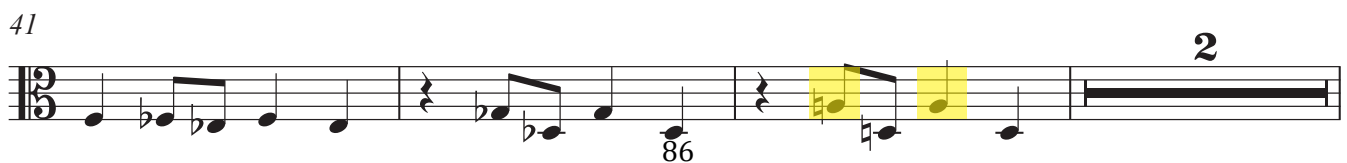
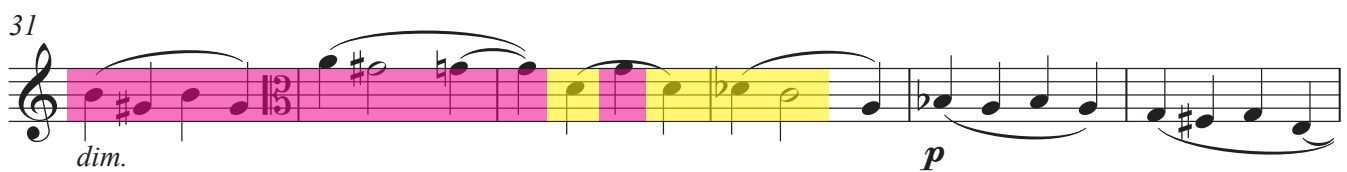
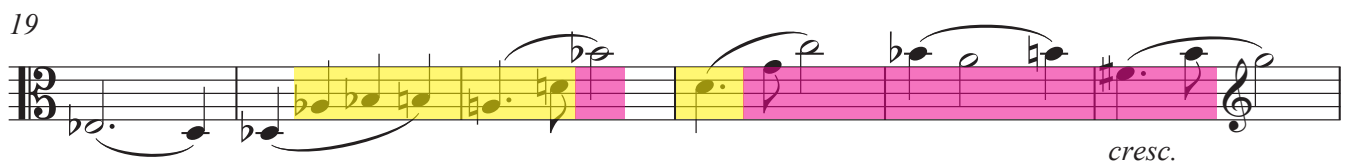
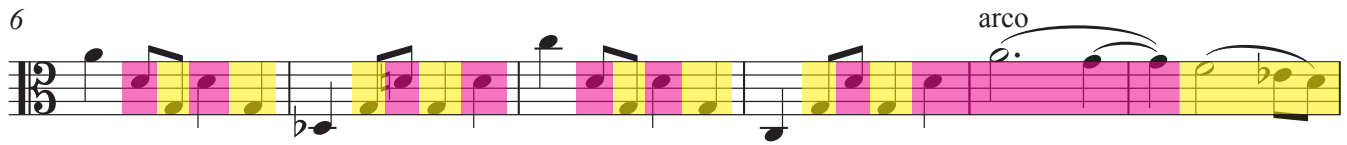
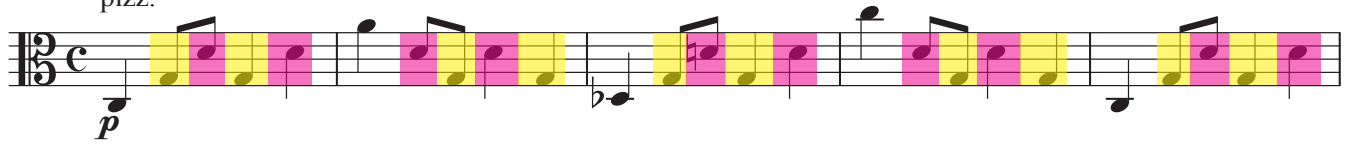
p

arco

morendo

Moderato ♩ = 104
pizz.

Silverthorne



46 arco

p

51

57

62 5 pizz. *p*

70 arco *f* 3 3 3 3 3 3

75 3 3 3 3 3 3 3

80 3 3 3 3 3 3 *p* *cresc.* *f*

86 3 3 3 3 3 3 3 3 3 3

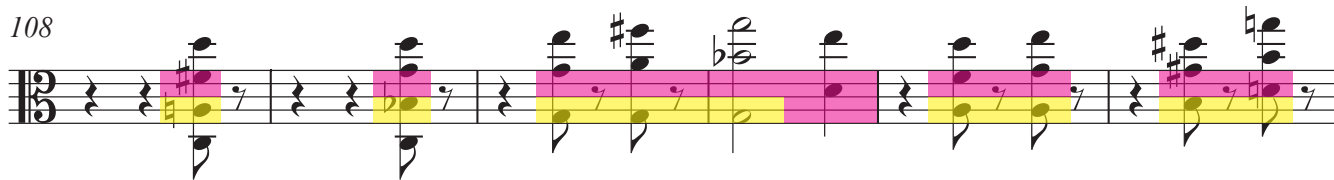
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97 3 3 3 3 3 3 3 3 3 3

102 3 3 3 3 3 3 3 3 3 3

87

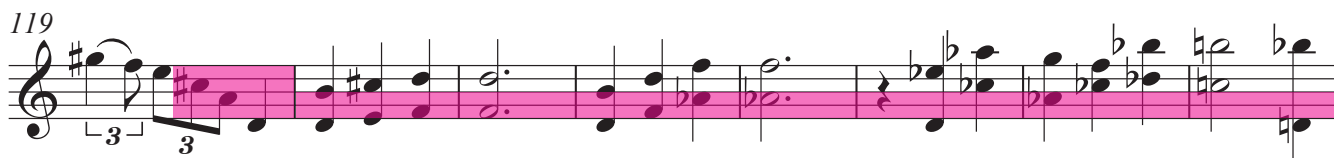
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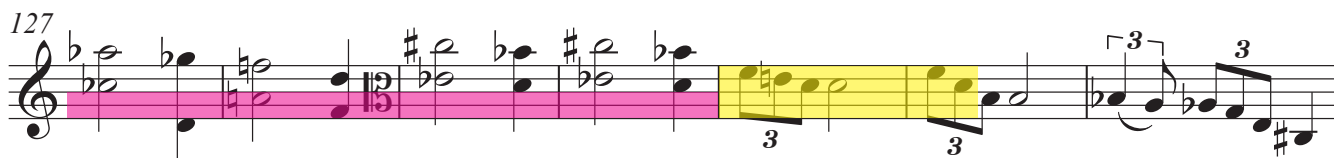
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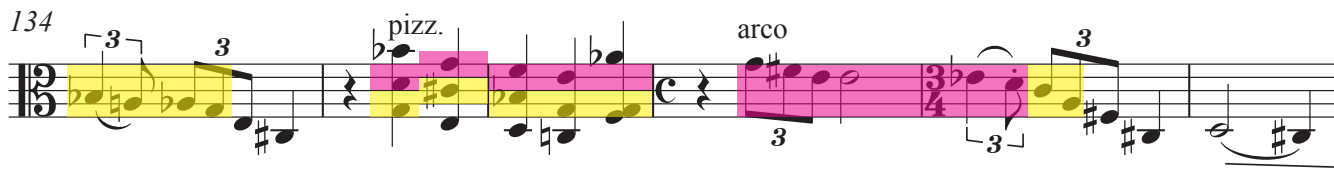
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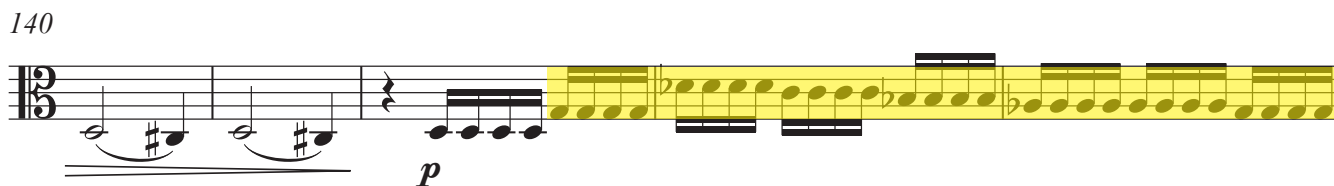
127



134



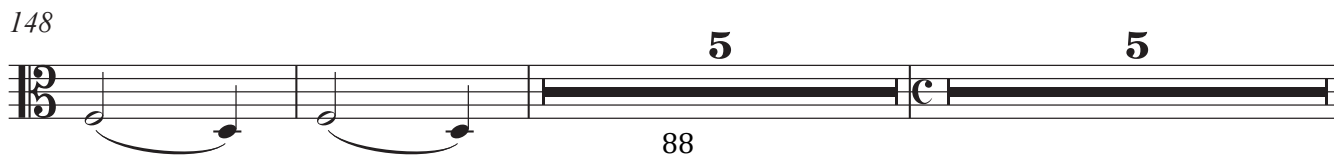
140



145



148



160 *p* sul pont. trem.

166 modo ord.

172

177 *dim.* *pp*

183 *p*

190

197

204 *cresc.*

207 *cresc.*

211 *ff*

217 *p sub.*

89

223

p dolce *pp* *pp dolce*

229

pp

234

pp

238

pp

247

pizz. *p*

252

p

256

arco *morendo*

Appendix II

Tempo Analysis

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	Bar:																								Top speed
	1	10	39	46	67	71	86	119	142	152	157	161	171	211	213	215	222	242	247	255					
Druzhinin	102	104	102	104	98	108	120	126	126	96	100	110	110	108	116	108	120	86	96	100					126
Bashmet (SR)	65	68	66	61	63	84	116	126	126	92	66	66	66	126	96	70	96	57	68	62					132
Imai	85	89	85	85	85	95	122	130	128	98	98	98	98	120	110	110	110	70	74	60					134
Zimmermann	90	94	94	90	93	102	105	110	118	110	104	102	104	110	106	102	102	92	96	96					120
Bashmet (MM)	70	70	70	73	72	80	110	110	116	84	76	78	76	116	100	70	90	70	72	66					116
Mintz	80	78	78	80	79	86	94	98	94	70	60	86	84	80	80	80	80	72	82	66					104
Bartholdy	70	73	72	72	72	95	108	112	124	96	74	74	82	104	104	104	96	56	62	60					124
Power	102	97	97	102	95	95	106	114	112	80	98	98	92	100	98	98	100	82	92	90					124
Silverthorne	88	92	93	96	92	103	112	110	130	86	82	88	90	110	108	96	120	96	100	94					130

	1-9	10-38	39-43	44-61	62-70	71-119	120-149	150-170	171-188	189-221	222-232	233-end
Druzhinin	102+	-104+	102-104	104-108+	86-104	108-120	120-126	-96-114	100-110	108-116	108-120	80-104
Bashmet (SR)	-65	-62-68	61-66	60-65+	56-63+	60-132	-126+	-66-126	66-86	70-126	80-96	57-80
Imai	85	-85-89	78-85	-85-91	78-85	95-130	116-134	96-98	-94-100	100-128	80-110	48-86
Zimmermann	90-94	-91-94	94	-90-98	-84-93	102-110	-118-120	-102-110	-104	-102-116	80-102	-92-104
Bashmet (MM)	70-75	66-74	-70	73-76	66-72	80-120	96-120	66-100	70-76	70-116	70-90	60-72
Mintz	78-80	78-80	-78	72-85	67-79	86-98	94-104	60-86	78-88	-80-90	-80+	52-86
Bartholdy	-70	72-86	-72+	-72-88	70-72	95-114	110-124	74-96	74-90	74-104	70-96	40-70
Power	97-102	92-97	-97	92-102	95-98	95-118	112-124	80-98	92-100	98-114	86-100	75-92
Silverthorne	88	88-96	93+	93-98	90-92	103-114	116-130	70-90	90-100	96-114	90-120	90-110

Fyodor Druzhinin, Mikhail Muntian

1-9

Starts piece approximately ♩ = 102, bar 9 pushes forward slightly into *arco* at bar 10

10-38

Reaches ♩ = 104 by bar 10. Pushes forward a little through bar 16, relaxing back into bar 20.

Pushes forward again through bars 25-26, relaxing back to ♩ = 104 with *diminuendo*.

Lengthens first crochet of bar 34 slightly. Slows a little to spend more time on low D in bars 37-38, giving a slight sense of arrival in bar 38.

39-43

Pizzicato here is back into beginning tempo of ♩ = 102, though very small and subtle

difference. Bar 41 pushes forward slightly to reach ♩ = 104 again.

46-66

Bar 46 ♩ = 104, however in bar 48 there is a small push forward, starting with the shortened length of the B \natural tied across the second and third beats, going into the downbeat of the next bar, after which it relaxes back into original tempo, giving the sense of a four-bar phrase. This is done very subtly for bars 50-52, relaxing again in bar 52. Bar 53 pushes forward, tempo approximately ♩ = 108, pushing slightly more than this in bar 59, though relaxing again bars 60-61.

62-70

Piano entry here is delayed, and tempo is significantly slower, approximately ♩ = 86. Bar 67 is closer to original tempo, though slightly slower at ♩ = 98, though pushes subtly through, reaching about ♩ = 104 after four bars.

71-119

Bar 71 immediately pushes forward, starting at ♩ = 108. Bar 78 pushes more, ♩ = 112, feeling more like one-in-a-bar than three-in-a-bar, perhaps more waltz-like. Continually pushing through this section, bar 80 reaches ♩ = 116, and bar 86 pushes forward to ♩ = 120. There is a subtle pull back by lengthening the third crochets of both bar 92 and bar 93, also having a slight gap before the beginning of bar 94. This gives a strong sense of arrival at bar 94, where the tempo has slowed to about ♩ = 112, however there is an immediate push forward again, reaching ♩ = 116 by the very next bar. It remains at this tempo until bar 104, where it reaches ♩ = 120. There is a subtle pull back in bar 113, but bar 114 is straight back in tempo. This has a sense of taking a small breath, then starting back straight away, which makes the music sound somewhat unrelenting.

120-149

Bar 120 again pushes forward, reaching approximately ♩ = 126 by bar 122. This tempo is maintained until bar 141, where there is a small feeling of let up in tempo. Bar 142 proceeds to push forward again. At bar 148 there is a subtle pulling back, followed by a much more obvious pull back at bar 150.

150-170

By bar 152 ♩ = 96, and proceeds to slow a little further. This continues until bar 157, at which point there is an *a tempo* to ♩ = 100. When the viola come in at bar 161, it is a faster tempo, around ♩ = 110, and creeps up to ♩ = 114 by bar 166. There is a slight relaxation into the beginning of bar 171, where the viola returns to ordinary bowing (as opposed to ponticello)

171-188

♩ = 110, continues at this tempo until bar 178, where it starts pulling back to ♩ = 100 at bar 180. Around bar 183, there is a subtle push forward until ♩ = 108 at bar 187.

189-221

By bar 189, the tempo increases to ♩ = 112 and remains steady until bar 198, at which it pushes forward again to ♩ = 116. In bar 206, there is a slight broadening on the quaver chords on beat two and three, which occurs again in bars 208-209 to arrive at a slower tempo (approximately ♩ = 108), before pushing ahead again into bar 213 and bar 214. Bars 215-219 remain at approximately this tempo of ♩ = 108, however it is quite broad. Surprisingly, there is a slight push forward through bars 220-221.

222-232

This section is played somewhat more freely. The first two bars push forward at around ♩ = 120, going straight into the contrasting dolce at bar 224, however it gets much slower in this bar (♩ = 108). Again, the triplet figures push forward at bars 225-26, and legato crochets slow bars 227-28. Bar 229 pushes forward again, however the quavers start to slow in bar 230.

233-end

At bar 233, there is an *a tempo* to ♩ = 104. When *arco* at the end of bar 267, the tempo is slower again, ♩ = 100, and is then held back quite a lot in bar 240. By the piano entry in bar 242, the tempo is approximately ♩ = 86, much slower and closer to the tempo the same material is played back in bar 62. There is a push forward in the crochets of bar 246 into the next bar, where the viola is at roughly ♩ = 96. There is a subtle push through this section to

about $\text{♩} = 104$ in bar 254, after which there is only pulling back, the last two piano notes reaching about $\text{♩} = 80$.

Yuri Bashmet, Sviatoslav Richter:

1-9

Starts at approximately ♩ = 65, spending a lot more time on the downbeats of bar 1 and bar 3, remaining reasonably steady without rubato after the piano entry bar 5.

10-38

Tempo pushes forward to ♩ = 68 here, though pulls back in the second half of bar 17, getting as slow as ♩ = 62. This tempo is maintained though for the duration of bar 25 and bar 26, although there is a noticeable push forward in the first bar, and then dramatic pulling up at the end of the latter. The tempo after this remains at roughly ♩ = 62, however there are further use of rubato. There is a gradual *rit.* From bar 30, regaining speed again at bar 33 for two bars, then proceeding to slow up again into bar 35, though pushing forward again after this to about ♩ = 65, though there is more time spent on beats two and three of bar 38.

38-43

The fourth beat of 38 (*pizzicato*) is immediately at a slightly faster tempo than that of the lengthened notes earlier in the bar, with a tempo of ♩ = 66. This tempo is steady until bar 41, where again there is a pull back, resulting in a final tempo of ♩ = 61 by the end of bar 43.

44-61

The piano part pushes forward in bar 44, only to slow down into the viola entry again at bar 46. The viola pushes forward a little, so that by bar 48 ♩ = 65. Again at bar 50 the tempo pushes forward noticeably, so that it can slow down at bar 52. At bar 57, more time is spent on the B[♭] beat three of bar 57, then again on the first note of bar 59, after which the tempo slows down, reaching ♩ = 60 by the end of bar 61.

62-70

The piano entry is significantly slower, about ♩ = 56, stretching the last beats of bar 62 and bar 63, going forward through bar 65 into the next bar, through which is stretched at the end again. Bar 67 is faster at ♩ = 63, the latter two bars of the *pizzicato* being slightly faster.

71-118

At bar 71, the tempo is all over the place. It appears as though the prevailing tempo is roughly ♩ = 84, however beat one and two of bar 71 are almost two thirds that tempo. Beat one of bar 73 is much longer, beat three of bar 74 is much longer again. There is a significant accelerando beginning around bar 78, which has reached ♩ = 100. By bar 82 ♩ = 116. The tempo remains roughly the same, though a little more time is spent on beat one of bar 94. At bar 104 there is a reasonably sudden push forward to ♩ = 132. This tempo is held until bar 111, where there is a small pull back, and then more significantly into bar 114. The first beat of bar 114 is stretched a lot, after which the tempo returns to a not quite as fast ♩ = 126.

119-149

The tempo stays at roughly ♩ = 126, with a few moments stretched here and there: bar 136; second beat of bar 137; bar 142. Bars 143-148 are pretty strictly in time, at ♩ = 126.

150-170

At the end of bar 149 the tempo significantly decreases, reaching ♩ = 92 by the end of bar 151.

At bar 155 there is another gradual slow down, reaching ♩ = 66 by bar 157. This is the prevailing tempo for the next section, though within this tempo quavers in the piano tend to push, and crochets relax.

171-188

Bar 171 continues in the same tempo as before ($\text{♩} = 66$). At bar 180, the piano is immediately faster at $\text{♩} = 86$. The first beat of bar 182 is very stretched, however the viola then continues at $\text{♩} = 86$, stretching the final beat of bar 183 too. The first beat of bar 184 is stretched also, but then $\text{♩} = 80$. The third beat of bar 185 is stretched again, but then $\text{♩} = 80$. Bar 87 third crochet feels very early, similar in bar 188.

189-222

Bar 189 is immediately faster at $\text{♩} = 110$. Bar 198 pushes to $\text{♩} = 120$. Tempo pushes again in bar 204 to $\text{♩} = 126$. Triple-stop chords in bar 206 are very held back at $\text{♩} = 110$, though tempo is immediately regained in next bar. There is a slow up into bar 213, which is $\text{♩} = 96$, then further slow up to $\text{♩} = 70$ in bar 215. Then speed up again from bar 117 to $\text{♩} = 94$ in the next bar.

222-232

Bar 222 is slightly faster at $\text{♩} = 96$ (though with stretched first crochet beat rest). Legato crochet of bar 224 much slower at $\text{♩} = 80$. Next triplets slightly slower than last at $\text{♩} = 94$. Crochets at bar 227 $\text{♩} = 84$, triplets then $\text{♩} = 90$. Crochets at bar 231 $\text{♩} = 80$, and get slower.

233-end

Bar 233 $\text{♩} = 73$, triplets push slightly in bars 235-236, but not much. End of bar 236 slowing down. Bar 238 slower at $\text{♩} = 60$, though semibreve in bar 239 is faster. Piano entry at bar 242 $\text{♩} = 57$, pushes slightly into bar 244. Again pushes end of bar 245 to $\text{♩} = 64$, then slow at the

end of the next bar. Bar 247 ♩ = 68, next bar slightly delayed beginning, slows to ♩ = 67. Slows further in bar 254 to ♩ = 62 by bar 255. Piano is ♩ = 80 from bar 257.

Nobuko Imai, Roland Pontinen

1-9

Starts piece approximately ♩ = 85, quite steady in first 9 bars.

10-38

Immediately slightly faster, ♩ = 89. Bar 15 and bar 16 push slightly forward, relaxing again in the latter half of bar 17, reaching about ♩ = 86. Then slows slightly from bar 27, reaching ♩ = 85 by bar 29, and spending a little more time on the notes in bar 31. Bars 35-37 drop slightly below this, the pickup into bar 39 is ♩ = 85, the same as the beginning tempo.

39-43

Bar 42 and bar 43 are slightly held back, reaching ♩ = 78

44-61

In bar 44, the piano resumes *a tempo* at ♩ = 85, though does slow slightly at the cadence into bar 46. The prevailing tempo over the next four bars is still ♩ = 85. Within this tempo, there is a subtle pushing forward in bars 46-48, mainly through quavers, with bar 49 being the arrival point, and thus pulling back. Bars 50-51 similarly push forward, however they do so with more urgency, arriving at bar 52, where the prevailing tempo has increased slightly to ♩ = 89.

Bar 53 slightly increases tempo again, to ♩ = 91. This phrase is much longer, the tempo being pushed subtly for four bars (bars 53-56) before relaxing slightly bars 57-59, and more noticeably bars 60-61, reaching about ♩ = 85.

62-70

The piano keeps this tempo of ♩ = 85 for bars 62-66, and though there is a subtle pull back from the viola entry in bar 67, a more significant pull up is delayed until the final *pizzicato* bar of bar 70, which reaches ♩ = 78.

71-119

At bar 71 there is an immediate change to a much faster tempo. The first bar of this new section does start off slower and work its way into the new tempo, though the new tempo is reached by the end of the second bar – bar 71 starts at ♩ = 95, and reaches ♩ = 104 by the end of bar 72. Bars 76-79 push forward somewhat, with bars 80-81 more relaxed. Bar 82 again pushes forward, the tempo slightly faster at ♩ = 107. In bar 86 there is an immediate significant change in tempo through the triple-stopped chords of the viola, reaching ♩ = 122. After the two bars of chords (bars 86-87), the tempo is slightly less than that of the previous two bars, however it is still much faster than the preceding bars at ♩ = 118. This is the prevailing tempo for the next section, however the next bars with consecutive triple-stopped chords in the viola part (bars 101-102, bars 104-105, bars 110-111) again push forward, while keeping the prevailing tempo of ♩ = 118 in between. In contrast, the final two bars with these chords, bars 112-113, instead pull back, slowing into the cadence at bar 114. Bar 114 starts at ♩ = 113, however there is a steady drive forward to ♩ = 130 in bars 118-119.

120-149

Bar 120 continues at ♩ = 130, and this is the tempo until bar 131, where again the tempo pushes forward, reaching about ♩ = 134, until bar 140, where there is a significant gradual pulling back in tempo to ♩ = 116 by the end of bar 141. In bar 142 the tempo again drives

forward, reaching ♩ = 128 by the end of bar 143. Only in bar 149 does the tempo start to relax again.

150-170

Bar 150 is immediately slower at ♩ = 98. The beginning of bar 157 is delayed, but the tempo continues at ♩ = 98. There is a small pull up into bar 161, which then continues on at ♩ = 98.

Bar 167 slows slightly to ♩ = 96.

171-188

Bar 171 is back at ♩ = 98, and there is a small pulling back into the second half of bar 174, to ♩ = 94. There is a further subtle slowing from bar 177, then in bar 179, there is a gap before the third crochet beat, making a small break in the line. Bar 180 is faster at ♩ = 100.

189-221

At bar 189, there is a more significant speed up to ♩ = 120. At bar 194, faster to ♩ = 124, and at bar 198 ♩ = 128. Bar 202 drops back to ♩ = 122, and down to ♩ = 120 in bar 206. A further slow up into bar 213, which slows to ♩ = 110. It starts to slow further from bar 118, reaching ♩ = 100.

222-232

The triplets in bar 222 are at ♩ = 110, but the rest before the next notes is longer. The legato crochets are at ♩ = 80. There is a longer break, then the triplets of bar 225 are ♩ = 100, and though the rest is longer, the crochets from bar 227 are at ♩ = 100 also. The triplets after that ♩ = 96, and the crochets of bar 231 ♩ = 90 and slowing.

233-end

Bar 233 is ♩ = 86. The triplets in bars 235-236 push ahead and then it slows into the first half of bar 237. Bar 238 is at ♩ = 70, and the final quaver into bar 241 is about twice as long. The piano entry in bar 242 starts at ♩ = 70, but pushes to ♩ = 76 in the next bar. It also pulls back from the end of bar 245. Bar 247 starts at ♩ = 74, slowing slightly into bar 251 to ♩ = 70. Further slowing at bar 254, reaching ♩ = 60 by bar 255. The piano enters in bar 257 at ♩ = 80, but steadily slows down, reaching ♩ = 48 in bar 259.

1-9

Viola creeps in slightly at the beginning, in the sense that the tempo at the start of the first bar is ♩ = 90, and gradually moves forward to ♩ = 94 by the piano entry, which it stays at steadily until the next section.

10-38

There is a slight relaxation at the end of bar 9 into the beginning of the *arco* section at bar 10, however the prevailing tempo continues at ♩ = 94 after this. There is a very subtle pulling back in tempo from bar 14, mainly through leaning on the first beats of bars 14-17, which results in the tempo dipping to ♩ = 91 by bar 20. At the end of bar 23, there is a slight lengthening of the fourth beat, to place the downbeat of bar 24, to coincide with the change in harmony. There is another subtle push forward at bar 35, followed by a relaxation in bar 38 before going back to *pizzicato*

39-43

At bar 39 the tempo pushes forward slightly, returning to the ♩ = 94 of the beginning.

44-61

The piano slows in bars 44-45, and quite noticeably places the downbeat of bar 46. The tempo from bar 46 is ♩ = 90, and the tempo is pushed slightly through bars 47-48 (particularly in quavers), and pulls back again in bar 49, though this rubato is quite subtle. Bar 50 pushes ahead, though more noticeably and suddenly than before, the tempo starting at about ♩ = 98 and pushing slightly faster through bars 51-52, though the final beat of bar 52 is slightly delayed. Bar 53 continues at ♩ = 98. From bar 57, the viola pushes forward again slightly, though pulls up again at the end of bar 60 into bar 61.

62-70

The piano is immediately slower when it enters in bar 62, ♩ = 84, and the downbeat of bar 65 is placed slightly late, though the end of bar 66 does not pull back in tempo as one might expect with the decrescendo. The *pizzicato* in bar 67 is immediately faster, ♩ = 93, and the tempo is quite steady into bar 71, though the downbeat at this bar is placed.

71-119

Bar 71 starts at ♩ = 102. Bars 71-72 push forward slightly. Bar 77 pushes forward somewhat more, so that bar 78 onward is ♩ = 108. The triple-stopped chords of bars 86-87 are relatively held back, ♩ = 105. Bars 91-92 push forward slightly, ♩ = 108, and the end of bar 93 pulls up ever so slightly to place downbeat of bar 94, which continues at ♩ = 108. Triple-stop chords in bar 101 pull back slightly into bar 102, which then pushes forward slightly to ♩ = 110. Bar 110 is slightly held back into the downbeat of bar 111. Again bars 112-113 are slightly held back, which gives more of an arrival to bar 114, which continues at ♩ = 110.

120-149

Bar 120 is immediately faster, ♩ = 120, and stays at this tempo steadily. In bar 140 there is a slight pulling back, reaching ♩ = 118 by bar 142. In bar 149 there is a further pulling back in tempo.

150-170

♩ = 110 in bar 150, some freedom in piano until bar 157, ♩ = 104. Slows to ♩ = 102 at bar 161. Slowing slightly from bar 168.

171-188

Bar 171 is slightly faster at ♩ = 104. Small pull back into bar 176, back at ♩ = 104 in bar 177, slowing again into bar 179. Piano tempo again ♩ = 104 at bar 180. Slight stretching of first beat in bar 182. Slow up again into bar 186, however carries on at ♩ = 104.

189-222

Bar 189 immediately faster at ♩ = 110. Bar 198 pushes to ♩ = 116. Bar 203 slows back to ♩ = 110. Slows into bar 213 to ♩ = 106, and further to ♩ = 102 in bar 214. Second beat of bar 217 is stretched a little, though carries on at ♩ = 102.

223-232

First crochet of bar 222 twice as long, otherwise carries on at ♩ = 102. Legato crochets at bar 224 ♩ = 80. Bar 225 back at ♩ = 102. Bars 227-228 ♩ = 80 and pushes a little. Bar 229-230 ♩ = 102 again. Bar 231 ♩ = 90 and slows during bar 232.

233-end

Bar 233 ♩ = 98, and slows a little at bar 236. Bar 238 ♩ = 92, and slows a little at bar 240.

Piano entry in bar 242 ♩ = 92, small slowing into bar 245, continues at ♩ = 92 until last two crochets of bar 246. Bar 247 ♩ = 96, stays in tempo. Bar 256 rest slightly stretched. Piano entry at bar 257 ♩ = 104 and stays at tempo.

1-9

Starts off at $\text{♩} = 70$, though more time is spent on first crochet beat of bar 1. Again spends more time on first crochet of bar 3, but speeds up to $\text{♩} = 75$ in the quavers on the second beat of the bar. Tempo remains steady for rest of *pizzicato* section, though last bar (bar 9) does pull back slightly.

10-38

Tempo slows to $\text{♩} = 70$ at bar 10. Quavers (piano) in bar 10 and bar 12 push forward slightly, while crochets (piano) in bar 11 and bars 13-14 pull back. Bar 18 pulls back slightly into bar 19, which also slows slightly into bar 20, which is $\text{♩} = 68$. This is the prevailing tempo for the next section. In the second half of bar 25, and through bar 26, the crochets are pushed noticeably, however the tempo is returned to by the beginning of bar 27, and a similar effect is used at the end of bar 27, and through bar 28, only to slow into bar 29 at $\text{♩} = 68$ again. Bars 35-36 then push forward noticeably, to $\text{♩} = 74$, only to pull back rather suddenly at the end of bar 37 into bar 38 to $\text{♩} = 66$. The *pizzicato* beginning at the end of bar 38 is again faster, $\text{♩} = 72$.

39-43

The *pizzicato*, end of bar 38, is slightly slower $\text{♩} = 70$. More time is spent on the last two crochets of bar 41, and bar 42 is slower too, however bar 43 resumes the earlier tempo, thus the most emphasis is put on bar 42.

44-61

The piano starts bar 44 at $\text{♩} = 73$, and this is the prevailing tempo for the next section. The second bar of the viola entry (bar 47) pushes forward rather suddenly, though tempo relaxes

again in bar 49. A similar push forward to bar 47 occurs in bar 51, though not as much, and bar 52 returns to ♩ = 76. The quavers in bars 54-55 push forward, however the tempo relaxes in bar 56 and the beginning of bar 57 is somewhat placed. Bar 61 pulls back a lot, particularly on the last two crochets. The prevailing tempo from bar 57 is ♩ = 74, though the quavers generally push forward, and bar 61 pulls back.

62-70

The prevailing tempo from bar 62 is ♩ = 66, however the second half of bar 63 pushes (slowing again in bar 64), and bar 65 is quite slow, but catches up during the next bar. Bar 67 is ♩ = 72, though bar 69 slows to ♩ = 68.

71-119

Bar 71 starts at ♩ = 80. The first beat of bar 73 is much longer, then it gets a little crazy – it speeds up a lot, but some notes are stretched to be almost twice as long in the context. Bar 78 reaches a more steady ♩ = 100, slowing into bar 80, which takes up this same tempo. Bars 84-86 are ♩ = 110, then the next few bars pull back slightly, prevailing tempo ♩ = 104. There is a slow up into bar 94, but the downbeat immediately goes forward at ♩ = 116. Bar 95 slows a little, and bar 96 is ♩ = 110. Bar 99 pulls back a little, but back at ♩ = 110 for the next bar. Bar 104 pushes forward to about ♩ = 114, which is relevant until bar 110 which pushes forward through the triple-stops to about ♩ = 120. Bar 112 slows a little, and bar 113 does more so into the cadence at bar 114. Bar 114 starts at ♩ = 100, but soon pushes forward, reaching ♩ = 110 by bar 116. There is a pull up in bar 119.

120-149

Bar 120 pushes forward at ♩ = 116. Bar 124 pulls back a little to ♩ = 112. Bar 128 is faster again at ♩ = 116. Bar 131 is faster again at ♩ = 120. Bar 137 slows a little, so that ♩ = 110 by bar 139. Bar 142 is faster at ♩ = 116. Bar 148 slows so that by the end of bar 149, ♩ = 96.

150-170

Piano in bar 150 starts at ♩ = 100, but slows on second beat of bar 152, reaching ♩ = 84, slowing further to ♩ = 66 by bar 156. Bar 157 is faster at ♩ = 76. The viola entry at bar 161 is ♩ = 78. At bar 168 there is a gradual slowing, getting to ♩ = 70 in bar 170.

171-188

The prevailing tempo from bar 171 is ♩ = 76, however the first beat of bar 172 two takes about twice as long, then gets back to the same tempo. Bar 175 slows to ♩ = 70. At bar 180, the piano goes faster at ♩ = 76. The viola entry at bar 182 is slightly slower, however much more time is spent on beat one of bar 182, and beat three of the next bar. The tempo continues at ♩ = 76, however there is a slowing into bar 189.

189-221

Bar 189 is immediately faster at ♩ = 90, though bar 192 is slower, along with bar 193, then the tempo picks up, reaching ♩ = 100 by bar 195. Bar 202 is faster again at ♩ = 110. Bar 206 is slightly held back, but the following bars are ♩ = 116. The down beat of bar 210 is slightly stretched, then there is a pull up the bar into bar 213. Bar 213 is ♩ = 100, and the next bar

even slower at ♩ = 70 (and some notes even longer). Bar 218 steadies at ♩ = 86, and gets to ♩ = 90 by bar 220.

222-232

The downbeat of bar 222 is about 1.5 times longer than marked, and the triplets carry on at ♩ = 90. The crochets of bar 224 slow to ♩ = 76. The triplets from bar 225 are ♩ = 84, and the next crochets are ♩ = 76. The crochet rest of bar 229 is stretched, but the triplets continue at ♩ = 76, and the crochets from bar 231 are ♩ = 70.

233-end

Bar 233 continues on at ♩ = 70, only the triplets in bars 235 & 236 push forward. The pickup to bar 238 is ♩ = 66, though the first minim of bar 241 is worth about three crochets. The piano enters at ♩ = 70 in bar 242. Bar 245 is delayed. The *pizzicato* at bar 247 is delayed, but continues slightly faster at ♩ = 72. The tempo slows to ♩ = 70 at bar 253, and ♩ = 66 at bar 256. ♩ = 60 in bar 259.

Tempo/Rubato

1-9

Starts piece ♩ = 80. Beginning of bar 3 is placed slightly late, as is the downbeat of bar 7 and bar 9. There is a subtle pulling back of tempo, so that by bar 10 ♩ = 78.

10-38

Tempo continues at ♩ = 78. The fourth beat of bar 15 pushes ahead until the end of bar 16, which pulls back to the original tempo. The fourth beat of bar 17 pulls back, though regains tempo in the next bar. Bar 23 pulls back a little, however bar 24 is forward looking until half way through bar 25, where there is a gradual pullback into the down beat of bar 27, where it pushes forward again to ♩ = 78, and then slightly faster, only to pull back again at bar 30. Bar 32 again pushes ahead more, and then in bar 33 relaxes to ♩ = 80. The fourth beat of bar 36 is delayed, and the subsequent bar is slower too, reaching ♩ = 78. Bar 38 is held back even further, but the *pizzicato* at the beginning of bar 39 is back at ♩ = 78.

39-43

The *pizzicato* continues at this tempo, while bar 41 is held back, then the next two bars continue in tempo.

44-61

Bars 44-45 are at ♩ = 72. Bar 46 is immediately at ♩ = 80, bar 47 pushes through the quavers slightly, but remains at this tempo. The end of bar 49 pulls back. Bar 50 pushes forward less subtly, so that it slows slightly to return to ♩ = 80 in bar 51. Bar 52 pulls back slightly,

however bar 53 continues on at ♩ = 80. Bar 57 pushes forward to ♩ = 85, only pulling back at the end of bar 61 to ♩ = 75.

62-70

The rest at bar 62 is about a crochet longer than marked. Bar 63 pushes ahead subtly, however the end of bar 65 pulls back, getting as slow as ♩ = 67 by the last crochet of bar 66.

Bar 67 is faster at ♩ = 79, slowing slightly at bar 70.

71-119

Bar 71 starts at ♩ = 86, reasonably steady. The second crochet beat of bar 72 has been omitted, as though it is a 2/4 bar instead of 3/4. Bar 75 pushes at the end, getting up to ♩ = 90 by bar 78. The tempo is pushed again through bar 84, reaching ♩ = 94. Bar 108 pushes slightly, getting to ♩ = 98. Bar 113 pulls back very subtly, barely noticeable, but tempo continues at ♩ = 98. Bar 117 and bar 118 are stretched quite a lot into the second beat.

120-149

Bar 120 pushes forward again, ♩ = 102. Bar 126 stretches out the third beat a little, and so do the following bars until bar 131, by which time the tempo has slowed to ♩ = 94. *Pizzicato* at bar 135 pushes to ♩ = 100. Bar 168 pulls back a little, bars 140-141 slowing further, ♩ = 94.

The end of bar 142 pushes, though more so in bar 143, ♩ = 104 by bar 144. Bar 147 pulls back, so that ♩ = 96 by bar 149.

150-170

The second beat is delayed in the piano at bar 150, and the tempo has slowed to ♩ = 82, and slowing. Tempo has reached ♩ = 70 by bar 152, and pulls back again in bar 155, and reaches ♩ = 60 by the downbeat of bar 157. The second beat of bar 157 is immediately faster, ♩ = 77, essentially harking back to the opening tempo. The last crochet into the downbeat of bar 161 is stretched slightly, then bar 161 itself pushes forward, reaching ♩ = 86 by the half-bar.

171-188

The prevailing tempo from bar 171 is ♩ = 84, however there is a sense of quavers pushing forward, and more time being spent on the first and last crochets of the bar (bars 171-172). There is the beginning of a pull back at bar 177, reaching ♩ = 78 by bar 179. Bar 180 is back in tempo, at ♩ = 88. Time is taken through bar 182, reaching ♩ = 84, and again there is a pull up from bar 186, reaching ♩ = 80 by bar 187.

189-221

Prevailing tempo continues at ♩ = 80. Bar 191 pushes forward slightly, however bar 193 pulls up slightly, before pushing forward again at bar 194. It continues to push slightly through to bar 197, though not significantly. The tempo is maintained until bar 205, where the tempo is pushed quite significantly, particularly through bar 206, reaching ♩ = 90. This faster tempo is maintained largely through the triple-stopped chords. After bar 210 the tempo pulls back to ♩ = 80. Bar 213 feels even more laboured, though the end of bar 214 has the most pulling back, the viola playing solo at this point. The first beats of bars 215 & 216 are particularly stretched, then bars 117-119 move forward at ♩ = 80 again into bars 220-221, which also appear to push forward.

222-232

The rest on the first beat of bar 222 is about twice as long as marked, to give more space and anticipation to the beginning of the next section. For this section, the triplet quavers tend to push forward, while the legato crochets tend to pull back, though all this occurs within about six metronome marks of ♩ = 80.

233-end

Bar 223 is almost perfectly in tempo of ♩ = 86 until bar 237, where the rest on beat three is longer than marked, though the tempo is maintained at ♩ = 86 after this. The semibreve of bar 239 is about a crochet shorter than expected given the tempo either side of that note, and bar 240 continues on at ♩ = 82. When the piano enters at bar 242, it is much more stately, at ♩ = 72. There is a slight pull back at the end of the phrase in bar 246. Bar 247 is faster at ♩ = 82. The tempo pushes through bars 248-249, and pulls back through bar 250. At bar 253 the tempo has slowed to ♩ = 78, and continues to do so to the end of the movement. Bars 257-258 are about ♩ = 58, bar 259 ♩ = 52.

Annette Bartholdy, Julius Drake

1-9

♩ = 70 to start. Downbeat of bar 3 is slightly delayed. Similarly, the downbeat of bar 7 is also slightly delayed.

10-38

Bar 10 is slightly delayed in starting, however it does push ahead at a slightly faster tempo, ♩ = 73. There is a small pull up into bar 18. From bar 21, there is a subtle push forward to the middle of the bar, followed by a relaxation before the beginning of the next bar. Bar 25 pushes up to ♩ = 80, then at the end of bar 27 the tempo is pushed again, reaching ♩ = 86. In bar 35, the tempo is starting to pull back, reaching ♩ = 72 in bar 38.

39-43

The tempo stays at ♩ = 72 overall through this section. There is a subtle push through bars 39-40, but the downbeat of bar 41 is quite delayed. Bar 42 pushes a little, then bar 43 relaxes.

44-61

The downbeat of bar 44 is somewhat delayed, then the tempo reaches ♩ = 72 again, followed by a pull up at the end of bar 45 into bar 46. The viola entry, though delayed, continues at ♩ = 72, however in bar 48 it pushes forward, reaching ♩ = 76 by bar 49. In bar 50 the tempo pushes again, up to ♩ = 84. At bar 53, the tempo is slightly on the slower side of ♩ = 84, however it pushes slightly through until bar 57, reaching ♩ = 88, and then starts to pull back, getting back to ♩ = 74 by the end of bar 61.

62-70

Bar 62 continues at ♩ = 72, though there is a pull back into bar 65, slowing back to ♩ = 70. The tempo is regained at bar 67 to ♩ = 72.

71-119

Bar 71 is immediately faster at ♩ = 95. The tempo pushes forward at bar 74 to ♩ = 104. At bar 80, there is an immediate pull back to ♩ = 97. Again, the tempo pushes back to ♩ = 104 through bar 82. In bar 86 the tempo pushes forward again, reaching ♩ = 108. There is a small pull back going into the beginning of bar 94. At bar 101 the tempo pushes forward to ♩ = 114, momentarily pulling back for bar 107. From bar 112 there is a pull back into bar 114. Bar 114 is slightly slower at ♩ = 112, slowing slightly in bar 119.

120-149

From bar 120 there is a push forward, ♩ = 120. Bar 131 slows to ♩ = 114, and speeds up again at bar 135 (♩ = 120). There is a subtle pull up from bar 140, however the viola entry at bar 142 takes off at ♩ = 124. There is a small gradual slowing from bar 147, reaching ♩ = 110 by bar 149.

150-170

Bar 150 reaches ♩ = 96. There is a further slowing from bar 153, with particular placement of bar 155 with ♩ = 90. A more dramatic slowing in bar 156 leads to ♩ = 74 in bar 157. There is a subtle push forward from bar 162 reaching ♩ = 80 in bar 163. A small slow of tempo in bar 165 is soon regained. There is a slow up into bar 171.

171-188

Bar 171 starts at ♩ = 82. Bar 176 starts to slow a little to ♩ = 76 in bar 177. Bar 180 is slightly slower, then bar 181 pushes slightly, while bar 182 is significantly faster at ♩ = 90, though the piano is slower again in bar 184 at ♩ = 80. At bar 186 the tempo drops to ♩ = 74.

189-221

In bar 189, the first crochet is at the old tempo of ♩ = 74, however the viola entry immediately pushes to ♩ = 90. Bar 192 is slightly slower at ♩ = 86. Bar 194 starts a gradual speed up to ♩ = 104 in bar 196. Bar 198 is slightly broader in the double-stopped chords, ♩ = 96. Bar 203 pushes forward, ♩ = 100 in bar 204, and ♩ = 104 in bar 206. Bars 108 & 109 push forward slightly to bar 210, whose downbeat is slightly stretched. There is a pull up from bar 220.

222-232

The rest on the downbeat of bar 222 is about three times that marked. ♩ = 96, the down beat of bar 223 is slightly longer too. Downbeat of bar 224 is quite delayed, also slows down through the bar. Bar 225 is also delayed in starting and ♩ = 90, bar 227 is delayed and slows down too. Bars 229-232 are similar, though at bar 232 tempo reaches ♩ = 70.

233-end

Bar 233 continues at ♩ = 70, though after a much longer crochet rest. Triplets in bars 235 & 236 push forward, end of bar 236 slows more. Pick up into bar 238 is at ♩ = 62. Slight pull up into bar 241. Piano in bar 242 starts at ♩ = 56, while pushing forward into bar 244, at ♩ = 62. Bar 247 continues at ♩ = 62. The tempo pushes to ♩ = 68 by bar 250. The tempo slows into bar

253, and continues to slow to ♩ = 60 at bar 255. Further slowing occurs after piano entry at bar 257, and last C in bar 259 is very delayed, ♩ = 40.

Lawrence Power, Simon Crawford-Phillips

1-9

Starts at ♩ = 102. Small pull back into down beat of bar 3, and again into bar 5. Tempo decreases to ♩ = 97 from bar 5 on.

10-38

Bar 10 continues at ♩ = 97. The second beat of bar 17 is delayed. There is a pull up going into bar 24, ♩ = 92, however it pushes forward from there back to ♩ = 97 by bar 26. There is a gradual slowing from bar 30, reaching ♩ = 94 by bar 34. There is a small pull back in bar 38.

39-43

Bar 39 returns to ♩ = 97, staying at this tempo, except for bar 41 which slightly pulls up, temporarily.

44-61

The piano at bar 44 is at ♩ = 92, slowing into bar 46. Bar 46 pushes forward straight away, ♩ = 102. Bar 53 is slightly slower at ♩ = 100, though bar 57 pushes again to ♩ = 102. There is a slight slowing in bar 61.

62-70

The piano in bar 62 is slightly slower, ♩ = 98. There is a slow up into bar 65, which reaches ♩ = 95, the tempo remains at this for the rest of this section.

71-119

Bar 71 continues at this tempo of ♩ = 95, though there is a feeling of being held back. Bar 74 suddenly pushes forward to ♩ = 110, though returning to ♩ = 100 through bar 76. Bar 80 pushes to ♩ = 104, driving forward from bar 82 to reach ♩ = 110 by bar 84. Bar 86 is slightly slower at ♩ = 106. The tempo remains at this speed until bar 103, which starts to push forward. Bar 104 is ♩ = 114, pushing through the triple-stops in the viola. Bar 106 is slightly slower, ♩ = 110. From bar 108 the tempo is pushed further, reaching ♩ = 118 by bar 110, however the tempo slows from bar 111, much more so in bar 113. The beginning of bar 114 is delayed, however it pushes forward immediately to ♩ = 108. From bar 117 the tempo pushes forward, reaching ♩ = 114 by bar 120.

120-149

The tempo pushes to ♩ = 120 by bar 122. There is a small pull up in bar 128, ♩ = 118. The tempo stays at this until bar 133, which pushes forward to ♩ = 124. The tempo pulls up next through bar 138, reaching ♩ = 112 by bar 141. There is a small pull up in bar 149.

150-170

The tempo slows to ♩ = 80 in bar 151. There is a small push forward into bar 154. In bar 157, the tempo resumes at ♩ = 98. There is a small slowing at the end of the tremolo viola in bar 170.

171-188

Bar 171 starts at ♩ = 92, though is moving forward, settling at ♩ = 100 by bar 173. There is a slow up from bar 178 into bar 180, though from here the tempo pushes forward at ♩ = 100.

189-221

Bar 189 pushes to ♩ = 110. Bars 198-199 momentarily push forward to ♩ = 114, coming back only to ♩ = 112 in bar 200. There is a pull back from bar 205, going to bar 207, again into bar 210, with more conviction, and then the most into the climax at bar 213, which slows to ♩ = 98. A little more time is spent on the first beat of bar 216, however after that the tempo is ♩ = 104, though slowing again in bar 220. Bar 221 actually pushes forward slightly, and the rest at bar 222 is shorter than marked.

222-232

Bar 222 is at ♩ = 100, bar 223 slows a little in preparation for bar 224, which slows more noticeably – reaching ♩ = 86 by the end of the bar. Bars 227-228 push a little to ♩ = 90. Bar 232 slows slightly into the next bar.

233-end

Bar 233 ♩ = 88, though there is a little slowing into bar 237, ♩ = 86. There is a further slow up in bar 240. There is a delay before the piano entry at bar 242, which is ♩ = 82, though the tempo is pushed in bar 243, and bars 245-246. Bar 247 is ♩ = 92. There is a subtle pulling back into bar 252, and much more in bar 255. The piano enters at ♩ = 90 in bar 257, and slows a little by the end, ♩ = 75.

Paul Silverthorne, Aglaia Tarantino

1-9

Starts at ♩ = 88.

10-38

Bar 10 pushes a little to ♩ = 92. Pushes through bars 15 & 16. Pulls back in bar 17 again to ♩ = 88. Pushes forward from bar 21 to ♩ = 96 by bar 26. The tempo pushes more from bar 27, reaching ♩ = 100 by bar 29. Bar 33 begins to slow to ♩ = 88 by bar 38.

39-43

Pick up to bar 39 is faster at ♩ = 93, pushing slightly faster in bars 42-43.

44-61

Bar 44 continues in tempo at ♩ = 93. Bar 46 viola entry is slightly delayed, however tempo increases to ♩ = 96 after entry. Small slow up from bar 48 to downbeat of bar 50, which then carries on at ♩ = 96 again. Bar 53 pushes forward again to ♩ = 98. Bar 57 has its first beat slightly stretched, but continues on at ♩ = 98 otherwise. Bar 60 starts to slow slightly into bar 62.

62-70

Bar 62 is slower at ♩ = 90. Small push forward at bar 66. Bar 67 ♩ = 92.

71-119

Bar 71 is immediately faster at ♩ = 103. Bar 82 begins to push a little, ♩ = 107 by bar 84. Bar 86 pushes forward to ♩ = 112, slowing again in bar 88 to ♩ = 108. Bar 92 pushes forward into

bar 94, though upbeat before is slightly stretched. By bar 95 ♩ = 114. Triple stop chords from bar 101 pull back a little, ♩ = 112. Chords on third beats of bars 108-109 come slightly early, bar 110 has pushed to ♩ = 114. Bar 114 is slightly slower at ♩ = 110.

120-149

Bar 120 pushes forward to ♩ = 120. Bar 126 pushes forward a little to ♩ = 124. The tempo slows a little from bar 132, reaching ♩ = 118 by bar 134. In bar 142 there is a push to ♩ = 130. Tempo slows to ♩ = 124 in bar 147, and continues to ♩ = 116 in bar 149.

150-170

The first crochet rest at bar 150 is about three times as long as the preceding tempo. Triplets in bar 150 are much slower, about ♩ = 70. Tempo from second beat of bar 151 is faster at ♩ = 86. Bar 155 pulls back a lot into the second beat of bar 156, which is faster again at ♩ = 82. There is a slow up into bar 159, but back to ♩ = 82 after that. Bar 161 pushes to ♩ = 88. Bar 163 rushes a little, but returns to ♩ = 90. There is a small slowing from bar 169 into bar 171.

171-188

Bar 171 starts at ♩ = 90, and bar 172 slows significantly at the end of the bar. Bar 173 immediately pushes forward at ♩ = 90 again. Bar 174 pushes more, getting to ♩ = 96 by bar 175, slowing slightly at the end of bar 176, but faster again at bar 177, and slowing at the end of bar 178 into bar 180. Piano entry at bar 180 is immediately faster again, back to ♩ = 96. There is a small slowing at the end of bar 183 into bar 184, which carries on at ♩ = 96. Bar 197 pushes forward at ♩ = 100.

189-221

Bar 189 pushes forward, reaching ♩ = 110 by the end of bar 190. There is a small slowing at the end of bar 193, though tempo is regained at the next bar. Tempo pushes through bar 197, reaching ♩ = 114 by bar 198. Bar 204 pulls back slightly to ♩ = 110. Bar 209 starts to push through till bar 212, which slows a little into bar 213, ♩ = 108. Bar 214 continues to pull back to about ♩ = 96 in bar 216. The crochets at bar 218 push forward at ♩ = 110, pulling back slightly into bar 221.

222-232

The first beat of bar 222 is about twice as long as that marked, but the triplets go faster at ♩ = 120. The legato crochet bar is much slower in contrast, ♩ = 90. The next triplet bars (bars 225-226) are slower than the first, ♩ = 110, and the next legato crochets at bar 227 are faster than the first at ♩ = 100. Next triplets are ♩ = 110 again, and crochets are ♩ = 106, getting slower (bar 232).

233-end

Bar 233 ♩ = 110, slows slightly at bar 237. Bar 238 is approximately ♩ = 106, but minim is shorter than expected, as well as semibreve in bar 239. Piano entry in bar 242 is ♩ = 96. Bar 247 is slightly faster at ♩ = 100, small slowing during bar 251, spending more time on C-D ♭ - C. Bar 256 is slower at ♩ = 94. ♩ = 90 in bar 259.