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Dmitry Shostakovich's *Twenty-Four Preludes and Fugues* op. 87: An Analysis and Critical Evaluation of the Printed Edition Based on the Composer's Recorded Performance

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DMITRY SHOSTAKOVICH'S *TWENTY-FOUR PRELUDES AND FUGUES*, OP. 87:
AN ANALYSIS AND CRITICAL EVALUATION OF THE PRINTED EDITION
BASED ON THE COMPOSER'S RECORDED PERFORMANCE

by

Denis V. Plutalov

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Denis Plutalov, D. M. A.

University of Nebraska, 2010

Advisor: Mark Clinton

This particular research is a tribute to Dmitry Shostakovich, who was not only a great composer, but also a great pianist and interpreter of his own works. Shostakovich is famous for the most part as a great symphonic and chamber composer. His piano works did not gain as much popularity as his large scale works. In fact they attracted very little attention from the modern generation of pianists. Shostakovich's Twenty-Four Preludes and Fugues op. 87 stand out among his piano works as a unique cycle, equaling Bach's *Well-Tempered Clavier* in its concept.

Chapter One provides an introduction to the subject matter and address the techniques used for the musical analysis. Chapters Two and Three feature information on Shostakovich's pianistic background and his performing style. They are based both on the impressions of his contemporaries and on his own recordings. The focus of this study lies in creating a comprehensive picture of the composer at the piano—a task which has never been completely fulfilled before. The fifth chapter deals with the analysis of Shostakovich's recorded performance of eighteen preludes and fugues, focusing on specific details such as tempos, dynamics, articulation and pedaling and their relevance to

the printed score. The understanding of the composer's own interpretation of the work is a necessary tool toward a better comprehension and interpretation of his music. In other words, a close analysis of Shostakovich's performance should result in a newly revised publication of his piano works, which would incorporate the composer's specific tempo indications, dynamics, articulation and pedaling. The appendices include information on Shostakovich's compositional dates and recordings of his preludes and fugues.

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Chapter I

Introduction

From the early years of his life, Dmitry Shostakovich (1906-1975) appeared destined to become one of the most recognized and influential composers of the twentieth century. Although he became famous mostly for his symphonic and chamber works, his works for piano hold a special place in his legacy, since Shostakovich's style of orchestral writing highly influenced the style of his piano works. At the early stage of his musical career, Shostakovich was equally famous as a concert pianist and an incomparable performer, who successfully premiered his own piano and chamber works. Even from his yearly years, critics recognized his extraordinary abilities as a performer. In the mid-1920s, after one of his solo recitals, critic Victor Walter wrote, "In Shostakovich's playing, one is struck by that exuberantly serene self-confidence of a genius...When you listen to pianists such as Shostakovich, you forget about technique and become imbued with the spiritual content of music."¹ Another critic, Valerian Bogdanov-Berezovsky, wrote about Shostakovich's Liszt recital in 1925, "Shostakovich's pianism is not superficially virtuosic, but deeply artistic. In the background is his technique; while in the foreground are the composer's own ideas."² As a pianist, he was trained at the Petrograd (in 1924-1991, Leningrad) Conservatory in the studio of Professor Leonid Nikolayev.³

¹ Sofia Moshevich. *Dmitri Shostakovich, a Pianist*. McGill-Queen's University Press, 2004, 32, 34.

² *Ibid.*, 32-33.

³ Leonid Vladimirovich Nikolayev (1878-1942). Composer, pianist and conductor. Professor of the Leningrad Conservatory between 1912 and 1942. His piano students include Dmitry Shostakovich, Vladimir Sofronitsky (1901-1961) and Maria Yudina (1899-1970). No relation to the pianist Tatiana Nikolayeva (1924-1993).

His early concert appearances earned him considerable praise from the refined Leningrad critics and public. Shostakovich was considered one of the most prominent representatives of the Leningrad piano school, along with Maria Yudina and Vladimir Sofronitsky. However, his unsatisfactory experience with the Chopin competition in Warsaw in 1927 (where he was awarded only an honorary diploma instead of a prize) forced Shostakovich to reconsider his dual career as a composer and a pianist. From that point on, he remained active as a performer of his own solo and chamber piano works, which were composed mostly as display pieces for himself. His frequent public appearances as a pianist continued until 1958, when, because of a developed disease⁴ of his right hand, he had to quit playing piano. From that moment on, Shostakovich did not compose a single piece for solo piano, instead focusing on vocal and chamber works with piano. During the heyday of his pianistic activities, between 1940 and 1958, Shostakovich recorded frequently and left behind a considerable legacy. The composer's goal was, obviously, not only to promote his own works on record, but also to reveal and to preserve his own performing style. During his lifetime, Shostakovich never missed an opportunity to record his own works. Unfortunately, only a few of these recordings were released during the composer's lifetime. Most of them were published after his death in 1976, and the first and only complete set of his recordings appeared on the UK-based Russia Revelation label in 1997-1998.⁵

Among Shostakovich's solo piano works, only his Three Fantastic Dances op. 5, some of his Twenty-Four Preludes op. 32, and a few of his Twenty-Four Preludes and Fugues op. 87 are frequently played. His First (op. 12) and Second (op.64) Piano Sonatas

⁴ The diagnosis pronounced by doctors was that Shostakovich developed tendinitis in the right hand because of the tremendous stress from creating constant tension in the hand while writing.

⁵ *Shostakovich Plays Shostakovich*. Russia Revelation CD REV 70001-70008.

as well as his *Aphorisms* op. 17 and most of the Preludes op. 34 remain widely neglected by contemporary pianists. His piano music has been eclipsed in popularity by the works of his elder contemporary, Sergei Prokofiev, perhaps because Shostakovich's piano works are considered by many pianists to be unpianistic, technically difficult, and hard to interpret.

There are a few cornerstones of the polyphonic piano repertoire which are generally highly recognized by musicologists and pianists alike. Bach's *Well-Tempered Clavier* is foremost among these monumental works. More than two hundred years after Bach composed his two books of twenty-four preludes and fugues, Dmitry Shostakovich became the first composer in musical history to follow Bach's challenging experience by composing his own cycle of *Twenty-Four Preludes and Fugues* op. 87 (1950-1951). The impulse to compose the cycle came upon the composer not as a challenging task to imitate the work and style of Bach, but as a task for his own creative self-realization.

It is necessary to remember that Shostakovich's cycle was composed during the oppressive regime of Joseph Stalin, when the composer was being persecuted by the Soviet state (1948-1953). One of the Communist Party leaders, Andrei Zhdanov, following Stalin's order, dismissed the music of Shostakovich as formalistic, dissonant, and even anti-national and anti-Soviet. Most of his works were banned from stage and broadcast, and there was no hope at the time that his newly composed preludes and fugues would ever be performed. On February 14, 1948, a special order of the State Repertoire Committee was issued, that banned some of Shostakovich's works from

performance and broadcast. In that particular situation, it literally meant that all of the Shostakovich's works were not performed.⁶

Fortunately, at the end of 1951 Shostakovich was given the opportunity to make a studio recording of his preludes and fugues—almost a year before the official premiere of the cycle. While it was Shostakovich's intention to record all twenty-four preludes and fugues, he only finished recording sixteen of them at the time. In 1956, he came back to the project and recorded two more. Shostakovich's performance can be characterized as emotionally restrained, highly reflective, and thoughtful. Although many pianists have attempted to plumb the depths of this set, few have ever managed to achieve such interpretive profundity, combined with an extraordinary palette of musical colors and a refined sense of musical architecture. Shostakovich's recorded performance is especially significant for future generations because it shows the composer's approach to his own music, which sometimes deviates from the printed text. For instance, it is rich in dynamic and agogic additions, which provides us with a new insight into the cycle.

Starting from the first publication of the preludes and fugues in 1952, all of the editions have various misprints and mistakes, some of which can be clarified simply by referring to the composer's own recording of the work. Unfortunately, both the Soviet edition of Dmitry Shostakovich's collected works (appearing between 1976 and 1990) and the more recent series of Shostakovich's complete works published by the DSCH Publishers (Moscow, Russia) in collaboration with Hans Sikorski Verlag failed to take advantage of this incredible resource. It remains a mystery, why pianist Tatiana Nikolayeva, the editor of Shostakovich's piano works did not consult the actual

⁶ Irina Bobykina, ed. *Dmitry Shostakovich v pismah i dokumentah*. (Moscow: Antikva, 2000), 543-544.

composer's recordings during the preparation of volumes thirty-nine and forty of the collected works, which contain his solo piano works. On the other hand, Shostakovich's recordings were consulted, and some of the changes were incorporated into the printed score by editors Nikolai Pirumov and Vladimir Komarnitsky, when they prepared volume thirteen, which consisted of Shostakovich's piano concertos in the same set of collected works.⁷

Like the piano works of Beethoven, Shostakovich's piano music serves as the creative laboratory of the composer, where the composer searches for and generates the material for his other symphonic and chamber works. This statement is particularly true with regard to his Twenty-Four Preludes and Fugues for piano, op. 87 (1950-1951). In this work, Shostakovich extensively developed the traits of his later compositional style (starting with the composition of the Fifth String Quartet op.92 and the Tenth Symphony op. 93 (1953); especially his minimalist style of writing, which he widely used during the last decade of his life. In fact, many of his later compositions have their roots in the Preludes and Fugues—being related to them both thematically and philosophically. Thus, the thematic material of the Preludes and Fugues also greatly influenced its neighbor opus, *Ten Choral Poems by Revolutionary Poets* op.88, which was composed at the very same time in 1951⁸. The thematic material of Shostakovich's Tenth (1953) and Eleventh Symphonies (1957), as well as thematic elements of some of his vocal and chamber works, especially the Fifteenth String Quartet op.144 (1974), were at first developed in the Preludes and Fugues. The connection between the thematic material of the Preludes

⁷ Dmitry Shostakovich. *Collected Works in Forty-Two Volumes. Volume Thirteen, Piano Concertos.* (Moscow: Muzyka, 1983).

⁸ Quite significantly, number five from op.88, *To The Executed*, is written as a fugue exposition (which bears a close resemblance to the C sharp minor Fugue op. 87 no.10) with a choral coda.

and Fugues (such as no.4 in E minor, no.20 in C minor and no. 24 in D minor) with other Shostakovich's works, such as his Tenth and Eleventh Symphonies, and his Fifteenth String Quartet op.144, just to name a few, still remains widely unexplored and deserves a special separate research.

An extensive amount of literature is dedicated to Shostakovich's life and music, however, while most of his biographies and memoirs have been published in the West since the late 1970s, most of the substantial musicological research conducted by Russian and Soviet musicologists remains published only in Russian. Such are the fundamental works of Alexander Dolzhansky,⁹ Marina Sabinina,¹⁰ and especially Victor Bobrovsky,¹¹ which offer a deeper insight into Shostakovich's music when compared with the official Soviet musicological doctrine.

When examining the countless books written about Shostakovich, one finds little seriously documented research on the composer as pianist. In fact, Shostakovich's recording of the Preludes and Fugues is analyzed only briefly in two articles, which are mentioned below.¹² The task of the present research is to fill in this gap. The present study of Shostakovich's own recording of eighteen preludes and fugues, op. 87 is divided into six chapters. Chapter One provides an introduction to the subject matter.

⁹ Aleksandr Dolzhansky. *24 Preljudii i Fugi D.D.Shostakovicha* (Twenty-Four Preludes and Fugues of Dmitry Shostakovich). (Moscow: Sovetskiy Kompozitor, 1965).

¹⁰ Marina Sabinina. *Shostakovich-Simfonist* (Shostakovich as a Symphonist). (Moscow: Sovetskiy Kompozitor, 1976).

¹¹ Victor Bobrovsky. "Shostakovich v moei zhizni" (Shostakovich in my life). *Sovetskaya Muzyka*, 1991, no.9.

¹² Yuri Rubanenko. "Ob avtorskom ispolnenii prelyudiy i fug D.D. Shostakovicha"(On some specifications of Shostakovich's own performance of his preludes and fugues). *Ob ispolnenii fortepiannoi muzyki* (On performing the piano music). (Leningrad: Muzyka, 1965).
Sofia Moshevich. *Dmitri Shostakovich, a Pianist*. McGill-Queen's University Press, 2004.

Chapter Two consists of research on Shostakovich's pianistic background and gives insight into the specifics of his piano school, in which he grew up. Chapter Three gives an overview of the Twenty-Four Preludes and Fugues including the new approach to the historical context in which the cycle was created. The common and widespread opinion, which appears in many Shostakovich's biographies, such as one by Laurel Fay¹³, is that Shostakovich composed his Twenty-Four Preludes and Fugues as homage to J.S. Bach, after his participation in celebrating Bach's bicentennial in Leipzig, Germany, in the summer of 1950. In the author's research, it becomes obvious that it was the overall political situation in the Soviet Union that produced a strong impact upon Shostakovich's creative activities and indirectly brought him to the composition of the Preludes and Fugues.

Chapter Four provides an analysis of Shostakovich's recorded performance of eighteen preludes and fugues,¹⁴ focusing on specific details, their relevance to the printed score, and interpretive issues such as tempos, dynamics, articulation and pedaling. This chapter also discusses the differences between the composer's performance and the printed edition, which result in various interpretative suggestions. It also discusses the advantages and disadvantages of the particular Soviet edition¹⁵ of Shostakovich's collected works.

¹³ Laurel E. Fay. *Shostakovich, A Life*. Oxford: Oxford University Press, 2000, 177.

¹⁴ The reason, why Shostakovich failed to record the remaining six preludes and fugues, still remains a mystery. There is no written evidence or discussion of the recording sessions of the preludes and fugues in the composer's letters. The author's suggestion is that Shostakovich had either a very busy schedule, which prevented him from practicing the piano, or he just was not given an opportunity to conduct a recording session at such a large scale. It is claimed, however, that Shostakovich made four-hand version of the cycle and recorded it somewhere in the 1950s together with his student, composer Moisei Vainberg. The location of the four-hand version manuscripts and the recording is unknown (Moshevich, 132-133).

¹⁵ Shostakovich. *Collected Works in Forty-Two Volumes. Volume Forty. Twenty-Four Preludes and Fugues*. (Moscow: Muzyka, 1980).

In the author's opinion, studying and understanding Shostakovich's recorded performances of his works is a necessary tool toward a better comprehension and interpretation of his music. In other words, a close analysis of Shostakovich's performance should result in a newly revised publication of his piano works, which would incorporate the composer's specific tempo indications, dynamics, articulation and pedaling. The final chapter provides summary and concluding remarks. The appendices include Shostakovich's discography, as well as his concert repertoire list.

The bibliography provides an overview of the numerous publications about Shostakovich. Some of them, more or less cover the historical background of the preludes and fugues. Unfortunately, Shostakovich's pianistic and recording activities rarely attracted the close attention of musicologists, so, there are only two significant sources which discuss Shostakovich's own performance of preludes and fugues in some detail. The first one is an essay by Yuri Rubanenko, published in 1965.¹⁶ Analyzing a sampling of the composer's performances, Rubanenko had enough courage to state that Shostakovich's performance should be considered the highest standard for all who perform the work. Along with many other qualities of Shostakovich's performance, Rubanenko emphasized an amazing simplicity of the composer's approach to his own music (compared with the recorded performances of Emil Gilels and Maria Grinberg) along with some very important issues of phrasing, pedaling and articulation. In comparison with these pianists, Shostakovich delivers a performance, which is much

¹⁶ Yuri Rubanenko. "Ob avtorskom ispolnenii prelyudiy i fug Shostakovicha" (On Shostakovich's performance of his preludes and fugues). *D.D. Shostakovicha (On some specifications of Shostakovich's own performance of his preludes and fugues). Ob ispolnenii fortepiannoi muzyki (On performing the piano music)*. (Leningrad: Muzyka, 1965).

more generalized in terms of character, yet it has much more variety in terms of dynamics and articulation.

The other one, a book titled *Dmitri Shostakovich, a Pianist*¹⁷ was written by the Russian émigré pianist Sofia Moshevich and published by McGill University Press in 2004. While it contains some profound thoughts on the composer's recorded performances and even has a brief analysis of some of them, it certainly does not fully cover the entire range of Shostakovich's recorded legacy. For instance, the author devotes only five out of two hundred pages to the discussion of Shostakovich's recordings of his preludes and fugues, touching briefly on a few aspects of the composer's performance.

The purpose of this research is to provide performers with a resource that will allow them to better interpret the Preludes and Fugues of Shostakovich—through more detailed analysis and discussion of the most recent published edition of the work viewed through the lens of the composer's recorded performance. The translations of some of the letters and memoirs in Chapter Three, as well as the editor's notes in Chapter Four have never appeared before in English. These provide important evidence toward a better understanding of Shostakovich's performing style.

The focus of this study lies in creating a comprehensive picture of the composer at the piano—a task which has never been fully addressed by prior research. This research represents a step forward in understanding Shostakovich's interpretation of his own music for piano. This result is achieved by painstaking analysis of Shostakovich's extant recorded performances, as well as archival footage of the composer's piano playing.

¹⁷ Sofia Moshevich. *Dmitri Shostakovich, a Pianist*. (McGill-Queen's University Press, 2004).

Chapter II

Shostakovich at the Piano. His pianistic background

In order to better understand Shostakovich's interpretive approach to his own music, it is necessary to examine his background as a pianist. Born in 1906, Dmitry Shostakovich did not start his music studies until he was nine. His first piano teacher was his mother, Sophia, who had studied at Saint Petersburg Conservatory with Alexandra Rosanova. Beginning in 1916, he entered the music school of Ignatiy Glyasser,¹⁸ a famous piano pedagogue of his time. It was at the Glyasser school that Shostakovich inherited the traits that would later define his pianistic style: a precise finger action that combined a natural attack of the key with a strictly horizontal wrist. Such hand position can clearly be seen on multiple archival footages and photographs, which depict Shostakovich at the piano.

By age thirteen, Shostakovich entered the Petrograd Conservatory with two major areas of study: piano and composition. After a year of studies with Professor Alexandra Rosanova,¹⁹ he entered the studio of one of the most prominent piano teachers of that time, Professor Leonid Nikolayev (1879-1942). A friend of Rachmaninov, a composer, a pianist and a conductor, Nikolayev was a graduate of the Moscow conservatory where he studied with Sergei Taneyev and Vassily Safonov. An advanced piano teacher of his time, Nikolayev was one the few professors at the conservatory, who adopted the then-popular school of "weight-playing" (*Gewichstpiel*), developed by the German scientist Rudolf Breithaupt. Even

¹⁸ Ignatiy Albertoivh Glyasser (1862-1925). Russian pianist and pedagogue, student of Theodor Kullak, Karl Klindworth and Hans von Buelow.

¹⁹ Alexandra Rozanova (1876-1942). Russian pianist and pedagogue, professor of the Leningrad conservatory until 1928.

nowadays, the traditions of this school still remain extremely valuable and fruitful in terms of piano pedagogy.

One of the main subjects of Nikolayev's teaching was a particular attention towards the movement of the whole hand, which defined the manner of musical phrasing. One of the main principles of Nikolayev's school was the idea that at the beginning of the phrase the hand goes down onto the keyboard, not leaving the keys until the last note of the phrase. Even in the early 1920s, when Shostakovich studied with Nikolayev, this type of hand movement was highly questioned and even ridiculed by many pianists of the old school (which highly relied upon the fingerwork), who claimed that Nikolayev teaches "aviation" instead of piano playing.²⁰ This particular hand movement can be considered as one of the most significant in piano playing, since it gives the pianist not only a certain sense of security in musical phrasing and freedom of using the whole hand instead of just wrist and fingers, as it was in the traditions of the old Russian piano school, but because it helps the pianist to shape the musical phrase, to create its uniformity out of fragments, and thus to create a structurally clear musical form on the phrase to phrase level.²¹ Watching archival footage of Shostakovich's performance at the piano, one notices the uniformity of his hand movement. His technique seems to pay less attention to pure finger work, while creating broader musical phrasing with the movement of the whole arm from the shoulder. In Nikolayev's approach to piano technique, there were

²⁰ One of Nikolayev's students, Prof. Nina Monvzh-Montvid, the teacher of my piano teacher, Natalia Kolpakova, related to her the main method she was taught to practice the pieces: by dropping the entire hand onto the first note of the phrase, and then, adding to it the rest of the notes of the phrase, one by one.

²¹ The author himself inherited this and many other traits of the Nikolayev's piano school while studying with Prof. Natalia Kolpakova (b.1929) between 1991 and 1995. Prof. Kolpakova studied with two disciples of Nikolayev: Prof. Nina Monvzh-Montvid in Tambov, Russia; and Prof. Ludwig Fahrenstil (class of 1916) in Kharkiv, Ukraine; and

generally two opposite kinds of touch: either pressing the key or pushing it. These two kinds of touch can clearly be heard in Shostakovich's recorded performances. Nikolayev also paid a lot of attention to articulation and phrasing in order to make it clear and precise. For instance, he strongly suggested that his piano students should develop a more objective interpretive approach to music—achieved mainly through a thorough analysis of the musical form and structure. Another strong trait of Nikolayev's school was his anti-romantic approach towards bringing too many extra nuances into musical performance, thus sentimentalizing it. He was particularly famous in the conservatory for his quote, “I can’t stand a performance decorated with nuances!”²²

In Nikolayev’s studio, Shostakovich met two exceedingly gifted students, who later became famous Russian pianists: Vladimir Sofronitsky (1901-1961) and Maria Yudina (1899-1970). In his memoirs, Shostakovich stated that Yudina played a decisive role in forming his own piano style. When Nikolayev was sick, Shostakovich usually received piano lessons from Yudina. He became especially influenced by her outstanding performance of J. S. Bach’s fugues, where she applied different sorts of touch, based on the variety of the weight of the arm involved and the speed, with which the key is struck, stating “I heard how each part actually has its own timbre, although this is theoretically impossible”.²³ Yudina also introduced Shostakovich to the modern music of Stravinsky,

²² Samariy Savshinsky. *Leonid Nikolayev*. (Muzgiz, Leningrad: 1950), 75.

²³ Solomon Volkov, ed. *Testimony. The Memoirs of Dmitry Shostakovich as Related to and Edited by Solomon Volkov*, (New York: Proscenium Publishers, 2004), 51-57.

In 1921, Maria Yudina graduated from the Petrograd Conservatory, performing both volumes of the *Well-Tempered Clavier*. Later, in the 1940s-1950s, she made the studio recording of the work. Shostakovich usually tried not to miss any of Maria Yudina's performances. For instance he even interrupted the non-stop compositional process of the *Twenty-Four Preludes and Fugues*, in order to attend Yudina's performance of Bach's *Well-Tempered Clavier*, volume one, which took place at the Small Hall of the Moscow Conservatory on October 4, 1950.

Krenek and Hindemith. It was mainly Yudina who highly influenced Shostakovich's touch—dry, brilliant and precise in fast passagework, and deep and profound in slow sections. Like Yudina, Shostakovich stands at the edge of the post-Romantic performing tradition, which already had the traces of the modern performing style. Shostakovich's contemporary, pianist Nathan Perelman, characterized Shostakovich's performance as "very direct, without much plasticity, and very laconic in expression. It was altogether idiosyncratic manner of playing."²⁴ This quote has a special significance, considering, how far the young Shostakovich moved away from his fellow pianists, who were still playing in Romantic manner. Later, in 1939, musical critic Arnold Alschwang wrote about Shostakovich's interpretation of Chopin, characterizing his performing style. "Those who heard the wonderful performance of Chopin's works in the joint concert of the young pianists before their Warsaw trip, would have certainly stored in their memory Shostakovich's moving interpretation... both melancholic and triumphant, lacking any salon-like pretentiousness."²⁵

In 1927, along with several other Soviet pianists, Shostakovich performed at the First International Frederic Chopin Piano Competition in Warsaw, Poland. He reached the final round and was awarded an honorary diploma, in spite of playing during an acute attack of appendicitis. Both the public and the critics realized that he deserved more than that, but the jury decided not to award him a prize.²⁶ On February 1, following the end of the competition, Shostakovich wrote to his mother from Warsaw,

²⁴ Elizabeth Wilson, *Shostakovich, a Life Remembered*, (Princeton University Press, Princeton: 1994), 58-59.

²⁵ Vladimir Grigoryev. *Dmitry- Shostakovich- Pianist*. Jacket Notes in Melodiya M 10-39073-80.

²⁶ Another obvious reason of why Shostakovich was not awarded a prize at the Chopin competition, is certain political tensions between the Soviet Russia and the bourgeois Poland during the 1920s, which had

I played the programme well, and had a great success. Eight people were selected for the final round with orchestra...Everybody said that there were two candidates for first prize, Oborin and myself...The jury decided, 'with grief in their hearts', to give only the first prize to a Russian, so it was awarded to Lyova [Oborin]. The decision regarding the other prizes bewildered the audience. I only got a diploma. Malishevsky, who read out the order of prizes, even forgot to mention my name. In the audience cries of 'Shostakovich, Shostakovich' were heard... Malishevsky then read out my name, and the audience gave me a great ovation- rather demonstratively at that... There is an impresario here who wants to talk about some concert tours. I'm off to Berlin next week, and I'm playing a concert on Sunday.²⁷

Immediately after that debacle in Warsaw, Shostakovich appeared on stage mainly as a performer of his recently composed works: his First Sonata op. 12 and the *Aphorisms* op. 27.²⁸ The lack of his recognition as a pianist highly bothered Shostakovich at that time, and he considered it to be very unjust. Thus, he wrote to his friend and mentor Boleslav Yavorsky: "It's not worthy being a pianist worse than Szpinalski, Etkina, Bryushkov and Ginzburg²⁹ (and the general opinion is that I am worse than they are)."³⁰

In 1933, Shostakovich created two of his major piano works, both of which have remained part of the active concert repertoire for subsequent generations: Twenty-Four Preludes op. 34, and the First Piano Concerto op. 35. A few years later, Shostakovich composed his Piano Quintet op. 57 (1940) in order to provide himself with the opportunity to perform as part of a chamber ensemble.

During the middle period of his creative activity, Shostakovich composed two major piano works that eventually earned him worldwide recognition: Piano Sonata no. 2 op. 64 (1943) and the Twenty-Four Preludes and Fugues op. 87 (1950-1951). The only

certainly forced the Polish jury members to award their natives with prizes rather than giving them to the Soviets.

²⁷ Ibid, p.57.

²⁸ Ibid, 57-59.

²⁹ Here Shostakovich mentions the names of prizewinners of the 1927 Chopin Competition.

³⁰ Irina Bobykina, ed. *Dmitry Shostakovich v pismah i dokumentah*. (Moscow: Antikva, 2000), 112.

two works for piano that Shostakovich composed after the preludes and fugues was his Concertino for Two Pianos op. 94(1953) and the Second Piano Concerto op. 102(1957), both written for his son Maxim, who was then studying piano at the Central Music School in Moscow.

In the period between 1952 and 1958 Shostakovich undertook a couple of brief concert tours around the Soviet Union, playing his own chamber works and selections from his Preludes and Fugues. In 1956, Shostakovich's recording of his Quintet op. 57, made with the Beethoven String Quartet, was awarded Grand Prix by the Paris Academy of Records. In 1958, Shostakovich pianistic and recording career was suddenly interrupted because of the onset of disease in his right hand. He noticed the weakness of his right hand action during his concerts in Gorky in early May, writing to his friend, "I am playing poorly. For some reason, my right hand is noticeably unable to keep up."³¹ By the time he performed in Paris, France, at the end of May, the weakness in his right hand was so obvious, that he had to cancel some of his concert appearances. The quality of his last recording sessions conducted there gives us a clear impression of lack of assurance and technical security in his playing.

Although Shostakovich's pianistic activities were confined to a relatively short period of time, the mastery with which he performed his own works earned him worldwide recognition. According to Moisei Weinberg, Shostakovich's composition student and an accomplished pianist himself, "Shostakovich's interpretations can be considered exemplary in regard to tempo, character, and grasp of the structure. They bear the images and feeling of the composition as conceived in his mind."³² Another testimony

³¹ Moshevich, 159.

³² <http://www.dschejournal.com/journal21/moshevich21.htm> (accessed on March 29, 2009).

to Shostakovich's playing comes from the violinist Dmitry Tsyganov, his lifelong chamber music partner:

Shostakovich's playing had a kind of bewitchment about it, a magic through which his creative intellect expressed itself. In his piano performances, as in all as in all his creative work, one sensed the atmosphere of a genius. His playing was willful, unusually focused, disciplined, wonderfully organized in terms of rhythm, and lacking any superfluous deviations. At the same time, it was as free, as though improvised... Even the greatest among the pianists cannot approach Shostakovich's genius as a pianist.³³

Shostakovich in the Recording Studio

As a recording artist, Shostakovich recorded a considerable number of his own works between 1940 and 1958. Clearly, Shostakovich realized the significance of a composer's interpretation of his own music and its impact upon their performance practice. Shostakovich stated that composer's will was sacred, and that the performer is not allowed to take liberties with his works. Such statements appear in lots of Shostakovich's letters and memoirs on him. On May 6, 1958, he wrote to his friend and confidant Isaac Glickman, "Gusman conducted my Eleventh Symphony. Being a creative person, he changed tempos and dynamic shadings in many places. Because of this, a great deal of the piece sounded very bad."³⁴ Therefore he tried to promote his own composer's will for future generations of musicians by taking advantage of any opportunity to record his own works.³⁵

Shostakovich's first recording was his Quintet for Piano and Strings op. 57, recorded with the Beethoven String Quartet on tone film in December 1940. After that, he resumed his recording activities only after the end of World War II in 1946, making

³³ Vladimir Grigoryev. *Dmitry- Shostakovich- Pianist*. Jacket Notes in Melodiya M 10-39073-80.

³⁴ Moshevich, 159.

³⁵ Shostakovich's recorded legacy consists of nine compact discs and covers most of his solo piano and chamber works.

recordings of his Cello Sonata op. 34, Trio op. 67, *Fantastic Dances* op. 5, and selections from his Preludes op. 34.

In December 1951, shortly after the completion of the Twenty-Four Preludes and Fugues op. 87, Shostakovich was given an opportunity to make a studio recording of some of the Preludes and Fugues for the Soviet State Radio archive. The proposal was very important, since there was still no talk about the official publication of the work, and only very few of Shostakovich's works could be heard in concert and on the radio, not even say recorded. It is obvious that the composer's initial intention was to record the complete cycle: within a short time period he had done a tremendous amount of work, recording sixteen out of twenty-four preludes and fugues, that is, two-third of the cycle, in three recording sessions: These three sessions took place on December 6, 1951 (Preludes and Fugues nos. 1, 3, 5 and 23); February 5, 1952 (Preludes and Fugues nos. 2, 4, 12, 13, 20 and 24) and on February 14, 1952 (Preludes and Fugues nos. 6, 7, 8, 14 and 22). Four years later, around 1956, Shostakovich also recorded nos. 17 and 18, thus covering seventy-five percent of the whole cycle. The above mentioned three recordings of Preludes and Fugues have a special significance. Not only are they the very first recordings of the pieces, but they were made during the dictatorship of Joseph Stalin, when Shostakovich was under great oppression.³⁶ These recordings strongly reveal the composer's most intimate feelings and emotional conditions, expressed in his choice of tempos, dynamics and touch. Altogether they stand as a striking historical document from that most difficult period of his life.

Shostakovich's last recording sessions took place in Paris in 1958 and included his two piano concertos, *Fantastic Dances* and selections from the Preludes and Fugues.

³⁶ See Chapter III on the historical background of the creation of the Preludes and Fugues.

Later, some of these recordings were released on the EMI label, receiving praise from the *Gramophone* magazine:³⁷

Shostakovich was a highly skilled player and these performances of his piano concertos are quite brilliant. In a selection of the Op.87 Preludes & Fugues his playing is very compelling and highly concentrated. However, this particular CD does not represent Shostakovich in his full capacity, since it consists of his very last recordings made in Paris in 1958, when he had to cancel all his appearances as a pianist.³⁸

Unfortunately, most of Shostakovich's recordings were not released for commercial sale during his lifetime. In 1956, his second recording of the Quintet was published, along with the Concertino op. 94 and the Second Piano Concerto. In 1960, six preludes and fugues were released on vinyl disc, and in 1971 the Soviet *Melodiya* label released another two more preludes and fugues (nos. 1 and 24).

In 1976, an album of four LPs containing previously unreleased performances by Shostakovich (titled *Shostakovich-Pianist*) was released in the Soviet Union. It was not until 1997 that the UK-based Russia Revelation label released a relatively complete eight-CD set of Shostakovich's own recordings.³⁹

³⁷ Shostakovich. Piano Concertos nos. 1 & 2, Preludes and fugues etc. EMI CD 111243.

³⁸ http://www.hbdirect.com/album_detail.php?pid=499633 (accessed on March 29, 2009).

³⁹ The only Shostakovich's recording missing in the Russia Revelation CD set, is the 1940 recording of his Quintet, op. 57.

Chapter III

Twenty-Four Preludes and fugues op. 87: the Historical Background

The Twenty-Four Preludes and Fugues is Shostakovich's major work for solo piano. The work was composed in Moscow and in Ruza within a very short period of time, between October 10, 1950 and February 25, 1951. The work bears no dedication.

This polyphonic cycle is the first work composed in the twentieth century that follows the tradition⁴⁰ and the dimension of Bach's *Well-Tempered Clavier* (Shostakovich's cycle also embraces all twenty-four keys and lasts almost two-and-a-half hours). In its tonal structure, however, Shostakovich followed a path similar to Chopin's *Twenty-Four Preludes* op. 28, organizing the progression of the cycle as a circle of fifths, not in chromatic ascending order like Bach. Unlike Bach's cycle, Shostakovich's cycle has a strong internal thematic relationship between a prelude and a fugue (for instance, Prelude and Fugue no.20 in C minor, Prelude and Fugue no. 24 in D minor are based on the same thematic material, and in the Prelude and Fugue in G sharp minor the theme of the fugue is introduced at the end of the prelude), as well as thematic relationships throughout the whole cycle. The main motive in the theme of the Fugue no. 1 in C major – C-G-A-G (the *Credo* theme, in my definition) later frequently appears in many preludes and fugues in different variants and serves as the unifying element of the cycle (in the given examples, this motive is a marked with a bracket):

⁴⁰ After Shostakovich, only a few other Soviet composers wrote the sets of twenty-four preludes and fugues, among them are Rodion Shchedrin and Nikolai Kapustin.

Ex. 1. Dmitry Shostakovich. Fugue in C major, mm. 1-5.

Moderato $\text{♩} = 108$

p legato sempre
(semplice)

(una corda)

Ex. 2. Dmitry Shostakovich. Fugue in E minor, first theme, mm. 1-4.

Adagio $\text{♩} = 72-74$

pp legato

Ex. 3. Dmitry Shostakovich. Fugue in E minor, second theme, mm. 47-48.

Più mosso $\text{♩} = 116$

pp

47

Ex. 4. Dmitry Shostakovich. Fugue in C sharp minor, theme, mm.1-3.

Moderato $\text{♩} = 108$

pp legato sempre

Ex. 5. Dmitry Shostakovich. Fugue in E flat minor, theme, mm. 1-7.

Allegro non troppo $\text{♩} = 100$
pp legato sempre

Ex. 6. Dmitry Shostakovich. Fugue in B flat minor, theme, m. 4.

(*p*)

Ex. 7. Dmitry Shostakovich. Prelude in A flat major, mm. 1-2.

Allegretto $\text{♩} = 100$ $\text{♩} = 108$
p legato
con Ped.

Emphasizing the structure of the cycle, Shostakovich divided his twenty-four preludes and fugues into two halves: (nos. 1-12 and nos. 13-24). Shostakovich also incorporates an *attacca* indication at the end of each prelude, indicating that the prelude and fugue form a unified whole and therefore should be played without any pause.

The first edition of the Twenty-Four Preludes and Fugues was published in 1952 in two separate volumes, according to Shostakovich's wish (volume one contains nos. 1-12 and volume two contains nos. 13-24). These two parts (or books) of the cycle are quite different from each other in both character and duration (the second half lasts almost

twice as long as the first). Each of two volumes, in turn, is clearly divided into two smaller parts, each consisting of six preludes and fugues, where the first piece plays the role of introduction, followed by the next two pieces, which lead to the climax of the structure, which always falls onto the fourth prelude and fugue of the group (which is always larger in its dimensions, than the other pieces in the group), followed by the relative relief of tension in the fifth piece. And concluded by the sixth piece, which always plays the role of the finale.⁴¹

There is a great deal of controversy surrounding the genesis of Shostakovich's Twenty-Four Preludes and Fugues. The official and widely accepted version is that it's the composer's tribute to J.S. Bach, since the cycle was composed shortly after Shostakovich, as a head of the Soviet cultural delegation, had attended the bicentennial celebration of Bach's death in Leipzig in July-August 1950. There he was a jury member at the First International Bach Piano Competition, where the young Soviet pianist Tatiana Nikolayeva⁴² won the first prize. There is no particular historical evidence that Shostakovich was impressed with her performance. However, Bach's music, and especially his *Well-Tempered Clavier*, must have given Shostakovich a certain creative impulse, and in conversation with some German musicians in Leipzig he exclaimed: "Why shouldn't we try to continue this wonderful tradition?"⁴³ Certainly, the Bach

⁴¹ So far, such a definition of the cycle's structure seems to be a reasonable one. It is amazing, that none of the musicologists, who ever wrote about Shostakovich's Preludes and Fugues, approached closely the problem of the structure and the thematic relationships within the cycle. The author came to this realization of the structure by analyzing and performing the whole cycle multiple times throughout his life. One of such performances took place at the Kimball Recital Hall in April and September 2006.

⁴² Tatiana Petrovna Nikolayeva (1924-1993). Soviet pianist and composer, professor of the Moscow conservatory.

⁴³ Detlef Gojowy. Dimitri Schostakowitsch, (Rowohlt Taschenbuch Verlag, 1983), 75.

festival can be viewed as one possible source of inspiration for Shostakovich, but it would certainly be a mistake to assume that it was the only one.⁴⁴

With the growing tensions of the Cold War times, the Stalin government abandoned all of its liberal tendencies, resuming persecution and purges in order to gain total control of the intellectual life in the Soviet Union. Andrei Zhdanov, Stalin's second-in-command, was put in charge of the country's music and literature. After attacking the literary life in Russia in August 1946, he launched the so-called "anti-formalist campaign" in January 1948,⁴⁵ which was directed against leading Soviet composers such as Sergei Prokofiev, Nikolai Myaskovsky, Dmitry Shostakovich and Aram Khachaturian. These composers were criticized for following Western tendencies in composing formalist and dissonant music, instead of delivering music which would suit the official tastes. Shostakovich was fired from his teaching positions in Moscow and Leningrad, and his music was officially banned from concerts and broadcast. As a matter of survival, Shostakovich had to write some conformist works, such as *The Song of the Forests* op. 81 Oratory (1948), *The Sun is Shining over Our Motherland* Cantata op. 90, as well the film music to such official propaganda movies as *Meeting on Elbe* (1948), *The Fall of Berlin* (1949), *The Unforgettable Year of 1919* (1951).

Composed by Shostakovich in the dark atmosphere of persecution, the general mood of the Twenty-Four Preludes and Fugues is introverted, reflective and confessional⁴⁶ According to Shostakovich's composition student and friend Yuri Levitin, by the moment of the composition of Preludes and Fugues, the composer was on the

⁴⁴ Elizabeth Wilson, *Shostakovich, a Life Remembered*, (Princeton: Princeton University Press, 1994), 248.

⁴⁵ *Ibid.*, 207-208.

Ian MacDonald, *The New Shostakovich*, (London: Oxford University Press, 1991), 206-219.

⁴⁶ These emotional conditions can clearly be heard in the composer's recorded performance.

verge of suicide. In the composer's own words he "decided to start working again, so as not to lose my qualifications as a composer. I am going to write a prelude and fugue every day. I shall take into consideration the experience of Johann Sebastian Bach."⁴⁷ During that period of time, he was searching not only for support, but for fundamental meaning in his life which he found in his religious faith. For instance, in some of the Preludes and Fugues, Shostakovich involves the ancient motives, which go back to the Russian Orthodox Church chants (Prelude and Fugue in C minor). Some of the preludes incorporate forms of passacaglia (Prelude in G sharp minor) and chaconne (Prelude in B flat minor) - the forms, which Shostakovich usually saves to be used as a central moment in his works (Symphony no. 8 op. 65, fourth movement; Trio no. 2 op. 67, third movement). Many preludes involve choral texture (Prelude in C major, Prelude in E flat major), making an indirect reference to the choral themes of Bach and Bruckner. In such respect, Shostakovich's Twenty-Four Preludes and Fugues can be viewed as a mystic and enigmatic work, a true document of composer's spiritual life. At that particular moment of time (1948-1953), composing music without any opportunity to perform it, Shostakovich needed his voice to be heard, and the cycle of preludes and fugues was an appropriate abstract form he selected to express his intimate feelings. Many musicologists, like Detlef Gojowy⁴⁸ and Richard Whitehouse⁴⁹, feel that the Twenty-four Preludes and Fugues is one of Shostakovich's most personal and uncompromising work .

Twenty-Four Preludes and Fugues is not only Shostakovich's homage to J.S. Bach, but it is also an homage to the great Bach performer (and his favorite pianist), Maria Yudina. At first glance, comparisons with Bach's *Well-Tempered Clavier* would

⁴⁷ Ibid, 211. It is significant that here Shostakovich speaks about Bach's "experience," not style.

⁴⁸ Detlef Gojowy. Dimitri Schostakowitsch, (Rowohlt Taschenbuch Verlag, 1983), 75-76.

⁴⁹ Richard Whitehouse. Jacket notes in *Shostakovich. 24 Preludes and Fugues*. Naxos CD 8.554745-46.

seem appropriate. After all, Shostakovich selected Bach's *Well-Tempered Clavier* structure (twenty-four preludes and fugues in all keys) as a departing point, going his own way in organizing the cycle. Before the official premiere of the cycle, Shostakovich performed it for a close circle of musicians gathered in the office of the rector of the Moscow Conservatory. Pianists Sviatoslav Richter, Yakov Fliyer and Anatoly Vedernikov were in the audience.⁵⁰ Fliyer remembered later:

Shostakovich conveyed the atmosphere of the composition with a stupendous power. Since then, I have not heard anything like it. It may be that this performance lacked polish and virtuosity of pianists of an international caliber. However, nobody could have interpreted the imagery and unique color of each prelude and fugue more brilliantly than did the composer on that occasion.⁵¹

On May 16 and 17, 1951, Shostakovich performed the complete cycle of preludes and fugues at the Small Hall of the Union of the Soviet Composers in Moscow. Since he was still under persecution by the Soviet government at the time, those two evenings were fateful for him: according to Tatyana Nikolayeva (who turned pages for Shostakovich during those evenings), Shostakovich was not in the best shape pianistically due to his anxious and depressive soul conditions, and his nervous, sloppy playing became an easy target for his colleagues to launch an attack against him.⁵² The transcript of the discussion that followed the performance was published in the official *Sovetskaya Muzyka* (Soviet Music) magazine in the June 1951 issue. Thoroughly edited and re-written, it consisted mainly of critical attacks by official Soviet musicologists such as Georgiy Khubov and Vladimir Zolotarev. Only a few people defended Shostakovich and his work—among them pianists Maria Yudina and Tatiana Nikolayeva. As a direct result

⁵⁰ In 1991, in private conversation with the author, Anatoly Vedernikov still remembered the powerful impact of that particular performance of Shostakovich

⁵¹ Vladimir Grigoryev. *Dmitry Shostakovich- Pianist*. Jacket Notes in Melodiya M 10-39073-80.

⁵² Elizabeth Wilson, *Shostakovich, a Life Remembered*, (Princeton University Press, Princeton: 1994), 257.

of these two disastrous evenings, Shostakovich realized that it would not be possible to give the official premiere of the entire cycle himself. Tatiana Nikolayeva, however, was eager to step in and fulfill this role. Although he didn't premiere the cycle, Shostakovich was given the opportunity to record it for the State Radio Archives between December 1951 and February 1952.

Given the political climate of the time, the only performing opportunity Shostakovich had was to play selections of his preludes and fugues in his own recitals along with other chamber music works. One such performance took place on November 18, 1951, at the Glinka Hall of the Leningrad Philharmonic.⁵³

Since the work was not commissioned, Shostakovich found it difficult to sell the work to the official Soviet Ministry of Culture Arts Committee, in order to get it published. On August 6, 1952, he wrote to his friend, composer Levon Atovmian, that there was a very little chance that the cycle would be published.⁵⁴

During the preparation of the premiere of the cycle, tensions began to arise between Shostakovich and Nikolayeva when she refused to play the pieces according to Shostakovich's suggestions. During rehearsals, Shostakovich did not conceal his dissatisfaction with Nikolayeva's performance, and their conversations usually proceeded as follows:

SHOSTAKOVICH: Tatyana Petrovna, you are playing my pieces in a wrong way!
 NIKOLAYEVA: Come on, Dmitri Dmitrievich, you don't understand a thing in piano playing!⁵⁵

⁵³ Irina Bobykina, ed. *Dmitry Shostakovich v pismah i dokumentah*. (Moscow: Antikva, 2000), 270.

⁵⁴ *Ibid.*, 286

⁵⁵ Prof. Maria Gambarian in a private conversation with the author, December 1996. On the other side, Shostakovich was absolutely delighted with Maria Yudina's rendering of his preludes and Fugues, when he heard it once at her apartment, "This sounds even better than I wrote!"

Shostakovich, known for his patience towards the performers, who failed to establish a close artistic communication with him during the preparation of his works (his usual remark in such cases was a general, “It all sounds very good, very good”),⁵⁶ decided to leave the case as it was. In the author's opinion, this particular dissatisfaction was one of the main reasons, why Shostakovich decided to record his Preludes and Fugues himself even before their official premiere.

The problem with the purchase and publication of the Preludes and Fugues was finally solved thank to the efforts of Nikolayeva, who was not only stepping in to defend Shostakovich, but also was earning himself an artistic reputation in high musical circles. Thank to her status as a Bach Competition prizewinner, she managed to arrange a two-evening performance of the whole cycle before the representatives of the State Arts Committee, which took place on August 8 and August 12, 1952. Her refined and polished style of piano playing seemed to satisfy the tastes of the musical officials. The composer was waiting for the news with impatience at his family resort in Komarovo, near Leningrad. On August 9, he wrote to Levon Atovmian, that he received a delighted telegram from Nikolayeva that everything went well.⁵⁷ On August 13, Shostakovich wrote to Atovmian,

“Today, early in the morning, Tania Nikolayeva called me from Moscow, telling with a great delight, that she played the other twelve preludes and fugues and brought the audience into the state of delight. It has been decided [by the Arts Committee- DP] to purchase and to publish all twenty-four of them. However, my healthy skepticism is never asleep. Nevertheless, I think I have to show my

⁵⁶ Solomon Volkov, ed. *Testimony. The Memoirs of Dmitry Shostakovich as Related to and Edited by Solomon Volkov*, (New York: Proscenium Publishers, 2004), 22.

⁵⁷ Irina Bobykina, ed. *Dmitry Shostakovich c pismah I dokumentah*. (Moscow: Antikva, 2000), 286.

stubbornness once in this life and not to agree to publish just two, three or six preludes and fugues. It seems to me, that all twenty-four have to be published.⁵⁸

The premiere of the cycle took place on December 23 and December 28, 1952, at the Small (Glinka) Hall of the Leningrad Philharmonic and was well received, though without any particular resonance in the Soviet musical circles. It was not until March 1953 that the work was given its Moscow premiere at the Small Hall of the Moscow Conservatory, right at the time of Josef Stalin's death.

⁵⁸ Ibid, 286-287.

Chapter IV

Comments to the Edition of Shostakovich's Twenty-Four Preludes and Fugues op. 87, as Based on the Composer's Recorded Performance

The Printed Editions of the Twenty-Four Preludes and Fugues

The score of Shostakovich's Twenty-Four Preludes and Fugues has been published several times over the past fifty years. The first edition of the work was published in two volumes at the end of 1952⁵⁹ and contained multiple misprints. The subsequent 1966 edition (reprinted in 1972)⁶⁰ also had some misprints—most notably metronome indications. Unfortunately, many of the faults of these two editions were not corrected even when the work was published as volume forty of the Soviet edition of Dmitry Shostakovich's collected works, published by the State Music Publishers in Moscow in 1980. Pianist Tatiana Nikolayeva, who was in charge of its editing, attempted to include some of the composer's suggestions given to her when she was preparing the premiere of the cycle. By that time, almost twenty-nine years had passed since Nikolayeva gave the first performance of the cycle, and the accuracy of her memory has been called into question. Most of her comments are highly generalized or personal, related primarily to the clarity of voicing in the fugues (which, obviously, lacked in her performance, otherwise Shostakovich would have never made such statements). Curiously, however, Nikolayeva's observations often contradict what Shostakovich himself does in his recorded performances. It is perhaps most surprising that she *never*

⁵⁹ Dmitry Shostakovich. Twenty-Four Preludes and Fugues op. 87. Books One and Two, (Moscow: Sovetskiy Kompozitor, 1952).

⁶⁰ Dmitry Shostakovich. Collected Piano Works in Three Volumes. Volume Two. Twenty-Four Preludes and Fugues, op. 87, (Moscow: Muzyka, 1966).

refers to any of the composer's recorded performances of preludes and fugues.⁶¹ Anyway, Nikolayeva undoubtedly was on the right path in her attempt to add at least a couple of pedaling and dynamic indications which, she claims, suggested to her by the composer himself, even though most of these suggestions are random and inconsistent. For instance, Nikolayeva included only a few damper pedaling indications, never mentioning any possible usage of the soft pedal. With her commentary, Nikolayeva certainly provided a starting point for a new performance edition of the Twenty-Four Preludes and Fugues. However, any future edition will need to address the many instances in which Shostakovich's recorded performance varies from the printed score—thus bringing the printed score into complete harmony with the will of the composer. Although the composer did not record of the remaining six preludes and fugues, his existing recordings help us to define how these preludes and fugues would have been played by the composer in regards to tempos, dynamics and touch.

Although Shostakovich usually precluded extensive revisions to his scores, there are some notable exceptions to this. For example, during rehearsals of his Second Violin Concerto op.129 with David Oistrakh in 1967, Shostakovich added some indications to the manuscript that eventually found their way into the final version of the printed score. It is hard to underestimate the benefit of such an occurrence, since an ideal model of musical performance is always built upon a close collaboration between the composer and the performer. Most composers ever since Beethoven's times were concerned about the imperfection of the musical notation, among them Franz Liszt, Alexander Scriabin and Gustav Mahler. It is a virtually impossible task for a composer to attempt to deliver

⁶¹ It has already been mentioned above that the editors of volume thirteen (piano concertos) of the Soviet edition of Shostakovich's collected works have consulted Shostakovich's recorded performances in order to solve some contradictory moments between different printed scores of the works.

properly *all* of his/her thoughts and ideas into the printed text. In many cases, some of the composers frequently reconsidered their indications in the score (of which Scriabin and Mahler could be named as an example). In this sense, Shostakovich's own recording of Preludes and Fugues is particularly remarkable, since it reveals to us not only his own performing style and important interpretational details which cannot be found in the printed score, it shows us how the composer's perception of the work has developed since the time of its completion.

As a composer, Shostakovich was meticulous in preparation of his works before the actual performance. He was highly selective in choosing the performers of his works and had a limited circle of fellow musicians, for whom he composed and who premiered his works. Thus, his string quartets were premiered (and dedicated to) by the State Beethoven String Quartet, his works for violin were written for and dedicated to David Oistrakh and his cello concertos were written for and dedicated to Mstislav Rostropovich. During his compositional process, Shostakovich usually consulted the above mentioned musicians about the specific musical details (such as bowing, passage work and dynamics). It was usually during the actual preparation of the work for its premiere, that the final changes were introduced into the music score.⁶²

Another documented instance, when Shostakovich introduced some important changes into his Quintet op. 57, took place in 1947, seven years after the completion of the work. According to Valentin Berlinsky, the cellist of the Borodin Quartet, during the rehearsal of the Quintet, Shostakovich personally scratched out the *ritenuto* indication, which was in the printed score:

⁶² It is important to admit that although Tatiana Nikolayeva was granted an honor to hear every prelude and fugue played by the composer after its completion, he never consulted her in terms of piano writing.

In the Finale there is an imitation between the cello and viola. It's in the score now, but it wasn't then. The cello and viola were supposed to play together, but Barshai (the viola player) made a mistake and came in after I did. Shostakovich stopped playing and said, 'Please, mark it the way you played it just now.' In all the editions published after that date, that is how it is printed.⁶³

Shostakovich's Performing Style as Seen through His Performance of the Preludes and Fugues op. 87

In the following analysis of Shostakovich's recordings of Preludes and Fugues, the author compares the composer's renditions of the score with Nikolayeva's comments in volume forty of the Soviet collected works edition. In order to simplify the complicated task of comparing the printed score of the Preludes and Fugues with the composer's recorded performance, the author arranged the result into comparative tables (see Appendices A and C). These tables provide an insight into Shostakovich's musical mind as a performing composer. By compiling them, the author has tried to cover as many aspects as possible of the composer's performance style, thereby creating a guide for any performer approaching the Twenty-Four Preludes and Fugues. For better understanding of Shostakovich's performance intentions, the reader should combine the study of the appendices with listening to the composer's actual recording. In my view, Shostakovich's recorded performance not only defines the composer's own performance practice, since he stands closer to his own works, than anyone else, but it also serves to lead the performer to a more refined, historically informed performance of the cycle. Certainly, one can come to such a conclusion only after listening to multiple interpretation of the Preludes and Fugues, especially of those pianists, who made

⁶³ Elizabeth Wilson, Elizabeth. *Shostakovich: A Life Remembered*, (Princeton: Princeton University Press, 1994), 244.

recordings of the whole cycle, such as Tatiana Nikolayeva, Vladimir Ashkenazy and Keith Jarrett. Understanding Shostakovich's intentions at the keyboard provides clearly a valuable insight into the interpretation of his piano works. The present analysis of Shostakovich's performance is based upon a comparison of the composer's recorded legacy and its relevance to his own musical text. Upon the studying of the comparative tables, the reader might come up with his own conclusions of *what* Shostakovich is doing in his performance and *why* he is doing it.

What can be defined from Shostakovich's recorded performance is a struggle between romantic and anti-romantic tendencies in his piano playing. Some of the faster Preludes and Fugues are played in a straight-forward anti-romantic manner (Prelude and Fugue in A minor, Prelude and Fugue in G major), while the slower ones involve sometimes a generous usage of *rubato* (Prelude in F sharp major, Prelude in G sharp minor).

Sometimes the listener can even hear a slight arpeggiation of chords in the right hand part, as well as between two hands.⁶⁴ Such a technique is rarely used by the composer, he involves only when he wants to emphasize specific timbres in some parts of the fugue. For instance, in the F sharp major Fugue, Shostakovich uses a slight arpeggiation in the right hand part in order to emphasize the theme in the alto part in mm.61-62 (the arpeggiation is marked by using small ties):

⁶⁴ Such a tradition, abandoned nowadays, comes from the piano school of the Romantic age, when, in order to emphasize the voicing and tone color, the chords are not being struck simultaneously by both hands, creating an impression of a slight arpeggiation where the left hand strikes the bass a little bit earlier than the right hand melody.

Ex. 8. Dmitry Shostakovich. Fugue in F sharp major. Arpeggiation in the right hand part, mm.61-62.

The image shows a musical score for the Fugue in F sharp major by Dmitry Shostakovich, measures 61-62. The score is written for piano in F sharp major (three sharps) and 3/4 time. The right hand part (treble clef) features arpeggiated chords, while the left hand part (bass clef) provides a steady accompaniment. Dynamic markings include *mf*, *dim.*, and *p*. The measure number 57 is indicated at the bottom left of the score.

Another colorful effect created by such technique, occurs in the F sharp minor fugue where, in order to emphasize the significance of the theme in the alto part, Shostakovich slightly arpeggiates the voicing:

Ex. 9. Dmitry Shostakovich. Fugue in F sharp minor. Arpeggiation in the right hand, mm. 91-92.

The image shows a musical score for the Fugue in F sharp minor by Dmitry Shostakovich, measures 91-92. The score is written for piano in F sharp minor (three sharps and one flat) and 3/4 time. The right hand part (treble clef) features arpeggiated chords, while the left hand part (bass clef) provides a steady accompaniment. Dynamic markings include *pp*. The measure number 88 is indicated at the bottom left of the score.

Shostakovich reconsiders a vast amount of his own dynamic indications (see Appendix C), which can be clearly explained. After the completion of the cycle (and its subsequent performance in May 1951), the composer began to include selections from the Preludes and Fugues in his concerts. It might have happened during those performances that he began to introduce dynamic changes into the score, guided by his own unmistakable musical intuition. In some cases, these changes consisted of narrowing the piece's dynamic range. For example, Shostakovich usually tried to avoid *fortissimo*, even when it is indicated in the score (Fugue in A major, Fugue in E flat minor, Prelude in B minor). The composer also quite rarely uses the softest dynamics, *pianissimo*, which is often indicated in the score.

Another significant change comes from reconsidering (see the dynamics appendix for the Fugue in B flat minor) or enhancing the overall dynamic plan of the piece (Fugue in B minor).⁶⁵ In the Coda section of B minor Fugue, Shostakovich, enhances its dynamic range, thus turning it into the second climax of the piece (the dynamic indications made according to the composer's performance are given in brackets):

Ex. 10. Dmitry Shostakovich. Fugue in B minor, mm. 121-131.

This perhaps can be explained as a function of Shostakovich's habit of composing away from the keyboard, without being able to hear the composition in live performance or on record. Once he heard and performed the works himself or heard it played by his fellow performers for the first time he would decide to change some of the metronomic and dynamic indications he found unsatisfactory.

Touch

In the author's opinion, Shostakovich's piano music cannot be comprehended and performed properly without the understanding of the composer's pianism, especially his

⁶⁵ Although the fugue bears composer's only dynamic indication *pp legatissimo sempre al fine*, Shostakovich's dynamic extend from *pianissimo* to *forte*.

touch. Shostakovich's approach to the keyboard can best be described as tending toward the minimalist, which involves only the most important and fundamental features of the piano technique, such as a restricted body movement, the action, which involves the whole hand from the shoulder, not only wrist and finger action. With his body's severely restricted movement,⁶⁶ basically sitting up straight and barely leaning towards the keyboard, Shostakovich was also restrained in his emotional expression. This posture can be frequently seen in the surviving footage of his playing, which is available online. The strictly vertical finger attack of the keys made his touch sharp, crystal clear and precise. A faithful disciple of Leonid Nikolayev, Shostakovich usually incorporated two main types of touch in his playing: the first one was achieved by pressing the key, which involves an extensive use of the arm's weight and is widely used in slower music; the second is achieved by pushing the key and mostly employed in virtuosic music. The first type gives the possibility to exhibit an infinite variety of tone color in Shostakovich's playing (Fugue in E minor, Fugue in F sharp minor, Fugue in B flat minor, Fugue in C minor), which is widely achieved by regulating the amount of weight involved into pressing the key, by the speed of its pressing, as well as by regulating the amount of the arm used in this process (the whole arm from the shoulder, a part of arm from the elbow, or just a wrist and finger action).

In the second kind of touch, the push generates a fast and crisp attack, producing a particularly steely sound. It is very important for any performer to observe and to exercise these two contrasting types of touch in their approach to the work (see also Articulation section in this chapter).

⁶⁶ This can be observed on the composer's extant archival footage.

Pedaling

In his previous works for solo piano (such as the Twenty-Four Preludes, op. 34), Shostakovich took great pains to incorporate detailed pedaling indications into the score. In the Twenty-Four Preludes and Fugues op. 87, however, he gave no pedal indications at all—choosing perhaps to leave it to the taste of the performer. In her edition of Preludes and Fugues, Nikolayeva adds some damper pedal indications according to composer's wish, however, she incorporates them only into four preludes and fugues (nos. 8, 14, 20 and 23) out of twenty-four. She also gives no *una corda* pedal indications whatsoever.

In such a case, Shostakovich's own recording is not only a highly suggestive, but it is the precious valuable source for us to judge where in the cycle the usage of both damper and *una corda* pedals is appropriate.

Shostakovich's recorded performance of the preludes and fugues provides us with a unique opportunity to study the composer's pedaling technique—especially with regard to his use of the left, *una corda*, pedal, which is quite remarkable. For the representatives of the older Romantic piano school the usage of the left pedal was more common than nowadays, since it provided a unique opportunity to involve the overtone vibration of the non-dampened third string he widely employs it in two particular cases.

In the first case, which is rarely used today, Shostakovich uses it in order to build a huge and constant *crescendo* in the pieces that start at a lower dynamic level (e.g. the Prelude in C major, the Fugue in A major and the Fugue in F sharp major).⁶⁷ Once the necessary sound level is achieved, Shostakovich abandons the *una corda* pedal. The sound contrast and the change of tone color, achieved by such a usage of the left pedal, is

⁶⁷ Such usage of the *una corda* pedal was particularly widespread in the Romantic piano school, especially in the piano school of Alfred Corot (1877-1962).

remarkable. It is particularly evident in his performance of F sharp major fugue. The whole exposition (mm. 1-39) is played on the *una corda* pedal. In the middle section, Shostakovich abandons its usage, returning to it only in the recapitulation, starting at measure 141.

Second, Shostakovich employs the left pedal throughout the whole piece, when he needs to create an especially transparent and intimate sound color (e.g. Prelude in D major, Prelude in F major). Shostakovich's extensive use of the *una corda* pedal is clearly demonstrated in Appendix A.

Shostakovich's use of the damper pedal takes as its point of departure the pedaling technique of Frederic Chopin. Like Chopin, Shostakovich frequently employs harmonic pedaling (that is a pedal pattern mostly following harmonic changes rather than melodic ones). He also does not hesitate to use an extended broader pedal that creates a colorful blend of harmonic and motivic material. For instance, in the Prelude in F sharp major, the composer never hesitates to use a broad harmonic pedal to support the melodic line:

Ex. 11. Dmitry Shostakovich. Prelude in F sharp major, mm. 7-11.

The image shows a musical score for measures 7-11 of Shostakovich's Prelude in F sharp major. The score is written for piano and consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is F sharp major (three sharps) and the time signature is 4/4. The right hand part begins with a melodic line marked 'espressivo' and 'mp'. The left hand part provides a harmonic accompaniment with chords and single notes. The score includes dynamic markings 'mp' and 'pp', and performance instructions 'espressivo' and 'poco rit.'. Pedal markings 'Ped.' and asterisks '*' are present below the bass staff, indicating the use of the damper pedal.

One of the most striking examples of such pedaling is given in the composer's performance of the F minor Fugue, where he holds the right pedal throughout every measure of the theme, which creates an amazing atmospheric acoustic effect.

Ex. 12. Dmitry Shostakovich. Fugue in F minor, mm. 1-9.

Moderato con moto $\text{♩} = 53-66$

p *legato sempre*

(Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.)

Shostakovich's pedaling also tends to support pedal points in the bass, thus creating a more voluminous sound (Prelude in C minor, Fugue in D minor). In his recordings of the Preludes and Fugues, Shostakovich appears to be a true master of using the damper pedal to create a specific sound picture. He never hesitates to blend two different harmonies on one pedal, like in the F sharp major Prelude (pedal indications are given according to the composer's performance):

Ex. 13. Dmitry Shostakovich. Prelude in F sharp major, mm. 35-38:

pp

pp

pp

pp

Ped. *

Ped. *

Ped. *

35

38

In some instances, Shostakovich uses it as a connecting device. It is especially obvious in the Prelude in F sharp major where the composer combines the usage of damper pedal with extensive *rubato*, creating an atmospheric and impressionistic sound picture. The prelude is based on a dialogue between the soloing theme and accompanying chorale. In his performance, Shostakovich uses the right pedal in order to emphasize the supportive role of the chorale harmonies on the melody and to connect the echoing choral phrases with the solo melody:

Ex. 14. Dmitry Shostakovich. Prelude in F sharp major, mm. 12-14.

Another instance, when Shostakovich uses a damper pedal is when he has to sustain the broad texture of the piece, which cannot be done by using only fingers, like at the end of the C minor Prelude (pedaling indications are added by Nikolayeva and correspond directly with Shostakovich's recording):

Ex. 15. Dmitry Shostakovich. Prelude in C minor, mm. 53-59

Articulation

Shostakovich always aspires to achieve a uniformity of articulation. His playing is characterized by a precise and almost *non legato* articulation of every note within a smooth and perfectly shaped phrase. The three types of articulation indicated in the score of the Preludes and Fugues are *legato sempre* (Fugue in C major, Fugue in A major, Fugue in F sharp major), *marcatissimo* (Fugue in G sharp minor, Fugue in D flat major) and *tenuto* (Prelude in E flat minor, Prelude and Fugue in D minor). Sometimes these indications are combined with the dynamic indication for the whole piece (*fortissimo marcatissimo sempre al fine* in Fugue no. 15 or *pianissimo legatissimo sempre al fine* in Fugue no. 16).

While such types of articulation as *legato* and *staccato* are common in piano literature, it is quite rare to encounter a *tenuto* articulation, indicated at the beginning of the piece, that defines its main touch (Prelude in G sharp minor, Prelude in E flat minor, Prelude and Fugue in D minor). With regard to Shostakovich's use of *tenuto*, his recordings provide an invaluable resource to help define his unique approach to this particular articulation. In passages marked *tenuto*, Shostakovich employs a kind of an accented *non legato* articulation, where each note is struck separately and the notes are shaped into a phrase with the aid of the damper pedal.

Shostakovich's recording of the Preludes and Fugues brings yet another aspect of articulation into the discussion—the frequent use of agogic accents. Although the composer doesn't introduce that many accent indications into the printed score, in recordings he employs them more frequently than indicated. There are basically two

types of accents: the one, which involves the push of the key (>), and the *tenuto* (_) accent that involves a strong weight pressure onto the key.

The first type is frequently used by Shostakovich in the climactic zones of the pieces, where he tends to accent every note. In one case, Shostakovich even indicates them in the score (Prelude in E flat minor, m. 24):

Ex. 16. Dmitry Shostakovich. Prelude in E flat minor, mm.22-24:

The *tenuto* accents though are used most frequently by the composer. In his performance, Shostakovich often employs them to emphasize downbeats as important elements of musical structure, like in C major Prelude (the *tenuto* markings are added by the author):

Ex. 17. Dmitry Shostakovich. Prelude in C major, mm. 1-4

as well as to mark the important notes in the melodic line, like in the B flat minor Fugue:

Ex.18. Dmitry Shostakovich. Fugue in B flat minor, mm. 1-2:

Dynamics

As Shostakovich's recordings show, he usually tends to avoid an extremely wide dynamic range. With some notable exceptions, he never wants to sound too soft or too loud. Only a few preludes and fugues in the cycle have a vast dynamic range (Prelude and Fugue in E minor, Prelude and Fugue in D minor). In some cases (Fugue in E minor, Fugue in D minor, Fugue in F major), Shostakovich tends to follow his own dynamic indications in the score, only slightly moving the beginning and ending of crescendos and diminuendos. He frequently reconsiders many of the dynamic markings that are indicated in his score. For instance, in his recorded performances of the preludes and fugues, he often avoids some common “hairpin” dynamics (*crescendo-diminuendo*) like in the Prelude in B flat minor, usually replacing them with one general dynamic indication (either just *crescendo* or just *diminuendo*). Another tendency one discovers in Shostakovich's recorded performances is that he frequently changes his mind about the general dynamic structure of the piece. For example, the Fugue in A minor and Fugue in G major are played *forte* throughout and in the Fugue in B flat minor he builds a dynamic plan that completely ignores the indication of *pianissimo sempre al fine* in the score (See Appendix A). It is necessary to remember, that most of Shostakovich's recordings of the

preludes and fugues were made less than a year after the completion of the cycle, and that a number of the pieces had been recently performed in public by the composer himself. Although there are no extant live recordings of Shostakovich performing these works, it can be inferred that the dynamic changes that the composer introduces in his recorded performance may have come about as a result of his concertizing experience. This phenomenon deals with the fact, that in terms of performance, Shostakovich's creative process continues even after the composition is completed. The more he played the Preludes and Fugues in public, the more he may have realized that some of his score indications, including dynamics and metronome, were just not working anymore. This fact especially concerns the reconsideration of the dynamics in the fugues. Appendix A clearly demonstrates the sometimes striking differences between the dynamics indicated in the printed score and the dynamics in the composer's performance (Fugue in B minor, Fugue in B flat minor).

In many cases, such reconsideration means a complete change of the dynamic plan of the piece (see tables for the Fugue in B minor), which emphasizes certain important moments in its music, which are otherwise neglected in the printed score.

In his performance of the fugues, Shostakovich usually creates natural dynamics, similar to those in Bach's fugues, which depend upon the amount of voices currently involved in the piece, as well as upon the register where they are located. In the author's opinion, this could be a possible explanation why the composer changed his own written dynamics.

In some instances, Shostakovich's reconsideration of the dynamics is critical for the performer, especially in the climactic zones of the pieces. For instance in the Prelude

in F sharp major, in m.46 the beginning of the *diminuendo* is indicated on the second beat, while in his own performance Shostakovich postpones it until the last note of the measure. In the B minor Fugue, the composer attracts the listener's attention to the last appearance of the theme, which is given in choral texture (mm. 124-127), and builds a strong *crescendo*, reaching *forte* in m. 127 (the indication in the printed score is *pianissimo*, see the above example).

Tempo indications

In most of his preludes and fugues, Shostakovich remains very restrained and objective in his tempo indications, giving merely the general speed of the piece (e.g. *Andante*, *Moderato* or *Allegretto*) without adding any further descriptors that would have emphasized its character (e.g. *con spirito*, *furioso*, *giocoso*). The only added character indications can be seen in the Prelude in C major (*dolce*) and the Fugue in A flat major (*dolce*) and the Prelude in G minor (*tranquillo*). In general, Shostakovich's own tempos in the recorded version of the preludes and fugues are exaggerated: they are either too fast in the fast pieces (Fugue in A minor, Prelude in G major) or too slow (Fugue in C minor). However, such an inclination towards the involvement of contrasting tempos in the pieces can help the performer to make his own choice, which would already be closer to the composer's recorded intents rather than to his metronome markings in the printed score.

Tempo fluctuations

In comparison with his contemporaries (especially those who performed and recorded his preludes and fugues such as Tatiana Nikolayeva, Maria Grinberg, and Emil

Gilels), Shostakovich indeed appears to be an anti-Romantic pianist. In his own performance, he rarely allowed any extreme tempo fluctuations or any exaggerations in dynamics or articulation. In his performance of the preludes and fugues, Shostakovich never affected any abrupt tempo changes (with the notable exception of the Prelude in F minor, where in m.22 the tempo change is indicated in the score). His tempo changes are usually built upon gradual and well calculated acceleration, and then upon a gradual slowdown (Fugue in B minor, Fugue in F major). The Fugue in F major demonstrates such a perfect example, when the composer starts the piece slower, then gradually speeds it up to the climax, and gradually slows it down, starting at the recapitulation. In many cases, tempo changes are clearly indicated in the printed score, but Shostakovich prepares them by beginning to slow down or speed up well in advance of the indication in the score (e.g. the Prelude in B minor, the Fugue in E minor, and the Fugue in G sharp minor).

In cases when Shostakovich takes certain liberties with the tempo, he always does it with the goal of tastefully emphasizing the structure of the piece—something seen frequently in his fugues (Fugue in B minor, Fugue in F major). Shostakovich masterfully injects small *ritenutos* from time to time, which greatly enhance the sense of form communicated through his performance ((see Appendix A). For instance, here is the way he uses *ritenuto* to emphasize the return of A section in the C major Prelude (mm. 33-34):

Ex. 19. Dmitry Shostakovich. Prelude in C major, mm.31-36.

The image shows a musical score for the Prelude in C major, measures 31-36. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The first staff contains a series of chords, with a handwritten annotation 'poco rit. a tempo' above it. The second staff contains a melodic line, with a handwritten annotation 'p' above it. The score includes dynamic markings such as 'p espress.', 'f', and 'dim.'. The measure numbers 31, 32, 33, and 34 are visible at the bottom of the staves.

Concerning the tempo indications in the composer's performance, the author tried to mark the most crucial spots, where the tempo changes occur, scrupulously following the existing recordings. Shostakovich certainly is not immune to employing the expected *ritenutos* near the end of a piece, but it is his use of this technique at structurally important moments that is particularly noteworthy. For instance, Shostakovich usually uses slight *ritenutos* between the section of the fugue; new appearance of the theme. In the C minor Fugue, in m. 8 composer uses *ritenuto* in order to emphasize the appearance of the episode in m.9:

Ex. 20. Dmitry Shostakovich. Fugue in C minor, mm. 8-10.

In some cases, Shostakovich uses different tempos within smaller structures in order to emphasize different characters of thematic elements. For instance, in the theme of the B minor Fugue he plays the somber unison theme in a slower tempo, while the following countersubject is played faster in order to emphasize its resisting character. In the G major Prelude, Shostakovich also separates two contrasting elements of the piece, by playing the second element in a faster tempo (m.8).

Some of Shostakovich's performances seem to be built upon a constant acceleration from the beginning of the piece to its end (Fugue in D major). One can speculate that the composer uses this as a tool to further emphasize the evolution of the form. This kind of structural *accelerando* which we hear in Shostakovich's performances (e.g. the Fugue in D major, the Fugue in F major, and the Fugue in D minor), is actually

written out in the D minor Fugue. Shostakovich indicates *accelerando* in the second section, as it moves inexorably to the end of the piece. In the printed score of the D minor Fugue, the *accelerando* indications in the second part are very spare, so the composer's recorded performance shows one way he thought this constant *accelerando* could be executed (see Appendix A).

Some of the fugues, played by the composer, involve both a constant acceleration from the beginning until the climax and then a gradual slowdown until the end. (See Appendix A for the Fugue in B minor and the Fugue in F major). It is significant that in his performance Shostakovich is not addicted to a metronomic precision of the tempo. With such gradual use of acceleration and slowdown, Shostakovich creates an appropriate structural balance within the piece.

The use of tempo changes is one of the most striking tools in Shostakovich's pianistic arsenal. For instance, in the G sharp minor Fugue he plays the theme in a slower tempo in order to make a statement, to emphasize its strength and power, starting a gradual acceleration only when the answer appears. In the E flat minor Prelude, Shostakovich considerably slows down after the climax, playing the choral section (mm. 30-32) in a much slower tempo:

Ex. 21. Dmitry Shostakovich. Prelude in E flat minor, mm.29-30.

The image shows a handwritten musical score for the Prelude in E flat minor, measures 29-30. The score is written on two staves in bass clef with a key signature of three flats (E-flat minor). The first staff shows a series of chords and a fermata. The second staff shows a melodic line with a fermata. Handwritten annotations include '(ritenuto)' and '(Meno mosso)' above the first staff, and 'pp' with a long horizontal line below the second staff, indicating a piano dynamic and a sustained note.

Ties

Because Shostakovich generally did not compose at the keyboard, he often indicated extended bass sonorities that are simply not possible given the decay inherent in the modern concert grand. In cases where the bass sonority dies away sooner than anticipated, Shostakovich repeats the bass note, usually breaking a tie that appears in the score. Among the most notorious examples of this are his Prelude in C minor, Fugue in F sharp major and the Fugue G minor (see Appendix A).

One of the most significant aspects of Shostakovich's performance of his preludes and fugues is the tendency to emphasize and underline the vertical harmonic relationship of the voices in the fugue. In order to do this, Shostakovich frequently omits ties between notes in order to reveal dissonant, unresolved harmonies—thereby highlighting their role in creating harmonic tensions in the development of the piece. In many cases, the composer omits ties, which connect the last note of the measure with the upcoming downbeat. This way, Shostakovich not only underlines the dissonant harmony, but also emphasizes the downbeat. As it was mentioned in the Articulation section, the constant emphasis of the downbeats in Shostakovich's performance plays an important role in building the structure of the piece (e.g. the Fugue in G sharp minor⁶⁸, the Fugue in F sharp major, and the Fugue in B flat minor). Although the change of ties in the printed score is certainly a controversial issue, it might be sometimes possible for the performer to follow Shostakovich's way of doing that, since it adds more color and tension to the harmonic structure of the piece. In fact, when Shostakovich omits certain ties, it produces a striking harmonic impact upon the listener (e.g. the Fugue in F sharp major and the

⁶⁸ In the G sharp minor Fugue, Shostakovich emphasizes both the written accents and the downbeats, which makes the theme sound very intense (Unlike Sviatoslav Richter, who pays attention on to composer's accents, not to the downbeats).

Fugue in B flat minor). For instance, in the G minor Fugue, Shostakovich saves the effect of omitting certain ties for the second climactic zone (mm. 106-112), which brings out the harmonic tension of dissonant chords and their resolution. Such an effect could never be achieved by following the composer's own ties, indicated in the score.

Metronome Indications

In most of Shostakovich's works the metronome markings are approximate at best. Early in the twentieth century, Gustav Mahler had stated that metronome markings were inadequate and "almost worthless."⁶⁹ In 1955, Shostakovich reiterated this statement in a letter to conductor Dimitri Mitropoulos concerning his recording of his Tenth Symphony, "R17. Here the tempo you pick up is too fast. It should be played slower. Maybe, this is my fault, because I still haven't learned (sic), how to put the right metronome indications."⁷⁰

Contemporary accounts indicate that Shostakovich's metronome indications in the scores are usually faster than the tempos to which he would agree for the actual performance.⁷¹ A comparison between the metronome markings in the printed score of the Twenty-Four Preludes and Fugues and the tempos of Shostakovich's recorded performance, given in Appendix A, reveals at least seventy-five percent of the metronome indications do not correspond with the tempi of the composer's performance. Sometimes the difference between the two is striking. In order to reveal the reflective and meditative nature of his slower music, Shostakovich picks up much slower tempos than indicated in the score (Fugue in B flat minor, Fugue in C minor, Fugue in G minor). In

⁶⁹ Jeremy Barham. *Perspectives on Gustav Mahler*. (Ashgate Publishing Ltd., 2005), 387.

⁷⁰ Irina Bobykina, ed. *Dmitry Shostakovich v pismah i dokumentah*. (Moscow: Antikva, 2000), 371

⁷¹ *Ibid*, 421

faster pieces, he remains on the faster side of the tempo, usually approaching them as virtuoso showpieces (Fugue in A minor, Fugue in G major). The table in Appendix C clearly shows Shostakovich's tendency to favor more extreme tempos than indicated in the score.

Chapter V

Conclusion

Of course, it is the choice of the performer whether or not to incorporate Shostakovich's recorded musical ideas into a new interpretation. There can be no doubt, however, that the recorded legacy left by Shostakovich should have a valuable and significant impact upon the accepted performance practice of the Twenty-Four Preludes and Fugues. It has already been said about Shostakovich's dissatisfaction with Tatiana Nikolayeva's performance of the cycle. However, this fact is widely forgotten and neglected nowadays by most of the pianists and music critics who address the work, who proclaim Nikolayeva's recording of the cycle to be authentic and authoritative. Since Shostakovich's recordings were not published on a major record label and were not promoted as heavily as those of Nikolayeva, it is the author's task to attract the attention of performers and musicologists to this particular *terra incognita* in the world of recorded music.

The advance of recording technology in the twentieth century provided a unique opportunity to preserve much of the music performed by the composers themselves. No matter how much authority can be derived from canned music, it can be definitely stated there are many essential moments in a composer's performance, which can be considered as part of the performance practice of the work. It particularly concerns the composer's sense of rhythm, his attitude towards tempo and its changes, his dynamics and agogic accents. In addition to that, the composer's recording represents a valuable historic document, which reveals to us much more important information than the testimonies and

memoirs of his contemporaries, even though it is claimed by some musicologists, such as Robert Phillip, “a modern convenience”.

In 1912, Russian musicologist Boleslav Yavorsky published a critique on the Moscow recitals of Ferruccio Busoni.⁷² In it he came up with the definition of a “perfect musical performance.” Yavorsky delineates three distinct types of piano performance. In the first type, the performer uses the piece as a blank canvas for his own interpretation—in other words, he showcases his own musical feelings without any particular observation of the printed text.⁷³ The second type is when the performer totally commits himself to reveal the true pulse of the composition, completely removing any remnant of his own senses and feeling. This type is characterized by a pervasive sense of objectivity.⁷⁴ The third type (and the one most highly prized by Yavorsky) is when the inner pulse of the performer and the inner pulse of the piece unite as one. In this sense, Yavorsky stated, the composer's own performance comes closest to a “perfect” performance because the music and the performer are already coming from the same source. Certainly, such a performance can come only from a composer, who is also a refined pianist, such as Shostakovich was.

There are some recent publications that question the authority of a composer's performance of his own music. Among them is the chapter from Robert Philip's book *Performing Music at the Age of Recording*.⁷⁵ In it, Philip uses recorded performances of Elgar, Stravinsky, and Rachmaninoff as the point of departure for his discussion.

⁷² Leo Ginzburg, ed. *Dirizherskoe Ispolnitelstvo* (The Art of Conducting), (Sovetskiy Kompozitor: Moscow, 1974), 376.

⁷³ A classical type of a Romantic pianist. The typical representatives of such approach to music are Simon Barere (1895-1951) and Vladimir Horowitz (1904-1988).

⁷⁴ Among such pianists, the name of Sviatoslav Richter (1915-1997) can be mentioned.

⁷⁵ Robert Philip. *Performing Music at the Age of Recording*. (New Haven and London: Yale University Press, 2004), 140-183.

However, in order to cover such a vast subject, Philip does not delve deeply enough into the myriad nuances of the composer's performance. He is more concerned with generalities such as starting metronome indications and tempo changes. In his book, he rarely mentions dynamics, articulation, or other subtleties in the various performances. It is unfortunate that Philip only mentions Shostakovich's name among other composers, who left the recordings of his own works in passing, without considering them worthy of further investigation. Furthermore, Philip puts the authority of the composer as a performer under question, discussing how far away the composer's interpretation goes from the printed text (without discussing the changes, which composers may have later introduced into their scores). The composer's performance, when being discussed, requires a closer and scrupulous analysis of all its components and details. The author tried to fulfill this particular task by compiling the comparative tables in Appendices A and C. In these tables, it can be clearly observed how much the composer's own approach to music differs from the printed text.

In this particular research, the author has decided to delve into a more detailed, nuanced, than the printed score, understanding of the specifics of Shostakovich's recorded performances. Fortunately, Shostakovich made his recordings in the 1940s and 1950s, when recording technology was already quite advanced, so that his legacy is available to us for closer scrutiny.

Gustav Mahler once said that “the essence of every reproduction is exactness.”⁷⁶ This truism apparently contradicts one of Mahler's other favorite expressions: “What's

⁷⁶ Elliott Galkin. *A History of Orchestral Conducting: In Theory and Practice*. (Pendragon Press, 1988), 631.

best in music is not to be found in the notes.”⁷⁷ These two statements by Mahler eloquently capture the essential dichotomy of live performance, leading one to infer that the best performances are both exact (following the printed notes) and spontaneous (tempos, accents and dynamics) at the same time. As we can hear from Shostakovich's recorded performances of the Twenty-Four Preludes and Fugues, the composer brings these two apparently conflicting ideas to certain reconciliation in his own performance, leaving us with an enduring legacy from which to learn.

At first glance, one can assume that the musical style of Dmitri Shostakovich comes from the same Russian lineage that produced the emotional and passionate music of his compatriots Tchaikovsky and Rachmaninov. However, a thorough inspection of his compositional style reveals a much closer kinship with the Neo-Classicist tendencies of composers like Stravinsky (*Concerto for Piano and Winds*) and Hindemith (*Ludus Tonalis* (1942)). To be sure, the pianists who defined the Russian post-Romantic piano school (such as Tatiana Nikolayeva, the first performer of the cycle, a student of Alexander Goldenweiser⁷⁸ or even Emil Gilels and Sviatoslav Richter, the students of Heinrich Neuhaus⁷⁹) have all imposed their own musical identity onto Shostakovich's piano music through their performances and recordings, thereby changing its intrinsic meaning and moving away from the composer's original intentions. In the author's opinion, a meticulous examination of Shostakovich's recordings of his Twenty-four Preludes and Fugues is one way that can help contemporary interpreters understand his

⁷⁷ http://en.wikiquote.org/wiki/Gustav_Mahler (last accessed on May 18, 2009).

⁷⁸ Alexander Borisovich Goldenweiser (1877-1961). Russian pianist, professor of the Moscow conservatory, a close friend of Rachmaninov.

⁷⁹ Heinrich Gustavovich Neuhaus (1888-1964). Famous Russian pianist and pedagogue. Among his students are Sviatoslav Richter and Emil Gilels

unique performance style, thus leading them to a performance that more closely mirrors the intentions of the composer.

In addition to his recorded legacy (altogether about nine commercially released compact discs), there are the recollections of numerous people who heard Shostakovich perform during his lifetime, for instance, his fellow musician collaborators like Oistrakh, Rostropovich, the Beethoven String Quartet, conductors Mravinsky, Kondrashin and Svetlanov. His performances were generally hailed by his contemporaries for their beauty of tone, precision of technical execution, and for their emotional restraint. It is especially significant that Shostakovich's performing style influenced many other musicians for whom he composed his works—luminaries such as violinist David Oistrakh, cellist Mstislav Rostropovich and the Beethoven String Quartet. These musicians not only considered Shostakovich's performing style as iconoclastic, they frequently appeared with the composer in public performances and recorded with him, preferring Shostakovich to any other pianist.⁸⁰

This research strives to help the reader arrive at a better understanding of Shostakovich's performing style by outlining his musical background and placing his *Twenty-Four Preludes and Fugues* in their proper historical context. In addition, Chapter Four examines and compares the composer's recorded performances of the *Twenty-four Preludes* with the Soviet edition edited by Tatiana Nikolayeva. The conclusion of this analysis is that it shows not only the composer's open-mindedness in approaching his own music, but also it represents the composer's own performance practice in terms of tempo choice, touch, dynamic indications and pedaling, which allows the performer to

⁸⁰ For instance, Mstislav Rostropovich, after recording Shostakovich's Cello Sonata op. 40 with the composer at the piano in 1957, never attempted to record the work again.

gain a fresh outlook on Shostakovich's pieces. Shostakovich's performance not only clarifies his creative intents, but also it enhances the music score with such important things as metronome, dynamic and pedaling indications. Since one of the goals of music making is challenge and experiment, it is the hope of the author that the detailed analysis⁸¹ of Shostakovich's own interpretation of his Twenty-Four Preludes and Fugues will be used as the basis for a new revised edition—one free of Nikolayeva's editorial misprints, random comments and distortions, but also as a basis for studying the composer's perception of his own music, and the piano music in particular.

Among Shostakovich's Twenty-Four Preludes and Fugues, only a few are frequently performed. The vast majority of the cycle, however, remains largely unexplored. The treasure trove of invaluable information gleaned from the recorded performances of Shostakovich provides tremendous insight into the performance practice of the work, and hopefully will stimulate greater interest in the entirety of the cycle, as well as encouraging future generations of pianists to tackle this monumental and significant work.

⁸¹ See Appendices.

Appendix A

Comparative Table of Preludes and Fugues Recorded by the Composer Compared to the Printed Edition

Abbreviations:

R.H.- right hand part

L.H.-left hand part

Prelude and fugue no. 1 in C major

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=92	quarter note=86
	ABA Form	
1-14	A section	
		una corda
1	piano dolce	piano dolce
5-6	crescendo	crescendo
7	diminuendo	diminuendo
12	crescendo	crescendo
13	pianissimo	pianissimo
15-34	B section	
15		tre corde
17-18	diminuendo	no diminuendo
19	pianissimo	piano
23	crescendo	
26		crescendo, mezzo piano
27	pianissimo subito	pianissimo subito
30		crescendo
32	crescendo	crescendo
33	mezzo piano	forte
34		poco ritenuto
35-67	Return of A section	
35		a tempo
42-43		composer puts a slight comma between these two measure
43	pianissimo	piano
53		diminuendo
54	diminuendo	

56		piu piano
57		diminuendo
60		poco ritenuto
66		poco ritenuto

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	half note=92	half note=106
1-35	Exposition	
		una corda
1	pianissimo	piano
30	crescendo	
31	piano	
36	crescendo	
38	diminuendo	diminuendo
35-78	Development	
40	pianissimo	pianissimo
48	crescendo	crescendo
49	piano	piano
52	diminuendo	
55		diminuendo
58	pianissimo	piano
65-66	crescendo	crescendo
66	piano	mezzo piano
70	crescendo	
75	mezzo forte, diminuendo	
77		diminuendo
79-107	Recapitulation	
79	piano	
86-87	crescendo, mezzo forte	
94	diminuendo	
95		diminuendo
98	piano	piano
101	diminuendo	
102		L.H. Shostakovich repeats the C bass on the third beat
105	ritenuto	
106-107		poco ritenuto

Prelude and Fugue no. 2 in A minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	half note=92	half note=96-100
	Through-Composed Form	
1	piano	mezzo piano, con pedale
7-8		poco forte (starting on the 4 th beat of m.7)
19		crescendo (starting on the 3 rd beat)
25		mezzo forte
28-32		diminuendo
33		crescendo
34-37		diminuendo
38		diminuendo
39		piano

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=116	quarter note=126-132
1-14	Exposition	
1	piano	forte al fine
15-55	Development	
55-80	Recapitulation	
71-80	Coda	dotted quarter note=132

Prelude and Fugue no. 3 in G major

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
1-14	A Section	
1-7	First Theme	
1-7	quarter note=126, forte	quarter note=116, fortissimo al fine
8-11	Second Theme	
8		quarter note=138 al fine
15-36	B Section	
22		poco ritenuto
23		a tempo
34	crescendo	
37-48	Return of the A Section	
37	fortissimo	

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	dotted quarter note=126	dotted quarter note=138
1-21	Exposition	
1	forte	forte al fine
22-60	Development	
61-101	Recapitulation	
94-101	Coda	
94	meno mosso	
99		Shostakovich repeats the D in the right hand part on the second beat
100	ritenuto	

Prelude and Fugue no. 4 in E minor**Prelude**

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=100	quarter note=78
1-12	A Section	
8		poco ritenuto (on the 4 beat)
12		poco ritenuto (last two beats)
13-37	B Section	
13		a tempo
16	crescendo	
17	diminuendo	
17-18		R.H. no tie between the C notes
18-19		R.H. no tie between the C sharp notes
19		R.H. no tie between the C sharp notes on the second and third beats
22	diminuendo (on the last two beats)	diminuendo, poco ritenuto (on the last two beats)
23		a tempo
28	diminuendo	

29	piano	diminuendo, damper pedal on the fourth beat, lasting until the third beat of m.30
30-37	Episode	
30	piano	
31	pianissimo	piano
35	mezzo forte	forte
37	diminuendo	diminuendo poco ritenuto (on the last two beats)
38-46	Return of the A Section	
38	piano	a tempo
39	diminuendo	
40	pianissimo	diminuendo
41		diminuendo
45		ritenuto (on the last beat)

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
1-46	First Part	
1-19	Exposition	
1	quarter note=80, pianissimo	quarter note=72, pianissimo
20	crescendo	
21	diminuendo	
22-46	Development	
30	crescendo	
33	diminuendo	
35		poco ritenuto
36		a tempo
39	crescendo	
41	pianissimo	
42	pianissimo, crescendo	pianissimo, crescendo
44	piano	piano
32	pianissimo, crescendo	
46	diminuendo	diminuendo, poco ritenuto (on the 4 th beat)
47-128	Second Part	
47-62	Exposition of the Second Theme	
62-87	Development of the Second Theme	
47	Piu mosso, quarter note=116,	quarter note=88, poco a poco accelerando,

	pianissimo	pianissimo
54	crescendo	quarter note=120, crescendo
55	piano	piano
58	crescendo	crescendo
59	mezzo piano	mezzo piano
60	crescendo	crescendo
62	mezzo forte	mezzo forte
64	diminuendo	accelerando (starting on the 4 th beat)
66	piano	
70	mezzo piano	quarter note=
71		crescendo
76	mezzo forte	forte
78	crescendo	crescendo
79		quarter note=132
83		crescendo (starting on the 3 rd beat)
84	crescendo	
88-128	Recapitulation; Return of the First Theme	
88	quarter note=116, fortissimo	quarter note=136, fortissimo
99	forte	fortissimo
103	fortissimo	
105	crescendo	
107	fortissimo	
110	crescendo	
111	fortissimo	
113	forte	
114	diminuendo	
115	mezzo forte	
116	crescendo	
118		ritenuto
119-128	Coda	
119	fortissimo	Poco meno mosso, quarter note=116, fortissimo
124		poco a poco ritenuto
126	ritenuto	
127		ritenuto
128		Shostakovich arpeggiates the last chord, delaying the upper two notes in the R.H. part

Prelude and Fugue no. 5 in D major

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
		una corda
1	quarter note=120	quarter note=164
1-22	A Section	
21	pianissimo	piano, diminuendo
22		diminuendo
23	B Section	
23		mezzo piano
35	crescendo	
37	diminuendo	
40	ritenuto	ritenuto
43-71	Return of the A Section	
43	pianissimo	piano
59-60	piano, crescendo	diminuendo
61	mezzo piano, diminuendo	
65	piano	
67	pianissimo	

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=120	quarter note=160
1-32	Exposition	
1	piano	piano
32-106	Development	
73	diminuendo	
75	mezzo forte	forte
80	piano, crescendo	
82	forte	
91	mezzo forte	
94	crescendo	
101	diminuendo	
103	piano, crescendo	
107-148	Final Section	
107	forte, diminuendo	
108	piano	

117	pianissimo	forte
125	crescendo	
128- 129	mezzo forte, diminuendo	
128- 130	Nikolayeva adds a pedal indication, claiming that it comes according to the composer's wish	no pedal
138	piano	
140	crescendo	
141	crescendo	
142	forte	forte
144	crescendo	
146- 147	poco ritenuto	quarter note=204

Prelude and Fugue no. 6 in B minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=120	quarter note=126
1-25	A Section	
1	forte, espressivo	sempre forte
7	diminuendo	
8	crescendo	
10	forte, crescendo	
12	fortissimo	
17	diminuendo	
18	mezzo forte	
19	crescendo	
20	forte	
22	crescendo	
26-39	B Section	
26	fortissimo espressivo	forte
33	diminuendo	
37	crescendo	
39-56	Return of the A Section	
40	fortissimo	
41	R.H. the last note in the measure is A	R.H. the last note in the measure is B, exactly as it is in m. 3
46	crescendo	ritenuto, no crescendo
47	fortissimo	quarter note=112, forte

49	Diminuendo, ritenuto	
50-56	Coda	
51-52	mezzo forte, diminuendo	damper pedal until the eighth note rest in the left hand in m. 52
54	piano, diminuendo ritenuto	piano
55	pianissimo	

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
1	quarter note=100, pianissimo	quarter note=96 (mm. 1-4, theme)
1-42	Exposition	
1-4	Theme	
5-6	Countersubject	quarter note=108 (starting at m.5)
15		quarter note=114, piano
27	crescendo	
28-29		diminuendo
30	piano	pianissimo
43	crescendo	crescendo
45		poco ritenuto; diminuendo (last two beats)
43-95	Middle Section	
46	mezzo forte	quarter note=120, mezzo piano
53	diminuendo (starting on the 3 rd beat)	
54		crescendo
56	piano	piano
58		crescendo
60	diminuendo (starting on the 1 st beat)	diminuendo (starting on the 3 rd beat)
62	pianissimo	pianissimo
66	pianissimo	pianissimo
70	crescendo	
72	piano	
77		diminuendo
78		piano
79		crescendo
83	mezzo forte	mezzo piano
86	diminuendo	
87	crescendo	crescendo
88	diminuendo	crescendo
89	diminuendo	

93		diminuendo
95		ritenuto
96-131	Final Section	
96	pianissimo	quarter note=108, pianissimo
104	crescendo	
		crescendo
107	mezzo forte	mezzo piano
110	crescendo	
111	forte	mezzo forte
115	diminuendo (starting on the 4 th beat)	
120	piano, diminuendo	mezzo forte, diminuendo
123		ritenuto
124-131	Coda	
124	Meno mosso ⁸² , pianissimo	quarter note =86 (Meno mosso), piano
125-126		crescendo
127		forte
128	ritenuto al fine ⁸³	
129	ritenuto	diminuendo (starting on the 2 nd beat)
130	morendo	morendo

Prelude and Fugue no. 7 in A major

Prelude

mm.#	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	dotted quarter note =76	dotted quarter note =76-80
	Through-Composed Form	
1	piano, legato sempre	piano
11	crescendo	
12	diminuendo	
13	crescendo	mezzo piano, diminuendo
14	diminuendo	
16		pianissimo, crescendo (starting on the 2 nd beat)
17	diminuendo (starting from the 3 rd beat)	diminuendo (starting from the 3 rd beat)
18	pianissimo, crescendo (on the 4 th beat)	diminuendo (to the 3 rd beat), crescendo (on the 4 th beat)
19	piano	
21	crescendo	dotted quarter note =70 (un poco meno),

⁸² Meno mosso has been inserted by Nikolayeva according to Shostakovich's suggestions.

⁸³ Ibid.

		crescendo
22	diminuendo	ritenuto, diminuendo
23	piano, diminuendo	a tempo, piano
25	pianissimo	piano, diminuendo (starting from the 3 rd beat)
26	ritenuto	ritenuto (starting from the 3 rd beat), diminuendo (on the 3 rd beat)
27	pianissimo	pianissimo

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	half note =92	half note=116
1-14	Exposition	
1	pianissimo, legato sempre	pianissimo, una corda, no damper pedal
11	piano	
15-61	Middle Section	
19	crescendo	
21	piano	mezzo piano
24	crescendo	crescendo
25	mezzo piano	mezzo forte
28	crescendo (starting on the 1 st beat)	crescendo (starting on the 3 rd beat)
29	mezzo forte	forte
30		diminuendo (starting on the 3 rd beat)
31	diminuendo	
33	piano	mezzo piano
36	crescendo	crescendo
37	mezzo piano	mezzo forte, tre corde
41	diminuendo	
42	diminuendo	
44-46		crescendo (starting on the 3 rd beat of m. 44)
47	mezzo forte	forte
50	crescendo	
54	crescendo	
61	fortissimo	forte
62-99	Final Section	
66	diminuendo	diminuendo
70	piano	mezzo piano
82	crescendo	
83	diminuendo	
84	crescendo	
85	diminuendo	diminuendo
86	pianissimo	piano
88	crescendo	

91	mezzo forte, diminuendo	
92-99	Coda	
93	pianissimo	
98-99		poco ritenuto (starting on the 2 nd beat of m. 98)

Prelude and Fugue no. 8 in F sharp minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=108	quarter note=126
	Through-Composed Form	
1	piano	piano
10-11	crescendo	
12-13	diminuendo	
14	piano	piano
17		diminuendo (starting on the 2 nd beat)
18	diminuendo	
19	pianissimo	pianissimo
23	crescendo	
24	piano	crescendo
25		piano
26	crescendo	
28	diminuendo	
29	piano	piano
30-31		crescendo
32		mezzo piano
34	diminuendo	diminuendo
36-38	pianissimo, Nikolayeva adds pedal indication, claiming that it comes according to the composer's wish	piano, Shostakovich uses the damper pedal only through m. 36
38-39		crescendo
41	crescendo	
42	piano	
44	diminuendo	
46	pianissimo	
48		diminuendo

49		pianissimo
50	crescendo	
52	piano	
53		diminuendo
54	diminuendo (starting on the 2 nd beat)	
55	pianissimo	

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Performance
	quarter note=84	quarter note=60
1-30	Exposition	
1	piano	mezzo piano
10	piano	piano
28	piano	piano
30-86	Middle Section	
32	mezzo piano, diminuendo	piano, crescendo
33		mezzo piano
34	pianissimo	piano
43	crescendo- piano	crescendo- mezzo piano
52	crescendo	
55-56		diminuendo (starting on the 2 nd beat of m.55)
56	piano (on the 3 rd beat)	piano (on the 3 rd beat)
65	crescendo (starting on the 2 nd beat), mezzo forte (theme in the bass)	mezzo forte subito (theme in the bass)
66	mezzo forte	mezzo forte
72	crescendo	
74	forte (on the 3 rd beat)	crescendo-forte(on the 3 rd beat)
77	crescendo	
78-79	diminuendo	forte
80		diminuendo (starting on the 2 nd beat)
81-82		R.H. Shostakovich repeats the same pattern as in mm.79-80
83	mezzo forte, diminuendo	mezzo forte, diminuendo
86-138	Final Section	
86	pianissimo	pianissimo
87	pianissimo	pianissimo
93	piano	pianissimo
97	pianissimo	pianissimo
102	crescendo	crescendo
104	mezzo forte	mezzo piano
105	crescendo	

106		crescendo molto
107		forte
110	diminuendo	
111	mezzo forte	
113	diminuendo	diminuendo
115	piano	mezzo forte
117		diminuendo
118	mezzo forte	
119	diminuendo	
122	piano	piano
124-138	Coda	
124	crescendo	
125	mezzo piano	piano
129	mezzo forte	mezzo piano
130	diminuendo	
131	mezzo piano	
132	diminuendo	
134	piano, diminuendo	piano
136	ritenuto	diminuendo (starting on the 3 rd beat)
137	pianissimo	pianissimo

Prelude and Fugue in G sharp minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
1.	quarter note =138 (quarter note=104)	quarter note =92
	Passacaglia with Elements of the ABA Form	
1-48	A Section	
1-12	Theme	
1	mezzo forte, tenuto	mezzo forte, tenuto, tre corde
13-24	1st Variation	
13	mezzo forte, tenuto	mezzo forte, tenuto
25-36	2nd Variation	
34	crescendo	crescendo
36	forte	forte
37-48	3rd Variation	
38	crescendo	
40	fortissimo	forte
46	diminuendo	diminuendo
48	pianissimo	pianissimo, una corda (tempo rubato)

49-72	B Section	
49-60	4th Variation	
56		crescendo
57-58		diminuendo (starts on the 2 nd beat of m.57)
59		pianissimo
61-72	5th Variation	
62-63		crescendo
64-65	crescendo (starting	diminuendo (starting on the 2 nd beat)
65		poco ritenuto, espressivo
66	poco ritenuto	
66-67	diminuendo (starting on the 2 nd beat of m. 66)	diminuendo, pianissimo (on the 3 rd beat of m. 67)
67		a tempo
68	a tempo	
71		poco ritenuto
72-119	Return of the A section	
72-83	6th Variation	
72	crescendo	a tempo, pianissimo
75		crescendo
77	crescendo	
80	mezzo forte	mezzo forte
83-94	7th Variation	
85		diminuendo
86		mezzo piano, diminuendo
89		piano
91	diminuendo	
94	pianissimo	pianissimo
95-106	8th Variation	
97	crescendo	crescendo
99	piano	piano
102	diminuendo	diminuendo
105	pianissimo, diminuendo	pianissimo, diminuendo
107-119	Variation (Coda)	
109-110		crescendo (from the 3 rd beat of m. 109 to the 1 st beat of m. 110), espressivo
110	crescendo (from the 1 st beat to the 3 rd beat)	
111	diminuendo	diminuendo
114	pianississimo	pianississimo
118-119		ritenuto

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note =152	
1-21	Exposition	
1	forte, marcatissimo	quarter note =152, forte, marcatissimo, tre corde
5		quarter note =168
9	forte	quarter note =176, forte
11		quarter note =192
21-77	Middle Section	
61	piu forte	
67	crescendo	
68		R.H. no ties between the 3 rd and the 4 th beats
69	fortissimo	
74		diminuendo
76	diminuendo	
77	forte	mezzo piano
79	mezzo forte, diminuendo	mezzo piano, diminuendo
82	mezzo piano, diminuendo	mezzo piano, diminuendo
83	piano, diminuendo	piano, diminuendo
84	pianissimo (on the 4 th beat)	quarter note =174, pianissimo (on the 4 th beat), una corda (starting on the 4 th beat)
95	crescendo, piano, espressivo	
97	crescendo-mezzo forte	crescendo-mezzo piano
99	diminuendo	
101	piano	mezzo piano
102	diminuendo	
106	crescendo	
107	mezzo forte	mezzo piano
108	diminuendo (starting on the 4 th beat)	diminuendo (starting on the 4 th beat)
110	piano	
112	diminuendo	diminuendo
113	pianissimo	pianissimo
114		poco a poco ritenuto, piano (starts on the 4 th beat)
116	crescendo (starting on the 3 rd beat)	mezzo forte subito
117	diminuendo (starting on the 2 nd beat)	
117- 118		diminuendo (starting on the 3 rd beat of m. 117)

119-123	Coda	
119	Andante, crescendo (starting on the 4 th beat)	Andante, quarter note=132, mezzo forte,
120	ritenuto al fine, mezzo forte	mezzo forte
121		Ritenuto al fine
123	comma (between 2 nd and 3 rd beat), pianississimo	<i>no comma</i> , pianississimo

Prelude and Fugue no. 13 in F sharp major

Prelude

mm.#	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	dotted quarter note=66	dotted quarter note=56 (tempo rubato), sheer usage of the damper pedal
1-12	A Section	
1	piano	piano
5	crescendo	crescendo
6	diminuendo	diminuendo
7		mezzo piano
8	crescendo	crescendo
13-39	B Section	
17	diminuendo	diminuendo
18	pianissimo	pianissimo
21	crescendo	
22	diminuendo	
25	crescendo	
26	diminuendo	crescendo
27		mezzo piano
30	crescendo	crescendo
34	crescendo	
35	diminuendo	
37	crescendo	crescendo
38	diminuendo	diminuendo, poco ritenuto (on the 2 nd beat)
39-55	Return of the A Section	
39		a tempo
40	pianissimo	pianissimo
43	crescendo	crescendo
44	diminuendo (on the 1 st beat), crescendo (on the 2 nd beat)	crescendo (on the 2 nd beat)

45	mezzo forte	mezzo forte
45-46	pianissimo, crescendo (in the left hand part)	pianissimo, crescendo (in the left hand part)
46	crescendo (goes <i>until</i> the 2 nd beat), diminuendo (starts <i>on</i> the 2 nd beat)	crescendo (goes <i>into</i> the 2 nd beat), diminuendo (starts <i>after</i> the 2 nd beat) R.H. Shostakovich repeats A sharp on the 3 rd eighth note
47	ritenuto	ritenuto
48		a tempo (starting on the last eighth note of the measure)
49-55	Coda	
49	a tempo	

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=72	quarter note=63
1-39	Exposition	
1	pianissimo	pianissimo, una corda
20		piano
29		mezzo piano
31		crescendo
33-34		R.H. no tie between the D sharp notes
34-35		L.H. no tie between the F sharp notes
36	diminuendo	
38		diminuendo
39-108	Development	
39	pianississimo	piano, tre corde (starting on the 2 nd beat)
46	crescendo	
50	mezzo forte	
51		crescendo
53	diminuendo	diminuendo
55	piano, crescendo	piano, crescendo
58	mezzo forte	mezzo forte
59	diminuendo	diminuendo
60	piano	piano
64	crescendo	crescendo
67	forte	mezzo forte
68		crescendo

71		Forte, espressivo
77	diminuendo	diminuendo
79-80		diminuendo
80	piano (on the 2 nd beat)	piano (on the 2 nd beat)
83		L.H. Shostakovich repeats the D sharp on the 2 nd beat
84	diminuendo	diminuendo
85	pianissimo	pianissimo
91	crescendo	
92		crescendo
94-95		R.H. no tie between the C notes
95	mezzo forte	mezzo forte
95-96	R.H. the C notes are not tied	R.H. the C notes are tied
96-97	R.H. the C notes are tied	R.H. the C notes are not tied
98	crescendo	crescendo
101-102	L.H. the D notes are tied	L.H. the D notes are not tied
102		crescendo
103	forte	forte
105		diminuendo
106	diminuendo (starting on the 2 nd beat)	
108-164	Recapitulation	
108	piano (left hand part), pianissimo (right hand part)	piano (left hand part), pianissimo (right hand part)
109	pianissimo	pianissimo
110-111	L.H. the C notes are tied	L.H. the C notes are not tied
113-114	R.H. the A sharp notes are tied	R.H. the A sharp notes are not tied
115	ritenuto, diminuendo	ritenuto, diminuendo
117	pianissimo	pianissimo
118	a tempo	a tempo
121	crescendo	crescendo
124	mezzo forte	mezzo forte
127	crescendo	crescendo
128	forte	forte
135-136		diminuendo (starting on the 2 nd beat of m. 135)

137	pianissimo subito	pianissimo
141	pianissimo (on the 2 nd beat)	pianissimo (on the 2 nd beat), una corda (starting on the 2 nd beat)
146		R.H. the C sharp is not tied with the C sharp in m. 147
147	R.H. the C sharp notes on the 1 st and the 2 nd beat are not tied	R.H. the C sharp notes on the 1 st beat and the 2 nd beat are tied. There is no tie between the C sharp on the 2 nd beat in m. 147 and the C sharp on the 1 st beat in m.148
148	crescendo	
150	mezzo piano	
152	diminuendo	
154-164	Coda	
154	pianissimo	diminuendo, pianissimo
154-164		poco a poco ritenuto (starting on the 2 nd beat of m. 154), tempo rubato
160-161		L.H. no tie between the C sharp notes in the bass part

Prelude and Fugue no. 14 in E flat minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=84	quarter note=63
1-14	A Section	
1	fortissimo, diminuendo	fortissimo, diminuendo Shostakovich starts the prelude with an accented octave unison
2	piano, tenuto	mezzo piano, tenuto
5		diminuendo, mezzo piano (on the last beat)
8	crescendo	
9		crescendo
11	pianissimo, espressivo	pianissimo, espressivo
12		crescendo (starting on the 6 th beat)
13		piano
15-32	B Section	
15	pianissimo	piano
17	crescendo	quarter note=63, crescendo
18		quarter note =66
19	mezzo forte	quarter note =69, forte, crescendo (starting on 5 th beat), espressivo

20	crescendo, espressivo	
21		crescendo
22	forte	fortissimo (starting on the 4 th beat)
24	fortissimo	
25	diminuendo (starting on the 5 th beat)	diminuendo (starting on the 5 th beat)
26	piano	mezzo piano, crescendo (starting on the last beat)
27	crescendo	
28	mezzo forte, diminuendo	forte, sforzando (on the 1 st beat), diminuendo
29		mezzo piano, ritenuto (starting on the 4 th beat)
30	pianissimo	Meno mosso, quarter note =54, pianissimo
32-40	Return of the A Section	
32	sforzando (6 th beat), diminuendo (6 th and 7 th beats)	ritenuto (the first five beats), a tempo (starting on the 6 th beat), sforzando (6 th beat) (tremolo resumes with an accented octave unison), diminuendo (6 th and 7 th beats)
33	piano, diminuendo	A tempo, quarter note =63, piano
34	pianissimo	piano
35	crescendo (starting on the 4 th beat)	crescendo (starting on the 1 st beat)
36	mezzo piano, diminuendo	mezzo piano, diminuendo
36-40	Coda	Meno mosso, quarter note =54 (starting from the 7 th beat)
37	pianissimo	pianissimo
39-40		ritenuto (starting from the 3 rd beat of m.39)

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	dotted half note =100 ⁸⁴	dotted half note=86
1-45	Exposition	
1	pianissimo	pianissimo
45-154	Development	
51	crescendo	
55	mezzo forte, diminuendo	mezzo piano, diminuendo
56	accent on the 1 st beat	no accent
58-59	poco ritenuto	
59	Piano	piano
60	A tempo	
67	crescendo	
71		crescendo
72	piano	mezzo piano

⁸⁴ Nikolayeva's edition gives the metronome indication as a dotted quarter note instead of a dotted half note.

81	crescendo	crescendo
84	forte	mezzo forte
94	diminuendo, crescendo (in the right hand part)	
98		diminuendo
101	poco ritenuto	poco ritenuto
102	a tempo, piano	a tempo, piano
118-120		crescendo
121		mezzo piano
122	crescendo	
125-126		crescendo
127	mezzo forte	mezzo forte
130	diminuendo	diminuendo
134	piano, crescendo	piano, crescendo
137	mezzo forte	mezzo forte
140	diminuendo	diminuendo
141	piano	piano
142-143		diminuendo
145	diminuendo	diminuendo
148	pianissimo	pianissimo
153	crescendo	
154-224	Recapitulation	
154		crescendo, poco ritenuto
155	piano	a tempo, piano
165	crescendo	crescendo
169	mezzo forte	mezzo piano
171		diminuendo
175	crescendo	
178	forte	mezzo forte subito
185	crescendo	
187-189		crescendo (starting on the 3 rd beat of m. 187)
190	fortissimo	forte
192	diminuendo	diminuendo
195	diminuendo	diminuendo
202	mezzo forte, diminuendo	mezzo piano
204	piano	mezzo piano
207		diminuendo
210	diminuendo	
212	pianissimo	
215-		L.H. no tie between the E flat notes in

216		the bass part
216-224	Coda	
216-217		L.H. Shostakovich ties the E flat notes in the bass part
216	crescendo	mezzo piano subito
218	mezzo forte, diminuendo	diminuendo
220		poco a poco ritenuto
221	ritenuto	
224	pianississimo	pianississimo

Prelude and Fugue no. 16 in B flat minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	Chaconne (Theme with Three Variations and Coda)	
1-21	Theme	
1	quarter note=152, piano ⁸⁵	quarter note=94, mezzo piano
11-14		diminuendo
15		piano
20		ritenuto
21-39	1st Variation	
21	legato	quarter note=112, mezzo piano
26-27	crescendo	
27		crescendo
35		mezzo piano
38-39		poco ritenuto
40-58	2nd Variation	
40		quarter note=126, mezzo piano
45	crescendo	
46	crescendo	
47	diminuendo	crescendo
58		poco ritenuto
59-77	3rd Variation	
59		quarter note=130, piano
62	crescendo	crescendo
64	crescendo	crescendo
66	diminuendo	forte

⁸⁵ Nikolayeva's edition gives the metronome indication as a half note instead of a quarter note.

69	crescendo	crescendo
70	diminuendo	diminuendo
71	crescendo	diminuendo
72		diminuendo
76	crescendo	crescendo
77	diminuendo	diminuendo, poco ritenuto
78-102	Coda	ritenuto
101-102		ritenuto
78 (return of the theme)		Tempo primo, quarter note=94, mezzo piano
83		ritenuto
84		a tempo
85	crescendo	
86-102	Return of the Theme	
91	diminuendo	diminuendo
94	piano, diminuendo	piano, diminuendo
96	pianissimo	
101-102		ritenuto, diminuendo

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=54	quarter note=68 (eighth note=34)
1-14	Exposition	
1	pianissimo legatissimo sempre al fine	piano, una corda
4		piu piano (starting on the 2 nd beat)
5		pianissimo
11		piano
15-48	Development	
18		crescendo (starting on the 3 rd beat)
19		diminuendo (starting on the 2 nd beat), poco ritenuto (3 rd beat)
20		piano
23		crescendo
24		mezzo piano
26		diminuendo (starting on the 3 rd beat)
27		piano
32		piano, crescendo (starting on the 4 th beat)
33		crescendo
35		forte
36		diminuendo (starting on the 2 nd beat)
37		mezzo forte

39		diminuendo (starting on the 4 th beat)
41		mezzo piano, diminuendo (starting on the 3 rd beat)
45		poco ritenuto (on the 4 th beat)
46		a tempo, pianissimo
48	poco ritenuto	poco ritenuto (on the 4 th beat)
49-72	Recapitulation	
49	a tempo	a tempo, piano
54		diminuendo, piano
56		pianissimo
57		piano
58-59		crescendo
60		mezzo forte, crescendo
61		diminuendo (starting on the 4 th beat)
64		piano
65	poco ritenuto	poco ritenuto
66		pianissimo
70-71		poco a poco ritenuto (starting on the 4 th beat of m. 70)
71	ritenuto (starting on the 3 rd beat)	

Prelude and Fugue no. 17 in A flat major

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	half note=100	half note=108
1-29	A Section	
1	piano	mezzo piano, una corda, con pedale
28	pianissimo	pianissimo
29		crescendo-diminuendo
30-59	B Section	
30	pianissimo	pianissimo, senza pedale
40	piano	piano
59		con pedale
60-86	Return of the A Section	
60	piano	mezzo piano
78	diminuendo	
79	pianissimo	
85	poco ritenuto	

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note=116	quarter note=120
1-20	Exposition	
1	piano, dolce	piano, dolce, una corda
19	crescendo	crescendo
21-55	Development	
21	mezzo forte	mezzo forte
24	crescendo	crescendo
25		forte
30	diminuendo	diminuendo
31		piano
36		diminuendo (starting on the 3 rd beat)
37	pianissimo	
41	crescendo	crescendo
42	piano, diminuendo	mezzo piano, diminuendo
		piano
47	piano, crescendo	piano, crescendo
49		mezzo forte
50	mezzo forte, diminuendo	forte, diminuendo
51	piano	mezzo piano
54		diminuendo
55	poco ritenuto, diminuendo (starting on the 4 th beat)	poco ritenuto
56-80	Recapitulation	
58	piano	piano
61	crescendo	crescendo
62	mezzo forte	mezzo forte
67	crescendo	crescendo
68	forte	forte
70	diminuendo	diminuendo
71		mezzo forte
72	mezzo forte, diminuendo	mezzo piano, diminuendo
74		piano
75-76		Shostakovich inserts a comma between these two measures
76-80	Coda	
77		poco ritenuto (starting on the 3 rd beat)
78		a tempo

79		diminuendo (starting on the 3 rd beat)
79-80	ritenuto (starting on the last beat of m. 79)	ritenuto (starting on the last beat of m.79)

Prelude and Fugue no. 18 in F minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note =88	quarter note =100
1-21	A Section	
1	piano, espressivo	piano, semplice
5	crescendo	
7	mezzo forte	
9	diminuendo	
11	piano	piano
11-12		crescendo
13	diminuendo	
14	piano	
17		crescendo
18	crescendo	
19-21		poco a poco ritenuto
21	ritenuto	molto ritenuto (3 rd beat)
22-27	B Section	
22	Adagio, quarter note=66, pianissimo subito	Adagio, quarter note=58, pianissimo subito, unda corda
25-27	accelerando poco a poco	accelerando poco a poco
28-50	Return of the A Section	
28	Moderato con primo, quarter note quarter note=88	Moderato con primo, quarter note =100, tre corde
31	diminuendo	diminuendo, ritenuto (2 nd and 3 rd beats)
32	pianissimo	a tempo, pianissimo
35	crescendo (starting on the 3 rd beat)	
36		crescendo (starting on the 3 rd beat)
38	mezzo forte	mezzo forte
39		diminuendo (starting on the 2 nd beat)
41	crescendo (starting on the 3 rd beat)	crescendo (starting on the 3 rd beat)
42	crescendo, diminuendo (on the 3 rd	crescendo

	beat)	
43	piano	mezzo piano
44		diminuendo (starting on the 2 nd beat)
45	diminuendo (starting on the 3 rd beat)	
46		crescendo
47	pianissimo (starting on the 3 rd beat)	piano (starting on the 3 rd beat)
48-50		diminuendo (starting on the 3 rd beat of m. 48)

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	half note=63-66	half note=70
1-37	Exposition	
1	piano	piano
38-139	Development	
39	crescendo	
42	mezzo forte	
46	diminuendo	
47-48	poco ritenuto	
49	a tempo, piano	
54	diminuendo	
56	pianissimo	
65	crescendo	
70	mezzo forte	mezzo piano
74	diminuendo	
77	piano	
92	crescendo	
95	mezzo forte	
102	diminuendo	
107	piano	
112	crescendo	
114	mezzo forte	
116	crescendo	
118	forte	
121	diminuendo	
124	piano, crescendo	
130	forte	forte
133	diminuendo	diminuendo
138	ritenuto	
139		poco ritenuto
140-210	Recapitulation	
140	a tempo, piano	a tempo, piano
154	diminuendo	

158	pianissimo	
160	crescendo	
162	piano	
169	crescendo	
174	mezzo forte	
177		mezzo forte
178-188		Second Climax Zone
178	diminuendo	crescendo
179-186	Second Climax Zone	
179	piano, crescendo	
182	mezzo forte	
186	diminuendo	
188		diminuendo
191	pianissimo	pianissimo
192-210	Coda	
199-200		diminuendo
206-210	ritenuto	

Prelude and Fugue no. 20 in C minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note =76	quarter note =60-63
	Through-Composed Form	
1	piano	piano
6-7	crescendo	crescendo
8	pianissimo (on the 3 rd beat)	mezzo forte (bass), piano (on the 3 rd beat)
10		L.H. Shostakovich repeats the G bass note on the 4 th beat
16	piano	piano
17	crescendo	
20	mezzo forte	
21	diminuendo (starting on the 3 rd beat)	
23	piano	
25	diminuendo	
28	pianissimo	piano
30	diminuendo (starting on the 4 th beat)	
32	pianissimo (3 rd beat), crescendo (starting on the 4 th beat)	L.H. Shostakovich repeats the E flat bass on the 4 th beat
34	piano, diminuendo	L.H. Shostakovich repeats the E flat bass on the 2 nd beat

35	pianissimo	
38	pianissimo (3 rd beat), crescendo (starting on the 3 rd beat)	
39	mezzo forte	
41	diminuendo	
42- 43		R.H. no tie between the Fs in m.42 and m.43
44	piano (3 rd beat)	
45- 46		crescendo
47	pianissimo	piano
48	crescendo-diminuendo	
49		mezzo piano (4 th beat)
50	crescendo	
52	mezzo forte, diminuendo (starting on 3 rd beat)	poco meno mosso (tempo rubato)
54- 59		poco a poco ritenuto
54	piano, diminuendo	
55	pianissimo, diminuendo	
59	pianississimo	

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Performance
	quarter note =116	quarter note =84-88
1-25	Exposition	
1	pianissimo	pianissimo, una corda
8		poco ritenuto
9-12	Episode	
9		a tempo
10		crescendo-diminuendo
11-12		crescendo
13		piano
18-19		R.H. no tie between the B flat notes
19-20		crescendo
21		mezzo piano
22		R.H. Shostakovich repeats the E flat on the 3 rd beat of the measure
23		diminuendo
24	piano, diminuendo	
25	diminuendo	poco ritenuto, diminuendo R.H. Shostakovich repeats the D on the 3 rd beat of the

		measure (see m.22)
26-81	Development	
26	pianissimo	a tempo, pianissimo
33		crescendo
34-35		R.H. no tie between the A flat notes
34		piano
35		crescendo
36	crescendo	
38	mezzo forte	mezzo forte
39	diminuendo (starting on the 3 rd beat)	diminuendo (starting on the 3 rd beat)
40	pianissimo	pianissimo
44	crescendo	
46	piano, diminuendo	
48	pianissimo	
52	crescendo-diminuendo	crescendo
55	crescendo	crescendo
56	piano	mezzo piano
60	mezzo piano	
61-62		L.H. no tie between the G notes.
62	crescendo	
63		crescendo
64		mezzo forte
67	crescendo	R.H. Shostakovich changes the harmony to the G minor chord on the 3 rd beat (repeating the progression from m.66)
68	forte, espressivo	forte, espressivo
74-75		crescendo
76	diminuendo	
77		diminuendo (starting on the 3 rd beat)
80		poco ritenuto, diminuendo (starting on the 3 rd beat)
81	diminuendo	
82-124	Recapitulation	
82	piano	a tempo, piano
88	diminuendo	
89		poco ritenuto (3 rd and 4 th beats)
90		a tempo
91	crescendo-diminuendo	crescendo-diminuendo
94		crescendo
94-95		L.H. no tie between the G notes in the bass part
99		forte
102	crescendo	diminuendo
103		diminuendo
104	piano	mezzo piano

105-106		R.H. no tie between the G on the 3 rd beat of m.105 and the G on the 1 st beat of m.106
106	crescendo	diminuendo
107		diminuendo
108	mezzo forte	mezzo forte subito
109		diminuendo
110	diminuendo	
112		poco ritenuto
115	ritenuto	
117-124	Coda	
117	a tempo	
122	ritenuto (starting on the 2 nd beat)	
124		

Prelude and Fugue no. 22 in G minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Performance
	Through-Composed Form	
	quarter note =126	quarter note =100-104
		chords in both right and left hand are played <i>tenuto</i> throughout the whole prelude
1	piano, tranquillo	piano, una corda
7		diminuendo (on the last two beats)
16		Crescendo (until the 2 nd beat of m.18)
17-18	crescendo (until the 2 nd beat of m. 18)	
18-19	diminuendo (starts on the 2 nd beat of m. 18)	
20	piano	piano
22		crescendo
26	diminuendo	diminuendo
27		poco ritenuto (on the 3 rd beat of m. 27)
28	pianissimo	a tempo, pianissimo
33		L.H. no chord on the 2 nd beat
34	crescendo	
38	piano	piano
42-43	crescendo	
44	diminuendo	poco ritenuto, diminuendo

45	piano	a tempo
60	crescendo	
63	mezzo forte	
64	diminuendo	
66	poco ritenuto (on the 2 nd and 3 rd beats)	
67	piano	a tempo, mezzo piano L.H. the D bass is accented
67- 68		damper pedal for two measures
69	diminuendo	
70- 71		damper pedal for two measures
71		poco ritenuto (on the 2 nd and 3 rd beats)
72	pianissimo	a tempo
78- 79		L.H. no tie between the E flat on the 3 rd beat of m.78 and the E flat on the 1 st beat of m.79

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Performance
	quarter note =116	quarter note =96
1-24	Exposition	
1	pianissimo	piano
13- 14	crescendo (starts on the 2 nd beat of m. 13)-diminuendo (starts on the 3 rd beat of m. 14)	crescendo-diminuendo
15	pianissimo	
20		mezzo piano
25- 77	Development	
25	crescendo	crescendo
28	mezzo forte	mezzo forte
28- 29	diminuendo (starting on the 2 nd beat of m. 28)	diminuendo (starting on the 2 nd beat of m.28)
29	poco ritenuto	poco ritenuto
30	a tempo, pianissimo	a tempo, piano
32		crescendo
35		mezzo piano
40	crescendo	crescendo
43	diminuendo	poco ritenuto, diminuendo
44	piano	a tempo, piano
47	crescendo	

49	mezzo piano	mezzo piano, crescendo, espressivo
54	crescendo	crescendo
58	mezzo forte	forte
59	crescendo	crescendo
60	forte	piu forte
61	diminuendo	
62	poco ritenuto	diminuendo, poco ritenuto (on the 3 rd beat)
63	a tempo, pianissimo	a tempo, piano
65		diminuendo
66		pianissimo
68	pianissimo	piano
74	crescendo	crescendo
76	piano, crescendo	mezzo forte
77	diminuendo	diminuendo
78-128	Recapitulation	
80	piano, crescendo	mezzo piano, crescendo
83	mezzo forte	forte
86	diminuendo	diminuendo (starting on the 2 nd beat)
87		poco ritenuto, diminuendo (on the 3 rd beat)
88		a tempo, pianissimo
90	crescendo	crescendo
93	mezzo forte	forte
94		crescendo
95	crescendo	
97	diminuendo	diminuendo
100	crescendo	crescendo
101	diminuendo	diminuendo
106	crescendo	crescendo
108-109		L.H. no tie between the A flat on the 2 nd beat in m.108 and the A flat on the 1 st beat in m.109 R.H. no tie between the E flat on the 3 rd beat in m.108 and the E flat on the 1 st beat in m.109
109	mezzo forte, diminuendo	mezzo piano, diminuendo
109-110		L.H. no tie between the A flat on the 3 rd beat of m.109 and the A flat on the 1 st beat in m.110
111-112		L.H. no tie between the A flat notes in the bass part
114-128	Coda	

114	piano	mezzo piano
115	crescendo	crescendo
114-115		L.H. no tie between the D notes in the bass part
115-116		L.H. no tie between the E flat notes
116	mezzo forte	mezzo forte
116-120		R.H. no tie between the G notes on the 3 rd beats of the measures and the G notes on the 1 st beats
117-118		L.H. no tie between the D bass notes
118	diminuendo	L.H. Shostakovich repeats the D note on the 3 rd beat and ties it to the D note in m.119
120	piano, crescendo	piano, crescendo
121	ritenuto	
122		diminuendo
123	a tempo, diminuendo	
123-126		L.H. Shostakovich repeats the bass G note on the 2 nd beats
126-128	ritenuto	poco ritenuto
127-128		Shostakovich marks <i>tenuto</i> the last three notes in the R.H. part
128	pianissimo	pianissimo

Prelude and Fugue no. 23 in F major

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Performance
	quarter note =48	quarter note =40
1-11	A Section	
1	piano	piano, una corda
2	crescendo	
3	diminuendo	
4	crescendo	
5	diminuendo	
6	poco ritenuto (starts on the 1 st beat)	poco ritenuto (starts on the 3 rd beat)
7	pianissimo, crescendo (on the 4 th beat)	

8	piano	piano
9	crescendo-diminuendo	
10	poco ritenuto (starts on the 1 st beat)	poco ritenuto (starts on the 3 rd beat)
11	crescendo- diminuendo, a tempo	a tempo
12-20	B Section	
12	espressivo	piano, espressivo
14	crescendo	crescendo (starting on the 3 rd beat) R.H. tenuto accents (starting from the 3 rd beat)
16	ritenuto, mezzo forte, diminuendo	ritenuto, mezzo forte, diminuendo
17	a tempo, pianissimo	a tempo, piano
18	ritenuto, crescendo-diminuendo	
19	a tempo	
20	ritenuto, diminuendo	ritenuto
21-31	Return of the A Section	
21	a tempo, pianissimo, crescendo	a tempo
22	piano	piano
23	crescendo-diminuendo (onto the 1 st beat of m. 24)	
24	comma (between 1 st and 2 nd beat), pianissimo (on the 2 nd beat)	comma (between 1 st and 2 nd beat), pianissimo (on the 2 nd beat)
25	crescendo	crescendo
26	piano	piano, crescendo R.H. tenuto accents
27	crescendo (from the 1 st beat to the 3 rd beat), diminuendo (starting on the 3d beat), ritenuto	
28-31	Coda	
28-29		L.H. tenuto accents on the 1 st beats
30	diminuendo	diminuendo, ritenuto (starts on the 3 rd beat)

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	half note=92	half note=104
1-26	Exposition	
1	piano	piano
19		half note=116

26-101	Development	
26	crescendo	
27	crescendo	
29	mezzo forte	
30	diminuendo	
32		half note=120
46	crescendo	
49	mezzo forte	
50	diminuendo	
52	piano	
56	crescendo	
59	mezzo forte	mezzo piano
62	crescendo	
69	diminuendo	
73		half note=126, piano
78-79		crescendo
80		diminuendo
81		crescendo
83		mezzo forte
89-90		diminuendo
91	crescendo	
93	mezzo forte	
93-96		diminuendo (starting on the last beat of m. 93 and ending on the 3 rd beat of m.96)
96-97		crescendo (starts on the last beat of m. 96, continuing until the 3 rd beat of m. 97)
98	diminuendo (starts on the last beat of m. 98)	
102-140	Recapitulation	
102	pianissimo	half note=116, pianissimo
107		crescendo
109	piano	
		mezzo piano
116	crescendo	
117		diminuendo
118	piano	
121	crescendo	
124	mezzo forte	mezzo piano
128-129		diminuendo
130	piano	
132		diminuendo
133-	Coda	

140		
133	diminuendo	half note=104-108, pianissimo
135	pianissimo	
137- 138	crescendo	
139	diminuendo	

Prelude and Fugue no. 24 in D minor

Prelude

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
	quarter note =88	quarter note = 88
1-30	A Section	
1	forte, tenuto	forte, tenuto
7	crescendo	
8		diminuendo
9		crescendo
10	crescendo	
11	fortissimo	forte
12- 13		no ties between F in m.12 and F in m.13 in the right hand part
13	diminuendo	
14	forte, crescendo	crescendo
17	fortissimo	fortissimo
26	mezzo forte, crescendo	forte
28	forte, diminuendo	
29		diminuendo, ritenuto
31- 50	B Section	
31	pianissimo	pianissimo
32	<i>maestoso</i>	<i>semplice</i>
44	crescendo	crescendo
46	mezzo piano	piano
47	diminuendo	diminuendo
49	piano	piano
51- 82	Return of the A Section	
51	pianissimo	pianissimo
53	crescendo	

54	no C on the third beat in the lower voice in the right hand part	Shostakovich plays this measure exactly as m.4- with C on the third beat in the right hand part ⁸⁶
56		crescendo
59	forte	mezzo forte, crescendo
60		forte
61	diminuendo	
62		diminuendo
65	piano	piano
70	crescendo	crescendo
72		mezzo piano
73	mezzo forte	
76	crescendo	
77	diminuendo	diminuendo
79	piano, diminuendo	piano, diminuendo

Fugue

mm. #	Soviet Edition (Nikolayeva)	Shostakovich's Recorded Performance
1	quarter note =92, pianissimo, tenuto	quarter note =92, pianissimo, tenuto, una corda
1-111	First Part	
1-29	Exposition of the 1st Theme	
28-29		no tie between the Cs in the R.H. part
30-111	Development of the 1st Theme	
32-33		no tie between the Cs in the R.H. part
33	crescendo	
34		crescendo
35	mezzo piano, diminuendo	mezzo piano, diminuendo tenuto on the 1 st beat
37-38		no tie between the B flats in the L.H. part
38	pianissimo, tenuto	pianissimo, tenuto
53	crescendo	crescendo
56	mezzo piano	mezzo piano
58	crescendo	diminuendo
59	diminuendo	
60	diminuendo	
61	pianissimo, tenuto	pianissimo, tenuto
79	crescendo	crescendo
81	piano (on the 3 rd beat)	diminuendo, piano (on the 3 rd beat)
85	crescendo	

⁸⁶ Shostakovich plays this measure the same way in both 1952 and 1958 recordings.

87	mezzo forte	piano
93	diminuendo	
96		diminuendo
99	pianissimo	pianissimo
112-297	Second Part	
112-140	Exposition of the 2nd Theme	
112	accelerando poco a poco, pianissimo	accelerando poco a poco, quarter note =92, pianissimo
118		quarter note =144, piano
126	crescendo	crescendo
129	piano	mezzo piano
132	crescendo	crescendo
135	Piu mosso, dotted half note=66, mezzo forte	Piu mosso, dotted half note=56, mezzo forte
139	crescendo	crescendo
141-218	Development of the 2nd Theme	
141	forte	forte
153-154		crescendo
156		accelerando
157		crescendo
158	crescendo	
161		Piu mosso, dotted half note =63, fortissimo
174	forte	fortissimo
178	crescendo	
180	fortissimo	fortissimo
192		dotted half note =63
202	diminuendo	
203	crescendo	
211-214		damper pedal for four measures
218-297	Recapitulation, Return of the 1st Theme	
217	crescendo	
218	fortississimo	poco ritenuto (on the last two beats)
219		dotted half note =60
235	diminuendo, forte (3 rd beat)	
240	crescendo	
242		poco a poco accelerando, dotted half note =60
255		dotted half note =66
258	ritenuto, crescendo	

259		crescendo
260		poco ritenuto (starting on the 2 nd beat)
261	Maestoso, dotted half note =54, fortississimo	Maestoso (poco allargando), dotted half note =56, fortissimo
262		poco allargando
263	fortissimo	A tempo, dotted half note =60
280	ritenuto	
282		poco ritenuto
283- 297	Coda	
283	a tempo	A tempo, dotted half note =58-60
287- 290		damper pedal for four measures
291- 294		damper pedal for four measures
295	ritenuto	no retard

Appendix B

Preludes and Fugues Recorded by Dmitry Shostakovich

Shostakovich undertook a total of five recording sessions to record some of his preludes and fugues. The first three (covering two-thirds of the cycle) took place on December 6, 1951, February 5, 1952, and February 14, 1952.⁸⁷ These recordings differ from each other in terms of the quality of the tape used and the location of the microphones, due to different sound engineers for the various sessions. The original matrix numbers are given in brackets.

Moscow, December 6, 1951

Sound engineer: Alexander Grossman, Margarita Sereda

Prelude and Fugue no. 1 in C major [Gosteleradio D 18103]

Prelude and Fugue no. 5 in D major [Gosteleradio D 18104]

Prelude and Fugue no. 23 in F major [Gosteleradio D 18106]

Prelude and Fugue no. 3 in G major [Gosteleradio D 18107]

Moscow, February 5, 1952

Sound engineers: David Galkin, Margarita Sereda

Prelude and Fugue no. 24 in D minor [Gosteleradio D 19094]

Prelude and Fugue no. 20 in C minor [Gosteleradio D 19095]

Prelude and Fugue no. 2 in A minor [Gosteleradio D 19096]

⁸⁷ The dates and the matrix numbers are given according to Sofia Moshevich, pp. 210-213. The Russia Revelation CD label gives only two recording dates, that is, December 6, 1951, and February 5, 1952.

Prelude and Fugue no. 4 in E minor [Gosteleradio D 19097]

Prelude and Fugue no. 13 in F sharp major [Gosteleradio D 19098]

Prelude and Fugue no. 12 in G sharp minor [Gosteleradio D 19099]

Moscow, February 14, 1952

Sound engineers: David Galkin, Zoya Sorokina

Prelude and Fugue no. 8 in F sharp minor [Gosteleradio D 19452]

Prelude and Fugue no. 6 in B minor [Gosteleradio D 19453]

Prelude and Fugue no. 7 in A major [Gosteleradio D 19454]

Prelude and Fugue no. 16 in B flat minor [Gosteleradio D 19455]

Prelude and Fugue no. 22 in G minor [Gosteleradio D 19456]

Prelude and Fugue no. 14 in E flat minor [Gosteleradio D 19457]

Moscow, 1956⁸⁸

Prelude and Fugue no. 17 in A flat major

Prelude and Fugue no. 18 in F minor

Paris, Salle Wagram, September 12, 1958⁸⁹

Sound Engineers: Norbert Gamsohn, Paul Vavasseur

Prelude and Fugue no. 1 in C major

Prelude and Fugue no. 4 in E minor

⁸⁸ According to Russia Revelation CD booklet REV 70001. Matrix numbers for these recordings are not available.

⁸⁹ Shostakovich's very last recording session. The date is according to Moshevich, pp. 210-213. Preludes and Fugues nos. 1, 4, 5 and 23 were released on CD EMI 62648

Prelude and Fugue no. 5 in D major

Prelude and Fugue no. 6 in B minor

Prelude and Fugue no. 13 in F sharp major

Prelude and Fugue no. 14 in E flat minor

Prelude and Fugue no. 18 in F minor

Prelude and Fugue no. 23 in F major

Prelude and Fugue no. 24 in D minor

Appendix C

Tempos in the Shostakovich's Recordings of Preludes and Fugues Compared to the Printed Score

Composition Title	Tempo in the Printed Score	Tempo in the 1951-52, 1956 Recordings	Tempo in the 1958 Recordings
Prelude no. 1 in C major	quarter note=92	quarter note=86	quarter note=82, quarter note=86 (end)
Fugue no. 1 in C major	half note=92	half note=106	half note=84, half note=92 (end)
Prelude no. 2 in A minor	quarter note =92	quarter note =96-100	
Fugue no. 2 in A minor	quarter note =116	quarter note =126-132	
Prelude no. 3 in G major	quarter note =126	quarter note =116 (mm.1-7), quarter note=138 (mm.8-48)	
Fugue no. 3 in G major	dotted quarter note =126	dotted quarter note =138	
Prelude no. 4 in E minor	quarter note =100	quarter note =78	quarter note =84
Fugue no. 4 in E minor	quarter note =80 quarter note =116 (piu mosso, m. 47) quarter note =116 (m. 88)	quarter note =72-74 quarter note =88 (m. 47, poco a poco accelerando) quarter note =116(m. 119, poco meno mosso)	quarter note =82, quarter note =106 (piu mosso)
Prelude no. 5 in D major	quarter note =120	quarter note =160	quarter note =171
Fugue no. 5 in D major	quarter note =138	quarter note =164(beginning), quarter note =204(end)	quarter note =184
Prelude no. 6 in B minor	quarter note =120	quarter note =126	quarter note =126
Fugue no. 6 in B minor	quarter note =100	quarter note =94(mm. 1-4), quarter note =108(m.5),	quarter note =86

		quarter note =114 (m.15), quarter note =120 (m.46) quarter note =108 (m. 96) quarter note =86 (Meno mosso, m. 124)	
Prelude no. 7 in A major	dotted quarter note= 76	dotted quarter note =76-80	
Fugue no. 7 in A major	half note=92	half note=116	
Prelude no. 8 in F sharp minor	quarter note =108	quarter note =126	
Fugue no. 8 in F sharp minor	quarter note =84	quarter note =60	
Prelude no. 12 in G sharp minor	quarter note =138 (quarter note =104, manuscript)	quarter note =92	
Fugue no. 12 in G sharp minor	quarter note =152	quarter note =192	
Prelude no. 13 in F sharp major	dotted quarter note =66	dotted quarter note =ca. 56(tempo rubato)	dotted quarter note =56
Fugue no. 13 in F sharp major	quarter note =72	quarter note =63	quarter note =60
Prelude no.14 in E flat minor	quarter note=84	quarter note =63	quarter note =63
Fugue no. 14 in E flat minor	dotted half note=100	dotted half note =86	dotted half note =86
Prelude no. 16 in B flat minor	quarter note =152	quarter note =94(theme), quarter note =112(var.1), quarter note =126(var.2), quarter note =130(var.3) quarter note =94 (return of the theme, m.78)	
Fugue no. 16 in B flat minor	quarter note =54	quarter note =68 (eighth note=34)	
Prelude no. 17 in A flat major	half note=100	half note=108	
Fugue no. 17 in A	quarter note =116	quarter note =120	

flat major			
Prelude no. 18 in F minor	quarter note =88	quarter note =100	quarter note =96
Fugue no. 18 in F minor	half note=63-66	half note=70	
Prelude no. 20 in C minor	quarter note =76	quarter note =60-63	
Fugue no. 20 in C minor	quarter note =116	quarter note =84-88	
Prelude no. 22 in G minor	quarter note =126	quarter note =100-104	
Fugue no. 22 in G minor	quarter note=116	quarter note =96	
Prelude no. 23 in F major	quarter note=48	quarter note=40	quarter note=42
Fugue no. 23 in F major	half note=92	half note=104	half note=82
Prelude no. 24 in D minor	quarter note=88	quarter note=88	quarter note=66
Fugue no. 24 in D minor	quarter note=92	quarter note=92	quarter note=82

Appendix D

Dmitry Shostakovich's Discography

Tone Film Recordings

1940, Moscow

December 10, 1940, recorded between 2 am and 5 am⁹⁰

Quintet for Piano and Strings op. 57.

Beethoven String Quartet

78 RPM Recordings

1946, Moscow

Three Fantastic Dances op. 5. CD:RV 70008

Preludes from op. 32: nos. 8, 14, 15, 17, 18, 19 and 24. CD: Russia Revelation RV 70007

Polka from the ballet *The Golden Age* op. 22. CD: Russia Revelation RV 70008

Children's Notebook op. 69 (the titles announced by the composer). CD: Russia

Revelation RV 70007

Trio no. 2 in E minor op. 67

Dmitry Tsyganov, violin

Sergei Shirinsky, cello. CD: Russia Revelation RV 70007

⁹⁰ Sofia Moshevich. Dmitri Shostakovich, Pianist. (McGill University Press, 2004), 210-213

Tape Recordings

1946, Moscow

November 12

Sonata for Cello and Piano op. 40

Daniel Shafran, cello. CD; Russia Revelation RV 70008

1947

May 26, Prague, Czech Republic

Trio no. 2 in E minor op. 67.

David Oistrakh, violin; Milos Sadlo, cello. CD: Russia Revelation RV 70006

1950

July

Preludes op. 34 nos. 8, 22 and 23 CD: Russia Revelation RV 70007

1951

December 6, Moscow

Preludes and Fugues op. 87: nos. 1, 3, 5 and 23

1952

February 5, Moscow

Preludes and Fugues op. 87: nos. 2, 4, 12, 13, 20 and 24. CD: Russia Revelation RV

70001

February 14, Moscow

Preludes and Fugues from op. 87: nos. 6, 7, 8, 14, 16 and 22. CD: Russia Revelation RV

70001

1954

February 15, Moscow

Symphony no. 10 op. 93. Four-hand transcription made by the composer.

Moisei Vainberg, primo; Dmitry Shostakovich, secondo. CD: Russia Revelation RV

70002

1955

March 29, Moscow

Quintet for Piano and Strings op. 57.

Beethoven String Quartet. CD: Russia Revelation RV 70005

May 28, Moscow

Interlude from the music to the film *Gadfly*. CD: Russia Revelation RV 70002

1956

January 16, Moscow

From Jewish Folk Poetry op. 79. Recorded Nina Dorliak, Zara Dolukhanova, Alexander Maslennikov. Recorded live from the Small Hall of the Moscow Conservatory. CD: Russia Revelation RV 70007

February 2, Moscow

Preludes op. 34 nos. 10, 15, 16 & 24

Leonid Kogan, violin. CD: Russia Revelation RV 70002

Concertino for two pianos op. 94

Maxim Shostakovich, primo. CD: Russia Revelation RV 70006

Three Fantastic Dances op. 5 CD: Russia revelation RV 70003

1957

September 25, Moscow

Piano Concerto no. 1 in C minor op. 35

Josef Volovnik, trumpet

Moscow Philharmonic orchestra, Samuel Samosud, conductor. Recorded live from the Grand Hall of the Moscow Conservatory.

CD: Russia Revelation RV 70006

July 16, Moscow

Sonata for cello and piano op. 40

Mstislav Rostropovich, cello. CD: Russia Revelation RV 70005

1958

February 7, Moscow

Concerto no. 2 in F major for Piano and Orchestra op. 102

All-Union Radio Symphony Orchestra, Alexander Gauk, conductor. CD: Russia

Revelation RV 70006

May 24-26, Paris, France, Salle Wagram

Piano Concertos nos. 1 & 2

Orchestre National de France, Andre Cluytens, conductor. CD: EMI 62648

September 15 Paris, France, Salle Wagram

Three Fantastic Dances op. 5

Preludes and Fugues nos. 1, 4, 5, 6, 13, 14, 23, and 24. CD: EMI 62648 (nos. 1, 4, 5, 23 and 24).

1968

December

Sonata for Violin and Piano op. 134. Amateur tape recording made at the composer's apartment.

David Oistrakh, violin. CD: Russia Revelation RV 7000

Appendix E

Timeline of the Composition of Shostakovich's Twenty-Four Preludes and Fugues

1950

July-August. As a head of the Soviet cultural delegation, Shostakovich attends the Bach Festival and International Piano competition in Leipzig, Germany.

October 4. Maria Yudina performs Volume One of Bach's Well-Tempered Clavier at the Small Hall of the Moscow Conservatory, with Shostakovich in attendance.

October 10. Shostakovich starts composing his Preludes and Fugues. Prelude no.1 in C major

October 11. Fugue no.1 in C major

October 12. Prelude no.2 in A minor

October 13. Fugue no.2 in A minor

October 14. Prelude no.3 in G major

October 16. Fugue no.3 in G major

October 22. Prelude no. 4 in E minor

October 27. Fugue in E minor

October 29. Prelude no. 5 in D major

November 1. Fugue no.5 in D major

November 2. Prelude no. 6 in B minor

November 4. Maria Yudina performs Volume Two of the Well-Tempered Clavier at the Small Hall of the Moscow Conservatory, with Shostakovich in attendance

November 9. Fugue in B minor

November 10. Prelude no.7 in A major

November 11. Fugue no. 7 in A major

November 26. Prelude no.8 in F sharp minor

November 27. Fugue no.8 in F sharp minor
November 30. Prelude no.9 in E major
December 1. Fugue no.9 in E major
December 5. Prelude no.10 in C sharp minor
December 7. Fugue no.10 in C sharp minor
December 9. Prelude no.11 in B major
December 11. Fugue no.11 in B major
December 13. Prelude no.12 in G sharp minor
December 15. Fugue no. 12 in G sharp minor
December 20. Prelude no.13 in F sharp major
December 22. Fugue no.13 in F sharp major
December 27. Prelude no.14 in E flat minor
December 28. Fugue no.14 in E flat minor
December 30. Prelude no.15 in D flat major

1951

January 8. Fugue no.15 in D flat major
January 11. Prelude no. 16 in B flat minor
January 13. Fugue no.16 in B flat minor
January 15. Prelude no.17 in A flat major
January 21. Fugue no.17 in A flat major
January 21. Prelude no.18 in F minor
January 22. Fugue no.18 in F minor
January 26. Prelude no.19 in E flat major

February 3. Fugue no. 19 in E flat major

February 7. Prelude no.20 in C minor

February 14. Fugue no.20 in C minor

February 15. Prelude no.21 in B flat major

February 16. Fugue no.21 in B flat major

February 17. Prelude no.22 in G minor

February 18. Fugue no.22 in G minor

February 20. Prelude no. 23 in F major

February 23. Fugue in F major, Prelude no. 24 in D minor

February 25. Fugue in D minor

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