

Technique
of Musical Composition

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**Dmitri Shostakovich's Early Works:
An Insight into the Creative Process
through the Prism of Variants of Musical Works**

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Abstract. The quantity of draft autographs pertaining to Dmitri Shostakovich's early works is relatively small. But for acquiring a perception of the creative process of the young composer, other documents of this period may be used – variants of compositions that have been preserved in large quantities. And although some of them present simple complimentary authorial copies meant to be gifts for friends and acquaintances, differing to a minimal amount from the initial musical texts, there exists a number of variants where the composer's creative will is distinctly manifested – an improvement of the perception of form and the sound of the musical composition. The article makes use of the method of comparative analysis of autograph scores, and all the variants were classified in to 1) compositional and 2) those connected with orchestration. The existent mixed variants, for the most part characteristic for later and more large-scale compositions (the opera *Lady Macbeth of the Mtsensk District* and the *Eighth Symphony*) have remained beyond the sphere of this research. The compositional transformations

Translated by Dr. Anton A. Rovner

are examined on the example of two short pieces written during the year of the composer's enrollment in the Petrograd Conservatory (1919). They demonstrate various diametrically opposed to each other techniques of work with the material: those include the omission of measure units and groups of measures and the additional composition of new musical text, at times, of great capacity. The variants connected with orchestration are examined on the example of *Prelude No. 4* from the *Eight Preludes opus 2*. The piece has been orchestrated twice. It can be seen in the manuscripts how the composer gradually elucidates for himself the sound contours of the composition and correlates the orchestral profile with the form. The keen understanding of the regularities of orchestrating a composition for wind orchestra is reflected in the variants of the *March* from the incidental music for the performance of Vladimir Mayakovsky's *The Bedbug*.

As the result, it becomes possible to conclude that in the early period of his music, Shostakovich's talent developed itself dynamically. The composer not only evaluates his own works critically, but also aspires to transform some of them. These transformations touch upon both the compositional and the timbral aspects of the compositions, however, at the same time, they do not bring in any radical changes, do not affect the figurative qualities or the musical language and preserve the general structure of the pieces. At the same time, the application of discrepant principles of transcription in various cases demonstrates the composer's attention to the material.

Keywords: Shostakovich, early works, creative process, variants, instrumentation, orchestra, autographs, preludes, music for wind orchestra

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Техника музыкальной композиции

Научная статья

Ранние произведения Д. Д. Шостаковича: творческий процесс сквозь призму вариантов

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Аннотация. Число черновых автографов Д. Д. Шостаковича, относящихся к ранним сочинениям, сравнительно невелико. Но для представления о творческом процессе юного композитора можно использовать другие документы этого периода — варианты произведений, сохранившиеся в большом количестве. И хотя часть из них представляет собой простые дарственные авторские копии для друзей и знакомых, минимально отличающиеся от исходных текстов, существует ряд вариантов, где отчетливо проявляется творческая воля композитора — уточнение представления о форме и звучании произведения. В работе использовался метод сравнительного анализа автографов, а все варианты делились на 1) композиционные и 2) связанные с инструментовкой. Существующие смешанные варианты, в основном характерные для более поздних и масштабных сочинений (опера «Леди Макбет Мценского уезда», Восьмая симфония), остались вне сферы исследования. Композиционные трансформации рассмотрены на примере двух небольших пьес, написанных в год поступления композитора в Петроградскую консерваторию (1919). В них обнаруживаются различные, буквально противоположные, приемы работы с материалом: это и исключение тактовых единиц, групп тактов, и присочинение нового текста, порой достаточно объемного.

Варианты, связанные с инструментовкой, рассмотрены на примере Прелюдии № 4 из Восьми прелюдий ор. 2. Пьеса оркестровалась дважды. В рукописях видно, как постепенно автор проясняет для себя звуковые контуры сочинения и соотносит оркестровый профиль с формой. Тонкое понимание закономерностей инструментовки сочинения для духового оркестра отражено в вариантах «Марша» из музыки к спектаклю «Клоп» по пьесе В. В. Маяковского.

В результате можно заключить, что в раннем периоде творчества талант Шостаковича динамично развивается. Композитор не только критически оценивает собственные сочинения, но и стремится трансформировать некоторые из них. Трансформации эти затрагивают как композиционные, так и тембровые стороны произведений, однако в то же время не приносят радикальных изменений, не влияют на образность, музыкальный язык и сохраняют общую структуру пьес. Применение же в разных случаях несходных принципов обработки демонстрирует внимание автора к материалу.

Ключевые слова: Шостакович, раннее творчество, творческий процесс, варианты, инструментовка, оркестр, автографы, прелюдии, музыка для духового оркестра

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Introduction

It is well known that Dmitri Dmitrievich Shostakovich preferred composing new works to revising those already written.¹ In 1927, in a questionnaire devoted to his artistic process and filled out for musicologist Roman Ilyich Gruber, the composer noted: “I never return to a composition once it is notated.”² This aspiration to preserve everything particularly in the initial form is also characterized by Shostakovich’s prior self-observation expressed in the selfsame questionnaire:

In 1922 I composed a suite for two pianos. Professor Maximilian Oseyevich Steinberg expressed a somewhat negative attitude towards it and ordered me to revise it. I did not do this. Then, he insisted, for the second time, that I revise it, and I brought in the changes to it, following his instructions. In the latter form it was performed in one of the student concerts of the Leningrad State Conservatory. After the concert, I destroyed the revised version and authorized the previous version.³

Nonetheless, in lieu of various reasons,⁴ Shostakovich sometimes turned to his previous oeuvres, bringing various types of changes into them, and, thereby, forming new versions.⁵ This position is correct for all the periods of the composer’s music: for the youthful period, connected for the most part with revisions of piano pieces, as well as for the subsequent periods, in which frequently pages of chamber works were transformed into dozens of pages of orchestral music.⁶

Upon research of the artistic process, a comparative analysis of the variants may be as fruitful as the traditional variety of analysis, connected with

¹ “When I find out that a composer has eleven editions of a single symphony, then the thought unwittingly comes into my head: how many new pieces it would have been possible for him to compose during that time?” — Dmitri Shostakovich observed in 1965. Shostakovich, D. D. (1967). *Kak rozhdaetsya muzyka* [How Music is Born]. In G. Sh. Ordzhonikidze (Ed.), *Dmitri Shostakovich* (pp. 35–39). Sovetsky Kompozitor, p. 36.

² Shostakovich, D. D. (2000). *Shostakovich o sebe i svoikh sochineniyakh* [Shostakovich about Himself and His Music]. In I. A. Bobykina (Ed.), *Dmitri Shostakovich v pis'makh i dokumentakh* [Dmitri Shostakovich in Letters and Documents] (pp. 469–490). M. I. Glinka State Central Museum of Musical Culture, RIF “Antikva,” p. 478.

³ *Ibid.*, p. 472.

⁴ There exist such cases when it is not possible to establish the reasons (and some of the variants examined below pertain to them), but frequently such are provided by the joint work with the soloists on concert works (Shostakovich, D. D. *Pis'ma k D. F. Oistrakhu* [Letters to David Oistrakh]. In I. A. Bobykina (Ed.), *Dmitri Shostakovich v pis'makh i dokumentakh* [Dmitri Shostakovich in Letters and Documents] (pp. 334–350), p. 345; Dobrokhoto, B. V. (Vospominaniya o Shostakoviche [Memoirs of Shostakovich]). I. A. Bobykina (Ed.), *Dmitri Shostakovich v pis'makh i dokumentakh* [Dmitri Shostakovich in Letters and Documents] (pp. 514–521), p. 515), criticism by the party functionaries (Meyer, K. (1998). *Shostakovich: Zhizn'. Tvorchestvo. Vremya* [Shostakovich: Life. Work. Time] (pp. 389–390). DSCH, Kompozitor Publishing House). The variant may also have appeared directly during the course of the composition, but remains uncalled [1].

⁵ What can be considered to be a variant of a composition? The wording of literary critic, one of the founders of Russian textual criticism, Boris Viktorovich Tomashevsky, formulated by him in 1928, which has not lost its relevance up to the present time, can be considered as most effective: “limitation by the extent of the texts of the same work.” Tomashevsky, B. V. (1928). *Pisatel' i kniga. Ocherk tekstologii* [The Writer and the Book. A Sketch of Textual Criticism]. Priboy, p. 89.

⁶ For example, the orchestrations of the *Six Romances* opus 62, the *Six Poems of Marina Tsvetayeva* opus 143 and the *Suite on the Text of Michelangelo* opus 145.

the comparison of the rough drafts and the fair copies.⁷ Moreover, in many cases, each of the variants turns out to be essentially the “official” version of the composition.

After having turned to such foundational factors as compositions and the peculiarities of timbral manifestation, we may classify the variants of Shostakovich’s compositions the following way:

- 1) a stable mode of timbral sound (piano, orchestral) along with a mobile compositional structure,
- 2) a stable structure along with timbral mutability (the version of orchestral statement, the orchestration of a piano piece, the piano parts in a vocal cycle),
- 3) mixed cases (frequently occurring in variants of more large-scale compositions⁸).

In addition to that, there are variants in which only separate details of the musical text are changed — for example, the modal slant (in the piece *Melancholy* — a version of the piece *Yearning* [4, p. 96]); close to these are the complimentary authorial copies meant to be gifts for relatives of acquaintances⁹, the availability of which subsequently substantially eased the publication of such pieces as, for example, the *Eight Preludes* opus 2 (the autograph score was lost as far back as in the 1920s).¹⁰

Let us turn our attention to a few illustrative examples.

*Prelude No. 1 in G minor from the cycle Eight Preludes opus 2*¹¹

The piece was written by Shostakovich in 1919. It was presumably performed by the composer at the time of his enrollment to the conservatory [4, p. 97–98], and also during subsequent years in different concerts. The prelude is dedicated to artist Boris Mikhailovich Kustodiev, to whom Shostakovich presented one of its copies in the selfsame year 1919. Subsequently, this piece was included in the opus 2, having assumed the primary position in it¹².

Just as in many other pieces opening up cycles of short works, its texture is expressed in the manner of figurations (*Example 1*), however the design of the latter

⁷ The peculiarities of Shostakovich’s corrections and summary notes in his autograph sketches have been examined by us earlier ([2; 3]).

⁸ For example, the opera *Lady Macbeth* or the *Eighth Symphony*.

⁹ Lukyanov, A. V. (2021). *Tvorcheskiy protses Shostakovicha: ot chernovika k opusu* [Shostakovich’s Creative Process: From the Rough Draft to the Opus]. [Unpublished doctoral dissertation]. Gnesin Russian Academy of Music, pp. 146, 151–152.

¹⁰ In this regard, Shostakovich’s letter to Valerian M. Bogdanov-Berezovsky has been preserved: “I have lost my 8 *préludes*. Do you have copies of them, by any chance? If you have them, be so kind, today (August 19, 1922) if you are in our neighborhood, bring them to me, please...”. Cit. ex: [5, p. 51].

¹¹ In part the *Prelude No. 1* and the *Bagatelle* (see below) have been examined in the author’s dissertational research (Lukyanov, A. V. (2021). *Tvorcheskiy protses Shostakovicha...* [Shostakovich’s Creative Process...], pp. 147–149).

¹² Digonskaya, O. G., Kopytova, G. V. (2016). *Dmitri Shostakovich. Notograficheskiy spravochnik* [Music Scoring Compendium] (Iss. 1–3). (Iss. 1). *Ot rannikh sochineniy do Simfonii No. 4 opus 43 (1914–1936)* [From the Early Compositions to *Symphony No. 4* opus 43 (1914–1936)]. Compozitor Publishing House, p. 21.

is unusual: the composer makes use of diverse combinations of gestures comprised of ascending and descending intervallic fifths [6, p. 183].

The image shows a musical score for the beginning of Dmitri Shostakovich's Prelude No. 1. The score is in 2/4 time, marked 'Agitato' with a quarter note equal to 100. It features a piano accompaniment with various dynamics including *pp*, *cresc.*, *dim.*, *mf*, *ff*, and *pp*. Red boxes highlight specific intervals of ascending and descending fifths in the bass line.

Example 1. Dmitri Shostakovich. *Eight Preludes for Piano*.
Prelude No. 1, beginning¹³

The form of the composition is a simple rounded binary type. Of special interest is the first section — an exposition-type of period formed of two parallel sentences, the number of phrases in each differs in different versions of the prelude. One variant of expounding the period, containing 18 measures in each sentence, is present in the *Prelude* contained in opus 2¹⁴ (henceforward — *Prelude*). The second variant is presented by an untitled copy, of which only the first half has been preserved

¹³ The depiction is recreated on the basis of: Shostakovich, D. D. (2018). *Novoe sobranie sochineniy: v 150 t. Seriya XII. Sochineniya dlya fortepiano. T. 109. Fortepiannye miniatyury D. Shostakovicha raznykh let* [New Collection of Complete Works: in 150 volumes. Series XII. Compositions for Piano. Volume 109. Dmitri Shostakovich's Piano Miniatures of Various Years]. DSCH, p. 21.

¹⁴ DShA [Dmitri Shostakovich Archive], fund. 1, portfolio 1, item 158, pp. 1–2 back side.

(henceforward — Fragment¹⁵). In the Fragment the number of measures in each sentence is shortened in one way or another, albeit, to various degrees and by various means. In the first of them, Shostakovich shortens 18 measures to 12 by eliminating certain repeating elements disconnected from each other (highlighted by *Example 1* by frameworks), and in the second of them leaves 15 measures, extirpating the block of the three measures situated adjacently from each other (the last three measures from *Example 1*). Thereby, the master demonstrates a sophistication in compositional technique, not only obtaining several structurally different derived themes by transforming the initial variant, but also causing the form to expand and “breathe.”

*Bagatelle and Prelude No. 2*¹⁶

The piano piece *Bagatelle*, written in 1919¹⁷, was dedicated to Marianna Feodorovna Gramenitskaya, with whom Shostakovich studied together in Ignaty Albertovich Glasser’s piano courses, and then at the conservatory piano class of professor Leonid Vladimirovich Nikolayev [4, p. 95]. Approximately at the same time¹⁸ in all likelihood, having reworked the *Bagatelle*, Shostakovich wrote the “Prelude in g Major” <sic!> (henceforth — *Prelude*), based on similar material.¹⁹

The texture of the *Bagatelle* consists, for the most part, of “sound-points”²⁰ (see *Example 2*), which occasionally turn into more thickset sonorities or alternate with such. For the composer this was the first and rhythmically the simplest attempt of creating pointillistic two-voice polyphony. [6, pp. 198–199]

The form of the piece is simple ternary with a developing middle section. The commensuration of the sections is carried out with an almost mathematical precision: the length of each one of these comprises about 30 measures, at the same time, the first one is state twice (the recapitulation sign is shown). It becomes more difficult to speak about the form of the *Prelude*, since the ending of the piece is missing (only 31 measures of the recapitulation have been preserved). But the important

¹⁵ RGALI [Russian State Archive of Literature and Art], fund. 2048, portfolio 2, item 51, p. 5 back side. It must be specified that there exists yet another variant, a fair copy one, which has not been researched, due to its unavailability and its location in the archives of St. Petersburg.

¹⁶ *Bagatelle* — DShA, fund 1, portfolio 1, unit 270, 1 p. *Prelude No. 2* — DShA, fund 1, portfolio 1, unit 158, p. 2 back side –5.

¹⁷ Digonskaya, O. G., Kopytova, G. V. *Dmitri Shostakovich. Notograficheskiy spravochnik [Dmitri Shostakovich. Music Scoring Compendium (Iss. 1–3). (Iss. 1), p. 22.*

¹⁸ Researchers differ in their views on the chronology of the creation of the pieces, indicating at the initial priority of the *Bagatelle* [4, p. 95], as well as the *Prelude* [5, p. 51]. Among them, only the *Bagatelle* is provided with a date by Shostakovich. However, the *Prelude* was unified by the composer together with the *Prelude No. 1* described above (dated September 1919) into the cycle of *Preludes* opus 1, where it assumed the second position. Indirectly, considering the scales of the *Prelude*, we consider it to be a later variety, but it cannot be excluded that there also occurred a reduced reworking, which we had earlier observed in the Fragment of *Prelude No. 1*.

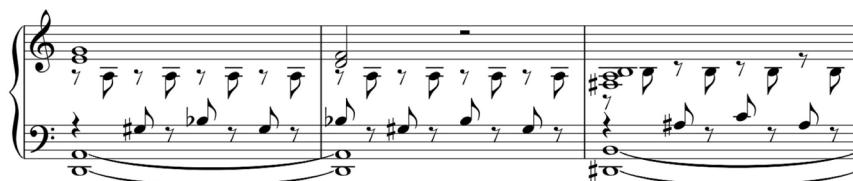
¹⁹ Digonskaya, O. G., Kopytova, G. V. *Dmitri Shostakovich. Notograficheskiy spravochnik [Dmitri Shostakovich. Music Scoring Compendium (Iss. 1–3). (Iss. 1), pp. 21–22.*

²⁰ The term *sound-point* is used by Valentina Kholopova. See Kholopova, V. N. (2010). *Teoriya muzyki: melodika, ritmika, faktura, tematizm [Music Theory: Melodicism, Rhythm, Texture, Thematicism]*. Planeta muzyki, Lan’, p. 188.

thing is in the tendencies, and those consist in a considerable expansion of the initial form – the completion of composing the musical text of the *Bagatelle*. The composer's idea, as may be perceived, may have consisted in counterbalancing the twofold exposition of the material of the first section as the result of proportional expansion of the other sections. Let us draw our attention that, at the same time, what happens here is not a formal display of recapitulations in the appropriate locations, but the creation of a new musical text. Architectonically, the material of the first sections in both pieces, for the most part, matches together,²¹ while the middle and the recapitulation sections are similar only in their initial measures. More interesting are the changes of the middle section, expanded twofold, for the most part, as the result of the figuration-based chromaticized motive placed in the middle register (see *Example 3*) (in the *Bagatelle* it appeared only for a brief four measures). And while at the beginning of the *Prelude*, the exposition was rather unemotional and dry, in the middle section the sound of the motive is set off by pedal notes in the upper and lower voices. In the harmonic relation, the composer makes use of the deviation into relative tonalities. It is difficult to judge, how the recapitulation formed itself, overall, however it may be surmised that its capacity was also expanded proportionately with the other sections. But this indirectly indicates to that fact that in comparison with the *Bagatelle*, the composer repeats and expands the material of the first section more consistently.



Example 2. Dmitri Shostakovich. *Bagatelle*, beginning²²



Example 3. Dmitri Shostakovich. *Prelude in G major*, middle section with the chromatic motive

²¹ The differences include a few separate notes close to the end of the section.

²² The depiction is reproduced on the basis of: Shostakovich, D. D. (2018). *Novoe sobranie sochineniy: v 150 t. Seriya XII. Sochineniya dlya fortepiano. T. 109. Fortepiannye miniatyury D. Shostakovicha raznykh let* [New Collection of Complete Works: in 150 volumes. Series XII. Compositions for Piano. Volume 109. Dmitri Shostakovich's Piano Miniatures of Various Years]. DSCH, p. 133.

Preludes Nos 2, 4, 5 from the opus 2 cycle

A variant of a different type, characterized by a stability of structure and mutability of the timbral mode, may be seen in the orchestration of the Second, Fourth and Fifth Preludes opus 2 carried out by the composer during the period of his studies at the conservatory.²³ These variants have been discovered and attributed by Olga Digonskaya [7, p. 189], and later described by Lydia Ader [7, pp. 189–197].

The exact time of the orchestration has not been established: in the *Chronicles of the Life and Work of Shostakovich* it is indicated in a generalized sense — 1921–1922, so we may presume its approximate coincidence with the work on the *Scherzo in F-sharp Minor* opus 1.²⁴ The occasion for the orchestration is also not known. Even though it may have been a student work carried out independently, Ader makes the presumption: the ensemble of the orchestra identical in all three pieces “suggests the orchestration of these preludes to be performed by a concrete orchestral ensemble. It is possible that Shostakovich counted upon the performance of the Preludes by a certain self-organized orchestra. The latter may have been a student orchestra affiliated with the conservatory” [7, p. 189].

The makeup of the orchestra has a lack of “hard” brass, while the number of horns varies from one to four, so it can conditionally be considered as a small orchestra. The stable elements — three flutes in various connections (the piccolo, flute and alto) and the string group. The quantity of the other instruments changes from one piece to the next (1–2 clarinets, 1–2 bassoons; in both orchestrations of *Prelude No. 4* there is a lack of the pair of oboes, which is involved in the ensembles of the other pieces).

The succession of the pieces in the score corresponds to their position in opus 2. And although there are no grounds for speaking about cyclic periodicity, the orchestration still points at a ternary structure: in No. 2 the strings are the soloists, in No. 4 it is the clarinet, and in No. 5 – the strings and the winds.

Let us sharpen our attention on *Prelude No. 4*,²⁵ presented in the form of two variants of the scores. Anticipating what is to come, it is possible to presume that the sole reason for the appearance of the second of them was in the young composer’s aspiration to manifest in a more precise way his perceptions of the sound of the orchestra and to improve a few of his initial miscounts.

The *Prelude* is based on two textural elements — in the upper voice it is a melody of a figurational character, and in the lower — for the most part²⁶ a harmonic

²³ At the same time, *Prelude No. 4* was orchestrated twice — within the framework of the overall cycle, along with the other preludes (Russian National Museum of Music (RNMM), fund 32, unit 2246), and as a separate complete score (RNMM [*Russian National Museum of Music*], fund 32, unit 2247).

²⁴ Miller, L. A., & Digonskaya, O.G. (Eds). (2016). *Letopis’ zhizni i tvorchestva D. D. Shostakovicha* [*Chronicles of the Life and Work of Dmitri Shostakovich*] (Vols. 1–5). (Vol. 1, 1903–1930). DSCH, pp. 69–74.

²⁵ The *Prelude* was published for the first time in Volume 109 of the *New Collection of Complete Works*.

²⁶ It must be noted that precisely in the middle of the *Prelude* melodic elements in the guise of several progressions of seconds penetrate into this harmonic figuration.

figuration in a broad disposition, moving in larger durations in comparison with the melody (see *Example 4*). The middle harmonic voices intertwine into the space between the outer voices during the process of development. Despite the small scale of the piece — only slightly over 10 measures — Shostakovich manages to form a clear form with a dynamicized recapitulation.

Allegretto ♩ = 76

*Example 4. Dmitri Shostakovich. Eight Preludes for Piano.
Prelude No. 4²⁷*

²⁷ The depiction is brought on the basis of the following edition: Shostakovich, D. D. (2018). *Novoe sobranie sochineniy: v 150 t. Seriya XII. Sochineniya dlya fortepiano. T. 109. Fortepiannye miniatyury D. Shostakovicha raznykh let* [New Collection of Complete Works: in 150 volumes. Series XII. Compositions for Piano. Volume 109. Dmitri Shostakovich's Piano Miniatures of Various Years]. DSCH, p. 27.

The miniature quality of the *Prelude* stipulates many of the aspects of the orchestration (see *Example 5*): it includes the aspiration towards “pure” timbres, a preservation of stable functions for the instruments (the lower voice is reserved for the cellos, and the upper — for the clarinet).

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Example 5. Dmitri Shostakovich. *Eight Preludes for Piano*
Prelude No. 4, first version of the orchestration²⁸

²⁸ RNMM, fund 32, unit 2246.

The choice of the instruments themselves is felicitous and, as may be perceived, is based on a knowledge of their performance possibilities: of the woodwinds, only the clarinet is capable of such an unobtrusive, melodically and dynamically convincing in the utilized register, out of the strings only the cello is capable of throwing a “bridge” from the first octave to the large octave.

Without aspiring to evaluate the first version critically, in general, let us note the somewhat redundant concentration of instruments in the middle and lower registers, especially the use of the relatively lower notes of the flute as pedal points (see *Example 5*). It is also interesting that Shostakovich, in all probability, consciously splits up the clarinet part — the lower part is placed in the “chalumeau” register, thereby juxtaposing it to the “clarion” register of the soloist.

So what was it that demanded changes? For the most part, the new solutions affect the technical questions and are connected with the balance of sound — Shostakovich’s actions are directed, first of all, towards the elucidation of the color, i.e., the elevation of the tessitura disposition of a number of parts (see *Example 6*).

The image displays two musical staves for comparison. The upper staff, labeled '2 Fagotti', consists of two staves with a treble clef and a key signature of one flat. It contains a melodic line with eighth and quarter notes, starting with a slur over the first two notes. A 'r. 7' marking is present below the first measure. The lower staff, labeled 'Contrabassi', consists of two staves with a bass clef and the same key signature. It contains a more active melodic line with eighth and quarter notes, including some slurs. A 'r. 3' marking is present below the first measure.

Example 6. Dmitri Shostakovich. Eight Preludes for Piano. Prelude No. 4, a comparison of the parts of the bassoons and the double-basses in the first (upper staves) and second (lower staves) orchestrations²⁹

²⁹ RNMM, fund 32, unit 2246 (upper staves) and RNMM, fund 32, unit 2247 (lower staves) respectively.

During the course of a few measures, the second bassoon is raised from the large octave to the small, which relieves it of the function of the bass.³⁰ The contrabass line changes in a perceptible manner — it is not only more elongated and developed, but, what is more important — raised (as it is notated) to the higher boundary of the small octave, so that its notes coincide with the lower cello notes. As the result, the unwieldiness connected with the redundant weight of the lower register is withdrawn, the prelude retains its miniature qualities and compactness of the piano original, while the parameters of tessitura are presently correlated with the work's capacity. Thereby, Shostakovich's goal was to find a harmonious and proportionate solution for the resultant sound, when the scale of the prelude is combined with the scale of orchestral means and orchestral relief.

*March from the Incidental Music
for Vladimir Mayakovsky's Play The Bedbug*

It is noteworthy to examine the version of the orchestral statement of the material on the example of the number *March* from the Incidental Music for *The Bedbug* based on Mayakovsky's play.³¹ The composition was written in 1929 upon the suggestion of the theatrical producer Vsevolod Meyerhold. There are two autograph scores of the *March* in existence. The first of them, taken as the basis for publication in Shostakovich's collected works,³² is stored in the *Alexei Bakhrushin State Central Theatre Museum* (henceforth — BSCTM), and the second — in the *Dmitri Shostakovich Archive* (henceforth — DShA).³³

The reasons for the creation of this version are unknown. However, we are justified in making a supposition about them by the utterance of cinema producer and stage manager Leo O. Arnstam in regard to another composition by Shostakovich — the music to the film *New Babylon* opus 18, written practically at the same time as the music for *The Bedbug*.³⁴ Thus, opus 18 existed in several variants that were meant on various makeups of orchestras that were active at that time in cinematic theaters.³⁵

The variants of the music for the theatrical performance may have appeared with similar goals: the production had over 150 performances during the course of three seasons and was shown in different cities of the country [9, p. 189].

Both variants of the *March* were written for wind orchestra, including, first of all, such typical instruments as the trumpet, horn, cornet,

³⁰ This same technique makes it possible to secure the melodic function by means of the clarinet: in the new variant only one clarinet is used, whereas the previous part of the second clarinet is partially taken up by the first bassoon.

³¹ For more detail on the materials of the music for the performance of *The Bedbug* see [8, p. 984–985].

³² BSCTM, fund 688 — GosTiM, No. 180171/300, MR 305). The score is published in Volume 27 of the Collected Works in 42 volumes.

³³ DShA, fund 2, portfolio 1, unit 109.

³⁴ Digonskaya, O. G., Kopytova, G. V. *Dmitri Shostakovich. Notograficheskiy spravochnik. [Dmitri Shostakovich. Music Scoring Compendium]* (Iss. 1-3). (Iss. 1), p. 93.

³⁵ Arnstam, L. O. (1976). Bessmertie [Immortality]. G. M. Shneerson (Ed.) *D. Shostakovich. Stat'i i materialy [D. Shostakovich. Articles and Materials]*. Sovetsky Kompozitor, p. 115.

alto, bass, clarinet, saxophone and percussion. This peculiarity of the makeup of the ensemble had been stipulated by Mayakovsky's assignment to Shostakovich — to write such music that would be played by an “orchestra of firemen.”³⁶ The variants of the orchestration do not contradict each other, but rather present two perspectives on one and the same problem. All the dissimilarities are within the framework of a single style, and as a result they do not lead to a radical transformation of sound, however, the finesse of the tracing out of the separate parts testifies of Shostakovich's knowledge of the peculiarities of wind music. These peculiarities are contained in the following:

- 1) the main group determining the sound of the wind orchestra is that of the brass instruments, whereas the woodwinds are used for auxiliary purposes;
- 2) the goals of the instruments, as a rule, are delineated precisely: the cornets and the trumpets are used in melodic function, the tuba and another bass brass instruments are used in the function of the bass line; the alto and the horn form middle harmonic voices; the baritone (euphonium) is multifunctional and can perform not only the middle harmonic voices, but also contrapuntal lines, melodies, and figurations, and also double the bass; the melodic and figural role is usually bestowed on the saxophone; the woodwinds, the flute and the clarinet most often take up the high and the extreme high register, where by their doublings they create an octave overtone “halo effect” for the melody, and also perform the melodic phrases (fillings) and figurations.

All of this stipulates the substitutability of the parts of the instruments carrying out similar functions, which may be required upon the absence of a normative set of instruments. This is also what explains the allotments of the instruments in the various variants of the *March* demonstrated in the *Table* for the sake of clarity. It is important that it is by no means random, but was thought out thoroughly.

Our attention must also be drawn to the fact that Shostakovich, being confined to the frameworks to the wind orchestra, which in itself is limited in its timbre, skillfully finds contrasts for expounding the themes: the first of these he relays to the cornets/trumpets, and the second — to the more nebulous timbre of the baritone.

If we are to speak about the peculiarities of formatting, the variant from the DShA is located in a separate little notebook sized 17,5 x 12 cm, containing 6 sheets. In the list of manuscripts at the DShA the autograph score is defined as a rough draft. And even though there are many signs of abbreviated notation in the score, the musical text of the document is written out concisely and rather neatly.

³⁶ Shostakovich engaged in several conversations with Mayakovsky regarding the music for the play. The composer remembered: “Mayakovsky asked me: ‘Do you like orchestras of firemen?’ I told him that sometimes I liked them, and sometimes I didn't. And Mayakovsky answered that he liked the music of firemen more, and that it was necessary to write for *The Bedbug* such music that would be played by an orchestra of firemen” (Shostakovich, D. D. (1967). *Novoe o Mayakovskom*. Dmitri Shostakovich [New Information about Mayakovsky. Dmitri Shostakovich]. In G. Sh. Ordzhonikidze (Ed.), *Dmitri Shostakovich*. Sovetsky Kompozitor, p. 25).

We can find only separate crossed-out notes, corrections, margin notes and written addenda in plain pencil, as well as cross references to the parts of the instruments that are used actively.

Table. Comparison of the instrumental ensembles in the variants of the *March*, No. 1 (Dmitri Shostakovich, incidental music for *The Bedbug*, opus 19)

<i>March</i>	
<i>DShA</i> , 2.1.109	Number in Vol. 27 of the Collected Works (<i>BSCTM</i>)
Flute (with the inscription <i>bis</i> in pencil)	Absent The part is transferred to the clarinet
2 clarinets (<i>B-flat</i>)	2 clarinets (<i>B-flat</i>)
Two cornets (B) (with the inscription in ink <i>Tromba bis</i>). The parts mostly (with the exceptions of separate notes) coincide with the trumpet parts of the autograph score of the <i>BSCTM</i>	Absent
Absent	Two trumpets (<i>B-flat</i>). The parts mostly coincide with the cornet parts of the autograph score at the <i>DShA</i>
Alto (E-flat)	Alto (E-flat)
Tenor-saxophone (<i>B-flat</i>). The part coincides for the most part with the baritone of the present autograph score	Absent
Horn (<i>F</i>). The part coincides for the most part with the alto (the autograph scores at <i>DShA</i> , <i>BSCTM</i>)	Absent
Tuba. The part coincides for the most part with the bass in the autograph score of the <i>BSCTM</i>	Absent
Baritone (<i>B-flat</i>) ³⁷	Baritone (<i>B-flat</i>)
Absent	Bass. The part for the most part coincides with the tuba part in the autograph score at the <i>DShA</i>

Conclusion

The presence of different variants of compositions in Shostakovich's early period indicates at his intensive development, his wish to constantly concretize his perceptions of form and the timbral arrangement of his oeuvres.

For different works the composer makes use of different principles of reworking — from small changes of strokes to inclusion of new, comparatively extended fragments, which testifies of his attention to the material.

Already in his earliest orchestrations, Shostakovich shows his knowledge of the nature of the instruments and their specific peculiarities, the skill of revealing hidden voices, the ability of correlate the orchestral profile with the form,

³⁷ The first page of the score bears the indication of a trombone, under which the initial arrangement of the key signs is made on all the pages. However, the key signs are later carefully crossed out, while the part itself is written in transposition (in B-flat). With the consideration of the tessitura and the character of the part, the described picture describes a baritone.

finding a proper stylistic solution. At the same time, notwithstanding all the transformations during the formation of the variants, their figurative manner, musical language and, for the most part, structure are preserved, which indicates at the steadfastness of the initial authorial perceptions.

Subsequent research of the variants of Shostakovich's compositions may not only reveal the peculiarities and regularities of the composer's creative process, but also provide a rich material for the technique of orchestration.

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