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“The Problem of the Finale” in Symphony No. 10 by D. Shostakovich Through the Prism of Composer’s Work with Genre Material

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Having analyzed the score of the final allegro of Symphony No. 10 by D. Shostakovich, the author reveals many thematic elements with which the composer worked. Different genre motifs, rhythmic and accompaniment formulas and conventionally iconic figures were used in the Symphony as autonomous units that form various combinations vertically and horizontally. Through the structural, texture, harmonic “deformations”, the composer generated the effect of the musical texture disintegration, the uncoordinated genre and thematic elements, the mechanical performance of the components. Turning to the “exaggerated official” music language, “tired” intonational “cliches”, the composer consciously simulated an illogical process, which was a way of expressing his position.

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The Symphony No. 10 was created by Dmitry Shostakovich in 1953. The dramatic tragedy that struck the listeners in no way correlated with the expectations about the “symphony of our days”, which aroused wide controversy about the ideological content of this work.

In a work that proved so ambiguous, some saw the “tragedy of a lonely personality” (Iarustovskii, 1954: 20), “devoid of courage” (Vanslov, 1954: 123) and overcome by “skepticism and doubt” (Apostolov, 1954: 37), and others explained this tragic tension by “civil pathos” of the patriotic composer, “who cannot

but feel with his heart and mind the tension that exists in the world”¹. Some researchers came to the conclusion that Shostakovich translated the “subjective vision of reality” in his new sonata-symphonic cycle (Apostolov, 1954: 37), and this allowed G. Orlov to define the genre of the symphony as lyrical-dramatic (the lyrical meant “the subjective image of the objective world”) (Orlov, 1961: 254).

At the heart of the discussion was the problem of the positive image realization that was closely related to the final part. In a situation where “despite any wrenching drama” the only

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outcome of the "Soviet tragedy" was to be "the triumph of a light humanistic ideal" (Iarustovskii, 1954: 22), the Symphony's ending was regarded as "not convincing enough".

The thematism of the finale is heterogeneous in a figurative and intonational sense. The mood of the deep, inexhaustible sadness, which was once realized in the introduction, is combined with the national Russian flair². This is due to the fine synthesis of folk songs and lamentable intonations, vivid motifs with their rhythmic freedom and improvisational development, as well as special mode aspects arising from the combination of lowered minor steps with natural turns, and the use of timbres of soloing wood-wind instruments (the oboe, the flute, the bassoon). At the same time, the narrative tone of the initial theme, performed by the lower-pitched string instruments (rehearsal figure 144), and the "swaying" lullaby motifs of the violins (3 bar of 146), make the sound somewhat detached and contemplative in character. One can also speak of the picturesque nature of this introduction: the immobility of time is rendered by a tonic pedal point during relatively large constructions and background tunes formed by long tones with a slur for several notes, along with a special variance on the syntactic and compositional level³, which determines the absence of eventuality. The thinness of the musical texture, the comparison of different texture plans, differing in the parameters of density and dynamics, the "echo" technique create a spatial effect, which allows us to associate the music with the picture of a desert landscape, silence broken by the calling of unknown birds, as if mourning the depopulated land. The variant of the introduction is repeated at the beginning of the sonata recapitulation (fig. 185-190).

Another theme that contradicts the idea of a life-affirming folk genre finale is the DEsCH monogram, first introduced in the last bars of the theme development as tutti (covering the

six-octave band) in *fff* with accentuation of each tone, also enhanced by the trill of high-pitched wood-wind instruments (fig. 184). In this performance the monogram has the character of a menacing signal, approaching to the rock themes in its semantics. Later, in the recapitulation, counterpointing with other themes of a sonata allegro, it is repeatedly performed in rhythmic magnification and compression by brass wind instruments (fig. 187, 189, 191, 202), with octave duplications of low-pitched wood and string instruments (fig. 203), and also timpani (5 bar before fig. 205). In some episodes (as in fig. 202) the monogram reveals the features of a mechanistic-offensive march, which corresponds to the figurative development of the main themes in the sonata allegro.

However, in general, the musical material of a different type predominates in the finale, with pronounced signs of folk genres, primarily dance and march. Based on this, Danilevich heard the "childish games, amusements" in the main theme and "a picture of folk dances" in the side theme (Danilevich, 1958: 135), G. Orlov concluded that the main themes of this part ("airy-light, with warbling spring streams" and "emotionally-dancing") create the image of "young abundant vitality with plethora of energy" (Orlov, 1961: 53). At the same time, a number of critics who wrote about the premiere of the symphony noted the formal nature of the final Allegro. For instance, Iu. Kremlev felt in it "only the simulacrum of cheer and joy" (Sovetskaia muzyka, 1954: 121), whereas B. Iarustovskii pointed to the intonational abstractness of the merry dance tunes in the conclusion (Iarustovskii, 1954: 21). Due to the noticed peculiarities – "drawbacks" of musical material I. Ryzhkin obviously got the main impression of "some lightness" (Sovetskaia muzyka, 1954: 128).

The author of the article read that the finale of the Symphony No. 10 of Shostakovich was often



Because of the melodic-intonational uniformity of this motif, the rhythmic side is in the forefront. It is combined with theme VI. Their appearance at the end of the constructions is not accidental, so that one can discern in this a caricature of the march ritornello.

• VI – “march step”, a figure in the viola accompaniment of the party:



A typical formula of the march bass, displaying the military step. Then, its variations are used: the step-by-step motion in the bassoon and cello parts – VI₁ (fig. 160):



It is the content of the 4th sentence, marked by the timbre of high-pitched wood-wind instruments. The melody is performed, like the previous one, by the piccolo flute. Later (in fig. 160) there comes time for a phrase of the small clarinet VIII₁:



It is inspired by the main fanfare motive and is a variant of this “small march”.

• IX – a dancing tune:



For the first time it was introduced in fig. 158 for strings (without double bass) as the first episode in the middle of the main part.

• X – “march ritornello” (fanfare in one tone + slow march step):



It sounds as an extension of the brief construction of VIII₁ in fig. 160 and marks the



as well as tertian and quintal turns (for example, in fig. 191 for strings).

• VII – the polka motif (fig. 199 – the snare drum variant) which ends the 2nd sentence:



In addition to the typical polka rhythm, we also distinguish a rather characteristic melodic pattern, embodying the “lolloping”. However, the same rhythmic formula is played by the trumpets (fig. 202) with a constant tone pitch or by the snare drum, thus acting as a signal alarm.

• VIII – “a small march” (based on fanfare I + slow march step + IV₁):

structural boundary. It is performed in the *f* dynamics by all the woodwind instruments of against the background of the trill-like figure III played by violins and violas. It is also in fig. 179 with the same background.

• XI – prolonged fanfare in the 1st tone:



Appears in fig. 161 played by French horns, fig. 170, 171, 174 each time - together with a dancing tune IX.

• XII – fig. 161, 4-8 bars – one more “march ritornello” (fanfare in one tone + drum roll, in bass - variant X₁):



• XIII (4 bars before fig. 162) – “march ritornello” (based on I):



It is performed by the solo trumpet before the reprise of the three-part piece of the main part, marking the structural boundary. It is the same before fig. 180.

- *XIV – repetitive fanfare in one tone:*



For the first time it is used as an independent element in fig. 164 for all strings, preceded by the theme XV (before that there was an element



- *XVI – accompaniment “viola formula”:*



Characteristic figure of the accompanying part of violas in a brass band. It appears in the parts of French horns and trumpets, accompanied by the galop XV in fig. 164, 165. Then it connects with the march ritornello (XII/XIII) in fig. 165, with the dance figure XVIII₁ (for violas, cellos and bassoons), in fig. 169 for the bassoons (XVIII), then in fig. 170 it is played by 2 violins and violas, accompanying the song-march XXVI, in fig. 171 – by violins and violas as an accompaniment to the “dance tune” (IX), in fig. 173 – by French horns and trumpets, joining the motif of the “dance tune”; the same copper instruments play XVI in the accompaniment of the march XXVI in fig. 174, 175, in fig. 180 – with a variant of the march in counterpoint with the “dance tune”, in fig. 182 it is performed by the orchestra tutti, juxtaposed with the vortex figure of the sixteenth notes (the “vibrant background” variant), in fig. 197 – pizzicato of strings simultaneously with the initial motif of the main theme (played by the French horn).

- *XII/XIII – a figure synthesizing the repetitive signal tune and “drum roll”:*

of march motifs in fig. 160 for woodwind instruments, in fig. 161 for bassoons, French horns, double basses). Subsequently it occurs in fig. 179 played by French horns and woodwind instruments, in fig. 205 it is performed by copper instruments’ chords, also it is an element of the sixteenth note motif. In fig. 179 the trombone demonstrates a typical turn with of the unison breaking up.

- *XV – “galop”, the main theme of the side theme. It first sounds in fig. 168 played by the clarinet, the oboe and the piccolo flute.*



It occurs in fig. 165 in combination with XVI (the accompaniment “viola formula”). Due to the cadence position and clear structuredness it can be classified as “march ritornello”.

- *XVII – a squat dance anacrusis figure:*



It is introduced before fig. 166 (4 bars) for the strings simultaneously with the galop version. The variant of this rhythm occurs in the melodically simplified tutti motif in fig. 206.

- *XVII – dance figure with “foot stomping”:*



It sounds in fig. 166 for the piccolo flute, the clarinet, the piccolo clarinet.

- *XIX – the “foot stomping” accompaniment (also a variant of fanfare in 1 tone):*



It appears in fig. 166 for the clarinet simultaneously with the motif XVIII (fig. XX).

- *XIX₁ – variant of “foot stomping” for the strings in fig. 167:*



• *XX – the figure of a galop accompaniment:*



For the first time it is introduced in fig. 166 for the bassoon, the contrabassoon and double basses, accompanying the dance motif XVIII. The peculiarity of its use is that it does not sound constantly, as it is typical for everyday dances, but only twice with a bar gap. Then, likewise, in fig. 167 – for the variant of this motif



It is introduced in 5th bar of fig. 166 as a continuation of the figure XVIII played by the high-pitched woodwind instruments.

• *XXII – walk-like dance motif:*



It is performed in 5th bar of fig. 166 for the strings as a counterpoint to the material XXI.



It is played the first time in fig. 168 for the violins and the violas simultaneously with the version of the galop XV and the figure XXV.

• *XXV – “clapping”:*



The bassoon, the cello, the double basses perform fig. 170 on the background of the “viola formula” (immediately there are inclusions of the

played by the strings. In fig. 183 it is performed by the high-pitched woodwind instruments as a melodic element in conjunction with the motif of the sixteenth notes (“dance tune”).

• *XXI – “chord accompaniment”:*



In fig. 200 this theme is implemented by the strings, in fig. 201 – by the strings with duplications of low-pitched woodwind and copper instruments.

• *XXI – dance tune (similar to the polka motif VII):*

• *XXIII – fanfare in 1 tone:*



In fig. 167 it is played by the trumpets, in fig. 199 – by the trumpets and timpani, in fig. 202 the trumpets perform its version for 2 tones – secunda and tertia).

• *XXIV – dance “running”:*

This element is introduced in fig. 168 for the cellos and the double basses.

• *XXVI – song-march (derived from II, similar to XXIX). It marks the beginning of the theme development and, in fact, is a genre variation of the theme of the main part.*

“dance tune” – the motif IX). In fig. 180, XXVI variant is given in the counterpoint with the variant of the small march XXVII and the “viola figure”.

- *XXVII – a small march* (similar to X):



It appears in fig. 176 for the first violins.

- *XXVIII – a vortex figure of the sixteenth notes* (the “vibrant background” variant):



If we systematize this musical material based on the genre genesis, we will get the following. D. Shostakovich works with a group of song-march themes (II, IV, XXVI, XXIX) and march themes (VIII, X, XII, XIII, XII/XIII), which are either relatively developed, made from several different elements, or laconic, homogeneous in their motifs. A group of dance themes, also of different length and intonational development (VII, IX, XV, XVII, XVIII, XIX, XXI, XXII, XXIV), is very important. In addition, short signal (fanfare and percussion) figures (I, V, XI, XIV, XXIII) function as independent elements that are not rigidly fixed to this or that melodic material. Of this kind are typical accompaniment formulas (VI, VI₁, XVI, XX, XX₁, XXV), as well as background figures (III, XXIII).

As analysis shows, in the Allegro finale of the Symphony No. 10, the musical texture is a kind of inconsistent one, as its various components differ in genre, mode, harmony, texture and structure. Vertical cut of texture allows seeing the heterogeneity of texture elements, the lack of systemic relations between them, and their functional incompatibility. The horizontal dimension reveals the discreteness of the intonational development, which proceeds as if beyond the cause-effect relationship. The effect of non-directional, non-subordinate to any single logical aim movement is achieved,

In fig. 176 it accompanies the small march XXVII (similar figures are first introduced in fig. 173, 174).

- *XXIX – a characteristic version of the theme II of the main part in a reprise* (the bassoon):

firstly, by alternating small thematic fragments, and secondly, by the inconstancy of the texture functions of the voices, their frequent changes even in the exposition areas. The feeling of pointlessness and “fragmentation” of sound space is aggravated by the timbre shifts, switching to different timbre groups and the emergence of new combinations.

Obviously, all these qualities are achieved intentionally and require a special composing technique. The multicomponent character and the composition of musical fabric from small “elementary” particles cause associations with the fine art techniques: mosaic, appliqué and collage works. It is well-known that the mosaic implies the components’ elementarity and their relative homogeneity (pebbles, glass, pieces of smalt), but these features do not correspond to the nature of the finale’s musical texture. Work with heterogeneous material (paper, fabric, leather) is possible in the technique of appliqué (from. Latin “*applicatio*”). However, both in the appliqué and in the mosaic, the constituent particles do not have their own significance and semantic independence. A piece of glass or paper can be likened to a separate sound (tone), but it does not fulfill the function of a constructive-semantic unit and therefore is not comparable with a motif, phrase, a texture cell or a rhythmic figure.

Combining the whole work with the use of ready-made "products", whole objects or their fragments from a material that is different in composition, color, texture, shape, is characteristic of collage technique (from French "collage" – gluing). The main features of the collage in the fine arts is "the connection of unrelated, fundamentally incompatible objects directly to each other, and their secondariness: they do not create something new, but make an unusual combination of the already existing objects" (Kazantseva, 1985: 10).

In the finale of Shostakovich's Symphony No. 10, the musical texture is made both vertically and horizontally of mobile, different in genre, texture and intonation, melodic and rhythmic "patterns" that make various combinations with each other. Thus, the term "collage" most accurately characterizes the composer's work with musical themes on the syntactical and textual level⁴. The idea of the specifics of collage technique can be derived from a detailed analysis of the initial presentation of the main subject material. It is noteworthy that in this case it contradicts intentionally and logically to the function of exposure, which, according to E. Nazaikinskii, consists in defining the initial "measure" (Nazaikinskii, 1982: 152), which, in

turn, determines the genre, style and tone stability of the musical form, as well as its thematic and structural integrity.

At first glance, in the main part of Allegro, all means are aimed at creating a joyful-upbeat mood. These are lively pace, a major mode, gamma-like passages, a trill-rill. Signal formulas mimic festive fanfares, lightweight texture along with the timbre of the violins and the high-pitched woodwind instruments make the image springlike, light and "youthful". In accordance with the idea of the folk genre finale, which renders the picture of mass festivities, processions, the main theme development demonstrate the song and march features. That is what determines the importance of structural quadraticity and thematic repetition.

The section of the main part in the exposition (fig. 153-163, E-dur) is a simple three-part form with a compound middle and a reduced reprise (see Table 1). Its first part is organized as a complex period of four sentences: [8] + [8 + 6] + [8] + [8], with the extended second sentence is.

At the same time, in the exposure period, the degree of concentration of dissimilar, contrasting, unrelated particles is very high. In the first sentence, these are the opposed, different in tone and timbre figures: "signal-call" (I) and the motor

Table 1. The block diagram of the main party

| <i>Function, structure</i> | The introduction and the first section of a simple three-part form: a period of 4 sentences) | | | | | Compound middle | | | | Reprise: a period of 2 sentences with repetitive structures | |
|----------------------------|--|------------------|--|---------|-----------|-----------------|-----|--|-----------------------------|---|-----|
| | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 |
| <i>The score figure</i> | 2+[8] | [8+6] | | 8 | 8 | 8 | 12 | 4+4 | 4+4+4 | 8+8 | |
| <i>Thematic elements</i> | I, II, I, III | II, IV, III, III | V, VII, I, III, III, VI, VI ₂ | II, III | VIII, III | IX | | VIII ₁ , XXII, VI ₁ , III, III | IX, XII, XIII, XI, III, III | II, I, II, IV ₁ , V, III, III, III, III | |

element of the theme (II) in combination with the "vibrant background".

In the second sentence, the first two elements are followed by the walk-like marching motifs of the first violins and violas (4 bars in IV with the second shifts of Fis-F harmony), the successor of which is a short figure "drum roll" (V), accompanied by a typical "marching step" in the bass (VI), due to which the structure of the second sentence grows. The fact that the newly introduced elements do not have intonational connections with the previous ones, that they are separated by structural and harmonic means, exacerbates the autonomous position of the cadence which closes the second sentence. It is also not homogeneous in motifs and includes laconic signal formulas in 1 tone, polka motifs (VII), variant of III ("vibrant background"), fanfare I, a wrangle of harmonies and a short polytonal overlaying.

The third sentence is close to the first, but it is differently orchestrated (the high-pitched woodwind instruments instead of the strings), and the basis of the fourth sentence is the slow entry (fig. 144), transformed into a "march melody" with a characteristic repetitive rhythm and bizarre mode and harmonics (the piccolo, the oboe and the clarinet – fig. 157) and connected vertically with a chromatic fig. III ("vibrant background").

Thus, the first section of the main part exposure is constructed on the basis of the cohesion of small contrasting structural elements – motifs, phrases, as if accidentally replacing each other, and this happens equally at the horizontal and vertical level and is emphasized by harmonic means.

The middle section of the three-part form (fig. 158) displays even more diversity and consists of a number of constructions contrasting with each other in terms of material, texture, timbre, which again is exaggerated by

harmony. The most striking contrast is created by combining themes, belonging to different genre spheres: dance and march. The first and most extensive episode is in the middle part (fig. 158 of IX, fis-moll) – "dance tune". Then in fig. 160 there is a succession of two four-bar marching constructions (VIII₁ and X), differing in rhythmic and intonational organization of the material, type of texture, orchestration, and tonality. In the vertical dimension the small march VIII₁ (B-dur) unites the signal rolls of the piccolo clarinet with the piccolo flute, the distorted "golden move" played by the oboes, the "march step" (in the descending movement by the bassoon, in the upward movement by the oboes), and the figure "vibrant background" by the clarinet.

X (Fis-dur) is more monolithic: all the woodwind instruments echo the 2nd line, where a short fanfare sound is followed by a slow march step (again simultaneously in the ascending and descending movements), in combination with the fig. III ("vibrant background").

Then comes a shortened four-bar reprise of the "dance tune" (fig. 161 of IX, fis-moll) in combination with the extended French horns' fanfare (XI), the new combined figure XII – a four-bar "march ritornello" (including fanfare, "drum roll" in the counterpoint with the motif VIII₁ and "vibrant background") in B-dur and another four-bar piece, performing the function of introduction of the general reprise of the three-part form: signal trumpet motifs (XIII based on the fanfare I), organized into a sequence (As-dur, F-dur) against the background of the figurative trumpet e note, which precedes tonality's basic reprise.

The repetition of the main theme (fig. 162) formally contributes to the roundness of the three-part composition. However, the expansion of the introductory signal trumpet motif to four bars with the shortened main period; the characteristic variants of the walk-like march

Table 2. Structural scheme of the side theme (fig. 164–169)

| Function, structure | Introduction and simple two-part reprise: two-sentence period with repetitive structure | | Second part of a chorus type | | Repetition of the whole two-part form | | |
|---------------------|---|-----|---------------------------------------|---------------------------|--|----------------|------------|
| Figure | 164 | 165 | 166 | 167 | 168 | 169 | |
| Number of bars | 2+[4]+[4] | | [4+4] | 8 | 8 | 8 | 8 |
| Thematic elements | XIV, XV, XV ₁ , V ₁ , XVI, V ₁ , XVI VI ₂ , VI ₂ | | XII/XIII, XV ₂ , XVI, XVII | XVIII, XXI, XIX, XXII, XX | XVIII, XXIII, XIX, XIX ₁ , XX | XV, XXIV, XXVI | XVIII, XVI |

motif (IV₁) played by the woodwind instruments and the march step (VI₁) played by the bassoon (fig. 163); the introduction into the second sentence cadence of a new “fanfare” formula for the strings, which harmoniously opposes the rest of the components (fig. 164), bring to the fore the idea of a kaleidoscopic alternation of coloured “patches”.

The effect of the “patchwork quilt” is fostered by the principal avoidance of caesuration, as a result, there are peculiar structural overlaps. Thus, the signal figure of the clarinet (fig. 153), which performs the introductory function at first, for the second time (2 bars before fig. 154) appears in the first sentence cadence, which leaves a sense of illogicality. The similar technique is repeated in a reprise (b. 8 of fig. 162).

Based on the peculiarities of grouping durations, it can be supposed that at the moment of transition to the middle section of the main part (b. 4 of fig. 157) there is a mensural bias for one beat. A new theme begins as if half a bar earlier. The “fanfare” of the secondary theme is also played at the moment of the main theme cadencing, in such a way “penetrating” into its structure (fig. 164). On the one hand, structural overlays are probably aimed at recreating the impression of festive fuss, hustle and bustle, so characteristic of mass festivities and demonstrations. But, on the other hand, they reveal the improvised composer’s work with the material, exposing the author’s irony to the picture shown.

The side theme is a double two-part form with the reduced recapitulation (see Table 2).

The first theme is made from heterogeneous motifs with genre contrasts. It starts with a “fanfare” figure, unexpectedly replaced by a swift galop. The caesura between the sentences of the exposition period with the repeated structure is emphasized by the introduction (f dynamics in comparison with *mp* and *mf* of other texture parts) of the figure V in combination with the “march ritornello” of VI (for the woodwind instruments – one bar before fig. 165).

After the second sentence, sharply modulated in *es-moll*, one more figure is suddenly introduced. That is “march ritornello” (XII/XIII), which makes the middle of a simple form. In the reprise sentence, a galop theme for the woodwind instruments, modulated in *B-dur*, sounds in counterpoint with the new motifs for the string instruments XVII in *Es-dur*, conventionally defined as a squat dance figure. Thus, their contrast is highlighted by means of polytonalism.

When exposing the material of the second section of the side theme (fig. 160), the same thematic and texture fractionality appears. The melody with duplications by the oboe, the piccolo flute and the piccolo oboe, is made of two-bar constructions. First, there is a dance figure with “foot stomping” (XVIII), sequentially changeable in the *Es-dur* and *Des-dur* keys. Then it is replaced by the “dance tune” XXI, the last bars of which contain the conditionally realized

figure "drum roll". In the second sentence, two-bar constructions (Es-Dur and es-moll (violins)) are compared to the motif XIX₁, is a variant of the figure "foot stomping", which is played in as-moll and a-moll.

"Vertical" dimension, like the "horizontal" one, reveals the mosaic effect. In fig. 166 the dance figure with "foot stomping" (XVIII) is accompanied by motifs with "foot stomping" played by the oboes and the clarinets, with brief accented chords – "calls" of the French horns and the trumpets, and the occasional figure of galop accompaniment XX. It is emblematic that when the melody is shifted to Des-dur, the accompaniment formula for the low-pitched strings and the woodwind instruments is invariably in Es-dur. The dance tune of the woodwind instruments XXI sounds simultaneously with the brightly characteristic walk-like dance motif XXII performed by the strings. In the final four-bar piece of the second sentence (the motif XIX₁ – variant of the figure with "foot stomping") there is an additional element XXIII – a fanfare in one tone played by the trumpets.

In the reprise (fig. 168) the galop theme (XV), played by the high-pitched woodwind instruments, is accompanied by new figures: XXIV ("dance running") played by the violins and the violas, as well as XXV (clapping), played by the low-pitched strings. And again, the melody's tonal shift from g-moll to fis-moll is not supported by bass voices, which invariably reproduce d note. The introduction of the second theme reprise (XVIII in fig. 169) is marked by a sudden shift to C-dur and a switching of texture functions: the theme is implemented by the *divisi* of the 1st and 2nd violins, while the syncopated chords of accompaniment (of 3 octaves) are performed by the violas, the cellos, the double basses, the bassoons, the contrabassoon, and the French horns.

Apart from the great variety of highly emblematic thematic elements, let us note the original redundancy of the simple forms of the main and secondary themes. In the main theme there is a simple three-part form with a compound middle, and in the first period of 4 sentences there are several "insertions" contrasting to the main theme. In the side theme there is a double two-part form with a reduced reprise, so its thematic diversity is amplified by the constructions' repetition.

The imbalance of the texture forms and the hypertrophy of the accompanying function by the orchestration means strengthen the general impression of illogic and grotesque character. A similar effect is observed in fig. 161: here, on the contrary, for the seven woodwind instruments (double effect in 4 octaves) play a melody, whereas the accompaniment is extremely laconic – the *fis* tone doubled to an octave for the French horns.

In general, the finale's instrumentation is characterized by a very fast switching of texture functions, registers, dynamics; sharp transitions to episodes with different density, melodic "viscosity", with the individualized elements. All this leads to a special heterogeneity, a peculiar fragmentation of the musical tissue. Texture differentiation of thematic elements in combination with a special intonation (fanfare, percussion, dance, march – more generalized, or more often, highly characteristic intonation) destroys the visible unity of the whole and shows the "otherness" of each of the components.

Logical disunity, kaleidoscopy of the thematic development process is also revealed in the possibility of forming various combinations of identified elements that appear first in the exposition of the sonata form, but are especially indicative for theme development and recapitulation. (This combination is enhanced by the repetition of the material in the two main

themes). This important regularity correlates with other features of the presentation.

The effect of random "piling" of the elements also arises from structural deformations: the enlargement of the last bar of the eight-bar sentence in the period due to the change from the two-beat to the three-beat meter (fig. 166); the expansion or contraction of the square constructions (6 bars instead of 4 in fig. 155, 9 bars instead of 8 in fig. 167, 7 bars instead of 8 in fig. 168); modeling the change of the beat in fig. 158, 161; the introductory fanfare (the side theme) overlaying the end of the reprise of the main theme in fig. 164, and in fig. 169 – the beginning of the repetitive structure of the second theme.

Furthermore, there are repeated episodes of polytonal overlaps and sudden tonal shifts, complementary to the sense of autonomy of the combined elements and, accordingly, the heterogeneity of the whole. This creates the effect of uncoordinated genres and thematic elements, the mechanical addition of the parts.

At the same time, the "common denominator" of the thematism is genre attribution – along with the rapid pace, the predominant "major" key, the accented structurally significant moments (introductions and final parts of the constructions). These features create the facade of a consistent development of musical material, logical relationships directed by the organized movement. However, there is no organic whole, which arises from the energy charge of the main intonation, and which has inherent feeling of the line (in the terminology of E. Kurt) as a single phase of the movement "through". The intonational diversity of the structural components, reinforced by orchestral means, typicality and recognizability of elements, make it possible to discover the logic of mechanical addition.

It can be assumed that the composer consciously simulates an illogical process,

resorting to techniques similar to tautology and the overstated citations of facts in the literature. Turning to literary parallels, we must first of all recall M. Zoshchenko, with whom D. Shostakovich was well acquainted and whose work he valued highly. S. Savenko in the article "The word of Shostakovich" (Savenko, 1996: 362) draws attention to the similarity of the composer's speech style (which is evidenced by the texts of his friendly, unofficial letters) with the literary style of the Zoshchenko's works written in the 1930s. "Conscious poverty of the vocabulary" and "stereotyped rigid phrases", paradoxically interpreted as "their own" undistorted words, according to M. Chudakova (Chudakova, 1979: 174), are distinctive qualities of these Zoshchenko's narratives that led to a special perception of his texts, regarded by the most sensitive readers as "mockery at a person who could write this as if in a serious manner" (Savenko, 1996: 362).

The playful dialectic of "one's own" and "someone else's own" turned out to be extremely close to D. Shostakovich, writes S. Savenko. In particular, Shostakovich's brilliant example of overstated citations is the following fragment: *"I arrived in Odessa on the day of the national holiday of the 40th anniversary of Soviet Ukraine. This morning I went outside. Of course, you understand that you cannot stay at home on such a day. Despite the cloudy foggy weather, all people of Odessa went out into the street. Everywhere there were portraits of Marx, Engels, Lenin, Stalin, as well as tovarishchs A.I. Belyaev, L.I. Brezhnev, N.A. Bulganin, K.E. Voroshilov, N.G. Ignatov, N.A. Mukhitdinov, M.A. Suslov, E.A. Furtseva, A.I. Kirilenko, F.R. Kozlov, O.V. Kuusinen, A.I. Mikoyan, N.S. Khrushchev, N.M. Shvernik, A.A. Aristov, P.A. Pospelova, Ya.E. Kalnberzin, A.P. Kirichenko, A.A. Kosygin, K.T. Mazurov, V.P. Mzhavanadze, M.G. Pervukhin, N.T. Kovalchenko.*

Everywhere flags, appeals, banners. Everywhere around there are joyful, alight with happiness Russian, Ukrainian, Jewish faces. Here and there, cheers are heard in honor of the great banner of Marx, Engels, Lenin, Stalin, and also in honor of A.I. Belyaev, L.I. Brezhnev ..., etc. Shostakovich recites the entire list. Further: "Everywhere you can hear Russian, Ukrainian speech. Sometimes you may hear a foreign speech of representatives of progressive humanity who came to Odessa to congratulate the Odessa citizens on a great holiday" (Savenko, 1996: 362).

Looking at the finale of the Symphony No. 10 in the light of some stylistic features of Zoshchenko's "Stories about Lenin" and of Shostakovich's letters, one can come to the conviction that both the composer's resort

to "exaggerated official" musical language, work with "tired" intonational "clichés", and the collage technique are the means of superintonation (the term by E. Nazaikinskii (Nazaikinskii, 1988: 166)), that means that they belong to the "author's layer", expressing his personal attitude and evaluation of the pictures shown. Probably the most accurate analogy characterizing the finale (in its genre part) is contained in Shostakovich's cited above description of the Odessa demonstration.

But this content does not exhaust the entire ideological complexity of the fourth part. The image of "the greatest joy" about "peaceful life under the sun of the Stalin Constitution" hides the deepest tragedy of the personality and the whole nation.

¹ Khachaturian, A. (Khachaturian, 1954: 26), Kabalevsky, D. (Tret'iakova, 1976: 193), Danilevich, L. (Danilevich, 1958: 12), Nest'ev, I. (Nest'ev, 1982: 131).

² The musical material of the slow h-moll introduction is close to the initial theme of Part II of the Symphony No. 9 both in the lyrical character, the orchestration and the key. It also causes distant associations with certain episodes from A. Borodin's opera "Prince Igor", namely: Yaroslavna's Aria ("Oh, I weep") and the beginning of her recitative "How sad everything is around".

³ The introduction is organized in a variation-stanza form.

⁴ In music theory, in the theory of musical style, collage is defined as "the principle of juxtaposing or contrasting stylistically distanced thematic materials, both borrowed and original" (Kazantseva, 1985: 10). In this article it is possible and appropriate to extend the effect of the above-mentioned principle to work with genre, intonation and textural models.

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“Проблема финала” в симфонии № 10 Д. Шостаковича сквозь призму приёмов композиторской работы с жанровым материалом

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В результате анализа партитуры финального аллегро симфонии № 10 Д. Шостаковича автор статьи выявляет множество тематических элементов, с которыми работает композитор. Различные по своей жанровой природе мотивы, ритмические, аккомпанементные формулы и условно изобразительные фигуры используются как автономные единицы, образующие различные комбинации по вертикали и по горизонтали. Посредством структурных, фактурных, гармонических «деформаций» создается эффект разорванности музыкальной ткани, несоординированности жанровых и тематических элементов, механического перечисления слагаемых. Обращаясь к «официозному» музыкальному языку, «затёртым» интонационным «штампам», композитор сознательно моделирует алогичный процесс, что является способом выражения авторской позиции.

Ключевые слова: Симфония № 10 Шостаковича, музыкальный тематизм, коллажная техника, авторская ирония в музыке.

Научная специальность: 24.00.00 – культурология, 17.00.00 – искусствоведение.
