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СЛУШАЙТЕ

# MARIA GRINBERG LESSONS

## STUDY GUIDE

TEXT BY MARIA GRINBERG

These comments do not claim to be scientific. They are a series of the performer's thoughts about the piece she plays and loves.

### Ludwig van Beethoven. Sonata No. 1 in F minor, Op. 2 No. 1

Like some other composers, Beethoven has a keen sense of tonation. He does care whether the piece is played in F minor or A minor. Therefore, the choice of the key of this sonata, the same one that he used in his *Appassionata* Sonata, *Serioso* Quartet, Op. 95, *Egmont* Overture, and others, is not accidental.

The First Sonata is a dramatic work. And the very first stroke indicated by Beethoven — *staccato* — is not light and graceful, but tense, despite the *piano*.

The *crescendo* should start a little later and in all voices, not just in the top voice, and immediately go back. Note the pauses in the bass — they emphasize the nature of this music that has not established itself yet. The pause with a fermata that follows the first phrase should not only take away the impression of what has been played, but also give the player the opportunity to hear an intonation that is new to him, the one that will follow in the same theme, but in a different voice and in a different key. In addition, whole notes appear in the subsequent fragment, replacing each other in *legato*. And this new element, without interfering with everything else, should be heard by the performer.

The obvious relationship between the main and side parts of this movement of the sonata makes it even more difficult for the performer, who should emphasize their relationship rather than their difference in order to create the impression of the new material that opposes the main part. This difference lies in the fact that the side theme changes direction, that it is accompanied by eighth notes, which, without standing out in terms of strength of the sound, should, however, have great inner liveliness. And, finally, in the F-flat sound, which confirms the sad nature of As-dur with a small *sforzato*. The pianist should resist the temptation to do *crescendo* in this tune. In addition, if the tune sounds almost the same for the first two times, then ■

it should be borne in mind that the third time is already the beginning of a long structure. That is why I would start the third time quieter so that I have room to develop the *crescendo*.

Also, do not forget about the pauses in the top voice. They emphasize the dynamic, quivering nature of the growth, which, after 32 measures of searching, is already resolved in As-dur (A-flat major) without a lowered sixth step. It flows in a continuous stream, is emphasized by the asserting *sforzato* in the basses, and accomplished three times, again and again, in the short tune of the final theme.

It seems to me that the meaning of *piano* before the final theme is very important, and, accordingly, in measures 5 and 6 before it. In essence, here, the resolution of the As-dur keynote occurs five times over the course of 16 measures before the end of the exposition. But Beethoven wisely gives various indications of the strength of the sound. The first two times — just *piano*, the next two times — *piano* with a small *sforzato*, and only the last and fifth time — two times *forte*.

As it would seem, the initial measures of the development do not portend its dramatic nature. But already in measures 5 and 6, the music turns towards the side one stated in the minor keys and in the bass. And these two measures of the transition dramatize the development that began in the calm As-dur.

Here I want to warn against confusion of concepts — dramatization of music and the concept of direct sound amplification. Almost the entire first movement of the sonata is dramatic, and its *forte* is relatively rare. Therefore, these concepts are not identical, and one should watch it particularly closely.

The development is dominated by the side theme. It should be borne in mind that after the side theme in the bass is stated for the first three times, Beethoven does not leave this tune, but only shortens it, giving it, so to speak, graphically. But in view of this laconism, he emphasizes it every time with the help of *sforzato*. At this time, the figure in the top voice is modified. It goes four times slower and is also marked with *sforzato* every time. Interestingly, at the end of the development, Beethoven moves from the statement with eighths to quarters in the accompaniment. But it is here that he, for the first time, indicates *crescendo*, which somehow compensates for the rhythmic intensity of the motion of the eighths.

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And finally, the reprise. Although the formal difference is small, the main theme in the reprise and exposition is different in nature. The chord accompaniment is on the downbeats, not the upbeats; there is no *diminuendo* at the end of the phrase, so it becomes more open and definite.

And then all subsequent music already sounds in the main key, apart from minor deviations, which, as it seems to me, makes the whole reprise less dramatic and more balanced than the exposition and development.

Here, we should note how the quadruple is organized before the side theme appears. This bit requires special attention of the performer, special transparency of performance, even some *calando* at the end of the quadruple. Because the third sound — D, D-flat — goes lower at the last moment before the beginning of the side one, so you need to allow your ear some time to hear it.

Unlike the exposition, the final theme includes not only this piece of music, but the entire first movement, that is why Beethoven somewhat developed it. But it seems to me that there is no longer a place for reflection, and everything should be decisive and simple to the end.

The main pianistic difficulty of the second movement is the need to very accurately and subtly perform all the indicated strokes, doing it at the same time without any pressure. And of course, the polyphonic, in the broadest sense of the word, nature of this beautiful music.

I would particularly note the ratio of bass and melody. It is good to play this movement without the middle voices sometimes. Then all the logic and charm of the bass voice becomes more apparent. The tempo should be slow, but without losing its liveliness, so that the shortest durations can be played without haste, however filled with motion.

The first large bit consists of sixteen measures. The four middle measures are built on a different musical material, and therefore, it seems to me, they should have a slightly different coloring so that the return to the main theme creates a kind of reprise impression and, thus, the completeness of the entire period.

One should be careful not to break the next episode in d-moll into small links. It is done by Beethoven in the music itself, in the form of so-called questions and answers. ■

Here, the performer is often limited to monotonous *forte* and *piano*. Meanwhile, each of the questions and answers should have its own inherent intonation. When this phrase is stated for the third time, modulation in C-dur begins. And we should keep in mind that when the thirty-seconds appear, new music has not yet begun. Therefore, from the beginning of this phrase, one needs to take a breath for the next six measures and carry it all until the final resolution in C-dur. Although the subsequent quadruple is built on a new musical material, its purpose is only to strengthen the same C-dur. Therefore, the dynamics of this quadruple should be subordinated to this goal instead of falling out of it as something new. The signal for returning to the main key is in the same measure where B-flat appears — and the coloring of the sound should change to meet the new content. Beethoven states the main theme in triplets for the second time. It seems to me that this indicates a softer and more playful nature of the performance. These triplets, especially those with a pause instead of the first note, run and catch up with each other. And one should try to achieve here a free, non-pedantic, precise, and flexible pattern of the entire line, without speeding up or slowing down.

Next, Beethoven omits that larger bit of music that began in D minor and immediately goes to the thirty-seconds, without departing anywhere from the main key. As always, this circumstance reduces the internal energy of this material, gives it the nature of a coda, tranquility, and the performer should appropriately intone this music until the end of the movement.

Beethoven repeats the final tune here not two, but three times. And that measure before the reprise, which prepared the transition to the main F-dur with B-flat, serves here to strengthen the final impression, and only the timid D-flat violates this universality of F major.

With the last two chords that, at first glance, seem to fall out of the texture of this movement, Beethoven actually gives that last final brush stroke, which he gave to the first two notes in Adagio many years later, in Op. 106. At the same time, the last fermata on the eighth pause reminds us that the music does not immediately cease with the performance of the last sound. It still soars in the air, and little by little, melts and disappears. And only then the performer and listeners can breathe freely.

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It is no longer a minuet of a Haydnian type; it has neither the complacency, nor the carelessness, or the gaiety and good nature of this dance. Beethoven again returns to F minor and puts hidden anxiety into this music, anticipation of events that we will soon hear in the finale. The theme of the minuet clearly falls into two parts. And the performer is often misled — “which one is more active?” Often, thanks to the *legato* and the ascending line of this second tune, one wants to make a small *crescendo* on it. As to me, I believe that the first half of the tune is active, and the second is more passive and calm. It does not mean that the beginning of the tune should be played louder. But not with a light and elegant, but strict and collected *staccato*. Also, note the indication *piano* and *pianissimo* in these figures. Do not do *pianissimo* prematurely, otherwise you will deprive yourself of the opportunity to develop the repetitive figure many times further.

With its smooth, flexible flow of melodic eights, with transparency and amazing purity of the whole texture, the middle part of the minuet relieves for some time the languishing tension of the extreme movements. With their disturbing understatement, short plaintive tunes, a sudden *forte* in the midst of all this disturbing silence.

*Piano* and *forte* alternate with each other at short intervals. The triplet accompaniment gives everything a continuous motion. The fleeting As-dur in measure 5 and, accordingly, in the reprise is not light but plaintive and immediately disappears. And the strong-willed and resolute first theme, ever increasing its energy, pours out into another theme, a completely different one filled with confusion and anxiety, and I would say its nervous excitement foreshadows the romantic 19th century.

It runs, going lower and lower, and finally boils somewhere in the bass. And there comes the third theme on this motion — sad and affectionate, the herald of the middle movement from the second bagatelle, Op. 33, the middle movement from the scherzo, op. 106, and many things by Schubert.

But it does not end the exposition, and the reprise too — the first theme returns and already on a solid *forte* sums up everything that has been said.

How light, clean, and calm the middle episode sounds after this, with completely new music. Here one should not forget that the pedal in this fragment of music can only serve the purposes of *legato* and greater warmth of sound, but in no way take

on a coloristic nuance. In the chords that accompany the melody, the bass sound is more important than all the rest.

The transition from this episode to the reprise is remarkable. First, two tunes alternate — the one of the middle episode and the one of the first theme that sounds from afar. Then, the first theme seems to be left alone. And indeed, rhythmically, this is it, but in essence: by accents, by *sforzato* in the bass, by construction, by leagues — this is already the second theme of the sonata allegro of the finale.

In the reprise, the second theme is built somewhat differently than in the exposition. And it seems to me that this dictates different intonations to the performer in both cases. Where the presentation in the left hand is fuller and broader, the intonation is more open and stormy, and vice versa.

And here comes the concluding theme of the finale again. Although Beethoven has almost the same structure in the exposition and in the reprise, the performer must always remember what Heraclitus said: “No man ever steps in the same river twice, for it is not the same river and he is not the same man.” The same theme for the first time and for the second time is completely different music because something has already happened between the exposition and the reprise.

## Ludwig van Beethoven. Sonata No. 6 in F major, Op. 10 No. 2

This is one of the most cheerful and bright Beethoven sonatas. Even if its cheerful mood is clouded sometimes, this sadness is serene and light, like a white cloud in the summer sky. Beethoven is a spokesman of grandiose passions, philosophical reflections, and titanic sorrow, but here, we can see him full of genuine humor and noisy, almost childish joy.

The main part consists of two musical pieces of different nature. There are lively perky chords and sly triplets echoing them in the first half. The chords need to be aligned so that we can hear all middle sounds. Do not overexpose their duration, do not crumple the triplets, and string it all on a resilient rhythmic rod. In addition, all such triplets under a tie are played with a slight soft emphasis on the start of the tie. Combined with a well-defined emphasis on the downbeat in the chords, this circumstance immediately creates a humorous situation.

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The second half of the structure is a coherent, continuously flowing melody, absorbing the same smooth and melodious ornaments. It rises up and is fixed an octave higher. There is *legato* not only in the melody, but also in the chords that accompany it, especially in the bass voice — which can be achieved with the appropriate fingering. As for the pause that separates one half of the phrase from the other, Beethoven seems to take a breath here, but does not at all divide this music in half. The beginning sounds again, then a harmonic turn emphasized by *sforzato*, and now it seems we are in A minor. But no, Beethoven jokes, it is not A minor at all, but C major. Finally, we find ourselves on a flat road. The sixteenth notes flow measuredly in the bass, and a melody rises above them — not the best of Beethoven's, but just in its place. The sixteenths in the bass take on a melodic nature in *fortissimo*. And again, the music is quiet but full of sly humor, accentuated by sharp little *sforzatos* on the upbeats. So we come to a new theme — a short and abrupt one. Beethoven repeats it twice. And for the second time, in a terribly scary way, framed with thirty-seconds in a minor key and on a formidable *fortissimo*. But do not take these fears seriously. He takes off his frightening mask and we find ourselves among the cheerful syncopations and perky triplets again. Here, the composer finally establishes himself in a joyful closing theme. Three decisive octaves complete the exposition.

The composer should have dealt with the material of the exposition in the development, but he does not seem to be so serious about it. The last three sounds are enough for him, and he stubbornly repeats them from key to key and each time indicates new dynamic shades (5.44). Why is he doing it? Why does he not use all the wealth of the musical material of the exposition? It seems to me that it is dictated by the composer's amazing sense of proportion. He balances the variegation and diversity of the exposition with the monotony of the triplet texture of the accompaniment and the sparing change of themes in the development. He even represents the thematically new episode ( ) in the same manner and thus gives the ear a rest from the diverse mood swings in the exposition. It makes the performer's creative task even more difficult because each dynamic shade, each new change of key (I counted seven of them in one development) has a thousand

different meanings. And the performer's job is to choose those that would naturally merge with both the music and the interpreter's personality, that is, to compose his own individual performance score for each given work.

Before the reprise itself, we find its double, in D major ( ). Here, we face a difficult task because Beethoven did not find a real reprise in D major. He got lost and fell into a distant key. And this feeling of uncertainty — what do I do next? — should be conveyed in music. But finally, the path to F major ( ) is found. The *pianissimo* sounds tense, and the pauses sound tense in anticipation of a reprise. But what a delight, after the long tonal wanderings, to plunge into F major again. That is probably why it seems more complete, more in F major here than in the exposition. But if all the ups and downs of the exposition are new and unexpected there, then here, it seems to me, while losing their sharpness, they acquire other features — greater fullness, greater maturity. And this is despite the fact that, formally, the presentation of the reprise is not much different from the exposition. But such is the law of nature — there are no absolutely identical things in it. You will say — well, if this is the law of nature, then no matter how I react to the reprise it will still sound different from the exposition. That is right, but it would be nice if all this was in your — the performer's — hands so that you own this material, and each of its changes and development, rather than it owns you. And so that you, now that you understand its deep essence, turn it to the listener so that he can understand and enjoy it.

A strict unison sound wave slowly rises from the depths of F minor. And as if it receives an invisible push, it gently splashes in all directions, turning into a light major. To convey this phenomenon on the part of the performer, it is good to use the colorful possibilities of the pedal. Here, we have a strict, mysterious pedal-less sonority, and then harmony appears, and the pedal comes along. Next, the melody develops imitatively, rising up without amplifying sonority. *Sforzato* obviously belongs to the two top voices, each time emphasizing the introduction of these voices. These voices sound more and more plaintive, but the complaint reaches its climax after six measures, where it takes on a classical, so to speak, form by the nature of the melody and delays in harmony and rhythm. And here comes the divine, beautiful Des-dur. Light and majestically calm even in small notes and decorations.

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However, this Apollonian theme seems too ideal to Beethoven. When it is repeated for the first time, he abruptly modifies the bass, turning it, through the syncopation, *sforzato*, and running eighths, into an anxiety factor that seeks to disturb the peace of the theme. But no, he fails to do it. It ends as calmly and majestically as it began. And then, on the same D-flat sound, without any participation of harmony, invisible modulation into F minor takes place. The performer can do it by means of intonation. It is easier to do if you mentally place the appropriate harmony under the D-flat sound. F minor comes again, but now it has been subtly changed due to the fragmentation of the voices that accompany the theme. Where does it come from? Maybe from that rebellious element that appeared in the middle movement? Maybe. Indeed, in music, and in any other art, the law figuratively expressed by Chekhov works — “If you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off.”

If it is possible to create a hymn to laughter by means of music, then Beethoven, it seems to me, did it in the finale of the Sixth Sonata. He has a lot of jolly finales, but probably this is the only one that can be compared with the comic rondo *Rage Over a Lost Penny* created by the composer at the end of his life. The main pianistic tasks of this movement are the springy elasticity of the tempo, the evenness of the sixteenth and eighth notes. The fast tempo should be fast only to the extent that you can hear every detail of this work that breathes health and fullness of life. It is written in an orchestral polyphonic manner. Elements of a symphony orchestra are heard everywhere, and all the accompanying voices are felt more weighty and significant than a plain accompaniment.

The long notes play a special humorous part in this music — laughing, roaring with laughter, guffawing, giggling. Here they repeat the same sound with dull persistence. Beethoven uses them to make a big orchestral build-up, releasing each one accompanied by a push, *sforzato*, moving from single instruments to larger and larger groups and ending with his powerful tutti. As you perform or listen to this music, you recall the ever young characters — Till Eulenspiegel, Vasily Terkin, Colas Breugnon, Švejk — all those who retained their youth, their humanness, and mental health despite all the dramatic collisions of life.

## **Ludwig van Beethoven. Sonata No. 19 in G minor, Op. 49 No. 1**

This study focuses on the sonata which is rarely performed on stage, but often played at schools and colleges. Therefore, my comments are addressed mainly to the teachers of these educational institutions and are of a more specific nature than the comments on the Sixth Sonata in F major.

After the deeply dramatic and crucial Sonata No. 17 in D minor and the Sonata in A-flat major, which has so much of Beethoven, a singer of folk drama and folk fun, this little two-movement poem appears. We sort of find ourselves in an atmosphere of childhood memories idealized like any distant memory. The naive turns, ingenuous forte, slight sadness, immediacy of fun — all this makes up the emotional score of this sonata.

Sonatas Nos. 19 and 20 are considered the easiest in Beethoven’s cycle. And they are indeed if we compare them with any of his other piano sonatas. But if we take a closer look at this music, we see at the same time its unusual, peculiar difficulty, especially in the first movement. Everything that is typical for a sonata allegro is here: the main, secondary, and final themes, an exposition, a development, a reprise, and even a coda. Semantically, this music is more reminiscent of the second slow movement. Let us recall Mozart’s Es-dur sonata, which begins with an adagio. But Mozart solved the problem in a simpler way, as if the composer did not have time to write a sonata allegro, the first movement of the work. Beethoven does it in a different way. The first movement of his sonata is like a fusion of a sonata allegro and a sonata adagio.

All the themes of the first movement are calm, lyrical, and even contemplative. There are no sharp contrasts, no drama, and the piano is the dominant sonority. But it is precisely what makes the performance difficult. Indeed, when a composer gives us a work full of vivid juxtapositions, he facilitates the performer’s task to some extent. And here, Beethoven combines three calm themes and even deprives them of an active development, and the features of these themes are such that intonationally they seem to flow from one source. Rhythmically and compositionally, the similarity of the two themes is obvious. As for the final one, it is so short and so reminiscent of a side theme that one feels like referring to it as a tune, a chorus to the side theme

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rather than a theme. As he does in his other compositions, Beethoven develops the material in an unusually organic manner and is able to give it such a different shape and color each time that it is not immediately clear where it comes from. For example, the seeming novelty of the small Es-dur episode in development is not new at all. Here, Beethoven took the accompaniment of the main theme and gave it a finished shape. We find the same thing in the music that leads us to the reprise. After all, it is the characteristic beginning of the final tune, taken in slow motion. Although Beethoven indicates the *andante* in 2/4, he leads the music in eighths, and this determines the unhurried tempo of the first movement. The first theme is the most strict and concentrated, it has unexpected outbursts. There is modulation in it. The bass is not shredded by figurations, but moves in strict thirds like a polyphonic accompaniment. An interesting detail is that the main theme is presented twice. At first, it is the usual eight-measure, but there is a modulation as it is repeated and, despite this complication, the action only lasts seven measures. It gives the composer a stronger connection between the two themes, but the performer must be on the alert because he has a whole measure less time to prepare the introduction of the side one. And that is why a small *calando* at the end of measure 7 would be quite appropriate. It is good to start the first two grace notes with bass, and it is better to attach the third one to the B-flat sound so as not to create unnecessary fuss. In the same measure 7, the last “fa” is both the last sound of the transition to the side theme and the first sound of the side theme itself. It needs to be voiced accordingly.

The second theme is softer and calmer than the first. This is also indicated by the absence of modulations and all sorts of surprises in general: constant declines into the keynote, the homophonic nature of the melody, and the lullaby nature of the accompaniment. The reserved polyphonic pedal of the main theme is replaced by a colorful pedal, which gives softness and charm to this new material. But even here one must be careful not to drown the individual sounds of the melody in the harmonic pedal. As we have already said, the final theme is very short and dependent. It does not differ a lot from the first measures of the side one. But it is accompanied by an expressive undertone, which, however, also arises from the previous material.

And here is the first *forte* — the beginning of the development. These are trills, not mordentos. There is no need to soften the modulation — there are not many contrasts here. Therefore, one should take the opportunity to oppose something to the lyrical nature of the whole movement. Let us not forget that there is still a lot of calm music to come. After the Es-dur episode, the final tune comes on the scene. Beethoven chooses it as the brightest participant in the development. We observed this technique in the F major Sonata No. 6, when the last three sounds of the exposition made up almost the entire thematic material of the development. Here, this tune moves from key to key until it reaches G minor. *Forte* and *piano* indicate not so much the power of sound, but the absoluteness of sound, the expressiveness of this finally achieved result. The characteristic rhythmic figure of the Es-dur episode is again heard on the same swaying bass. And then, during six measures, Beethoven focuses on the beginning of the final tune. He gives it an undertone, among the bass figurations. He states it now in quarters, then in eighths. He changes the tune itself, raising and lowering the middle sound, thus giving it more sharpness. It is better to start the broken chord on the dominant with the first eighth of the top voice. And position it calmly so as not to interfere with the general mood of the approach to the reprise.

And here is the reprise. The second passage of the main theme is activated thanks to the energy of the accompaniment, which is transferred to the upper voices. However, Beethoven weakens the severity of the eighths decomposing them into sixteenths. But then he enhances the impression with two ascending scales. There are all eight measures this time, not seven as in the exposition. And the only short dramatic rise in this movement takes place in the side theme of the reprise.

As for the final tune, this time it is even more concise and even loses its characteristic introduction. It is obvious that Beethoven has exhausted his possibilities in development and no longer wants to return to it. The description of the reprise states that it is complicated and re-voiced compared to the exposition despite the fact that all the main proportions are still here. This phenomenon is not so common in Beethoven’s sonatas.

This rondo is typical of Beethoven. He wrote the finale of the B-dur concerto and the finale of the violin concerto this way. The tempo of this movement should

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be determined by the tempo of the G minor episode in order to maintain the unity of tempo throughout the rondo. Although the main themes in both movements of the sonata have different content, some features of their similarity come through clearly. For example, the double spurt of both themes and the descending line that subdues this impulse. But the theme of the rondo is broader and more complete; it includes a stop on the dominant that is typical of Beethoven. We observe the same phenomenon in the finale of the *Moonlight Sonata*, in the finale of the C minor concerto, and, in the most concise form, in the theme of the Es-dur variations. Note the change in the rhythmic stresses in the main theme. On the downbeat here and on the upbeat there, and as if compensating for what has happened, the emphasis is on the downbeat again, and even with *sforzato* grace notes. The grace note in the fourth measure is short — it will better emphasize the ingenuous fun in the music. The second theme is of a soft waltz nature — light, melodious, and coherent. But the accompaniment continues the pulsating *non legato* motion as if connecting all the themes of the rondo. Even in the subsequent development of the second theme, the rhythmic pulse of the accompaniment should be discerned through the reserved chords. Such a unity of pulse gives the whole piece a rhythmic harmony, which is especially necessary in the form of rondo where the themes are not soldered as organically and fatally as in a sonata allegro. The G minor episode contrasts wonderfully with the waltz theme — bold, sweeping, and somewhat reminiscent of folk dance tunes. Beethoven loves such music and is not afraid of it. Let us recall again the finales of the First and Second piano concertos. Remember to voice the transition to the main theme in different ways. Here, the intonation is interrogative — “should I be going back now?” — and here it is affirmative. And the reprise begins.

In his other compositions, Beethoven either retains it in its original form as, for example, in the finale of *Pathétique*, or gives it a variational change as in the rondo *Rage Over a Lost Penny*. In our sonata, he wittily dissects the theme in the end and plays with it like it is a ball. But the main milestones of the form are preserved: the beginning, the stop on the dominant, the end. Then he takes it to the bass to calm down the now mischievous music. Here, against the background

of a lulling accompaniment (remember the coda of the first movement), short fragments of the main theme appear like echoes in the night air. We hear not only the ratio of registers, but also the ratio of tunes, one of which goes up, while the other takes a wide interval and turns back. That is all, the composer tells us with the last two chords, and these chords not only end the rondo, they complete the entire sonata.

## **Dmitri Shostakovich. Prelude and Fugue in C major, Op. 87 No. 1**

This prelude is of choral nature. The chords should be aligned as is the case with the organ. A chord is often erroneously viewed as the sum of sounds of different pitches played at the same time. Meanwhile, a chord is, first of all, a well-knit organism.

The monotonous rhythm of the prelude is broken only three times by small recitatives, and each of them plays a special part in this piece. While the first recitative only slightly opposes itself to the measured rhythm of the prelude, the second one does it much more actively and sharply. And the third one sort of concludes everything that has been said and introduces us to the calmness of the last phrase. All the recitatives should be performed without the pedal, at least where there is no harmonic accompaniment yet. In general, the pedal in Shostakovich's works is not pronounced, not colorful since his music is conceptually polyphonic and obeys the same laws as early polyphonic music. Unless the composer specifically sets himself other tasks as, for example, he does in the es-moll prelude of the same opus.

The first eight measures make up a single structure, which in no case should be ground. The first measure tends to the beginning of the second, the third to the beginning of the fourth. And then the next two measures tend to the seventh, the culmination of the entire structure, from which the completion — *diminuendo* — begins. The next phrase starts the same way as the first, but already in the fourth measure it takes a turn, and we find ourselves far from the main key. The performer should travel this path together with the composer. That is, he should clearly hear the whole process of harmonic deviations, the way how the music returns to C major. Then, we should note two small details. Firstly, the bass voice begins to move in wider



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intervals, and secondly, in one of the measures, the first quarter is omitted and there is a pause. These are trifles, but wonderful ones that bring a subtle yet significant variety to the insistent rhythm of the prelude. After the first eight measures of the reprise, the composer, pushing the chords apart and increasing their strength and tension, goes to the culmination of the whole piece. Here, we should beware of hard *forte*, especially where the music, as if overcoming the inertia of the choral chords, takes on a more melodic nature.

But the *diminuendo* should not come too early — we still have *forte*, and *piano* is found only here. And so we come up to the last measures of the prelude. Again, the first measure tends to the beginning of the second, the third to the beginning of the fourth, then this motion gets shorter and, finally, freezes completely.

In conclusion, I would like to say that the performer should constantly develop an active attitude towards the harmonic side of the work. Both this harmonic turn and the other one speak about different things, about different states of mind. And if composer expresses the same tune in different ways, like this or like that, it means that the performer should experience different musical sensations and convey them to the listener.

Let us take a closer look at the theme of the fugue. It is written mainly in long notes, but at the same time there is the indication *alla breve* and, therefore, it needs to be played faster, more agile. The melodic features of this theme are such that

there is a growing aspiration for the sound of “sol” in its first half. And then this sound slowly goes down — sol, fa, mi. The first half of the theme is dominated by upward intervals, while the second is dominated by downward ones. This should tell us how to voice it. Tension, more tension, and slow release of tension.

What about the other voices? They should be played as coherently as possible, each should obey the logic of its own natural pattern and not interfere with the others. As I study polyphony, the fugue, I play it as many times as there are voices in it, each time raising a new voice in it above the others. If you work in this direction carefully, it will soon be psychologically impossible to pass by the most insignificant voice without feeling it as a separate, independent magnitude that is subject to its own logic of development.

How to construct this fugue in terms of form? Solutions can be very different, and I can offer only one of the possible solutions. I think that the first four passages of the theme imperceptibly increase the sound, approximately up to *mezzo forte*. Then, with the onset of minor, one can move back into the shadow of *pianissimo*. And again begin the slow amplification and enlightenment of the sonority before the start of the double passage of the theme accompanied by the majestic organ octaves in the bass. The next double passage of the theme sounds even brighter. And the next piece of music comes like its echo, where the change occurs, and we re-enter the calm harbor of C major.



МЕЛОДИЯ

РУКОВОДИТЕЛИ ПРОЕКТА:

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ВЫПУСКАЮЩИЕ РЕДАКТОРЫ: ПОЛИНА ДОБРЫШКИНА, ТАТЬЯНА КАЗАРНОВСКАЯ, НАТАЛЬЯ СТОРЧАК

РЕДАКТОР: АНДРЕЙ МИРОШНИКОВ

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РЕМАСТЕРИНГ: НАДЕЖДА РАДУГИНА, ЕЛЕНА БАРЬКИНА, МАКСИМ ПИЛИПОВ

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PROJECT SUPERVISOR: ANDREY KRICHEVSKIY

LABEL MANAGER: KARINA ABRAMYAN

RELEASE EDITORS: POLINA DOBRYSHKINA, TATIANA KAZARNOVSKAYA, NATALIA STORCHAK

EDITOR: ANDREI MIROSHNIKOV

DESIGNER: GRIGORY ZHUKOV

REMASTERING: NADEZHDA RADUGINA, ELENA BARYKINA, MAXIM PILIPOV

TRANSLATION: NIKOLAI KUZNETSOV

PROOFREADERS: MARGARITA KRUGLOVA, OLGA PARANICHEVA

DIGITAL RELEASE: ALLA KOSTRYUKOVA, KRISTINA KHRUSTALEVA, JULIA KARABANOVA, DMITRY MASLYAKOV

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