

ВТОРОЙ ВИОЛОНЧЕЛЬНЫЙ КОНЦЕРТ Д. Д. ШОСТАКОВИЧА

Второй виолончельный концерт ор. 126 был написан композитором весной 1966 года. Вполне возможно, что вначале была задумана вторая часть концерта, в основе которой лежит мелодия популярной уличной песенки 1920-х годов «Купите бублики». Мстислав Ростропович, которому концерт посвящен, вспоминает, что Шостакович играл ему тему «Бубликов» на рояле во время встречи Нового 1966 года на своей даче в Жуковке, около Москвы¹. Шостакович, вероятно, думал о новом виолончельном концерте уже в 1963 году, когда оркестровал заново Виолончельный концерт Роберта Шумана, обозначив свою оркестровку опусом 125. Дополнительным импульсом к созданию концерта могла послужить и премьера Первого виолончельного концерта любимого ученика Шостаковича, Бориса Тищенко (1939–2011), которая состоялась в Ленинграде 5 и 6 февраля 1966 года. На премьере Шостакович не был, но партитуру видел и впоследствии, в 1969 году, сделал свою оркестровку этого концерта². Так же как и концерт Тищенко, Второй виолончельный концерт Шостаковича открывается сольным монологом виолончели³.

В письме к Исааку Гликману 20 марта Шостакович сообщил: «Сейчас пишу 2-й концерт для виолончели с оркестром. Заканчиваю первую часть»⁴. На полях первой страницы эскизов первой части концерта стоит дата: 17 III⁵.

Есть основания предполагать, что элегическая первая часть была написана по получении известия о смерти великой русской поэтессы Анны Ахматовой (5 марта 1966 года). 10 марта в Ленинграде, в соборе Николы Морского состоялось отпевание поэта, на котором присутствовали десятки тысяч людей. Сам Шостакович был в этот день в Москве. После репетиции нового, Одиннадцатого струнного квартета, состоявшейся на квартире композитора вскоре после похорон Ахматовой, Шостакович, по свидетельству Федора Дружинина, альтиста Квартета имени Бетховена, произнёс слова памяти Ахматовой: «Ахматова — королева русской поэзии!»⁶. Через неделю была начата первая, медленная часть нового Виолончельного концерта.

Ахматова и Шостакович знали друг друга с ранних лет⁷, но встречались редко. Одна из последних встреч произошла в Москве, в доме Ардовых, 17 декабря 1963 года⁸. Тогда они обсуждали, как можно помочь поэту, будущему нобелевскому лауреату Иосифу Бродскому, арестованному по обвинению в тунеядстве. Позднее, в 1965 году, Ахматова посетила Шостаковича в Репино, под Ленинградом и сожалела, что не могла подарить ему свою последнюю книгу «Бег времени» (1965), которая тогда ещё не вышла из печати⁹. В 1958 году Ахматова преподнесла композитору свою только что опубликованную книгу стихов с надписью: «Дмитрию Дмитриевичу Шостаковичу в чью эпоху я живу на земле. Ахматова 22 дек. 1958 Москва». Ахматова посвятила Шостаковичу стихотворение «Музыка» («В ней что-то чудотворное горит»), которое не вошло в сборник 1958 года. Поэтому она переписала это стихотворение от руки и вклеила его в сборник, подаренный Шостаковичу¹⁰. Седьмая симфония Шостаковича упоминается в первой редакции заключительных строк эпилога главного сочинения Ахматовой — «Поэмы

¹ См.: *Ivashkin Alexander and Oehrlein Joseph. Rostrospective. On the Life and Achievement of Mstislav Rostropovich. Schweinfurth: Reimund Maier Verlag, 1997. P. 99.*

² См.: Письма Д. Д. Шостаковича Б. И. Тищенко // *Хенцова С. М. В мире Шостаковича. М., 1996. С. 356–358.*

³ Позднее монологом сольной виолончели начнет свой Виолончельный концерт и другой ученик Шостаковича, Борис Чайковский (1925–1996).

⁴ Письма к другу; Письма Д. Д. Шостаковича к И. Д. Гликману / Сост. и коммент. И. Д. Гликмана. М.; СПб., 1993. С. 210. (Далее: Письма к другу.)

⁵ Архив Д. Д. Шостаковича в Москве, ф. 1, р. 1, ед. хр. 109.

⁶ *Дружинин Федор. О Дмитрие Дмитриевиче Шостаковиче // Шостакович—100. М., 2006. С. 9.*

⁷ Подробно о встречах Ахматовой и Шостаковича см.: *Шварц Бетти. Шостакович — каким запомнился. СПб., 2006. С. 188–201.*

⁸ См.: *Найман Анатолий. Воспоминания об Анне Ахматовой // Новый мир, 1989, № 1–3, а также: Шварц Бетти. Цит. соч. С. 197.*

⁹ По устному свидетельству И. А. Шостакович в её телефонном разговоре с автором 22 августа 2011 года.

¹⁰ Этот сборник с надписью Ахматовой хранится в московском Архиве Д. Д. Шостаковича (отсутствие пунктуации сохранено в соответствии с оригиналом). Автор благодарит И. А. Шостакович и О. В. Домбровскую за ознакомление с этим документом.

без героя»¹¹. Известно также её пронизательное суждение об Одиннадцатой симфонии Шостаковича, «1905 год», которую она сразу оценила очень высоко: «Там песни пролетают по черному, страшному небу, как ангелы, как птицы, как белые облака!»¹²

Шостакович никогда не писал музыки на стихи Ахматовой, но говорил о ней часто: «Она — несклоняемая. И — тихая». «Ее черного опыта хватило бы на много судеб... То, что выпало ей, ни с чем не сравнимо»¹³. Судьбы Шостаковича и Ахматовой были во многом похожи — оба прожили большую часть своей жизни в Советской России; оба были жестоко раскритикованы официозом — Ахматова в 1946 году, Шостакович — в 1936 и 1948. Оба были невероятно популярны и любимы. В финале позднего вокального цикла Шостаковича «Шесть стихотворений Марины Цветаевой» (1974) — «Анне Ахматовой» отчетливо слышатся интонации первой и последней частей Второго виолончельного концерта. Сходны не только интонации нисходящего полутона, покачивающихся терций и нисходящих кварт, но и общий, несколько сомнамбулический характер музыки, напоминающий «баркаролу» из финала Второго виолончельного концерта (ц. 74).

В творчестве Шостаковича Второй виолончельный концерт занимает особое место. С него (и непосредственно предшествующего ему Одиннадцатого струнного квартета) начинается поздний период творчества композитора, который перекидывает мост к началу XX века, в атмосферу так называемого Серебряного века, в эпоху которого Шостакович был рожден и провел своё детство. И в этом — ещё одна важная связь с поэзией Ахматовой, которая, будучи значительно старше Шостаковича, являлась живым символом этой странной связи эстетики и мировоззрения Серебряного века и советской действительности. «Благодаря Шостаковичу, — говорил Альфред Шнитке, — возникает контакт с уже ушедшим миром и ушедшими людьми, ещё продолжающими существовать в нём... Это и двадцатые, и тридцатые, и сороковые, и пятидесятые, и шестидесятые годы — всё это продолжало существовать у него — в отражении. И мы это чувствовали»¹⁴.

Во Втором виолончельном концерте так же, как и в других поздних сочинениях композитора, возникают аллюзии и прямые цитаты из музыки прошлого. Так, в первой части слышны малеровские интонации (например, ц. 11), не проявлявшиеся в музыке Шостаковича столь явно со времён Четвёртой симфонии. Его Четырнадцатая симфония, появившаяся на год позже, во многом напоминает «Песнь о земле» Густава Малера, которую Шостакович очень любил: «Последняя часть Песни о Земле — это самое гениальное, что было создано в музыке»¹⁵. Позднее Шостакович отмечал, что Второй виолончельный концерт — это нечто вроде 14-й симфонии с сольной партией виолончели¹⁶. В то же время сама Четырнадцатая симфония, по признанию самого композитора, была задумана как продолжение цикла Мусоргского «Песни и пляски смерти», который Шостакович оркестровал в 1962 году¹⁷. Мусоргский и Малер, а точнее — аллюзии их стилей во многом определяют облик концерта.

В середине финала Второго виолончельного концерта появляется цитата из начала оперы Мусоргского «Борис Годунов» (неоднократно использованная Шостаковичем и в других его сочинениях, например в «Казни Степана Разина», скерцо из Десятой симфонии). На этой мелодии он строит целый ряд вариаций, формирующих центральный эпизод финала Второго виолончельного концерта (ц. 91–99). «Мусоргский, — говорил Шостакович, — умер преждевременно... Пожалуй, я больше всех люблю этого композитора»¹⁸.

Вторая часть концерта построена на мелодии песни «Купите бублики»¹⁹. Шостакович написал Исааку Гликману 27 апреля 1966 года: «Только что я закончил 2-й концерт для виолончели с оркестром.

¹¹ Ахматова сравнивала триумфальную судьбу Седьмой симфонии с трагической участью её собственной «Седьмой книги», набор которой был рассыпан и она была напечатана только в предсмертном сборнике «Бег времени». См.: *Кац Борис*. Шостакович как предмет поэтического внимания // Д. Д. Шостакович: Сборник статей к 90-летию со дня рождения / Ред.-сост. Л. Ковнацкая. М., 1996. С. 370.

¹² См.: *Шварц Бетти*. Цит. соч. С. 195.

¹³ Там же. С. 193.

¹⁴ Беседы с Альфредом Шнитке / Сост. Александр Ивашкин. Изд. 2-е, доп. М., 2003. С. 74.

¹⁵ *Денисов Эдисон*. [Записи моих встреч и бесед с Д. Д. Шостаковичем]. 28 июля 1954 года. Машинопись этих неопубликованных воспоминаний передана Э. В. Денисовым автору этих строк в 1986 году. См. также свидетельство Гликмана о любви Шостаковича к «Песне о земле» (Письма к другу. С. 190).

¹⁶ *Шостакович Д. Д.* Письмо Дмитрию Шепилову 21 сентября 1966 года. Цит. по: *Рубцова Валентина*. Так это было: Тихон Хренников о времени и о себе. М., 1994. С. 142.

¹⁷ «Это великое произведение, я всегда перед ним преклонялся и преклоняюсь. И мне пришла мысль, что, пожалуй, некоторым „недостатком“ его является... краткость: во всём цикле всего четыре номера... А не набраться ли смелости и не попробовать ли продолжить его, подумалось мне» (Правда, 1969, 25 апреля).

¹⁸ Письма к другу. С. 225.

¹⁹ Ритмически сходный мотив, связанный с «Бубликами», появлялся ещё в опере «Нос» Шостаковича. В Скерцо Одиннадцатого квартета также слышны интонации песни «Бублики», с характерными глиссандо, очень похожими на глиссандо в виолончельной партии второй части Второго виолончельного концерта.

Т. к. в этом произведении нету литературного текста и программы, то затрудняюсь хоть что-либо написать об этом *opus*'е. По размерам он длинный. В нём три части. 2-я и 3-я части идут без перерыва. Во второй части и в кульминации третьей части имеется тема, очень похожая на одесскую песню „Купите бублики!“ Никак не сумею объяснить, чем это вызвано. Но очень похоже»²⁰.

Структура Второго виолончельного концерта необычна. В ней нет отчётливо выраженных тематических контрастов сонатной формы, играющей столь важную роль во многих других, более ранних сочинениях Шостаковича. Противопоставление двух тем заменяется здесь столкновением разных обликов одной и той же темы, которая меняется до неузнаваемости в зависимости от контекста. Так, начальная тема первой части, с характерным ниспадающим полутоном в характере Мусоргского, превращается в прозрачные и светлые «покачивающиеся» мажорные децимы и терции в мажорном, малеровском контексте побочной партии (ц. 11 в экспозиции, ц. 31 в репризе). Очевидно, однако, что столь далёкие по звучанию и стилистике главная и побочная партии на самом деле основаны на той же интонации нисходящего полутона, открывающего Концерт. В разработке (так же, как и в разработке первой части Первого виолончельного концерта) к ним присоединяется и третий элемент — основанный на монограмме Шостаковича (ц. 20)²¹. Его развитие приводит к кульминации и одновременно репризе (ц. 25), где в оркестровом *tutti* (а позднее — в каденции виолончели соло, проходящей под аккомпанемент брутальных ударов большого барабана) звучат главная партия и монограмма одновременно. Они же вновь проходят вместе в призрачной коде (ц. 34).

Интонации монограммы появляются и во второй части концерта (скерцо на теме «Бублики»). В то время как сама тема звучит троекратно — и всё более триумфально, — в рефренах, в эпизодах её развитие сопровождает мотив монограммы в нарочито крикливом звучании деревянных и медных инструментов.

В финале структура усложняется и начинает напоминать обратный ход времени. Здесь много «педалей»: огромные пласты музыки — как в большой коде — звучат на выдержанном басу. Финал основан скорее на вариациях тем, чем на их развитии. Как и в первой части, поразителен стилистический контраст разных обликов темы. Вначале, после полуклассического, полумалеровского риторического росчерка (6 тактов до ц. 74), тема напоминает баркаролу (вновь возникает ощущение малеровского «покачивания» — как в первой части), ц. 74. В ней, однако, странным образом звучит мелодия, построенная на полной нисходящей целотонной гамме (которая вначале появляется в мелодии флейты). Здесь трудно не увидеть символа «нисхождения» в другой мир; по русской традиции (от Глинки до Римского-Корсакова) целотонная гамма всегда была символом потустороннего мира. Да и само течение финала воспринимается как лихорадочная картина воспоминаний, быстро сменяющих друг друга в памяти. В ц. 78 баркарола превращается в трепак (у Мусоргского — одна из плясок смерти), интонационно построенный на том же материале, что и «баркарола», и вновь приводящий к риторическому «росчерку».

Говоря о структуре финала — наиболее сложной в цикле концерта, — начальное *tutti* и каденцию виолончели можно считать главной партией, хотя темы как таковой в привычном смысле здесь нет. Три эпизода *tutti* отмечают соответственно начало части, начало разработки (ц. 86) и начало репризы (ц. 99). Малеровская «баркарола» и «трепак» в стиле Мусоргского (ц. 84) образуют побочную партию: несмотря на разительный жанровый и стилистический контраст этих двух тем, они принадлежат одному миру интонаций.

В ц. 91 начинается эпизод, где возникает тема из «Бориса Годунова» Мусоргского, которая проходит, варьируясь, через несколько этапов вариаций, соединяясь с темой первой части (у деревянных духовых) и с баркаральной темой финала. Маски тем первой и третьей частей переплетаются и сталкиваются всё чаще, и в конце концов это столкновение приводит к кульминации, так же как и во многих сочинениях Шостаковича, совпадающей с началом репризы. Здесь вновь звучит мотив «Бубликов» из второй части, а в репризе — и «трепак», и «баркарола» с потусторонней целотонной гаммой; появляется и монограмма композитора, теперь запрятанная в ритм «трепака». Возвращается и материал начала первой части (ц. 109).

Концерт заканчивается поразительной кодой, построенной на игре ударных инструментов. Шостакович возвращается здесь к тому типу коды, которая уже звучала много лет назад во второй части его Четвёртой симфонии и ещё раз прозвучит в его последней, Пятнадцатой симфонии. На фоне тянущегося звука солирующей виолончели группа ударных инструментов играет повторяющиеся ритмические

²⁰ Письма к другу. С. 212–213.

²¹ Звуки *D–Es–F–Ges* при ротации (*F–Ges–Es–D*) дают транспозицию монограммы DSCH. Сама монограмма, включающая нисходящий полутон, оказывается родственной главной и побочной партиям первой части концерта, превращая форму сонатного *allegro* в вариационную.

фигуры, в чём трудно не услышать символ хода часов, «бега времени». По воспоминаниям, Шостакович немного иронизировал, что у Малера в «Песне о земле» вечность (Ewig) изображается челестой²². В коде Второго виолончельного концерта и Пятнадцатой симфонии он для этого обратился к более жёсткому звучанию ксилофона и ударных инструментов без определенной высоты звука — бруска (Legno), малого барабана и том-тома.

Оркестровка концерта отличается прозрачностью, типичной для позднего периода творчества Шостаковича. Состав оркестра сравнительно небольшой, двойной, с двумя арфами; медная группа представлена только двумя валторнами; так же как и в Первом виолончельном концерте, валторна является своеобразным «двойником» солиста в первой и второй частях. В финале обе валторны играют и вместе, и в канон, вызывая солиста-виолончелиста на соревнование: в каденционных эпизодах виолончель соло под аккомпанемент бубна практически имитирует только что прозвучавшие «сигналы» валторн.

Огромную роль в оркестре играет группа ударных инструментов (четыре исполнителя, как указано композитором в автографе партитуры) — их роль заметно возрастает в позднем творчестве Шостаковича. Во Втором виолончельном концерте солист-виолончелист исполняет все свои сольные эпизоды в сопровождении ударных: большого барабана (первая часть), а также бубна и малого барабана (третья часть).

Второй виолончельный концерт был начат 17 марта 1966 года в Москве и закончен 27 апреля 1966 года в Ялте. Шостакович, обычно никогда не показывавший незаконченные сочинения исполнителям, на этот раз сделал исключение: он, по свидетельству Ростроповича, проконсультировался с ним о том, насколько трудно играть параллельные децимы, а также двойные ноты квартами по трём струнам. Децимы (ц. 31), впрочем, были сразу написаны Шостаковичем уже в черновике первой части с самого начала, а вот хроматический ход разложенными квартами по трём струнам Шостакович лишь наметил в эскизе, написав только две верхние кварты и слово «хром.» (с. 14), явно усомнившись в возможности исполнения этого пассажа (три такта до ц. 102)²³. Ростропович заверил Шостаковича, что параллельные децимы не будут являться проблемой, и чтобы доказать это, сыграл их композитору чисто и убедительно. «Впоследствии, — вспоминал Ростропович, — я сожалел об этом своём успехе, потому что каждый раз, когда я исполняю это сочинение на публике и подхожу к этому месту, я нервничаю и начинаю молиться, чтобы попасть на первый интервал. Дмитрий Дмитриевич предложил отдать нижний голос альтам, но я убедил его оставить всё как он первоначально написал»²⁴.

Второй виолончельный концерт впервые был исполнен Мстиславом Ростроповичем и Государственным симфоническим оркестром СССР под управлением Евгения Светланова в день 60-летия композитора и в его присутствии в Большом зале Московской консерватории 25 сентября 1966 года. Уже 5 октября Ростропович сыграл европейскую премьеру в Лондонском Royal Festival Hall с оркестром BBC под управлением Колина Дэвиса. Американская премьера состоялась 26 февраля 1967 года в Carnegie Hall, в Нью-Йорке, где Ростропович солировал с Лондонским симфоническим оркестром под управлением Геннадия Рождественского.

Партитура концерта была впервые издана Музфондом в 1967 году и издательством «Советский композитор» в 1970-м. Сделанный самим композитором клавир впервые опубликован издательством «Советский композитор» в Москве в 1969 году тиражом 1630 экземпляров. Копия оригинала рукописи партитуры хранится в Архиве Д. Д. Шостаковича в Москве: 77 страниц партитуры, с пагинацией автора, плюс титульный лист и страница с составом оркестра²⁵.

Александр ИВАШКИН

²² См.: *Денисов Эдисон*. [Записи моих встреч и бесед с Д. Д. Шостаковичем].

²³ Архив Д. Д. Шостаковича в Москве, ф. 1, р. 1, ед. хр. 108. С. 14.

²⁴ *Wilson Elizabeth*. Mstislav Rostropovich. Cellist, Teacher, Legend. London: Faber&Faber, 2007. P. 200.

²⁵ Архив Д. Д. Шостаковича в Москве, ф. 1, р. 1, ед. хр. 106.

ПОТАКТНЫЙ КОММЕНТАРИЙ

В основу настоящей публикации положено издание 1986 года (из Собрания сочинений, том 17, М., Музыка). Автограф клавира не обнаружен, имеются лишь черновые наброски (Архив Д.Д.Шостаковича, ф. 2, р. 1, ед. хр. 475 — 16 страниц, ф. 2, р. 1, ед. хр. 476 — 8 страниц, ф. 2, р. 1, ед. хр. 477 — 2 страницы). Текст сверен с изданиями клавира 1969 и 1976 годов и с изданием партитуры 1985 года (Собрание сочинений, том 16, М., Музыка). Принятые сокращения: издание клавира 1986 года — К, издание партитуры 1985 года — П.

I. Largo

Такты, в которых динамические указания в изданиях 1969 и 1976 годов отсутствуют, а в К добавлены в соответствии с П, но заключены в квадратные скобки: 24, 67, 68, 70, 91, 95, 105, 136, 146, 147, 148, 150, 180, 247, 248. В настоящем издании квадратные скобки сняты.

Т. 48. P-но. Пр. р. В изданиях 1969 и 1976 годов лига от целой ноты отсутствует. Печатается по К и П.

Т. 52–53. P-но. Пр. р. Во всех изданиях лиги отсутствуют. Добавлены по П (по партии Cor. I).

Т. 117. P-но. Пр. р. Во всех изданиях точки под лигой отсутствуют. Добавлены редактором настоящего издания по аналогии с т. 119, 120, 122.

Т. 125–126. P-но. Во всех изданиях лиги между нотами $gis^1 - a^1$ отсутствуют. Печатается по П (по партии Cor. I).

Т. 131–132. P-но. Л. р. В изданиях 1969 и 1976 годов лига отсутствует. Печатается по К и П.

Т. 180. P-но. Л. р. В изданиях 1969 и 1976 годов лига отсутствует. Печатается по К и П.

Т. 181. Во всех изданиях динамическое указание *ff* отсутствует. Печатается по П (по партии Cassa).

Т. 210–211. P-но. Л. р. В изданиях 1969 и 1976 годов лига отсутствует. Печатается по К и П.

Т. 254. P-но. В П указание *espr.* отсутствует. Печатается по изданиям клавира.

II. Allegretto

Такты, в которых динамические указания в изданиях 1969 и 1976 годов отсутствуют, а в издании 1986 года добавлены в соответствии с партитурой, но заключены в квадратные скобки: 11, 29, 61, 69, 70, 74, 78, 84, 92, 93, 94, 101, 110, 112, 142, 173, 174, 176, 178, 193, 211, 212, 218, 247, 249, 250, 252. В настоящем издании квадратные скобки сняты.

Т. 29–30. P-но. В изданиях 1969 и 1976 годов лиги отсутствуют. Печатается по К и П.

Т. 72. V-с. В изданиях 1969 и 1976 годов (и П) вилка *cresc.* отсутствует. Печатается по К.

Т. 200. P-но. В изданиях 1969 и 1976 годов (и П) акценты отсутствуют. Печатается по аналогии с т. 198 и по изданию 1986 года.

Т. 249, 252, 253. V-с. Во всех изданиях (и П) *gliss.* обозначено одной линией. Исправлено редактором настоящего издания.

III. Allegretto

Такты, в которых динамические указания в изданиях 1969 и 1976 годов отсутствуют, а в К добавлены в соответствии с П, но заключены в квадратные скобки: 213, 292, 319, 338, 339, 352, 353, 356, 359, 408. В настоящем издании квадратные скобки сняты.

Т. 265. P-но. Л. р. В изданиях 1969 и 1976 годов лига отсутствует. Печатается по К и П.

Т. 400–404. P-но. Л. р. В изданиях 1969 и 1976 годов лиги отсутствуют. Печатается по К и П.

Т. 411–412. P-но. В изданиях 1969 и 1976 годов лиги отсутствуют. Печатается по К и П.

Виктор ЕКИМОВСКИЙ

DMITRI SHOSTAKOVICH'S SECOND CELLO CONCERTO

Shostakovich wrote the Second Cello Concerto, Op. 126, in the spring of 1966. It is very likely that he composed the second movement of the Concerto first, which is based on the melody of a popular street song of the 1920s called “Bubliks¹ For Sale”. Mstislav Rostropovich, to whom the Concerto is dedicated, recalled that Shostakovich played him the theme of “Bubliks” on the piano at New Year in 1966 at his dacha in Zhukovka near Moscow.² Shostakovich was probably thinking about the new cello concerto as early as 1963 when he did a new instrumentation of Robert Schumann’s Cello Concerto and designated it as Opus 125. The premiere of the First Cello Concerto of Shostakovich’s favourite student, Boris Tishchenko (1939-2011), held in Leningrad on 5 and 6 February 1966, could have given the composer an additional impetus for writing his Concerto. Shostakovich did not attend the premiere, but he saw the score and later, in 1969, did his own instrumentation of this concerto.³ Just like Tishchenko’s concerto, Shostakovich’s Second Cello Concerto opens with a solo cello monologue.⁴

In a letter to Isaak Glikman of 20 March, Shostakovich said: “I am now writing the Second Cello Concerto. I am finishing up the first movement.”⁵ In the margins of the first page of the drafts of the first movement of the Concerto is the date: 17 III.⁶

There is reason to believe that the elegiac first movement was written after the composer found out about the death of great Russian poetess Anna Akhmatova (5 March 1966). The poetess’ funeral was held on 10 March in Leningrad at the Nikola Morskoy Cathedral and attended by tens of thousands of people. Shostakovich himself was in Moscow that day. After the rehearsal of his new Eleventh String Quartet in the composer’s flat soon after Akhmatova’s funeral, Shostakovich, according to Fyodor Druzhinin, the violist for the Beethoven Quartet, said the following in memory of Akhmatova: “Akhmatova was the queen of Russian poetry!”⁷ A week later, he began the first, slow, movement of the new Cello Concerto.

Akhmatova and Shostakovich had known each other since they were young,⁸ but they did not get together very often. One of their last meetings took place in Moscow, at the Ardovs (close friends of Anna Akhmatova), on 17 December 1963.⁹ At that time, they discussed how they might help poet Joseph Brodsky, the future Nobel Prize-Winner, who had been arrested for vagrancy. Later, in 1965, Akhmatova visited Shostakovich in Repino, near Leningrad, and lamented about how she could not give him her latest book *Beg vremeni* (The Flight of Time) (1965), which had still not seen the light.¹⁰ In 1958, Akhmatova brought the composer her newly published book of poems with the following inscription: “To Dmitri Dmitriyevich Shostakovich, in whose era I live on earth. Akhmatova 22 Dec. 1958 Moscow”. Akhmatova dedicated her poem “Music” to Shostakovich (“In it something wondrous burns”), which was not included in the 1958 collection. So she rewrote this poem by hand and glued it into the collection she gave to Shostakovich.¹¹ Shostakovich’s Seventh Symphony is mentioned in the first rendition of the final lines of the epilogue of Akhmatova’s main

¹ Traditional Russian bread rolls similar to bagels.

² See: A. Ivashkin, J. Oehrlein, *Rostrospective. On the Life and Achievement of Mstislav Rostropovich*, Reimund Maier Verlag, Schweinfurth, 1997, p. 99.

³ See: “Dmitri Shostakovich’s Letters to Boris Tishchenko”, in: S. Khentova, *V mire Shostakovicha* [In Shostakovich’s World], Moscow, 1996, pp. 356-358.

⁴ Later, another of Shostakovich’s students, Boris Tchaikovsky (1925-1996), began his Cello Concerto with a solo cello monologue.

⁵ *Pis’ma k drugu; Pis’ma D.D. Shostakovicha k I.D. Glikmanu* [Letters to a Friend: The Letters of Dmitri Shostakovich to Isaak Glikman], Compiled, and with commentary, by I. Glikman, DSCH Publishers, Moscow; Kompozitor Publishers, St. Petersburg, 1993, p. 210 (hereafter, *Letters to a Friend*).

⁶ See: Dmitri Shostakovich’s Archive, rec. gr. 1, section 1, f. 109.

⁷ F. Druzhinin, “O Dmitrii Dmitriyeviche Shostakoviche [On Dmitri Dmitriyevich Shostakovich]”, in: *Shostakovich—100*, Moscow, 2006, p. 9.

⁸ B. Schwartz, *Shostakovich—kakim zapomnitsya* [Shostakovich As I Remember Him], St. Petersburg, 2006, pp. 188-201.

⁹ See: A. Naiman, “Vospominaniya ob Anne Akhmatovoi [Recollections of Anna Akhmatova]”, *Novyy mir*, Nos. 1-3, 1989; B. Schwartz, op. cit., p. 197.

¹⁰ According to Irina Shostakovich’s words in her telephone conversation with the author on 22 August 2011.

¹¹ This collection with Akhmatova’s inscription is kept in Dmitri Shostakovich’s Moscow Archive (the lack of punctuation is retained in keeping with the original). The author would like to thank Irina Shostakovich and Olga Dombrovskaya for acquainting him with this document.

composition “Poem Without a Hero”.¹² We also know of her perspicacious assessment of Shostakovich’s Eleventh Symphony, “1905”, which she immediately highly praised: “In it, songs soar through the black ominous sky like angels, like birds, like white clouds!”¹³

Shostakovich never wrote music to Akhmatova’s poems, but he often talked about her: “She is immutable. And quiet... She has experienced enough pain to last for several lifetimes... What she has been through is beyond compare.”¹⁴ The lives of Shostakovich and Akhmatova were similar in many ways—both lived most of their lives in Soviet Russia; both were severely criticised by officialdom, Akhmatova in 1946 and Shostakovich in 1936 and 1948; and both were incredibly popular and loved. Intonations of the first and last movements of the Second Cello Concerto can clearly be heard in the finale, “To Anna Akhmatova”, of Shostakovich’s late vocal cycle, “Six Songs on Poems by Marina Tsvetayeva” (1974). Not only are the intonations of the descending semitone, jiggling thirds, and descending fourths similar, but also the overall, somewhat somnambulant nature of the music, which is reminiscent of the barcarolle (a gondola song) from the finale of the Second Cello Concerto (number 74).

The Second Cello Concerto occupies a special place in Shostakovich’s creative work. It (and the Eleventh String Quartet that directly preceded it) is the start of the composer’s late period of creativity, which carries us back to the beginning of the 20th century, into the atmosphere of the so-called Silver Age, into the era in which Shostakovich was born and spent his childhood. And in this way it forms another important link with Akhmatova’s poetry, who, being much older than Shostakovich, was a living symbol of this extraordinary connection between the aesthetics and world outlook of the Silver Age and Soviet reality. “Shostakovich,” said Alfred Schnittke, “created a sense of contact with the world that has departed and the people who have departed but continue to exist in it... I am referring to the twenties, the thirties, the forties, the fifties, and the sixties—they all seemed to be reflected in his compositions. And we felt this.”¹⁵

Allusions and direct references to the music of the past arise in the Second Cello Concerto, just as in the composer’s other late works. For example, intonations of Mahler (number 11) can be heard in the first movement that have not been so vividly manifested in Shostakovich’s music since the time of the Fourth Symphony. His Fourteenth Symphony, which appeared a year later, is very reminiscent of Gustav Mahler’s “Song of the Earth”, which Shostakovich liked so much: “The last part of ‘The Song of the Earth’ is the most brilliant thing that has been created in music.”¹⁶ Later Shostakovich noted that the Second Cello Concerto is something like the Fourteenth Symphony with a solo cello part.¹⁷ At the same time, according to the composer himself, the Fourteenth Symphony was conceived as a continuation of Mussorgsky’s “Songs and Dances of Death”, which Shostakovich instrumented in 1962.¹⁸ Mussorgsky and Mahler or, to be more precise, allusions to their styles largely define the nature of the Concerto.

A reference appears in the middle of the finale of the Second Cello Concerto to the beginning of Mussorgsky’s opera *Boris Godunov* (repeatedly used by Shostakovich in some of his other compositions too, for example in *The Execution of Stepan Razin* and the Scherzo from the Tenth Symphony). He builds a whole series of variations that form the central episode of the finale of the Second Cello Concerto (numbers 91-99) on this melody. “Mussorgsky,” said Shostakovich, “died prematurely... I think I like this composer the most.”¹⁹

The second movement of the Concerto is built on the melody of the song “Bublik For Sale”.²⁰ Shostakovich wrote to Isaak Glikman on 27 April 1966: “I have just finished the Second Cello Concerto. Since there is no literary text or programme in this work, I find it difficult to write anything about this opus. It is long.

¹² Akhmatova compared the triumphant fate of the Seventh Symphony with the tragic lot of her own *The Seventh Book*, which was destroyed after it had been typeset and was not printed until right before her death in the collection, *The Flight of Time* (see: B. Kats, “Shostakovich kak predmet poeticheskogo vnimaniya [Shostakovich as a Target of Poetic Attention]”, in: *D.D. Shostakovich: Sbornik statei k 90-letiyu so dnya rozhdeniya* [Dmitri Shostakovich: Collection of Articles for the 90th Anniversary of His Birth], Edited and compiled by L. Kovnatskaya, Moscow, 1996, p. 370).

¹³ See: B. Schwartz, op. cit., p. 195.

¹⁴ Ibid., p. 193.

¹⁵ *Besedy s Alfredom Schnittke* [Conversations with Alfred Schnittke], Compiled by A. Ivashkin, Second revised edition, Moscow, 2003, p. 74.

¹⁶ E. Denisov, [Recordings of My Meetings and Talks with Dmitri Shostakovich], 28 July 1954. E. Denisov gave a typed copy of these unpublished recollections to the author of these lines in 1986 (see also Glikman’s testimony about how much Shostakovich liked “Song of the Earth”, in: *Letters to a Friend*, p. 190).

¹⁷ Dmitri Shostakovich to Dmitri Shepilov, 21 September 1966 (quoted from: V. Rubtsova, *Tak eto bylo: Tikhon Khrennikov o vremeni i o sebe* [This Is How It Was: Tikhon Khrennikov About the Times and About Himself], Moscow, 1994, p. 142).

¹⁸ “It is a great composition, I have always admired it and continue to admire it. And the thought came to me that, perhaps, its only shortcoming is ... its brevity: there are only four items in the whole cycle... It would be good to gather the courage and try to continue it, methinks” (*Pravda*, 25 April 1969).

¹⁹ *Letters to a Friend*, p. 225.

²⁰ A rhythmically similar motif associated with “Bublik” also appeared in Shostakovich’s opera *The Nose*. Intonations of the song “Bublik” can also be heard in the Scherzo of the Eleventh Quartet, with the characteristic glissandi, which are very similar to the glissandi in the cello part of the second movement of the Second Cello Concerto.

It has three movements. The second and third movements are performed without a break. There is a motif in the second movement and in the climax of the third movement that is very similar to the Odessa song ‘Bublik For Sale’. I can’t explain how, but it is very similar.”²¹

The structure of the Second Cello Concerto is very unusual. It does not have any of the clearly expressed thematic contrasts of sonata form that play such an important role in many of Shostakovich’s other earlier works. The contrast of two themes is replaced by a clash of different aspects of one and the same theme, which changes beyond recognition depending on the context. For example, the initial theme of the first movement, with its characteristic Mussorgsky-style descending semitone, turns into transparent and lucid jiggling major tenths and thirds in Mahler-like context of a major mode of the second subject (number 11 in the exposition, and number 31 in the recapitulation). It is clear, however, that the first and second subjects, which are so different in sound and style, are in fact based on the same intonation of the descending semitone that opens the Concerto. In the development section (just as in the development of the first movement of the First Cello Concerto), it is joined by a third element based on Shostakovich’s monogram (number 20).²² It builds to a climax and at the same time to a recapitulation (number 25), where the first subject and the monogram sound in the orchestral tutti (and later in the cadenza of the cello solo performed to the accompaniment of intense strikes on a big drum) at the same time. They are performed again together in an illusory coda (number 34).

There are also intonations of the monogram in the second movement of the Concerto (scherzo on the “Bublik” theme). While the theme itself is heard three times, with an increasing crescendo, in the refrains; in the episodes, its development is accompanied by the motif of the monogram in the deliberately screeching sounds of wind and brass instruments.

In the finale, the structure becomes more complex and reminiscent of the reverse movement of time. There is a lot of pedalling here: vast layers of music, as though in a large coda, are performed on a pedal point. The finale is more likely based on variations of the themes than on their elaboration. As in the first movement, the stylistic contrast of the different aspects of the themes is astounding. At first, after a semi-classical, semi-Mahler rhetorical flourish (6 bars to number 74), the theme is reminiscent of a barcarolle (again the feeling of Mahler-like jiggling as in the first movement), number 74. However, strangely enough, a melody built on a complete descending whole-tone scale is heard in it (which first appears in the flute melody). Here it is easy to detect the symbol of descent into another world; according to Russian tradition (from Glinka to Rimsky Korsakov), the whole-tone scale has always been a symbol of the other world. And the development of the finale itself is perceived as a feverish sequence of reminiscences that rapidly follow one after the other in the mind. In number 78, the barcarolle turns into a trepak (one of the dances of death in Mussorgsky’s music), which is intonationally built on the same music as the barcarolle and again leads to a rhetorical flourish.

When talking about the structure of the finale, which is the most complex in the Concerto cycle, the initial tutti and cadenza of the cello can be considered the first subject, although there is no theme here as such in the customary sense. The three episodes of tutti mark the beginning of the movement, the beginning of the development (number 86), and the beginning of the recapitulation (number 99), respectively. The Mahler-like barcarolle and Mussorgsky-style trepak (number 84) form the second subject: despite the striking genre and stylistic contrast of these two themes, they are built on the same intonations.

In number 91, an episode begins in which a motif from Mussorgsky’s *Boris Godunov* arises that passes through several stages of variations and joins with the theme of the first movement (in the winds) and with the barcarolle theme of the finale. The elements of the themes of the first and third movements intertwine and clash increasingly frequently, ultimately leading to the climax, just as in many of Shostakovich’s compositions, which coincides with the beginning of the recapitulation. Here the “Bublik” motif from the second movement is heard again, while the recapitulation features both the trepak and the barcarolle along with the otherworldly whole-tone scale; the composer’s monogram also appears, now hidden in the trepak rhythm. The music of the beginning of the first movement also returns (number 109).

The Concerto ends with a striking coda built on a play of percussion instruments. Shostakovich returns here to that type of coda that sounded many years before in the second movement of his Fourth Symphony and will sound again in his last, Fifteenth Symphony. Against the background of the drawn-out sound of the solo cello, the group of percussion instruments plays repetitive rhythmic figures, in which the ticking of clocks, the flight of time, can easily be heard. According to the reminiscences, Shostakovich spoke rather ironically about the fact that in Mahler’s “Song of the Earth”, eternity (Ewig) is portrayed by the

²¹ *Letters to a Friend*, pp. 212-213.

²² The *D-E flat-F-G flat* when rotated (*F-G flat-E flat-D*) give a transposition of the monogram DSCH. The monogram itself, which includes a descending semitone, turns out to be related to the first and second subjects of the first movement of the Concerto, turning the form of sonata allegro into a variational one.

celesta.²³ In the coda of the Second Cello Concerto and Fifteenth Symphony, he used for this the harsher sound of the xylophone and percussion instruments without an explicit pitch—the wood-block (*Legno*), small drum, and tom-tom.

Instrumentation of the Concerto is distinguished by the transparency typical of Shostakovich's late period of creativity. There are relatively few instruments, double winds, but two harps; the brass group is represented by only two French horns, and, just as in the First Cello Concerto, the French horn is a sort of counterpart for the soloist in the first and second movements. In the finale, both French horns play together and in canon, prompting the solo cellist to compete: in the cadenza episodes, the cello solo, to the accompaniment of the tambourine, essentially imitates the signals of the French horn that were only just played.

The percussion instruments (four performers, as indicated by the composer in the author's manuscript of the score) play an enormous part in the orchestra—their role perceptibly grows in Shostakovich's late works. In the Second Cello Concerto, the solo cellist performs all of his solo episodes accompanied by percussion: the big drum (first movement), as well as the tambourine and small drum (third movement).

The Second Cello Concerto was begun on 17 March 1966 in Moscow and finished on 27 April 1966 in Yalta. Shostakovich, who usually never showed unfinished compositions to the performers, made an exception this time: he, as Rostropovich testified, asked him how difficult it was to play parallel tenths, as well as double stops in fourths, on three strings. Incidentally, Shostakovich wrote the tenths (number 31) as early as the rough draft of the first movement from the very beginning, while he only designated the chromatic course by means of broken fourths on three strings in the draft, writing only the two upper fourths and the word "chrom" (sheet 14), clearly doubting the possibility of performing this passage (three bars before number 102).²⁴ Rostropovich assured Shostakovich that the parallel tenths would not be a problem and, to prove it, played them for the composer cleanly and convincingly. "Afterwards," recalled Rostropovich, "I regretted this success, for every time I perform the work in public and arrive at that spot I get nervous, I have to pray that I wouldn't miss that first chord. Dmitri Dmitriyevich suggested that he could give the lower voice to the violas, but I persuaded him to leave it in the way he had first written it."²⁵

The Second Cello Concerto was first performed by Mstislav Rostropovich and the State U.S.S.R. Symphony Orchestra under the baton of Evgeny Svetlanov on the composer's 60th birthday and in his presence in the Grand Hall of the Moscow Conservatory on 25 September 1966. As early as 5 October, Rostropovich performed the European premiere at the London Royal Festival Hall with the BBC orchestra under the baton of Colin Davis. The American premiere was held on 26 February 1967 in Carnegie Hall in New York, where Rostropovich soloed with the London Symphony Orchestra under the baton of Gennadi Rozhdestvensky.

The Concerto score was first published by Muzfond in 1967 and by Sovetsky kompozitor Publishers in 1970. The piano score done by the composer himself was first published by Sovetsky kompozitor Publishers in Moscow in 1969 in 1,630 copies. A copy of the original manuscript of the score is kept in Dmitri Shostakovich's Archive in Moscow: 77 pages of score with the author's pagination, plus a title page and page indicating the orchestral instruments.²⁶

Alexander IVASHKIN

BAR-BY-BAR COMMENTS

This publication is based on the 1986 edition (from *Collected Works*, Vol. 17, Muzyka Publishers, Moscow). The author's manuscript of the piano score has not been found, there are only rough drafts (Dmitri Shostakovich's Archive, rec. gr. 2, section 1, f. 475—16 pages, rec. gr. 2, section 1, f. 476—8 pages, rec. gr. 2, section 1, f. 477—2 pages). The text has been collated with the 1969 and 1976 editions of the piano score and with the 1985 edition of the score (from *Collected Works*, Vol. 16, Muzyka Publishers, Moscow). The following abbreviations are used: 1986 edition of the piano score—P and 1985 edition of the score—S.

²³ See: E. Denisov, op. cit.

²⁴ See: Dmitri Shostakovich's Archive, rec. gr. 1, section 1, f. 108, sheet 14.

²⁵ E. Wilson, *Mstislav Rostropovich. Cellist, Teacher, Legend*, Faber&Faber, London, 2007, p. 200.

²⁶ See: Dmitri Shostakovich's Archive, rec. gr. 1, section. 1, f. 106.

I. Largo

The bars in which there are no dynamic signs in the 1969 and 1976 editions and which have been added in P in accordance with S, but are enclosed in square brackets, are 24, 67, 68, 70, 91, 95, 105, 136, 146, 147, 148, 150, 180, 247, and 248. In this publication, the square brackets have been removed.

Bar 48. P-no. Right hand. There is no tie from the whole note in the 1969 and 1976 editions.

Bars 52-53. P-no. Right hand. There are no ties in any of the editions. They have been added in accordance with S (in keeping with the Cor. I part).

Bar 117. P-no. Right hand. There are no dots under the tie in any of the editions. They have been added by the editor of this edition in the same way as for bars 119, 120, and 122.

Bars 125-126. P-no. There are no ties between the *gis^l-a^l* notes in any of the editions. Printed in accordance with S (in keeping with the Cor. I part).

Bars 131-132. P-no. Left hand. There is no tie in the 1969 or 1976 editions. Printed in accordance with P and S.

Bar 180. P-no. Left hand. There is no tie in the 1969 or 1976 editions. Printed in accordance with P and S.

Bar 181. There is no dynamic *ff* sign in any of the editions. Printed in accordance with S (in keeping with the Cassa part).

Bars 210-211. P-no. Left hand. There is no tie in the 1969 or 1976 editions. Printed in accordance with P and S.

Bar 254. P-no. There is no *espr.* sign in S. Printed in accordance with the piano score editions.

II. Allegretto

The bars in which there are no dynamic signs in the 1969 and 1976 editions and which have been added in the 1986 edition in accordance with the score, but are enclosed in square brackets, are 11, 29, 61, 69, 70, 74, 78, 84, 92, 93, 94, 101, 110, 112, 142, 173, 174, 176, 178, 193, 211, 212, 218, 247, 249, 250, and 252. In this publication, the square brackets have been removed.

Bars 29-30. P-no. There are no ties in the 1969 or 1976 editions. Printed in accordance with P and S.

Bar 72. V-c. There are no *cresc.* hairpin in the 1969 or 1976 editions (or in S). Printed in accordance with P.

Bar 200. P-no. There are no accents in the 1969 or 1976 editions (or in S). Printed in the same way as in bar 198 and in accordance with the 1986 edition.

Bars 249, 252, 253. V-c. In all the editions (and in S), *gliss.* is designated by one line. It has been corrected by the editor of this publication.

III. Allegretto

The bars in which there are no dynamic signs in the 1969 and 1976 editions and which have been added in P in accordance with S, but are enclosed in square brackets, are 213, 292, 319, 338, 339, 352, 353, 356, 359, and 408. In this publication, the square brackets have been removed.

Bar 265. P-no. Left hand. There is no tie in the 1969 or 1967 editions. Printed in accordance with P and S.

Bars 400-404. P-no. Left hand. There are no ties in the 1969 or 1976 editions. Printed in accordance with P and S.

Bars 411-412. P-no. There are no ties in the 1969 or 1976 editions. Printed in accordance with P and S.

Viktor EKIMOVSKY

**Черновые эскизы Концерта № 2
для виолончели с оркестром**

(Фрагменты)

Факсимиле

**Rough Drafts of
the Second Cello Concerto**

(Fragments)

Facsimile

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. A large, faint watermark, possibly a stylized 'A' or a similar symbol, is oriented diagonally across the page from the bottom-left to the top-right. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and bar lines. There are some handwritten annotations and corrections, including a large '18' written in the right margin and some scribbled-out lines. The paper shows signs of age, including water stains and discoloration. In the top right corner of the page, there is a small handwritten number '7'. The overall appearance is that of a personal manuscript or a composer's draft.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. A prominent feature is a large, diagonal scribble or correction mark that crosses through the middle of the page, starting from the upper right and extending towards the lower left. This mark appears to be made with a pen or pencil and is quite thick. There are also some smaller annotations and corrections scattered throughout the score, particularly in the lower right quadrant. The handwriting is in black ink and appears to be from the early 20th century. The paper shows signs of age, including some staining and discoloration.

2

A handwritten musical score on aged, yellowed paper. The score consists of ten systems of two staves each. A large, dark diagonal slash is drawn across the entire page from the top-left to the bottom-right, crossing through all the musical notation. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Some systems have additional markings such as 'b2', 'b', and 'X'. The paper shows signs of age, including some staining and a slightly uneven texture.

The image shows a page of handwritten musical notation on ten systems of staves. The notation is dense and includes various symbols such as clefs, notes, rests, and dynamic markings. A large, thin diagonal line is drawn across the page from the top-left to the bottom-right, crossing through all the staves. The paper is aged and yellowed. At the bottom of the page, there is a handwritten label.

Врагата Е-2 №2

Автограф A Manuscript
Страница 5 Page

3

The image displays a handwritten musical score on aged, yellowed paper. The score is organized into ten staves. The top two staves appear to be vocal lines, while the remaining eight staves are piano accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A large, dark 'X' is drawn across the middle of the page, crossing over several staves. There are several stains on the paper, most notably a purple mark in the upper right corner and some brownish spots near the bottom. The page number '3' is written in the top right corner, and the page number '99' is visible in the top right corner of the overall image. The text 'Автограф A Manuscript' and 'Страница 5 Page' is written in the top left corner.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals (sharps, flats, and naturals). A prominent feature is a large, diagonal line drawn across the entire page, crossing out most of the musical content. The handwriting is in black ink, and the paper shows signs of age, including some staining and discoloration. The score appears to be a complex piece, possibly for a multi-instrument ensemble or a chamber group, given the multiple staves per system. The notation is dense and includes many accidentals, suggesting a key signature with several sharps or flats. The overall appearance is that of a working draft or a composer's sketch.

Автограф A Manuscript
Страница 7 Page

4

50g

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into eight systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and bar lines. There are several annotations and markings throughout the piece:

- System 1:** The top staff begins with a treble clef and a key signature of one flat. The bottom staff contains chordal figures. A handwritten '4' is in the top right corner.
- System 2:** The top staff continues the melodic line. The bottom staff has a '3' written above it, indicating a triplet. There are some scribbles and corrections in the bottom staff.
- System 3:** The top staff has a treble clef. The bottom staff has a treble clef and contains notes with accidentals. There are some scribbles above the staff.
- System 4:** The top staff has a treble clef. The bottom staff has a treble clef and contains notes with accidentals. There are some scribbles above the staff.
- System 5:** The top staff has a treble clef. The bottom staff has a treble clef and contains notes with accidentals. There are some scribbles above the staff.
- System 6:** The top staff has a treble clef. The bottom staff has a treble clef and contains notes with accidentals. There are some scribbles above the staff.
- System 7:** The top staff has a treble clef. The bottom staff has a treble clef and contains notes with accidentals. There are some scribbles above the staff.
- System 8:** The top staff has a treble clef. The bottom staff has a treble clef and contains notes with accidentals. There are some scribbles above the staff.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The top system features a single staff with a treble clef and a key signature of one flat (B-flat), containing a melodic line with various note values and rests. The second system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, containing a more complex melodic and harmonic line. The third system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, featuring a melodic line with some notes marked with equals signs (=) and a 'solo' marking. The fourth system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, containing a melodic line with some notes marked with equals signs (=). The fifth system consists of a single staff with a treble clef and a key signature of one flat (B-flat), containing a melodic line with some notes marked with equals signs (=). The sixth system consists of a single staff with a treble clef and a key signature of one flat (B-flat), containing a melodic line with some notes marked with equals signs (=). The seventh system consists of a single staff with a treble clef and a key signature of one flat (B-flat), containing a melodic line with some notes marked with equals signs (=). The eighth system consists of a single staff with a treble clef and a key signature of one flat (B-flat), containing a melodic line with some notes marked with equals signs (=). The ninth system consists of a single staff with a treble clef and a key signature of one flat (B-flat), containing a melodic line with some notes marked with equals signs (=). The tenth system consists of a single staff with a treble clef and a key signature of one flat (B-flat), containing a melodic line with some notes marked with equals signs (=). The page is annotated with various symbols, including 'X' marks above the first and second staves, and a red 'm' mark at the bottom right. The handwriting is fluid and characteristic of a composer's sketch.

Автограф В Manuscript
Страница 1 Page

Handwritten musical score on aged paper, page 103. The score consists of ten staves of music, with the first two staves marked '1' and '2', and the eighth staff marked '3'. The music is written in a single system with various notes, rests, and dynamic markings like 'p' and 'f'. A large 'X' is drawn across the middle of the page, crossing through several staves. The paper shows signs of age, including yellowing and some foxing.

2

This image shows a handwritten musical score on page 2, numbered '2' in the top left corner. The score is written on ten systems of two staves each. The notation includes various notes, rests, clefs, and accidentals. There are several annotations throughout the piece, including 'x' marks above notes, a '4' written below a measure in the fifth system, and a '3' above a measure in the sixth system. A large, thin line is drawn across the page, crossing several systems. The paper is aged and yellowed.

Автограф В Manuscript
Страница 3 Page

3

Партер правая сторона
2-й этаж в ред. место II. 22.25.19

Вальсы

3

4

Черновик 2 Viol. a-т

4

fag 2
V. cello
A 6

V. cello

A handwritten musical score on six staves. The notation is dense and includes various musical symbols such as clefs, sharps, flats, and accidentals. A large, dark diagonal line is drawn across the entire page, crossing all six staves. The score is written in black ink on aged, yellowish paper. The notation appears to be a form of musical shorthand or a specific dialect of musical notation. There are some numbers written below the staves, possibly indicating fingerings or measures. The overall appearance is that of a working draft or a composer's sketch.

1962 г.

250
1
250

A handwritten musical score on aged, yellowed paper. The score consists of eight systems of staves, each with a treble and bass clef. The notation is dense and includes various notes, rests, and accidentals. A large, dark diagonal scribble, possibly made with a pen or marker, crosses the entire page from the top-left to the bottom-right, obscuring much of the original notation. The paper shows signs of age, including some staining and discoloration. In the bottom right corner, there is a small logo and the text "0-02 AB".

2

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several notes, some with stems, and a few accidentals. There are some scribbles and corrections in the middle of the staff.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Vcllo" is written on the left side of the fifth staff. The word "2ma" is written above the sixth staff. The score is densely written with notes, stems, and beams, showing a complex melodic and harmonic structure. There are some corrections and annotations throughout the piece.

6

This page contains a handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. The first four staves are densely written with notes and include several annotations: a circled 'x' with three asterisks, a circled '0', and a circled 'b'. The fifth staff begins with the word "Klang" written in cursive. The sixth and seventh staves feature large, open circles, possibly representing chords or specific notes. The eighth staff has a diagonal line drawn through it. The ninth and tenth staves continue the notation with various note values and accidentals. The handwriting is in black ink on aged, yellowish paper.

This image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. There are several blue ink annotations, including a large bracket spanning across the first two staves, and various markings like 'b', 'p', and 'f'. The handwriting is somewhat messy, suggesting a working draft or a composer's sketch. The page is numbered '112' in the top left and '7' in the top right corner. The text 'Автограф D Manuscript' and 'Страница 3 Page' is written in the top left, and '7' is written in the top right.

Автограф D Manuscript
Страница 4 Page

8

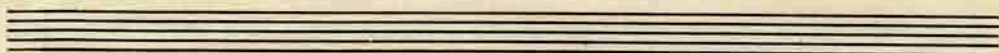
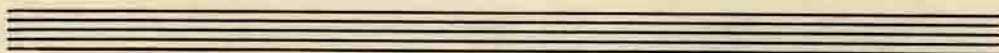
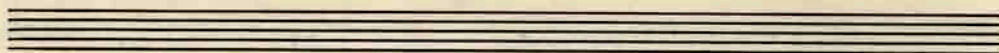
The image shows a page of handwritten musical notation. It consists of several systems of staves. The notation includes notes, rests, and various musical symbols. There are some numbers written above the staves, such as 1, 2, 3, 4, 5, 6, and 123456. The handwriting is in black ink on aged, yellowish paper.

Перед 49 не ставится разбег
сп. 7638 не ставится

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '9' in the top right corner. The notation is arranged in several systems, each consisting of multiple staves. The first system has two staves. The second system has two staves, with a first-measure rest in the upper staff marked with a '1' and a '3' above it, indicating a first and third ending. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The paper shows signs of age, including some staining and a torn edge on the right side.

Автограф D Manuscript
Страница 6 Page

10



24410 10-17 11

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top center, the handwritten number '24410' and the date '10-17' are visible. In the top right corner, the number '11' is written. The page contains six systems of musical staves. Each system consists of two staves. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and bar lines. The paper has a slightly torn edge on the left side.

19

The image shows a handwritten musical score on page 19, consisting of six systems of staves. Each system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The notation is dense and includes various musical symbols such as accidentals, slurs, and dynamic markings. The page is numbered '19' in the top left corner. The handwriting is in black ink on aged, yellowish paper.

System 1: Treble clef staff with notes and rests; bass clef staff with notes and rests. Annotations include '4' and '7' above the treble staff.

System 2: Treble clef staff with notes and rests; bass clef staff with notes and rests. Annotations include '1', '2', '3', and '4' below the bass staff.

System 3: Treble clef staff with notes and rests; bass clef staff with notes and rests. Annotations include '5' and '6' below the bass staff.

System 4: Treble clef staff with notes and rests; bass clef staff with notes and rests. Annotations include '6', '4', '7', and '4' below the bass staff.

System 5: Treble clef staff with notes and rests; bass clef staff with notes and rests.

System 6: Treble clef staff with notes and rests; bass clef staff with notes and rests.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '13' in the top right corner. The notation is organized into several systems of staves. The first system consists of two staves. The second system consists of two staves, with the upper staff containing dense, complex notation and the lower staff being mostly empty. The third system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The fourth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The fifth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The sixth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The seventh system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The eighth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The ninth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The tenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The eleventh system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The twelfth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The thirteenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The fourteenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The fifteenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The sixteenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The seventeenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The eighteenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The nineteenth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The twentieth system consists of two staves, with the upper staff containing dense notation and the lower staff being mostly empty. The notation is highly complex and dense, with many notes and accidentals. There are several annotations in the right margin, including wavy lines and the number '1'. There are also some handwritten numbers and symbols in the lower part of the page, such as '3', '12', '3/4', and '4'. The paper shows signs of age, including discoloration and some wear.

74

Handwritten musical notation on a staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a staff with treble clef, featuring rhythmic patterns and accidentals.

Handwritten musical notation on a staff with treble clef, including notes with accidentals and a fermata.

Handwritten musical notation on a staff with treble clef, featuring rhythmic patterns and a "59 mm" marking.

Handwritten musical notation on a staff with treble clef, including notes with accidentals and a "59 mm" marking.

Handwritten musical notation on a staff with treble clef, featuring notes with accidentals and a fermata.

Handwritten musical notation on a five-line staff with a treble clef. The notation includes various note values, rests, and accidentals. A small 'D' is written below the staff in the first measure.

Handwritten musical notation on a five-line staff with a treble clef. The notation includes notes and rests. There are some illegible handwritten notes or markings above the staff.

Handwritten musical notation on a five-line staff with a treble clef. The notation shows a sequence of notes and rests.

Handwritten musical notation on a five-line staff with a treble clef. The handwritten text "Страница 11" is written above the staff.

Handwritten musical notation on a five-line staff with a treble clef. The notation features a complex melodic line with many notes and accidentals.

Handwritten musical notation on a five-line staff with a treble clef. The notation shows a sequence of notes and rests.

Автограф D Manuscript
Страница 12 Page

16

Handwritten musical score on aged paper, page 16. The score consists of five systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system is marked with a large '14' on the left. The third system contains several measures with notes and rests, followed by four measures with whole notes. The fourth and fifth systems are empty staves.

Handwritten musical score on aged paper, page 122. The score is written in black ink and consists of multiple systems of staves. The instruments listed on the left side of the page include:

- Fl. pic. (Flute piccolo)
- Fl. (Flute)
- ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- C. fag. (Contrabassoon)
- Viello solo (Violin solo)
- 50. Fl. pic. (50th Flute piccolo)
- Fl. (Flute)
- ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- Viello solo (Violin solo)
- Viello solo (Violin solo)
- V. n. I (Violin I)
- V. n. II (Violin II)
- V. cl. (Viola)
- V. celli (Violoncelli)
- C. b. con. (Contrabasso)
- Viello solo (Violin solo)
- V. n. I (Violin I)
- V. n. II (Violin II)
- V. cl. (Viola)
- Vielli (Violini)
- C. b. con. (Contrabasso)

The score is written in a single system with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number '122' is written in the top left corner, and the page number '21' is written in the top right corner. The paper shows signs of age, including discoloration and some staining.

Пояснительные замечания

В Архиве Д. Д. Шостаковича в Москве хранится копия рукописи эскизов к концерту. Это 8 страниц эскизов к первой части¹, 7 страниц эскизов ко второй части², а также 12 страниц эскизов к третьей части³.

Все эскизы написаны на двух строчках, без выписанной партии сольной виолончели. На полях первого листа эскиза первой части — дата 17 марта. Первая часть, очевидно, была сочинена на одном дыхании, быстро, за три дня⁴. Эту стремительность отражает и почерк композитора в эскизах первой части. На восьми листах набросана вчерне практически вся часть в том виде, в котором она будет зафиксирована композитором в окончательной версии партитуры.

Среди эскизов второй части есть один лист с альтернативной оркестровкой фрагмента второй части (один такт до ц. 42). Номер страницы (21) в этой, выглядящей как чистовая, рукописи проставлен самим композитором (**Автограф Е**, ф. 1, р. 1, ед. хр. 107). Может быть, это сохранившаяся страница другой оркестровой версии второй части?

На одной из страниц эскизов ко второй части видно также несколько иное, отличное от окончательной версии, решение четырёх тактов до ц. 61. В окончательной версии струнные играют здесь монограмму композитора, а солист — повторяет квинту *a – d*. В эскизе же (**Автограф С**, *Страница 1*, система 3, т. 5–6) отчётливо виден диатонический мотив, сходный с начальным мотивом из «Бориса Годунова» Мусоргского (который появляется в середине финала). Не исключено, что композитор имел намерение использовать интонации этой темы Мусоргского уже во второй части.

В своих комментариях к письму Шостаковича Гликман пишет, что «третья часть концерта, которой Шостакович остался недоволен, была написана заново»⁵. Эскизы третьей части (более черновые в сравнении с эскизами к двум другим частям) подтверждают возможность такой переработки. Так, в эскизах третьей части нет одной из вариаций среднего эпизода (на теме Мусоргского) с барабаном (ц. 87–98). Вместо tutti (ц. 99) просто написано слово «бублики» (**Автограф D**, *Страница 10*, система 4, т. 2). Возвращение начальной темы первой части в финале (ц. 109 в окончательной версии) в эскизах было намечено намного раньше — в районе ц. 90 (**Автограф D**, *Страница 7*). Возможно, идея включения эпизода (вариаций на тему Мусоргского) появилась несколько позже, при создании чистового варианта партитуры.

Александр ИВАШКИН

¹ Архив Д. Д. Шостаковича (ф.1, р. 1, ед. хр. 109). В Пояснительных замечаниях обозначен как **Автограф А**.

² Там же, ед. хр. 108, стр. 1–4 и ф. 1, р. 1, ед. хр. 110, с. 1–3. В Пояснительных замечаниях обозначен соответственно как **Автограф В** и **Автограф С**.

³ Там же, ед. хр. 108, с. 5–16. В Пояснительных замечаниях обозначен как **Автограф D**.

⁴ См. письмо И. Д. Гликману, процитированное в статье.

⁵ Письма к другу. С. 13.

Explanatory Notes

A copy of the manuscript of the rough drafts of the Concerto is kept in Dmitri Shostakovich's Archive in Moscow. It comprises eight pages of rough drafts of the first movement,¹ seven pages of rough drafts of the second movement,² as well as 12 pages of rough drafts of the third movement.³

All of the rough drafts are written on two staves without the inserted part of the solo cello. In the margin of the first sheet of the rough draft of the first movement is the date 17 March. The first movement was evidently composed at one sitting, quickly, in three days.⁴ The composer's handwriting in the rough drafts of the first movement also shows how quickly it was written. Essentially the entire movement was written in draft form in the way the composer would then notate it in the final version of the score.

There is one sheet among the rough drafts of the second movement with an alternative orchestrated fragment of the second movement (one bar before number 42). The page number (21) in this manuscript, which looks like a fair copy, has been written by the composer himself. (**Author's Manuscript E**, rec. gr. 1, section 1, f. 107). Perhaps this is a page from another orchestrated version of the second movement?

One of the pages of the rough drafts of the second movement has another execution of the four bars before number 61 that is a little different from the final version. In the final version, the strings play the composer's monogram here, while the soloist repeats the *a-d* fifth. In the rough draft, on the other hand (**Author's Manuscript C**, Page 1, system 3, bars 5-6), a diatonic motif can clearly be seen that is similar to the initial motif from Mussorgsky's *Boris Godunov* (which appears in the middle of the finale). It is possible that the composer intended to use an intonation of Mussorgsky's theme in the second movement.

In his comments to Shostakovich's letter, Glikman writes that "the third movement of the Concerto, with which Shostakovich was dissatisfied, was written anew".⁵ The rough drafts of the third movement (which are rougher than the drafts of the other two movements) confirm the possibility of this arrangement. For example, there is not one of the variations of the middle episode (on Mussorgsky's theme) with drum (numbers 87-98) in the rough drafts of the third movement. Instead of tutti (number 99), the word "bublik" is simply written (**Author's Manuscript D**, Page 10, system 4, b. 2). Repetition of the initial theme of the first movement in the finale (number 109 in the final version) in the rough drafts was designated much earlier, around number 90 (**Author's Manuscript D**, Page 7). It is possible that the idea of including the episode (variations on Mussorgsky's theme) appeared a little later when writing the fair copy of the score.

Alexander IVASHKIN

¹ See: Dmitri Shostakovich's Archive (rec. gr. 1, section 1, f. 109). In the Explanatory Notes, it is designated as **Author's Manuscript A**.

² See: *Ibid.*, f. 108, sheets 1-4 and rec. gr. 1, section 1, f. 110, sheets 1-3. In the Explanatory Notes, they are designated as **Author's Manuscript B** and **Author's Manuscript C**, respectively.

³ See: *Ibid.*, f. 108, sheets 5-16. In the Explanatory Notes, it is designated as **Author's Manuscript D**.

⁴ See letter to Isaak Glikman quoted in the article.

⁵ *Pis'ma k drugu* [Letters to a Friend], p. 13.