FULL SCORE

Dmitri Shostakovich

SYMPHONY No. 5
in D Minor, Op. 47

Movement II: Scherzo

Transcribed for Symphonic Wind Band by

R. Mark Rogers

INSTRUMENTATION

1-FULL SCORE
1-PICCOLO
3-1st FLUTE
3-2nd FLUTE
1-1st OBOE
1-2nd OBOE
4-1st CLARINET
4-2nd CLARINET
4-3rd CLARINET
2-BASS CLARINET
1-CONTRA ALTO CLARINET (not shown on score)
1-CONTRA BASS CLARINET
1-1st BASSOON
1-2nd BASSOON
1-CONTRABASSOON (not shown on score)
2-1st ALTO SAXOPHONE
2-2nd ALTO SAXOPHONE
2-TENOR SAXOPHONE
1-BARITONE SAXOPHONE
3-1st TRUMPET
3-2nd TRUMPET
3-3rd TRUMPET
1-1st HORN in F
1-2nd HORN in F
1-3rd HORN in F
1-4th HORN in F
2-1st TROMBONE
2-2nd TROMBONE
2-3rd (BASS) TROMBONE
3-EUPHONIUM in Treble or Bass Clef
4-TUBA
1-STRING BASS
1-TIMPANI
4-PERCUSSION: Timpani, Snare Drum, Crash Cymbals, and Xylophone
1-SYNTHESIZER or HARP

Grade 4
Duration: Approx. 5 minutes, 30 seconds

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PROGRAM NOTES

Among the many 20th century composers of Russian heritage, there is general agreement that only a few achieved worldwide recognition and stature: Igor Stravinsky, Sergei Prokofiev, Sergei Rachmaninoff and Dmitri Shostakovich. Among these, Shostakovich is unique in having spent the entirety of his creative life both working in Russia and being subject to the artistic control that was one of the most infamous features of the Soviet System. Stravinsky, Prokofiev and Rachmaninoff were all somewhat older than Shostakovich, with the result that they had come to maturity as composers under the Tsars. Though Prokofiev returned to spend the final decades of his life in the USSR, all three spent a major portion of their lives abroad. Consequently, they composed (for the most part) in relative artistic freedom, enjoyed great fame and success as a result of their compositional efforts, and all but the most intimate details of their personal lives are well-known. Shostokovich, on the other hand, came to maturity during the turbulent years of World War I and the Russian Revolution. As a person of relatively humble origins, he did not benefit from the wealth and extravagance showered on the arts during the last years of the Tsarist era, and the corruption of the old regime led him to embrace the ideals of the socialists without reservation.

Dmitri Shostakovich was born in Petrograd (St. Petersburg) on September 25, 1906, the son of an engineer. When his musical talents began to emerge, his parents enrolled him (1919) in the Petrograd Conservatory, where he studied piano with Leonid Nikolayev and composition with Alexander Glazounov and Maximillian Steinberg. For the first years of study he struggled with the decision whether to pursue a career as a pianist or composer. The great success of this *First Symphony* (written as a graduation exercise at the age of nineteen) established him as a composer of the first rank. The next years were followed with success upon success as a composer, and in the ideological struggles that were part of any era, he was looked upon with great admiration as the prototype of the Soviet artist: always on the cutting edge, always innovative, often shocking, and never predictable. Many of these early works were either broadly satirical of Western life, with particular aim taken at capitalism and the focus on materialism, or broadly and pompously celebratory, intended to portray the new world that was supposed to be taking form under Soviet Socialism. Though the appearance in 1928 of Joseph Stalin's first "Five Year Plan" outlawed many of the newer avant-garde techniques and most of the influences of that American innovation – jazz, Shostakovich was still able to compose more or less to his own tastes. The culmination of this early style was the 1934 appearance of the opera *Lady Macbeth of Mtsensk*. The subject matter is earthy (some might say crude and vulgar) dealing with the liberation (social and sexual) of the modern woman.

The Soviet Union, throughout its history, was unpredictable and has provided until recently little reliable chronicle of the events that that took place hidden away from Western eyes or an inquisitive press. Whatever the case, the article that appeared in *PRAVDA* on January 28, 1936, more than two years after the opera's triumphant premiere in Moscow was impossible to misinterpret:

> "From the very first minute of the opera, the listener is dumbfounded by a deliberately dissonant, confused flow of sounds. Fragments of melody, the beginnings of a musical phrase, sink down, break loose, and again vanish in the din, grinding and screeching. To follow this 'music' is hard, and to remember it is impossible...The composer of *Lady Macbeth of Mtsensk* had to borrow his nervous, epileptic music from jazz in order to endow his characters with 'passion'...At a time when our criticism – including music criticism – is pledged to Socialist Realism, the stage serves up to us, in the work of Shostakovich, the crudest form of naturalism...All of it is crude, primitive, vulgar...The music quacks, moans, pants, and chokes in order to render the love scenes as naturally as possible. And 'love' is smeared all over the opera in the most vulgar form."

It was clear that Shostakovich's career as a Soviet composer was at an end. Had he wished to exit the Soviet Union, the state police did not offer him any exit, and it is unclear if he would have left had he been given the opportunity. With informants watching his every move and listening to his every word, there was no one in which to confide, so no record exists of his thoughts during these days. He withdrew his *Fourth Symphony* (which was already in rehearsal) and further performances of the opera were banned. At this point, the Party had complete control over the rest of his life and the question of whether any of his music would ever be heard again.

On November 21, 1937, after an audition before party bosses, Shostakovich's *Fifth Symphony* was premiered in Philharmonic Hall in Leningrad [Petrograd]. Commentators of the day noted the similarity to Beethoven's *Ninth Symphony* in the chosen key of D Minor, and the first, third and fourth movements are all in some variant of sonata form. The second movement, on the surface, is a rather typical minuet/trio in which the *da capo* section is written out to allow for a change of instrumentation (just as Beethoven does in the scherzo movement of his *Fifth Symphony*). The meaning to the music, however, may lie in the tone painting that Shostakovich engages in while staying within the confines of traditional formal structures. What follows is one suggestion to the meaning that might well be hidden behind the sounds of Shostakovich's *Fifth Symphony*. The second movement could suggest a barely literate composer from the "Bureau of Artists" coming to the great Shostakovich to demonstrate, through a most grotesque dance, how simple it is to compose great music under the Soviet System (do the occasional 4/4 measures in this minuet take sport at the dancing master who hasn't quite mastered the steps himself?).

The recent publication of *The Collected Works of Dmitri Shostakovich* (in 150 volumes, published in Russia by DSCH Publishers), in which will be found both a handsome new full score to the *Fifth Symphony*, as well as an edition of the symphony arranged for piano (four hands), has greatly improved our understanding of the composer's methods and artistic aims. The orchestral score to the symphony discusses at great length (in Russian and in English translation) the sketches for the symphony and the hidden meanings of many passages in the music. The audacity of Shostakovich's plan is on full display here.

ABOUT THE TRANSCRIPTION

Mark Rogers has produced both a complete transcription of Shostakovich's *Fifth Symphony* as well as the present edition of the second movement alone. In the transcription of the complete symphony, all of the music remains in the original key, while in this publication the second movement is transposed down a whole tone to G Minor. Other than the transposition and the removal of some of the more rarely found instruments (E-flat Clarinet, Contrabassoon and Harp), the music is intact, and represents the composer's intentions in every way. Conductors who choose to perform this piece will introduce their players to this important voice in Twentieth Century music, and bring major issues about political life and its impact on creative life to their students in the most relevant fashion.

Full Score
S992

SYMPHONY No. 5 in D Minor
II. Scherzo

Dmitri Shostakovich, Op. 47
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Allegretto ♩ = 138

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinets

B♭ Contra Bass Clarinet

ff

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegretto ♩ = 138

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Euphoniums

Tubas

String Bass

ff

Timpani

Percussion

Snare Drum & Crash Cymbals

Xylophone

Synthesizer or Harp

Harp patch

1 2 3 4 5 6 7 8 9