

The Cultural Exotics or the Art Organism? The Creation of "Jewishness" in Shostakovich's Music

A large number of Shostakovich's compositions contain material related to Jewish culture. The extent of Shostakovich's use of Jewish associated elements in his works has intrigued musicologists and music theorists since the late 1970s.¹ The composer's ties with his Jewish colleagues and friends, his sympathies with the most discriminated against minority in the Soviet Union, and his possible identification with the feeling of persecution, being himself a persecuted artist, produced interpretations that recognize Shostakovich's Jewish elements primarily in terms of their political and historical subtext, with less regard for their musical importance.

Shostakovich indeed was well familiar with Jewish music and its context since at least 1926 through keeping acquaintance with many Jewish musicians. Some of his closest contacts included the Polish Jewish composer Mojsej Vajnberg [Mieczysław Weinberg] (1919–1996),² the Russian Jewish ethnomusicologist Mojsej Beregovskij [Moshe Beregovski] (1892–1961),³ Shostakovich's composition pupil Veniamin Flejshman (1913–1941),⁴ and the Russian composer Mihail Gnessin (1883–1957), who employed klezmer melodies in his incidental music for the last scenes of Vsevolod Mejerhol'd's (1874–1940) 1926 theater production of Gogol's *The Government Inspector*.⁵

Shostakovich conveyed his sentiment toward Jewish extra-musical aesthetics when commenting to the poet Aaron Vergelis on the ability of Jewish music to express radically different emotions simultaneously: "It seems I comprehend what distinguishes the Jewish melos. A cheerful melody is built here on sad intonations... A cheerful song is sung because one is sad at heart."⁶

The composer also talked about the relation of Jewish music to his own musical philosophy in an interview with the musicologist Solomon Volkov:

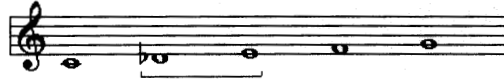
I think if we speak of musical impressions, the Jewish folk music has made the most powerful impression on me. I never tire of delighting in it, it is multifaceted, it can appear to be happy while it is tragic. It is almost always laughter through tears. This quality of Jewish folk music is close to my own ideas of what music should be like. There should always be two layers in music. Jews were tormented for so long that they learned to hide their despair. They express despair in dance music.... I can say that Jewish folk music is unique.⁷

Shostakovich's Second Piano Trio (1944), Op. 67, his First Violin Concerto (1948), Op. 77, and the Fourth (1949), Op. 83, and the Eighth (1960), Op. 110, String Quartets, contain many clear-cut references to the Jewish musical folklore.⁸ However, the sympathy that Shostakovich may have felt for the Jewish people as victims of systematic persecution and his interest in Jewish music have produced more than a musical lexicon based on borrowed values. The multifaceted nature of Jewish folk music lies at the heart of the composer's own musical organization, particularly his modal system. So similar are Jewish and Shostakovich's own tragic-satiric dispositions that their likeness emerges even in compositions that have not been thought to possess "Jewish" extra-musical characteristics. On the other hand, in the works that undeniably belong to his "Jewish" canon, such as the song cycle *From Jewish Folk Poetry* (1948), Op. 79, the composer's sentiments for the Jewish music assume forms more general than specific. This paper contends that in Shostakovich's musical oeuvre the Jewish inflections often derive from the composer's own modal extensions that originate in his palette of chromatic distortion of conventional scale types.

In discussing the affinity between Shostakovich's and Jewish melodic formations, it is useful to review some of the emblematic Jewish modes. There are two scalar structures that are most commonly found in the folk songs and instrumental tunes of Eastern European Jewry. Both of them range within an interval of a perfect fifth and contain an augmented second interval. However, they are distinct in the order in which the augmented interval is positioned within each mode. In the Jewish folk repertory, these two scales do not partake in the same musical composition. According to the scholars of Jewish traditional music, Mark Slobin and Mojsej Beregovskij, the provenance of these structures possibly extends back to the religious musical art of the Babylonian Jews.

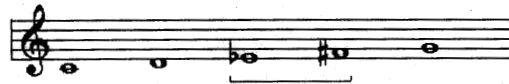
In one of these constructions, the interval in question occurs between the second and the third tones (Example 1). Nearly one-quarter of all Jewish instrumental tunes are in this mode, commonly known as *freygish* among *klezmer* musicians.⁹ It bears resemblance to the *Ahava Rabah* mode of Ashkenazic synagogue music in the traditional European Jewish community.¹⁰ Mojsej Beregovskij referred to it as "altered Phrygian" mode,¹¹ the altered part being the raised third tone that, together with the second tone, outlines an augmented second interval.

Example 1. Jewish "altered Phrygian" mode.



In the second characteristically "Jewish" melody-type, the interval of the augmented second appears between the third and the fourth tones of the mode (Example 2). It is termed "Ukrainian-Doric" by the scholar of Jewish music Abraham Idelsohn (1882–1938)¹² and "altered Dorian" by Beregovskij. It shares features with the Eastern Ashkenazic *Mi sheberakh* mode.¹³ The "altered Dorian" mode is not very prominent in Jewish music, ranging from twelve to thirteen percent in the song and instrumental repertoires.¹⁴ Its use in Jewish music is strongest in areas where non-Jewish usage reinforces it.¹⁵ This mode presents interesting possibilities for harmonization, because of its raised fourth scale-degree that may function as a subdominant as well as a "pivot" lowered dominant during modulation.

Example 2. Jewish "altered Dorian" mode.

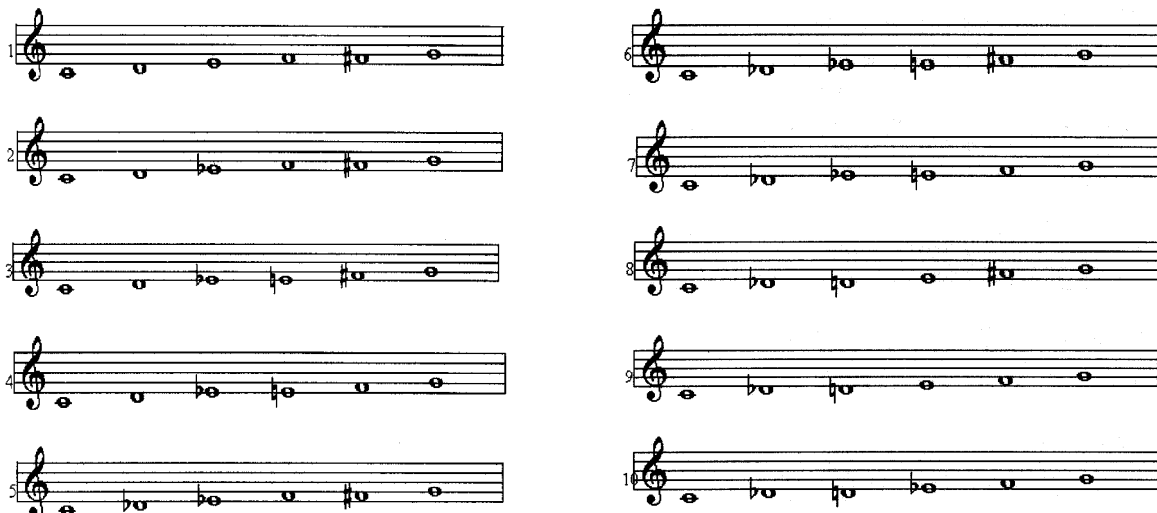


Forms of the Jewish "altered Phrygian" and "altered Dorian" modes are also in wide use in non-Jewish Eastern Europe, in Ukraine, Russia, Moldova, Rumania, Slovakia, Eastern Poland,¹⁶ as well as in the Arab world.¹⁷ These two modes in cross-fertilization are inseparable from Shostakovich's own personal enharmonic idiom.

Jurij Holopov (1932–2003), in his remarks, called attention to the pentachordal structure that often serves as a framework for Shostakovich's melodies.¹⁸ Alexandr Dolzhanskij (1908–66), whose theoretical research from the 1960s focused on Shostakovich's modal organization, identified a resource of modal possibilities inherent in the composer's system of pentachords.¹⁹

Within the range of a perfect fifth interval, Shostakovich's pentachordal system includes a variety of six-pitch formations, which Dolzhanskij named *Alexandrian pentachords*. Consisting exclusively of three semi-tone and two whole-tone arrangements, there are ten pentachords in the collection:²⁰

Example 3. *Alexandrian pentachords*, after Alexandr Dolzhanskij.



According to Dolzhanskij, Shostakovich most frequently used the sixth pentachord. This construction is remarkable in several respects. To begin with, since the structure contains both intervals of a minor and a major third, it reserves an intricate combination of minor and major modes. In addition, its symmetrical nature allows for the reinvention into enharmonically equal but harmonically different scales:²¹

Example 4. Shostakovich's five enharmonically equal forms of the sixth *Alexandrian pentachord*.



The five variants of the *Alexandrian pentachord* form three pairs of harmonically distinct modes. The first variant is the all-sharps major mode with a major third interval; it leads to an all-together different harmonic interpretation than the fifth form – the all-flat structure that functions as a minor mode since it contains an interval of a minor third. The same relationship exists between the second scale – the combination of sharps and flats in a major mode and the fourth formula – a mixture of sharps and flats in a minor mode with the diminished fourth interval.

The third variant – the combination of minor and major third intervals – has contradictory characteristics, since it incorporates both minor and major modes. This structure – the original sixth *Alexandrian pentachord* – is the repository from which constructions that resemble Jewish “altered Phrygian” and “altered Dorian” modes (that are each other's harmonic inversions) could be derived. Since the formula contains both the lowered second and the raised fourth degrees, it presents possibilities for generating two augmented second intervals: one between Db and E-natural as in Jewish “altered Phrygian” mode and another augmented second between Eb and F# as in Jewish “altered Dorian” mode:

Example 5. *Alexandrian pentachord* and Jewish “altered Phrygian” and “altered Dorian” modes.



In comparison to the other four formulas of the sixth *Alexandrian pentachord*, the third variant lacks the gravitational tendencies of unstable notes and intervals resolving to stable notes and intervals, because of its ambiguous third scale-degree. Elusive, but self-contained, this *Alexandrian pentachord* contains possibilities for expressing the radically opposite emotions inborn in the symbolism of Jewish messages. The self-sufficiency of this pentachord does not necessitate Shostakovich to expand this scalar extraction into an octave – the adhered to principle in the traditional Jewish modal organization.

Each of the five variants of the sixth *Alexandrian pentachord* contains interesting combinations of augmented and diminished intervals and Shostakovich found use for all five symmetrical formations. However, it is the third variant – the combination of minor and major third modes – that appears regularly in Shostakovich's works that, according to Shostakovich scholars as well as the composer himself, have been regarded as part of the composer's "Jewish" canon.

Shostakovich's compositions with "Jewish" predilection nevertheless do not contain the two distinct Jewish melodic formulas in their authentic and recognizable shape. The composer's "Jewish" melodies are identical to the arrangement of the *Alexandrian pentachord*. Hereby, they contain both Jewish modes at the same time – a precluded practice in the Jewish traditional repertory. Indeed, the modal structures with augmented second intervals that could be generated from the *Alexandrian pentachord* could only approximate the genuine Jewish scales (see Example 5, above). Therefore, Shostakovich's melodic structures that contain augmented second intervals, even in compositions with Jewish extra-musical subtext, may be seen more as extractions of inner, genetic features from the composer's modal language, the *Alexandrian pentachord* system, rather than cultural borrowings of the Jewish modal details.

The Shostakovich composition most directly related to "Jewish" themes is the song cycle *From Jewish Folk Poetry*, Op. 79, for soprano, contralto, and tenor with piano accompaniment. It was composed in 1948 to the translations of Yiddish texts. In the songs, the *Alexandrian pentachord* appears numerous times:

Example 6. Dmitrij Shostakovich: *From Jewish Folk Poetry*, Op. 79, Cradle Song, mm. 1–4.

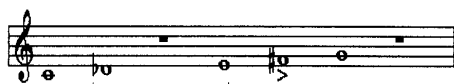
Example 7. Dmitrij Shostakovich: *From Jewish Folk Poetry*, Op. 79, The Forsaken Father, mm. 36–41.

Keeping in mind that the Jewish "altered Phrygian" and "altered Dorian" modes that Shostakovich refers to in combination (Examples 6 and 7) would not appear in the same musical excerpt from the Jewish musical folklore, it should be contended that Shostakovich creates the Jewish colour not by musically borrowing but by drawing from his own musical vocabulary. This context substantiates that Shostakovich's pentachordal formations with augmented second intervals should be recognized as a self-determined feature of the composer's musical language with only a sonic likeness where appropriate or, in some cases, as we see in the next few examples, without a relation to the particularly Jewish musical vocabulary.

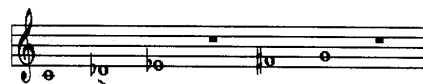
Often in his contextually Jewish compositions, Shostakovich makes use of the five-note constructions that correspond in note-number to the typical five-pitch Jewish modes. However, these five-note structures in Shostakovich's works bear no relation to the Jewish scales, their provenance being related to the contraction of the *Alexandrian pentachord*, namely, the extraction of one of the third scale-degree tones. This assertion can be proven by demonstrating that the traditional Jewish modes can no longer be derived from the *Alexandrian pentachord* when it is presented in the abridged five-note forms:

Example 8. Abridged forms of the *Alexandrian pentachord* as mere resemblances to Jewish "altered Phrygian" and "altered Dorian" modes.

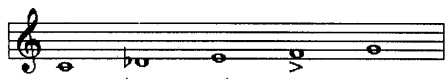
Alexandrian pentachord



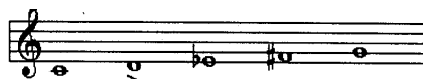
Alexandrian pentachord



Jewish "altered Phrygian" mode



Jewish "altered Dorian" mode

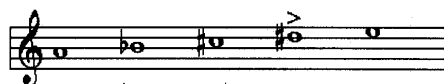


In examples from Shostakovich's songs *From Jewish Folk Poetry*, the contracted *Alexandrian pentachords* are mere sonic resemblances of the Jewish melos. The melodic formation from the "Song of the Girl" (Example 9) only simulates the Jewish "altered Phrygian" mode by including the augmented second interval between the second and the third tones of its scalar construction. Theoretically, it should be referenced as an abridged variant of the *Alexandrian pentachord*:

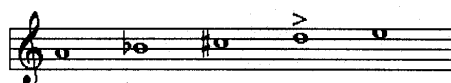
Example 9. Dmitrij Shostakovich: *From Jewish Folk Poetry*, Op. 79, Song of the Girl, mm. 100–103. Example of the abridged *Alexandrian pentachord* resembling the Jewish "altered Phrygian" mode.



Alexandrian pentachord



Jewish "altered Phrygian" mode



The same argument is true for Shostakovich's other compositions with "Jewish" extra-musical connotations. As transcription in Example 10 shows, in the fourth movement of the Second Piano Trio (1944), Op. 67, the scalar formation that includes an augmented second interval corresponds to the *Alexandrian pentachord*, rather to the authentic Jewish "altered Phrygian" mode:

Example 10. Dmitrij Shostakovich: Piano Trio No. 2, Op. 67, 4/R78-2.²²
Example of the abridged *Alexandrian pentachord*.

The image shows a musical score for Example 10, which is a transcription of a passage from Dmitrij Shostakovich's Piano Trio No. 2, Op. 67, 4/R78-2. The score consists of three staves: the top staff is for the violin, the middle for the viola, and the bottom for the piano. The music is in 3/4 time and features a complex melodic line with an augmented second interval. The score includes markings such as "meno. cresc." and "pizz.". Below the main score, there are two abridged pentachord diagrams, each showing a five-note scale in a single staff with an augmented second interval highlighted.

More examples of the same nature are found in Shostakovich's string quartets that belong to his "Jewish" canon. The quotation from the fourth movement of the Fourth String Quartet (1949), Op. 83 (Example 11), again displays an inclusion of the augmented interval only as a sonic resemblance to the Jewish "altered Phrygian" mode:

Example 11. Dmitrij Shostakovich, String Quartet No. 4, Op. 83, 4/R73+6.
Example of the abridged *Alexandrian pentachord*.

The image shows a musical score for Example 11, which is a transcription of a passage from Dmitrij Shostakovich's String Quartet No. 4, Op. 83, 4/R73+6. The score consists of four staves: the top two for the violins and the bottom two for the viola and cello. The music is in 3/4 time and features a complex melodic line with an augmented second interval. The score includes markings such as "p cresc.". Below the main score, there is one abridged pentachord diagram, showing a five-note scale in a single staff with an augmented second interval highlighted.

The excerpt from the fourth movement of the Eighth String Quartet (1960), Op. 110 (Example 12), demonstrates another *Alexandrian pentachord*, which sounds "Jewish", but does not belong to the genuine Jewish "altered Dorian" structure:

Example 12. Dmitrij Shostakovich, String Quartet No. 8, Op. 110, 4/R22-7.
Example of the abridged *Alexandrian pentachord*.

The image displays a musical score for a string quartet. It consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a separate staff at the bottom. The top four staves show a complex passage with various rhythmic values and articulations. The bottom staff shows a simplified pentachord structure: a sequence of five notes (G, A, B, C, D) with a sharp sign above the B and a flat sign below the A, indicating an altered Dorian mode.

Some of Shostakovich's passages, in which melodic structures with the augmented second interval correspond precisely to the Jewish modal formations, belong not to the contextually "Jewish" songs *From Jewish Folk Poetry* or his Fourth and Eighth quartets, but to the string quartets Two (1944), Op. 68, Six (1956), Op. 101, and Eleven (1966), Op. 122, that relegate outside of Shostakovich's idiomatically Jewish music. These works that date from different periods of Shostakovich's creative life, contain modal formulas that are identical to the Jewish inflected modes (Examples 13, 14, 15):

Example 13. Dmitrij Shostakovich: String Quartet No. 2, Op. 68, 3/R60+4.
Example of the authentic Jewish "altered Phrygian" mode.

The image displays a musical score for a string quartet. It consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a separate staff at the bottom. The top four staves show a complex passage with various rhythmic values and articulations, including markings like 'pizz.', 'arco', and 'cresc.'. The bottom staff shows a simplified pentachord structure: a sequence of five notes (G, A, B, C, D) with a sharp sign above the B and a flat sign below the A, indicating an altered Phrygian mode.

Example 14. Dmitrij Shostakovich: String Quartet No. 11, Op. 122, 7/R44+3.
Example of the authentic Jewish "altered Phrygian" mode.

Example 15. Dmitrij Shostakovich: String Quartet No. 6, Op. 101, 3/R54.
Brief modulation; the scale is identical to the Jewish "altered Dorian" mode.

The quoted melodic structures could be classified as cultural borrowings on the part of the composer but, due to the context in which they appear, they should be categorized as byproducts of the *Alexandrian pentachord* and part of Shostakovich's own compositional lexicon.

In addition to the Jewish chromaticism, Shostakovich's sixth *Alexandrian pentachord* resembles an octatonic scale that begins with a semitone. Indeed, both Shostakovich's and octatonic scalar types do not establish a clear tonal center. However, there are, again, some differences involved between the two structures. When making distinction between the *Alexandrian pentachord* and the octatonic scale, it is essential to note the function of the first tone and the range of the melody.

The prototype octatonic scale consists of eight pitches (from Lat. *octo*, eight). In contrast, the *Alexandrian pentachord* is limited to six notes within the range of a perfect fifth interval. In melodies with this construction, Shostakovich interrupts the octatonic pattern by either failing to present the movement from the scale-degree seven up to the scale-degree zero²³ (Example 16) – a feature that Shostakovich's formations share with the traditional Jewish modal organization – or by continuing the intervallic movement in an unsystematic way by the octatonic standards (Example 17). In octatonic as well as in some of Shostakovich's melodic structures, the enharmonic treatment of note components, in the absence of passing-tendency tones, attaches an independent meaning to all pitches of the scale. However, Shostakovich frequently amends this characteristic by having one of the notes in his melodic formations preserve the sense of a Tonic pitch in a tonality. Hereby, the implication of tonality reduces the tendency for scalar expansion that marks the formulaic octatonic passages:

Example 16. Dmitrij Shostakovich: *From Jewish Folk Poetry*, Op. 79, Cradle Song, mm. 1–4.

neighbor
tone

In the song "The Forsaken Father" from the *Jewish Folk Poetry* cycle, where Shostakovich continues with the motion beyond the *Alexandrian pentachord*, this movement is carried on in such a manner that it breaks the octatonic pattern, with the two whole-tone steps following in a row. Once more this example confirms that Shostakovich is relying on his own compositional lexicon rather than follows an acknowledged octatonic model:

Example 17. Dmitrij Shostakovich: *From Jewish Folk Poetry*, Op. 79, The Forsaken Father, mm. 36–41.

octatonic pattern
breaks

Commenting on the variety of meanings of Shostakovich's music that sounds "Jewish," it would be speculative to attribute its modal formations to the composer's explicit concentration in Jewish musical aesthetics, as in the case of his songs *From Jewish Folk Poetry* or the string quartets and other instrumental works with admitted Jewish subtext. To complement the non-referentially Jewish compositions with the prospective new musical vocabulary and arrive at purely imaginative politically charged statements would be another unjust hypothesis. Shostakovich's melodic models cannot be interpreted as an exclusive attentiveness to Jewish folk tradition nor only as the composer's purely artistic enthusiasm. In his oeuvre, these meanings coexist, becoming nuances in the complex superimposition of Shostakovich's own original musical units.

Shostakovich did not borrow from, thus, did not exoticize the Jewish music. Exoticizing, separating it from the main artistic stream and exposing the vulnerable musical tradition to superfluous attention would be, indeed, an ill-fated service to the discriminated group of people. Perhaps subconsciously, due to his close personal relationships and his interest in the Jewish culture, he understood that the Jewish folk music was a social fortuity in danger of gradual obliteration under the Soviet cultural establishment. However, it is doubtful that the composer conscientiously tried to salvage and at the same time avoid precariously exposing the tradition by way of creating loose stylizations of Jewish musical folklore in his non-contextually Jewish works.

The multilayered quality of the Jewish melos, its "laughter through tears"²⁴ character was too close to his own musical temperament. In addition, reinventing new modes out of the combinations of the existing ones embodied the composer's preference over the traditional major-minor Western system. In the subtext of his "Jewish" works, Shostakovich did not have to borrow; he only had to extract from his own compositional vocabulary of *Alexandrian pentachords* according to his and his listener's cultural perception of what Jewish music sounds like.

In practical artistry, it is the compositional system itself that generated the organism that we call Shostakovich's art. Communist or dissident, Shostakovich was an accidental political figure. The extra-musical partialities languish when juxtaposed with his purist musical mind, for the genius is that which is inherently cosmopolitan.

Notes

- ¹ Joachim Braun, *Jews and Jewish Elements in Soviet Music: A Study of a Socio-National Problem in Music* (Tel Aviv: Israeli Music Publications, 1978); "Shostakovich's Song Cycle *From Jewish Folk Poetry*: Aspects of Style and Meaning," in *Russian and Soviet Music: Essays for Boris Schwarz*, ed. Malcolm Brown (An Arbor: UMI Research Press, 1984); "The Double-Meaning of Jewish Elements in Dmitri Shostakovich's Music," in *Musical Quarterly* 71 (January 1985): 68–81; "The Unpublished Volumes of Moisey Bregovskij's Jewish Musical Folklore," in *Israel Studies in Musicology* 4 (1987): 125–144. Laurel E. Fay, *Shostakovich: A Life* (Oxford: Oxford University Press, 2000). Timothy Jackson, "The Composer as Jew," in *Shostakovich Reconsidered*, ed. Dmitry Feofanov and Allan Ho (London: Toccata Press, 1998). Nelly Kravetz, "Shostakovich-Vajnbreg: The Jewish Songs in the Echo of Folk Idiom" (unpublished paper given at "*Shostakovich 25 Years On*" Symposium (Glasgow, Scotland), October 2000); "*From Jewish Folk Poetry* of Shostakovich and *Jewish Songs* op. 17 of Weinberg: Music and Power," in *Dmitri Schostakowitsch und das jüdische musikalische Erbe*, ed. Ernst Kuhn (Berlin: Ernst Kuhn, 2001). Ian MacDonald, *The New Shostakovich* (Boston: North Eastern University, 1990); "Shostakovich vs. Fay: Whose Stupidity," in *Eastern European Jewish Affairs* 26 (1996): 5–26. Dorothea Redepenning, "And Art Made Tongue-Tied by Authority: Shostakovich's Song-Cycles," in *Shostakovich Studies*, ed. Philip Furia (New York, NY: Cambridge University Press, 1995). Boris Schwarz, *Music and Musical Life in Soviet Russia, 1917–1970* (London: Barrie & Jenkins, 1972). Esti Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich* (Aldershot: Ashgate Publishing, 2000). Robert Stradling, "Shostakovich and the Soviet System: 1925–1975," in *Shostakovich: The Man and his Music*, ed. Christopher Norris (Boston and London: M. Boyars, 1982). Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997). Solomon Volkov, *Testimony: The Memoirs of Dmitri Shostakovich* (New York: Harper & Row Publishers, 1979). Vladimir Zak, "Shostakovich's Idioms," in *Shostakovich Reconsidered*, ed. Dmitry Feofanov and Allan Ho (London: Toccata Press, 1998); "Jüdisches und Nicht-Jüdisches bei Dmitri Schostakowitsch," in *Dmitri Schostakowitsch und das jüdische musikalische Erbe*, ed. Ernst Kuhn (Berlin: Ernst Kuhn, 2001).
- ² Shostakovich met and developed a friendship with Mojsej Vajnbreg in 1943. The two composers made it a custom to show each other works in progress. Kravetz argues that Shostakovich was familiar with Vajnbreg's *Jewish Songs*, Op. 13 (1943) and Op. 17 (1944). Kravetz, "Shostakovich-Vajnbreg: The Jewish Songs in the Echo of Folk Idiom" and "*From Jewish Folk Poetry* of Shostakovich and *Jewish Songs* Op. 17 of Weinberg: Music and Power."
- ³ Collecting Jewish folk music for twenty years in Ukraine, Mojsej Beregovskij had transcribed hundreds of *klezmer* pieces into an authoritative collection, which became the basis for his doctoral dissertation "Evrejskaja narodnaja instrumental'naja muzyka/Yidishe instrumentale folks-muzik" [Jewish Instrumental Folk Music]. In 1944, Beregovskij defended his dissertation at the Gosudarstvennaja Konservatorija in Moskva, where Shostakovich

- was teaching at the time. In 1948, Shostakovich for months sheltered Beregovskij, by then a condemned "enemy" of the Soviet State, in his Moskva apartment. See Izaly Zemtsovsky's introduction to Beregovski, *Jewish Instrumental Folk Music: The Collections and Writings of Moshe Beregovski*; also see MacDonald, "Shostakovich vs. Fay: Whose Stupidity," 24.
- ⁴ Shostakovich received his most intense exposure to Jewish music during a four-year contact with his composition pupil Veniamin Flejshman (1913–1941). In 1944, Shostakovich completed and orchestrated Flejshman's opera *Skripka Rotshil'da* [Rothschild's Violin].
- ⁵ Gnessin, interested in traditional Jewish music and the *commedia dell'arte* tradition, titled his music "The Jewish Orchestra in the Ball at the Mayor's House: A Grotesque." The music brought to the fore the dramatic incongruity between the impetuous dance of the ball's participants and their forthcoming embarrassment expressed in a mute pause by juxtaposing the incompatible musical contexts, that of the Jewish *klezmer* music and of the nineteenth-century social dance-forms. See Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich*.
- ⁶ Fay, *A Life*, 169.
- ⁷ Volkov, *Testimony: The Memoirs of Dmitri Shostakovich*, 156.
- ⁸ For the list of scholarly sources that hold this discussion, refer to footnote No. 1.
- ⁹ Beregovski, *Jewish Instrumental Folk Music*, 17.
- ¹⁰ Mark Slobin, "Evolution of a Musical Symbol in Yiddish Culture," in *Studies in Jewish Folklore*, ed. F. Talmadge (Cambridge, MA, 1980), 315.
- ¹¹ Beregovski, *Jewish Instrumental Folk Music*, 15.
- ¹² Abraham Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies* (Berlin: Benjamin Harz, 1923-32/reprint: Cedarhurst, NY: Tara Publication, 1999), IX, x.
- ¹³ Slobin, "Evolution of a Musical Symbol in Yiddish Culture," 315.
- ¹⁴ Idelsohn, *Jewish Music in its Historical Development* (New York: Schocken Books, 1967), 184–190; Beregovski, *Jewish Instrumental Folk Music*, 17.
- ¹⁵ Henry Sapoznik, *The Compleat Klezmer* (Cedarhurst, NY: Tara Publications, 1988), 21.
- ¹⁶ Slobin, "Evolution of a Musical Symbol in Yiddish Culture," 315–316.
- ¹⁷ Its Middle Eastern counterpart goes under the name *hijaz*.
- ¹⁸ Jurij Holopov, "Lad" [Mode], in *Sovetskaja muzykal'naja enciklopedija* [Soviet Music Encyclopedia] (Moscow, 1976), III, 131.
- ¹⁹ Alexandr Dolzhanskij, "Alexandrijskij pentakord v muzyke Shostakovicha" [Alexandrian Pentachord in Shostakovich's Music], in *A. Dolzhanskij: Izbrannye stat'i* [Selected Articles] (Leningrad: Muzyka, 1966), 86–113, also see Ellon DeGrief Carpenter, "Russian Theorists on Modality in Shostakovich's Music" in *Shostakovich Studies*, ed. Philip Furia (New York: Cambridge University Press, 1995), 92–97.
- ²⁰ Dolzhanskij, "Alexandrijskij pentakord v muzyke Shostakovicha," 87.
- ²¹ *Ibid.*, 90.
- ²² Sections of music in this paper are designated by movement and rehearsal number, e.g., 4/R78 means the fourth movement, at rehearsal number 78. 4/R78-2 signifies two measures before rehearsal 78.
- ²³ Enumeration of degrees here is according to the twelve-tone scale.
- ²⁴ Volkov, *Testimony: The Memoirs of Dmitri Shostakovich* (New York, 1979), 156.

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Santrauka

Kultūrinė egzotika ar meninė struktūra? „Žydiškumo“ apraiškos D. Šostakovičiaus muzikoje

Žydiškos intonacijos Šostakovičiaus muzikoje anksčiau buvo suprantamos pirmiausia kaip politinės ir istorinės potekstės, beveik nesidomėta jų muzikine puse. Šiame pranešime teigiama, kad žydiškomis intonacijomis pagrįstos derminės struktūros kompozitoriaus kūryboje atsirado ir plėtojosi veikiau kūrybinio proceso metu, o ne vien tik dėl istorinių aplinkybių. Naujų dermių atradimas, jungiant tarpusavyje jau egzistuojančias, buvo didelis kompozitoriaus pomėgis, nustelbęs jo domėjimąsi tradicine mažoro-minoro sistema. Čia analizuojami specifinės Šostakovičiaus kūryboje randamos dermės bruožai (ją penktąjį dešimtmetį identifikavo rusų teoretikas A. Dolžanskis) ir, atkreipiant dėmesį, kad ji dažnai išplėtojama į didelę derminę struktūrą, atskleidžiamos plačios derminės jos galimybės.

Šostakovičiaus kūryboje žydiškos intonacijos yra daugiau nei paprasčiausios kopijos, pasiskolintos iš žydų muzikos lobyno. Jos panašios į originalias paties kompozitoriaus dermių plėtotes, kurios jo paletėje atsirado, chromatiškai deformuojant tradicinius garsaeilius. „Žydiškais“ laikomų kūrinių potekstėms iš savo dermių rinkinio Šostakovičius ėmė tokias stilizacijas, kurios pagal jo klausytojo kultūrinį suvokimą galėjo skambėti panašiai kaip žydų muzika. Tai galėtų patvirtinti citatų iš kūrinių, kurie niekada nebuvo laikomi turinčiais žydiškų intonacijų, analizė. Palyginti su ištraukomis iš minėtos kategorijos kūrinių, šiose citatose gausu identiškų derminių formulių.