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Abstract

'The symphonic and concertante works of Aram Il'ich Khachaturian: a contextual and analytical study'

Joseph Schultz

Despite his prominent position in the history of Soviet music, Aram Il'ich Khachaturian remains a neglected figure in Western scholarship. There are a number of reasons for this state of affairs (one such being the prevailing view, originating from ideologically dubious Soviet publications, that the composer aimed to write in a style designed to appease the authorities), and these have resulted in a general lack of academic interest in Khachaturian's music. Nevertheless, an examination of many of the works reveals that the composer's musical language is distinctive and meticulously organised, and consequently merits extensive reappraisal. This thesis offers the first detailed analytical assessment of Khachaturian's symphonic and concertante works (three symphonies, three concertos, and three concerto-rhapsodies), which stand among the composer's most important contributions to the Soviet musical canon. These substantial investigations consider issues of formal, harmonic, and motivic construction, and follow the chronological progression of such musical parameters as a means of drawing conclusions of Khachaturian's changing perception of symphonic and concertante composition. In order to provide a framework for these extensive analyses, Khachaturian's contemporary standing is assessed in the first chapter, and the composer's works are contextualised within the history of their genres in the second.

The symphonic and concertante works of Aram Il'ich Khachaturian:

a contextual and analytical study

Joseph Schultz

Thesis submitted for the degree of Doctor of Philosophy

Department of Music

Durham University

2017

Durham University

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Thanks are due, too, to the staff of Durham University's Bill Bryson Library and the departments of Music and Russian, who assisted me greatly during the course of my studies. Particular acknowledgement must go to my secondary supervisor, Prof. Julian Horton, who gave invaluable help with regards to the analytical sections of the thesis.

Finally, special gratitude goes to my supervisor, Dr Patrick Zuk, whose formidable knowledge of the Russian language and of musicology in general has been of profound inspiration to me. Dr Zuk's unfailing enthusiasm and support has been one of the main reasons that the current project has come together, and I wish him all the success for the future.

Joseph Schultz

Durham

May 2017

Dedication

This thesis is dedicated to Robin Law, Gareth Reaks, and Adam Hembrough. This trio of musical educators (who taught me my first instrument, A-Level Music, and A-Level Music Technology, respectively) are the reason I had the motivation and confidence to pursue a life pathway in music when a career in Law loomed so ominously. This thesis owes everything to their boundless passion for music.

Introduction

This thesis comprises the first detailed analytical study of the symphonic and concertante works of the prominent Soviet composer Aram Il'ich Khachaturian (1903-1978). These compositions—three symphonies, three concertos, and three concerto-rhapsodies—represent major contributions to their respective genres, but like much music by Soviet composers have received scant attention in Western scholarship.

The thesis addresses the following research questions:

1. Khachaturian's approach to symphonic and concertante composition, focusing on technical issues such as his handling of large-scale formal organisation and tonal and thematic processes, as well as his treatment of harmony, texture, and sonority.
2. A contextualisation of Khachaturian's approach to these genres in relation to nineteenth-century precedents and contemporary compositional trends, both inside and outside of the Soviet Union.
3. The extent to which Khachaturian's style exhibits conformity to the aesthetic doctrines of Socialist Realism. This issue is of considerable importance, as Khachaturian's work has been widely dismissed as representative of Socialist Realist compositional idioms at their most conformist and uninteresting. I will argue that the works considered in this thesis represent an achievement of far greater originality and intrinsic aesthetic interest than commentators have often been prepared to credit, and merit a revival of interest.

The thesis is split into five chapters. Chapter 1 examines the existing literature on Khachaturian in Russian and in other languages. It aims to bring into focus the nature of the work that has been done on the composer, and offers a critical examination of its shortcomings arising from the constraints and methodological restrictions imposed by Soviet censorship; in particular, little of this literature is genuinely analytical in the sense that the term is understood in the West. Chapter 2 explores the context in which Khachaturian's symphonic and concertante works were written, considering their indebtedness to historical precedents and contemporary trends, both in Russia

and the West. An important subsidiary focus will be to explore the great importance attached to the genres of the symphony and concerto in the Soviet Union from the early 1930s onwards, and to establish Khachaturian's position as a leading representative of the first generation of composers which came to creative maturity under the Soviet regime and made key contributions to these genres. The contextual information in this chapter informs the analytical examinations of the symphonies and concertante works which follow in the next three chapters. Chapter 3 presents detailed analytical investigations of Khachaturian's three symphonies, Chapter 4 of the concertos, and Chapter 5 of the concerto-rhapsodies. For reasons of space and to avoid unnecessary repetition when different works exhibit similar traits, in the three analytical chapters I have chosen to concentrate on one work in particular detail, considering the other two more briefly. This approach is justified because Khachaturian uses broadly similar methods and techniques from work to work. In my discussion of the First Symphony, for example, I have presented a comprehensive examination of Khachaturian's techniques of motivic development. Similar compositional methods recur in the other works discussed in this thesis, but in these cases I have summarised my findings more succinctly. The analytical discussions of the works are not confined to a single theoretical system, such as Schenkerian theory or Neo-Riemannian harmonic analysis, and a range of analytical approaches—both formal and harmonic—have been drawn on flexibly as appropriate. However, the models of sonata-form deformation and of rotational form proposed by James Hepokoski have proved particularly useful.[1] It is hoped that the present study not only demonstrates that Khachaturian's music is worthy of serious analytical attention, but also deserves a widespread revival of interest.

[1] Hepokoski, James. *Sibelius: Symphony No. 5* (Cambridge: Cambridge University Press, 1993)

Note on the translations and on transliteration

The system of transliteration adopted in the text follows that employed in the *New Grove Dictionary of Music and Musicians*, which is widely used by Anglophone scholars of Russian music. The customary exceptions are made: the suffix –ский is rendered as *-sky* in masculine surnames such as Tchaikovsky; and familiar Romanised versions of Russian names have been retained, especially if these were (or are) the spellings preferred by the individuals concerned (for example, 'Rachmaninoff' rather than 'Rachmaninov'). Where Russian-language sources are cited in the notes, however, the *New Grove* system has been adhered to strictly.

Chapter 1

Research context and literature review

Khachaturian's contemporary position

Since the end of the 1930s, Khachaturian has retained his reputation as one of the most important composers to emerge from the Soviet Union.[2] With the notable exception of opera he contributed to virtually all of the major musical forms between his student days under Mikhail Gnesin and Nikolay Myaskovsky in the 1920s and 1930s and his death in 1978, his prolific corpus of works including two ballets, eighteen film scores, over twenty works for orchestra, and a substantial quantity of vocal, piano, and chamber music. A number of Khachaturian's compositions have attained a degree of popularity in the West—among them the ballets *Gayane* and *Spartacus* (which feature the famous 'Sabre Dance' and 'Adagio of Spartacus and Phrygia' respectively), the Trio for clarinet, violin, and piano, the Toccata for piano, and the 'Waltz' from the *Masquerade* Suite. Unfortunately, even these compositions are comparatively little performed, and Khachaturian remains a largely ignored composer, his name surviving on the fringes of the musical canon on account of the handful of works mentioned above.

Although Khachaturian's name has been kept alive in the West by these musical contributions, it is the three symphonies and six concertante works which arguably represent his most important creative achievement, given their compositional scope and aesthetic seriousness. Despite their quality and intrinsic interest, however, they are nowadays seldom performed in Russia or the West, apart from the Violin and Piano Concertos, which have held their place in the repertory to some extent.

One reason for Khachaturian's poor standing in the West is related to the rather clichéd view that commentators have previously held of him, alongside a biography which has little of the attractive sense of drama of either Shostakovich's or Prokofiev's. Western commentators generally appear to have considered Khachaturian to be merely a loyal lackey of the Soviet regime, and have consequently not regarded his work as meriting serious attention—most critical evaluations are outright dismissive (or at best ambivalent). Indeed, many Soviet composers have suffered such Western prejudices and assumptions concerning the 'regimented' nature of musical creativity in

[2] In addition, Khachaturian was of undeniable historical relevance within Soviet musical life as a conductor, esteemed teacher at both the Gnesin Academy and the Moscow Conservatoire, and member of the Moscow Composers' Union.

the USSR. These evaluations of Khachaturian are readily evident in a variety of writings by prominent Western scholars working within the field of Soviet musical studies. A brief consideration of just five of these sufficiently illustrates the implications for the present-day reception of Khachaturian's music in the West.

The three most famous histories of Soviet music are particularly disappointing regarding an objective appraisal of Khachaturian's compositional achievements, and conspicuously reflect this general impression of a conformist composer who produced uninteresting work. In his now-standard *History of Russian Music*[3] Francis Maes characterises Khachaturian as the best known composer to work on the 'colonialist' project (his term) of creating national musical cultures in the Caucasian and Central Asian Republics of the USSR,[4] describing his work as derivative of the orientalist styles of Glinka, Balakirev, and Borodin.[5] Boris Schwarz, lionised and immortalised thanks to his ground-breaking history of Soviet musical life[6] also provided a backhanded compliment in 1980: 'Not an innovator, he condemned musical experimentation; his music is straightforward and elemental in its appeal to human emotions […] he combined old-fashioned virtuosity with solid craftsmanship. He represented socialist realism at its best.'[7] Furthermore, Levon Hakobian's *Music of the Soviet Age: 1917-1987*, which has been described[8] as the first worthy successor to Schwarz's volume, appears somewhat wary of the author's countryman, as witnessed in its dismissive evaluation of the composer's entire oeuvre after *Spartacus* (1954)[9] and its proclamation that 'the critique of our epoch is inclined to ignore Khachaturian'.[10]

More openly negative views of the composer are encountered in the writings of Richard Taruskin and Marina Frolova-Walker. Taruskin, who unequivocally considers Khachaturian to be a composer of the second rank,[11] contends that he was forced by the Soviet regime to exaggerate

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[3] Maes, Francis. *A History of Russian music: from Kamarinskaya to Babi Yar*, trans. Pomerans, Arnold J. and Pomerans, Erica (Berkeley: University of California Press, 2002)

[4] For which Khachaturian became, in Aldrey Olkhovsky's terms, 'kept in Moscow by the Committee for Art Affairs as an exhibit for export.' [Olkhovsky, Andrey. *Music under the Soviets: The agony of an art* (London: Routledge & Kegan Paul, 1955), 263]

[5] Maes, *A History of Russian music*, 259

[6] Schwarz, Boris. *Music and musical life in Soviet Russia: 1917-1981* (Bloomington: Indiana University Press, 1983)

[7] Schwarz, Boris. 'Khachaturian, Aram', in *The New Grove Dictionary of Music and Musicians* (London: Oxford University Press), 1980

[8] *Soviet music and society under Lenin and Stalin: the baton and sickle*, ed. Edmunds, Neil (London: RoutledgeCurzon, 2004), 2

[9] Hakobian, Levon. *Music of the Soviet age, 1917-1987* (Stockholm: Melos Music Literature, 1998), 214

[10] Ibid., 142. Though Hakobian does note the importance of Khachaturian, it is clear that his praise extends merely to the composer's historical importance. Like Edward Garden in his appraisal of Balakirev's life and works [Garden, Edward. *Balakirev: a critical study of his life and music* (London: Faber & Faber, 1967)], I wish to show that this historical significance has never been in doubt, but that the works themselves have greater artistic merit than is generally appreciated.

[11] Taruskin, Richard. *On Russian Music* (Berkeley: University of California Press, 2009), 280

nationalist traits in his work and 'to compose in Borodin's patented "Polovtsian" style', which the broader Soviet milieu regarded with a 'pretence of admiration.'[12] Similarly, Frolova-Walker asserts that Khachaturian's music 'does not even begin to challenge the Russian Orientalist style. He never dissociated himself from the traditions of Russian music, and came to be regarded in Moscow as a mouthpiece of the whole Soviet Orient, sweeping up all the diverse traditions into a grand generalization once more.'[13]

Although the influence of Borodin and the rest of the *moguchaya kuchka* upon Khachaturian's musical style is not in dispute (indeed, the composer is very open in his indebtedness to both Transcaucasian folk music and nineteenth-century Russian precedents), contention to such judgments arises in two respects: first of all, that the composer's style can be so casually reduced to a pallid facsimile of this tradition, entirely disregarding his considerable debt to contemporary Western music (alongside his own original voice); and secondly, that such a relatively accessible style was motivated—either partially or wholly—by the demands of the regime in accordance with the doctrine of Socialist Realism. The combination of these viewpoints results in the problematic view of Khachaturian as the classic example of the 'dutiful' composer who wrote music to appease the authorities rather than exploring an authentic vein of creativity.

However, a closer consideration of the facts, especially in relation to those compositions written before Socialist Realism was imposed in the musical sphere in 1934, suggests that the composer's musical inclinations apparently happened to correlate naturally with such official demands; hence the lack of any kind of antagonistic denouncements visible, for instance, between Shostakovich and the authorities (except for the notorious *Zdanovshchina* in 1948). As Patrick Zuk has indicated, little research has yet been carried out into composers' individual responses to this external pressure and the extent to which Soviet compositions actually reflected official instruction (barring again the better researched careers of Shostakovich and Prokofiev).[14] Fortunately, however, the tide is slowing changing; as well as Zuk's research on Myaskovsky, a number of scholars, perhaps most notably Neil Edmonds, have noted the duopoly Shostakovich and

[12] Taruskin, Richard. *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 2000), xvi. This theory has parallels with Taruskin's so-called problem of the 'double bind'—where a composer's national identity is 'at once the vehicle of their international appeal […] and the guarantee of their secondary status vis-à-vis the unmarked "universal." Without exotic dress such composers cannot achieve even secondary canonical rank, but with it they cannot achieve more'. [Taruskin, 'P. I. Chaikovsky and the ghetto', in *Defining Russia Musically*, 48.]

[13] Frolova-Walker, Marina. *Russian music and nationalism: from Glinka to Stalin* (New Haven: Yale University Press, 2007), 337-338

[14] Zuk, Patrick. 'Nikolay Myaskovsky and the "Regimentation" of Soviet Composition: A Reassessment', in *Journal of Musicology*, Vol. 31, No. 3 (Summer 2014)

Prokofiev have occupied on the Soviet musical scene to the neglect of other major composers like Khachaturian.[15] This study hopes to contribute significantly to this gradual reappraisal.

Available literature

A fair amount of Russian-language literature is available on Khachaturian, although its usefulness is of variable quality. This material can be broken down into two main categories: Khachaturian's own writings, issued during the Soviet era, and secondary literature by Soviet musicologists. With regards to the former, the most prominent of these publications are: the collection of articles *O muzike, muzikantakh, o sebe* [Of music, musicians, of myself],[16] *Aram Il'ich Khachaturian: Sbornik statei* [Aram Il'ich Khachaturian: collection of articles],[17] and *Stat'i i vospominaniia* [Articles and reminiscences];[18] the interviews contained in *Aram Khachaturian, stranitsy zhizni i tvorchestva: iz besed s G. M. Shneersonom* [Aram Khachaturian, pages of life and creation: from conversations with G. M. Shneerson];[19] and the set of *Pis'ma* [Letters].[20] Many of these sources occasionally provide useful factual information regarding, for instance, the genesis of compositions, but they are generally superficial and non-technical in nature, being little more than programme notes aimed at the average reader/concert-goer. In-depth discussions of the composer's conception of symphonism, for instance, are nowhere to be found. Furthermore, standard Soviet tropes and clichéd jargon are wholly pervasive (illustrations of this mode of literary writing are supplied in the following subsection of the present chapter). During the Soviet period it was standard to publish materials in this form, and comparable source materials can be found in the cases of, for instance, Shostakovich, Prokofiev, and Myaskovsky.

Regarding the latter category, a reasonable body of secondary publications exists on Khachaturian. A number of monographs by eminent Soviet musicologists such as Georgy

[15] *Soviet music and society under Lenin and Stalin*, ed. Edmunds, 2
[16] Khachaturyan, Aram Il'ich. *O muzyke, muzykantakh, o sebe* [Sbornik] (Erevan: *AN Armianskoy SSR*, 1980)
[17] Rïbakova, S. B. *Aram Il'ich Khachaturyan: sbornik statey* (Moscow: Sovetskiy kompozitor, 1975)
[18] Khachaturyan, Aram Il'ich. *Stati i vospominaniya* (Moscow: Sovetskiy kompozitor, 1980)
[19] Khachaturyan, Aram Il'ich and Shneyerson, G. *Aram Khachaturyan, stranitsy zhizni i tvorchestva: iz besed s G. M. Shneyersonom* (Moscow: Sovetskiy kompozitor, 1982)
[20] Khachaturyan, Aram Il'ich. *Pis'ma*, ed. Arutiunian, G. (Moscow: Kompozitor, 2005)

Khubov,[21] Georgy Tigranov,[22] Ivan Martinov,[23] Margarita Arutiunyan,[24] and David Person,[25] among others, have been written, as well as musicological articles in Soviet journals by similarly well-known figures such as Israel Nest'yev,[26] Boris Asaf'yev,[27] Dmitry Shostakovich,[28] Dmitry Kabalevsky,[29] and Tikhon Khrennikov.[30] Moreover, standard Soviet reference works on the symphony and concerto include occasional discussions of Khachaturian's contributions. As in the case of the composer's own writings, these sources are useful to a degree with regards to basic information, but they similarly contain significant inadequacies. Again, this literature is seldom analytical in any meaningful sense, and 'phantom programmes' (to use the term coined by Marina Frolova-Walker to denote the imposition of a spurious ideological programme upon a work of ostensibly absolute music)[31] feature prominently. Furthermore, many of the above critics have attempted to market Khachaturian as an exotic product, making a large deal of his Armenian heritage in an attempt to appease the state-necessitated mandate of emphasising the various nationalist schools of the Soviet Union.

I will highlight the content of two of these general reference works as means of illustrating this problem, those of Genrikh Orlov and Boris Yarustovsky, who contributed volumes on Soviet symphonism and 'war symphonies', respectively. Orlov's book is a survey of the Soviet symphonic literature up to the time of its publication (1966) and is generally regarded as the standard and most authoritative publication on the subject. Yarustovsky's book is a separate study inspired by symphonies on the topic of war (although this is not confined to Russian symphonies, featuring as it does works by composers such as Honegger), and Khachaturian's Second Symphony is discussed within this context. A couple of examples from each of these books will suffice to demonstrate their underlying ideological motives. In a discussion of Khachaturian's First Symphony, Orlov makes extensive mention of its nationalist features, for instance its indebtedness to the *kuchka*[32] and its 'charming, inexhaustible wealth of folk melos'.[33] Moreover, he praises the

[21] Khubov, Georgiy. *Aram Khachaturyan: Eskiz kharakteristiki* (Moscow: 1939); Khubov, Georgiy. *Aram Khachaturyan* (Moscow: 1967)
[22] Tigranov, Georgiy. *Baleti A. Khachaturyana* (Moscow: 1960); Tigranov, Georgiy. *A. I. Khachaturyan* (Leningrad: 1978)
[23] Martïnov, Ivan. *Aram Khachaturyan* (Moscow: 1956)
[24] Arutiunyan, Margarita. *Aram Khachaturyan* (Erevan: 1962)
[25] Person, David. *Aram Khachaturyan: zhizn' i tvorchestvo* (Moscow: Sovetskiy kompozitor, 1963)
[26] Nest'yev, Israel. 'O skripichnom kontsyerte A. Khachaturiana', in *Sovetskaya muzïka*, 1940, No. 11
[27] Asaf'yev, Boris. 'Tri imyeni', in *Sovetskaya muzïka*, 1943, No. 1
[28] Shostakovich, Dmitriy. 'Yarkiy talant', in *Sovetskaya muzïka*, 1959, No. 6
[29] Kabalevskiy, Dmitriy. 'A. Khachaturian i yevo balet "Gayane"', in *Pravda*, 5 April 1943
[30] Khrennikov, Tikhon. 'Pevets sotsialisticheskoy deystvityel'nosti', in *Sovetskaya muzïka*, 1973, No. 6
[31] Frolova-Walker, Marina. "Music is obscure': textless Soviet works and their phantom programmes', in *Representation in Western music*, ed. Walden, Joshua. (Cambridge: Cambridge University Press, 2013)
[32] Orlov, Genrikh. *Russkiy sovetskiy simfonizm* (Moscow: Muzïka, 1966), 164
[33] Ibid., 165

Second Symphony as a further development of nationalist symphonism[34] and, like virtually all commentators on the work, foists a war programme upon the work, describing it as 'a link in the chain in the development of new types of symphonic dramaturgy and poetics in the conditions of the Great Patriotic War.'[35] (The Third Symphony is given scant mention, and is summarily dismissed as a work of little significance on account of its brevity.)[36] Yarustovsky's account of the Second Symphony is, essentially, merely a descriptive programme note, which tries to convey something of the mood and atmosphere of the music (including the opinion that it depicts military engagement with the enemy),[37] although it is once again hailed as a 'nationalist symphony':

> On the whole, Khachaturian's Second Symphony is perhaps the most nationalistic symphonic composition written during the Great Patriotic War. Nationalistic in the sense that it is the fullest embodiment of specific traits of the way that the Russian people thought about the war in terms of musical-poetic imagery.[38]

As previously noted, many of these commentators were prominent names in Soviet musicology, having contributed articles and books on important figures such as Shostakovich and Prokofiev, and it should be remembered that they were beset by considerable constraints due to the ideological circumstances and censorship under which they had to work. This situation further deteriorated in the late Stalinist period. In a forthcoming article entitled "Foreign' versus 'Russian' in Soviet and post-Soviet musicology and music education',[39] Olga Manulkina records the fallout from the official condemnations of Soviet musicologists in 1949, in which great restraints were imposed upon musicologists in a similar manner to the castigation of composers in 1948. Producing analytical studies in the wake of this denunciation would have been unthinkable, as the term itself became tainted with overtones of formalism. As a result, analyses became essentially programme notes; Orlov's book, for instance, does not contain a single musical example. As a result, the other major tendency in these works is for them to instead attempt to emphasise the ways in which the symphonies met the criteria of Socialist Realism, and to situate them primarily

[34] Ibid., 212
[35] Ibid., 217
[36] Ibid., 248-249
[37] Yarustovsky, Boris. *Simfonii voyni i mira* (Moscow: Nauka, 1966), 166
[38] Ibid., 170
[39] Manulkina, Ol'ga. "Foreign' versus 'Russian' in Soviet and post-Soviet musicology and music education', in ed. Zuk, Patrick and Frolova-Walker, Marina. *Russian Music since 1917* (British Academy/Oxford University Press, forthcoming)

in relation to Russian musical traditions (to the exclusion of Western practice). This problem is lucidly summarised by David Fanning:

> It is worth observing that however wide of the mark former Western evaluations now appear to be, most Soviet musicological and critical commentary from 1936 until about 1962 is worthless from the point of view of critical or analytical assessment. Soviet critics were forced to take on a special function, mediating not between composer and audience as in the West, but between composer and officialdom […] the restrictions on honest value judgment, and above all the compulsory humanist-hermeneutic tone and insulation from Western thought, led to a catastrophic decline in journalistic and scholarly standards […].[40]

Every musicologist working in the field of Soviet studies is well aware of such intrinsic issues, many of which are detailed in Laurel Fay's introduction to her authoritative *Shostakovich: A Life*.[41] As she explains, alongside the plethora of general factual inaccuracies, potential for self-censorship in letters, and the often imprecise nature of memoirs, which need to be 'treated with extreme care, evaluated critically, and corroborated by reference to established facts',[42]

> Soviet history was always a work-in-progress; people, ideas, and facts that became unpalatable were routinely "airbrushed" out of existence in later Soviet sources. Only rarely was anything so erased later on restored. Shostakovich himself was obliged to reinvent his past on occasion. By the time successive generations encountered the "expurgated" pages of their history, they often had lost track of what had been excised, and why.[43]

Patrick Zuk expands upon these problems in his article 'Nikolay Myaskovsky and the "Regimentation" of Soviet Composition: A Reassessment'. Noting that most Soviet composers—Khachaturian among them—are still awaiting a critical reappraisal following the documentary

[40] Fanning, David. 'The Symphony in the Soviet Union', in *A Guide to the Symphony*, ed. Layton, Robert (Oxford: Oxford University Press, 1995), 305
[41] Fay, Laurel. *Shostakovich: a life* (Oxford: Oxford University Press, 2000)
[42] Ibid., 2-3
[43] Ibid., 5. One should also note the danger of the hasty attempts to re-assimilate new revelations before a complete research into their plausibility has been carried out, though this is more of a problem for Shostakovich and Prokofiev than Khachaturian. [Ibid., 2]

source material newly available to scholars since *glasnost'*,[44] he laments the fact that researchers still rely wholly on these problematic Soviet sources:

> Even the best of these have significant limitations (Soviet biographies, for example, mostly present their subjects in a highly idealized manner); and at worst, they are not only of poor quality, but written from tendentious perspectives. Not infrequently, such publications are more notable for what they omit to mention than what they reveal. As Detlef Gojowy observed, the advent of perestroika confronted musicologists with nothing less than the task of thoroughgoing and radical reassessment: "How many allegedly established 'facts' that have been reiterated as certitudes in book after book must now be called into question and revised?… Entire biographies must be rewritten afresh." Until new biographies and studies of individual composers' outputs grow considerably more numerous, there is a danger that the music of this period will continue to be appraised on the basis of questionable assumptions.[45]

The drawbacks outlined above are readily apparent in relation to the various monographs on Khachaturian. A consideration of three of these is sufficient to underline the dubious nature of such publications, although it should be remembered that commentary on Khachaturian's music has never been either voluminous or extensive. The critics I focus on here—Georgy Tigranov, Grigory Shneerson, and Victor Yuzefovich—were among the most important contributors to musicological research on the composer, and all three were leading commentators on the Soviet musical scene in general.

Georgy Tigranov's 1987 monograph stands as a textbook representative of the superficial manner of writing typical of Soviet publications, despite being produced almost a decade after the composer's death and just four years before the collapse of the Soviet Union. Tigranov was a prominent Soviet critic with a particular interest in Khachaturian's music; he had written a doctoral dissertation on the development of Armenian operatic music, as well as other publications focussed on Armenian music more generally.[46] He studied under Boris Asaf'iev, and taught at the Leningrad Conservatoire from 1935. The opening paragraph summarises the rather banal style of writing which permeates the work entirely:

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[44] Zuk, 'Nikolay Myaskovsky and the "Regimentation" of Soviet Composition', 358

[45] Ibid.

[46] These publications include: Tigranov, Georgiy. 'Voprosï izucheniya muzïkal'nogo naslediya v Armyanskoy SSR', in *Muzïkovedeniye i muzïkal'naya kritika v respublikakh Zakavkaz'ya*, ed. Badalbeili, Afrasiyab (Moscow: Muzgiz, 1956); Tigranov, Georgiy. 'Opyernoe i balyetnoe tvorchestvo armyanskikh kompozitorov', in *Muzïka Sovyetskoy Armenii*, ed. At'ayan, R. (Moscow: Muzgiz, 1960); Tigranov, Georgiy. 'Mïsli o sovremennoy armyanskoy simfonicheskoy musïkye', in *Muzïka i sovremennost' (Vol. II)*, ed. Lebedeva, T. (Moscow: Muzgiz, 1963)

> The history of art knows many artists whose creations shine like sunbeams. Through storm and stress they carry a faith in life, an exultation of freedom and happiness. Such a creator was our marvellous contemporary, the outstanding Soviet composer Aram Il'ich Khachaturian.[47]

This rather grandiose tone is maintained throughout the general introduction (which includes all the tired Soviet clichés surrounding, for example, the composer's 'thoughts and feelings'); in this way, it is asserted that Khachaturian

> could melt down the multifaceted phenomena of life, the complex social and moral problems of the epoch, the thoughts and feelings of his contemporaries in truly living music, displayed concretely, expressive and clear to the nth degree. His music is thrilling, sincere speech, addressing the people.
>
> Khachaturian is one of those artist-enthusiasts, composer-narrators, the versatile activities of whom always asserted […] the lofty ideals of Communism.
>
> All of his life and creative path was inseparably connected with the fate of his country […] the thoughts and aspirations of the Soviet nation.[48]

Such statements betray the monograph's clear political motivation and render it practically useless as an objective source of reference for reception studies. In considering the discussion of the actual music, Tigranov's descriptions are entirely superficial—only occasional and brief points relating to the music content of the works are made,[49] the discussion of the music instead centring squarely on its connection to aesthetical concerns:

> After the vivid musical "sketches from nature" in the earlier compositions, here [in the First Symphony] Khachaturian approached the idea of a composition of a major, conceptually integrated composition, which narrated past and present Armenia, of its beautiful nature, manly courage, talent and freedom-loving nation, the building a new life. The symphony was dedicated to 15-years of establishment of Soviet power in the republic.

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[47] Tigranov, Georgiy. *Aram Il'ich Khachaturyan* (Moscow: Muzïka, 1987), 5

[48] Ibid. Indeed, the conclusion repeats almost verbatim that the works are imprinted with these thoughts, feelings, and the aspirations of the Soviet people [Ibid., 121].

[49] Such as in the case of the Second Symphony: 'The holistic musico-dramatical conception is marked by an inner unity and thematic connections between the movements, with intensive thoroughgoing development.' [Ibid., 65.]

> The first part presents its epic-dramatic narrative of the history of old Armenia: pictures arise of the many-years war for independence and freedom, an image of the nation, the worker, the hero.[50]
>
> Containing the deep feeling of love to the motherland, which sounded as an inspired, hot and passionate voice of Soviet Armenia, the First Symphony marked the start of a whole range of major compositions of the composer, glorifying the new life.[51]

The only two substantial biographies on Khachaturian in English are those by Grigory Shneerson (1959) and Victor Yuzefovich (1985).[52] However, both of these works are translations of Soviet publications—the former written while Khachaturian was still alive—rather than independent research undertaken by Western academics. Shneerson was a significant figure in Soviet musical life; he held a number of illustrious posts, including Secretary of the Foreign Bureau of the Union of Composers and Head of the Foreign Department of *Sovetskaya muzïka*. Furthermore, he wrote hundreds of articles (some of which, like *O muzïke zhivoy i mertvoy,* have been described as harshly critical of 'Western bourgeois art'),[53] and was considered a leading proponent of both Soviet music abroad and of foreign music in the USSR. Yuzefovich is still alive at the time of writing. Like Khachaturian he studied at the Gnesin Institute, and served as a critic for publications such as *Sovetskaya muzïka and muzïkal'naya zhizn'*. He worked for nearly two decades as Head of the Performing Arts section of the former, a post which gave him the opportunity to have regular conversations with the most renowned musicians of the day. According to Yuzefovich himself, Khachaturian had previously read Yuzefovich's book about David Oistrakh,[54] which had been written as a series of conversations, and requested the same treatment for himself.[55]

Despite the fact that both Shneerson and Yuzefovich knew the composer personally these works nevertheless contain significant shortcomings and thus require the supplementation of primary source material, a resource which is regrettably off-limits to those without a knowledge of the Russian language. Even dates and other factual points are disputed between these sources, and incorrect versions have subsequently been appropriated into later scholarship without any kind of

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[50] Ibid., 27
[51] Ibid., 30
[52] Shneyerson, Grigoriy. *Aram Khachaturyan*, trans. Danko, Xenia, ed. Shartse, Ol'ga (Moscow: Foreign Languages Publishing House, 1959); Yuzefovich, Victor. *Aram Khachaturyan*, trans. Kournokov, Nicholas and Bobrov, Vladimir (New York: Sphinx Press, Inc., 1985)
[53] Ginzbug, Lev, and Korabel'nikova, Lyudmia. 'Shneerson, Grigory Mikhaylovich', in *Grove Music Online. Oxford Music Online.* (Oxford University Press), http://www.oxfordmusiconline.com/subscriber/article/grove/music/25655, [accessed 16/04/2017]
[54] Yuzefovich, Victor. *David Oistrakh: Conversations with Igor Oistrakh*, trans. De Pfeiffer, Nicholas (London: Cassel, 1979)
[55] www.victoryuzefovich.com

verification, further illustrating the ambivalent nature in which musicologists have thus far regarded Khachaturian's body of work. (In particular note Gerald Abraham,[56] Richard Leonard,[57] and Andrey Olkhovsky,[58] all of who claim, possibly taking Shneerson's lead, that Khachaturian was born in 1904 instead of 1903.)

Admittedly, both Shneerson and Yuzefovich's monographs do contain comments of genuine insight—the latter, which also has the advantage of having been written alongside the composer,[59] correctly notes the 'enviable continuity in the development of the musical thought' via a variety of means,[60] as well as the 'constructive function, one might even say the outright dramatic function, of the piano cadenzas'[61] of the Piano Concerto which blend folk-like improvisatory cadenza material within the classical sonata structure,[62] although it is disappointing that such interesting observations are not expanded upon in any way. Yuzefovich also goes as far as to mildly rebuke the composer for minor technical points in works such as the *Dance Suite*[63] and the *Three Concert Arias for High Voice and Orchestra*[64] (although these are frequently negated by a complimentary justification),[65] and even occasionally dares to criticise Khachaturian's personality in a way that earlier publications do not.[66] Similarly, Shneerson reflects at the very outset of his publication that the 'Sabre Dance', despite its popularity, should not act as the yardstick for the composer's creative accomplishments, and goes on to scrutinise a number of the works themselves, including the orchestration of sections of the Second Symphony and the *Three Arias for High Voice and Orchestra*.[67] Shneerson is also justified in noting the significance of Khachaturian's innovative contribution to symphonism[68] via 'an organic unity of the two sources of music coming

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[56] Abraham freely admits obtaining his source material from an article written by Georgy Khubov, one of Khachaturian's most important Soviet critics, and even concedes that many of these dates are contradicted by Y. Y. Baynkop's article in *Sovetskie Kompozitori*. [Abraham, Gerald. *Eight Soviet Composers* (Westport: Greenwood Press, 1970 [originally 1943]), 43]

[57] Leonard, Richard. *A History of Russian Music* (Westport: Greenwood Press, 1956), 352

[58] Olkhovsky, *Music under the Soviets*, 222

[59] As the foreword makes clear, 'about his life, his meditations about his work, and his most important compositions'. [Yuzefovich, *Aram Khachaturyan*, viii]

[60] Ibid., 102

[61] Ibid., 103

[62] Ibid.

[63] Ibid., 51

[64] Ibid., 180

[65] 'It would be wrong to assume that Khachaturyan's artistic growth in the Conservatory was all smooth sailing. His irresistible urge to find new forms often would clash with classical standards and traditions. His natural gift for the melodic persistently demanded a corresponding craftsmanship in developing his material.' [Ibid., 45]

[66] Note, for instance, his claim that 'it would be wrong to say that he lacked vanity. He was easily hurt, perhaps even offended by criticism. He eagerly accepted endless invitations to attend banquets, anniversaries, and other functions. Yes, he liked the theatrical side of life. But he paid for it, as it took too much of his time, and time, as he said on many occasions, was what he lacked most.' [Ibid., 252]

[67] Shneerson, *Aram Khachaturyan*, 66, 68

[68] Ibid., 7

from the East and from the West,'[69] in particular in the 'conflict between free improvisation and a deep sense of the laws of classical sonata form',[70] and—most importantly—amply demonstrates that he is attuned to the composer's appropriation of folk material as a germ to be developed (rather than a repeated quotation à la Glinka and the *kuchka*).[71] These points are subsequently expanded upon in his discussion of the First Symphony (1934):

> The melodies of the introduction, "the quintessence of the entire work," to quote Khachaturyan's own words, play a very important part in the further development of this musical epic. Thus the agitated and impassioned melodic elements of the introduction give rise to a majestic and manful, if somewhat elegiac, theme stated for the first time by the cellos and basses. Then this theme is elaborated in a variety of ways and followed by contrasting themes whose melodic and rhythmical elements—curious to say—are derived from the main theme itself.[72]

Unfortunately, the majority of Shneerson's book is constructed of hackneyed statements related to the composer's supposed aesthetics, few of which are supported by evidence, as well as a consistently romanticised style of prose. During Khachaturian and Kabalevsky's tour of Siberia, for instance, the writer asserted that '[c]ollective farmers from near-by villages listened with bated breath to symphonic music—a new experience to them—and afterwards expressed their warm appreciation and gratitude to the composers.'[73] The language of Yuzefovich's work is similarly idealised, with the discussion of Khachaturian's *Poem about Stalin* stressing the composition's importance for the glorification of Stalin and 'the new, happy life of the working people',[74] and of the Violin Concerto as a visualisation of 'a flowering, jubilant Armenia bathed in sunlight.'[75] Moreover, it is asserted with regards to the Second Symphony that '[t]he grief and tragedy that Khachaturyan melted down into a grim desire for retribution, as symbolized in the symphony by the ancient Catholic hymn [the *Dies irae*], was a sign of the great social optimism so characteristic of all Soviet art.'[76]

[69] Ibid., 99
[70] Ibid., 60
[71] Ibid., 11
[72] Ibid., 35
[73] Ibid., 97
[74] Yuzefovich, *Aram Khachaturyan*, 110
[75] Ibid., 117
[76] Ibid., 178

It is abundantly clear that both Shneerson and Yuzefovich constantly strove to situate Khachaturian's body of works firmly within the requirements of Socialist Realism, notably in their frequent application of phantom programmes. In this way, the Piano Concerto is interpreted by the former as 'the assertion of *joie de vivre*, of happiness attained in struggle against the forces of evil; the glorification of free and strong man is the theme of this beautiful, original and vivid music',[77] and the Cello Concerto is apparently related to 'the glorification of happy life'[78], whose second movement is seen to evoke 'poetical musings, daydreams, contemplation of serene southern landscapes'.[79] The return to a diatonic palette in the Violin Concerto, an undisputed milestone in Khachaturian's oeuvre, is similarly heard as a direct response to the Socialist Realist aesthetic:

> Khachaturyan's Violin Concerto is extra proof of the fact that modern music (modern in the strictest sense of the term) can win popularity with broad democratic audiences and yet remain original and new. A searching and original composer, Khachaturyan does not strive to obey the dictates of modernistic fashion. He is fully aware of his duty as a humanist artist, of his responsibility to his people and to his art. That is why, unlike some composers who, faced with the audience's indifference to their work, haughtily declare that they are writing the "music of the future," Khachaturyan composes for his contemporaries. He addresses himself to them and from them he expects a response.[80]

Such ideological motives permeate Shneerson's book and portray Khachaturian as a model Soviet composer. In this way, it is claimed that '[t]he theme of love of his country, of his people, is manifest in all of his work. His full-blooded and joyous music is imbued with the spirit of our days, of the novel features of socialist society',[81] and that '[w]ith each new work grew the popularity and fame of the composer, whose works vividly and optimistically portrayed Soviet life.'[82] Shneerson argues that in the Second Symphony Khachaturian wanted 'to depict the heroic struggle of the people fighting against a terrible and cruel enemy, to glorify the spiritual beauty and grandeur of the people defending their music',[83] and in the discussion of the Third Symphony, during which time 'certain undesirable tendencies born of the influence of Western abstract modernist art

[77] Shneerson, *Aram Khachaturyan*, 39
[78] Ibid., 70
[79] Ibid.
[80] Ibid., 53
[81] Ibid., 10
[82] Ibid., 79
[83] Ibid., 62

affect[ed] some of the Soviet composers',[84] Khachaturian is described as taking the criticism of his symphony 'in good part, paying great heed to it and pondering over the causes of it, and this has undoubtedly proved beneficial to his ideological and artistic development.'[85] This reading—which is then immediately glossed over in the ensuing prose—completely disregards the composer's actual response to the events of 1948, in which he was so crushed by his denouncement that he 'seriously considered changing professions',[86] and fully exposes Shneerson's lack of objectivity as a result.

Yuzefovich's book likewise subscribes wholeheartedly to this connection of the composer with Socialist ideals,[87] even when such testaments to his greatness border on the farcical (such as Khachaturian's prediction that Arno Babajanyan would have a 'wonderful musical career' while the latter was still in kindergarten).[88] Perhaps the most noteworthy demonstration of Yuzefovich's intention to downplay Khachaturian's significant debt to contemporary Western classical music concerns the composer's reminiscences of his teacher Myaskovsky. Quoting the article related to these reminiscences,[89] Yuzefovich stresses that the older composer brought his students up on the Russian classics,[90] omitting the fact that in the article Khachaturian himself explains that Myaskovsky also included examples from contemporary Western musicians, such as Bartók, Stravinsky, Hindemith, Berg, and Schoenberg.[91] In the composer's own words, 'he encouraged curiosity in his pupils [with regards to new music].'[92]

Both monographs are notably selective of the works they examine—particularly Yuzefovich's, in which the Cello Concerto, concerto-rhapsodies, and the Third Symphony are almost completely ignored.[93] Yuzefovich is as dismissive as Shneerson of the latter work, whose 'outwardly pompous and heavy academic' style was 'a postwar tendency that left its mark on Khachaturyan's work',[94] although, unlike Shneerson, he does at least accept that the events of the *Zhdanovshchina* did affect Khachaturian negatively.[95] Nevertheless, Yuzefovich then takes great

[84] Ibid., 70-71
[85] Ibid.
[86] Yuzefovich, *Aram Khachaturyan*, 190
[87] Ibid., 2
[88] Ibid., 35
[89] *Myaskovsky, N. Y.: Articles, Letters, Recollections*, Vols. 1 and 2, ed. Shlifshsteyn, Semyon (Moscow: Muzïka, 1964)
[90] Yuzefovich, *Aram Khachaturyan*, 43
[91] *Myaskovsky, N. Y.*, ed. Shlifshsteyn, 301-302
[92] Ibid., 302
[93] Yuzefovich, *Aram Khachaturyan*, 181-185
[94] Ibid., 191
[95] Ibid., 190

pains to bring the composer back in line with the tenets of Socialist Realism after this artistic misstep:

> His music always remained a sincere ode to the Soviet way of life. "I have observed Khachaturyan's growth and development over a period of many years," comments Georgi Hubov [a critic who, incidentally, was also critical of the Third Symphony], "and I have noticed that his blunders and mistakes were not the result of ideological misconceptions, but of passions that seized hold of his temperamental nature and led him away from the lofty goal he had set himself."[96]

As the preceding investigation has suggested, a major problem with this source material is that the vast majority of scholars do not enter into any kind of detailed analysis of the works themselves. Even a source as late as 2003, D. A. Arutiunov's *Aram Khachaturian: Zhizn' i tvorchestvo* [Aram Khachaturian: Life and Works],[97] does not investigate any of the works on an analytical level (although it is an undoubtedly useful resource thanks to its extensive bibliography and abundance of primary source material, mainly the composer's letters, compiled alongside the composer's son Karen).[98] Despite the fact that Arutiunov's book still has occasional recourse to familiar Soviet phraseology,[99] it should also be credited for finally acknowledging Khachaturian's debt to Western composers, including Stravinsky,[100] and to the combination of Eastern and Western influences on the composer's music: '[o]n the whole, if the reflection of the nation begins to be felt more in the expressive side of the Khachaturian orchestra, the influence of the European orchestral thinking is more brightly shaped in the dramaturgy and form.'[101] Arutiunov also makes a number of interesting observations regarding the composer's harmonic processes.

Georgy Khubov's 1967 monograph, however, is in a rather different category to any of the other publications on Khachaturian because of its inclusion of analytical discussions of the music. Khubov has been described by Pauline Fairclough as 'an intelligent and influential music critic',[102] and was certainly among the most important musicologists of the Soviet era. He worked on the editorial staff of *Pravda*, held various posts in the Composers' Union, and was editor of

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[96] Ibid., 191
[97] Arutiunov, D. A. *Aram Khachaturian: Zhizn' i tvorchestvo* (Moscow: Slovo, 2003)
[98] Ibid., 11
[99] Ibid., 7, 9
[100] Ibid., 8
[101] Ibid., 11
[102] Fairclough, Pauline. "Symphonies of the free spirit': the Austro-German symphony in early Soviet Russia', in *The Cambridge Companion to the Symphony*, ed. Horton, Julian (Cambridge: Cambridge University Press, 2013), 367

Sovetskaya Muzïka from 1952-1957. In addition to his work on Khachaturian, he also published a number of insightful monographs on a variety of composers.[103] As an example of the quality of this research, it should be noted that Khubov dedicated an entire chapter of his monograph on Khachaturian to Armenian folk music as a means of specifically demonstrating the stylistic connections between the two. At the same time, he explains that Khachaturian's work is not 'ethnographic';[104] in other words, that the composer does not quote actual folk sources in an exotic fashion and 'enjoys all allowable and necessary striking means of modern music. And he proceeds correctly. For beauty in national original art (of every nation) is universal.'[105] A fine instance of such a logical conclusion results from Khubov's connection of the constant repetition of the third movement of the First Symphony with national dance structures. '[E]ach of these,—notes Komitas,—is comprised of only one stanza and refrain, and the dance sometimes lasts for hours. During this time, if they do not ask to change the motif, the song will continue uninterrupted, feeding on a prepared stock of different strophes,—every peasant knows dozens of them'.[106]

Furthermore, Khubov makes a number of interesting points regarding Khachaturian's thematic material, which he categorises into two types: brief leitmotifs, 'usually play[ing] a role in the driving strength of the symphonic development';[107] and 'widely opening, melodious theme-melodies',[108] which do not require their own development, but play 'an important role in the general development of the whole creation.'[109] Entire chapters are given to a number of important works, such as the First and Second Symphonies and the trio of concerti, and much of this analysis is at least thought-provoking. With regards to the First Symphony, for instance, the author enters into a reasonable discussion of the thematic development of the first movement and the methods by which Khachaturian undermines the sonata-form structure.[110] Because of such features, the work essentially stands as the only source on Khachaturian which can be considered analytical as the term is understood in Western musicology.

Although Khubov also notes in passing that Khachaturian drew inspiration from Western models,[111] it is frustrating that he does not explain the ways in which this occurs, and this influence is generally downplayed throughout the book. Indeed, Khubov's monograph unfortunately suffers

[103] Bélza, Igor'. 'Khubov, Georgy Nikitich', in *Grove Music Online. Oxford Music Online*. (Oxford University Press), http://www.oxfordmusiconline.com/subscriber/article/grove/music/14984 [accessed 16/04/2017]
[104] Khubov, Georgiy. *Aram Khachaturyan: Monografiya* (Moscow: Muzïka, 1967), 78, 86
[105] Ibid., 78
[106] Ibid., 91
[107] Ibid., 256
[108] Ibid., 257
[109] Ibid.
[110] Ibid., 81-85
[111] Ibid., 419

from the commonplace Soviet tendency to impose dubious programmatic readings on the music, even in cases where the author admits that these interpretations were not sanctioned by the composer.[112] There are many examples of such phantom programmes throughout the book; two examples taken from the First Symphony aptly summarise its usage here:

> In the improvisation of the *Prologue*, an image of the *ashugs*, speculating about the destiny of the Motherland, is evoked in the listener's imagination; the whole "core" of the first movement […] reveals a picture of epic narrative of life and fight of the nation, finding one's way to heroic pathos and national romanticism; but in the *Epilogue* (*Andante*) the image of the *ashug* arises again …[113]

> This composition is permeated by the spirit of our times. It was inspired by the thoughts of the Motherland, by the brilliant epos of the new life of the nation—a life of ebullience, tension and joy in labour and struggle. The theme is handled boldly and extensively by the composer.
>
> The symphony narrates the awakening and the powerful, spirited development of the strength of the liberated nation, which is revealed in the contrasting movement of the melodious images of the imperishable beauty of the ancient and of the eternally young national art.[114]

As in most of the Soviet publications that deal with the work, phantom programmes are foisted most extensively on the Second Symphony. Such ideas of the work as being '[t]he idea of the life-asserting fight, initially binding the tragic and the heroic',[115] and 'a dramatic poem of war, executed with hatred to the enemy, who are trampled by the high ideals of freedom, of love, beauty and justice; we hear sorrow, a call to vengeance, and an exciting song about the spirit of great national heroism, which overcomes grief, sufferings and agonising death, in a thorny path to victory against the grim forces of evil…'[116] permeate Khubov's prose—the *Largamente* section of the first movement is described as 'overclouded with acute distress of mournful thinking of national misfortune and unrecoverable losses.'[117] Unusually, the author does admit that it is possible to read the symphony in a different way, but then argues that '[t]he objective, ethical, and aesthetic meaning of the Second Symphony of Khachaturian is clear',[118] the aim obviously being to once again situate Khachaturian within the Socialist Realist goal of the 'lofty idea of the fight of man in

[112] Ibid., 87
[113] Ibid.
[114] Ibid., 77-78
[115] Ibid., 239
[116] Ibid., 237
[117] Ibid., 246
[118] Ibid., 266

the name of happiness and freedom of mankind.'[119] Despite this, Khubov is nevertheless able to analyse the symphony with a substantial degree of insight. A number of his narratives invite consideration when combined with certain musical features, such as the use of the *Dies irae* in the third movement, which speaks to the universalised grief of a mother's loss of her child (which Khachaturian himself noted was the meaning behind the basis of the folksong which serves as a basis of the movement).[120] Similarly, Khubov notes the significance of the opening 'bell motif' in the symphony's thematic development,[121] but unfortunately gives the motto a dubious narrative significance by calling it 'a restless piece of news of national misfortune, of upcoming stressful war'.[122] Such extra-musical associations regrettably dilute Khubov's purely musical conclusions.

Khubov's discussion of the Third Symphony is particularly useful for illustrating that ideological concerns remained persistent even in the more technical examples of Soviet source material. He begins by making clear that Khachaturian should never have been accused of formalism in the work despite its novelty of form and expression,[123] but that ultimately the symphony is a failure because 'the emotional immediacy of the [main] theme demands a simplicity of expression which does not reconcile with its overindulgence and redundancy.'[124] Because of this, the work becomes 'excessive' and 'monotonous.'[125] In this way, 'the score of the Symphony-Poem does not widely reveal a worked-out dramatic plan, of an unfurled idealistic-philosophical conception. The image of victorious celebration is presented not through a complex, multifaceted development, with opening confrontations leading to an affirmative idea, but immediately and at point-blank—with the impression of loud celebratory fanfares.'[126] To Khubov, this is due to the fact that Khachaturian 'succumbed to false influence,'[127] clearly criticising this apparent deviation from the Socialist Realist palette which Khachaturian supposedly adhered to. Because the dramaturgical problem is absent, any positive aspects that the work may hold become irrelevant to Khubov.[128] It is notable that even when criticising the composer Khubov is nevertheless apparently unwilling to acknowledge his use of severe dissonance, describing the cacophonic

[119] Ibid., 265-266
[120] Ibid., 259-260
[121] Ibid., 240
[122] Ibid.
[123] Ibid., 282
[124] Ibid., 284
[125] Ibid., 287
[126] Ibid., 286
[127] Ibid., 292
[128] Ibid., 290

opening theme as 'Sound, trumpets, rejoice, people!',[129] and 'picturesque',[130] debateable impressions of the extraordinarily harsh effect of the opening of the composition.

> In the Khachaturian Symphony-Poem there is, certainly, a meaning, but the meaning is shallow and at the extremes of naivety. The celebration—in the appearance of strength, strength—in the appearance of celebration: here, the content of the symphony boils down to that, essentially […] [the symphony] is devoid of inner development. The force of the musical meaning is insignificant, the force of the means of expression is excessive. The first does not at all demand the second, and the second does not organically justify the first.[131]

The question of the work's potential dramatic plan is an interesting question which will be explored in greater detail later in this thesis. However, in this respect it should be noted that Khubov was, in Fairclough's words, a 'heavyweight ex-RAPM critic' who believed that symphonists must 'confront the question of big ideas, forms and philosophical depths' and called for a revival of the programme symphony (the use of leitmotif in works by Liszt, Berlioz and Wagner was broached as a possible aid to contemporary Soviet symphonists by a number of speakers). He also criticised Knipper, Shebalin and Kabalevsky for continuing 'along a well-trodden path … Soviet composers still fall back on intuition and don't review their ideological baggage … they will never try to find new forms and principles of development.'[132] It is likely for this reason that Khubov criticises the finale of the First Symphony for a lack of 'big ideal intentions' as required (and, to Khubov, expected) of the finale of a symphony,[133] which 'demands powerful dramatic development with a generalised conclusion.'[134] It is notable that the author was to criticise the 'hot-tempered exaggerations of subjective evaluations' which arose in its wake[135] (claiming that this so-called 'formalist' style was 'organically foreign in the whole of the artistic life of the composer')[136] while doing exactly this himself, unable to admit that Khachaturian's style may have broader significance. As Khubov sums up in the conclusion, '[s]inger of the nation, builder of communism, he acts as a herald of the realism of happiness for simple people of the earth […] we can say with full

[129] Ibid., 286
[130] Ibid., 287
[131] Ibid., 292
[132] *Sovetskaya muzïka*, 1935/6, 35; quoted in Fairclough, Pauline. *A Soviet credo: Shostakovich's Fourth Symphony* (Aldershot: Ashgate, 2006), 32
[133] Khubov, *Aram Khachaturian*, 92, 94
[134] Ibid., 95
[135] Ibid., 293
[136] Ibid.

assurance: here are images of art of Socialist Realism, art, permeated with forward-thinking ideals of our contemporary life and revolutionary love.'[137]

By means of concluding, it should be noted that there are a limited amount of publications on Khachaturian available in other languages (principally in English, although Dorothea Redepenning's *Geschichte der russischen und der sowjetischen Musik* [History of Russian and Soviet music] also provides a limited amount of discussion on the composer's music).[138] However, these are generally unsatisfactory re-hashings of the Russian monographs mentioned above, and consequently are one reason for Khachaturian's relative neglect in the West. Other works in the English language do exist, but these are not detailed enough to warrant the title of biography; indeed, Geoffrey Norris' entry in *Grove Online* quotes entirely from Yuzefovich. However, Svetlana Sarkisyan's writing in *Grove Online*, which consults an extensive bibliography of foreign sources, should be noted. A number of more general sources in English discuss the composer to a greater or lesser extent: see, for example, Gerald Abraham,[139] Levon Hakobian,[140] Stanley Krebs,[141] Richard Leonard,[142] and Boris Schwarz.[143] This tally is adumbrated by musicological essays by academics such as David Fanning and Pauline Fairclough, to name just a couple of examples.[144] The latter, for instance, produced a very useful discussion of the early development of Soviet symphonism as a foundational study in her book on the Fourth Symphony of Shostakovich.[145] To be fair, it should be noted that even well-regarded composers such Shostakovich and Prokofiev have not been entirely served in Western scholarship: indeed, there is still no detailed study of either composer's symphonic cycle, although Malcolm Brown has written a thesis which concentrates on the first four symphonies of the latter composer.[146] However, such works make no attempt to contextualise the music in relation to Russian/Soviet/Western traditions. Analytical studies of Soviet symphonies and other large-scale works are comparatively rare in Western scholarship, as much of this repertoire was felt to be unworthy of serious analytical attention;

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[137] Ibid., 424

[138] Redepenning, Dorothea. *Geschichte der russischen und der sowjetischen Musik*, Band II: Das 20. Jahrhundert (Laaber-Verlag: Laaber 2008)

[139] Abraham, *Eight Soviet Composers*

[140] Hakobian, *Music of the Soviet Age*

[141] Krebs, Stanley D. *Soviet Composers and the Development of Soviet Music* (London: George Allen and Unwin Ltd., 1970)

[142] Leonard, *A History of Russian Music*

[143] Schwarz, *Music and musical life in Soviet Russia*

[144] Not including Laurel Fay's invaluable *Aram Khachaturian: a complete catalogue* [Fay, Laurel. *Aram Khachaturian: a complete catalogue* (New York: G. Schirmer, 1990)]

[145] Fairclough, *A Soviet credo*

[146] Brown, Malcolm Hamrick. *The Symphonies of Sergei Prokofiev*, PhD dissertation (Florida State University, 1967)

Fanning's 1988 monograph on Shostakovich's Tenth Symphony[147] is a pioneering contribution in this respect.

As will be clear from the foregoing survey, Khachaturian's work is yet to receive a comprehensive analytical evaluation in any language. Like many of the composer's Soviet compatriots a deserved post-*glasnost'* reappraisal has not materialised, in spite of the fact that thirty years have passed since the fall of the Soviet Union. To attain information on the majority of Soviet composers, academics who are unable to speak Russian remain entirely limited by Soviet publications and the inherent views that come alongside them; neither is there yet any comprehensive study of the Russian symphony or concerto in the twentieth century that deals with Khachaturian's contributions. The aim of this thesis is to fill this significant lacuna in the field of Soviet musical studies.

[147] Fanning, David. *The Breath of the Symphonist: Shostakovich's Tenth*, Royal Musical Association Monographs, No. 4 (London: Royal Musical Association, 1989)

Chapter 2

Khachaturian and large-scale instrumental forms

This chapter will consider Khachaturian's symphonic and concertante works, situating them within their historical milieu as a means of ascertaining their individuality and importance for the genres as a whole. The composer's approaches to these genres require contextualisation in relation to three main trends:

1. Their indebtedness to nineteenth-century musical traditions and formal precedents, both Western and Russian.
2. The extent to which Khachaturian's work was influenced by Soviet thinking of large-scale instrumental genres such as the symphony and concerto.
3. Khachaturian's relationship to contemporary compositional trends.

A detailed account of the genesis and performance history of each of the works analysed in this thesis will be presented at the opening of each of the following chapters, but these compositions should be immediately noted as important contributions to the canon by a representative of the first generation of 'Soviet' composers who came to maturity in the 1930s (a list which includes such names as Dmitry Shostakovich, Dmitry Kabalevsky, and Tikhon Khrennikov). Khachaturian's symphonies and concertos received a significant number of high-profile performances, and many remained firmly in the repertoire throughout the Soviet period. Although the issue of Khachaturian's problematic standing in the West has already been raised in the preceding chapter, many of these works nevertheless received international performances, especially the Piano and Violin Concertos. The First Symphony and Piano Concerto were both written in the 1930s, and were the composer's graduation pieces for his undergraduate and postgraduate courses respectively under Myaskovsky. The Violin Concerto and Symphony No. 2 date from the early 1940s, and the Cello Concerto and Symphony No. 3 from the second half of that decade. Finally, the trio of concerto-rhapsodies were written over a period stretching from the end of the 1950s through to the late 1960s.

Khachaturian entered the Moscow Conservatoire in 1929, and completed graduate studies there in 1936 (with the composition of the Piano Concerto). During this considerable period of

time he studied composition under the influential Nikolay Myaskovsky. Myaskovsky—one of the great musical pedagogues of the Soviet Union—taught his students in a similar manner to Balakirev in the preceding generation, by playing through scores and analysing them around the piano while discussing salient elements such as form, harmony, and orchestration. Students were trained to write symphonies and concertos in the large-scale, sweeping compositional manner of the Romantic and early twentieth-century periods, and in particular of the Russian school in the Romantic era. Indeed, the works analysed in class generally centred around the nineteenth-century Russian school, as Khachaturian made clear in his reminiscences of his teacher:

> Myaskovsky regarded the Russian musical classics as the basis of his students' education. He not only knew them, but loved them deeply and intensely. He would give students scores by Glinka, Rimsky-Korsakov, and Tchaikovsky. He often played Borodin, Taneyev, and Lyadov to his students.[148]

However, it should be remembered that Myaskovsky's lessons did extend somewhat further than this narrow field, Khachaturian himself explaining that his teacher also included examples from contemporary Western musicians in their classes, such as Bartók, Stravinsky, Hindemith, Berg, and Schoenberg.[149] In the composer's own words, 'he encouraged curiosity in his pupils [with regards to new music].'[150]

These nineteenth-century models were generally cast in the standard four-movement (occasionally three-movement) symphonic forms and three-movement concerto forms, employed techniques of thematic transformation and cross-reference, and permitted programmatic, Beethovenian interpretations (such as struggle, strife, and conflict, as seen in the works of Berlioz, Tchaikovsky, and many others). Furthermore, Myaskovsky would have actively encouraged the composition of symphonies among his students as he himself was such a prolific contributor to the genre, completing twenty-seven in total. Indeed, Boris Schwarz has asserted that '[t]he great tradition of Russian symphonic art was kept alive primarily by Nikolai Miaskovsky',[151] and Pauline Fairclough agreed that '[u]ntil the unprecedented success of Shostakovich's Fifth Symphony in 1937, Myaskovsky was widely regarded as the Soviet Union's foremost symphonist.'[152] In this way,

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148 *Myaskovsky, N. Y.: Articles, Letters, Recollections*, Vols. 1 and 2, ed. Shlifshteyn, Semyon (Moscow: *Muzïka*, 1964), 302
149 Ibid., 301-302
150 Ibid., 302
151 Schwarz, Boris. *Music and musical life in Soviet Russia: 1917-1981* (Bloomington: Indiana University Press, 1983), 165
152 Fairclough, Pauline. *A Soviet credo: Shostakovich's Fourth Symphony* (Aldershot: Ashgate, 2006), 6

Khachaturian's education would have certainly predisposed him to want to write symphonic works.

Rather than engaging in formal experimentation (as composers such as Sibelius and Nielsen did), Khachaturian certainly conformed to the nineteenth-century models taught under Myaskovsky. With the exception of the Third Symphony in one movement, he made exclusive use of three- or four-movement symphonic forms, with a sonata-form first movement, a slow movement, a scherzo movement, and a grand finale. This demonstrates an affinity with the symphonic efforts of composers such as Borodin, Tchaikovsky, Glazunov, and Taneyev, all of whom followed traditional forms. Although Khachaturian remained largely faithful to the symphonic structures that he had studied, these were nevertheless adapted to fulfil his own creative needs. Myaskovsky's symphonies also largely adhered to similar models, as did most of the works by Khachaturian's Soviet contemporaries, such as Kabalevsky and Khrennikov, two examples of other composers working in the 1930s. Khachaturian's experimentation with the one-movement symphonic form was probably also prompted by his teacher's example, as Myaskovsky composed no fewer than three works in one movement; the Tenth (1927), Thirteenth (1933), and the Twenty-first (1940) symphonies. Although Scriabin's so-called 'Fourth' and 'Fifth' symphonies (1908 and 1910 respectively) are in one movement, these are generally considered to be tone poems rather than true symphonies, and Khachaturian's style in any case owes very little to Scriabin. Furthermore, Sibelius was largely unknown in the Soviet Union, meaning that the one-movement Seventh Symphony (1924) is unlikely to have been a model.

In addition to matters of form, Khachaturian's trio of symphonies unquestionably adhere to the symphonic and concertante content promulgated in his conservatoire lessons, especially with regards to the stylistic features of the nineteenth-century Russian school—these include folk-influenced melodic material, elements of orientalism, extended harmonic voicings, and trenchant use of octatonicism (the latter largely originating from Rimsky-Korsakov, although the device was actually first used by Liszt). This in turn was filtered through elements of the music of Debussy and Ravel (especially with regards to harmony and orchestration), composers which Khachaturian had become acquainted with thanks to Elena Bekman-Shcherbina, a well-known pianist who taught at both the Gnesin School and the Moscow Conservatoire.[153] Nevertheless, more unexpected elements of these nineteenth-century works arguably also formed the inspiration for Khachaturian's symphonic style, particularly its complex utilisation of motivic transformations.

[153] Yuzefovich, Victor. *Aram Khachaturyan*, trans. Kournokoff, Nicholas and Bobrov, Vladimir (New York: Sphinx Press, Inc., 1985), 38

The first movement of Balakirev's First Symphony, for instance (a work which, incidentally, makes little use of folk music) is very original: in Francis Maes' terms, the form—which, instead of the standard sonata divisions of exposition, development, and recapitulation, is divided into an exposition, second exposition, and development—is 'one of continuous development, divided into three stages of increasing complexity.'[154] Moreover, Borodin's First Symphony is also based on considerable motivic arrangement: '[m]otivic thinking was Borodin's basic principle; thus, the first theme of the sonata form is derived from the opening phrase of the introduction. Typical of Borodin, too, are the many repetitions and transpositions of motifs, which often appear as ostinati.'[155] Indeed, Rimsky-Korsakov's *Antar* is likewise developed 'by variations, repetitions, and gradations of timbre',[156] and Tchaikovsky is known to have made use of a high degree of motivic integration, for instance in his Third Symphony.

Apart from the fact that Khachaturian's training under Myaskovsky would have given him the inclination to compose symphonies, the genre also had considerable stature within the wider background of the Soviet Union in general. Indeed, at a time when the symphony was either being radically re-envisaged (figures such as Sibelius and Nielsen again being good cases in point), or else when its validity was being contested altogether (Debussy being a particularly notorious example), great importance continued to be attached to the genre in the USSR. There were classes on symphonic literature held in the Conservatoire by Pavel Lamm, and the genre as a whole had a notable prestige in the country. As Schwarz explains:

> Not only did Miaskovsky, Shostakovich, and Prokofiev make significant contributions, but the symphonic genre retained its attraction for every Soviet composer, old and young. With pride, Soviet historians point out that, while in Western Europe the post-Mahler era was one of symphonic disintegration, Soviet Russia preserved the symphonic heritage.[157]

During the 1920s, the symphonic genre was utilised as a means of housing ideological subjects as well as abstract musical thought. In particular, the form made use of the human voice and ideological text settings (see, for instance, Shostakovich's Second and Third Symphonies). These

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[154] Maes, Francis. *A History of Russian music: from Kamarinskaya to Babi Yar*, trans. Pomerans, Arnold J. and Pomerans, Erica (Berkeley: University of California Press, 2002), 68
[155] Ibid., 69
[156] Ibid., 71
[157] Schwarz, *Music and musical life in Soviet Russia*, 76

so-called 'song-symphonies' were frequently commissioned by the propaganda division (AGITOTDEL) of Anatoly Lunacharsky's Commissariat of Public Education.[158] In Schwarz's words, '[t]he "textural" practice became so widespread that a wordless symphony became almost suspect as to its ideological purity. "Add a verse—that's 'content'; no verse, that's 'formalism'," grumbled Shostakovich.'[159] Although not a great deal of symphonic works were written during this decade,[160] due especially to the difficulties in staging performances, programmatic works were fiercely encouraged by the Russian Association of Proletarian Musicians (RAPM), an institution which believed that music should be accessible and understandable to the masses. Indeed, 'despite RAPM approval of past 'revolutionary' figures such as Beethoven, their suspicion of the abstract symphonic genre was deeply enough rooted to provoke calls for a new kind of 'proletarian' symphonism based on mass song.'[161] RAPM considered Beethoven's symphonies, for instance, 'as models of dialectical argument, infused with the intonations of revolutionary song and therefore a true reflection of the heroic spirit of their age.'[162] Nevertheless:

> Despite the widespread preoccupation with topical symphonism, the grand old design of the genuine symphony refused to die. Too much of the precious heritage of Russian music was symphonic. Even the young generation, while seeking new solutions, felt the challenge of the great traditional form. Kabalevsky, Khachaturian, Khrennikov all wrote "absolute" symphonies early in their careers though their talents pointed in a different direction.[163]

As already suggested, Beethoven was of central importance from the second half of the 1920s, and was hailed as a major figure for Soviet composers to emulate. Because of this promotion of the composer as a true revolutionary, the symphony consequently gained a foothold as the most revered genre in the Soviet Union, perhaps more so than anywhere else on the international scene. This veneration arose as a result of the publication of the fourth volume of the popular *History of Russian Music in Research and Materials* (1927), which focussed exclusively on Beethoven. Schwarz sums up the reasons for this long-standing interest in the German composer:

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158 Ibid.
159 Ibid.
160 Schwarz gives a comprehensive list on pages 83-85 of *Music and musical life in Soviet Russia*.
161 Fairclough, *A Soviet credo*, 3
162 Ibid., 4
163 Schwarz, *Music and musical life in Soviet Russia*, 165

> It [the volume] reflects Russia's unique attitude towards Beethoven which is admiring and possessive. Already in the nineteenth century, Russian musicians were absorbed by Beethoven studies. After the Revolution, a new element was added—the identification of Beethoven's personality and music with revolutionary ideals. This ideolization of Beethoven as a revolutionary hero became a Soviet obsession, stimulated by Lunacharsky, Asafiev and many other authors.[164]

The history was followed by the Russian publication of the 'Moscow Sketchbook', a collection of sketches of the String Quartets Op. 130 and Op. 132,[165] and the composer's centennial celebrations in 1927 resulted in 'a spate of Soviet publications'.[166] The fact that Beethoven's anniversary coincided with the tenth anniversary of the revolution resulted in the commonly-held belief of many Soviet citizens that Beethoven was an inextricable part of their own revolution; consequently, a Soviet Beethoven Society was formed in December 1927.[167]

By the time that the doctrine of Socialist Realism was introduced in 1932 there was general agreement that Soviet composers should actively cultivate the symphony as a large-scale monumental form, capable of embodying profound philosophical ideas as Beethoven had in his music. It was at once the composer's well-defined thematic material, alongside the revolutionary, triumphantly-overcoming extra-musical meaning perceived within his works (thanks in part to a number of clearly understandable musical devices, such as militaristic rhythms) which made it the perfect blueprint to represent the revolutionary spirit of the time. This is an important point to note, as it resulted in far fewer acceptable alternative paths for composers to follow. To make Western classical music appealing to the masses, the (rather exaggerated) image of Beethoven as a true revolutionary was tremendously effective; further, the composer was also credited for not relying on the whims of patronage in order to be able to write his music.

Soviet concepts of the symphony were heavily indebted to Romantic views of Beethoven, and the genre was seen as a medium capable of depicting revolutionary strife (as in the *Eroica*), large-scale struggle and triumph over adversity (as in the Fifth Symphony), and humanism prefiguring Communist ideology and ideas of universal brotherhood (as in the Ninth Symphony). Indeed, the symphony as a genre was consequently considered to be a 'weighty' form, laden with deep philosophical meanings and ideological content (itself, of course, a key criterion of Socialist

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164 Ibid., 93

165 Ibid.

166 Ibid., 499

167 For more information about Beethoven's influence in the Soviet Union, please see Nelson, Amy. *Music for the Revolution: Musicians and Power in Early Soviet Russia* (University Park: Pennsylvania State University Press, 2004)

Realism). Khachaturian's own approach to the symphony was heavily influenced by this 'monumental' conception (especially perceivable in the Second and Third Symphonies). Khachaturian was further influenced by his environment, which encouraged such elements as programmaticism, large-scale monumental works, engagement with Soviet/ideological themes, and the development of Russian traditions, and it seems that he was able to accommodate all of these demands with minimal strain.

After the demise of RAPM at the beginning of the 1930s, a space was cleared for composers to write abstract symphonies (avoiding the sanctioned, simplistic approach of the song-symphony, which disappeared 'around 1936 from the symphonic genre.'[168]) There was a general consensus among composers that the necessary ideological content could be gained in their works without resorting to a crude theme or the setting of Soviet texts, although the means of achieving this were far from straightforward. As Schwarz explains, 'in the mid-1930's, the term Soviet Symphonism acquired a slogan-like significance, it became a rallying point and revealed the crisis condition of the Soviet symphony.'[169] This situation culminated in a three-day conference on the symphonic genre held by the Composers' Union in February 1935:[170]

> Composers, critics, and theorists from Moscow and Leningrad engaged in a "creative discussion" of Soviet symphonic music, its successes and failures, its achievements and prospects. There was a notable polarization of opinions, with composers and critics on opposite sides. The critics read lengthy prepared statements which were answered during the debate by the composers. The critics freely dispensed advice, praise and blame, but the composers struck in rebuttal.[171]

Although critics at the conference appeared to scorn the Western canon, composers such as Shostakovich were more open to learning about such music, and were careful not to think overly highly of Soviet music. Indeed, to Schwarz, 'he had gathered his experience with "ideological" symphonies in the late 1920's, and he spoke during the discussion on the symphony in 1935 against the intrusion of artificial "meaning", of so-called topicality.'[172] Moreover, Ivan Sollertinsky, the Russian polymath and close friend of Shostakovich,

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168 Schwarz, *Music and musical life in Soviet Russia*, 160
169 Ibid., 158-159
170 For a detailed account, please see Ibid., 157-174
171 Ibid., 157
172 Ibid., 169

> argued for the 'democratizing' of musical language after Mahler's example, advocated better knowledge of the works of the allegedly 'decadent' Schoenberg and Berg, insisted that Soviet composers must look for 'new intonations', and urged composers to avoid the pitfalls of crude programmaticism and its related aesthetic paradigms.[173]

As Fairclough explains, the whole event was rather disorganised, and featured 'Shebalin's sarcastic comments, Sollertinsky's jokes, and Shostakovich's ironic observations on 'edifying' symphonism.' Furthermore, '[a]lthough most of the speeches were printed in *Sovetskaya muzïka*, press coverage was non-existent, and there was no Party representative to guide the debate. While a couple of speakers at the symphonism conference made references to socialist realism, most avoided it.'[174] Indeed, '[s]ocialist realism is commonly regarded as sounding a death knell for Soviet artistic creation. Yet, as proceedings from the 1935 'Discussions about Soviet Symphonism' conference show, it was so imprecisely formulated that no one could agree on its implications for Soviet symphonism.'[175] Kabalevsky felt that composers were attaching programmes or titles to their music as a way of supplying ideological content to their works. As he said, this was a "remnant of the RAPM times … the distrust of purely instrumental music which allegedly was incapable of fully reflecting our Soviet reality". This manner of thinking was felt by many composers;[176] as Schwarz explains, few could agree on the method of achieving the aims of the Soviet Union in symphonic music:

> They seemed to agree on one point: the traditional non-typical, "absolute" symphony was outdated. The pressure on composers for a "symphonism" with ideological meaning became well-nigh irresistible. Unresolved, however, was the problem of how best to instil meaning into the symphonic genre, and it led to many experiments. Some composers used the purely instrumental approach, usually with titles or programmatic indications, others combined vocal and instrumental textures.[177]

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[173] Fairclough, *A Soviet credo*, 17

[174] Fairclough, Pauline. 'The "Perestroyka" of Soviet Symphonism: Shostakovich in 1935', in *Music & Letters*, Vol. 83, No. 2 (May 2002), http://www.jstor.org/stable/3526498 [accessed 31/07/2016], 263

[175] Ibid., 273

[176] Schwarz, *Music and musical life in Soviet Russia*, 158

[177] Ibid., 159

The effect of these discussions are reflected in the change between Shostakovich's Fourth (1936) and Fifth (1937) Symphonies, the latter of which was seen as a model because of its clear philosophical content in the Beethovenian mould.

When Stalin came to power, nineteenth-century nationalist composers were placed on a similar pedestal to Beethoven. In January 1934, in the article 'The Development of Cultures National in Form and Socialist in Content',[178] *Sovetskaya muzïka* released new demands for composers; that the national cultures of the Soviet peoples must use the expressive and structural methods of their native art (alongside the aesthetic component which still related to the universal socialist theme). As Schwarz explains:

> Next to the song symphony, the most widely used method of expressing Soviet thematicism was to stress national and folkloristic aspects. This could be accomplished without using vocal forces. Within a purely instrumental genre, folk melodies could be included side by side with original thematic material, as long as the entire work was impregnated with the idiom of a particular region. Such a method was used extensively by Russian composers of the late nineteenth century, particularly the school of the "Mighty Five", and Soviet composers merely revived the time-honoured precepts of Balakirev, Rimsky-Korsakov, and the others. […] The creative use of this method was indeed a touchstone of the originality and skill of the composer.[179]

As noted above, Khachaturian's First Symphony (1934) was one of the first significant symphonies by a composer of the younger generation (that is, who had come to maturity within the USSR and was a 'Soviet product'). Because there was so much discussion during the 1930s of creating a Soviet repertoire of works, the First Symphony was a major contribution in this respect. Aside from a couple of exceptions, such as the symphonies of Myaskovsky, Soviet symphonic composition only really gathered momentum in the 1930s. Khachaturian's First Symphony, as well as the Piano Concerto two years later, put the composer firmly on the musical map among important composers such as Shostakovich, Prokofiev, and Myaskovsky, and he consequently became regarded as a major figure in symphonic composition by Soviet musicologists and critics. This fact is crucial for an assessment of Khachaturian's stature at this time by the wider Soviet world. This position was consolidated considerably by the Second Symphony (1943), although the Third

[178] 'The Development of Cultures National in Form and Socialist in Content', in *Sovetskaya muzïka* (January 1934), 3; quoted in Frolova-Walker, "'National in Form, Socialist in Content": Musical Nation-Building in the Soviet Republics', in *Journal of the American Musicological Society* (University of California Press, Vol. 51, No. 2 (Summer, 1998))
[179] Schwarz, *Music and musical life in Soviet Russia*, 163

Symphony (1947) was, for various reasons, a much more problematic score which resulted in the composer's temporary fall from official favour.

Khachaturian was regarded as equally important for being one of the early pioneers of the Soviet concerto. The concerto form has always been popular with audiences throughout the world, but the genre was given great prestige as the result of a crop of Soviet performers who became internationally famous for winning various competitions. These names included David Oistrakh (to whom Khachaturian's Violin Concerto is dedicated), Lev Oborin (the Piano Concerto), and Svyatoslav Knushevitsky (the Cello Concerto). (These three esteemed performers also gave the first performances of these works.) The genre therefore became a source of international pride, a major statement of the Soviet Union's commitment to cultural pre-eminence. Therefore, just as the symphonic genre was highly promoted in the early Soviet Union, so too was the concertante genre. In particular, the piano concerto was highly valued, given the rich tradition of Russian piano virtuosi and piano concertos (by names such as Rubinstein, Tchaikovsky, Balakirev, Rimsky-Korsakov, and Rachmaninov). Composers wanted to write for such famous names as a means of showcasing their talents. Furthermore, from an ideological point of view the concerto form aligned well with the dictates of Soviet officialdom, lending itself well to programmatic readings of heroic struggle in the Romantic mould, which would have appealed to mass audiences on account of presenting a 'heroic' combat of soloist against orchestra.

Khachaturian's approach to this genre was, on the surface, rather conservative, anchored to the traditional three-movement form (although, as shall be shown, the concerto-rhapsodies are noticeably freer). Khachaturian's trio of concerti, comprising the Piano Concerto (1936), Violin Concerto (1940), and Cello Concerto (1946), have long been among the most celebrated of his creations, frequently considered 'magnificent' (Juri Jelagin)[180] and as 'fully and vividly embody[ing] the most characteristic traits of his style' (Yuzefovich).[181] Indeed, the Piano Concerto—which Khachaturian described as 'the first [Armenian] national piano concerto'[182]—was the earliest work to bring the composer recognition in the West,[183] and like the First Symphony 'proved the possibility of symphonizing Eastern music'.[184] Although Yuzefovich claims that Khachaturian seemed to not have this in mind when he began the Piano Concerto, Georgi Khubov (although admitting a level of subjectivity in his descriptions) envisaged the Piano Concerto 'with the tone

[180] Jelagin, Juri. *Taming of the Arts*, trans. Wreden, Nicholas (New York: E. P. Dutton & Co., Inc., 1951), 230
[181] Yuzefovich, *Aram Khachaturyan*, 94
[182] Ibid., 101
[183] Shneerson, Grigory. *Aram Khachaturyan*, trans. Danko, Xenia, ed. Shartse, Olga (Moscow: Foreign Languages Publishing House, 1959), 44
[184] Yuzefovich, *Aram Khachaturyan*, 105

of morning freshness', the Violin Concerto 'with the heat of the midday sun' and the Cello Concerto 'with the hues of a silvery sunset',[185] and it is true that the trio—especially the latter two concertos—share a number of similarities. Indeed, after the completion of the Cello Concerto the three compositions were quickly performed on the same programme in Moscow by the original premiering soloists.[186] As already noted, the fact that such an experienced body of performers—Lev Oborin, David Oistrakh, and Svyataslav Knushevitsky—were the performers at these works' premieres probably helped to formulate their early critical popularity. Yuzefovich further suggests that Khachaturian's initial attraction to the genre arose because the 1930s was a period of great success for Soviet performers in international competitions,[187] many of whom the composer later became friendly with and some of whom even premiered his works.[188]

Each of the concertos is furnished with plentiful content for an illuminating discussion of the composer's individual approach to concertante writing; to Asaf'yev, this approach involves a 'constant leaning toward a representative, brilliantly virtuoso style both in its colourful oratorial uplift, splendid polish, and luxuriantly rich exposition of ideas.'[189] In their outward form, however, they largely follow nineteenth-century precedents, and the relationship between soloist and orchestra (especially in the Piano Concerto) is frequently akin to that of a combat, an arrangement heard in Tchaikovsky's First Piano Concerto, for instance. This is supported by Khachaturian's own remarks ('[a]pparently my attraction for the 'concert style,' for colorful virtuosity, is characteristic of my creative individuality. I like the very idea of writing a composition with a predominating, joyously vibrant beginning of free competition between virtuoso soloist and symphony orchestra'),[190] although it would seem that the use of the word 'apparently' in this case indicates a disdain for the superficial appraisal of this element being considered as an all-encompassing part of his compositional constitution. Moreover, it should be noted that Khachaturian's recourse to earlier models does not necessarily indicate a lack of inspiration; as Yuzefovich explains, the significance of the Piano Concerto lies precisely in the fact that it 'vividly and unequivocally proved […] that in principle innovation is possible where there is respect for the best traditions of musical art, both professional and folk, and for genuine democracy.'[191]

185 Ibid., 97
186 Ibid., 182-183
187 Ibid., 95
188 For more information, please see Ibid., 95-96
189 Ibid., 95
190 Ibid.
191 Ibid., 105

Khachaturian would have studied a number of concertante models at the Moscow Conservatoire. With regards to the concerto as a genre, a number of viable conceptions arose throughout the nineteenth and twentieth centuries, and those of some importance as models for Khachaturian's contributions are discussed in some detail below. As Simon Keefe explains in the introduction to *The Cambridge Companion to the Concerto*, '[a] picture emerges of a genre in a continual state of change, reinventing itself in the process of growth and development and regularly challenging its performers and listeners to broaden the horizons of their musical experience.'[192] To Ralph Hill, for instance, a 'carefully-planned co-operation' is the necessary means of achieving the contrasts of tone desired by the genre, and he explains that 'the effort of the soloist and orchestra is not a combat'.[193] Donald Tovey similarly considered the interplay between concerto forces to be necessarily dramatic and discursive, reflecting the 'universal' dialectic between individual and crowd.[194] In his words, 'the solo should first be inclined to enter into dialogue with the orchestra—the speaker should conciliate the crowd before he breaks into monologue.'[195]

Other critics disagree with this dismissal of the element of combat, the importance of which came to greater prominence during the nineteenth century.[196] Tchaikovsky famously gave a vivid account of his personal conception of the genre:

> There is no tonal blend, indeed the piano cannot blend with the rest, having an elasticity of tone that separates from any other body of sound, but there are two forces possessed of equal rights, i.e., the powerful, inexhaustibly richly coloured orchestra, with which there struggles and over which there triumphs (given a talented performer) a small, insignificant but strong-minded rival. In this struggle there is much poetry and a whole mass of enticing combinations of sound for the composer. ... To my mind, the piano can be effective in only three situations: (1) alone, (2) in a contest with the orchestra, (3) as accompaniment, i.e., the background of a picture.[197]

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192 Keefe, Simon. 'Introduction', in *The Cambridge Companion to the Concerto*, ed. Keefe, Simon (Cambridge: Cambridge University Press, 2005), 2-3

193 Hill, Ralph. 'The Concerto and its Development', in *The Concerto*, ed. Hill, Ralph (Westport: Greenwood Press, 1978), 7, 10

194 Keefe, Simon. 'Theories of the concerto from the eighteenth century to the present day', in *The Cambridge Companion to the Concerto*, ed. Keefe, 13

195 Ibid.

196 Ibid., 10

197 Norris, Jeremy. *The Russian Piano Concerto: Volume I: The Nineteenth Century* (Bloomington: Indiana University Press, 1994), 114

Conceptions of the Beethovenian concerto's inherent juxtaposition of forces as embodying Romantic ideals of the individual against society had begun to take root in the nineteenth century and it became, in Leon Botstein's term, 'a pivotal and defining form in musical culture.'[198] The genre was used as a means of expressing ideological standpoints, 'waging sonorous and urgent warfare on behalf of the diverse and often divergent ideologies of a century of supreme individualists.'[199] However, as Kerman explains, 'conversational' reciprocity broke down as the applied dominant principle after Beethoven—during which time this composer's concertos' exaltation of the soloist as 'the heroic centre of attention' most notably laid the foundation for the early Romantic piano concerto[200]—in favour of a Tchaikovskian view of the instrumentation forces as antagonistic.[201]

Liszt's formal practice[202] was one of the most innovative and influential of the period. He developed a new form of symphonic writing through the invention of the symphonic poem, and purposefully disregarded traditional formal structures in favour of highly-organised thematic transformations functioning as structural devices,[203] which were able to match the dramaticism of sonata form via the varying moods evoked.[204] This organisation was achieved, as in the symphonic poems, via the transformation of a basic idea,[205] which was necessarily easily malleable with regards to development. Such a symphonic conception of the concerto is also apparent in Liszt's expansive orchestral writing which is not merely designed to be accompanimental to a soloist.[206] Furthermore, and crucially in the case of Khachaturian, Liszt's works are often in one-movement form suggesting the influence of Schubert's earlier *Wanderer* Fantasy for piano, a composition in which the movements are linked by transitions (suggesting a loose sonata form) and integrated by a rhythmic motif (among other unifying means).[207] Liszt was also a highly regarded piano virtuoso, and considered this element deserved an integral place in the concerto due to the public appeal of the genre.[208] The composer also contributed a great amount to piano technique, including

198 Hutchings, Arthur, et al. 'Concerto', in *Grove Music Online. Oxford Music Online.* (Oxford University Press) http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]
199 Veinus, Abraham. *The Concerto* (London: Cassell, 1948), 128
200 Roeder, Michael. *A History of the Concerto* (Portland: Amadeus Press, 1994), 178
201 Kerman, Joseph. *Concerto Conversations* (London: Harvard University Press, 1999), 21, 27. As Kerman explains, Beethoven's 'Emperor' Concerto is often considered the prototype for such confrontation (Ibid., 24)
202 Roeder, *A History of the Concerto*, 288
203 Ibid., 242; Stevens, Denis. 'Franz Liszt (1811-1886)', in *The Concerto*, ed. Hill, 179-180
204 Veinus, *The Concerto*, 204
205 Ibid., 205, 212
206 Ibid., 212
207 Lindeman, Stephan. 'The nineteenth-century piano concerto', in *The Cambridge Companion to the Concerto*, 100
208 Veinus, *The Concerto*, 213

chromatic glissandi and octaves, extreme changes of register, and percussive and rapid note repetitions.[209]

Of particular importance in the Romantic concerto is the clear emergence of three distinct models—the virtuoso, the symphonic, and the narrative. Naturally, many works contained elements of more than one model. Khachaturian's works correspond most closely to the first and second of these types; the writing throughout is vivid, and makes much of technical virtuosity pared with moments of lyrical contemplation. At the same time, the works are frequently cast in symphonic moulds, with cross-movement development of thematic material.

The virtuoso concerto

As Botstein makes clear, '[f]rom the 1820s, the virtuoso concerto flourished as the favourite vehicle for the display of the full range of instrumental technique.'[210] Few composers escaped Paganini's mesmerising influence, and virtuosity subsequently became paramount in the nineteenth-century concerto.[211] Concertos written in this style were reviewed widely in the press, and consequently the genre became a platform of showmanship against the backdrop of an 'innocuous but helpful frame'[212] in the form of the accompanimental orchestra,[213] although these display works—by composers such as Paganini, Saint-Saëns, and Moscheles[214]—were often considered to be to the detriment to the objective of aesthetic value.[215] Even when the orchestra was given thematic material, the soloist displayed its abilities in an accompanying figuration,[216] and the latest in instrumental techniques and sonorities were expected of the solo virtuoso performer.[217] Piano

[209] Roeder, *A History of the Concerto*, 240, 243
[210] Hutchings, Arthur, et al. 'Concerto',
http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]
[211] Roeder, *A History of the Concerto*, 249
[212] Hutchings, Arthur, et al. 'Concerto',
http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]
[213] Ibid.
[214] Roeder, *A History of the Concerto*,224
[215] Veinus, *The Concerto*, 153. However, it should be noted that modern scholarship has started to question these reviews of works by contemporaneous critics as overly dismissive and in need of fresh appraisal.
[Hutchings, Arthur, et al. 'Concerto', http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]]
[216] Roeder, *A History of the Concerto*, 199
[217] Hutchings, Arthur, et al. 'Concerto',
http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]

technical advancements included Clementi and Dussek's double thirds and octaves and rich orchestral chords,[218] Herz's glissandi in thirds and Henselt's arpeggios surpassing the octave.[219]

The symphonic concerto

The lack of dramatic tension in the virtuoso model, however, was abhorrent to composers such as Schumann, who wished to align the concerto more with symphonic practice 'by providing the orchestra with a more prominent and vital role throughout the work.'[220] In this way, thematic motifs were developed in the symphonic manner; as Kerman writes of Tchaikovsky, 'what counted as intellectual content for him was not fugue, but motivic development in the German, Beethovenian *Gusto*.'[221] Carl Dahlhaus called this the symphonic style of concerto writing, 'which aimed for monumental effects achieved by orchestral means,'[222] as well as increased orchestra/soloist interaction.

Brahms was one of the most important figures in the symphonic model of the concerto, developing small musical ideas into large-scale gestures in the symphonic manner throughout all of his works in the genre[223]—as Veinus explains, '[h]e sought, and he succeeded as well as any man could, in housing the new romantic spirit in the old classic form,'[224] which also included a reversion to rondo form in the finales of his concertos.[225] Veinus described Brahms' First Piano Concerto as 'the first telling blow struck against the post-classical experimenters. The sharp boundaries between movements were restored, the classical sonata-form design again put to work, and the opening orchestral ritornel monumentally reconstructed along clear classical lines.'[226] Although the soloist is still an important presence in Brahms' concertos[227] this is not in the virtuosic Lisztian

[218] Roeder, *A History of the Concerto*, 203
[219] Eisen, Cliff. 'The rise (and fall) of the concerto virtuoso in the late eighteenth and nineteenth centuries', in *The Cambridge Companion to the Concerto*, 184
[220] Roeder, *A History of the Concerto*, 249
[221] Kerman, *Concerto Conversations*, 27
[222] Lindeman, 'The nineteenth-century piano concerto', 110. To Jeremy Norris, however, musical expression was painted 'in perceptibly broader strokes' than in a symphony—with one eye cocked on public reaction as it were', due to the genre's inherently dramatic and virtuosic nature. [Norris, *The Russian Piano Concerto*, 1]
[223] Roeder, *A History of the Concerto*, 259
[224] Veinus, *The Concerto*, 235
[225] Kerman, *Concerto Conversations*, 113
[226] Veinus, *The Concerto*, 229
[227] Foss, 'Johannes Brahms (1833-1897)', in *The Concerto*, ed. Hill, 187

mould.[228] For this reason, however, the First Piano Concerto was described after its premiere as 'a symphony with piano obbligato'.[229]

The narrative concerto

The one-movement concerto form already mentioned in relation to Liszt did have precedents; alongside the blockbusting, large-scale nineteenth-century concerto models, it was also common in the Romantic period to write shorter concertante works (*konzertstücke*) in non-standard forms, often lighter in character. Many early Romantic composers wrote works for soloist and orchestra which completely sidestepped the formal issues associated with the concerto. (A connection is clear between such works and Khachaturian's one-movement concerto-rhapsodies.) These works were often in variation or rondo form, and largely written as fluff pieces designed to demonstrate technical display.[230] Weber and Spohr, however, both wrote serious concertos in one-movement form, and these paved the way for the Lisztian innovations already discussed.[231] A number of composers, such as Weber and Schumann, had not been comfortable working in sonata form[232] and later composers took this as a starting point to break down its formal requirements.[233] As Botstein explains:

> The use of both varied structure and fantasy opened up the possibility that the form of the concerto could integrate the ideas of contrasting motifs and thematic development with narrative logic in which the soloist might be comparable to the protagonist of a novel. This justified a dynamic construct of dramatic form that leads to a grand finale, as well as the use of first-movement thematic materials at the end of the work and a concentration on closely related motivic ideas throughout all movements.[234]

Many works of this type made use of programmatic elements due to, in Botstein's terms, 'the early Romantic pursuit of instrumental music as a medium through which the poetic, epic and dramatic

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[228] Roeder, *A History of the Concerto*, 269
[229] Foss, 'Johannes Brahms (1833-1897)',189
[230] Roeder, *A History of the Concerto*, 200
[231] Ibid., 248
[232] Ibid., 209
[233] Veinus, *The Concerto*, 174
[234] Hutchings, Arthur, et al. 'Concerto', http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]

could be expressed'.[235] Weber's *Konzertstück* was one of the first concertante works written to a programme, the form of the work directly dictated by this dramatic narrative and the use of instrumental effects aiding in the depiction of the programme.[236] This work was extremely influential on the post-classical form; indeed, 'there is no closing ritornello after the exposition, no development, no recapitulation of the second group, no cadenza, and no third ritornello, the latter being replaced by a combined tutti/solo coda. The overall result must have been regarded as dramatic and revolutionary by the young composers of the 1820s and 1830s.'[237] Further examples are apparent: Liszt's *Totentanz*, Saint-Saëns' *Africa*, and Chopin's *Variations on "Là ci darem la mano"*, to name just three. In Russia, Rimsky-Korsakov and Tchaikovsky also both contributed to the form, the former with the one-movement Piano Concerto and *Fantasia on Russian Themes*, and the latter with the *Variations on a Rococo Theme*.

Nationalism also found its way into the nineteenth-century concerto, although this feature had already been explored in the concerto form for many years previous, Mozart having incorporated Austro-Hungarian folk melodies into his violin concertos.[238] However, the use of folk tunes had largely been reserved as flavouring for the finales,[239] not being well treated to the demands of first-movement form;[240] to quote Veinus, '[a] folk tune will go very nicely in a concerto upon its first uncomplicated statement, but once it falls victim to virtuoso ornamentation and to a ponderous orchestra ritornel, its national flavour is necessarily adulterated and becomes, in short, a distinctly secondary consideration.'[241] Nevertheless, composers such as Brahms, Dvořák, Lalo, and Grieg made allusions to folk melodies and rhythms in their concertos, and this element was to achieve greater prominence in the later period of the nineteenth century.

[235] Ibid.
[236] Veinus, *The Concerto*, 177
[237] Lindeman, 'The nineteenth-century piano concerto', 99; Veinus, *The Concerto*, 175
[238] Roeder, *A History of the Concerto*, 136
[239] Ibid., 172
[240] Veinus, *The Concerto*, 236
[241] Ibid., 238

Russia

It is important to consider the evolution of the concerto in Russia separately, as a means of investigating the Russian school that Khachaturian was strongly influenced by in his own works. Although the country was relatively isolated from the West in the early nineteenth century, influences—especially Italian—soon arrived via newly-opened channels of communication with the West and an influx of visiting composers such as Field, Liszt, and Hummel,[242] who introduced the post-Beethovenian virtuosic concerto form to Russia.[243] Although Rubenstein, the first important Russian composer of concertos, wrote five piano concertos in a Western style (betraying his musical education and influences of Liszt, Schumann, Mendelssohn, and Beethoven),[244] often featuring extremely virtuosic exaltation of the soloist (as in the Third Piano Concerto);[245] these works are considered by some to be of negligible musical value.[246] The first likely masterpiece, however, was Rimsky-Korsakov's one-movement Piano Concerto which, although making use of Glinka's 'changing background technique',[247] utilises Lisztian piano figurations and thematic transformation;[248] a single Russian folk tune is constantly modified throughout the work,[249] and piano cadenzas are used as linking devices into the various sections.[250] Although Tchaikovsky made slight use of Russian folk tunes in his concertos (and octatonicism in the Violin Concerto)[251] he melded this with the Western symphonic tradition; in this way, 'Tchaikovsky stood head and shoulders above his Russian colleagues in his mastery of the means for blending the divergent musical traditions of the Russian national movement with those of the West.'[252] Tchaikovsky's greatest contributions to the concerto form were the First Piano Concerto and Violin Concerto, both of which attest to the composer's conceptualisation of concerto form as a contest; as Veinus explains with regards to the former, '[s]olo and orchestra are from the outset locked in their famous

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242 Norris, *The Russian Piano Concerto*, 9

243 Ibid., 14

244 Ibid., 24. The dialogical aspects of the middle movement of Beethoven's Fourth Piano Concerto have been argued as a model for the middle movement of Rubenstein's First Piano Concerto. (Norris, *The Russian Piano Concerto*, 25). Rubenstein did make a few Lisztian forays into monothematicism and single-movement form, such as in the Fantasy in C and the *Russian Capriccio* (Ibid., 50).

245 Ibid., 31

246 Ibid., 21

247 Ibid., 86

248 Ibid.

249 Lindeman, 'The nineteenth-century piano concerto', 116

250 Norris, *The Russian Piano Concerto*, 86

251 Todd, 'Nineteenth-century concertos for strings and winds', in *The Cambridge Companion to the Concerto*, ed. Keefe, 129

252 Roeder, *A History of the Concerto*, 298

"duel." The entire opening carried the principle of concerto opposition nearly as far as a composer dare, for the piano keeps crashing away quite oblivious of the orchestra's effort to make itself heard.'[253] To Herbage, the abandonment of contest and soloist victory in the later piano concertos accounts for their relative failures.[254]

The First Piano Concerto frequently juxtaposes the instrumental forces individually,[255] for instance in the development of the first movement (although one notable exception occurs at the unified statement of the second subject in the finale by the full orchestra and the piano);[256] to Roeder, the resulting episodic nature of much of the work is typical of Russian music in general.[257] However, the soloist's part, although frequently virtuosic, is often conceived orchestrally (almost as if a transcription of an orchestral score) and makes wide use of thematic material. This consequently serves as a method of integration with the orchestra in the melodies of the first movement,[258] which organically develop[259] and are transformed in the development section,[260] betraying a strong Lisztian influence.[261] This method resulted in a newly symphonic organisational approach in Tchaikovsky's music, in comparison with the more episodic nature of thematic presentation seen in earlier works of the composer.[262]

With regards to the structure of the First Piano Concerto, the first movement is unorthodox. Before the exposition there is a long introduction,[263] followed by a dovetailing of the presentation of subject groups (that is, there is no transition section),[264] and the cadenza which follows the second subject is integrated into the development section. The principal cadenza of the movement organically and developmentally links the recapitulation and coda[265] and contains references to earlier thematic material.[266] Such developmental methods are restricted in the second and third movements, however, which concentrate more on the 'background variation' technique

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253 Veinus, *The Concerto*, 251
254 Herbage, Julian. 'Peter Ilich Tchaikovsky (1840-1893)', in *The Concerto*, ed. Hill, 220
255 Lindeman, 'The nineteenth-century piano concerto', 115
256 Roeder, *A History of the Concerto*, 296
257 Ibid., 294
258 Norris, *The Russian Piano Concerto*, 117
259 Ibid., 137
260 Ibid.
261 Herbage, 'Peter Ilich Tchaikovsky (1840-1893)', 223. 'The initial discovery of the thematic interconnections in the First Concerto, though still unacknowledged in the West, was made by the Soviet musicologist Alexander Alekseev who wrote, in 1969, "The themes of the concerto have a lot in common, and they grow out of the Introduction."' [Norris, *The Russian Piano Concerto*, 133]
262 Norris, *The Russian Piano Concerto*, 136
263 Roeder, *A History of the Concerto*, 294
264 Norris, *The Russian Piano Concerto*, 136
265 Ibid., 140
266 Ibid.

of Glinka,[267] the latter making use of Ukrainian dance tunes.[268] Unlike the First Piano Concerto,[269] the Second Piano Concerto, as previously noted, makes far less use of thematic transformation and more use of fragmentation and repetition of ideas,[270] and is consequently far less symphonically conceived. Certain elements of Tchaikovsky's piano writing are also of note: the instrument was made more percussive in the revision of the First Piano Concerto,[271] and octave passages in the finale of the Second Piano Concerto 'anticipate the bold, percussive concerto writing of Prokofiev and Shostakovich.'[272] Despite the relatively slight influence of the Russian concerto in the wider context of the nineteenth century, it was important, in Norris' words, for 'providing the foundations of a twentieth-century school of concerto composition of unparalleled brilliance and virtuosity, led by Rachmaninov and Prokofiev.'[273]

Twentieth Century

There have been many approaches to the concerto principle throughout the twentieth century. David Schneider discusses a number of these in his chapter in the *Cambridge Companion*,[274] and a selection of these will be investigated presently. To Roeder, however, these approaches all had their roots in Romanticism: in his words, '[i]ndividual facets of Romanticism were fastened upon and elevated into new styles.'[275] In this way Romantic concepts of struggle and victory are perceivable,[276] over-virtuosity continued to be criticised by a number of writers, and the symphonic approach was given considerable weight with composition of a number of concertos for orchestra, most notably by Bartók and Hindemith.[277]As a general rule, concertos written before the First World War were written in the late Romantic style, such as Dohnányi's Symphonic Concerto, which combined Lisztian virtuosity with symphonic attributes such as thematic transformation and sonata form,[278] although formal construction continued to exhibit considerable freedom.

[267] Norris, *The Russian Piano Concerto*, 142, 146-147
[268] Herbage, 'Peter Ilich Tchaikovsky (1840-1893)', 225
[269] Norris, *The Russian Piano Concerto*, 154
[270] Ibid., 153
[271] Ibid., 120-122
[272] Ibid., 158
[273] Ibid., 186
[274] Schneider, David. 'Contrasts and common concerns in the concerto 1900-1945', in *The Cambridge Companion to the Concerto*
[275] Roeder, *A History of the Concerto*, 311
[276] Keefe, 'Theories of the concerto from the eighteenth century to the present day', 12
[277] Ibid., 11
[278] Schneider, 'Contrasts and common concerns in the concerto 1900-1945', 141

Romantic aspirations were still apparent in composers such as Sibelius, whose Violin Concerto is written in the late nineteenth-century idiom.[279] In this work, the lyrical soloist stands out strongly from the orchestra (in fact, the composer was critical of Prokofiev's First Violin Concerto for its symphonic 'subordination' of the soloist),[280] and either presents important musical material or accompanies the orchestra with decorative passage work rather than engaging in dialogue.[281] Sibelius' concerto is in the traditional form (a loose sonata plan), and makes use of motivic development in the symphonic manner,[282] although the development section is replaced with a virtuosic cadenza, and a cadenza also serves as a transition into the second movement.[283]

Critical thought of the 1920s and early 1930s strongly reacted against this Romantic style, however;[284] Debussy had already written to Varèse in 1909 concerning the need to moderate the 'rather ridiculous battle between two characters,'[285] and display pieces began to disappear[286] in the deliberate response against Romantic procedures. This resulted in a number of experimental works[287] which produced 'definable mutations in the concerto form and in concerto technique.'[288] In comparison with the previous generation, the soloist was now considered less of an 'unbridled commander' and more of a 'lance-corporal participant in the general musical manoeuvres,' to quote Veinus.[289] Indeed, '[t]he essential point is that the spectacle of a soloist overcoming monumental technical obstacles is rarely the cardinal point of interest in the modern concerto.'[290] Between the world wars the aesthetic of neoclassicism—a style based on the techniques and approaches of the pre-Romantic periods melded with twentieth-century designs of harmony and tonality[291] and free of formal conventions[292]—reigned supreme in musical composition;[293] indeed, '[t]he modernist revolution was in part directed towards tightening up the flabby emotionalism of romantic music and clearing away the dead wood that cluttered up the romantic orchestra. In the

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279 Roeder, *A History of the Concerto*, 346
280 Keefe, 'Theories of the concerto from the eighteenth century to the present day', 12
281 Roeder, *A History of the Concerto*, 347
282 Ibid., 347
283 Ibid., 347-348
284 Veinus, *The Concerto*, 288
285 Kerman, *Concerto Conversations*, 88, although Carter would certainly disagree in his discussion of his piano concerto as a 'battle'. [Ibid., 119-120]
286 Veinus, *The Concerto*, 268. A work like de Falla's *Nights in the Gardens of Spain* is virtuosic only because it reflects the type of Andalusian melodies required at that point in the work, not for showmanship *per se*. (Ibid., 271)
287 Ibid., 269
288 Ibid., 270
289 Ibid., 271
290 Ibid.
291 Roeder, *A History of the Concerto*, 312
292 Hutchings, Arthur, et al. 'Concerto',
http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]
293 Roeder, *A History of the Concerto*, 312

effort toward functionalism, clarity, and economy, composers could hope for no better guidance than that provided in the early concerto.'[294] This was a return to 'the fundamental duality of opposition and cooperation between soloist and orchestra'[295] necessary for the concerto qualification. The concerto principle in Tippett's neoclassical Concerto for Double String Orchestra, for instance, relates not to soloistic virtuosity but to a Baroque contrast of tone between the two orchestras.[296]

Although Stravinsky continued to make recourse to the frequently-changing metrical patterns and repetition of narrow melodic units which had underpinned his Russian period in his exploration of this new style,[297] the neoclassical Piano Concerto combines romantic, lyrical writing in the middle movement[298] with a dry, percussive piano style. Indeed, lyricism was still used to some extent by the neo-classicists, as seen in Stravinsky's *Capriccio for Piano and Orchestra*[299] and the middle movements of the Violin Concerto,[300] as well as in Hindemith's Clarinet and Horn Concertos.[301] Stravinsky's influence is apparent in the concertos of a figure like Poulenc, who made use of simple, narrow melodic ideas frequently repeated and rescored, as well as a number of ostinatos and changing time signatures.[302] This can be seen in the rhythmic drive and metrical alterations of a work such as the *Concert Champêtre*, which also clearly demonstrates the influence of Prokofievian 'wrong-note' harmony.[303] Poulenc likewise avoided a Romantic conception of virtuoso solo writing and traditional cadenzas in works such as the Piano Concerto; his forces variously: enter into dialogue; the soloist accompanies the orchestra; or the piano does not even play. Lisztian thematic transformation does occur in the mature works, however, such as the Organ Concerto.[304] De Falla's *Nights in the Gardens of Spain* is particularly notable for its use of the solo piano in a colouristic manner as a depiction of Andalusia, and only rarely in a virtuosic, concerto manner.[305]

From the mid-1930s onwards, Romanticism reappeared as an aesthetic, and concertos frequently combined these disparate aesthetics—lyricism in the manner of the Romantic period,

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294 Veinus, *The Concerto*, 277
295 Roeder, *A History of the Concerto*, 441
296 Ibid., 342
297 Ibid., 353
298 Ibid.
299 Ibid., 354
300 Ibid., 355
301 Ibid., 389
302 Ibid., 362
303 Ibid., 362-363
304 Ibid., 364
305 Ibid., 392

but often containing considerable harmonic dissonance.[306] Of course, this is the time of Khachaturian's first concerto. Prokofiev was in the 'vanguard' in this respect, with the Second Violin Concerto returning lyricism to the concerto domain.[307] This period demonstrates emerging lyricism in a number of works, such as Barber and Hindemith's Violin Concertos[308] and Barber's Cello Concerto.[309] Prokofiev is especially noted as developing, alongside Stravinsky and Bartók (the latter especially in the First Piano Concerto)[310] an aggressive, percussive piano style.[311] The key factors of this included driving rhythms, biting dissonances, percussive attacks and elements of the grotesque.[312] The Fourth Piano Concerto is highly virtuosic, with rapid shifts of register.[313] As Roeder explains, '[t]he aggressive, rhythmic music of these composers seems to have been in reaction to the sensuous beauty of romanticism.'[314] However, the combination of this modernist piano style with warm lyrical writing in his concertos should not be overlooked.[315] The success of the Third Piano Concerto lies in its balance of modernist and lyrical ideas,[316] and the element of lyricism also features in the First and Second Violin Concertos, the former of which avoids sonata form in favour of 'a rhapsody-like chain of freely evolving ideas rounded off with a return to the opening theme in the flute at the end of the movement,'[317] and the latter of which omitting completely the element of the grotesque and stating the opening lyrical theme unaccompanied.[318]

Shostakovich's music was more modernist than Prokofiev's, displaying elements of composers such as Mahler, Berg, and Stravinsky, although arguably it too recalled Russian folk music[319] in its basic recourse to rhythmic repetition and short melodic fragments in stepwise motion.[320] Furthermore, the writing is symphonic, with a traditional formal approach,[321] and thematic development and counterpoint also features widely, such as in the Cello Concerto, which begins unaccompanied with a motif which forms the core of the movement, extensively developed

306 Schneider, 'Contrasts and common concerns in the concerto 1900-1945', 140
307 Ibid., 155
308 Ibid., 158
309 Roeder, *A History of the Concerto*, 431
310 Ibid., 382
311 Ibid., 316
312 Ibid.
313 Ibid., 318
314 Ibid., 316
315 Veinus, *The Concerto*, 286-287
316 Roeder, *A History of the Concerto*, 320
317 Schneider, 'Contrasts and common concerns in the concerto 1900-1945', 148
318 Roeder, *A History of the Concerto*, 317, 320
319 Ibid., 322
320 Ibid.
321 Whittall, Arnold. 'The concerto since 1945', in *The Cambridge Companion to the Concerto*, 164

and recalled in later movements.[322] The piano writing of his First Piano Concerto is occasionally percussive in the Prokofievian manner,[323] and the Second features a wide amount of octave doublings (as already witnessed in Tchaikovsky's Second Piano Concerto.)[324]

Nationalism also took greater root in the twentieth-century concerto, and can be seen in a number of various methods in composers such as Vaughan Williams, Bartók and Kodály. Bloch's *Hebrew Rhapsody* evokes Hebrew tunes via melodic and rhythmic formulas including the interval of the augmented second,[325] and Villa-Lobos' Concerto for Guitar and Small Orchestra conjures up elements of Brazilian folk music without direction quotation of these sources.[326] De Falla also depicts images of Spain in his Harpsichord Concerto due to the rapid repeated notes and other figures recalling the Spanish guitar style.[327] Although the main theme of the first movement makes use of multiple semitonal clashes, the movement is nevertheless in the traditional sonata form.[328] Bartók's interest in nationalist composition was all-pervasive following his early period, and was embodied in his music in a number of ways: scales lying outside the major/minor tonality; asymmetrical and changing time signatures; short narrow melodic ideas (making use of development and transformation, as well as the all-pervading minor second) and repetitive, ostinato rhythms.[329]

Many of these features can be uncovered in the concertos of Khachaturian. To Carner, Bartók combines the East and West in his music; the former via the use of such elements, and the latter via the intensive thematic development of motifs.[330] Further dichotomies exist in Bartók's compositional style. The Second Violin Concerto makes use of thematic transformation and was described by the composer as 'symphony-like', but displays concertante elements in the virtuosic, soloistic orchestral writing.[331] The composer's piano writing as already noted includes sudden changes of register, quartal chords, and widely-spaced extended-note arpeggios in the First Piano Concerto.[332] However, lyricism also has its place in works such as the Third Piano Concerto,[333] and traditional processes such as sonata and rondo form and thematic transformations and interplays

322 Roeder, *A History of the Concerto*, 323
323 Ibid.
324 Ibid.
325 Ibid., 394
326 Ibid., 410
327 Ibid., 393
328 Ibid.
329 Ibid., 381
330 Carner, Moscow. 'Béla Bartók (1881-1945)', in *The Concerto*, ed. Hill, 330
331 Roeder, *A History of the Concerto*, 385
332 Carner, 'Béla Bartók (1881-1945)', 333
333 Roeder, *A History of the Concerto*, 387

are perceptible in the First and Second Piano Concertos,[334] although the former also has recourse to neoclassicism in its percussive use of the soloist and use of winds in the second movement,[335] and the latter completely polarises the two instrumental groups in a neo-Baroque fashion.[336] The composer's signature use of the so-called 'night-music' style is also apparent in the middle movements of his piano concertos,[337] which places the piano within the orchestra as a textural device.[338]

Despite the multitude of sources devoted to research into the history of the concerto it is regrettable that Khachaturian's name and contribution have not featured in the wider discussion in any meaningful way. The only major history of the genre which even mentions the composer is Roeder's *A History of the Concerto*,[339] which purports that although he made an 'outstanding contribution' to Soviet music his work is of 'lesser significance' than that of Shostakovich and Prokofiev due to its general subservience to Socialist Realist dictates, an unfortunate judgment that has already been scrutinised to a considerable extent in Chapter 1.[340] Roeder acknowledges the three concertos but outlines only the Piano Concerto in his study, with regards to it being Khachaturian's most famous composition in the West and deeply rooted in Caucasian folk music, proceeding to give a couple of examples of these manipulations of folk elements within the work. The Violin Concerto and Cello Concerto are not discussed, and the Concerto-Rhapsodies are not even mentioned.[341] This is in spite of the fact that all six works contain prolonged sections of genuine artistic merit, not to mention truly innovative approaches to the traditional requirements of the genre, and as a result deserve a considerable critical reappraisal. The problem may be linked to the fact that on the surface, Khachaturian's contributions are somewhat conservative. However, the composer by no means lacks originality in his concertante writing; rather than a radical break being apparent in these compositions, traditions are instead organically developed.

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334 Hutchings, Arthur, et al. 'Concerto',
http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737 [accessed 31/07/2016]
335 Schneider, 'Contrasts and common concerns in the concerto 1900-1945', 152
336 Ibid., 155
337 Roeder, *A History of the Concerto*, 382
338 Kerman, *Concerto Conversations*, 89
339 Roeder, *A History of the Concerto*
340 Ibid., 315
341 Ibid.

Chapter 3

The symphonies

Symphony No. 1

(1934)

Although allusions to symphonic procedures are perceivable in the *Dance Suite* (1933), Khachaturian's Symphony No. 1 (1934), written as his graduation piece from the Moscow Conservatoire, stands as the first work by the composer that undertakes genuinely symphonic processes of thematic development and tonal momentum. As the editorial preface to the score explains[342] the work marked both the culmination of Khachaturian's student years and the beginning of his period of maturity, the composer himself purporting that '[m]y youthful efforts and creative quest were crowned by the First Symphony'.[343] As well as being a work of considerable maturity in its own right, the symphony appeared at a time when song-symphonies were the dominant mode of symphonic expression in the Soviet Union.[344] The First Symphony is notable, however, for its disregard of this approach in favour of absolute music, although the extent to which it can be conversely interpreted as programmatic has been widely debated. Khachaturian publicly declared that the symphony was 'dedicated to the fifteenth anniversary of the establishment of Soviet government in Armenia', and that he had attempted to convey through his music 'the trials and sufferings of the past, the light and happiness of the present and the faith in a splendid future.'[345] Although the article which the preceding quotes derive from is saturated with Soviet jargon, it does appear that the composer felt a genuine affinity with the homeland of his ancestors, and the score itself bears some relation to traditional Armenian music. Indeed, the vast majority of Soviet commentators have designated precise programmes to the musical progression of the symphony. Such claims significantly downplay the role of Western structural devices within the composition, however, and this approach is therefore highly questionable.

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[342] *Aram Khachaturyan: Collected works in twenty-four volumes (Volume I)* (Moscow: Music, 1984), editor's note
[343] Yuzefovich, *Aram Khachaturyan*, 57
[344] Ibid., 60. Take, for instance, Lev Knipper's Fourth Symphony (also composed in 1934)
[345] Khachaturyan, Aram. 'About my symphonies', in *O muzyke, muzykantakh, o sebe* (Moscow: Music, 1980), 125; quoted in *Aram Khachaturyan: Collected works in twenty-four volumes (Volume I)* (Moscow: Music, 1984), editor's note

Khachaturian's relationship with folk music has always been one of the most widely-discussed elements of his musical style, and the emphasis it has received has lead commentators to regard the composer's work as largely adhering to a somewhat formulaic schema of improvisation and repetition. Elliott Antokoletz, for instance, believes that this influence arose 'primarily from the improvisatory melodic styles of the Caucasian Ashugs and Khanendes and the *mugams* (modal scales) of the Sazandars', although these inspirations were, more often than not, essence rather than literal usage.[346] Moreover, Marina Frolova-Walker claims that Khachaturian's 'compromise'—that is, of appeasing the requirements of the Soviet Union and being comprehensible to the peoples of the Armenian republic—led to a dilution of these folk elements,[347] which subsequently became 'orientalised'.[348] It should not be forgotten, however, that folk music had always been a part of the composer's musical style, his earliest student works appearing a number of years before the doctrine of Socialist Realism was introduced in 1934, and consequently there is no reason to assume that in Khachaturian's case the utilisation of folk material (temporarily disregarding the undue emphasis generally given to it) was in any way insincere. Instead, it seems that he merely combined one personal influence (folk music) with another (Western compositional frameworks):

> The rapprochement between the western and eastern musical cultures deserves close attention. The melodies and rhythms of the East are in their very essence far removed from the norms obeyed by European tunes. Having thoroughly studied these norms I began to violate them consciously. I was looking for the methods of combining the original, ardently emotional oriental melodies with the rational forms of European music. Perhaps I was not wholly successfull [*sic*] at first, for example, there was much that was purely intuitive in my First Symphony, yet I think I succeeded in posing this grave question in it.[349]

Of course, this was hardly the first occurrence in Western art music of an amalgamation of folk traditions and symphonic practice; with this in mind, Shneerson's claim that the work has an important place 'not only in the history of Soviet music but also in twentieth-century music more generally', purely on the basis of its utilisation of Transcaucasian themes as the framework of a

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346 Antokoletz, Elliott. *Twentieth-century music* (Englewood Cliffs, N. J.: Prentice Hall, 1992), 329

347 Frolova-Walker, Marina. '"National in Form, Socialist in Content": Musical Nation-Building in the Soviet Republics', in *Journal of the American Musicological Society* (University of California Press, Vol. 51, No. 2 (Summer, 1998)), 362

348 Ibid., 363

349 Khachaturyan, Aram. 'About Symphony No. 1', an interview (*Izvestiya*, June 6, 1973); quoted in *Aram Khachaturyan: Collected works in twenty-four volumes (Volume I)* (Moscow: Music, 1984), editor's note

large-scale composition,[350] is an over-simplistic standpoint. The symphony is original not for its use of folk music *per se* but for the means of its very individual methods of development, as shall be demonstrated in the subsequent analysis.

The influence of traditional Armenian music on Khachaturian's corpus of works does not form a central component of the present study; nevertheless, it is undeniable that much of the composer's music shares numerous similarities with Transcaucasian folk music. As Hakobian explains, 'The most conspicuous features of Khachaturian's melodic and harmonic language are conditioned precisely by these constructive principles of traditional Armenian music. Many of his finest themes have borrowed the peculiar expressiveness of diminished and augmented intervals as well as the effect of a strongly accented beginning from folk archetypes.'[351] Although a comprehensive investigation of this cross-referencing would form a separate study in its own right,[352] it is important to outline a number of corresponding features to illustrate this deep connection. At the same time, however, it should be noted that Khachaturian did not literally quote folk tunes,[353] barring a handful of prominent examples such as the second movement of the Piano Concerto and the third movement of the Second Symphony.[354] Like Rimsky-Korsakov, the composer instead presented a highly-stylised evocation of Armenian music, most notably in his works from the 1930s (that is, the *Dance Suite* (1933), First Symphony and Piano Concerto). The two most important examples of Armenian folk music in the works studied in this thesis are the First Symphony and the trio of concerto-rhapsodies (especially the Violin Concerto-Rhapsody). The former features a considerable quantity of lush thematic material drawn from this source, as well as a prologue and epilogue which has been compared to the recitative tradition of the *ashugs* [Armenian troubadours].[355] The latter features a protracted, rhapsodic solo part which shares many features of the Armenian monodic style (see below). The virtuosic demands placed on the soloist, which is a consistent feature of the composer's concerti and concerto-rhapsodies, also derives from the *ashug* tradition.[356]

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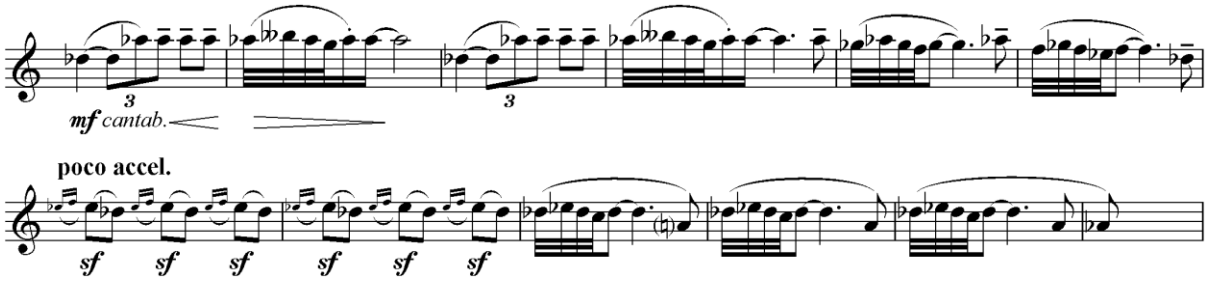
[350] Shneerson, *Aram Khachaturyan*, 35
[351] Hakobian, Levon. *Music of the Soviet era, 1917-1991 (Second edition)* (London: Routledge, 2016), 112
[352] Probably the most comprehensive source for such a study would be Kristapor Kushnaryan's *Armenian Monodic Music: The History and Theory* (Kushnaryan, Kristapor. *Armenian Monodic Music: The History and Theory*, trans. McCarthy, M. (Yerevan: Ankyunacar Publishing, 2016), which goes into extensive detail about the history and features of Armenian monodic music.
[353] Hakobian, *Music of the Soviet era*, 112
[354] Ibid., 114
[355] Yuzefovich, *Aram Khachaturyan*, 59
[356] Tumajyan, Artur. *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor* (PhD Dissertation, Arizona State University, 2016), 31

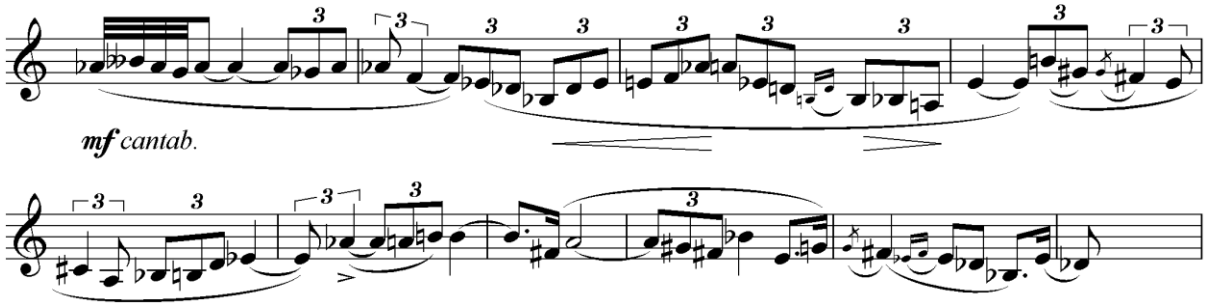
Although Khachaturian's music is frequently considered to be improvisatory in the manner of the *ashugs*, the composer spoke of his aspiration to avoid the anarchistic, 'rudder-less' searching for unusual sonorities so frequently connected with improvisation. As he explained, improvisation is only viable 'when you strongly know what you want, what you are searching for. […] Besides, the improvisation must have a feeling of logic in the construction of form'.[357] Certainly, the present study negates this view in favour of Khachaturian's development of a meticulous process of thematic development. A few central features of Armenian folk music will be considered here, with a number of examples drawn from the composer's oeuvre.

Khachaturian's harmonic extensions are built on the tunings of traditional Armenian instruments—the saz, for instance[358]—as much as on the harmonic procedures of Debussy and Ravel, two of the composer's earliest musical inspirations. Khachaturian himself speaks of this early influence on his compositional technique,[359] stating that as a young boy he had 'enjoyed these sounds, apprehending the sharp combinations of seconds as perfect consonances'.[360] The tuning of these instruments—based on intervals such as the minor second, major second, perfect fourths, and perfect fifths[361]—are apparent, for instance, in the opening bars of the Piano Concerto. Drones (*dzaynarut'yun*) feature frequently against such intervals,[362] and this musical feature is replicated through Khachaturian's constant use of prolonged pedal points. A number of instruments are also utilised as a means of recalling traditional Armenian instruments: these include the *duduk* (comparable with a cor anglais), *zurna* (an oboe), *kemenche* (a violin), as well as the 'Western' violin and clarinet. The evocative use of the clarinet and *duduk* are respectively presented in the two main themes of the second movement of the First Symphony:

[357] Tigranov, *Aram Il'ich Khachaturyan*, 30
[358] Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 31
[359] Yuzefovich, *Aram Khachaturyan*, 5
[360] Shneerson, *Aram Khachaturyan*, 21; quoted in Hakobian, *Music of the Soviet era*, 112. As Hakobian explains [Ibid., 143], Khachaturian was the first composer to use such chord structures systematically.
[361] Hyeyoung Kim, Joanna. *Pedagogical Guide to Khachaturian's Piano Concerto in D-flat Major* (DMA dissertation, University of Georgia, 2010), 1; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 8
[362] Pahlevanian, Alina, et al. 'Armenia', in *Grove Music Online. Oxford Music Online.* (Oxford University Press). http://www.oxfordmusiconline.com/subscriber/article/grove/music/42078 [accessed 18/04/2017]



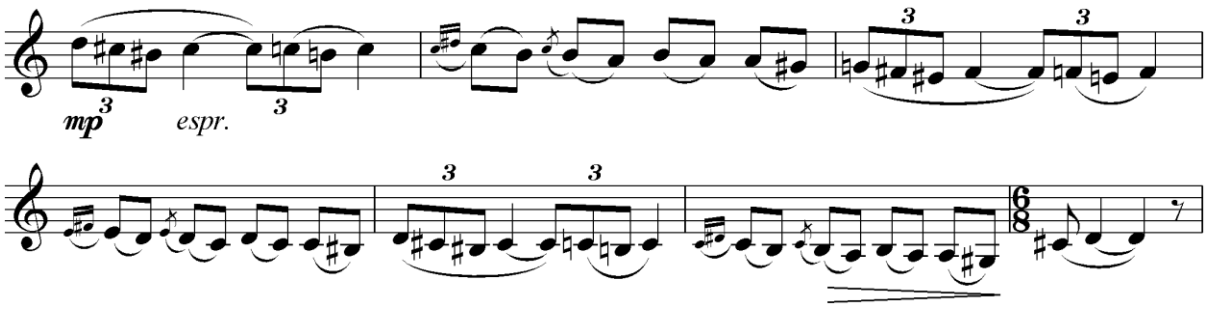
Ex. 3.1: Symphony No. 1, II, bars 16-27



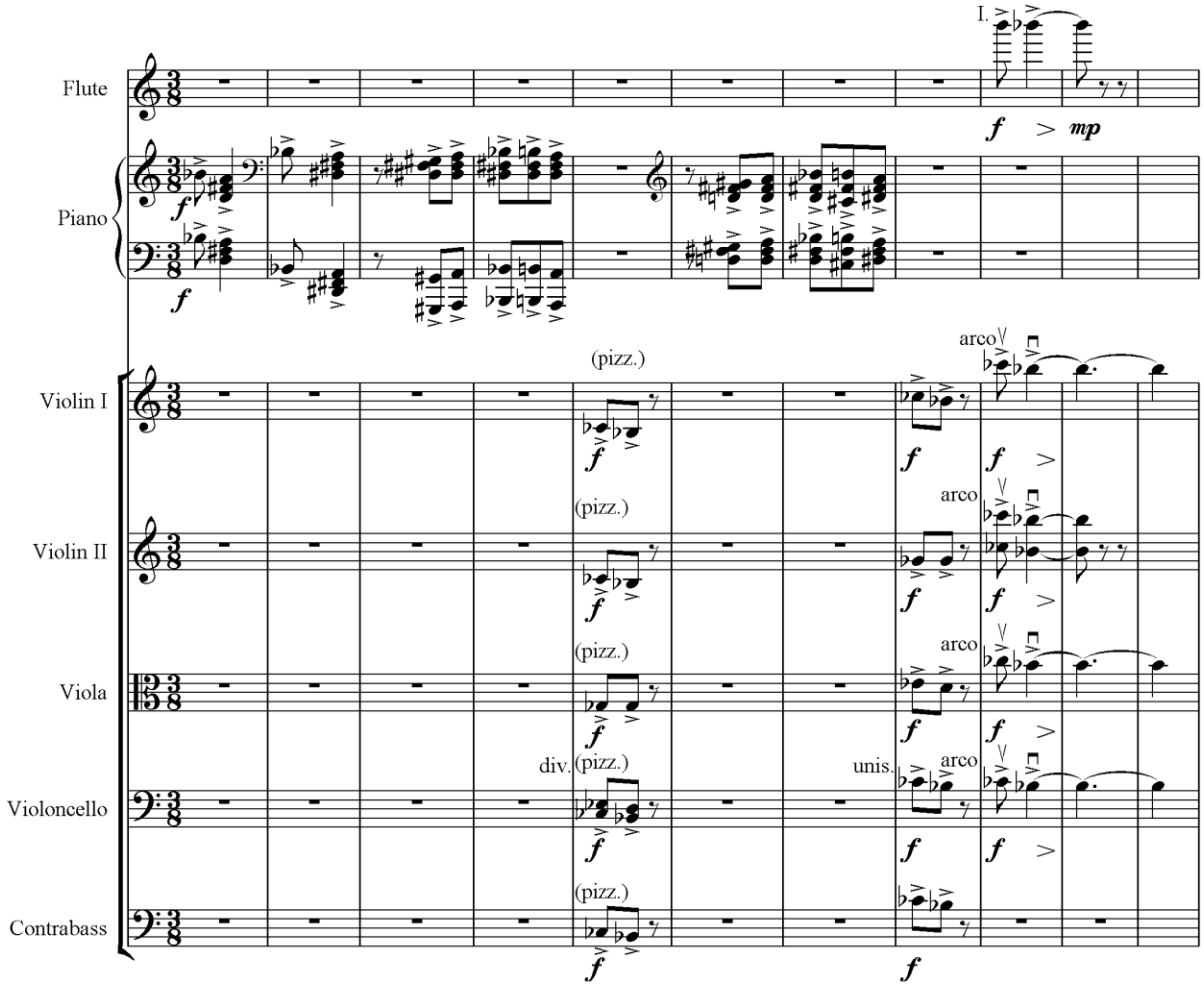
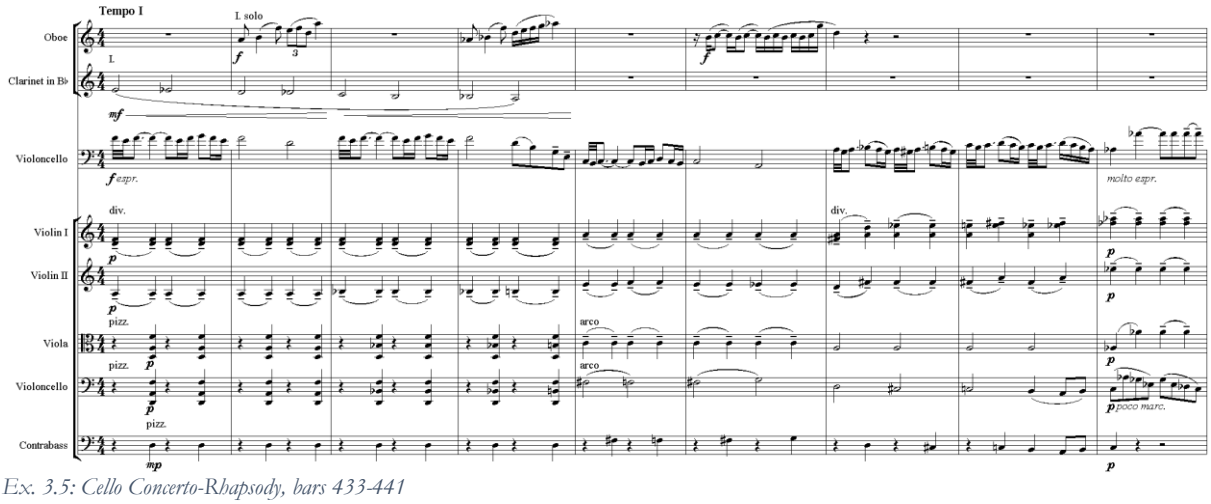
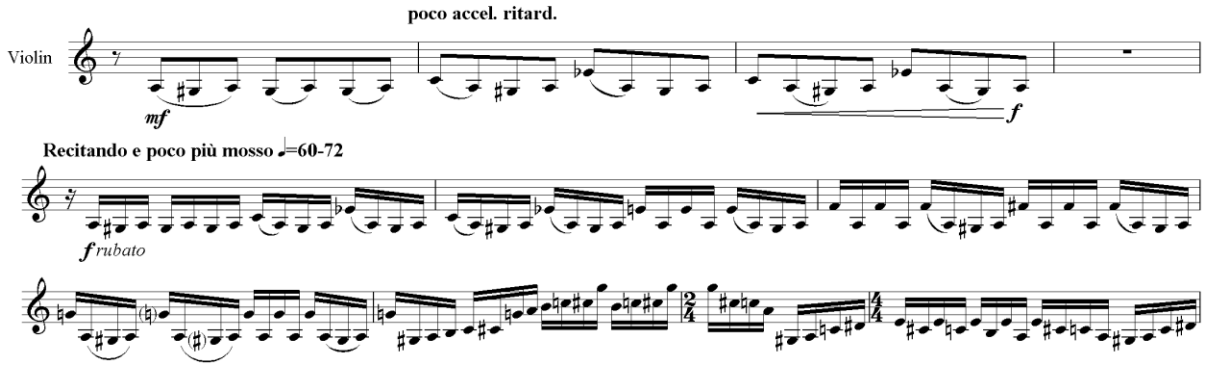
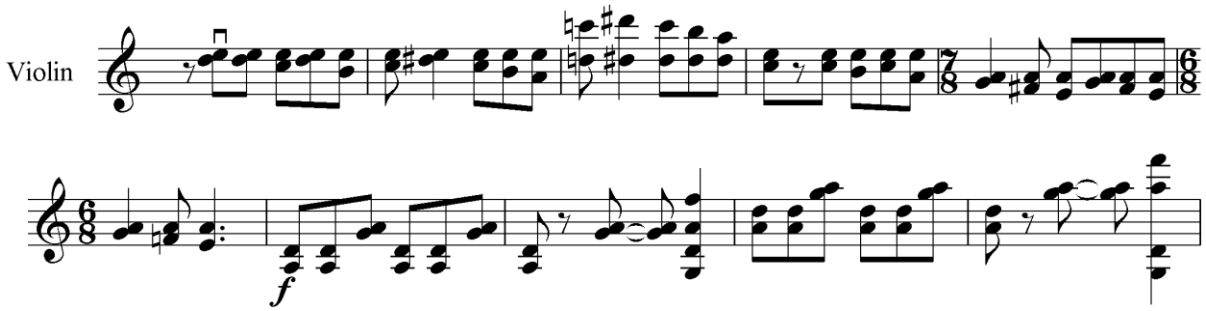
Ex. 3.2: Symphony No. 1, II, bars 27-36

With regards to melodic features, Armenian folk music is essentially monodic, rather than polyphonic. Briefly, this arose as a result of the single (male) voice used in church music, which reflected the representation of the 'one' God.[363] The presentation is speech-like,[364] and makes frequent use of diatonic modes,[365] especially the lowered 6th and raised 7th degrees;[366] these inflections are also represented in the harmonic constructions, which act as a vertical projection of these altered scales.[367] Hakobian calls these alterations to the diatonic scale 'tense-sounding' in quality.[368] Perhaps most importantly, tunes are generally short, repetitive and sequential in nature.[369] The melodic range is generally within the compass of a fifth,[370] and melismas, anticipations, and other embellishments are widespread.[371] The latter element reflects the *ashuger* tradition, 'where the performer would use [such] technique[s] to have more freedom singing the text.'[372] Similarly, tunes

[363] Der Hovhannissian, Harpik. *Armenian Music: A Cosmopolitan Art* (PhD dissertation, Florida State University, 1956), 61; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 18
[364] Wolverton, Cynthia. *The Contributions of Armenian Composers to the Clarinet Repertoire* (DMA dissertation, University of North Texas, 2002), 5; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 19
[365] Ibid.,
[366] Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 52
[367] Hakobian, *Music of the Soviet era*, 112
[368] Ibid.,
[369] Wolverton, *The Contributions of Armenian Composers to the Clarinet Repertoire*, 5; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 19
[370] Ibid.
[371] Ibid.; Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 50; Hakobian, *Music of the Soviet era*,112
[372] Amatuni, Susanna. *Arno Babadjanian: Instrumentalynoe tvorchestvo, Isledovanie* (Yerevan, Armenia: Sovetakan Grokh, 1985), 134; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 50

commonly descend at their conclusion, a further emulation of the *ashug* singing tradition, in which the singer gradually runs out of breath towards the end of their recitation.[373] This descent frequently reveals the *finalis* of the scale.[374] The following example from the First Symphony illustrates many of these features in action:

Ex. 3.3: Symphony No. 1, I, bars 9-15

With regards to rhythmic and metrical features, the most important feature of note is the use of frequently-changing time signatures[375] and a variety of meters (simple, compound, and mixed).[376] Indeed, 'One of the unique characteristic rhythms in Armenian folk music is a 3/8 meter with an accented eight note followed by quarter note.'[377] Another is a two semiquavers-quaver note pattern, 'which also creates the illusion of an accent on the shorter-value notes due to their placement on the beat.[378] Armenian music also frequently utilises passages of free rhythm, which progress into areas of mixed meter.[379] Once again, many of these features originate from the *ashug* tradition.[380]

[373] Ibid., 122; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 53
[374] Hakobian, *Music of the Soviet era*, 112
[375] Hyeyoung Kim, *Pedagogical Guide to Khachaturian's Piano Concerto in D-flat Major*, 1; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 8
[376] Wolverton, *The Contributions of Armenian Composers to the Clarinet Repertoire*, 5; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 19
[377] Der Hovhannissian, *Armenian Music*, 109; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 19
[378] Ibid.; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 20
[379] Wolverton, *The Contributions of Armenian Composers to the Clarinet Repertoire*, 5; quoted in Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 19
[380] Tumajyan, *Armenian Folk Elements in Arno Babajanyan's Piano Trio in F-Sharp Minor*, 31

Ex. 3.4: Piano Concerto, III, bars 78-88

Ex. 3.5: Cello Concerto-Rhapsody, bars 433-441

Ex. 3.6: Violin Concerto-Rhapsody, bars 19-29

Ex. 3.7: Violin Concerto-Rhapsody, bars 210-219

Returning to the First Symphony, a couple of points should be raised regarding the work's gestation. Khachaturian admitted that he found writing the work difficult;[381] his training at the Moscow Conservatoire had taught him how to construct a sonata-form structure in the manner of Beethoven or Tchaikovsky, but he was initially somewhat apprehensive of the form:[382]

> The strict sonata-symphonic form was truly a Procrustean bed for me. I felt confined; my wild imagination kept breaking its norms no matter how hard I tried to conform to them at first. Subsequently, however, I never regretted that I had chosen a rather unusual form for the first movement, for it fully coincided with the content I wished to put into the music.[383]

The symphony was performed in a version for piano duet at Khachaturian's final examination on 11 June 1934 by Lev Stepanov and Nina Musinyan.[384] The jury unanimously deemed the work to

[381] Arutiunov, D. A. *Aram Khachaturian: Zhizn i Tvorchestvo* (Moscow: Slovo, 2003), 64
[382] Ibid.
[383] Yuzefovich, *Aram Khachaturyan*, 58
[384] Ibid., 57

be 'excellent'[385] and awarded the young composer a diploma with honours.[386] Based on the majority of accounts it appears that the orchestral premiere took place on 23 April 1935, with Oigen Senkar (Eugen Szenkar) conducting the Moscow Philharmonic Symphony Orchestra in the Great Hall of the Conservatoire, although Shneerson recorded this date as being exactly one year earlier,[387] and Khachaturian himself believed it to have occurred on 3 April 1935.[388] According to the composer the symphony was well received,[389] and Senkar conducted the work—now slightly revised[390]—twice more in the following season (22 and 24 October 1935). The symphony was performed under Fritz Shtidri in Leningrad on 23 April 1936.[391] This was Khachaturian's first experience of the city,[392] and he met Shostakovich for the first time at the premiere, initiating a lifelong friendship between the two composers.[393] Shostakovich warmly appraised the work:

> I don't remember many occasions where the new work of a young composer made such a strong impression on me at first acquaintance.[394]
>
> It captivated us by its freshness, its expressive and novel melodies, wealth of colours and overpowering temperament. We witnessed the birth of a composer endowed with a daring and original mind, an independent attitude to the world and capable, despite his youth, of solving confidently the most complex problems of symphonic development and orchestration.[395]
>
> I was very pleased to know the works of a composer who possesses such a lively and daring mind, who is capable of dealing in his own way with the most complex problems of modern symphonism.[396]

As explained in the preface to the *Collected Works* (1984) three editions of the work were published in the USSR, first by *Muzgiz* (1939), and then again by *Sovetskiy Kompozitor* in 1960 and 1962.[397]

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[385] Ibid., 57-58
[386] Shneerson, *Aram Khachaturyan*, 36
[387] Ibid.
[388] Arutiunov, *Aram Khachaturian: Zhizn i Tvorchestvo*, 64
[389] Yuzefovich, *Aram Khachaturyan*, 58
[390] Ibid., 60
[391] Ibid., 58
[392] Shneerson, *Aram Khachaturyan*, 37
[393] Yuzefovich, *Aram Khachaturyan*, 58
[394] Ibid., 171
[395] Shostakovich, Dmitriy. 'A Festive Art', in *Aram Ilyich Khachaturyan* (Moscow: Soviet Composer, 1975), 15; quoted in *Aram Khachaturyan: Collected works in twenty-four volumes (Volume I)* (Moscow: Music, 1984), editor's note
[396] Yuzefovich, *Aram Khachaturyan*, 171-172
[397] These later versions feature a number of differences to the 1939 edition of the symphony. Khachaturian removed eleven bars after Figure 90 in the coda of the first movement, and altered the ending and its dynamic markings (*pp* instead of *ff*). Furthermore, a bar was added at Figure 81, and the composer removed the piano part two bars before Figure 81, doubling the second violins with the first violins and including a fourth horn one bar before Figure 89.

Movement I

The First Symphony is in three movements. The first movement is extensive, corresponding broadly to traditional first-movement form (although, as shall be shown, with a number of caveats), while the second movement is slower and more compact. The finale alters the standard four-movement design by combining scherzo and (quasi-)sonata form, thereby amalgamating third and fourth movements into an inventive ternary-form structure. The first movement demands particularly close attention. Although its thematic material has frequently been likened to Armenian folk music and its inherent characteristics (especially the prologue and epilogue, which are often said to invoke an improvisatory impression of the *ashugs*), Khachaturian's subtle treatment of thematic development and its implications for the wider form of the movement is particularly striking, and a consideration of this will constitute a central focus of the present analysis.

Although thematic processes are of paramount importance throughout the works investigated in this thesis, tonal procedures are also of significance. However, these procedures do not occupy as central a position in my examination, as ultimately tonality does not play a crucial role in delineating the form to the same extent as thematic organisation. Formal boundaries are articulated far more effectively via contrasting material, while tonal processes are often elusive, conforming neither to orthodox nor traditional models of functional tonality. Indeed, an underlying tonal logic is often difficult to detect, and drawing meaningful analytical conclusions is consequently problematic. Furthermore, there are little grounds for suggesting that Khachaturian's handling of tonal processes developed significantly over the course of his career, and, with a few exceptions, it appears that this parameter was not in the forefront of his mind while composing his symphonies and concerti. One would hesitate to call Khachaturian's handling of tonality arbitrary, but at the same time it is difficult to uncover a connecting thread in these long-range tonal progressions. Although it is possible to argue that third relations exist in the First Symphony, for instance, it seems that the works themselves have few clear goalposts. Recapitulations frequently do not return the music to the key of the exposition, and the First Symphony even ends on a chord of G (with semitonal A ♭ trills), a centre seemingly unrelated to the initial key of the finale, or even to the main tonal centre of the entire symphony.

There are also a number of slight modifications of orchestration in the finale: the snare drum part was removed in bars 1-6, the cymbal part was deleted in bars 3 and 5, and the horns now begin in bar 1 rather than bar 3. A few small presentational features were also altered in the later editions (*Aram Khachaturyan: Collected works in twenty-four volumes (Volume I) (Moscow: Music, 1984), editor's note*). Nevertheless, a number of errata still exist in the later edition of the symphony.

This negation of traditional tonal relations accounts for the rather unusual manner in which Khachaturian is able to fill musical space in his symphonies. Although the music undoubtedly feels symphonic (thanks to the sustaining of a protracted musical discourse), dynamism and tension are achieved not so much via harmonic means as through rhythm, texture, and tessitura. As shall be demonstrated, the prime example of this fact is the middle section of the second movement of the Second Symphony, which is rooted on a pedal ostinato of E throughout. This creation of momentum via non-harmonic means is a novel way of constructing a symphonic argument, and the individuality of its effect deserves considerable attention.

The form of the first movement of the symphony follows a modified sonata-form plan. Khubov's interpretation of the formal structure of the movement in his discussion of the symphony[398] is reasonable, although it contains the potential for further elaboration. To the critic, the movement begins with an introductory 'prologue' that presents a number of key motifs. This moves directly into the first-subject area (*Allegro ma non troppo*), which introduces and develops two basic thematic groups and culminates in a climax before progressing towards the second subject (*Andantino cantabile*), itself divisible into four fundamental thematic areas. This is similarly subjected to development before both subject groups return in the brief recapitulation and the movement ends with an 'epilogue' related to the opening prologue.

Two parameters are of particular significance in this design, and these are to be considered in some detail here. The first relates to a constant and cumulative process of thematic development, which acts as a substitution for an established development section within the sonata-form model. This technique is the main method by which the traditional sonata-form plan is undermined, for although there are two clearly delineated subject groups which are eventually recapitulated, the 'development' section actually occurs during both subjects' expositions. The second parameter of importance concerns the tonal plan, which largely subverts both the expectations of the form and functional harmonic processes in general.

With regards to the first of these points, the prologue (bars 1-71) presents a number of interconnected motifs which, barring the brief epilogue (bars 421-459), do not return in their original form but steadily develop throughout the course of the movement. It should be noted that Khachaturian's manner of developing thematic material is not in and of itself innovative—nineteenth-century precedents for an introduction presenting motifs that subsequently coalesce into longer thematic ideas certainly exist, perhaps most obviously in Beethoven's Ninth Symphony.

[398] Khubov, Georgi. *Aram Khachaturian* (Moscow: *Muzika*, 1967), 86

What is of importance, however, is the all-pervasive concentration of such development throughout an entire movement, and indeed a composition as a whole.

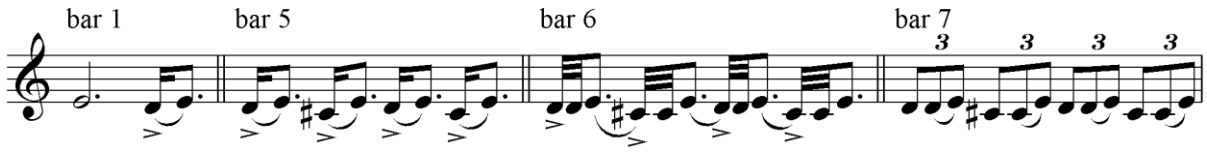
The first of these ideas could be described as the main germ of the entire symphony, and will be labelled as motif *a* (bar 1). This simple idea is heard three more times in succession, but crucially never in an identical orchestration (violins II are added in bar 2, followed by bassoon and violas in bars 3 and 4 respectively). Following this four-bar introduction the motif is immediately and continuously subjected to development, which unfolds in several phases. In bar 5 it expands melodically with the addition of C♯, and rhythmically via the isolation of the stepwise rise and the rhythmic transformation from a semiquaver to two demisemiquavers to triplet quavers, alongside a gradual addition of new instrumental voices.

	Prologue							
Bar number	1-8	9-15	16-20	21-28	29-32	33-37	41-55	56-71
Section	(motif) *a*	*b*	*c*	*d*	*b*	*c*	*e*	Climax/ conclusion
Tonal centre	E	E	E— descending	A	E/B♭	E— descending	C♯	E

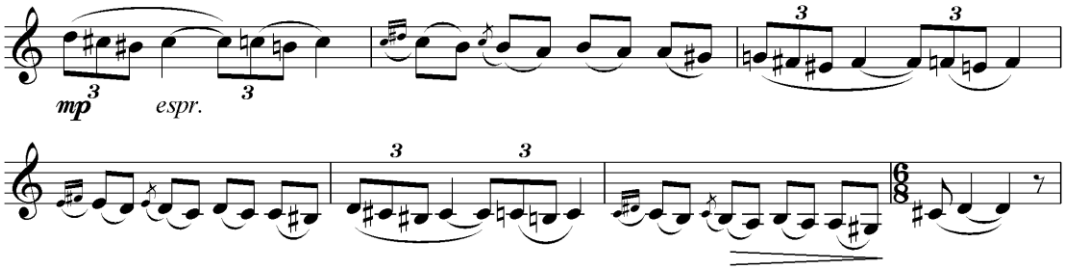
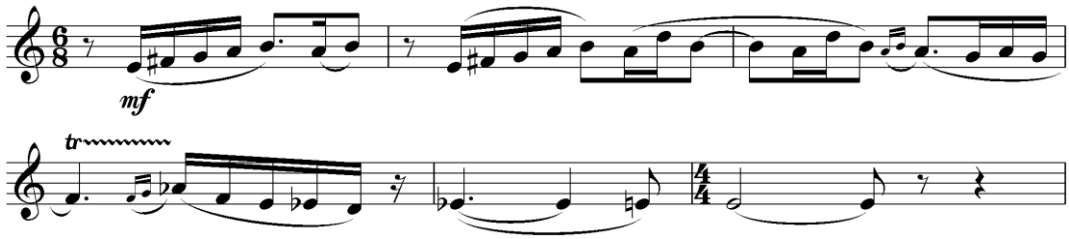
	Exposition													
	subject 1										Transition			(subject 2 foundation)
Bar number	71-99	100-103	104-110	111-114	119-124	125-126	127-134	135-136	137-184	185-201	202-211	213-216	217-218	219-224
Section	(subject) 1a	1b	1a	1b	1a	1b	1a	1b	1a/ 1b	1a	1a/ 1b	1a	Gestural cadence	(1a)
Tonal centre	A	A♭/chromatic —descending	various	various	A	B/A	A	A	A♭/E♭— descending	various —B♭	descending	G—C	Cmaj7— C♯m$^{7(\flat 9)}$	various— Em

	Exposition											
	subject 2											
Bar number	225-241	241-248	248-255	256-264	265-267	267-271	272-274	274-280	280-302	302-310	315-322	323-334
Section	(subject) 2a	2b	2c	2d	2a	2d	2a	2d	2a	2b	2c	2d
Tonal centre	Em	Bm	F♯	A	Dm	F/chromatic	Cm	E♭/chromatic	various/chromatic	F♯m	C♯—octatonic	E—chromatic

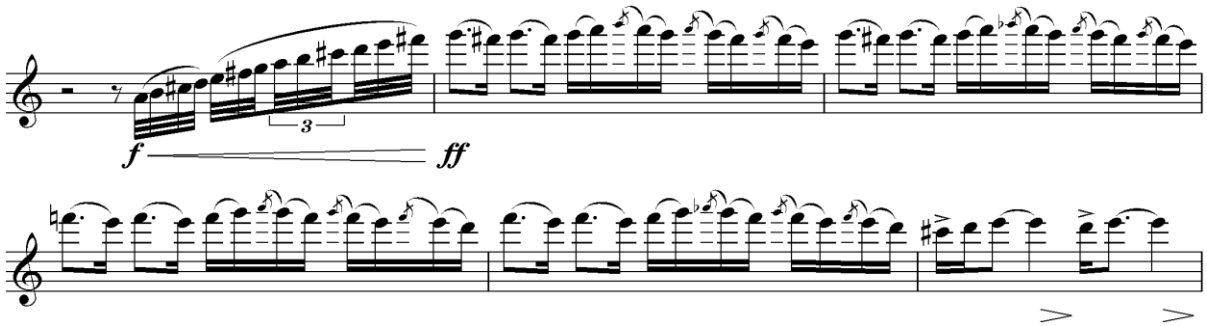
	Recapitulation										Epilogue				
	subject 1			subject 2		subject 1	subject 2	subject 1	subject 2	subject 1					
Bar number	334-352	353-357	358-364	364-377	378-384	385-387	388-389	390-392	393-396	397-420	421-436	437-440	441-443	444-447	448-459
Section	(subject) 1a	1a/ 1b	1a	2b	2c	1a	2d	1a	2d	1a	(motif) *b*	(subject) 1b	1a/ 1b	2a/ 1a/1b	1a/ 1b
Tonal centre	Dm	Fm	A♭	Bm	descending	F♯	chromatic	Em	A	F	E	E	descending	descending	various —E

Fig. 3.1: Symphony No. 1, I, formal plan

Ex. 3.8: Symphony No. 1, I, development of motif a*, bars 1-7*

This final triplet version of motif *a* subsequently connects to the first distinguishably melodic idea in bar 9 (motif *b*), a passionate, yearning descent which evolves from the rhythm of the preceding bar and inverts the characteristic stepwise movement of motif *a*, the idea given greater lyrical breadth via sequential motion and grace notes.

The means by which Khachaturian is able to create this apparently improvisatory melody is notable: first of all, the initial descending triplet is transposed downwards in bar 9; secondly, the melodic outline of the bar is isolated and sequenced downwards in bar 10; and finally, the entire two-bar phrase is repeated both a fifth lower (beginning on G♮) and an octave lower (bars 13-14), the former of which joins fluidly to bars 9-10 via the latter's largely semitonal descent. Motif *b* 'signs off' with a rhythmically augmented version of motif *a* in bar 15, before moving directly to a spritely new idea presented on the clarinet (motif *c*), which is derived from the earlier cells in its dotted stepwise movement and utilisation of grace-note decoration.

Ex. 3.9: Symphony No. 1, I, bars 9-15

Ex. 3.10: Symphony No. 1, I, bars 16-21

A marked change of character emerges with the presentation of motif *d* (bar 21), an epic, sorrowful idea in the strings which again displays a continuation of the previous motifs: the rapid initial ascent parallels the opening of motif *c*, and the striking lyricism links to both motif *a* in its dotted rhythm and stepwise oscillating motion and to motif *b* in its gradual sequential descent and complete downwards transposition in bar 24. As in bar 15, a 'signing off' of motif *a* is heard in bar 26, now at the original pitch and note values which, as in bar 15, emphasises the underlying relationship between the tonal centres of the prologue.[399] This is subsequently echoed in the cellos and double basses in a cell which combines motifs *a* and *b*, as well as a harp arpeggio which both recalls the arpeggio heard in bar 5 and foreshadows the flute decoration in bar 37.

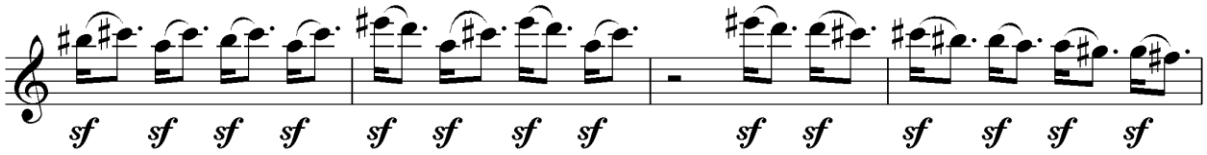


Ex. 3.11: Symphony No. 1, I, bars 21-26

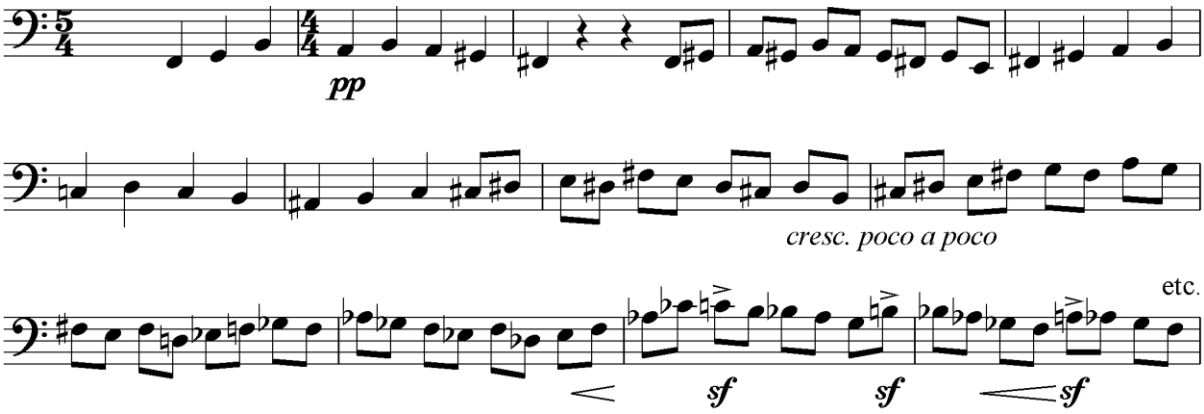
This marks a *de facto* point of repeat of the prologue. The aforementioned cello and double bass echo in bar 27 is transposed downwards by a tone in bar 28, leading to a return of motif *b* at bar 29. This restatement, however, contains a number of important differences from the original presentation. In addition to the new B♭ pedal (which, being a tritone away from the original E♮ pedal, diffuses the dominant tension apparent in the previous statement), the motif is curtailed, with the initial two bars strictly repeated instead of sequentially extended and jettisoning a third presentation of the main idea. Furthermore, the motif now ends with the main cell of the movement (bar 32). As in bar 16, this leads into a statement of motif *c*, with flutes outlining features of the clarinet melody and recalling the above-mentioned harp arpeggio.

Instead of the expected return to motif *d*, in bar 38 the bass now rises semitonally, and a new foreboding musical temperament entirely disrupts the relative serenity characteristic of motif *c*. Following a solo cor anglais melody related to the initial ascent of the latter motif, a plangent variant of motif *a* is heard in the violins at bar 41 (motif *e*). In this motif's prominent use of the

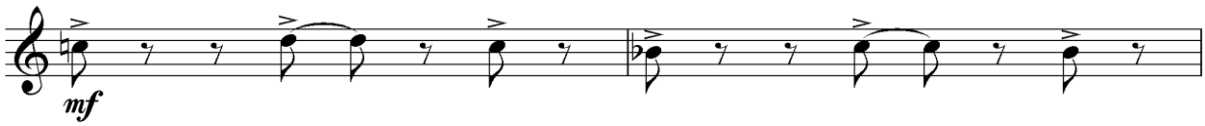
[399] The tonal processes of the movement are to be examined presently.

interval of the augmented second and its gradual semitonal descent from bar 43, it can clearly be seen to also incorporate additional features of motif *b*. This idea then repeats at bar 45 and is gradually curtailed in tandem with the accelerating tempo, the consequent phrase of the motif (that is, the descent) becoming isolated and repeated from bar 51.

Ex. 3.12: Symphony No. 1, I, bars 41-44

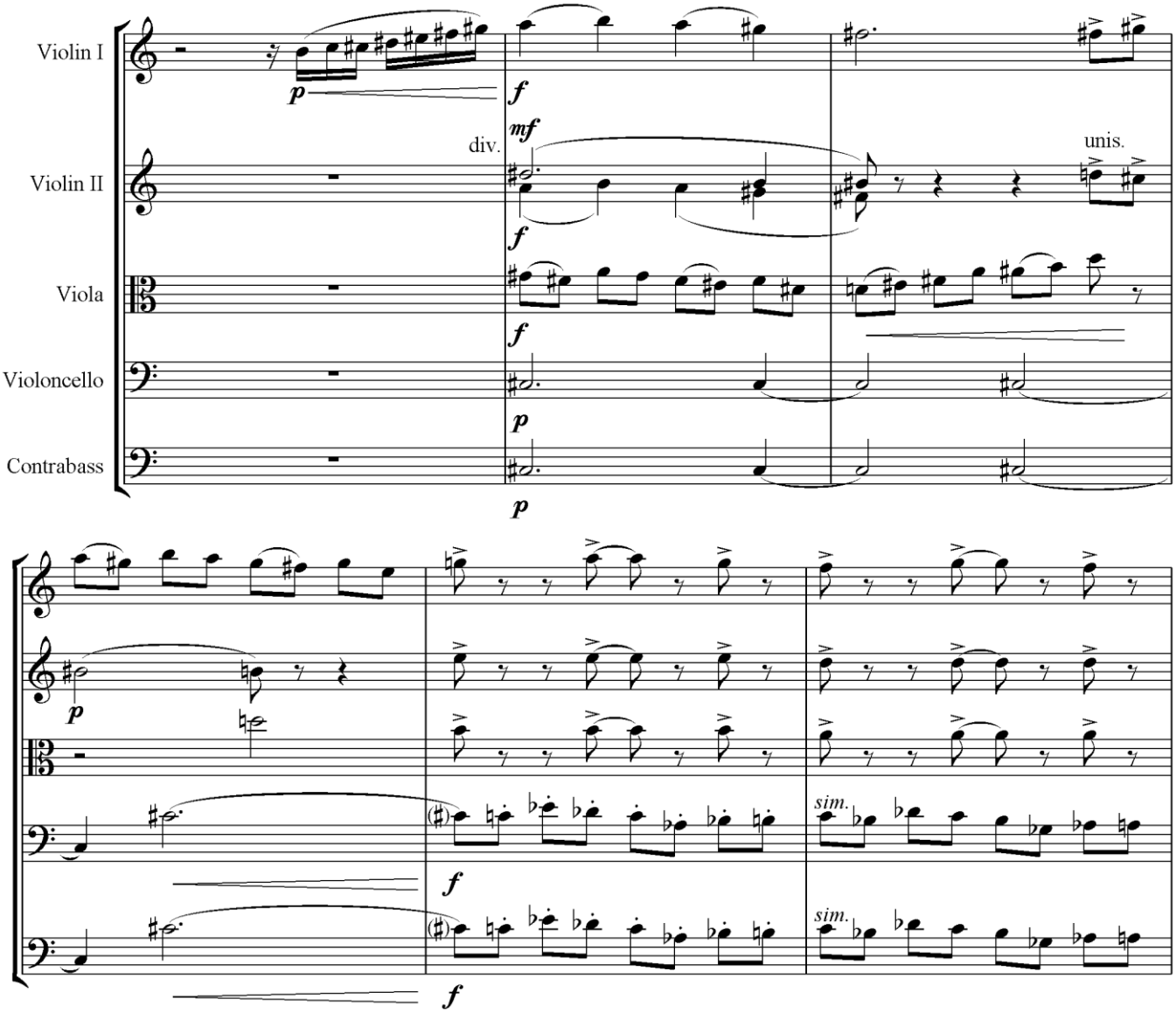
The climax of the prologue occurs at bar 56. Thematically, many of the motifs are represented simultaneously in this concluding climax; as well as a chromatic bass ostinato which has something of the characteristic of the opening of motif *c*, motifs *a* and *b* are continuously present in the prominent triplet pattern, which utilises the stepwise movement of the former and the rhythmic features of the latter. This is consequently given intense rhythmic drive via the subtle alteration in melodic shape by bar 58 (which results in a more accurate mirroring of the contour of motif *b*). Crucially, as the climax dies away the bass ostinato is given considerable distinction in a number of various treatments: swapped around the string family; fragmented in bar 66; containing a chromatic sequential descent in bar 68; and isolated into a rising two-note idea in bar 66 recalling the features of motif *a* (although this is now intervallically *semitonal*, rather than at the interval of a tone). In bar 71, the cellos and double basses rise in aversion of the ostinato outline in rhythmic augmentation, which acts as an anacrusis to the first subject of the exposition; as shall be demonstrated, this ostinato's characteristics are to become an integral feature of the latter material, subsequently blurring the divisions between prologue and exposition.

Subject 1a (bar 72), a musical idea of purposeful character, is introduced in the lower strings as a seamless continuation of the crotchet material heard in the previous bar, its consequent quaver movement reflecting the regular pulse of the aforementioned chromatic bass ostinato. The obscuration of these structural markers is further intensified by the fact that the subject is itself immediately developed, not finding its 'definitive' form until much later in the movement. With hindsight, we can understand this 'initial' presentation in relation to its 'definitive' form as a combination of extension and curtailment.

Ex. 3.13: Symphony No. 1, I, bars 71-83

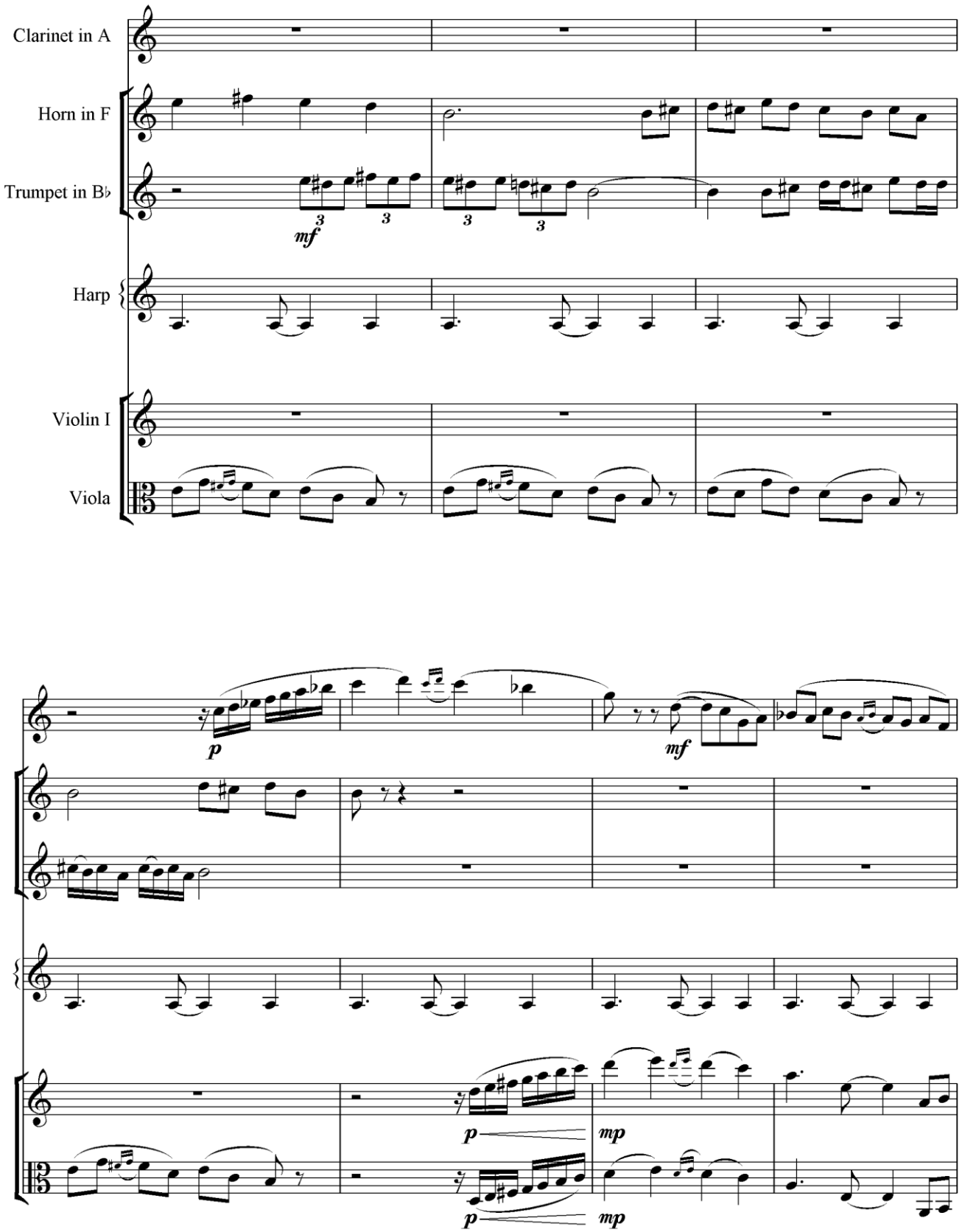
In bar 75, a repeat of the anacrusis is heard (now as a 4/4 instead of a 5/4 bar) leading to a repeat of the opening bar of 1a. The first note of the next bar, originally a dotted minim, is instead taken up as a further transposition of the anacrusis, leading directly into the quaver portion of the subject.[400] However, due to the prior interjection of the anacrusis, this material is now a minor third higher than its original presentation in bar 73. From bar 79 the quaver material itself is isolated and developed, and is followed by a fugato presentation of 1a in the strings. This begins with a statement a fourth higher (bar 86; now with an enlarged interval between the fourth and fifth notes of the subject), before a further entry a fifth higher (bar 92) and a curtailed presentation in bar 97.

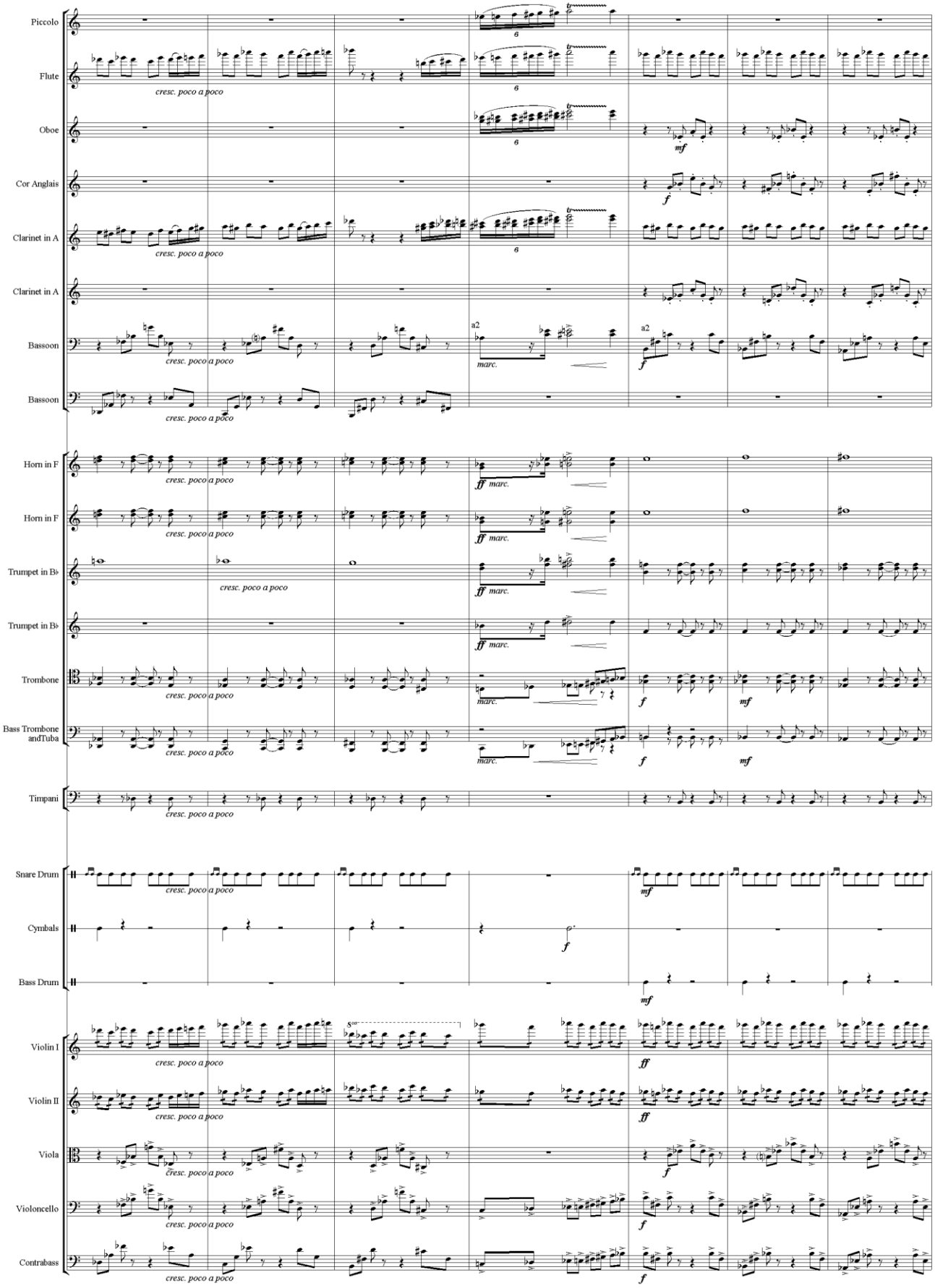
This final statement segues directly into subject 1b at bar 100, a section of the subject group characterised by crisp rhythmic syncopation and the addition of bright woodwind sonorities to the timbral palette, directly related to motif *a* in its pronounced stepwise movement. Notably, the introduction of this structural signpost is introduced alongside 1a's consequent (quaver) material, which is heard simultaneously in the cellos and double basses. Although only readily perceivable with hindsight, the initial presentation of this important subject section can be traced to the rhythmic figure heard on the side drum in bar 56 of the prologue.

Ex. 3.14: Symphony No. 1, I, bars 100-101

[400] This quaver figuration outlines the *Dies irae* chant. This traditional figure is present in many works by the composer, most notably in the third movement of the Second Symphony (1943). For more information, please consult the discussion of the Second Symphony below.

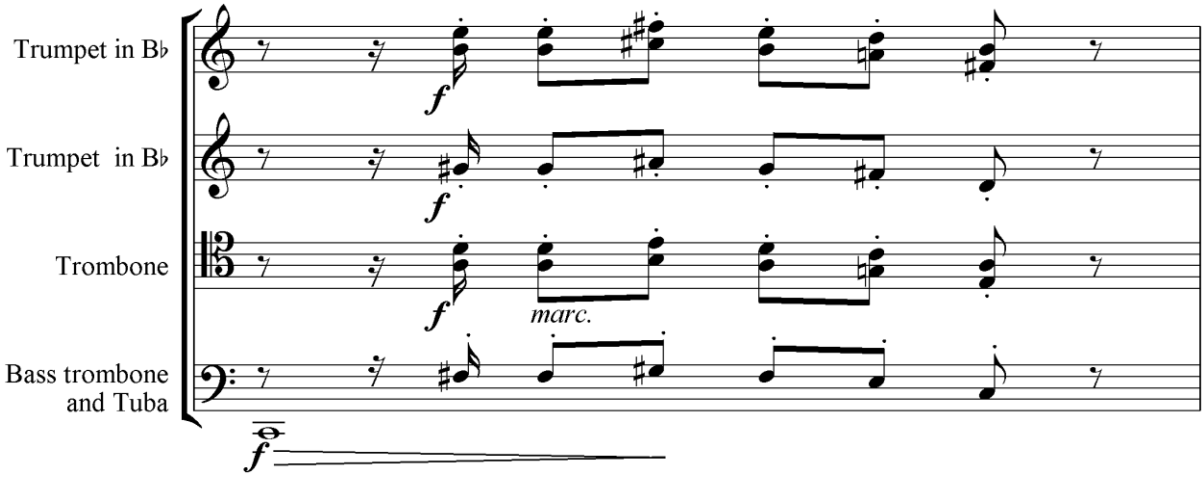
With the constituent parts of the first subject now stated, this enters an extended development at bar 104, with multiple statements of 1a frequently offset by the contrasting 1b. Although it is not necessary to discuss every restatement of the subject material in detail, a number of important developmental techniques utilised in this section of the exposition will now be traced. At bar 104, 1a is presented imitatively on various pitches in a comparable manner to the previous fugato at bar 86, but with more frequent and prominently overlapping entries. Almost immediately, an amalgamation of subject material intrudes upon this imitation, with the first half of 1a presented as a melody (and preceded by motif *d*'s rapid ascent), the second half of 1a acting as an accompaniment in the violas, and the rhythm of 1b stated in augmentation as a pedal point in the cellos and double basses in bars 108-110. As at bar 100, this segues into 1b at bar 111.

Ex. 3.15: Symphony No. 1, I, bars 107-112

Although a long ostinato in the cellos and double basses reminiscent of the anacrusis to 1a at bar 71 appears to herald a new area of musical material in bars 111-114, these expectations are playfully avoided by the reappearance of 1a in the clarinets at bar 119. This is once again combined with the distinctive 1b rhythm in the horn and harp, and the ending of 1a is notably extended in bar 122 to reflect the rhythmic pattern of 1b and the prominent rising tone of motif *a*. Crucially, this extra material is immediately developed in the flutes and oboes before moving directly into 1b, which now acts less as a consequent of the subject and more as a curtailed two-bar extension of it. Further development occurs at bar 127 with a striking combination of thematic material—1a in the solo horn against an elaborated statement of this in the trumpet (and preceded by the triplet idea of the climax of the prologue from bar 56), in conjunction with both the quaver portion of the theme (isolated as a viola accompaniment) and the rhythm of 1b as a pedal point in the harp. Further entries of the subject are then presented, some of which (such as in the clarinet at bar 131 and the violins I a bar later) incorporate rhythmic elements of 1b as a means of further expounding upon the main idea. As in bar 107, these entries are preceded by the rapid ascent related to motif *d*; in bars 135-136, these rises are subsequently isolated and become cells in their own right.

This thematic amalgamation continues in the climactic section at bar 142; 1b predominates in the brass and timpani, while 1a is represented in the flutes, clarinets, and violins. Chromatic movement then occurs within both thematic groups, with gradual ascents in the horns and trumpet, descents in the bassoons and lower strings, and static presentations (centred around D♭) in the flutes, clarinets, timpani, and violins. Of particular note in this section is the fanfare interruption in A major at bar 149. This is a recurring technique in a number of Khachaturian's compositions, where an isolated bar of material is inserted into the musical progression. Although seemingly a startling disturbance to the continuity of the music, in fact this interjection has no bearing on the forward momentum of the music that it briefly interrupts. While chiefly intended as a means of producing a disruption to the musical stability, the fanfare does contain elements of both motif *d* in its rapid ascent and the quaver material of 1a (violins). Following this disturbance, the chromatic movement resumes and the music appears to regain its original composure, settling on a pedal point at bar 158 visibly related motivically to the quaver material of 1a.

Ex. 3.16: Symphony No. 1, I, bars 127-133

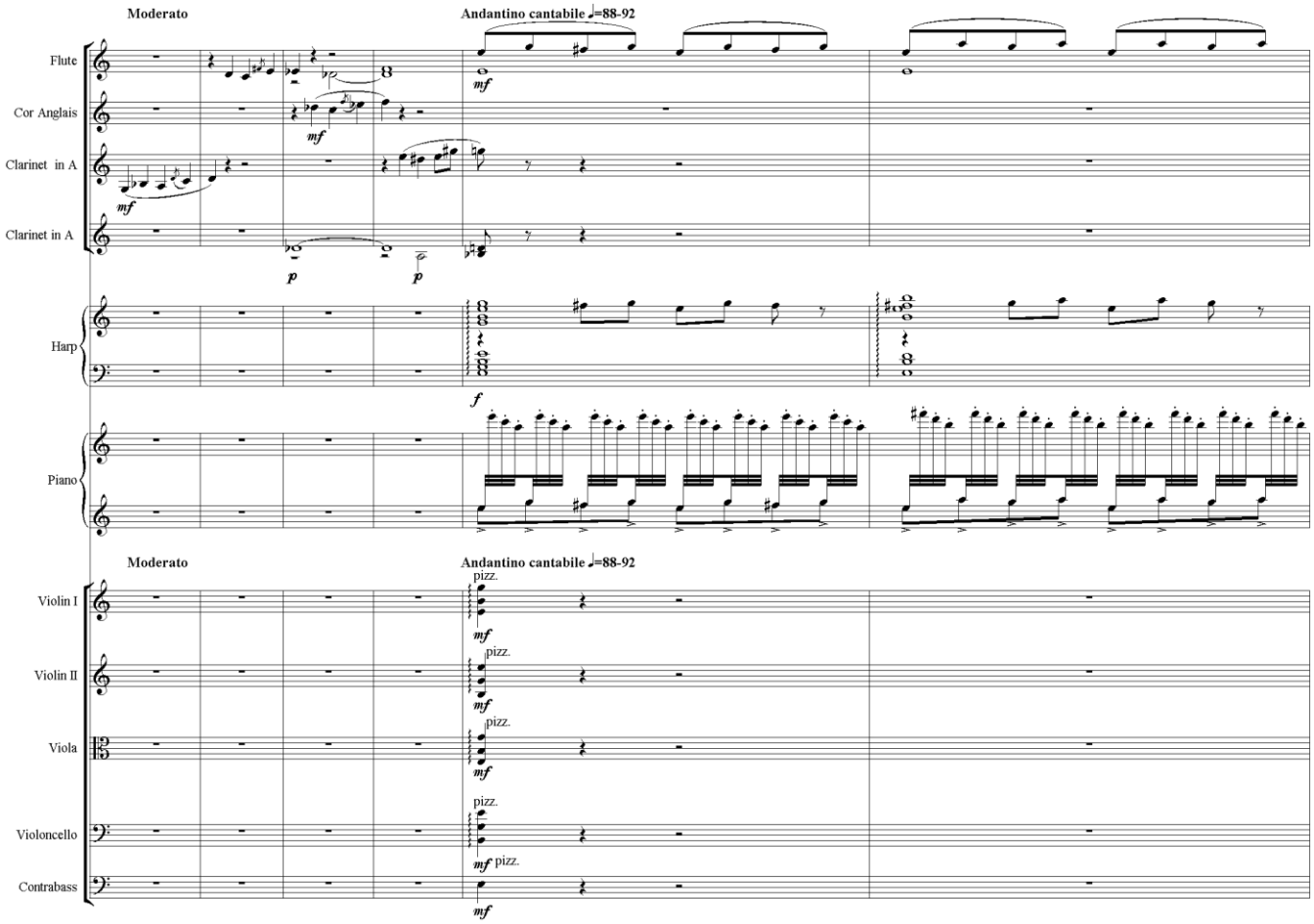


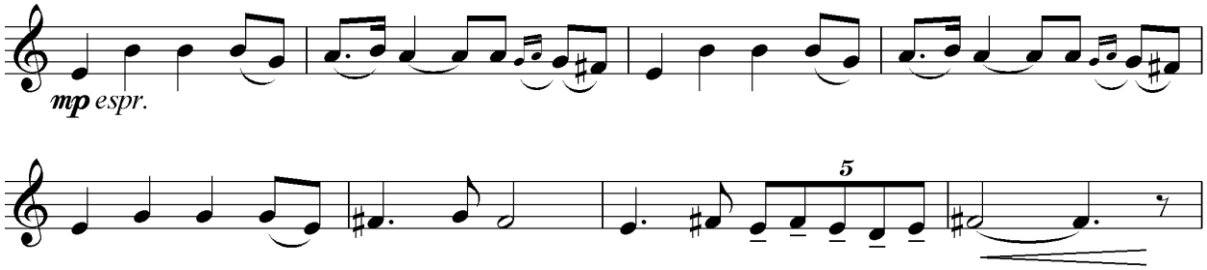
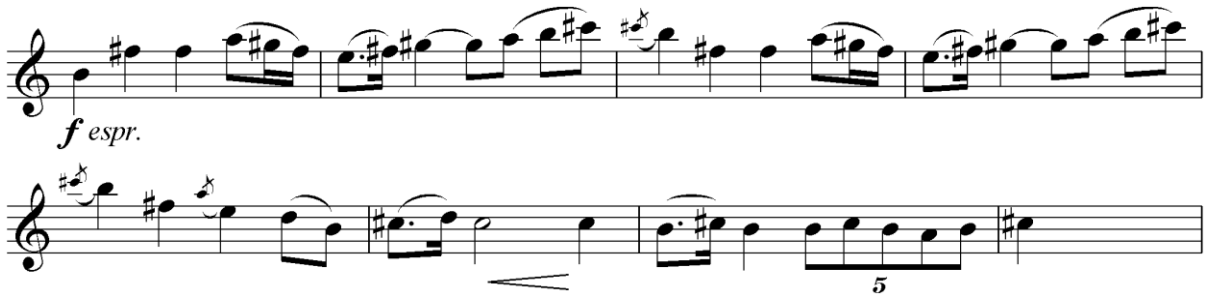
Ex. 3.17: Symphony No. 1, I, bars 146-152

It would appear, following the return of 1a in the violins and violas at bar 161, that the subject material is set to resume its statements as before, but this is not entirely the case. The material reaches further heights of integration between bars 158-177: 1b is now fully subsumed as a rhythmic accompaniment to the ever more frequent presentations of 1a; a number of triplet arabesques related to the climax at bar 56 (for instance, in bar 169) are heard; and the extension of 1a first heard at bar 122 returns in bar 165. The presentation of the main theme of 1a is joined progressively more frequently to the rapid ascents of motif *d*. These ascents are themselves extended sequentially in bar 174, which contributes to the general incorporation of material which is to have its conclusion in the somewhat unexpected second expositional climax at bar 178. This juncture in the symphony, which features chromatic contrary motion (in a similar manner to the first climax) and utilises both motif *d* and the quaver material of 1a as the foundation of its construction, begins to die away at bar 185. This section of the music both focuses exclusively on the quaver material of the subject, presenting this in diminution, and introduces still further development via a terse brass interjection clearly modelled on the opening section of 1a:

Ex. 3.18: Symphony No. 1, I, bars 185

These thematic cells are subsequently presented in isolation and gradually liquidated, moving imperceptibly into the transition section of the exposition alongside fragments of the development of 1a (from bar 123). At the close of the transition (bars 202-216), a final summary of the various subject material is heard; this can be considered as representing something of a contrast to the preceding, highly integrated thematic development. It should be noted as a general feature of the exposition that both components of the first subject are presented in their most extended forms in their initial presentation, and appear in more curtailed, fragmentary forms throughout the

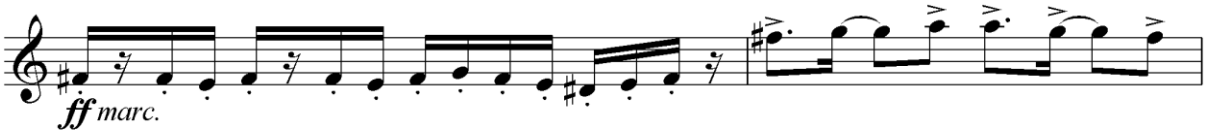
subsequent subject area (although developed by a variety of methods, including re-orchestration, imitative counterpoint, and transposition).

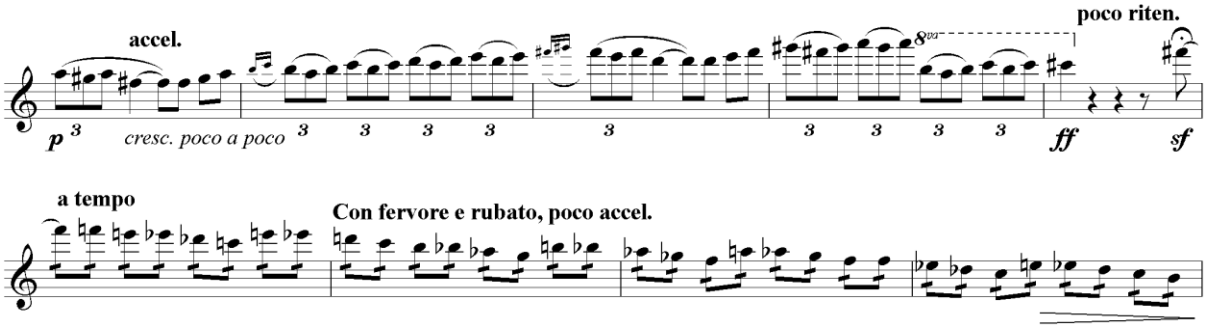
The movement into the second subject is resourceful, and rewards close scrutiny. The transition section ends with two tutti chords marking a gestural cadential point. The note E♮ of the latter of these chords (an aggregate comprising the pitches C♯-C♮-B♭-E♮-G♯-B♮) is sustained, and links directly to the opening solo melody introducing the second subject area, a thematic group characterised by a tranquil, contemplative atmosphere. This opens with imitative versions of the horn fragments heard immediately previously—in the *transition* at bars 213-216. These figures are themselves a retrograde augmentation of the concluding quaver material of 1a, and become rhythmically diminuted into a quaver accompaniment to subject 2a proper in the flutes, piano, and harp at bar 223; in this way, there is no clearly defined break between the subject groups, and a continuous development of thematic material is instead experienced.

Ex. 3.19: Symphony No. 1, I, bars 219-224

As Khubov rightly asserts,[401] the two subject areas are markedly contrasted due to subject 1's motivic development and subject 2's expansive, lyrical characteristics, a prime example of Khachaturian's dual influence from the Western and Eastern traditions. Subject 2a, an expressive, eight-bar folk-influenced melody in E minor, is presented in the cellos at bar 225. This subject group concludes on a chord of B minor in its final bar, which functions as a dominant point of return to a restatement of the theme in the violas (now with a modified accompaniment). During this return, the chord of the penultimate bar of the original statement (C major) is subtly extended for an extra bar, with the result that the expected dominant minor, prepared by a chromatically-ascending horn line, now falls on the *first* bar of subject 2b, consequently forming the firm tonal centre of this theme at bar 241.

Ex. 3.20: Symphony No. 1, I, bars 225-232

Ex. 3.21: Symphony No. 1, I, bars 241-248

2b, whose accompaniment makes prominent use of the rapid ascents of motif *d*, is obviously linked to 2a via its comparable melodic shape (most importantly the initial ascent of a perfect fifth) and musical character, and both parts of the second subject group together bear some general resemblance to the motifs of the prologue in their dotted rhythms and stepwise melodic movement. Unlike the repeat of 2a, which introduced an extension of the melodic line by one bar,

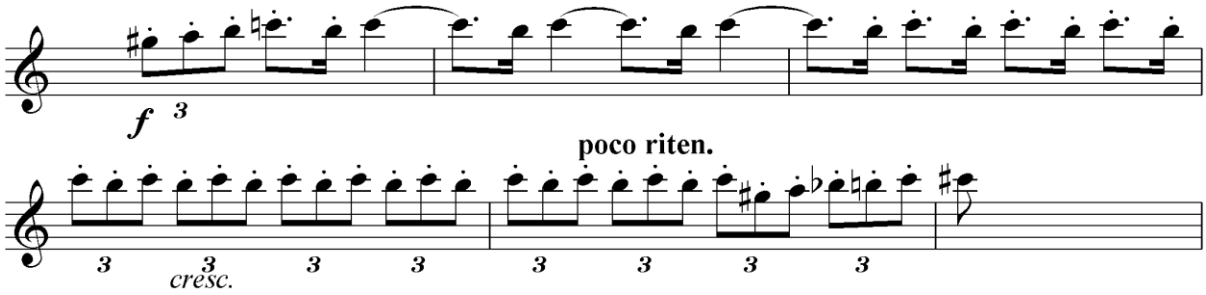
[401] Khubov, *Aram Khachaturian*, 84

2b is instead *interrupted* in its final bar, which lands on the expected dominant (F♯ minor) at bar 248 and is dovetailed with the third portion of the second subject (2c). 2c is of a markedly different character to the preceding second subject material, but is distinct enough in the ensuing musical development to warrant inclusion within the subject group. The antecedent phrase of this idea (bar 248) features a prominent staccato rhythm outlining motif *a*, heard above the quaver accompaniment to 2a (woodwind), and the consequent phrase (bar 249) is formed from the rhythm of 1b and shaped in the manner of the ostinato first heard at bar 115.

Ex. 3.22: Symphony No. 1, I, bars 248-249

These two sections of 2c are then presented antiphonally in new orchestrations (with the consequent phrase immediately repeated at bar 254) before a conclusion is heard in bar 256 (2d), which is based on motif *b* and its subsequent development in the prologue's climax (bar 56). This presently devolves into unison chromatic descents reminiscent of the first presentation of 1a (for instance, as in bar 82).

Ex. 3.23: Symphony No. 1, I, bars 256-264

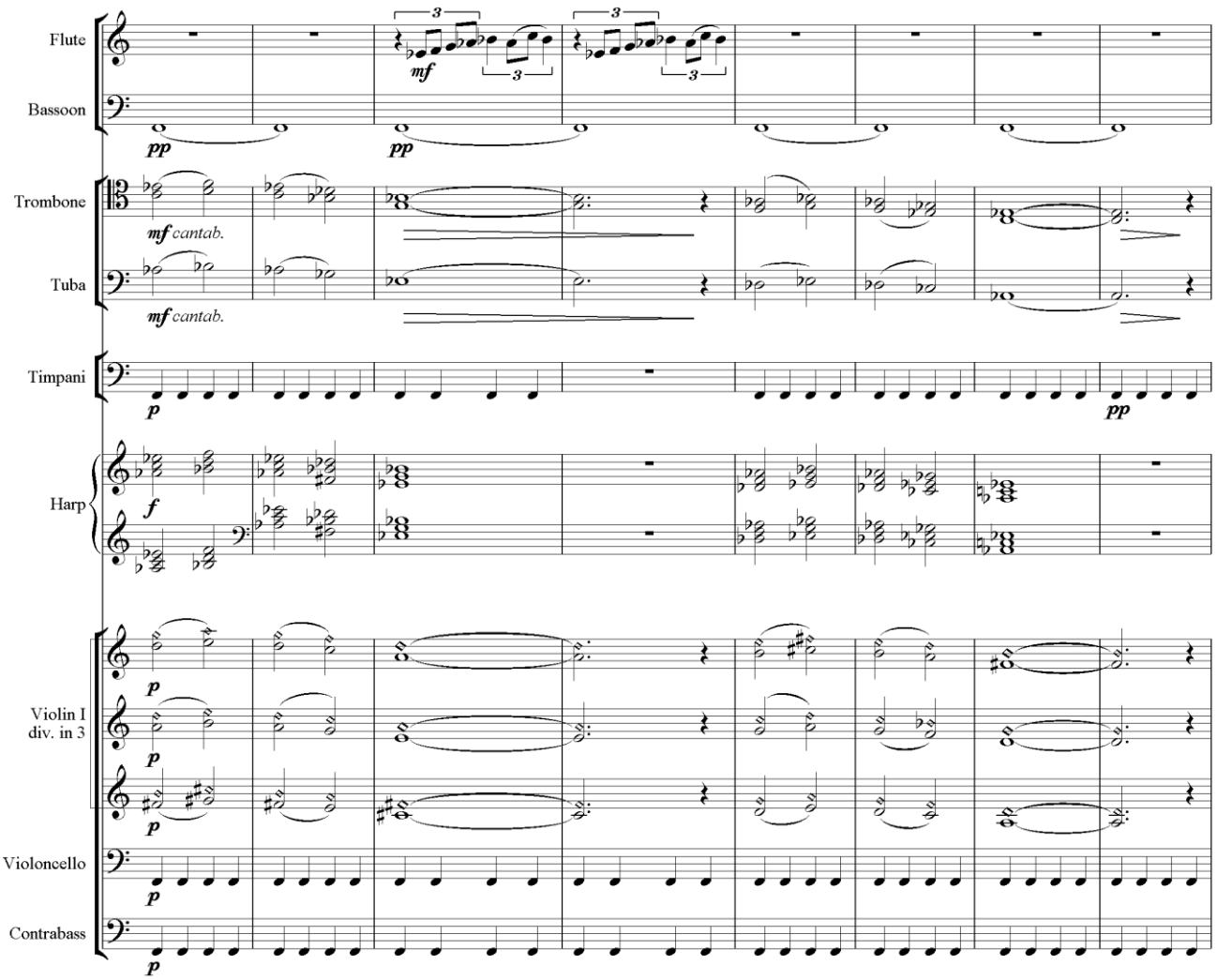
By bar 265 the entirety of the second subject material has been presented, and accordingly the subject undergoes its own period of development in a similar vein to the first subject. The second subject's development section begins with a restatement of 2a, with violins playing harmonics and accompanied by the brass motif from bar 185 (that is, from the *subject 1* area), once again demonstrating that the developmental processes inherent in the symphony are not subjected to

clear-cut divisions. This return to the main idea of the second subject is interrupted by the chromatically-descending motif of 2d, and these two ideas are then repeated a tone lower, the chromatic descent now extended by a bar. From bar 280, the opening phrase of 2a is presented in overlapping imitative entries around the orchestra.

At bar 295 a version of the second subject bearing a relation to bar 233 is heard, now with a dovetailed imitation in the strings and overlapped in its final bar by 2b, with the accompaniment to 2a continuing over into this section of the subject. The expected progression to 2c, however, is interrupted by an irregular five-bar fanfare typical of the composer. This is constructed from the cells of the prologue and is followed by *2d*, the chromatic descents now modified into semiquavers.

Ex. 3.24: Symphony No. 1, I, bars 310-315

The recapitulation section of the loose sonata form begins at bar 334. Despite the clear function of the music at this point as the recapitulation, ongoing development of subject material continues unabated, negating the expected stability of presentation. Indeed, the initial bars of the recapitulation do not even immediately strike the listener as a return of material, the only discernible motif being the horn fragment in bar 336, a clear reference to the quaver material of 1a. The material soon coalesces, however, into a true restatement of 1a in a new orchestral guise at bar 343, and subsequent statements of 1a are heard up to bar 364. (It should be noted that these restatements of the first subject group now contain the extension first heard in bar 122, suggesting that this lengthening is an integral part of the final form of the subject.)

At bar 364 *2b* returns, and the bass descends by step to F♯ at bar 378 (as in bar 248), heralding the closing section of this brief recapitulation. Although this concise, unstable conclusion (bars 378-384) initially appears to be a new musical idea, it is in fact a vestige of the original 2c material. This serves as a return to further statements of 1a, which are modified via an initial ascent of a semitone rather than the original tone. These presentations are divided by a two-bar fragment

of variously transposed triplet oscillations, based on motif *b*, 2d, and the outline of the quaver material of 1a, before moving to the antecedent phrase of 2d. This rather unexpectedly climaxes onto a curtailed version of the re-orchestrated bar 186 (with its prominent brass interjections and semiquaver movement in the strings)—in other words, a sample of first subject material is hinted at during a statement of second subject material. At bar 404, the texture begins to fragment as it did in bar 196, and the recapitulation ends rather unorthodoxly with two final statements of 1a. These are initially rather disguised in their presentation: augmented into minims, the trombones, tuba and harp play in A♭, while the divided violins play the same material on D♮, a tritone away. This is then repeated a perfect fifth lower in bar 417 before segueing into the epilogue (bar 421).

Ex. 3.25: Symphony No. 1, I, bars 413-420

The epilogue opens with an obvious return to motif *b* of the prologue (heard in the simplified version as at bars 29-32), now with additional, rhythmically augmented triplet movement in the first violins). The motif is then transposed up by a tritone at bar 425, before returning to its original pitch at bar 429. From bar 431 motif *b* is fragmented, with both the cells and underlying bass descending gradually, and is followed by a number of trills and semitonal clashes within the orchestra in the rhythm of 1b. Finally, statements of both the antecedent phrases of 1a and 2a (in tandem) are heard from bar 441. These also steadily descend chromatically, as does the bass motion, and the movement concludes with an almost identical repeat of the three vigorously emphasised crotchet chords from bar 212, which once again segue into the quaver material of 1a. It should be remembered that this gesture was initially used as a means of ending the first subject material. Because of this, the pattern contains an inherent expectation for further music to be presented, although in this case the movement is instead brought to its close.

The preceding discussion has examined Khachaturian's sophisticated processes of thematic development across the first movement of the First Symphony in great detail. No less interesting for an understanding of the opening movement's construction are the highly unorthodox tonal procedures which run through it—these are in many ways difficult to consolidate in traditional harmonic terms. Although the score proclaims that the work is in E minor,[402] A would appear to be a stronger contender for the tonic of the first movement, and the symphony as a whole ends in G (with the semitonal A♭ strongly permeating the concluding chords). Despite this, remnants of harmonic relationships corresponding to the textbook sonata-form plan do exist in the first movement, and these will be outlined before a thorough examination of tonic subversions takes place. The opening of the prologue acts as an implied, elongated quasi-perfect cadence, beginning on E (with the lowered seventh degree of the scale) in motif *a* and resolving onto A at motif *d*. This dominant pedal is then briefly revisited in the codetta of the prologue (bar 71), and acts as a dominant for the establishment of the first subject on A. Although this section of the exposition visits a number of tonal centres, A is restated as the tonic in the prominent bass ostinato pedal at bar 115. 2a is firmly asserted in the dominant (E minor), and concludes in its final bar on a harmony of B minor, which functions as a dominant point of return to a repeat of the theme in the violas (with modified accompaniment). In turn, this dominant of the dominant is the unambiguous key of 2b; upon 2b's return in bar 302, the theme reappears on the dominant of this tonal centre (that is, F♯ minor.) The second subject also visits a variety of

[402] *Aram Khachaturyan: Collected works in twenty-four volumes (Volume I)* (Moscow: Music, 1984), editor's note

remote tonal centres, but the overarching tonic of A is heard in the antecedent phrase of 2d,[403] and the imitative entry of 2a in bar 295 in the strings is also on A (directly following the subject in its original key of E minor).

The remainder of the movement, however, explores a wide range of unusual keys; crucially, these modulations do not occur as a result of functional cadential movement but arise largely through chromatically descending bass lines that culminate in extended pedal points, which anchor a feeling of tonality via assertion. By these means, the modulations occur independently of the progression of thematic material, without requiring harmonic preparation in the traditional sense of the term.

This procedure of establishing a tonality 'by assertion' can be clearly seen in the prologue. As previously noted, motif *a* is on E and, despite its extended intervallic content and the largely chromatic descents in the accompanying oboes and bassoons, motif *b* continues to emphasise E as a tonal centre via the prominent pedal point and the fact that its melodic progression outlines an E major/minor mode. Up to bar 15, therefore, it seems clear that a tonality has been firmly established, but with the hindsight of the harmonic processes of motif *c*, in which stepwise open fifths descend towards the A pedal underpinning motif *d* (as well as the previous 'signing off' of motif *b* in bar 15, which hints towards this new tonality), the function of the centre of E becomes modified into a dominant pedal which resolves onto a tonic of A at motif *d*. One should note the artificial movement of an established pedal point as a means of heightening the musical expressivity during this motif, as demonstrated in the temporary chromatic rise to B♭ in bar 25. (This is also reflected in the unexpected transposition of the music up a semitone onto A♭ at bar 412.) The abrupt semitonal pedal point rise to C♯, which heralds motif *e* (bar 38), is further indicative of the composer's liberal application of processes of tonal progression, as is the gradual transposition of the music down an entire whole-tone scale from bar 45 during the curtailment of motif *e*.

The prologue contains further features of note. Khachaturian's penchant for modal scales is demonstrated in motif *d*, which is introduced on A Mixolydian, and motif *e* further displays the versatility of the composer's musical arsenal, with octatonic figurations[404] in the cor anglais and first cellos and frequent semitonal clashes in the accompaniment. Such clashes are a consistent feature of the symphony, and become even more prominent in subsequent works by the composer. In this way the climax of the prologue (bar 56), although based on a tonal centre of E, contains a

[403] Transposed onto E major in bar 323.
[404] This is also discernible in the first subject; from bar 79, the quaver material itself is isolated and developed, featuring strong octatonic inflections alongside a number of more stable tonal areas.

number of tonal clashes: the asserted note D♮, a general chromatic descent in the motif, and a bass ostinato which oscillates between D♯-E♮-F♮.[405] Further examples include the first subject's fugato entries (from bar 86), in which the restlessness and chromatic nature of the music make defining a tonal centre of any kind seriously problematic, and the semitonal clashes which assume a major position in the accompaniment to 2c at bar 248, especially between the hands of the piano (G♮/F♯).

The first subject group begins in A, but this tonal region is soon negated by movements to C♯ (bar 108) and E♭ minor (bar 137). The initial statements of 1a from bar 75 are transposed onto a number of tonal centres, including C (bar 77), D (bar 86) and E Mixolydian (bar 92), before the constantly descending, chromatic quaver material development resolves for a period on F♯ at bar 95. Following the first climax of the first subject group, which itself moves in chromatic contrary motion, the music settles on a pedal point of B♮ at bar 158 (related to the quaver material of 1a). The transition into the second subject group also contains a number of interesting components. A pedal point of B♭, overlapping with the second climax of the first subject and descending chromatically to G♮, comes to form a *de facto* dominant pedal to the first of the pair of chords which function as a major cadential gesture at the close of the first subject group. This harmonic progression moves from a chord of C major (with additional leading note) to an aggregate comprising the pitches C♯-C♮-B♭-E♮-G♯-B♮ (this semitonal ascent in the final chord completely negating any feeling of functional resolution).

As previously noted, the note E♮ is sustained from this final chord and forms the basis of the horn cells which introduce the second subject. These reflect the folk-like nature of the subject in their use of modality (Dorian and Pentatonic scales), and move from E Dorian to *E♭* Pentatonic, clearly demonstrating the indiscriminate transpositions employed without any kind of preparation in the traditional sense. As in the first subject group, the second subject contains areas of rather indeterminate tonality—from bar 280, where 2a is presented in overlapping imitative entries around the orchestra, the densely chromatic nature of the lower strings makes asserting a definite tonal centre difficult. As a result, the impression of a tonal focal point is instead provided by the more diatonic melodic writing.

[405] It should be noted that the D/E relationship heard in the climax of the prologue is a tonal relationship which has been present from the opening motifs. After a repeat of bars 56-59 an octave lower (and with some minor changes in orchestration), the struggle between the centres of D and E maintains its intensity in the combination of the horn pedal and fragments of motif *b*, sequenced downwards as at bar 27.

Most notable in the overarching tonal plan, however, is the recapitulation, which refuses to consolidate the subject material into an established tonic, but moves from D (the key of the first major presentation of 1a, but by no means the prevailing key of the exposition) upwards through a diminished seventh chord (from D♮-F♮-A♭[406]-B♮ at bar 364). At this point, *2b* returns in its original key of B minor—based on the exposition, a modulation *from* this original dominant function would be expected, but this does not occur. On the contrary, bar 397—a re-orchestrated and curtailed version of bar 186—is now transposed up a perfect fourth onto C♯. This is further significant for being a return of first subject material during a clear period of second subject development. Following an episode of considerable chromatic movement in the bass in the final section of the recapitulation, the bass descends chromatically to F♮ in bar 399, and then again to E♮ at the start of the epilogue (bar 421), a particularly unorthodox method of returning to the tonic of the opening.

Although this tonality pervades the remainder of the movement, it is not experienced as a true tonic, due to both the transposition of motif *b* up a tritone to A♭ at bar 425 and to the final harmony, which pits the underlying pedal point of E♮ against the tritonal B♭ as a pedal in the harp and violins, accordingly negating any feeling of resolution. Tritonal relationships are indeed conspicuous throughout this movement (and continue to feature prominently in Khachaturian's later works); the interval is first heard (also between E♮ and B♭) in the restatement of motif *b* at bar 29, the latter pedal point again approached chromatically by the cello and double bass cell immediately preceding it, and also in the seamless stepwise continuation of the bass ostinato on A♮ from bar 115 up to E♭ at bar 137. The recapitulation similarly abounds with such relations: the opening restatements of 1a on D♮ at bar 343 are prepared by triplet ascents in the key of A♭; the frenetic transition section (bars 378-384) features harmonic clashes between C♮ and F♯; and the recapitulation ends with two final statements of 1a, augmented into minims and with the trombones, tuba and harp playing in A♭ while the divided violins simultaneously state the same material on D♮. This relationship is then repeated a perfect fifth lower in bar 417.

The foregoing discussion has highlighted some of the most pertinent characteristics of Khachaturian's symphonic style, the most important of which—a continuous and uncontained process of development, married with tonal progressions based upon chromatic bass motion—

[406] At which juncture the presentation becomes extended by one bar.

subvert the textbook sonata-form plan in the first movement of the symphony in a strikingly inventive way, by acting as a substitute for a self-contained development section. These subtle developmental processes, alongside the extension and curtailment of important thematic material, substantially blur many structural lines of the formal plan; indeed, they continue over into the recapitulation section, which neither recapitulates the entirety of the thematic material nor does so in an identical order. Even superficial repetitions of material are virtually always altered in some slight way.

Although the tonal processes of the movement contain remnants of traditional sonata-form relations, much of the movement ventures through an extensive list of unrelated tonal centres, the vast majority of which are approached by tritonal or chromatic motion in the bass. The recapitulation, for instance, re-presents the subject material by modulating through the constituent pitches of a diminished seventh chord. Moreover, the use of modality, chromatic writing and octatonicism function as a means of further disrupting a clear perception of functional harmonic processes. Similar procedures occur in the remaining two movements of the symphony, and as a result will not occupy the same degree of detail in this analysis. However, these movements introduce a number of new elements which merit a considerable discussion, and such features will significantly enhance the reader's understanding of the symphony's content and structure as a whole.

Movement II

Most Soviet discussions of the middle movement of the First Symphony have evaluated it as a stand-alone pictorial sketch, a respite from the relative complexity of the outer movements; as a result, a detailed examination of the musical construction of the movement has often been denied to it in favour of a rather more programmatic interpretation. A closer reading, however, reveals a clear continuation of the carefully constructed methods of development already displayed in the first movement of the symphony. Furthermore, the material which is presented derives directly from the first movement. The second movement makes similar use of a prologue and epilogue (with material from the main subject groups once again being readily apparent in the latter); this gives the movement as a whole an impression of being an echo of the first.

With regards to formal construction the second movement can be understood in two ways: either as a palindrome consisting of a prologue, first and second themes, a dance-like development section which climaxes and returns to these themes, and a closing epilogue; or alternatively as one long theme and variations, given that all the musical material originates from the opening motif of the prologue and the succeeding first theme. In either case, the movement can be divided into five basic sections, and its thematic material appears in continuous alteration, further expanding upon the processes introduced in the first movement. It is this inter-movement relationship and the gradual modification of thematic and harmonic features (not to mention the important utilisation of thematic juxtaposition) which constitutes the foundation of the present analysis.

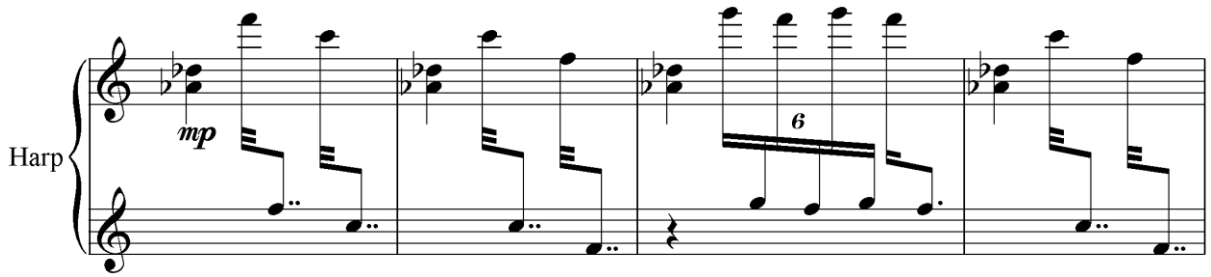
I shall begin with a concise overview of motivic development within the movement. As in the first movement, the uninterrupted expansion of material is already perceivable in the brief prologue. The basic motif of the entire second movement (motif a^2)[407] is modified in bar 5 by the added oscillation of a tone. This motif is rhythmically related to motif *a* of the first movement, and draws further parallels with the latter through the use of the same interval. Other references to the first movement in the prologue are heard in the rapid woodwind ascents at bar 12 (motif *d* of the first movement) and the brash, punctuating chords in bars 13-14, which both develop motif a^2 into the tutti orchestra and recall the quasi-cadential chords marking the division between the first and second subjects of the first movement.

[407] For the sake of clarity, all themes and motifs of the second movement are represented with a superscript '2'.

	Section 1	Section 2						Section 3/Development							
Bar number	1-15	16-26	27-36	36-45	45-53	54-62	62-67	68-80	80-92	92-104	104-114	115-138	138-143	144-146	147-158
Section	Prologue	theme 1^2	theme 2^2	theme 2^2	theme 2^2	theme 1^2/ theme 2^2	Codetta	theme 3^2	theme 3^2	theme 3^2	theme 3^2	theme 3^2	theme 4^2	theme 3^2	theme 3^2/ theme 4^2
Tonal centre	D♭	D♭	D♭	A	F	D♭	D♭	A♭/D♭	D♭	A♭	D♭—D	B♭	F♯/C♯ —C^7	G♭	C^7—G♭—C—A

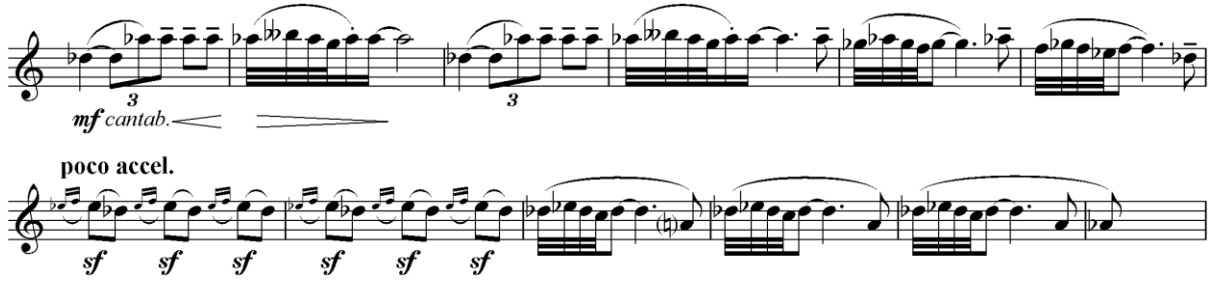
	Section 3/Development		Section 4						Section 5	
Bar number	159-167	168-204	204-214	215-237	237-246	246-255	255-262	263-277	277-286	286-296
Section	Codetta	Climax	theme 1^2	theme 1^2/ theme 2^2 fragment	theme 2^2	Transition	theme 1^2	theme 1^2/ theme 2^2 fragment	Climax/Epilogue	Coda
Tonal centre	C—chromatic	C—G♭—C	B	C♯—D	E♭	Chromatic	D	Chromatic	D♭	D♭

Fig. 3.2: Symphony No. 1, II, formal plan



Ex. 3.26: Symphony No. 1, II, bars 3-6

Perhaps most notable is the appearance of theme 1^2 (bar 16), which marks the arrival of the movement's second section and directly corresponds with subject 2 of the first movement, especially in its conspicuous opening ascent of a perfect fifth. Motifs *a*, *d*, and *e* of the first movement are also strongly recalled in 1^2. This is seen both in the obsessive oscillations between notes a tone apart (in the concluding quavers), and in the theme's undulating demisemiquavers. The latter evoke the development of motif a^2 (at bar 5) and, as a result, help to link this fundamental motif to the rest of the material in the movement.[408] Of additional note is the chromatically-inflected viola line in bar 20, which colours 1^2 and is to attain greater prominence later in the movement. Unlike the prologue of the first movement, which gradually developed motifs in a continuous stream, motif a^2 is here *combined* with 1^2 as an accompanimental figuration; such utilisation of thematic juxtaposition is to become an important method of structuring thematic material within the movement as a whole.

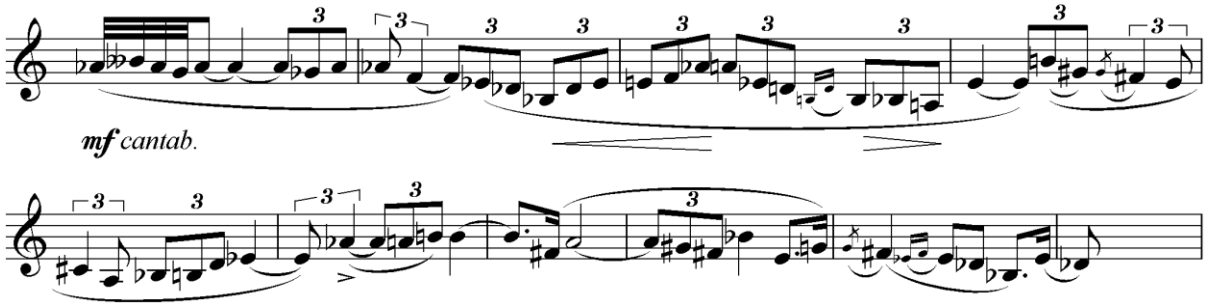


Ex. 3.27: Symphony No. 1, II, bars 16-27

At bar 24, 1^2 enters into immediate development via the fragmentation and repetition of its demisemiquaver turn, which transforms into an expressive, cadenza-like new theme on the cor anglais at bar 27 (theme 2^2). As occurred in the equivalent subject group of the first movement, 2^2

[408] The accompaniment should also be noted, as this provides an inverted rhythmic augmentation of the opening motif.

is closely linked to a substantial amount of previously-heard material in the movement: to 1^2 in its prominent use of triplet rhythms[409] and rise of a perfect fifth in bar 30; to motif a^2 in the dotted rhythms from bar 33; and to the aforementioned viola line from bar 20 (with its distinctive flat to natural progression, especially notable in bar 29). Following its first presentation, 2^2 is immediately repeated with variations: in the oboe and trumpet in bar 36 against an expressive, quasi-improvisatory viola countermelody (related to the theme in its intervallic and melodic content); in the violins II and violas in bar 45 against a new countermelody in the flutes, cellos, and double basses (which utilises octave grace notes to link this accompaniment to motif a^2); and in the entire string section (without double basses) in bar 54, although this statement is curtailed before its completion at bar 62.

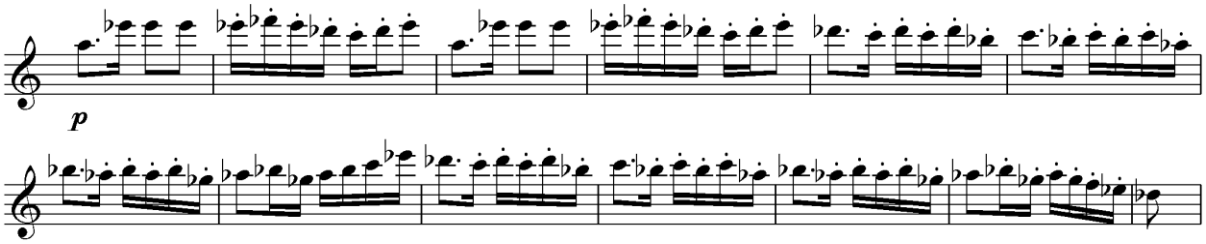


Ex. 3.28: Symphony No. 1, II, bars 27-36

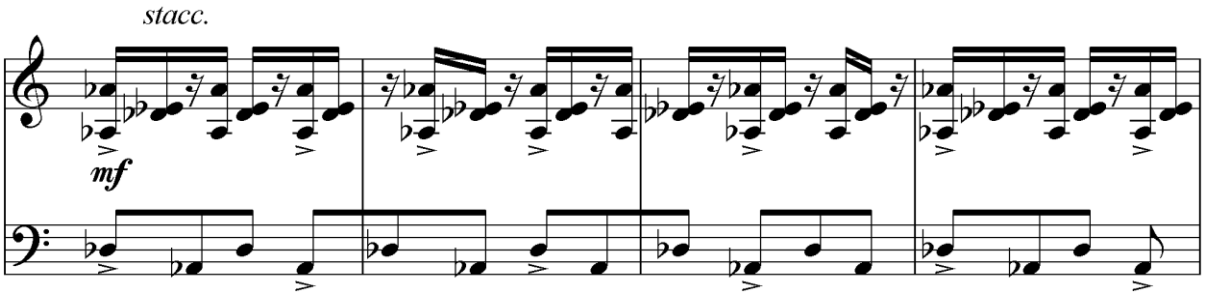
At this juncture, a combination of thematic material is again heard, with 1^2 returning in the woodwind at bar 54 (now additionally outlined by the glockenspiel), dovetailing slightly the previous entry of 2^2 (in the latter's final note) and heard against a further presentation of 2^2 in the strings. This is a somewhat unexpected introduction of new material, as it occurs after three presentations of 2^2 (rather than after four, which would naturally have produced a feeling of regularity). Notably, this presentation of 1^2 is now extended, the final bar of oscillating quavers being repeated and associated more obviously with the initial turn of 2^2, which itself is isolated and repeated at bar 62 (as it was in bar 24).

As the repeated turns in bar 24 heralded a new musical idea so do those at bar 65, with a dance-like variant of 1^2 at bar 68 (theme 3^2), the arrival of which can be understood as the middle section of a potentially palindromic form. Its presentation is interesting for a number of reasons, especially in the new ways in which it can be interpreted as a relation to the first movement of the

[409] This feature can also be interpreted as relating to motif *b* of the first movement.

symphony. The second half of the second bar of 3^2 (bar 69) recalls bar 27 of the first movement (motif *a*), and the second half of the contrasting idea of the theme (that is, bars 72-75) clearly outlines the melodic shape of the quaver material of 1a of the first movement. At bar 76 this idea is repeated, the second half of its final bar (bar 79) now inverted and with the entrance of the divided violins I emphasising the contrasting idea's motif in a development which now references the turn of 2^2. As a result, these themes are linked more closely together. Further thematic stockpiling occurs with the accompanying side drum and trumpet fanfare rhythms, which act as augmented versions of motif a^2, and the string pizzicato quavers which provide an augmented representation of the semitonal turn of 1^2.

Ex. 3.29: Symphony No. 1, II, bars 68-80

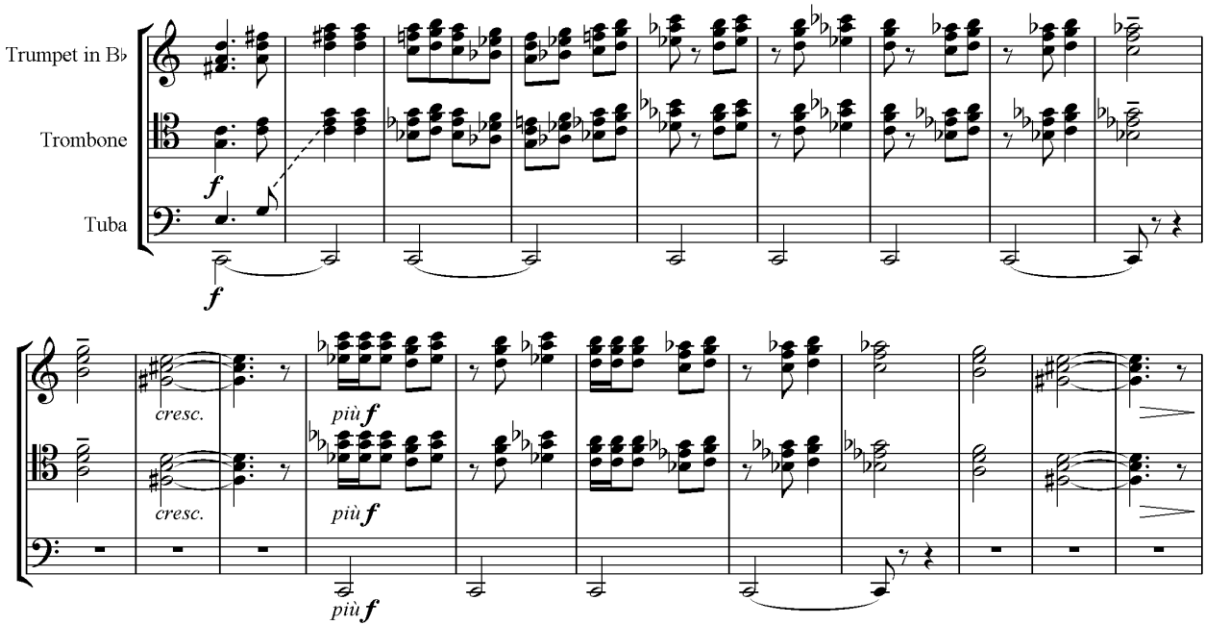
3^2 is continually repeated, with variations, from bar 80 onwards. These presentations begin in the clarinet, against a more regular version of the string pizzicato countermelody/accompaniment from bar 68 (now also in the trumpet, which throws the figure into greater relief). In this presentation, the rhythm of the contrasting idea becomes subtly modified, the dotted quaver figure replaced with semiquaver-quaver. As in bar 76 the contrasting idea is repeated (bar 88), now supported by flutes and with additional rhythmic development—the first two semiquavers are transformed into demisemiquavers in the manner of the initial turn cell of 2^2. Instead of the ending of the theme descending in pitch (as in bar 79) this now rises at bar 91, the rhythm further developed to encompass triplet semiquavers. A repeat of the theme is heard in fifths in the violins in bar 92. Underneath this, the semiquaver stepwise ascents and descents which concluded the contrasting idea of 3^2 (for example, bars 75 and 79) are grafted onto the characteristics of the previous pizzicato accompaniment, and act as a new accompanimental figure in the clarinets and bassoons. These are presently combined with the opening turns of 2^2 (bar 96; compare with strings at bar 76) in the flutes, and build in intensity at bar 100. Here, only the descending component of the material is stated (repeatedly), the final bar of which moves in contrary chromatic motion in an insistent, semiquaver-triplet pattern.

At bar 104, 3^2 is restated as normal in the horns. The piccolo, flutes, and violins I imitate this in at bar 108 in a rhythmic alteration, a figuration which is itself subsequently modified and inverted by the clarinets in bar 109. The constant transformation of musical ideas continues unabated—a new accompaniment, which sketches the basic rhythm of 3^2, is heard in the piano and strings at bar 104 and remains throughout the entire middle section (theme 4^2).[410] Once again, the contrasting idea of 3^2 is repeated at bar 112 in the strings, although this is now imitated after two bars by the oboes (that is, beginning as if from bar 110). This repeat of the contrasting idea is curtailed by one bar at bar 115, at which point another prominent combination of thematic material is heard: the horns (joined by violins I from bar 124) present 2^2 with some minor alterations in rhythm,[411] and 4^2 continues as an accompanimental figuration. Against this, 3^2 is heard in fifths, swapped around the woodwind section. Moreover, the basic idea of the theme is repeated in bar 119 (the second bar intervallically altered via the rise of a tone rather than semitone, which becomes a constant feature of the theme from this moment on), and the contrasting idea returns on the third degree of the scale (rather than the fourth). The contrasting idea is further notable at this juncture for its repetition of its concluding ascent (bar 127) and the continuation of its characteristic sequential descent between bars 128-132. Hyper-curtailment occurs at bar 135: the basic idea of 3^2 returns for one bar, before it is interrupted by the final rise of the contrasting idea.

Ex. 3.30: Symphony No. 1, II, bars 104-107

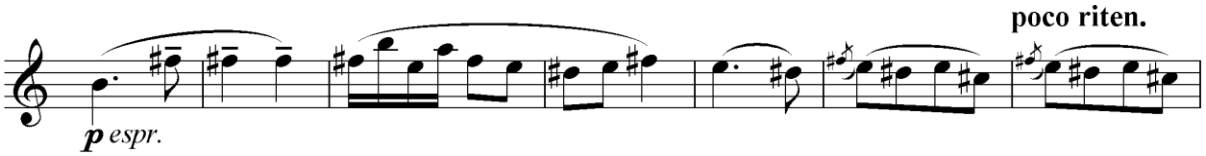
Such thematic statements in the '3^2' area are offset by three-bar interludes from bar 138. The syncopated trumpet patterns of these interjections are easily traceable back to 4^2, and the wood block accompaniment is related to the turn rhythm of 2^2. The interlude is transposed at bar 141 and combined with the basic idea of 3^2 from bar 144. The second bar of the latter is repeated, presented imitatively around the orchestra and curtailed in bar 156. The interlude is then isolated

[410] To add to the integration of thematic combinations, even the chromatic bass mirrors the general shape of 2's turn motif on the macro level.
[411] As originally, this is presented on the dominant.

at bar 159 (although the xylophone elaborates the pattern to bring it more in line with the contrasting idea of 3^2), chromatically sequenced downwards, and leads into the main climax point of the movement (bar 168).

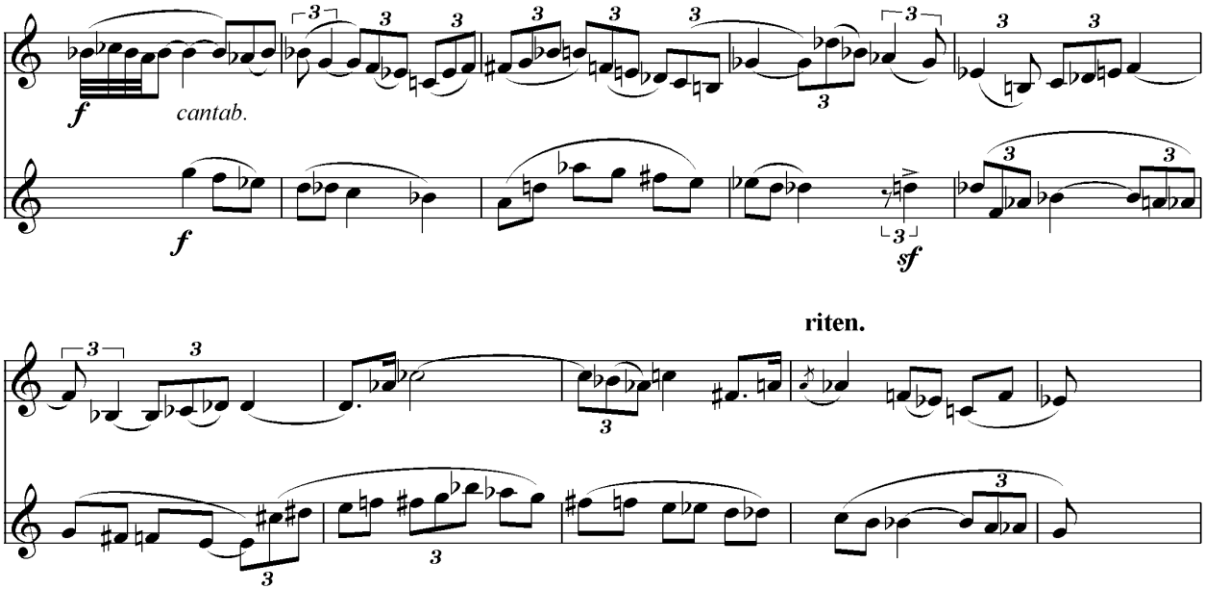
This climax is notable for its amalgamation of a considerable amount of prior thematic material: the prominent fanfare patterns are formed from a combination of 1^2 (in augmentation and development), the final rise of the contrasting idea of 3^2 (bar 171), and the rhythm of 4^2 (bars 172-175). The idea is immediately followed by a secondary cell, which bears a strong resemblance to the main cell of the symphony. This makes use of the continuing, syncopated three-bar interlude in the woodwind and piano, and descending string quavers developed from the chromatic descents heard just previously in bar 165. Bar 180 presents further rhythmically development, and the section concludes with transposed fragments of the secondary cell in the woodwinds at bar 188, the descent augmented and repeated between the woodwind and brass as a means of bringing the music to a standstill.

Ex. 3.31: Symphony No. 1, II, bars 168-187

This marks the beginning of the penultimate formal section of the movement. The placid ambiance of the opening is regained by means of a new melodic idea presented in the cor anglais at bar 204, based on 3^2 but bearing a close relationship to the tranquil character of 1^2. This repeats in dovetailing, imitative, and continuously varying entries between the clarinet and cor anglais, the

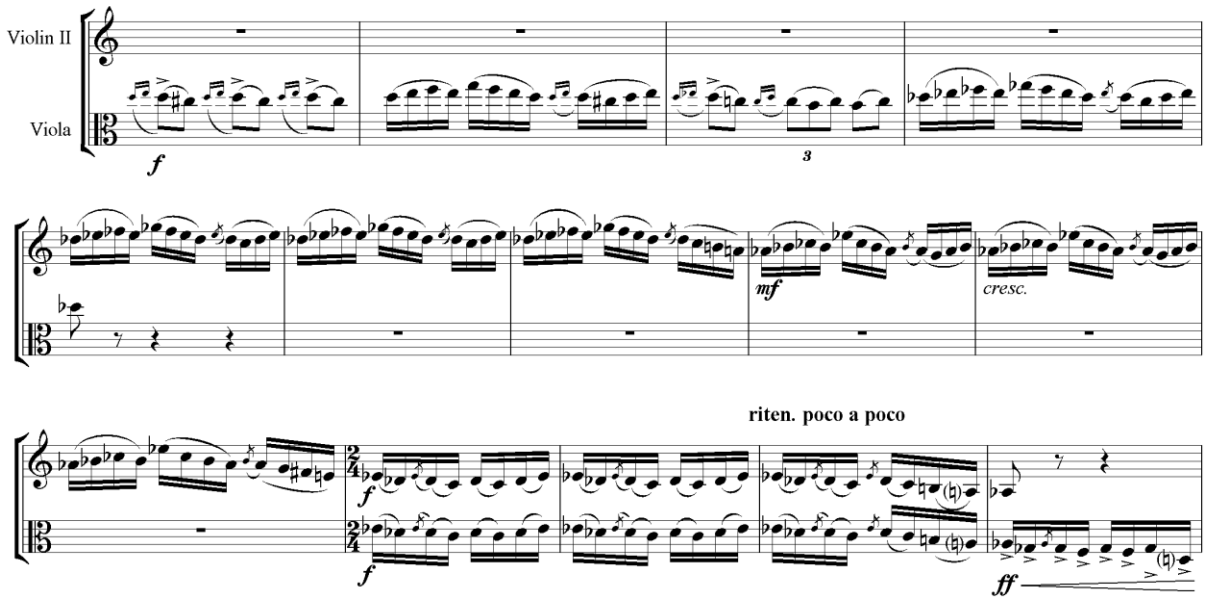
clarinet entry in bar 208 extended and encompassing the consequent phrase of 3^2. The statements conclude with a reference to the oscillating quavers which originally completed 1^2 (bar 213).

Ex. 3.32: Symphony No. 1, II, bars 208-214

In bar 215 there is a clear reference to the transition between 1^2 and 2^2 at bar 24. The turn cell and subsequent dotted-note figure are again isolated, and repeated over: a constant quaver pedal (a feature carried over from the climax); chromatic crotchets (comparable with the viola line from bar 20); and slowly pulsating woodwind chords as heard in the movement's opening section. This cell gradually descends and concludes with 1^2's oscillating quavers (themselves now also modified into a descent) before being restructured as imitative entries between violins I and violas (offset once again in bar 228 by 1^2's descending quavers). From bar 232, the motif alternates between two versions of itself—that is, the turn idea tied to a crotchet, and purely the turn idea. This fragment is adopted obsessively by the woodwinds in bar 234, approached by rapid woodwind ascents recalling bar 12, and presented above rising triplet string quavers in the manner of 2^2.

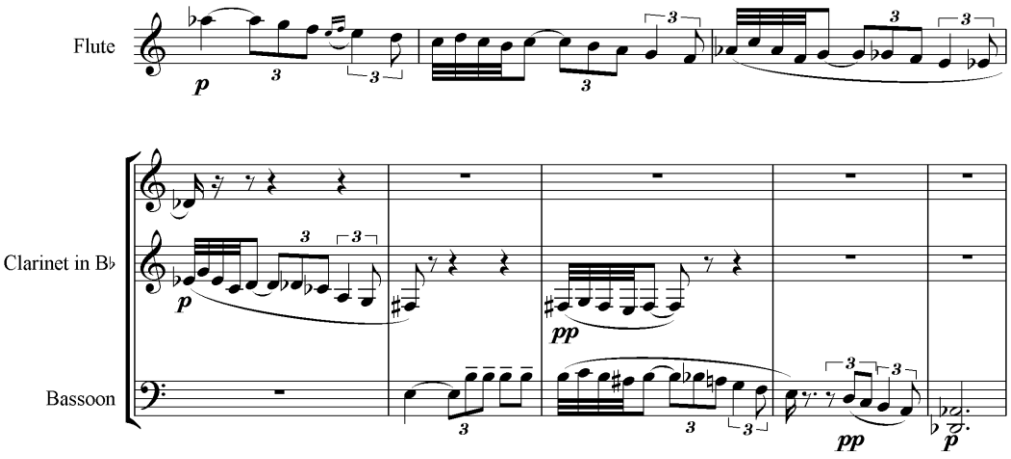
This in turn leads to a second climax point (bar 237), which restates 2^2 in its entirety in the horns, cellos, and double basses (with some very minor alterations of register). A new romantic countermelody is heard against this theme, chromatically inflected and outlining the basic shape of 2^2 itself. This is followed once again by the concluding quavers of 1^2 in bar 246. These receive sequential development over both a chromatic crotchet accompaniment (related to the viola line in bar 20) and clarinet arabesques, which outline both the retrograde turn of 1^2 (bar 17) and the ascents of 3^2. These alternate with the sequentially developed quaver material of 1^2 before the third climax point of the movement is reached; this is built on a developed version of 1^2 and an accompaniment constructed from an augmentation of motif a^2.[412]

[412] The harmonic processes at work in this section can also be seen to further mirror, in their chromatic ascents and descents, the 'turn' motifs of the main thematic material of the movement.

Ex. 3.33: Symphony No. 1, II, bars 237-246

This climactic statement, however, only lasts for the duration of the basic idea of 1^2. The music returns immediately to the atmosphere of the initial presentation (bar 16) for the contrasting idea, at which point the second half of the initial statement of 2^2 (that is, from bar 31) is heard as a countermelody. At bar 263 the oscillating quavers of the theme become extended by a bar, and are presented antiphonally against both the turn gesture of 1^2 (in both inversion and retrograde) and the concluding descent of 3^2 (as in bar 250), as well as being sequenced downwards at the repeat (bar 265). The turn is then repeated in the violins II, slightly altered in bars 269 and 272 via repetitions of 3^2's concluding descent. This idea is transposed down a fourth in bar 270, and a further fourth in bar 273, at which point the time signature changes to 2/4, the first semiquaver grouping is omitted, and the line moves largely in tandem with the oscillating quavers of 1^2 (bars 22-23).



Ex. 3.34: Symphony No. 1, II, bars 263-276

This musical interlude leads directly into the final climaxes of the movement, the first of which (bar 277) features a^2 in augmentation,[413] and the second of which (bar 283) is a recreation of the early climax point at bar 13 (with some minor re-orchestrations in the strings), approached chromatically via the bassoon in bar 282. This is followed by imitative fragments of material which combine 1^2 and 2^2. The first of these (bar 286) gives the impression of recreating the original statement of 1^2 due to the immediately preceding climactic material and comparable musical background, but this statement begins on the dominant and subsequently collapses in on itself.

Ex. 3.35: Symphony No. 1, II, bars 286-293

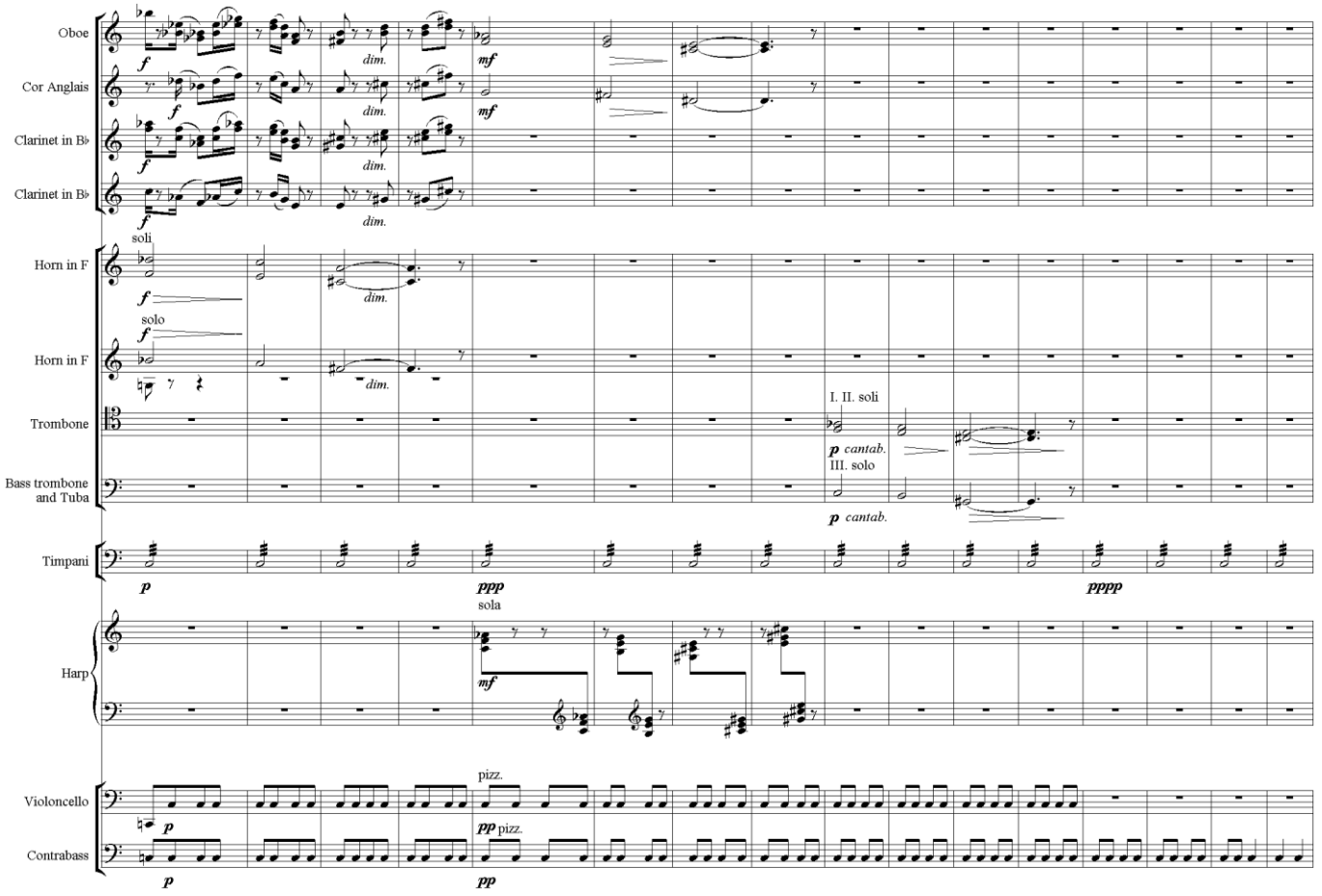
[413] It should be noted how striking a resemblance this climax shares with the opening of Symphony No. 2 (1943).

The tonal and harmonic processes underpinning the second movement of the First Symphony are rather more straightforward than those heard in the first movement, but a number of interesting features are nevertheless present. I shall begin by outlining the tonal plan. The overarching tonality of the movement is certainly D♭, a minor third away from both the E♮ and the B♭ of the tritone upon which the first movement ended; the three main thematic groups (or more their accompaniments, in the case of 2^2) emphasise this tonal centre in their initial presentations, and the prologue and epilogue similarly achieve an impression of tonic stability. However, several areas throughout the movement seriously undermine this tonal supremacy. From bar 7 a C major Pentatonic scale is outlined against the D♭ background in the flutes and harps—this creates a feeling of bitonality which reflects, in tonal form, the utilisation of thematic juxtaposition which underpins the movement as a whole. In bar 12, the rapid modal ascents (on F Phrygian/A♭ Mixolydian) unexpectedly conclude on a strongly defined pedal point of F♮ and harmony of B♭ minor (the relative minor of D♭), which resolves onto a chord outlining an entire octatonic scale (except for the missing pitch of A♭). F♮, however, continues to be stated as the pedal point through this chord, and influences the subsequent harmonic progression towards chords of D minor, a semitone higher than the tonic. These features, as well as the chromatic viola line in bars 20-21, serve as considerable disruptions to the serenity of the global tonality of D♭.

As previously noted, 2^2 can be considered as being in D♭ more by virtue of its accompaniment, but the feeling of semitonal bitonality from the opening of the movement is again apparent in the duel accompanimental motion between A♭ and D♭ *and* G♮ and C♮. The theme itself freely departs from the D♭ tonality at a number of points, perhaps most notably at the suggestion of E major in bar 30. Moreover, during the repeated presentations of 2^2, the tonality progresses in thirds—to A in bar 36, F Phrygian (with ♯6) in bar 45, and D♭ in bar 54, consequently disrupting a clear concept of the theme's tonal centre. The latter pedal point remains in bar 62, although chromatically descents intrude in the bassoons and cellos at an irregular rate of progression.[414] 3^2 is noteworthy for its Mixolydian string accompaniment and chromatic trumpet fanfares (from A♮ to A♭) based on the fundamental motif a^2. As will be elucidated upon presently,

[414] This irregular descent *does*, however, form a regular pattern (that is, at bar 65, the rate begins again). Such descents also occur simultaneously in the horns, but at a slower rate of change.

4^2 is transposed onto various tonal centres before descending in C major in bar 159, a scale which becomes largely chromatic at bars 165-167 (against similarly chromatic woodwind ascents).[415]

The next clear tonal centre of the movement is the main climax on C♮ at bar 168 (recalling the bitonal relationship from the opening of the movement as a result). This is somewhat negated, despite the continued C♮ pedal point, by chromatic and Phrygian descents, as well as a tritonal shift to G♭ (with ♯2 and ♯4 degrees) at bar 180. This centre is sequenced downwards, until it regains a pedal point of C♮ in the bass at bar 188 against descending fragments of the three-bar syncopated interlude from bar 138. The harmonic progression of these fragments (E♭ minor-D minor-B minor-F minor-E minor-C♯ minor-F minor-E minor-C♯ minor-E♭ minor-D minor-B minor) is most clearly represented by means of a musical example:

Ex. 3.36: Symphony No. 1, II, bars 188-203

[415] Though a dominant pedal (G♮) exists in the timpani (eventually 'resolving' to C♮ in bar 168), this can also be considered part of the diminished seventh chord also present in the horns.

Continuing the deviation from the global tonic of D♭, the placid version of 3^2 at bar 204 is presented on E♭ (with ♭2 and ♭7 degrees) over a chord of B major (extended with the addition of the leading note), and the subsequent dovetailed entries are stated on centres of C♭ and D♮, with additional harmonic alterations (such as the♭5 in bar 213). Although a pedal note of C♯ (the enharmonic equivalent of D♭) does emerge at bar 215, it is largely undermined by constant harmonic descents and combinations of chromatic movement and semitonal clashes.

A relatively stable tonal centre finally appears at bar 232. This centre features: an underlying harmony of E dominant seventh (largely attained via prior chromatic movement); a violin fragment alternating between the major and minor thirds of this harmony; and rapid woodwind ascents in A major. The latter acts as a dominant to a tonal centre of D at bar 234, the seventh of the previous E dominant seventh chord sustained into this new tonality. In defiance of the rising string triplets on D♮ (which allude both to minor and diminished harmonies), the music unexpectedly settles a semitone higher on E♭ at bar 237. Even this sense of a tonal foundation is negated by the chromatic countermelody to the theme, however, and the music subsequently returns chromatically to a centre of D♮ at bar 255 (coupled with conspicuous chromatic brass descents). This pedal point is joined by its fifth at bar 259, before the accompaniment descends chromatically to the 'pure' tonic at bar 277. Tension is sustained until the final chord, however, due to the continual presentation of thematic material over a number of tonal centres, such as the bassoon on E♮ (bar 290), the flute on F♮ (extended with ♭3 and ♯4 degrees) and a largely chromatic clarinet statement. Even the final chord's stability is somewhat negated as a result of the major seventh (C♮) being present within the harmony.

One general point which must be raised about the movement as a whole is the extreme proclivity for the interval of the perfect fifth, which permeates the musical fabric on a number of levels. This occurs immediately in the opening bars between F♮ and C♮, and is then experienced both on the micro level in the progression in the violas and cellos (from F♮-B♭- C♮-F♮) in bars 11-12, and on the macro level in the harmonic movement to G♭ (from the opening D♭) in the horns and harp in bar 9. The return of the original F♮-C♮ descent in the harmonic context of B♭ minor in the climax at bar 13 adds a further dimension to this relationship of fifths (that is, B♭-F♮-C♮). Furthermore, the fundamental motif a^2 remains throughout much of the movement, both as an accompanimental figure to 1^2 and 2^2 and as a constituent part of this thematic material, most

notably in the prominent rise in the first bar of 1^2. 3^2 is likewise saturated with the interval, both within the theme and its accompanying figuration (both of which are on A♭), and on a wider level in the combination of the theme and the underlying pedal point (D♭), which itself also moves temporarily to A♭ in bars 75-79.

3^2 does 'resolve' onto the global tonic of D♭ at bar 80, but a feeling of synchronicity between the various tonal levels of the music is partially negated by the underlying trumpet and violin II accompaniment, which is on C♮ (the bitonal relationship heard from bar 5). Indeed, the fifth relationship between A♭ (theme and pedal) and C♯ (/D♭) (viola accompaniment) soon returns at bar 92, although the clarinets now outline D♭ *minor* and a number of octatonic/chromatic inflections are added to the music. The theme does return on D♭ at bar 104, but the dominant is again heard as a constant presence in the accompaniment. Moreover, both pitches are subsequently transposed upwards by a semitone (D♮/A♮) in bar 108 and down a tone (C♭/G♭) in bar 110. The theme itself is then presented in fifths in bar 115, as is its accompaniment (B♭ and F♮). This fifth relationship continues unabated in the three-bar syncopated interludes, which combine this in the musical idea and its crotchet accompaniment (now between F♯/C♯), before moving abruptly to C major (with added fourth and seventh degrees of the scale) a semitone/tritone away. This progression is repeated for 3^2 at bar 144, transposed to B♮/E♮ in bar 151, and to A♭/E♭ in bar 153.

As previously noted, after the main climax and subsequent chromatic transpositions a clear tonal centre appears on E dominant seventh at bar 232. The rapid woodwind ascents on A major form a dominant relationship, both with this harmony and with the new pedal point of D♮ which emerges at bar 234. The dominant of this D♮ centre then returns as an additional pedal point at bar 259, before the music descends chromatically to the global tonic at bar 277. This solid return to D♭, once again featuring the original opening descent of a fifth from F♮-C♮ (now augmented into crotchets), is coupled with the trumpets to recolour the harmony and create an overarching progression from D♭ to A♭. Moreover, the timpani move from F♮-C♮ between bars 277-279, and the strings proceed from G♭ major (with added leading note) to D♭ major (with added leading note); this acts as a mirroring of that movement from D♭ major (with added leading note) to G♭ major (with added leading note) in bars 1-9. Although the F♮ pedal point which underpinned bar 13 descends to D♭ in bar 286 and remains there for the remainder of the movement, the

progression in the accompaniment from D♭-A♭ is nevertheless maintained. Furthermore, the string harmonics continue to outline F♮-C♮, before stating the D♭-G♭ relationship one final time in bar 293. The F♮/C♮ combination extends right to the final bar of the movement, an unstable[416] D♭ major (with added leading note) chord created as a result.

The middle movement of the First Symphony presents a continuation of the first movement's utilisation of constant thematic development, much of which is an outgrowth of material originating from the earlier movement. This feature subsequently unifies the movements closely together. Moreover, the majority of material in the movement is similarly connected, and can be interpreted as relating back to the opening basic motif.

Of particular note in the movement, however, is the propensity for thematic units to be presented in combination with each other, in many cases with one acting as an accompanimental figuration to the other. In the climax at bar 168, for instance, the fanfare idea is formed from a combination of elements deriving from various motivic origins. Although tonal processes are more straightforward than in the first movement, the global tonic very clearly being D♭, bitonal elements are readily apparent—the C major Pentatonic scale at bar 7 provides an early indication of this feature. Furthermore, octatonicism and modality are rife, and movements to new tonal centres are again largely based on non-functional harmonic processes, the sudden modulation up a semitone onto E♭ in bar 237 being a notable case in point. Despite this more readily comprehensible structural plan and closer correspondence with traditional notions of tonality, the finale of the symphony restores, and in many ways goes beyond, the unorthodoxy of formal design and tonal organisation encountered in the first movement.

[416] It should be remembered that the first movement also ended unstably (with the presentation of the tritone).

Movement III

The most significant features of the finale of the First Symphony are a) the manners in which Khachaturian responds to the textbook expectations of symphonic form, and b) the extent to which the movement as a whole can be considered a unified conclusion to the symphony. It should be noted that the fundamental form of the finale is most obviously ternary (fast—slow—fast). However, the movement fuses scherzo and finale models into an indivisible whole, and if the traditional tonal demands are lifted there are grounds for additionally arguing that an unorthodox sonata form plan is at work. It is in this movement that Khachaturian's technique of cumulative motivic development is at its most integrated, and as a result the finale notably avoids what I term the 'kitsch restatement'—a bombastic presentation of the main idea of the entire work, often presented in rhythmic augmentation and scored for tutti orchestra, and observable in the finales of the majority of the composer's significant works. (This practice has its roots in several Romantic compositions, for example the conclusion of Tchaikovsky's Fifth Symphony.)

I shall commence my analysis with a detailed examination of these taut motivic developments, as they largely dictate the formal properties of the movement. This analysis shall in some ways be briefer than for the earlier movements of the symphony, as the nature of Khachaturian's developmental procedures has already been examined in some depth. However, two general preliminary points concerning the material of the finale must be made. The first involves the syncopated rhythmic character of much of the thematic material, which arises directly out of the opening motif of the movement. This, along with the movement's vivid orchestration, is one of the most arresting features of the finale. Khachaturian's ability to sustain prolonged spans of fast music is technically impressive; predictability and foursquareness is avoided by means of his refined handling of 6/8 metre, which is most commonly treated via hemiolas and through the subtle extension and curtailment of phrase length. The second point of note relates to the extreme rapidity with which much of the thematic material now develops and comes to the foreground, the original presentation barely having had time to establish itself. This rate of change is conspicuously at odds with the earlier two movements, in which the sources and processes of thematic development were much more easily comprehensible.

Such a rhythmically dynamic motif (motif a^{3})[417] is heard in the opening bars in the piano, strings and woodwind. This motif shares rhythmic similarities with 1b of the first movement and,

[417] As occurred in the examination of the second movement, a superscript '3' is used here as a means of clarification.

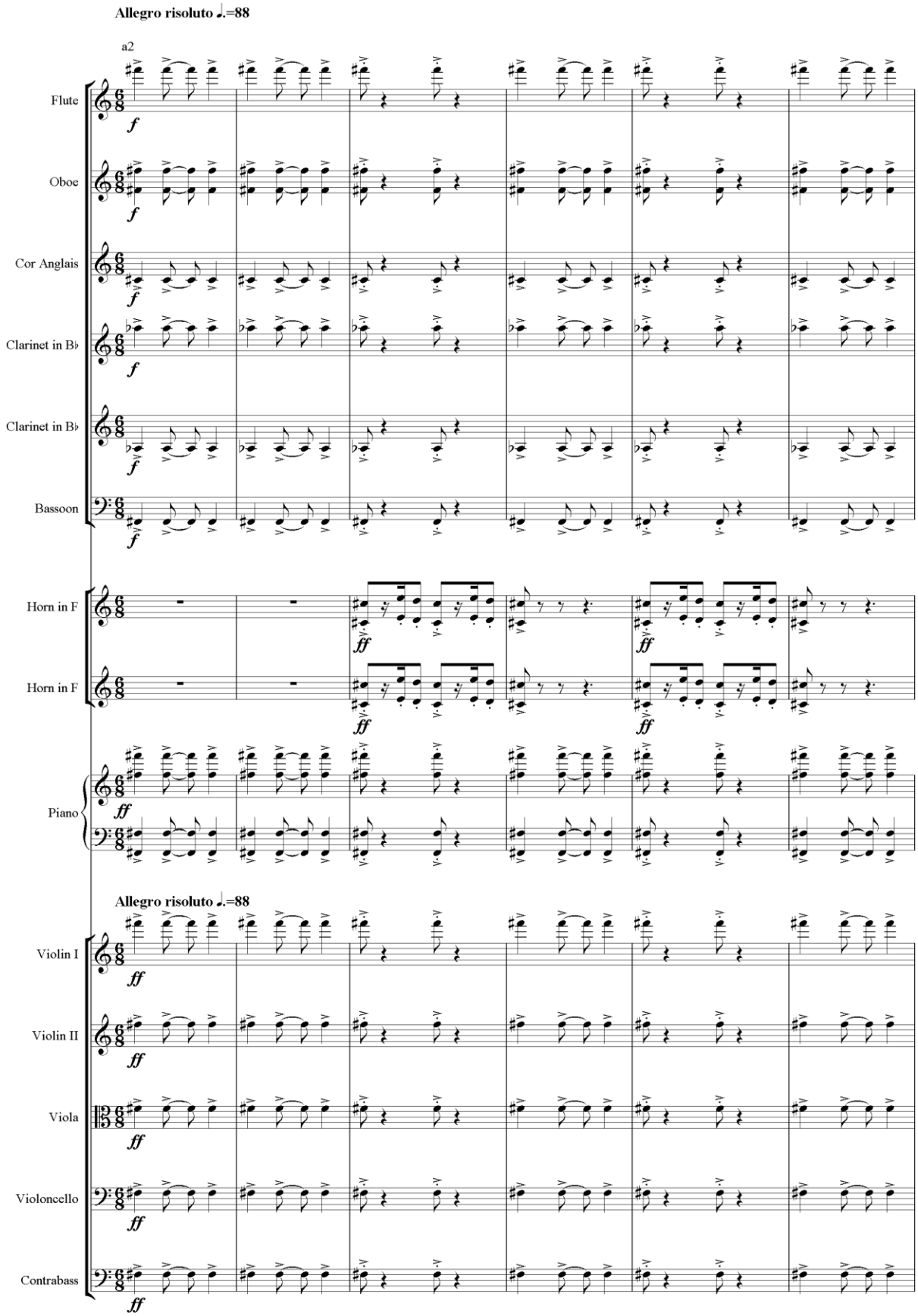
in its monotonal obsession, is also related to 1^2 of the second movement. As already noted, this motif is the source of vast amounts of thematic development in the finale, and consequently every syncopated/hemiola rhythm or pedal point may be feasibly traced back to it in some way. Just as important, however, is the dotted figure heard against this in the horns at bar 3 (motif b^3), which implies the shape and musical characteristics of motif *c* of the first movement. Although such recollections of earlier movements may not be immediately striking for the listener, they do contribute significantly towards the unification of thematic material heard across the symphony as a whole.

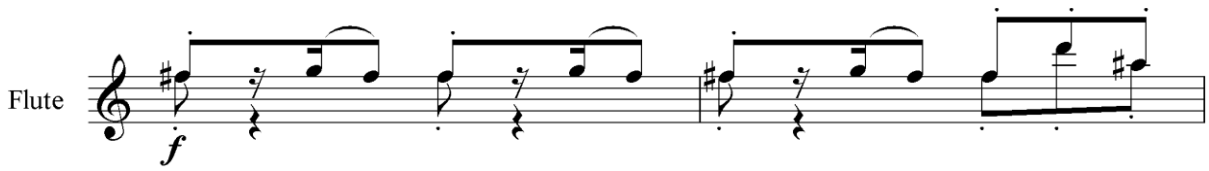
Figure 3.3 outlines the basic form of the movement:

	Introduction		Exposition													
Bar number	1-12	13-25	25-26	27-30	31-33	34-38	39-44	45-48	49-51	52-57	58-62	63-64	65-81	(82)	84-108	109-121	122-128
Section	(motif) *a*^{3}/*b*^{3}	*c*^{3}/*d*^{3}	(subject) 1a^3	*c*^{3}	1a^3	*c*^{3}	1a^3	1b^3	1c^3	1a^3	1b^3	1c^3	Transition	*e*^{3}	2a^3	Fanfare interruption (1a^3?)	2a^3
Tonal centre	F♯	F♯	F♯	F♯	C♯	D	G/A	G♯/B	E/A♯	G/A	G♯/B	G♭/C	various	F♯	E°	G^7—A	chromatic/A

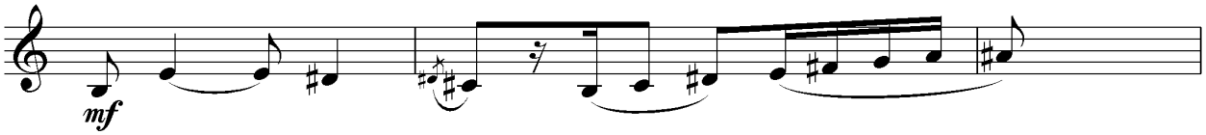
	Exposition							Middle section					
Bar number	131-138	139-145	146-157	158-165	166-168	169-173	174-186	187-194	194-199	199-206	207-224	224-230	231-236
Section	2a^3	Transition	2b^3	2a^3/2b^3	2a^3	2a^3/fanfare interruption	Codetta	(1)	(2)	(3)	(1)	(2)	(3)
Tonal centre	B♭	B♭	B♭/C♭	C♯— various	A	chromatic/C	various	B♭	B♭/B	E♭/B♭	B♭	B♭/B	B♭/B

	Recapitulation								Coda					
Bar number	236-261	261-263	264-268	268-274	275-281	284-309	311-335	335-341	342-345	346-350	350-357	359-368	369-394	394-413
Section	*b*^{3}/*c*^{3}/2a^3	1a^3	1c^3	1a^3	1b^3	2a^3	*e*^{3}/1a^3/2a^3	*e*^{3}/1b^3	1a^3	1b^3	(Middle section motifs)	2a^3	*a*^{3}/*b*^{3}/ 2a^3/2b^3	*a*^{3}/*c*^{3}
Tonal centre	E♭/E —G	C♯	C/F♯	G/A	G♯/B	C♯°/chromatic	B°/chromatic —D/A♭	A— chromatic	chromatic /C	A♭	B	F/chromatic	D/chromatic	D/A♭— G/A♭

Fig. 3.3: Symphony No. 1, III, formal plan

Ex. 3.37: Symphony No. 1, III, bars 1-4

Following an immediate repeat of bars 3-4 these two motifs, which originally appeared to enter into antiphonal dialogue, are given the scope to develop independently. In bar 7, motif a^3 does so by veering off into two pathways—a rhythmically altered (but nevertheless clearly discernible) pedal point in the horns, and a descending line in the clarinets and bassoons a tritone away. This interval acts as an early fragmentation of the musical material from its definite tonal opening (on F♯). Similarly, motif b^3 returns independently in bar 13, expanding into a two-bar idea which preserves its original pitch staticity and Phrygian overtones (motif c^3):

Ex. 3.38: Symphony No. 1, III, bars 13-14

Although this musical idea begins with a sense of regularity, both motif and accompaniment are promptly destabilised. Against presentations of motif c^3, two semitonally-linked chords[418] alternate at a different rate to the motif (that is, whereas motif c^3 maintains regularity on its third repeat, the accompaniment begins to undulate at double this frequency). This rate of change is gradually hastened until it reforms the hemiola pattern of motif a^3 at bar 23. After the third repeat of motif c^3 (rather than after the more expected fourth repeat) the ordering of the bars is suddenly switched, and the initial semitonal rise is exchanged for a semitonal fall (E♯). This descent is then combined with the three-quaver segment of the motif to form an oscillating ostinato, which leads with a chromatic semiquaver flourish (motif d^5) into the first theme proper of the movement (subject 1^3). Although the presentation at bar 25 is almost too slight to be properly labelled a subject, its later significance within the movement allows it to retrospectively qualify for the designation. 1^3, first heard in the clarinet, is obviously modelled on motifs a^3 (due to its syncopated rhythm) and b^3, and notably also contains motif d^5 as a lead into this opening presentation:

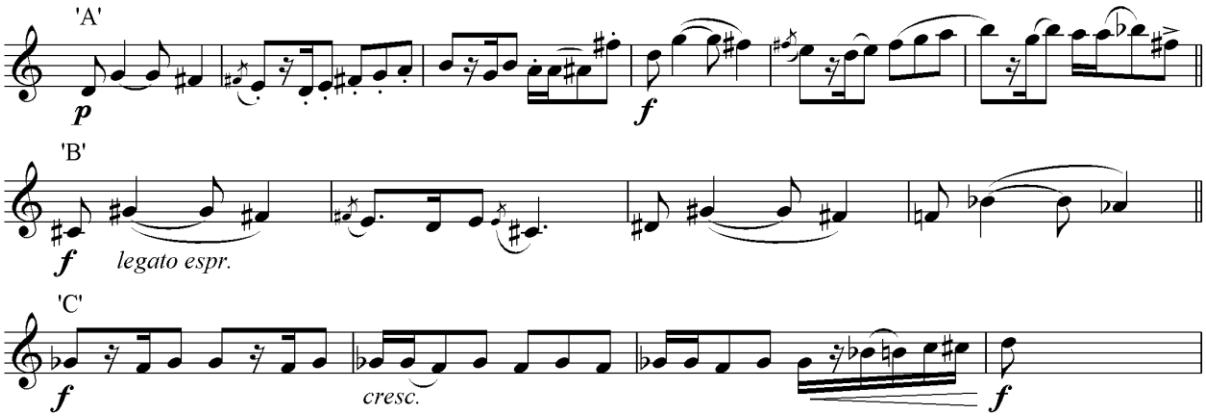
[418] This interval is of course already a prominent feature of motifs b^3 and c^3.

Ex. 3.39: Symphony No. 1, III, bars 25-27

With the subsequent return of the antagonistic motif c^3, motif $d^\flat$—first heard within the motif c^3 region—acts as a destabilising infection to the natural progression of 1^3, consequently steering the music repeatedly back to motif c^3. This return of the latter motif, however, becomes both curtailed into a one-bar version (as heard at bar 21) and intervallically expanded in its three-quaver section. Furthermore, this version of the cell (that is, from bar 21) is repeated, the original three-bar preparation of motif $d^\flat$ (bars 22-24) now shortened by a bar.[419] Motif c^3's undulating chordal accompaniment returns at this juncture, but its rate of oscillation both increases every bar and now *falls* in its initial direction of movement, the same subtle modification of pitch content which occurred in the actual motif at bar 20. As the preceding discussion has made clear, even an investigation into a relatively slight section of the finale aptly demonstrates the degree of thematic integration which occurs within different levels of the musical landscape. These examples exhibit a technique of simultaneous curtailment and expansion already indicated within the opening movement of the symphony.

Between bars 24-81, the music progresses along broadly similar lines; motif c^3 and subject 1^3 continue to encroach upon each other's territory. A few points concerning these various alternations should be noted. First of all, 1^3—now in the flute as well as the clarinet—is ingeniously modified at bar 31, the theme's second entrance: the shape of motif $d^\flat$ (from bar 26) is preserved within the statement, but is now adapted into quavers and extended by a bar in bar 33. This additional bar is a transposed version of bar 32, but ends chromatically (in the manner of motif $d^\flat$), allowing for a smooth segue back into motif c^3 at bar 34. This presentation of motif c^3 is also skilfully altered, with its constituent parts (that is, the dotted and three-quaver cells) each separately isolated for a bar (the latter of which now begins with two semiquavers in the manner of bar 22) before the motif $d^\flat$ material leads back into 1^3.

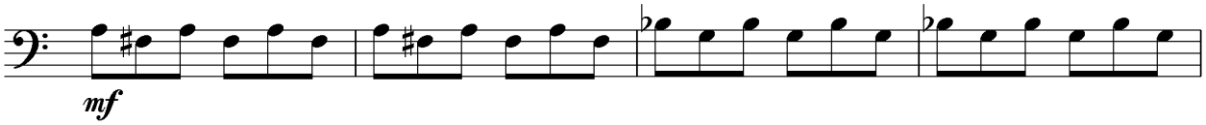
The section of music following this presentation—that is, bars 39-51—is the nearest that this musical material comes to an extended thematic statement. It can be broken down into a repeated 'A' section (bars 39-44), a 'B' section (45-49), and a concluding 'C' section (bars 49-51) based on motif c^3 material (bars 21-24). This latter section consequently maintains the uneasy

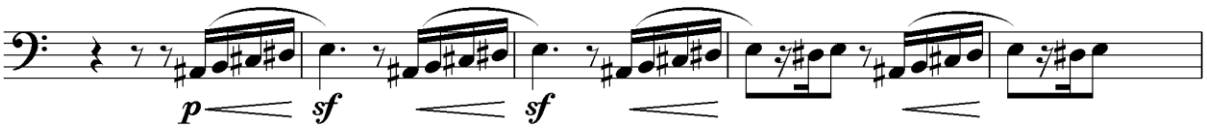
[419] As it is in all subsequent presentations.

relationships between motifs and blurs formal perceptions within the musical progression. In this more complete statement 1^3 absorbs motif c^3, which it uses to round off its three-bar 'A' sections (for instance in bar 41). Motif a^3 also re-enters as a prominent accompaniment from bar 42 onwards. Intervallic expansion of 1^3 occurs in the 'B' section, the initial ascent now a perfect fifth (rather than a perfect fourth) and the subject becomes 'regulated' into a two-bar framework, before fragmenting and sequentially rising.

Ex. 3.40: Symphony No. 1, III, bars 39-52

The extended statement repeats at bar 52, with greater prominence now given to the motif d^3 material, especially in the string accompaniment in bar 52 and the conclusions of the 'A' sections (which now chromatically *descend*). The 'B' section is also developed upon this repeat, the sequential ascents of bars 47-48 extended by a bar (bar 62). Before the 'C' conclusion can fully present itself, it is interrupted after two bars by a transition section (bars 65-81). This is based largely on static presentations of motif b^3 over the hemiola rhythm of motif a^3, which had continued over seamlessly from the accompaniment of the concluding section of 1^3 at bars 63-64. Although this rhythm is present throughout, the transition can be cleanly divided into two parts, each eight-bar division constituting two bars of ascending string hemiolas, two bars of motif b^3, a further bar of a developed motif b^3, and prominent intervallic falls of a perfect fourth (which are consequently repeated).

The entire eight-bar division repeats at bar 73, with the intervallic descents now altered into a minor third and the eighth bar extended into the following bar. This allows for a seamless transition into the second subject group of the movement (bars 82-186), as these conspicuous minor thirds are developed into a tense hemiola ostinato pattern (motif e^3) which is unexpectedly

transposed up a semitone after two bars.[420] This pattern, which shares rhythmic features with the three-quaver portion of motif c^3, is heard virtually uninterrupted throughout the entire second subject group.

Ex. 3.41: Symphony No. 1, III, bars 82-85

Although it is a distinct structural area, most of the musical ideas presented in the second subject group are closely related to the first subject group, and the mercurial flow of ideas continues unabated, making it difficult to initially consolidate one's location within the formal plan. The first motivic material heard above the ostinato is based on both motif d^5 and (after a couple of 'false starts') motif b^3, although motif *c* of the first movement is once again recalled, even more conspicuously than at the opening of the finale. This prominent idea (subject $2a^3$) forms an important foundation for this new section, and is immediately and extensively subjected to development.

Ex. 3.42: Symphony No. 1, III, bars 85-89

At bar 92, $2a^3$ continues its restatement of thematic material from earlier movements, suggesting motif *b* of the first movement in its sequential, chromatically inflected descent. The subject is then developed harmonically at bar 97, with homophonic stacked entries presented throughout the string section, which eventually outline a diminished seventh chord by bar 102. This is followed by: a return to the sequentially descending development; the 'standard' version of the subject (from bar 87, for instance); and a rhythmically augmented (quaver) octatonic version of the initial course

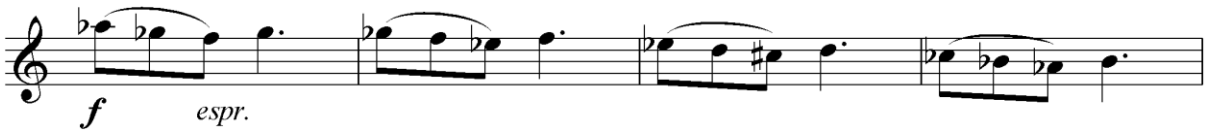
[420] This minor third oscillation is also present in the larger-scale bass progression.

of the subject[421] at bar 108. This leads into the climax of the section, the ostinato continuing relentlessly underneath.

This brief climactic section recalls the first subject group in its motivic handing, thereby continuing to obscure formal boundaries and emphasise the unorthodox structural organisation of the finale. It initially presents a syncopated fanfare idea, closely related to motif a^3. This is accompanied by a similarly syncopated cor anglais pattern, stated against ascending and descending motif d^3 flourishes and violin arpeggios (the latter of which had already been heard at bar 70). Almost immediately, however, the music progresses to an area reminiscent of the opening of the movement, thanks to its gradually accelerating hemiola accompaniment (bar 117). In this context, the return to $2a^3$ at bar 121 strongly recalls the original anacrusis into 1^3 at bar 24. This rhythmic pattern is then further fragmented at bar 126 beneath a prominent, chromatically descending version of motif e^3, both parts of which succeed in destabilising the temporarily established point of musical respite.

This period of irregular instability (seven bars long) is neutralised by two bars containing semiquaver runs (motif d^3) and syncopated oscillations (motif a^3), which presently return to stabilised imitative presentations of $2a^3$ between the flutes and violins. However, these insistent repetitions are themselves almost immediately destabilised by motif e^3, which rises chromatically against them. Seemingly as a means of protest, $2a^3$ again breaks down underneath this into smaller and more frequent hemiolas in the manner of bar 126, this fragmentation underlined at bar 138 by means of the time signature halving to 3/8. As if to signal the absolute breakdown of the musical progression a brief passage of music follows, which features syncopated whole-tone brass descents and tutti strikes in 3/4 time. This segment is brightly orchestrated with the addition of the xylophone and piano (bars 144-145), and semiquaver figurations which originally preceded the material of the contrasting middle section (bar 194). These figurations lead directly into the second main idea of the second subject group. The jarring and unexpected appearance of this idea (subject $2b^3$) is emphasised by the fact that the preceding 3/4 tutti hits lasted for only two brief bars, and this subsequent theme immediately modifies the time signature back in 6/8 time. $2b^3$, which is imitated in the woodwind at the fifth, strongly recalls motif *b* of the first movement, and thus contributes to the thematic connections with the opening of the symphony. The subject is then rhythmically developed, and imitated within the string section. However, it should be noted that

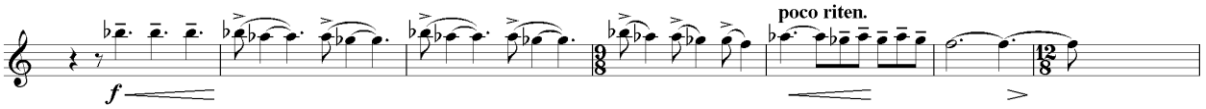
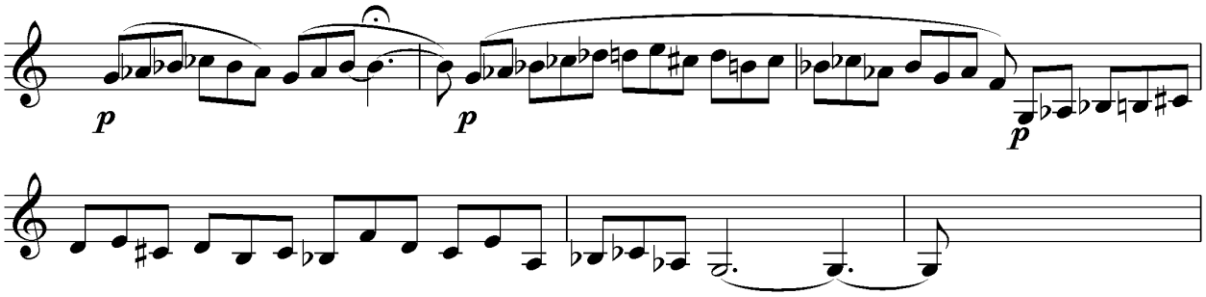
[421] Which, as previously noted, is related to motif d^3.

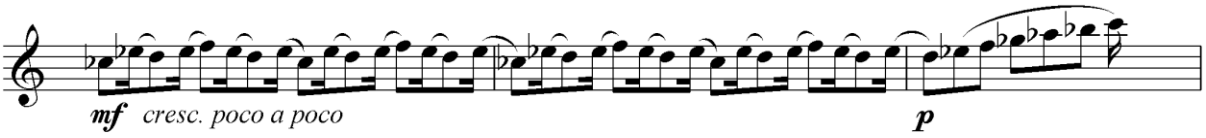
the juxtaposed tutti strikes from bar 144 persist as a pedal point under this new idea, considerably unifying these apparently disparate motivic groups as a result:

Ex. 3.43: Symphony No. 1, III, bars 146-149

Further thematic conflict occurs at bar 154, with a brief clash between the two main themes of the second subject. The rising string quavers (already 'prepared' in bar 153) represent an additional development of $2b^3$, and are heard simultaneously against statements of the rhythmically developed version of the subject in the woodwind and brass. Against this, $2a^3$ is divided into its constituent parts between the violins and woodwind and is subjected to immediate development, before dividing into the upwards flurry of $2a^3$ and the development of $2b^3$. As if to highlight its persistent aspiration for motivic dominance, the hemiola pattern intercepts $2a^3$ in bar 160.

Any sense that a stable region of thematic material has been achieved completely disintegrates from bars 166-186, the end of the second subject group. The impression of a 3/4 pulse takes complete control with the return of the tutti strikes from bar 144, now presented in tandem with the ascents of $2a^3$ and heard at double the frequency in bar 167. This is followed by an unexpected return to the quaver ascent and subsequent fanfare idea heard at bar 108. This is, however, a modified version of that earlier (temporary) musical stability—the idea is now combined with snippets of $2a^3$ and the rhythmically developed version of $2b^3$. This alteration is emphasised by an abrupt interruption of the rising string hemiolas which concluded the first subject group (bar 65), now presented a tone lower, and the musical impetus completely collapses with fragments of descending quavers recalling $2b^3$. These various means of destabilising the musical energy is the chief method by which Khachaturian is (rather theatrically) able to approach the contrasting middle section of the movement, in which the musical character begins to deviate significantly away from the scherzo nature of the first two subject groups.

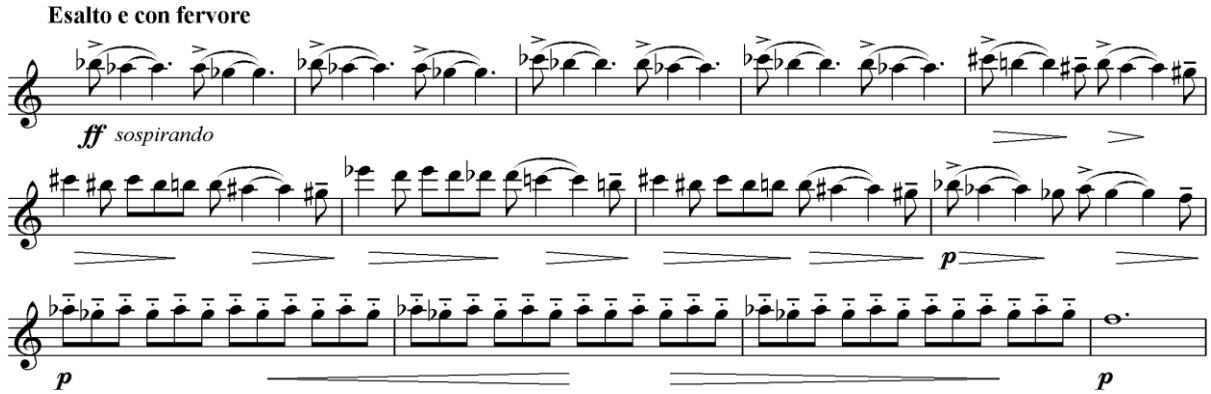
This middle section (*Meno mosso. Recitando espressivo*) occurs at bar 187, and is constructed from three basic thematic ideas. The slow lyrical theme which introduces the new section is pregnant with prior thematic cells, especially motif a^3 (in its opening repeated notes and syncopated rhythmic nature, which is also imitated in the harp and clarinet accompaniment) and motif e^3 (in the concluding oscillations). The languid woodwind solos which immediately follow the theme

feasibly relate to the conjunct stepwise motion of 2b[3], but above all evoke an untroubled, *Scheherazadian* improvisation at complete odds with the frenetic and destructive nature of the first and second subjects. These seemingly innocuous figurations (motif *f*[3]), which originated surreptitiously in the flourishes heard at bar 110 (and more clearly still in the violin I and viola patterns at bar 139) are to obtain great significance towards the conclusion of the movement via their clear unification of disparate thematic material.

Ex. 3.44: Symphony No. 1, III, bars 188-194

Ex. 3.45: Symphony No. 1, III, bars 194-199

However, even these 'improvisatory' figures are quickly subjected to meticulous development; the viola line in bar 199 (presented over repeated notes recalling the opening lyrical theme and, by extension, motif *a*[3]) modifies the original quavers into semiquavers, and then again into iambic rhythmic patterns during the third main thematic area of the middle section (bar 201).

Ex. 3.46: Symphony No. 1, III, bars 201-203

After a further disintegration of the musical current by means of descending quavers reflecting those heard at bar 181 (as well as in motif *e*[3]), the broad progression of the middle section is repeated. Modifications continue to arise, however—the syncopated nature of the lyrical motif is

now accentuated by the brass and harp, for instance, and the idea itself is sequentially developed, gradually breaking out of its rigid rhythmic pattern. This rhythmic adjustment is imitated by a chromatically descending countermelody in the bassoons and horns, and extends the concluding quaver undulations of the lyrical idea into three bars:

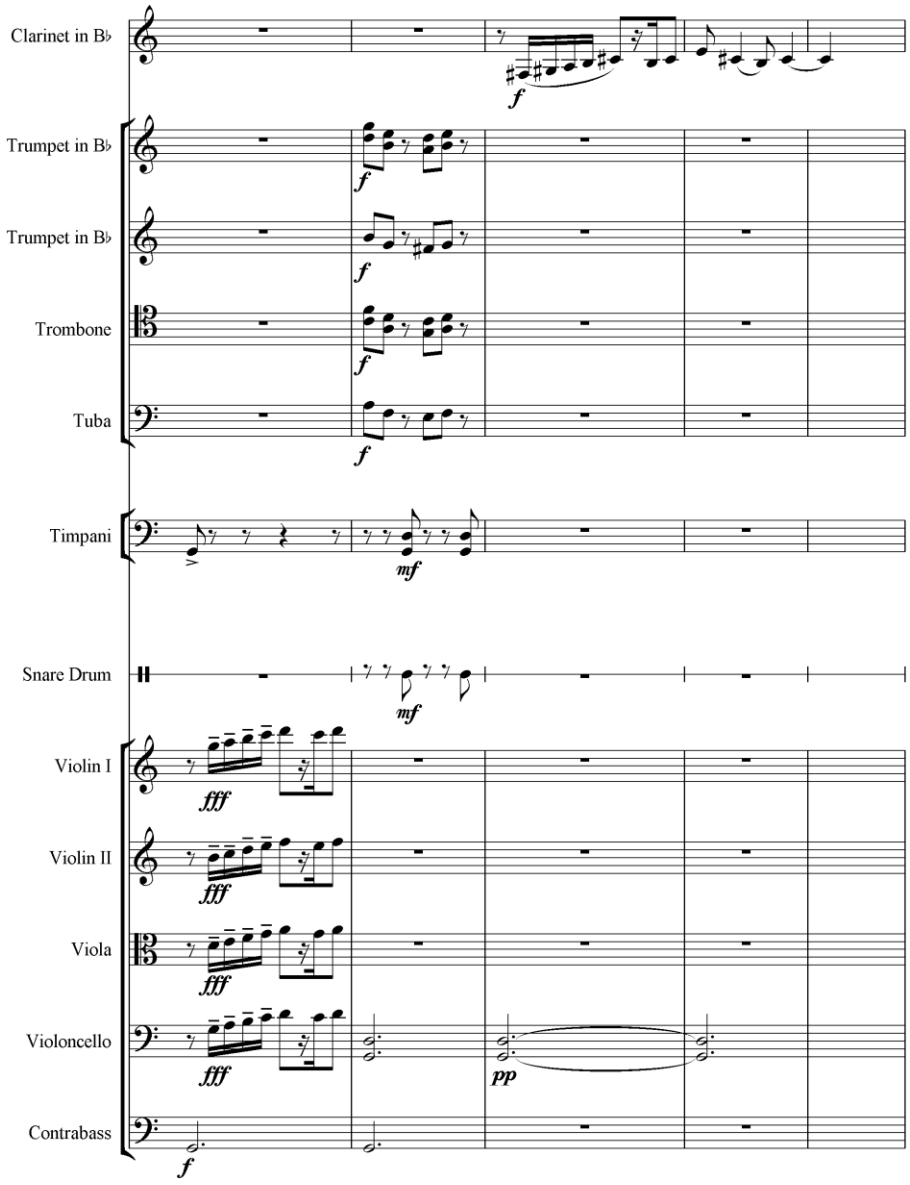


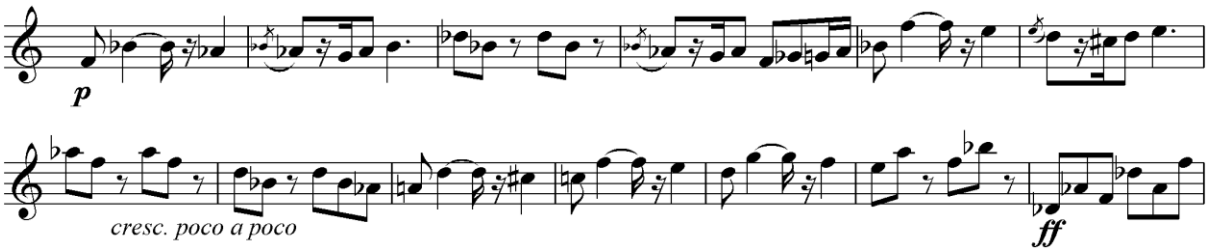
Ex. 3.47: Symphony No. 1, III, bars 212-224

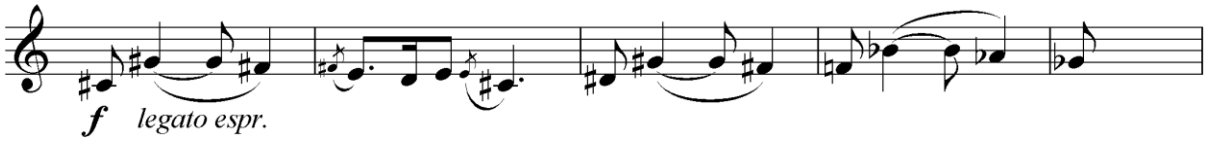
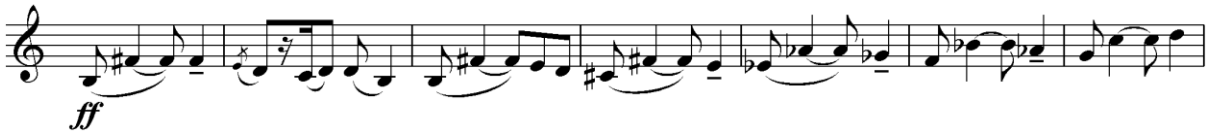
The consequent ideas of the section follow the lyrical theme largely as before, although this answering section now begins with a flute line which is a replica (at pitch) of the cor anglais entry in the second beat of bar 197. At bar 225 the section progresses as it did in the original presentation, only reorchestrated and with imitative entries permeating the musical fabric. There is also a further modification of the climactic moment from bars 199-200 at bar 232, with the chords now ascending by step.

Bar 236 heralds the 'recapitulation' of the movement, and returns to the antagonistic mode of motivic presentation witnessed in the first and second subject groups. This section begins ambiguously, consisting of repetitions of the dotted rhythmic pattern (now outlining the interval of a fourth); these are relatable either to motifs b^3 and c^3 or to subject $2a^3$. Initially, the groups of two semiquavers which permeate the pattern suggest bars 21-24 (and therefore the former), but before this return to first subject material can properly manifest itself, descending hemiolas (also outlining the interval of a perfect fourth) are given conspicuous prominence in the musical fabric. These override the expected progression of the music, which continues to develop, significantly blurring the boundaries between development and recapitulation sections. A succinct interlude at bar 244 alters our perception of the musical material. This now appears to outline $2a^3$ (due to the clear semiquaver ascent), before returning to the intrusive descending hemiola idea at bar 248, now subtly extended by a bar in comparison with the original version from bar 240. Rather than

consolidating this thematic area, however, $2a^3$'s semiquavers are suddenly repeated and sequentially developed at bar 253, before being overtaken again by the sudden return of the idea from bars 237-239. This is transposed in bar 258, and returns seamlessly to bar 28 at bar 259 (at pitch, although this first bar now repeats the dotted figuration instead of moving to the three-quaver pattern as originally occurred).

Although 1^3 is the opening thematic area of the recapitulation, features of the new orchestration, such as the brass ascents at bar 277, remind us that the second subject has not yet been fully overwhelmed. The restatement of 1^3 continues as it did in the exposition (although in re-orchestrated garb) until bar 275 (the return of the 'B' section, which is extended). In this reworking of the 'B' section, the second bar (bar 276) is repeated and the sequential ascent is continued up a further tone (bar 280). After a brief interlude featuring the basic hemiola rhythm of motif a^3 and the rising and falling semiquaver patterns of the contrasting middle section, $2a^3$ does indeed return at bar 284. Moreover, it is subjected to extension, with an additional quaver pattern explicitly recalling motif *c* of the first movement:

Ex. 3.48: Symphony No. 1, Movement III, bars 284-288

2a continues its relentless development at bar 291, making prominent use of the turn idea heard in bar 69. One again, the theme gradually accumulates the constituent pitches of a diminished seventh chord (as heard originally at bar 97, the original statement of the second subject—this hints at the beginning of this subject's overdue restatement). However, the music begins to fragment from bar 305 and is followed, as if in imitation of the beginning of the second subject's exposition, by a stockpiling of tumultuous semiquaver ascents and descents related to the arabesques of the contrasting middle section. 1^3 returns over this dissonant background, but is itself further developed; the conspicuous opening semitonal fall of the theme is modified into the interval of a tone, and the subject now appropriates the quavers just previously utilised by $2a^3$ (bar 285):

Ex. 3.49: Symphony No. 1, III, bars 311-323

At bars 324-328 a curtailed version of bars 20-24 emerges from the dissonant fabric. This material originally led into the first statement of 1^3, and here it fulfils the same function; in bar 329, the 'most complete' version of 1^3 (that is, from bar 39) blares out triumphantly in the trumpets, finally consolidating its presence in a broadly tonal sphere following the periods of relative dissonance. Notably, the subject is now supported by $2a^3$ in the woodwind, as well as by motif e^3 in the bassoons, timpani, and bass. However, like an unstoppable virus, the 'B' section at bar 335 (compare with bar 45) continues to develop sequentially and rhythmically:

Ex. 3.50: Symphony No. 1, III, bars 45-49

Ex. 3.51: Symphony No. 1, III, bars 335-341

As already noted, the very mercuriality of the musical progression in the finale makes defining formal structures problematic on an initial hearing, but bar 342 quite definitively heralds the coda, and leads directly into the symphony's rather unexpected conclusion. Although 1^3 is still present in the bassoons and double basses, these statements contain intervallic alterations (including a tritone between the first two notes). These become fully subsumed texturally beneath semiquaver runs in the strings (and subsequently, clarinets), which derive from the contrasting middle section. These runs rise chromatically, before inverting in shape and entirely overwhelming the presentations of 1^3. This material is heard against rhythmically augmented statements of motif a^3 in the horns and compound groups of twos in the cellos and basses; the latter consequently

preserve the hemiola spirit which has underpinned the movement as a whole. The irregular length of this section (seven bars) further aids in destabilising expectations concerning the precise arrival of new material. With the subjugation of 1^3, motif b^3/subject $2a^3$ predominate from bar 359. These are themselves submerged by the semiquaver runs of bar 350, which continue until the final climax point at bar 384. Although the general *mêlée* is deliberately cacophonic, the conclusion combines most of the themes of the movement—motif a^3 in the bassoons, tuba, cellos, and basses, $2a^3$ in the woodwind, $2b^3$ in the violins, and brass fanfares outlining both motifs a^3 and b^3. At bar 394, motif a^3 finally comes to reign dominant over the thematic material, being insistently pounded out faster and faster (recalling bars 144-145 at bar 397) by the tutti orchestra until the very close of the symphony.

The harmonic processes and tonal journey of the finale reflect the movement's inconsistent thematic organisation, and do not delineate any kind of obvious tonal structure conforming to traditional expectations (as would occur, for instance, in a textbook sonata form plan). The movement begins firmly in F♯, this note being repeated in unison in the strings and woodwind. The end of the first subject and the beginning of the second subject group similarly present this tonal region, although the latter is almost immediately transposed up a semitone onto G♮. The contrasting middle section is largely on B♭, although the pitch of C♭ continuously persists against this, and the recapitulation appropriates this semitonal clash a fifth lower on E♭/E♮, once again assisting in the blurring of the movement's structural boundaries. The finale (and therefore the symphony as a whole) concludes on the pitch centre of G♮, a semitone higher than the opening, although this may feasibly be interpreted as the relative major of the global tonic (that is, E minor).

Each of the formal sections contains a considerable degree of tonal instability, and the unorthodoxy of the basic tonic plan of the movement should be noted immediately. In each area (but especially the first and second subject groups), local tonalities are used frequently as a means of recolouring thematic material and emphasising its destabilising nature. This volatility is intensified by the prominent tritonal bass movement which virtually always accompanies motif c^3, and even the most stable of the presentations of 1^3 (bars 39-51) moves between G♮ and the tritonal C♯. The table below is the most efficient method of illustrating these wide-ranging tonal transformations within the first subject group:

	Introduction			Exposition			
Bar number	1-6	7-12	13-24	25-26	27-30	31-33	34-38
Section	(motif) *a*^{3}, *b*^{3}	*a*^{3}	*c*^{3}	(subject) 1^3	*c*^{3}	1^3	*c*^{3}
Tonal centre	F♯	C/F♯	D$^{9♯5♯11}$—F♯^{7} (overarching F♯)	E/F♯	D$^{7♯11}$—B♭^{7} (overarching B♭)	B/C♯	D7—B♭$^{9♯5♯11}$ (overarching D)

	Exposition						
Bar number	39-44	45-48	49-51	52-57	58-62	63-64	65-81
Section	1^3 ('A')	1^3 ('B')	1^3 ('C')	1^3 ('A')	1^3 ('B')	1^3 ('C')	Transition
Tonal centre	G/A	C♯/B	A♯ diminished —E$^{7♯11}$	G/A	C♯/B	A♭^{7}—A♭$^{9♯5}$	C♯^{6}—E♭m (overarching C♯); Bm^6—F♯

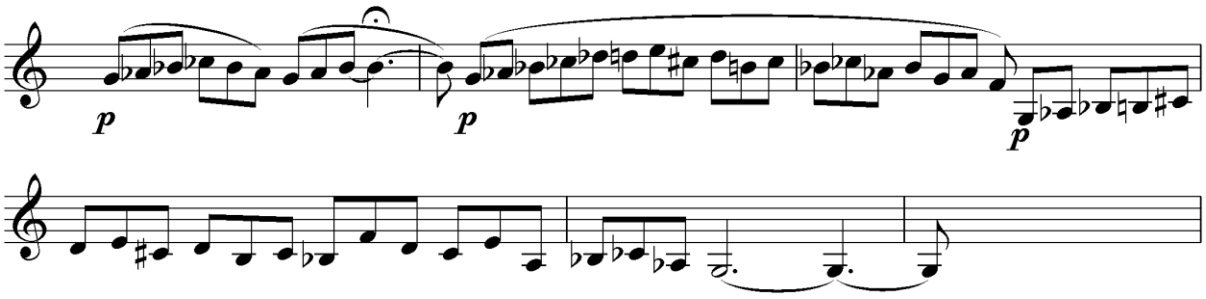
Fig. 3.4: Symphony No. 1, III, tonal plan of subject 1^3

This instability continues in the second subject group, with the opening E diminished chords presented between motif *e*^{3} and subject 2^3, and the gradual accumulation of the diminished seventh chord by bar 102. At this point, octatonic and chromatic inflections are inherent within the statements of subject 2^3. These are followed by tutti cluster chords rooted on A (a pitch aggregate of C♮-D♭-D♮-F♯-G♮-G♯-A♮-B♮) and the octatonic quaver ascent at bar 108. It is notable that the subsequent triumphant fanfare idea strongly asserts a diatonic key—that of the eventual conclusion to the symphony, G. As already explained, however, these periods of tonal stability are exceedingly short lived—the brief period centred on A♮ at bar 122, for instance, is soon permeated by a chromatic ascent in the cor anglais and a chromatic descent in the trumpet. Again, these processes are most usefully notated in tabular format:

Bar number	82-83	84-108	109-121	122-128	129-130	131-138	139-143
Section	(motif) e^3	e^3, (subject) $2a^3$	Fanfare idea (1^3)	$2a^3$	—	$2a^3$	—
Tonal centre	F♯	E diminished—B♭ diminished seventh (octatonic overtones, cluster chords)	G	A	F Phrygian (♯4) (octatonic overtones)/B	B♭	B♭ (whole-tone and chromatic overtones)

Bar number	144-145	146-157	158-165	166-168	169-173	174-186
Section	—	$2b^3$	$2a^3$, $2b^3$	$2a^3$	$2a^3$, fanfare idea	Codetta
Tonal centre	B♭/C♭	B♭/C♭ (chromatic overtones)	chromatic descent	(octatonic overtones, cluster chords)	cluster chords/C	chromatic ascent—Bm—octatonic overtones

Fig. 3.5: Symphony No. 1, III, tonal plan of subject 2^3

As already noted, the clean division of structural boundaries and tonal centres is obfuscated by the contrasting middle section, which is largely based on B♭/C♭. This is a tonal relationship already encountered in the second subject group (bars 144-157), as well as in the E♭/E♮ clash at bar 204, which recalls the opening of the recapitulation. The middle section begins at bar 187 on a chord of B♭ diminished seventh, thereby substantially negating an unsullied diatonic entry into this new structural area. Moreover, semitonal clashes persist throughout against the extended B♭ pedal point, most prominently at the entrance of the second main idea (built on octatonic scales):

Ex. 3.52: Symphony No. 1, III, bars 194-199

Phrygian scales assist in negating a potentially diatonic B♭ tonal background in bar 213, as do the sequential transpositions of the lyrical theme between bars 216-220 (at which point the rapid woodwind ascents also gradually accrue chromatic elements).

The tonal processes in the recapitulation substantially prolong the movement's generally unstable tonality. As previously noted, the section opens with a brazen clash between E♭ and E♮, which returns a minor third higher in bar 246 following the semitonal interruption of subject $2a^3$ (bars 244-245). After a further semitonal interruption (now two bars in length), the harmony moves from an extended harmony of B♭ (with additional minor and major leading notes, the ninth, and the flattened thirteenth) (bar 255) back into the music from bar 28 (at pitch). The following three-bar interlude back into subject 2^3 material (bars 281-283) is saturated with chromatic and octatonic inflections throughout the orchestra. The return of the second subject is firmly on G, the first area of material heard in the recapitulation which strongly suggests a tonality, although at bar 288 an unstable G diminished seventh chord is already outlined in the pedal ostinato pattern, and is gradually accumulated within the string section (as in bar 98). With the return of the distorted, intervallically altered 1^3 at bar 310, the diminished ostinato falls semitonally onto F diminished seventh, and octatonic scales are prominently introduced in the woodwind and violas, which become similarly stacked between bars 314-323.

This extremely dissonant section, which concludes in bars 324-328 with multiple tritones (most notably in the motion of the bass), is finally transcended by the main climax of 1^3 in the trumpets at bar 329. This is presented on F♮, a tone lower than at bar 39. The preparation for this newly stable tonal centre is unconventional, however, as the dotted pattern preceding it alternates between harmonies of E dominant seventh and C augmented. When considered in conjunction with the clear tritonal presentations, this can hardly be considered to represent a prepared cadential gesture into the culmination of the finale (and by extension the symphony as a whole). As is the case for the vast majority of the material of the movement, this climax is unable to sustain itself

for any meaningful period of time, and by bar 342 the music has already progressed to the coda. Here, tension is created via the gradual chromatic ascents of motif *f*[3] and the tritonal relationship between the horns (F♮) and cellos and basses (B♮) at bar 350. F♮ eventually emerges victorious from this battle in bar 357, against chromatically rising trombone chords and the octatonic/chromatic fragments of 2a[3] (bar 359).

A 'dominant' pedal point of D dominant seventh is formed at bar 369; this is to produce a quasi-cadential movement to the eventual pitch centre of G♮. However, this pedal point is almost entirely obscured by the chromatic/octatonic motif *f*[3] presented above it (in a deliberately similar manner to bar 350), which chromatically descends during the absence of the pedal point in bars 378-383. The final climax point occurs in bar 384 and bears a striking resemblance to the 'decayed' fanfare idea of bar 310. This moves in parallel harmony from D♮/C♮—C♮/B♭—E♭ minor/D♭ minor—D♮/C♮ (with the expected octatonic/chromatic inflections, especially in the bass descent). At bar 394 the tritonal relationship between D♮ (regained as the pedal point) and A♭ reaches its apex of transparency, and is presented in the lucid manner of the tutti orchestral strikes from bars 144-145. At bar 399, however, the pedal point is abruptly wrenched down to B♭ (the rest of the orchestra continuing to accentuate A♭), with C♭s suddenly pervading the texture in bar 402. This allows for a final elevation of the level of dissonance. The procedure recalls the semitonal clashes heard in the contrasting middle section, and is followed by a melodic Phrygian descent to the final unison G♮. Semitonal A♭s persist against this centre, however, consequently tarnishing this belated anticipation of a diatonic conclusion to the symphony.

The finale of the First Symphony is perhaps the epitome of Khachaturian's subtle integration of motivic development, which occurs across the entire spectrum of the various levels of the musical landscape. Much of the material develops at an augmented rate of rapidity, barely able to establish itself in its initial presentation, while the various extensions and curtailments of phrase structure allow momentum to be sustained without resorting to traditional tonal progressions. Notably, there is a marked increase in the application of antagonistic relationships between motivic ideas, with a perceptible jostling for attention: as already noted, bars 24-81 display a battle between motif *c*[3] and subject 1[3], and many motifs are presented in tandem at the work's conclusion. Such dramaturgy helps to give the movement its form, which implies a mixture of scherzo, ternary, and sonata forms.

The tonal processes of the finale are as erratic (in relation to traditional practice) as the presentation of the motivic material; periods of tonal stability are short-lived, and centres are largely introduced in order to recolour thematic material and highlight its capricious nature. Tritonal bass movement is a prominent feature of much of the movement, especially in motif c^3, and semitonally clashing tonal centres constitute the basis of both the contrasting middle section and the recapitulation. Most notably, the symphony finishes on a centre of G♮, a semitone higher than the opening of the movement, although this can perhaps be interpreted as the relative major of the global tonic E minor. However, the appearance of the semitonal A♭ in the wind trills nonetheless tarnishes this final pitch. Furthermore, the quasi-dominant pedal point of D dominant seventh at bar 369 also sullies the impression of a true resolution, as it is almost entirely overshadowed by the chromatic/octatonic motif f^3 presented above it.

Symphony No. 2

(1943)

Soviet commentators have often linked Khachaturian's Second Symphony (1943) with two events of considerable importance. The first of these is the Great Patriotic War; the second is Shostakovich's Eighth Symphony, which was written at the same time as Khachaturian's work while both composers were staying at the Composers' Retreat at Ivanovo. As a result, the majority of critics imposed varying degrees of extra-musical content upon the symphony. In Shneerson's opinion, Khachaturian 'succeeded in convincingly and forcefully embodying a significant philosophical idea, in making the Symphony a kind of musical record of those grim and heroic days.'[422] Many years later Yuzefovich supported this viewpoint by claiming that the composer, deeply affected by the war, had decided to write an epic symphony 'to express the thoughts and emotions of his countrymen, to depict the heroic struggle of the people fighting against a terrible and cruel enemy, to glorify the spiritual beauty and grandeur of the people defending their freedom.'[423] In the preface to the 1962 score Lev Auerbakh, although conceding that the symphony was not programmatic per se ('only a few details of a programmatic character were concretised in the author's statements'),[424] did stress that the work

> [C]ombines four main types of images: tragic contemplation of the event of the war, recollections of the peaceful happiness of life, the heroic fight of the people and expression of confidence in the coming victory. The four movements of the Second Symphony are four acts of an "optimistic tragedy."[425]

Regardless of the fact that the above commentators stopped short of attaching an explicit narrative to the Second Symphony, it is clear that the events of the Great Patriotic War nevertheless formed an important part of their perception of the work. It must be stressed, however, that Khachaturian was seemingly cautious in confirming a definitive link between the war and his symphony. Although his article 'About my symphonies'[426] suggests the composer did accept that the finale

[422] Shneerson, *Aram Khachaturyan*, 66
[423] Yuzefovich, *Aram Khachaturyan*, 161
[424] Khachaturian, Aram. 'Score', *Second Symphony* (Moscow: State Music Publishers, 1962), 6
[425] Ibid.
[426] Khachaturian, Aram. 'Musical Life', in *Stati i vospominaniya*, 1970, No. 3 (Moscow: Sovetskiy kompozitor, 1980), 125

'has an optimistic mood which displays the certainty of our victory',[427] he made clear in *Literatura i iskusstva* that the symphony 'does not have a literal programme; in creating it, I sought to embody in generalised musical images those thoughts and feelings which live today in our nation.'[428] Likewise, although Khachaturian explained in the same article that the 'bell-motif' that forms the main kernel of the symphony 'contain[s] […] the drama of war',[429] and that during the composition of the Andante movement he saw 'tragic images of the fascist atrocities'[430] before his eyes, he was quick to clarify that this was no 'concrete illustration of inhumane suffering, inflicted on the Soviet people by the fascist monsters.'[431] It would be inaccurate, therefore, to call the work manifestly *about* the war, although this doubtless affected Khachaturian's thinking to some extent during its composition. Instead, it seems more probable that in composing the symphony he wanted it, in Yuzefovich's terms, to 'cause a stir among honest people […] [and remain as] a monument of our times.'[432] For this reason, Shneerson's appraisal of the work as a 'symphonic representative of patriotism' is debateable,[433] and this critic's claim that '[t]he common patriotic idea of the two works [Khachaturian's symphony and Shostakovich's *Leningrad* symphony] determined to a certain degree their common dramaturgical plan'[434] is to considerably oversimplify the matter.

The 1962 edition of the score[435] states that the symphony was conceived in the first months of the Great Patriotic War (beginning June 1941), and according to the 1984 version of the score[436] the symphony was begun in July of 1943 and completed on 10 September of the same year. Yuzefovich claims, however, that Khachaturian actually began work on the symphony in 1942 when, having been evacuated to Perm, he was experiencing a period of intense inspiration. As the composer humorously remarked, 'I am so pregnant with music that I could give birth to twins, triplets, even more.'[437] It would appear that serious work on the symphony began in Perm, and that the composer then returned to the work in the summer of 1943 while at Ivanovo.[438] According to Yuzefovich, the markings on the MS score confirm that the Scherzo was written in six days, the Andante in four days, and that the finale—written 'on a very heavy and anxious day in 1943'[439]—

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427 Ibid.
428 Khachaturian, Aram. 'Symphony No. 2', in *Stati i vospominaniya*, 8 November 1944, 125
429 Ibid.
430 Ibid., 126
431 Ibid.
432 Yuzefovich, *Aram Khachaturyan*, 161
433 Shneerson, *Aram Khachaturyan*, 63
434 Ibid.
435 Khachaturian, 'Score', *Second Symphony*
436 *Aram Khachaturyan: Collected works in twenty-four volumes (Volume II)* (Moscow: Music, 1984), editor's note
437 Yuzefovich, *Aram Khachaturyan*, 161
438 Ibid., 170
439 Khachaturian, 'Musical Life', 125

was begun on 28 August and finished on 10 September.[440] This draft was orchestrated over the autumn,[441] and the premiere, conducted by Boris Haikin, was held in the large hall of the Moscow Conservatoire on 30 December 1943 by the State Symphony Orchestra.[442] Khachaturian made several changes to the work following this performance, including a handful of cuts,[443] exchanging the ordering of the inner movements, and adjusting the orchestration of the finale[444] via a reinforcement of the brass choir.[445] A year after the symphony's premiere the work was performed by Alexander Gauk in Leningrad.[446] Several international performances by conductors such as Leonard Bernstein followed, the latter in a concert held in New York on 13 April 1945.[447] The work has since been regularly performed in Europe and America,[448] with Khachaturian himself having been one of its most frequent conductors.[449] The composer received a Stalin Prize, first class, for the symphony in 1946.[450] The work was first published by *Muzgiz*, Moscow—Leningrad in the same year, and subsequently republished in 1962 and 1969. In the latter edition, Khachaturian made a number of further revisions, for example omitting the first occurrence of the main theme in the recapitulation of the finale.[451]

The Soviet critics, although not entirely unanimous in their praise of the symphony, nevertheless recognised that it represented a milestone in Khachaturian's development. This was largely due to the stylistic transformation, which became introspective and markedly sombre in quality, though nevertheless still distinguished by a formidable understanding of the instrumental capabilities of the orchestra. The appraisal of the symphony by Auerbakh and Shneerson as an '[o]ptimistic tragedy'[452] is rather apt, although the latter was somewhat critical of the composer's tendency to overscore, especially in the finale.[453] The opinions of the other three great contemporary Soviet composers—Prokofiev, Shostakovich, and Khachaturian's teacher Myaskovsky—were generally complimentary, though tinged with minor criticisms. Shostakovich praised the work unreservedly, noting the clear sense of optimism and commending the

[440] Yuzefovich, *Aram Khachaturyan*, 161
[441] *Aram Khachaturyan: Collected works in twenty-four volumes (Volume II)*, editor's note
[442] Yuzefovich, *Aram Khachaturyan*, 162; Shneerson, *Aram Khachaturyan*, 63
[443] Khachaturian, 'Score', *Second Symphony*, 6
[444] Yuzefovich, *Aram Khachaturyan*, 162-163
[445] *Aram Khachaturyan: Collected works in twenty-four volumes (Volume II)*, editor's note
[446] Although Shneerson proposes that the Moscow premiere under Gauk took place on March 6, 1944 (Shneerson, *Aram Khachaturyan*, 63).
[447] Yuzefovich, *Aram Khachaturyan*, 176
[448] Ibid.
[449] Khachaturian, 'Score', *Second Symphony*, 6
[450] Shneerson, *Aram Khachaturyan*, 63
[451] *Aram Khachaturyan: Collected works in twenty-four volumes (Volume II)*, editor's note
[452] Khachaturian, 'Score', *Second Symphony*, 6; Shneerson, *Aram Khachaturyan*, 63
[453] Shneerson, *Aram Khachaturyan*, 66

presentation of this feature within the prevailing tragic vein of the symphony.[454] Myaskovsky found fault with the excessive length of the finale and its somewhat pithy material[455] but defended the accusations that the work was not traditionally symphonic, arguing that it contained its own special symmetry flowing 'in large pieces united by a common idea'. He questioned, moreover, why a symphony should have to follow a set design.[456] Prokofiev called the symphony 'highly talented but uneven',[457] but despite Yuzefovich's claim that the older composer believed the work lacked symphonic scope[458] it does in fact appear that he considered it to have been genuinely symphonic, largely as a result of Shostakovich's influence:

> It is an important stage in his work, because his earlier compositions do not show any particular love for symphonism. I have already said in a comment on one of his concertos [the Piano Concerto], that, notwithstanding its excellent material, the absence of symphonism is disappointing. I believe that Khachaturyan intentionally searched for values in other directions. This change of direction was obviously influenced by Shostakovich. One can see that symphonism, or the opportunity to achieve what Shostakovich did through the symphonic manner of composition, had a particularly favourable influence on Khachaturyan in the sense that he turned to the method of symphonic music.[459]

Khachaturian himself proclaimed that "'[i]f the First Symphony, written ten years ago, concluded the early stage of my work, the new symphony sums up, as it were, the period which began with the Piano Concerto.'"[460] In many respects the later symphony marks a considerable evolution in Khachaturian's approach to symphonic composition. Disregarding momentarily any potential programmatic features, it is undoubtedly a much darker, more serious work than the First Symphony. At the same time, it can be understood as a reversion to more traditional symphonic models than were encountered in the earlier work. The use of four-movement form is perhaps the most immediately obvious case in point, but the Second Symphony harks back also to nineteenth-century conceptions of the form as a struggle from darkness to light in the manner of Beethoven's Fifth Symphony. As shall be demonstrated in the following discussion, the work corresponds to this plan in many ways, although the finale's conclusion is more ambiguous than this linear trajectory suggests. Due to these more conventional features, Yuzefovich's suggestion that

[454] Yuzefovich, *Aram Khachaturyan*, 172
[455] Yuzefovich, *Aram Khachaturyan*, 169
[456] Ibid.
[457] Ibid.
[458] Ibid., 150
[459] Ibid., 169
[460] Ibid., 163

Prokofiev had deemed the work unsymphonic is particularly puzzling, especially in relation to the first movement. Although a number of unconventional harmonic and tonal devices are present within this movement, it is in a traditional, unambiguous sonata form mould. Moreover, the thematic material within each of the formal sections is clearly defined; while Khachaturian preserves his prior methods of thematic transformation, these do not form the basis of the movement's unfolding to the same extent as in the First Symphony. This recourse to more self-sufficient, explicit subject material most obviously distinguishes the work from its predecessor. As shall be shown, however, the later symphony also features methods of constructive development not found in the earlier work. Based on the evidence observable in both the First and Second Symphonies, it would certainly be inaccurate to accuse the composer of writing in an improvisatory style—on the contrary, the motivic workings and thematic transformations within these compositions are exceedingly taut throughout. Notably, the majority of material in the later symphony relates to, or is generated from, the interval of the minor third, both melodically and harmonically.

Regarding the tonal properties of the symphony, a number of the devices that are used consistently—including bitonality, octatonicism, and semitonal clashes—are to be examined at length over the course of the present analysis. However, it should be noted immediately that one of the most important features of the work is the negation of true harmonic motion. Even though many passages contain a change of fundamental chord, one cannot really speak of a harmonic progression in any meaningful sense. A prominent example is the middle section of the scherzo second movement, which presents stasis on an extraordinary level. Although the harmonic language of the symphony often has a triadic basis, pure triads themselves occur comparatively infrequently, and often contain added notes of various kinds. These harmonies are brought into unusual relationships with each other—dominant relationships are often absent between chords, which are much more frequently linked by minor thirds and/or variants of the octatonic scale. There are, in fact, many passages throughout the composer's entire oeuvre in which overall sonorities are generated contrapuntally rather than being conceived vertically. Similarly, the tensions which inform Khachaturian's formal structures do not rely principally on long-range harmonic tensions to the same extent as for eighteenth- and nineteenth- century models.

Movement I

A few preliminary points concerning the formal plan of the first movement should be noted before a detailed examination of the content can begin:

1. The transition between subjects 1 and 2 (bars 53-78) is significantly blurred. The transition begins at bar 53, but continues to make use of earlier motivic material. Furthermore, it is debateable as to whether the section from bar 67 constitutes a continuation of the transition or is in fact an early quasi-statement of subject 2a (especially as it begins in the expected dominant).
2. The codetta of the exposition (bars 91-97) can be viewed either as a distinct section or as a violent continuation of the development of subjects 2a/2b.
3. The position/role of the coda (bars 271?-333). My suggested delineation of the formal boundaries are based on a change of tempo (to *Allegro Deciso*), a new pedal point (B♭) and a manifest increase in musical intensity. However, there are also grounds for suggesting that bars 271-305 are in fact a further development of the recapitulation of the second subject group (with an additional return of the first subject group), especially as the coda appears to arrive midway through the recapitulation of second subject material. In this case, bars 306-333 are offered as alternative coda boundaries—this section also includes a tempo change (back to Tempo I) and a prominent return of the opening 'bell-motif', although it should also be noted that subject 1 nevertheless continues to persist against this.

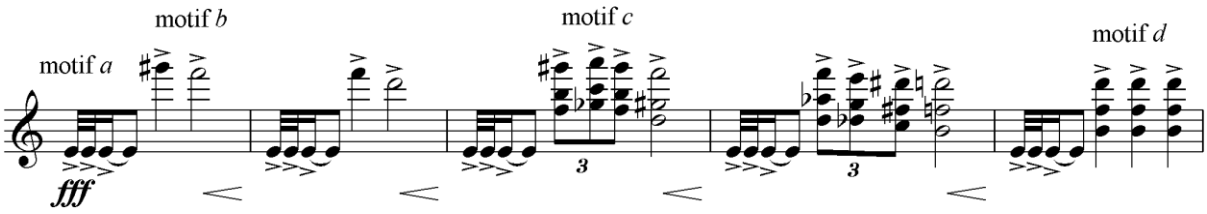
The most relevant analysis of the first movement of the Second Symphony relates to Khachaturian's response to, and subversion of, the expectations of textbook models of sonata form. The first movement begins with a twenty-five-bar introduction divisible into four parts, the first of which (bars 1-5) presents four motifs (*a*, *b*, *c*, and *d*) that are employed extensively throughout the movement. The first of these contains an aggressive repeated rhythm in the strings, accented (and endowed with a militaristic character) by a battery of percussion. The second is the sinister, so-called 'tocsin' or 'bell-motif', distinguished by its falls of a minor third (thereby eventually outlining a diminished chord). Although these two motifs appear to be directly

connected to each other in the introduction, they progress independently through the movement (as well as the symphony as a whole) and have consequently been separated in the present analysis. The third of the four initial motifs is an immediate development of these two ideas, with motif *b* being extended into an oscillating chromatic triplet idea:

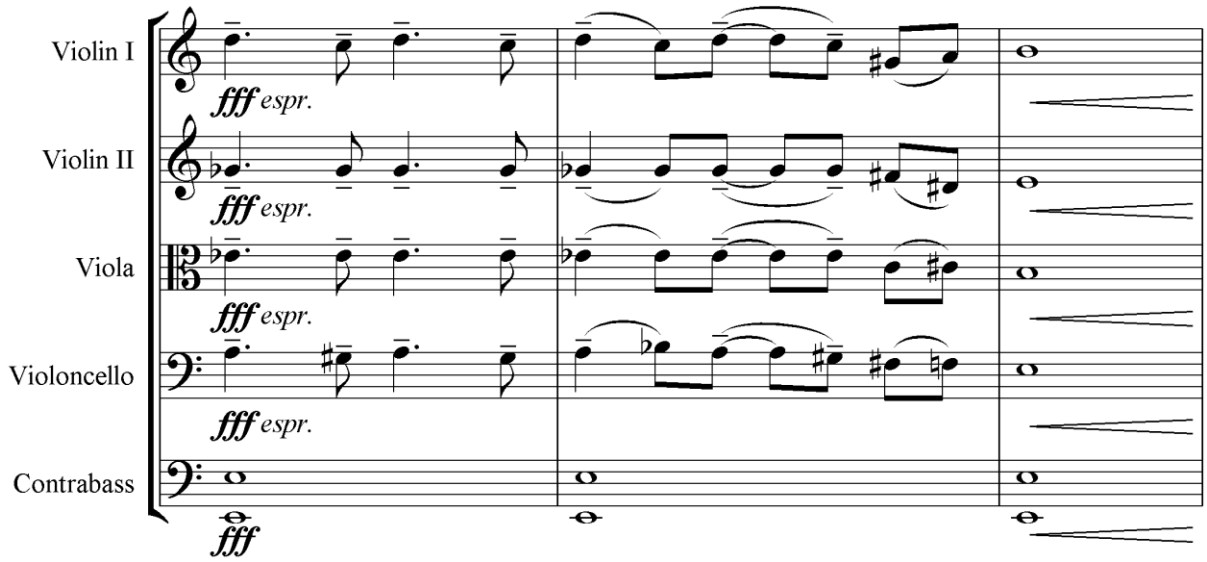
	Introduction	**Exposition**					**Development**	Recapitulation				**Coda**
Bar number	1-25	26-52	53-78	79-83	84-90	91-97	98-210	210-237	238-262	263-267	268-270	271-333
Section	(motif) *a*/*b*/*c*/*d*/*e*/*f*	(subject) 1	Transition	2a	2b	Codetta		1	Transition	2a	2b	*a*/*b*
Tonal centre	E	Em	chromatic— B—F	A/F	A/chromatic	octatonic	chromatic/octatonic— D♭—B♭m	Em	chromatic— B—Em	E/B♭	Em	B♭— E/B♭

Fig. 3.6: Symphony No. 2, I, formal and tonal plan

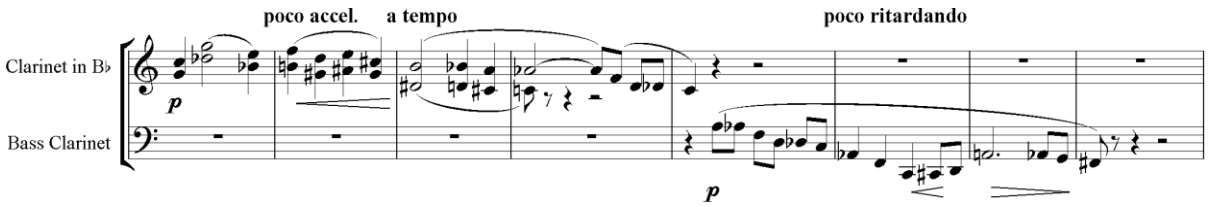
which makes use of the relentless rhythmic characteristics of motif *a* (motif *c*). In bar 5, the harmony which concluded the previous bar is restated as repeated crotchets, a further rhythmically augmented variant of motif *a* (motif *d*). This idea is distinguished from motif *a* on the grounds of its regular rhythmic units and its desperate, insistent building of tension:



Ex. 3.53: Symphony No. 2, I, bars 1-5

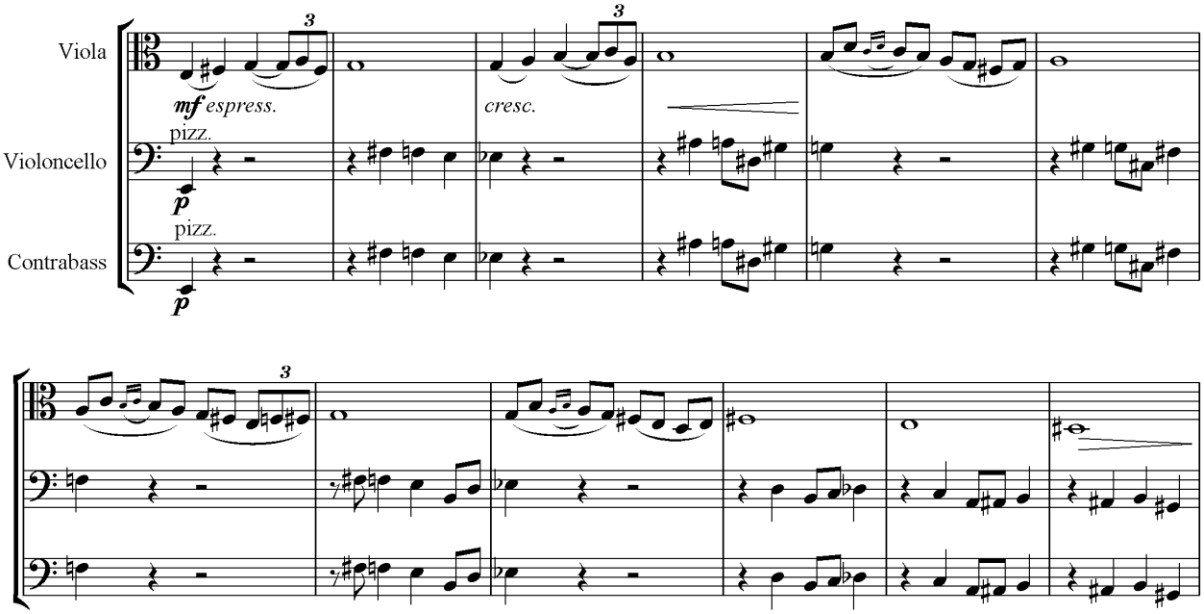
This leads into the second section of the introduction (bars 6-8), an idea of a more graceful, even dancelike character presented in the strings (motif *e*). Nevertheless, vestiges of motif *a* persist against this in the repeated horn notes and timpani rolls, and motifs *b* and *c* are recalled in the gradual chromatic descent and (more obviously) in the ominous fall of a minor third in bar 7:

Ex. 3.54: Symphony No. 2, I, bars 6-8

This segues into the third section of the introduction (bars 10-18), a reprise of the first section (motifs *a-d*). This is already substantially developed, however; a peaceful ambiance is created through the vitiation of motif *a*'s rhythmic energy, but the E♮ pedal point and timpani rolls continue ominously in the background, maintaining a considerable degree of tension. Motif *b* returns as before, but is now scored for pianissimo strings in a high tessitura. However, after the first bar of motif *c*'s return this becomes extended into chromatically-descending parallel half-diminished chords, the minim of the original motif modified into a crotchet to create a continuous musical line. At bar 17, the rhythm of motif *b* and the triplet pattern of motif *c* combine as a lead back into motif *d* (bar 18), which now dies away instead of building in dynamic.

The final section of the introduction (bars 19-25) consolidates the preceding motifs: the repeated crotchets of motif *d* continue in the bassoons and harp, and motifs *b*, *c*, and *e* are traceable in the mournful clarinet idea (motif *f*), the former rhythmically and the latter two in the figure's winding chromatic descent. The introduction concludes with a lugubrious solo bass clarinet line, which features both the interval of the minor third and the general chromatic movement which have characterised the symphony's sound-world thus far:

Ex. 3.55: Symphony No. 2, I, bars 19-26

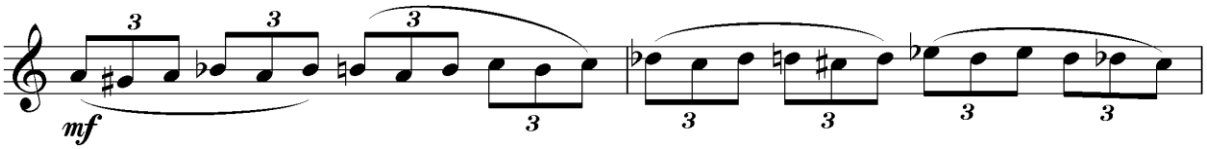
Bar 26 heralds the arrival of the first subject. In stark contrast to the corresponding section of the First Symphony, this expository announcement occurs early in the movement, is presented unambiguously, and is immediately stated in full.[461] The twelve-bar theme, darkly lyrical, brooding, and firmly in the mode of E Aeolian, comprises two ideas. The first, stated in the violas, is characterised by a steady, purposeful ascent[462] featuring a triplet rhythm (as in motif *c*) and transposition up a minor third at bar 28. The second contains sequentially descending quaver movement recalling motif *e* and (in the last two bars) chromatically descending semibreves, the last of which acts as a quasi-dominant to the brief G♯ centre which follows it (bar 38). The subject is

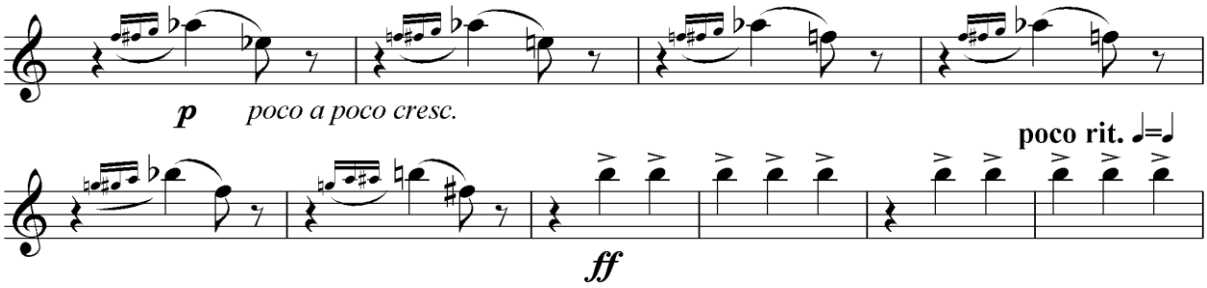
[461] In this way, it can be seen to relate more closely to the Second Subject of the First Symphony.
[462] This contrasts markedly with the abundance of descending material heard previously in the introduction.

accompanied antiphonally by pizzicato chromatic descents in the cellos and basses; each entry (up to bar 35) is a semitone lower than the end of the preceding viola line, which therefore brings these elements into close connection. The subject is signed off by a reworking of motif *f* (bars 38-41), although this is now a largely chromatic descent, repeated in the brass in bar 40.

Ex. 3.56: Symphony No. 2, I, bars 26-37

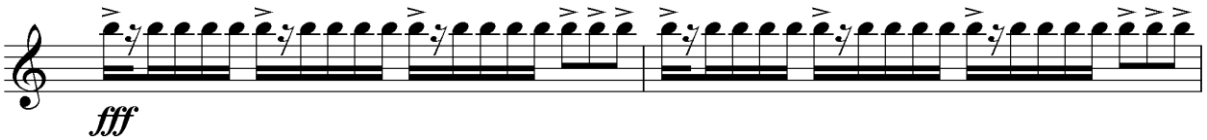
Subject 1 is repeated in bar 42. Its various modifications do not in any way obscure a clear impression of a thematic restatement (this was certainly not always the case in the First Symphony, for instance). As well as a more substantial orchestral scoring, now in sixths between the violins and violas, the triplets of the subject are simplified into quavers, with the cello and bass accompaniment likewise compressed into crotchets. Against this, a tense, chromatic, oscillating quaver triplet pattern is heard in the clarinets and violas (motif *g*), which follows the general direction of the line of the subject and is rhythmically connected to motif *c*. As occurred during the second subject of the First Symphony, subject 1 is here fused with the music immediately following it—the statement is now, in effect, eleven bars long, with the twelfth bar (bar 53) forming the opening of the transition section.

As previously noted, the boundaries of this bipartite area are significantly blurred, and require careful discussion. The first part (bars 53-66) presents versions of motif *b* in the woodwind figurations (which are now preceded by grace notes and intervallic rises ranging from minor thirds to augmented fourths), and continues to state motif *g* from the bars immediately preceding it. This

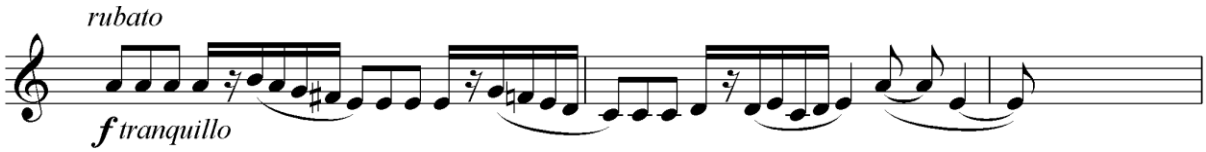
section is concluded by an extension of motif *d*, which leads directly into the second part of the transition (bars 67-78):

Ex. 3.57: Symphony No. 2, I, bars 42-43

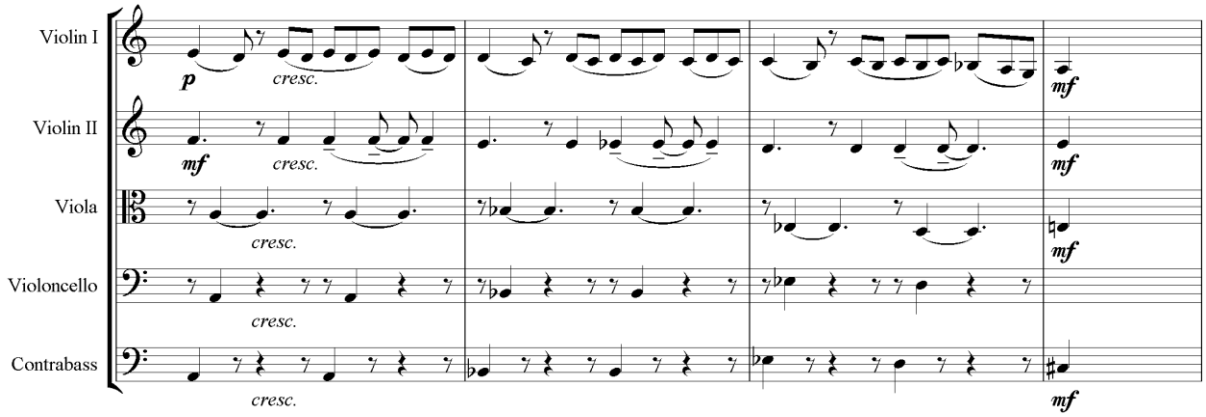


Ex. 3.58: Symphony No. 2, I, bars 53-66

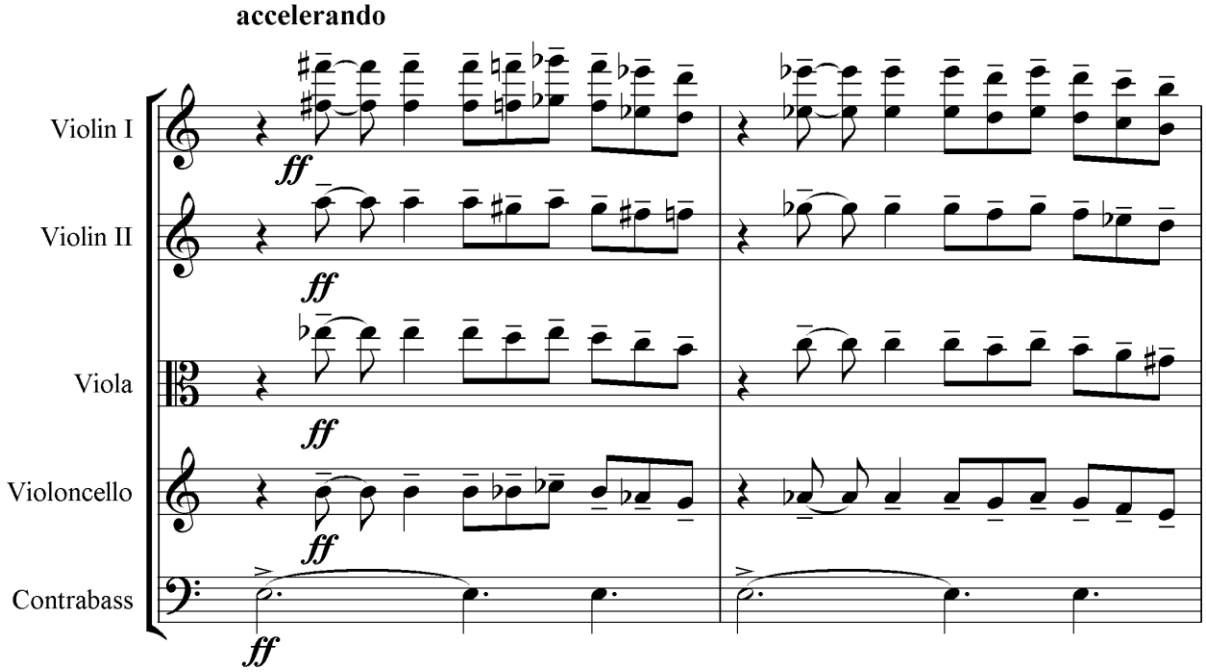
This section performs a number of simultaneous functions: it continues the repeated notes (at pitch) of motif *d*; it recalls the martial atmosphere of the opening of the movement via the use of the snare drum, the repeated crotchet accompanimental pattern, and the repeated-note and triplet qualities of the alarming, frenetic motif *h*; and it adumbrates the second subject (2a). As explained above, there are grounds for terming motif *h* as 2a due to the move to the dominant pitch (B♮), but the thematic warping which occurs from bar 72 onwards and the musical character of the passage—which is tense, unresolved, and dissonant—suggest that bar 79 is a more feasible designation for this label.

Ex. 3.59: Symphony No. 2, I, bars 67-68

In bar 69 the pattern is fragmented in two and repeated; in bar 72, it begins to sequentially descend, the first note of each beat a third lower than the beat preceding it, and the inconsistent return to

the three-quaver portion of the motif avoids potential monotony. By bar 76 the descent becomes chromatic, eventually coming to rest in the timpani in bar 77. A bar later, the pattern augments into repeated quavers and segues chromatically into the semibreve accompaniment to 2a:

Ex. 3.60: Symphony No. 2, I, bars 79-81

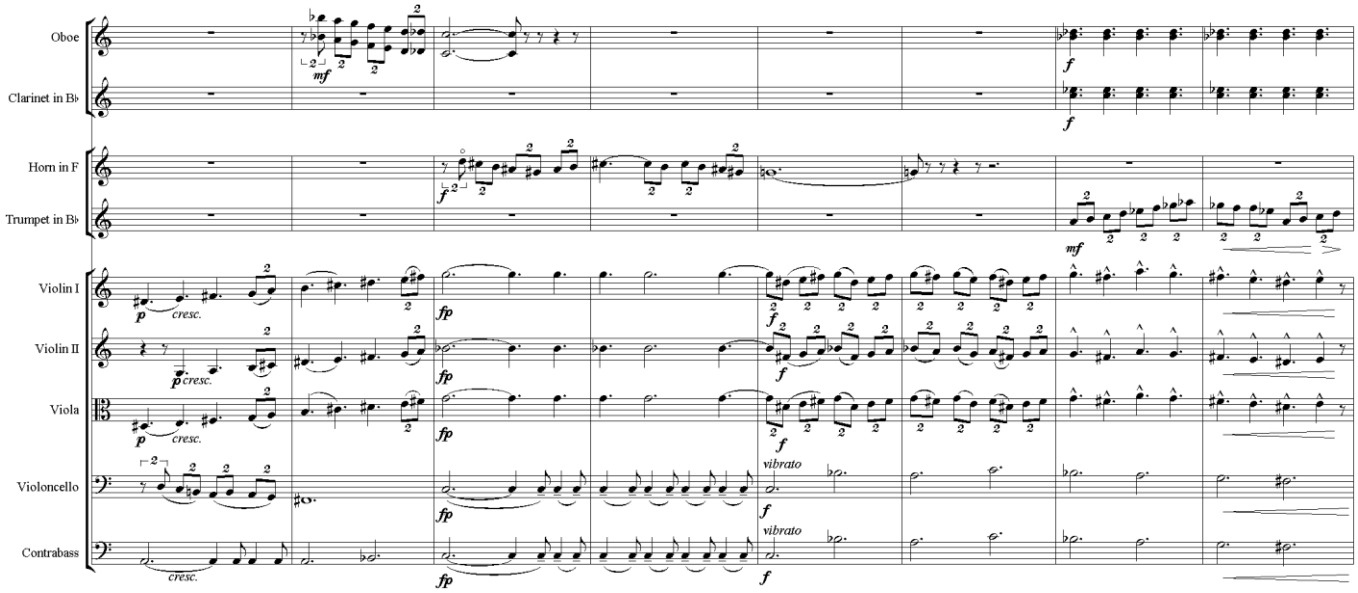
2a, a wistful, plaintive idea, acts as an inversion of motif *b*. The three-quaver pattern and descending modification of bar 72 form a sequential unit, and the prominent fall of motif *b* and the winding descents of motif *f* are both recalled in bar 80. 2a is answered by rising triplet patterns, linked to both motif *e* in its insistent pitch oscillation and to subject 1 in its conjunct rising character. Following a repeat of 2a (bars 82-85), subject 2b is stated passionately in the strings, answered by the woodwind in bar 87:

Ex. 3.61: Symphony No. 2, I, bars 84-87

This portion of the subject, which sequentially descends every bar, contains vestiges of motifs *b*, *c* (in the opening descent), and *e* (through its proliferation of gradually diminishing note values and gravitation towards a single pitch). Furthermore, clear connections also exist between the syncopated accompaniment (reflecting motif *e*) and the pitch repetition (recalling motif *a*). The woodwind answer recreates the rhythm of the second bar of 2a, before 2b is repeated at bar 88, an octave higher in the violins I.

The codetta of the exposition overlaps the presentation at bar 91, subsequently destroying its regularity. This is a grotesque restatement of 2b's woodwind consequent from bar 87, which is heard at the expected position in this repeat of the subject. Other earlier thematic material is present in this reworking, especially motif *e*'s weighted reiterated crotchets and motif *g*'s undulating quaver triplets, which conclude the woodwind consequent. After two bars the pattern is curtailed (in a manner similar to the process underpinning bars 13-16) until the chromatic quaver triplets concluding the consequent come to assume dominance at bar 95, sequentially descending in the manner of much of the thematic material heard thus far in the movement. With a sudden rhythmic shift into compound duplet groups (strongly recalling the contrasting idea of 1 from bar 30), the musical flow disintegrates and moves directly into the development section (bars 98-210).

Ex. 3.62: Symphony No. 2, I, bars 91-92

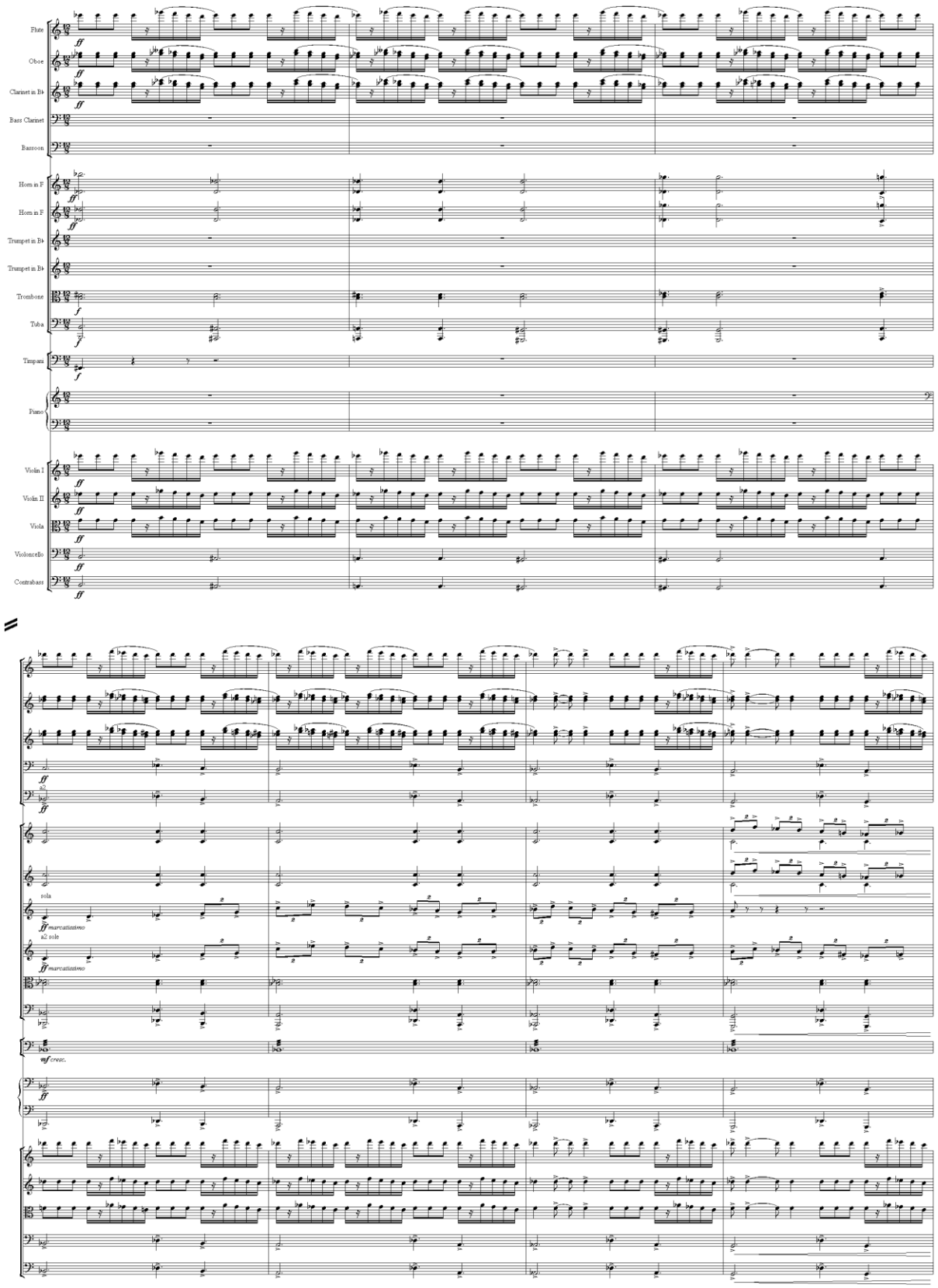
Bar number	98-99	100-115	116-118	119-121	122-129	125-128	130-137	138-145	146-150	151-154	155-163	164-174	175-210
Section	(motif) *a*, *g*	(subject) 1	*a*, *g*	1	*a*, *b*/ 2a	(+*b* (bass), 1)	*a*, *d*	(+1, 2a (139-142))	1	*b*, 1	*b*	2a	*e*, 2b
Tonal centre	chromatic	octatonic/ chromatic	chromatic	E♯m/ chromatic	B— B♭m— octatonic	—	D♭	octatonic	chromatic /F♯m	C/F♯	A—E— chromatic	B♭m—E diminished/ minor	B♭m

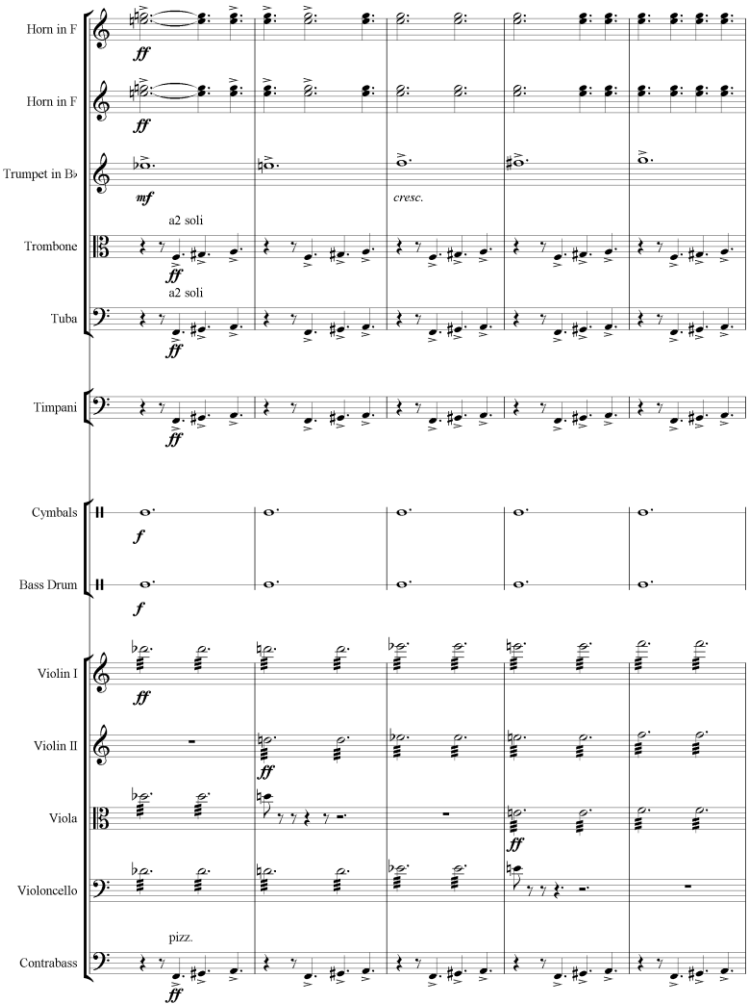
Fig. 3.7: Symphony No. 2, I, formal and tonal plan of development section

Figure 3.7 summarises the unfolding of the development, although a number of points must be discussed in order to trace the dramatism suggested by its arrangement of violently contrasting thematic material. Many themes are combined in this section, which begins in clear eight-bar sections (following two bars of repeated, accompanimental triplet quavers related to both motifs *a* and *g*). The development of the first subject requires particular attention—its constituent elements become separated and are presented in a combination of rhythmic augmentation and diminution. The basic idea of the first subject is restructured into a gradually-ascending line in the strings, and is imitated by an inversion of the subject's contrasting idea in the oboes and horn. The string statement of the subject next inverts and extends the contrasting idea, which is answered by further presentations of the contrasting idea. From bar 104, the contrasting idea is suggested in rhythmic augmentation, both in the bass and in the violins and violas (bars 106-107). The example below illustrates this process:

Ex. 3.63: Symphony No. 2, I, bars 100-107

Bars 100-107 are then repeated, although sequenced, and without the contrasting idea as a consequent. Motif *a* is briefly recalled in the bass before the two-bar introduction returns at bar 116, extended into three-bars' length via a slight modification in the second bar. At this juncture, the music repeats material already heard in the development, albeit with imitative horn entries and new contrary motion in the cellos and basses. After only two bars, however, the time signature becomes modified into 6/8 time. This disrupts the flow of the music and leads directly into subject 2 material, over a bassline recalling the opening triplets of the development section.

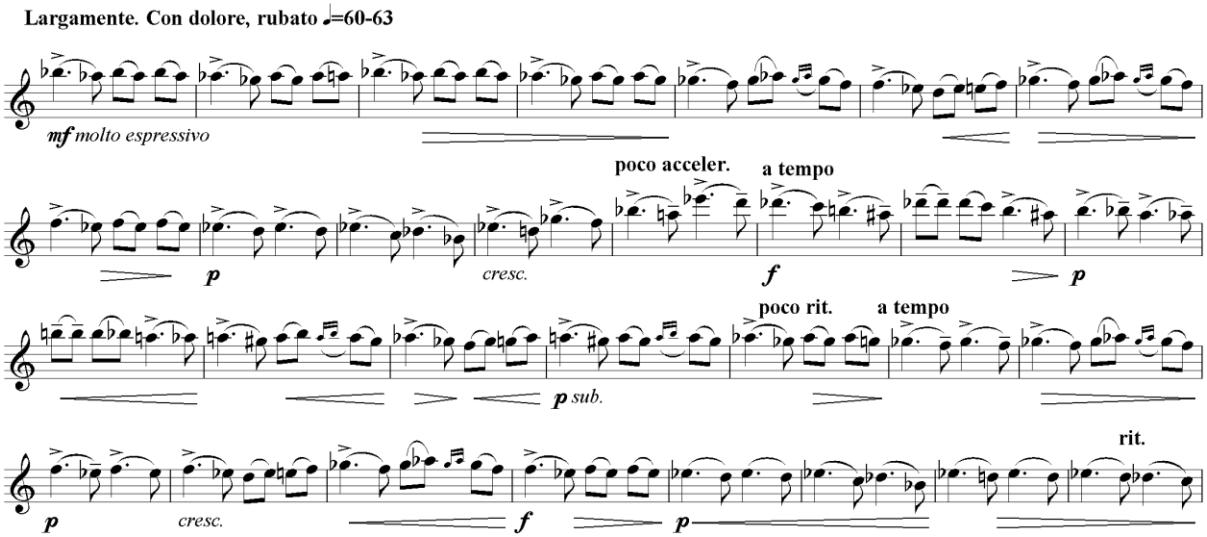
The development of the second subject is subtly manipulated in a number of ways. First of all, it presents the rhythm of the subject, but in the orchestral garb of the transitional material from bar 67. Secondly, the pattern is modified in bars 122-124, overlapping both 2a and the transitional material and becoming rhythmically augmented in bars 127-128 (as shown in the example below). Motif *a*/subject 1 material is almost immediately presented beneath this in the accompaniment, which additionally highlights the prominent minor third descents of motif *b*, and the subject (stated in the trumpets) appears to present its development heard in bar 100. However, this development is *further* altered, now outlining the contrasting idea more obviously, but omitting the semibreves which originally separated the descending quaver components of the subject. In bar 129, subject 2 is suddenly transformed into tutti ascents[463] which lead into a new area of the section; this additionally disrupts the formal boundaries of the development.

[463] Incidentally, this idea strongly recalls motif *g* of the finale of the First Symphony.

Ex. 3.64: Symphony No. 2, I, bars 122-128

It soon becomes apparent, however, that this section (bars 130-137) simply presents versions of motif *a* on various temporal levels (in semiquavers in the xylophone, piano, and strings; in minims in the woodwinds and brass), although motif *d* (itself a development of motif *a*) is also clearly displayed in the three repeated crotchets which occur from bar 134. The simultaneous presentation of subject material returns at bar 138, but this is now antiphonal and seemingly antagonistic. The entries of 2a begin as in the original subject (that is, with the three-quaver pattern), but these immediately isolate the semiquaver portion of the subject and are transposed downwards in the manner of bar 72. Subject 1 is extended in this presentation: the semibreves dividing the ascents of the basic idea are reinstated, and the subject emerges victorious in the struggle at bar 142. At this juncture, the subject is once again remoulded into a constant ascent, with the final quavers of the basic idea becoming all-pervasive from bar 144. This culminates in a climax point, which emphatically restates the initial three-note ascent of the basic idea over a repeated-note accompaniment:

Ex. 3.65: Symphony No. 2, I, bars 146-150

At bar 151 the development continues its antagonistic progression with a return to the transitional/subject 2a pattern of bar 67, although it is unsurprising to note that the figure is slightly modified (the rhythm, for instance, is now quaver-semiquaver-semiquaver-*quaver*). It soon transpires, however, that this is still the foundation for the presentation of subject 1: the rising crotchets from bars 146-150 return in an extension which subsequently affects the rhythm of the subject 2 accompaniment. The three-quaver pattern returns as a means of emphasis, but is suddenly interrupted in bar 155 by a restatement of the ascent from bar 129 (which also previously interrupted the musical flow). This segues into the sequential descents of the pattern which closed the transition section (bars 72-78). Although tonally altered, this section preserves the exact rhythmic patterns of the transition, subsequently giving the music a real feeling of return. The final repeated notes from the transition, now stated in the timpani, are extended for an extra bar before progressing again to a presentation of subject 2a. This plaintive statement is rescored for two bassoons, and rhythmically augmented into chromatically descending crotchets. At bar 167 the repeated notes of bar 80 are heard between the bassoons and double basses. This pattern is repeated until bar 170, where it is inverted to form an ascending crotchet arpeggio (recalling the initial ascents of subject 1). This moves gradually through the strings and segues into the second part of the development.

This area—which provides a marked contrast to the battle-like nature of the first section of the development—is particularly notable for its recourse to subject 2b material (itself a development of motif *e*), which thus far has played a relatively insignificant role in the progression of the movement. The main feature of the second section of the development is an extended, lyrical theme in the violins I and violas over a harp, cello, and bass ostinato, the latter of which makes prominent use of the three-crotchet pattern heard just previously ascending throughout the string section. The third layer of music is a syncopated accompaniment featuring repeated notes, which approximate the direction of the melodic line. This pattern was notably present during the initial presentation of 2b at bar 84. The lyrical theme appears at first glance to be of an improvised nature, but it is in fact highly organised. It is best understood as a division into two sections—bars 175-194, and bars 195-204. The example below details its progression:

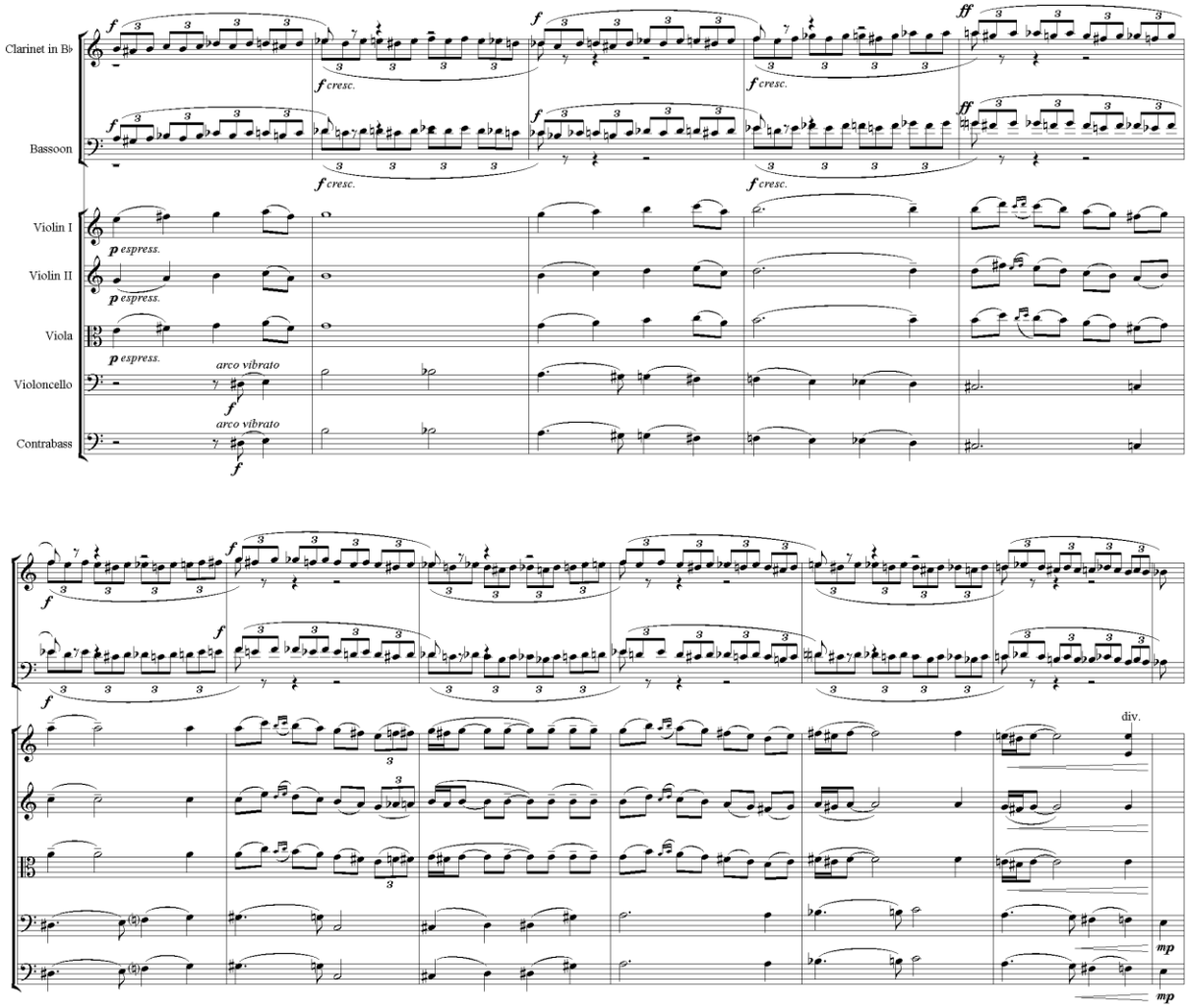


Ex. 3.66: Symphony No. 2, I, bars 175-204

The structure of the theme above requires a considerable amount of discussion. Bar 175 is transposed down a tone in the following bar (although the pedal point remains steadfast, and the offbeat accompaniment falls by a semitone in this bar). This is then repeated, with a minor alteration in the direction of the final quaver of the melody. This leads to a further transposition (by a tone) of the two-bar phrase. At bar 180, the line is inverted and chromatically treated, with a solo bass clarinet outlining the shape of 1 from bar 179. This is likewise repeated, although the end of the two-bar phrase is further modified to bring it closer in line with the original statement at bar 175. Moreover, the bass clarinet line is transposed up by a third, a comparable process to that which occurred in the original statement of the subject at bar 28.

At bar 183, new important alterations take place. The melody fragments into a dotted crotchet-quaver figuration strongly suggestive of the descents of motif *b*, and is subsequently transposed upwards (in minor thirds between bars 185-186). A new accompanimental solo bassoon line takes over the bass clarinet countermelody, and outlines 1 in retrograde. At bar 187 the melody is developed again, combining the immediately previous dotted crotchet-quaver movement with a chromatic descent and repeated quavers recalling motif *a*. This two-bar pattern is also subjected to sequential treatment, being transposed down by a tone. The melody of bar 179 returns a minor third higher in bar 191, the second bar of its two-bar structure now a semitone (rather than a tone) lower. This is further repeated in bar 193, but now outlines the pattern from bar 177 (with additional grace notes). Over this foundation, the extended version of 1 from bar 152 is heard, eventually coming to descend chromatically in the manner of the concluding semibreves of the subject.

The 'new' section of the melody (beginning at bar 195) continues Khachaturian's gradual development of established musical material. The solo bass clarinet sketches the winding descents of the contrasting idea of 1, most notably in its chromatic resolution in bar 205. The dotted crotchet-quaver idea from bar 183 divides bars 179-180, the material which now follows it, with each two-bar section again falling in pitch. However, this extended phrase structure is merely followed by an exact repetition of bars 181-182 and the subsequent dotted crotchet-quaver idea. Only the first half of the phrase from bars 183-185 is repeated before the section is abruptly concluded in bar 205, with ascending offbeat chords presented against descending crotchets. This derives from the constant bass ostinato, and mirrors the ascents which opened the section at bar 171.

In comparison with the rather ambiguous demarcation of Subject 2a, the beginning of the recapitulation is among the most clean-cut ever composed by Khachaturian. Firmly returning to the original E minor tonality, its dark string orchestration (now doubled in the violins II) and accompanimental cellos and basses (which now play arco instead of pizzicato) clearly evoke the exposition. However, the subject retains its rhythmic modification into straight quavers (as occurred in bar 42), and is now underpinned by a haunting, lyrical countermelody. This is densely chromatic, and reflects both the subject proper and various earlier motifs, such as the triplets of motif *c* and the syncopated character of motif *e*. At bar 220, the countermelody smothers 1 in a repeated, chromatically descending triplet pattern strongly reminiscent of motif *g*, which permeates the conclusion to 1 (originally bars 38-41) at bars 223-226. This area is rescored in the woodwind and, as in the exposition, leads into the developed statement of 1 in sixths (and with motif *g* now also presented in the bassoons as well as in the clarinets). The main musical novelty is the bass line, which introduces a further countermelody to the subject—this is largely chromatic in nature and significantly develops this recapitulatory presentation further. As the example below illustrates, the rhythms of this statement are also subtly modified in comparison with the expositional equivalent:

Ex. 3.67: Symphony No. 2, I, bars 227-238

Unlike bar 53, motif *g* is here carried over into the first beat of the transition (bar 238). Unusually, this section is repeated exactly until the concluding repeated crotchets (bars 248-252; compare with bars 63-66). At this point, the strings are rhythmically modified into syncopated crotchets[464] and the harmony is altered in the final two bars (descending a minor third from G major with additional leading note, to E major with additional leading note). Whereas the initial statement of this first transitional section was overpowered by the insistent motif *h* (which does not return here), this new version strikes the listener as being a fully fleshed-out statement of a theme which previously had only been presented in part. Instead of a move to motif *h*, a descending solo cor anglais line recalling the characteristics of the solo bass clarinet from bars 23-25 is heard.

A restatement of subject 2a follows at bar 263. This restatement contains minor development, involving the bass pedal (to be considered presently) and the subject's subsequent

[464] A comparable syncopation occurred in bars 63-64 (in minims).

phrase (bar 265), which now descends chromatically in its lower part. 2b returns at bar 268—the melody is now doubled in the violas, the accompaniment is enriched with the clarinet and added thirds, and the third bar (bar 270) is intervallically altered. At the moment that the answering phrase (from bar 87) would be expected, however, the coda is instead announced (bar 271), emphasising the latent tension between traditional formal models and Khachaturian-esque interruptions of the musical progression.

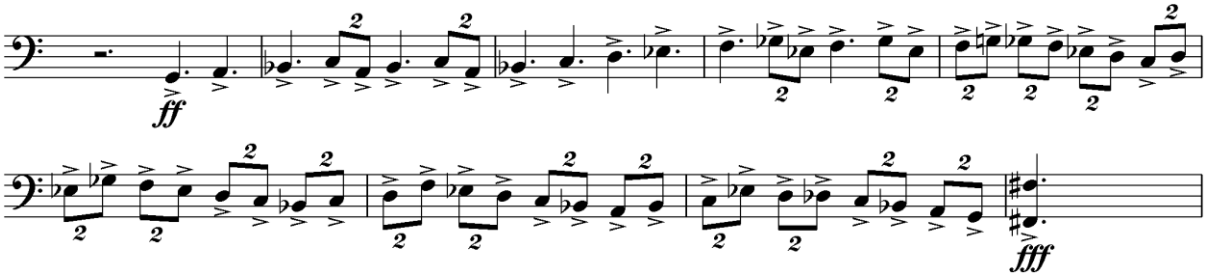
The coda section is highly unorthodox. It appears at first to present original material in a new tempo, although many of the ideas can in fact be linked to earlier thematic fragments—the horns play repeated notes and outline the interval of the minor third, while the octatonic ascents in the woodwind correspond to the semiquaver descents of motif *h*. After four bars, however, material from the development section returns for the final climax of the movement. This is one of the most important junctures at which Khachaturian subverts traditional expectations of sonata form, and upon the climax's appearance one is initially tempted to reclassify previous formal boundaries to accommodate for it, placing the start of the development section later (perhaps at bar 130, for instance) as a result. However, to do so would further compound the problem, as the subject groups have been so blatantly presented in such a traditional manner that to deny their place in the development section would be to rewrite the conventional role of the exposition. Consequently, a second development section is the most logical solution to the formal issues presented. Alternatively, as the second subject statement had been so abruptly interrupted, one may arguably justify the material from bars 275-305 as a completion of the recapitulation of the second subject group, although the return of first subject material (as well as the use of second subject ideas directly lifted from the development section) is an obvious obstacle to this interpretation. In any case, the material stated at bar 275 recalls many ideas from the development. One prominent example is the ascent heard in bar 129, but bars 119-121 also act as an obvious model, given that motif *h* which follows the latter (bars 122-123) also reoccurs in bar 276.[465] As in the finale of the First Symphony, entries of this motif are gradually stacked up through the entire string section, and the idea is presented in its rhythmically augmented form from bars 127-128 (bar 278-280).

Motif *h*/subject 2a is consistently heard between bars 279-292, although its rhythm is subtly altered into different formations. However, from halfway through bar 281 (which also coincides with the return of subject 1) the figure becomes consistent: one group of three quavers,

[465] The ascents heard in bars 272-274 act as a further precursor to this.

followed by three groups of the semiquaver pattern. The woodwind, preceded by a chromatic flourish, join this figure from the start of bar 281.

Subject 1 returns emphatically in the lower woodwind and brass at bar 281. This statement relates back to its presentations in the development section, although it nevertheless continues to be subjected to modifications. This version of the subject begins with its original ascent, but proceeds to repeat the quavers which form the conclusion of the basic idea. The consequent rise of the basic idea then dovetails this instead of being anticipated by a semibreve; this essentially omits the semibreve division between the ascents. This second rise is also developed, now ascending for five notes before the quavers of the basic idea are again repeated:



Ex. 3.68: Symphony No. 2, I, bars 281-289

This is immediately followed by the contrasting idea of 1, likewise featuring dovetailed entries and with the sequential descent continuing for an extra bar (bar 288). Of additional note in this area is the snare drum pattern, which begins by stating motif *a* and becomes swept up into the subject 2 material by bar 288. The layers of music begin to strip away at bar 289 until only the original statement of motif *b*/subject 2a from bar 276 remains, rhythmically augmented (as at bar 278) in bar 293 and modified with additional grace notes.[466] This is followed by a closing section featuring repeated syncopated bassoon notes recalling motif *a* in augmentation. These develop into a solo line strongly reminiscent of the original lead into the first statement of 1 (at bars 23-25) in augmentation, especially in the character of its final chromatic descent (bars 304-305). An inversion of motif *b* is suggested at this point via the cello and bass accompaniment.

[466] It is worth noting that these final statements of the second subject group act as a precursor to the prevailing material of the second movement of the symphony.

A passage with the unmistakeable character of a coda (due to its complete relaxation of musical momentum and return to a clear pedal point of E♮) begins at bar 306. This section opens with the flute playing the rhythm of subject 1 in the melodic manner of the solo bassoon line immediately preceding it, consequently bringing these two motivic areas into greater association with each other. The coda particularly recalls the introduction, especially from bar 10: the tone is subdued, though latent with considerable tension, and the repeated crotchet pedal point (motifs *a* and *e*) returns in the musical fabric. After the two-bar flute line, motif *b* is heard in the horns, harp, and viola. These two thematic elements then vie for attention from bar 310; the flute line, beginning at the very start of the bar and now presented in the oboe (and then cor anglais) is divided by a two-bar reprise of motif *b*, before the former returns in a dovetailed entry at bars 314-315 on the cor anglais and bassoon. Following a further statement of motif *b*, the solo bass clarinet interrupts this line in bar 318 and extends it in the manner of the development of subject 1 from bar 282, suggesting that this version of the subject has had some degree of lasting significance in the movement. Motif *b*, however, is triumphant in the final bars of the movement, persisting in the flutes and harps until the very close.

The opening movement of the Second Symphony is particularly notable for its harmonic language. Virtually all of the procedures which characterise Khachaturian's style are apparent, the most important of which concern extended harmonies, octatonic/diminished passages, tritonality, semitonal clashes and chromatic movement. Each of these features pervades the movement to such an extent that it is unnecessary to give more than a couple of examples for each. The introduction is a hotbed of such procedures: motif *b* is clearly based on a diminished chord, which turns chromatic in motif *c* and is harmonised in the tutti orchestra in independent diminished harmonies (based on F-G♭-F-D; D-D♭-C-B), motif *d* maintaining a repeated harmony of B diminished.[467] Moreover, the parallel half-diminished chords in bars 13-17 outline a tritone in their overall movement from F♮-B♮. This device is also heard prominently at the start of the development section, which opens on the bass note A♮ against E♭s in the clarinets, and is stated blatantly at bar 151 between C♮/F♯. Much of the harmony of the remainder of the introduction utilises palpable clashes against the pedal E♮, including the semitonal piano tremolos of bars 6-9,

[467] Although it could be argued that motif *d*, based on B, acts as a quasi-dominant pedal, its extreme harmonic extensions and continuation of the E ♮ pedal point severely weaken this claim.

the E♭ pedal at bar 19, and the sneering reprise of motif *b* at bar 8, the latter of which, moving from D♯-C♮, creates a complete clash against the E fifth in the bass.

Although the opening of the first subject outlines E minor, the accompanying chromatic descents undermine this tonality, as does the brief parallel-chromatic answering phrase in bars 38-39. The chromatic triplet pattern heard against the restatement of subject 1 has already been commented upon; this is emphasised by the chromatic descent of the transitional pattern in bar 76, which eventually resolves onto F♮ (a tritone away from the original B♮ at bar 67), as well as in contrary motion by the chromatically descending bassline of the start of the transition. Such chromatic bass lines persist throughout the movement, forming the basis of the start of the development section at bar 98 and significantly disrupting the tonal foundations of both 2a and 2b. Chromatic movement can also be witnessed in the treatment of thematic material in the development: although subject 2a returns on B major at bar 122, for instance, it descends chromatically to B♭ at bar 125.

Octatonic inflections overpower the codetta of the exposition, during which point the harmony outlines the diminished relationship between harmonies of F dominant seventh and B dominant seventh. However, it is in the development section that this post-tonal device is most prominently presented. Octatonicism permeates the return of subject 1 at this juncture (particularly in the trumpet descents), and ascents utilising the device also lead into the independent section based on D♭ (bar 130). Octatonic writing is further heard in the recapitulation—in the solo cor anglais line leading into the second subject (bars 252-256), in the woodwind ascents of the coda (bars 272-274), and in the 2a material during the cacophonous final climax (bars 276-288). Such language is additionally carried over into the flute line in bar 306, which features chromatic movement and leaps of both the minor third and tritone.

The pitch content of the first movement is of particular importance, as the interval of the minor third informs the material of the entire symphony. The presence of this interval will be traced as each movement is examined in turn, and for this reason only a few illustrative examples need demonstrate the device in the opening movement. I have already indicated that the minor third forms the basis of much of the movement's thematic material, most obviously motifs *b* and *c*. Other instances include the highly chromatic bass clarinet solo which closes the introduction, and accompanimental devices such as bar 125 of the development section and the horns at the beginning of the recapitulation (bars 271-274). At this point, subject 1 is also stated prominently

in G minor, a minor third away from both the E♮ tonic and the B♭ that the music is (tentatively) centred on at this point.

As already stated, the first movement follows a tonal plan which basically corresponds to sonata form, especially the recapitulation of subject 2 in the tonic (bar 263) (Figure 3.6). However (disregarding the potential problems related to chromatic and octatonic language featuring in a diatonic plan) the main deviation from tonal expectations comes in the disruption of the E♮ tonic by the tritonal B♭, first heard in the development at bar 125. In that instance the tonal centre was quickly disposed of through the transposition to the D♭ pedal of bar 130 (a minor third higher, which once again demonstrates the constructive function of the interval upon all levels of the music); however, B♭ returns prominently in the development at the restatement of subject 2 (bars 161), and consequently takes control of the extended section concentrated on 2b (bars 175-204), the first note of which is approached via an ascending E minor arpeggio. It is here that B♭ begins to come into particularly close contact with the tonic; as already noted, E♮ encroaches upon the relatively tonal accompaniment at bar 183 and is emphasised by the solo bass clarinet beginning on B♮, the fifth of E♮ and a semitone away from the B♭ centre. E minor chords further affect the E♭ minor arpeggios at bar 205, and at the recapitulation of the second subject (bar 263) B♭ is heard as a striking pedal point beneath the E♮ of the subject. Although this tonal centre is dispersed by chromatic bass movement at the return of 2b (as occurred in the exposition), it is quickly returned to in the coda, challenging the two-bar flute phrases in bar 307 (the second bar of which begins on B♭). Following a long period of E♮ pedal points (bars 306-320), B♭ minor is suddenly heard in the lower strings at bar 321, the move made blatant via the use of ascending woodwind arpeggios outlining an (extended) B♭ minor chord. Although this tonal centre is subsumed from bar 324, where the E♮ tonic returns, the final chord nevertheless sounds inconclusive, featuring as it does the minor sixth and seventh of the tonic chord. This final harmony suggests that a number of tensions remain unresolved, and must be worked out in the following movements.

Movement II

In the scherzo movement of the Second Symphony Khachaturian sets himself a very similar problem to that of the finale of the First Symphony: that is, the challenge of writing an extended composition of sustained musical interest in a fast 6/8 tempo. Unlike the earlier work, however, this movement is of note for being essentially monothematic; although it can be divided into several sections, the material of each is based on a transformation of a motif heard at the outset, which in turn is built on motivic material originating from the introduction of the first movement. The details of the working out of this material, motif a^2,[468] are complex and highly creative, and require a comprehensive discussion in order to uncover the various methods utilised by Khachaturian to construct the movement as a whole. The second major point of interest in the scherzo is the composer's means of achieving an impressive momentum and continuity within a clearly delineated formal plan, while avoiding predictability and offsetting a tendency to foursquareness through his subtle manipulation of phrase lengths, interruptions, and internal metrical displacements within the bar. A further point of importance is to note that long-range tensions are not primarily achieved by harmonic means; indeed, much of the music is harmonically extremely static (especially in the middle section). Essentially, tension is therefore maintained by alternative methods, namely, tessitura, rhythm, and instrumental scoring. This is related to the alteration made by Khachaturian to the order of movements—in this way, the scherzo now acts as a respite from the considerably long, slow, and solemn first and third movements.

As outlined in the table below the formal plan of the movement is most usefully expressed as a ternary form, although one in which common material is shared between each section. Motif a^2, a relentless, rustic-flavoured figure, grows organically out of motif *h*/subject 2a of the preceding movement (its closest model can be seen in bar 276 of that movement). As a result, it acts as an extension of the conflict which raged in the opening movement, where the idea was eventually subsumed by the 'bell-motif' in the coda. The majority of the analysis of the movement will concern the treatment of this motif, which stands as the genesis of all subsequent motifs and themes in the movement and influences the progression of the formal plan.

[468] As in the First Symphony, themes and motifs are here given superscript numbers to differentiate between movements.

Section 1									Ambiguous development				
Bar number	1-32	33-37	38-51	52-55	57-60	61-65	66-75	76-83	84-95	96-103	104-111	112-125	126-147
Section	(motif) *a*^{2}, *b*^{2}, *c*^{2}	*d*^{2}	*a*^{2}	*d*^{2}	(theme) 1^2	2a^2	2b^2	3^2	Development (*c*^{2}, 3^2)	Development (2^2/3^2)	2^2	1^2, 2^2	Developmental codetta
Tonal centre	G	chromatic	F	chromatic	G	G	G	E	E	chromatic—G	G	A♭	octatonic/ chromatic

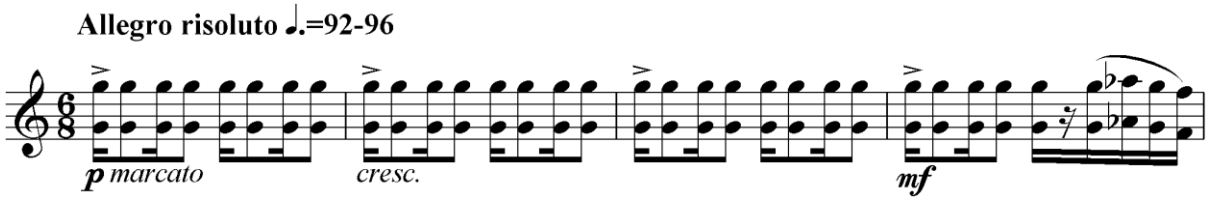
Section 2 (1)											Section 2 (2)	
Bar number	148-176	177-187	188-195	196-203	204-219	220-221	222-229	230-236	237-245	246-254	255-277	278-280
Section	*a*^{2}, 4^2	*a*^{2}, 4^2	*a*^{2}, 4^2	*a*^{2}, 4^2	*a*^{2}, 4^2	*a*^{2}, 4^2	*a*^{2}, 4^2	*a*^{2}, 4^2	*a*^{2}, 4^2	Codetta	5^2	5^2
Tonal centre	E	D♭	Dm	D	E♭	E	C	G$^{min7♭5}$	C♯$^{°7}$	E♭/E	E♭—Gm—Fm—E♭—Fm	A—octatonic

Section 3							
Bar number	281-302	303-307	308-321	322-325	326-332	333-337	338-343
Section	a^2, b^2, c^2	d^2	a^2	d^2	1^2	$2a^2$	1^2 (development)
Tonal centre	A	chromatic	G	chromatic	G/C	G/C	G/C—E

Section 3									
Bar number	344-347	348-352	353-360	360-366	367-369	370-375	376-380	381-396	396-405
Section	1^2	$2a^2$	$2b^2$	Interrupting fanfares	Interrupting quavers	Interrupting fanfares	Interrupting quavers	1^2	Closing section
Tonal centre	G/C	G/C	G/C	A♭/B♭—G/A—A/B—C/D	chromatic	G	chromatic/octatonic	G/C—chromatic	$A♭^{+maj7}$—$A♭^7$—D♭—G—C

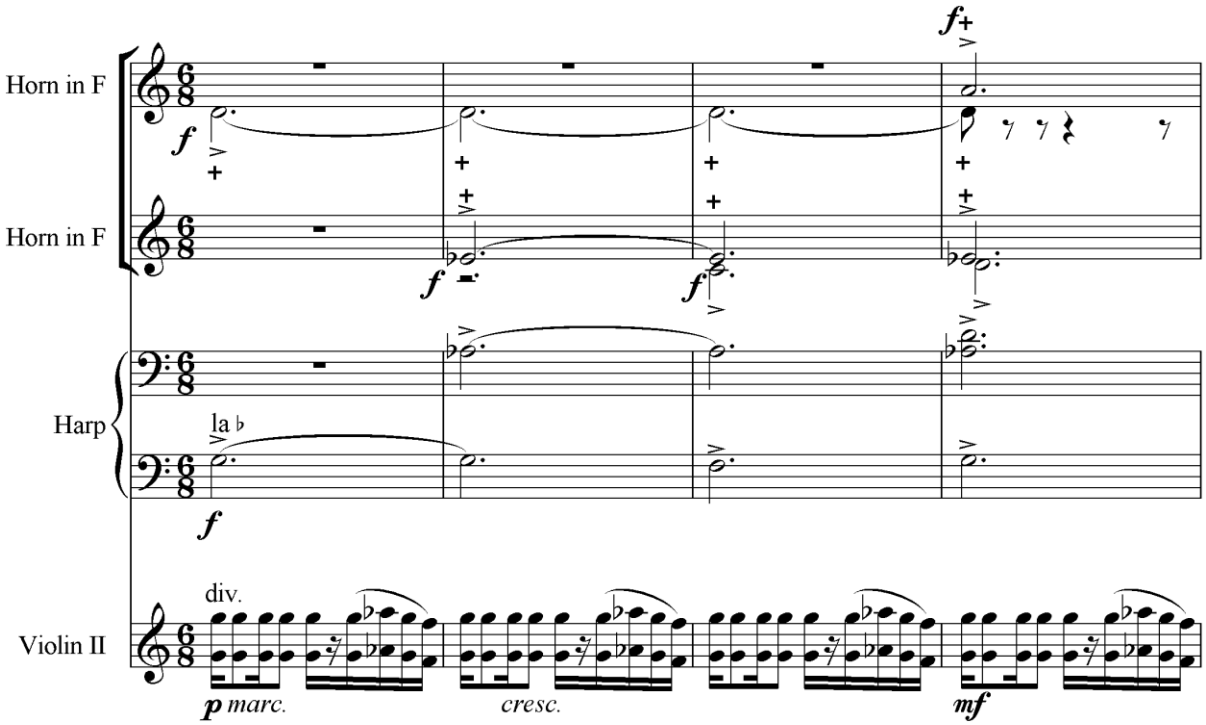
Fig. 3.8: Symphony No. 2, II, formal and tonal plan

Motif a^2 is heard at the very outset of the scherzo as a repeated-note octave pattern in the violins I, the only instruments present at the opening of the movement. Its rhythm is notably more syncopated than in the first movement of the symphony—this feature, alongside the motif's unwavering pitch, confuses the perception of the downbeat, and is the first of a handful of 'metrical games' which disrupt a motoric regularity. The motif breaks out of this anxious pattern after three bars with an ascent to the flattened supertonic (A♭) and descent to the flattened leading note (F♮), a permanent alteration which brings it into greater alignment with motif *b* of the first movement.

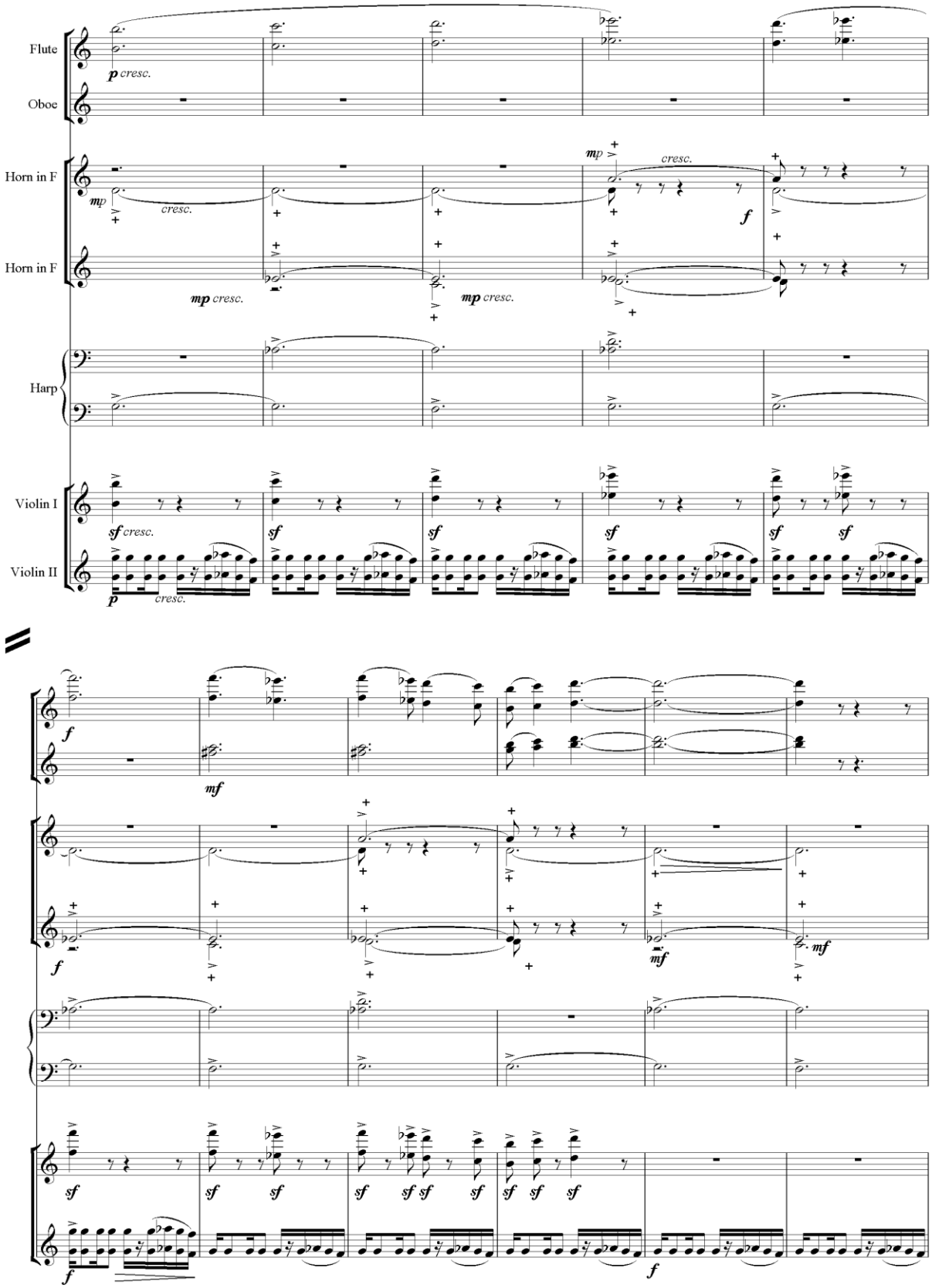


Ex. 3.69: Symphony No. 2, II, bars 1-4

Despite this sudden elaboration, the motif assumes a feeling of regularity as a result of a slight alteration to the pattern every four bars—the aforementioned turn in bar 4, and the repeated presentation of the turn in bar 8. As a result, the further one-bar statement of the motif in bar 9 unbalances the ensuing appearance of motif b^2 in the horns and harp (bar 10). This ominously-scored motif is essentially an augmented version of motif a^2's turn:

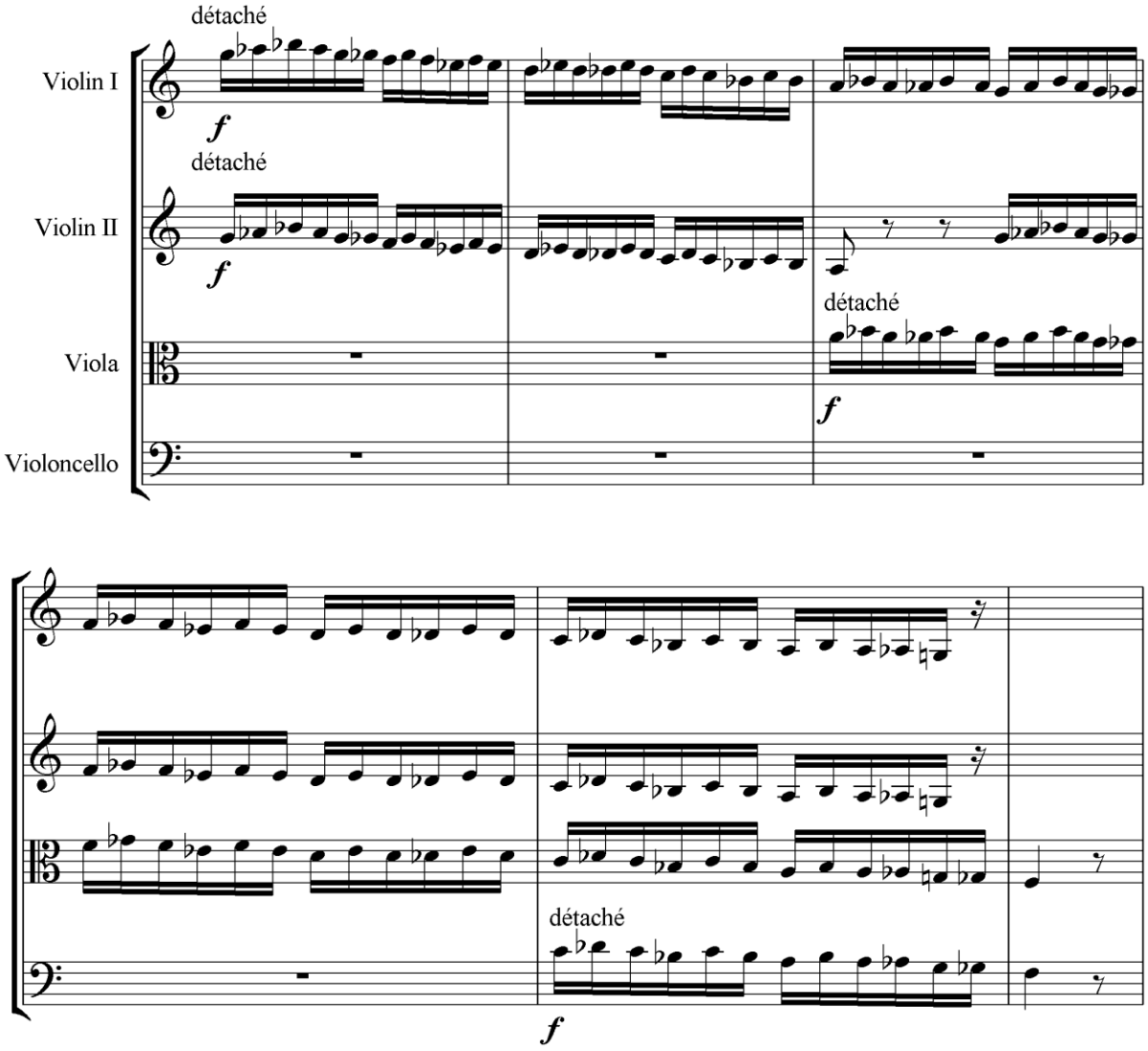
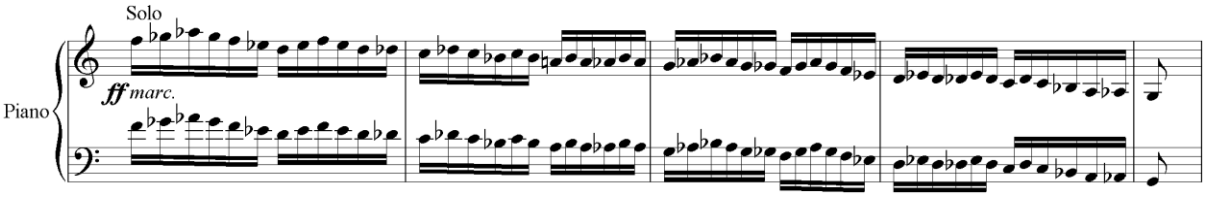
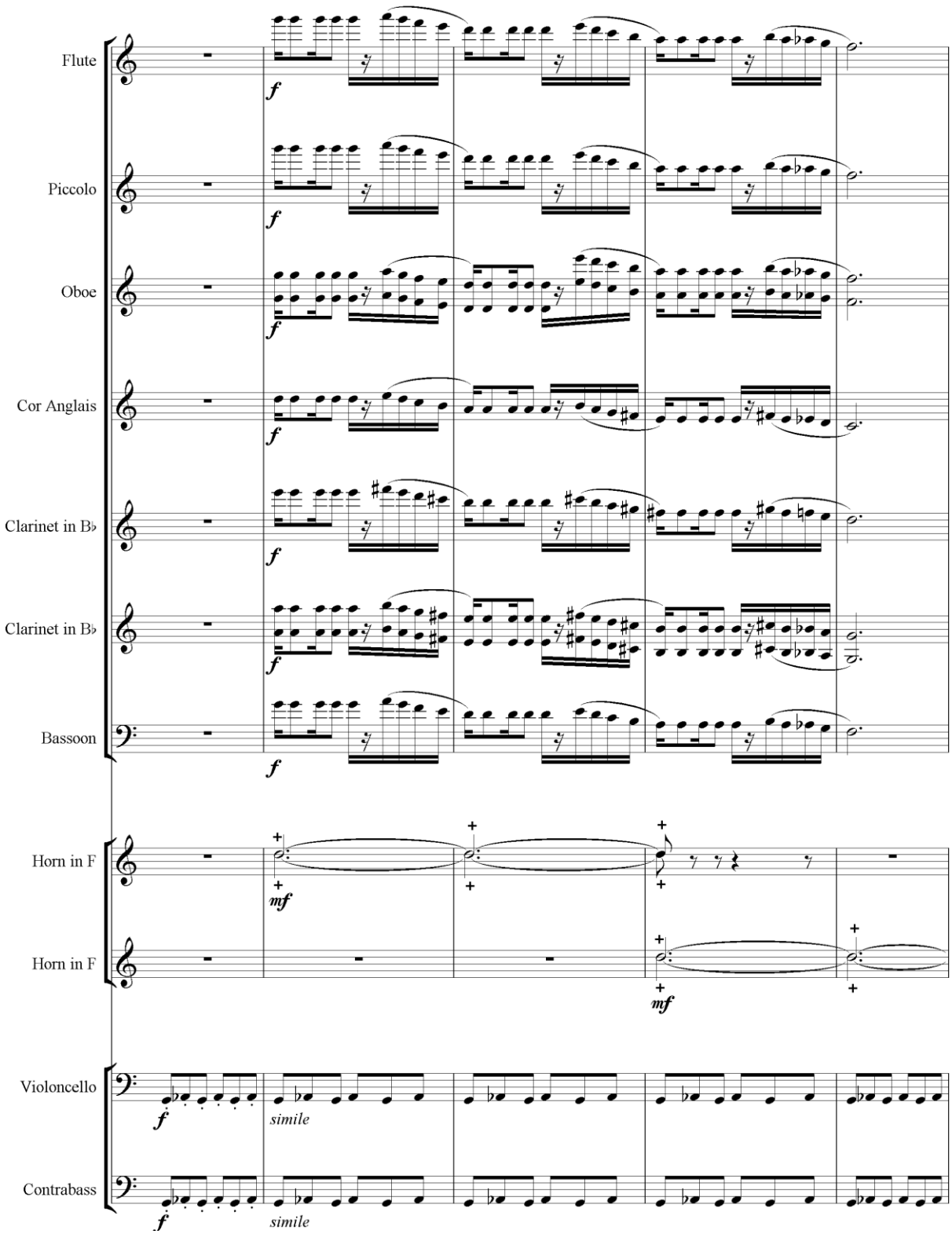


Ex. 3.70: Symphony No. 2, II, bars 10-13

Although this idea is also regular (that is, four bars in length), metrical irregularities continue due to its unequal number of presentations (five). On the third statement (bar 18), motif c^2, a portentous, purposefully-ascending idea mirroring subject 1 of the first movement, is added to the musical fabric. This reflects the rhythm of motif b^2, and expands the general turn idea of motif a^2 in its rising (bars 18-23) and falling (bars 24-26) characteristics. This motif is also of irregular length (eleven bars) and is only presented once in the section, further contributing to the lopsided feel of the musical discourse.

Ex. 3.71: Symphony No. 2, II, bars 18-28

Throughout the exposition of these motifs, motif a^2 acts as a constant ostinato, subtly altered through the double turn in bars 14 and 17 and the surreptitious adjustment from octave to unison notes at bar 24, a transformation which (as in the introduction of the turn cell) subsequently becomes a permanent motivic feature. Following the presentation of motif c^2 the former regains its position as a solo instrument in the trumpet, given a burst of momentum with a statement of the double turn in bar 31. This is comparable with the double turn in bar 8, and the fact that this is also followed by a bar of music preceding a new motivic statement gives the seemingly perfunctory bar 9 greater claim as a point of structural importance in the unfolding of motivic material.

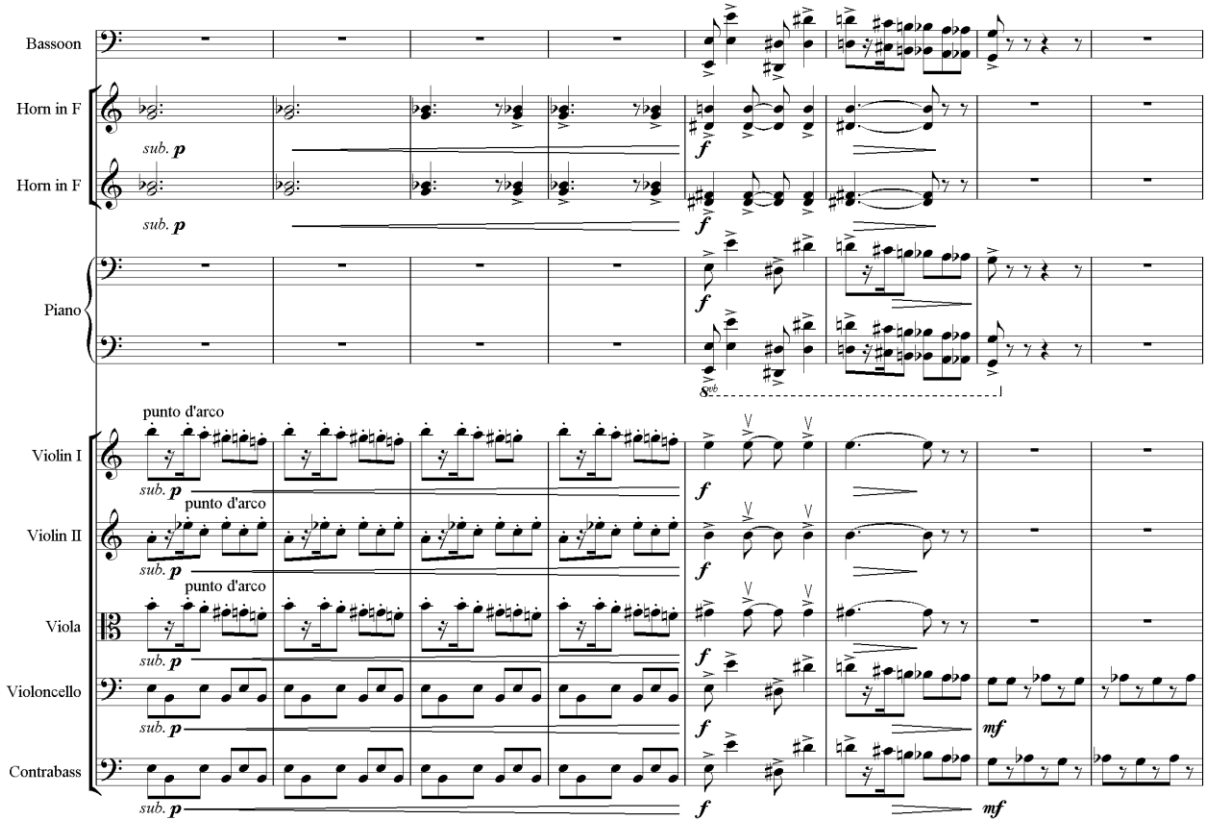
This is succeeded by the manic motif d^2 (bar 33), which features winding, sequentially-descending semiquaver patterns. These develop the turn idea of motif a^2 through the prominent inclusion of semitonal ascents and descents by a tone. This motif is seamlessly repeated an octave lower in bar 35, the gradual addition of violas and cellos emphasising its downward progression. Motif d^2 plays significantly with metrical expectations due to the fact that it is two and a half bars long (the undulation of three semiquavers being an indication of the motif's beginning), and as a result the return of motif a^2 at bar 38 is perceived as a further interruption. This is reinstated on the trumpet a tone lower, although the motif becomes shared between the trumpet and clarinet after one bar (as well as supported by the entire woodwind section in bar 47). Over a gradually descending accompaniment, this fourteen-bar section is again disrupted by a reworking of motif d^2 in the piano (bar 52), a particularly striking effect due to the relatively insignificant role that this instrument has played in the first movement. This, however, is a developed version of the motif, as demonstrated in the examples below.

Bar 56 marks the introduction of more extensive thematic material, which assumes a position of greater significance within the movement. Over an ostinato pattern recalling both motif e^3 of the finale of the First Symphony and the beginning of the development section of the first movement of the Second Symphony (at bar 98), theme 1^2 is heard in the woodwind (bars 57-60). This triumphant, celebratory idea underpins the majority of the remainder of the movement. Although it combines motifs a^2 and d^2, it in fact most strongly recalls motif *b*/subject 2a of the first movement. This is a section of considerable temporal ambiguity—the theme enters in 6/8 time after just one bar of the ostinato, although the latter strongly suggests 3/4 time.

Ex. 3.72: Symphony No. 2, II, bars 33-38

Ex. 3.73: Symphony No. 2, II, bars 52-56

Ex. 3.74: Symphony No. 2, II, bars 56-60

Theme 1^2 is immediately answered by a new extensive and angular idea, principally in the woodwind, between bars 61-75 (theme 2^2); this can be divided into two main ideas (theme $2a^2$, bars 61-65, and theme $2b^2$, bars 66-70). The former contains a multitude of syncopations and repeated notes (compare with motif a^2), as well as an inversion of theme 1^2 (between bars 60-62), and the latter presents a rhythmically altered version of theme 1^2 (in bar 66, for instance). Although $2b^2$ is initially complimented by rising, perfect fifth arpeggios (bar 67), it is soon subjected to transposition (bar 69), and the structure becomes inverted in bars 71-75 (although the final bar begins with an ascent, instead of a descent as in bar 67). Notably, $2b^2$ is also interrupted by fanfares in bars 70 and 73, which utilise the rhythm of bar 1. As a result, the structure of the theme produces further metrical irregularities ($2a^2$: five bars; $2b^2$: ten bars (including fanfares)).

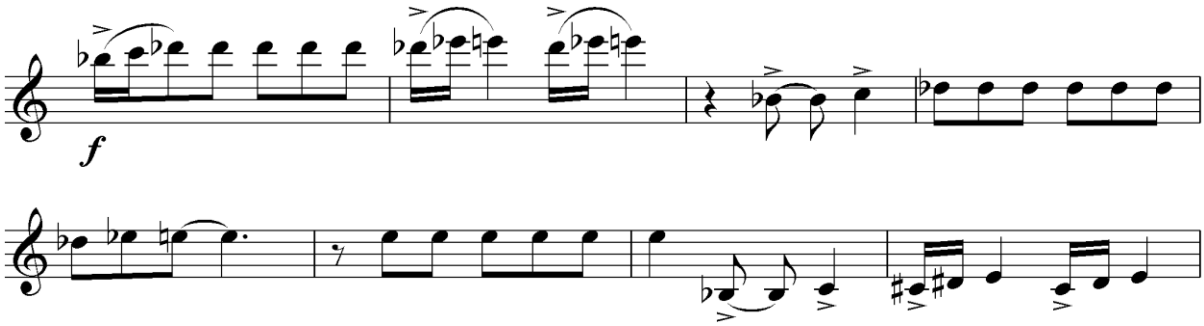
The next theme (theme 3^2) at bar 76 acts as a direct development of these ideas. Above the continuing ostinato (now altered into descending fourths) and a syncopated viola line recalling motif a^2 in augmentation, a mercurial, deeply lyrical violin melody combines the opening ascent of $2a^2$ (bar 61) and the dotted cell of $2b^2$ (bar 66). This unusually regular eight-bar theme also utilises the constant quavers of the ostinato pattern in bars 80 and 82, and the literal phrase repetition contributes to the motoric nature of the music.

The completion of theme 3^2 heralds the beginning of an ambiguous development of ideas, which lasts until the end of the first formal section (bar 147). Rather unexpectedly, this initially recalls motifs b^2 and c^2 (bars 84-91), although this is more a comparable rhythmic rate and instrumentation than a literal repetition of material, as these bars merely undulate by a tone. However, motif c^2 is far more strongly evoked in the development of this musical idea from bar 88. This section features purposeful four-note ascents, and the dotted motif from themes 2^2 and 3^2 (which has now gained prominence) is additionally heard as a repeated descent against this. The relative regularity of the music from bars 76-95 is disrupted by a single bar of syncopated material, which is linked to motif a^2 in its repetitive pitch content. Importantly, theme 1^2 is reworked in this bar via the syncopated descent of bars 64-65, as well as through the comparable metrical ambiguity heard between the 6/8 theme 1^2 and the 3/4 ostinato pedal (bar 57).[469] This segues back into a single bar of the descending dotted idea from bar 92 and a return to the musical mood of the ostinato from bar 56, now heard solo for two bars instead of one. This music is also temporally affected—the rate of pitch change is doubled in comparison with the introduction of the ostinato, although the imitative cello part nevertheless allows for a constant quaver pulse to be sustained.

[469] Bar 96 also bears a striking resemblance with bar 63 of the first movement (that is, leading into the second part of the transition).

Ex. 3.75: Symphony No. 2, II, bars 92-99

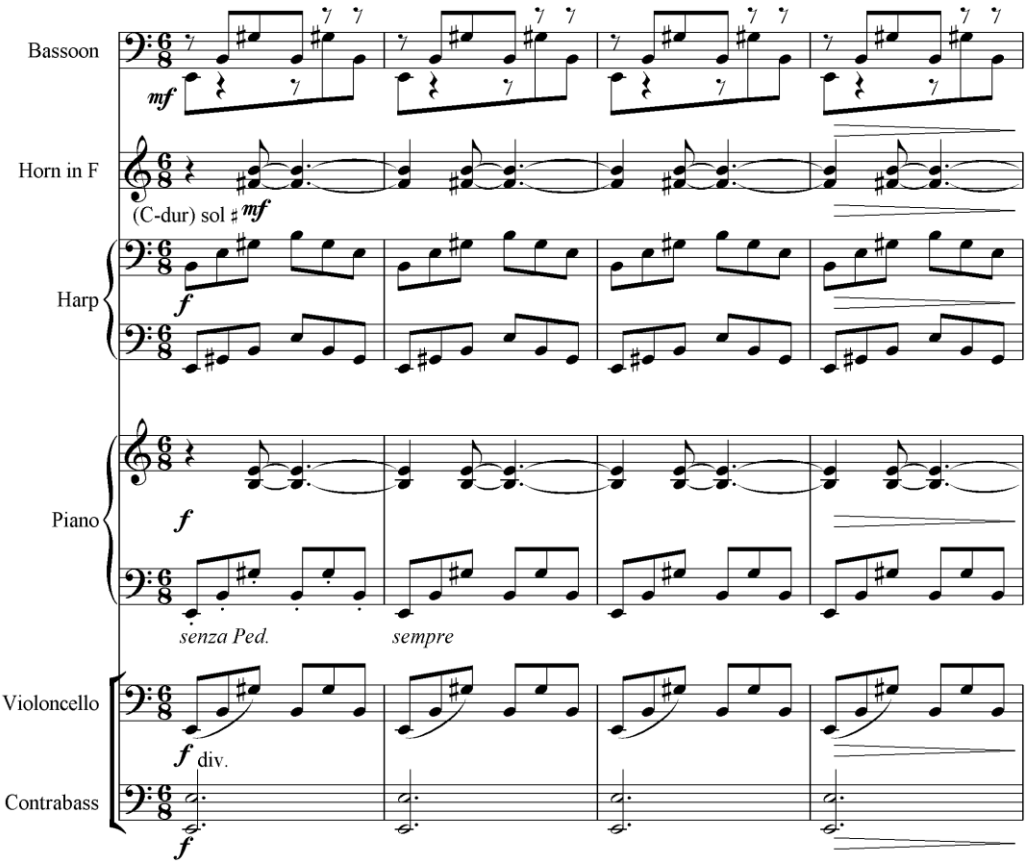
The ambiguous development section continues with an apparent reprise of theme 3^2 in bar 100, beginning with the original ascent and with the theme returning in the strings. After the first bar, however, it becomes clear that this is actually an amalgamation of theme 3^2 and the opening of $2a^2$; bar 100 presents the opening cell of the latter, although this is centred around the same note as the previous bar (that is, not rising by the expected minor third). This ascent subsequently occurs on a wider scale with the transposition of bars 102-103. This process allows for a repossession of the original pitch and, consequently, a smooth segue into a return to theme 2^2 from the third bar of this fused thematic development, the first two bars having already been presented in developed format in the preceding bars. This thematic restatement is largely identical, although a few minor changes are nonetheless discernible: the timing of the horn pedals is altered, and bars 66-67 and 73-75 are omitted, with the one remaining fanfare introduction inserted into the version from bar 73.

Before the expected presentation of bars 74-75, however, the section suddenly progresses into a marvellously orchestrated passage of music. This section, introduced by semiquaver ascents in the manner of bar 60, stands at complete odds with the nervous energy of the preceding music (bars 111-147). The ostinato pattern continues beneath ascending and descending violin and viola

pizzicato quavers recalling the initial ascent of theme $2a^2$, although this is slightly modified from theme 3^2's pattern of descending fourths (which originally followed the presentation of theme 2^2) into rising fifths. In the first four bars of the new musical environment, repeated crotchets (recalling motif a^2) are heard in a regular offbeat rhythm and anticipated by the expanded ostinato pattern of bar 98.[470] This utilisation of dance-like ostinato patterns and sumptuous orchestration is wholly characteristic of the composer's 'Sabre Dance', as well as a myriad of compositions in the Russian canon, such as the 'Russian Dance' from Stravinsky's *Petrushka*. Somewhat abruptly, themes 1^2 and $2a^2$ then return, although the opening rhythm of 1^2 is altered to that of the turn cell, and the initial rise in the second bar of $2a^2$ is immediately repeated (bar 121). This is followed by a development of the theme in augmentation, the regular syncopated rhythm continuing before the rising cell takes command of the entire string section in bar 126:

Ex. 3.76: Symphony No. 2, II, bars 120-127

The development of thematic cells continues in bar 128. Here, isolated quaver versions of the three-note ascent and offbeat rhythms of this fragment (bars 131-136) are presented. This section also outlines the gradual rise and descent of the general shape of the turn idea, and these cells contribute to the metrical blurring of the movement in their abrupt change of time signature to 3/4. The first section of the movement is brought to a close by a sudden arrival of clarinet arabesques, an obvious extension of the semiquaver motif d^2, though now in groups of four semiquavers instead of three. This pattern (three groups of four semiquavers) alternates between the piccolo clarinet and clarinets, dividing further into groups of two (bars 142-143) and gradually descending in rhythmic augmentation from bar 144.

[470] The snare drum rhythm, as is the case for many instances of its appearance, is here further reminiscent of the very opening of the symphony.

Here the musical momentum slows to a complete standstill. The second section (the 'development' section) follows on from this (bars 148-280), and is divisible into two parts (at bar 255). Although this term is something of a misnomer (as material has been developing since the very beginning of the movement), this piquant, colourful area of music extensively expands the musical ideas heard thus far in the scherzo, while recapitulating the main motif continuously. Noble arpeggios, linked to the earlier pizzicato ascents and descents from bars 112-115, set the musical scene and continue throughout the first half of the section. These differ from the earlier ostinato pattern in their reversion to a clear 6/8 pulse. Metrical games nevertheless remain: the bassoon phrasing strongly suggests an arpeggio grouping one quaver removed from the established pattern, and the piano and cello are of a slightly different melodic shape to the harp arpeggios, subtly muddying the musical line. Furthermore, the horn and piano pedals present regular syncopations, which revert back to a suggestion of a 3/4 time signature:

Ex. 3.77: Symphony No. 2, II, bars 148-151

Metrical ambiguity persists with the appearance of motif a^2 in bar 152; the stress of this presentation is now firmly on the opening notes, rather than on the turn.[471] This initial statement develops the length of the motif, allowing it to remain on the final note for thirteen quavers (whereas originally it was sustained for a semiquaver only). This extension of the original length of the final note is maintained throughout the second section, although the total length does vary. As it would be tedious and somewhat unnecessary to list every recurrence of the motif, it is worth summarising that the majority of presentations last for seven quavers, although a number of exceptions to this rule do exist.

Despite this prominent statement of, and alteration to, the original construction of motif a^2, the main role of its recurring position in the first half of the development section is as an answer to the phrases of a new impassioned theme (theme 4^2), to be discussed in detail presently. Similarly, an examination of motif a^2's various tonal modulations at this juncture will be addressed later in the analysis, although a few points regarding its presentation must be made immediately. This motif is repeated twice in succession at bar 167, drawing it nearer to the relentless opening of the movement. It is rescored into the flutes, oboes, and clarinets in bar 183, the ending now extended into a chromatic fall, which has its basis in the improvisatory horn descent from bar 169. A further modification to the motif's structure occurs in bars 189-192, where the idea (in the trumpets) is again immediately repeated, the turn cell doubled in the first bar and followed by the 'original' version of the motif. Moreover, it begins to gradually encroach on theme 4^2 from this point in the music onwards and assumes a more prominent position in general, for example in the more frequent statements between bars 238-245. This active relationship with theme 4^2 helps to account for the extreme irregularity in the distances between presentations of motif a^2.

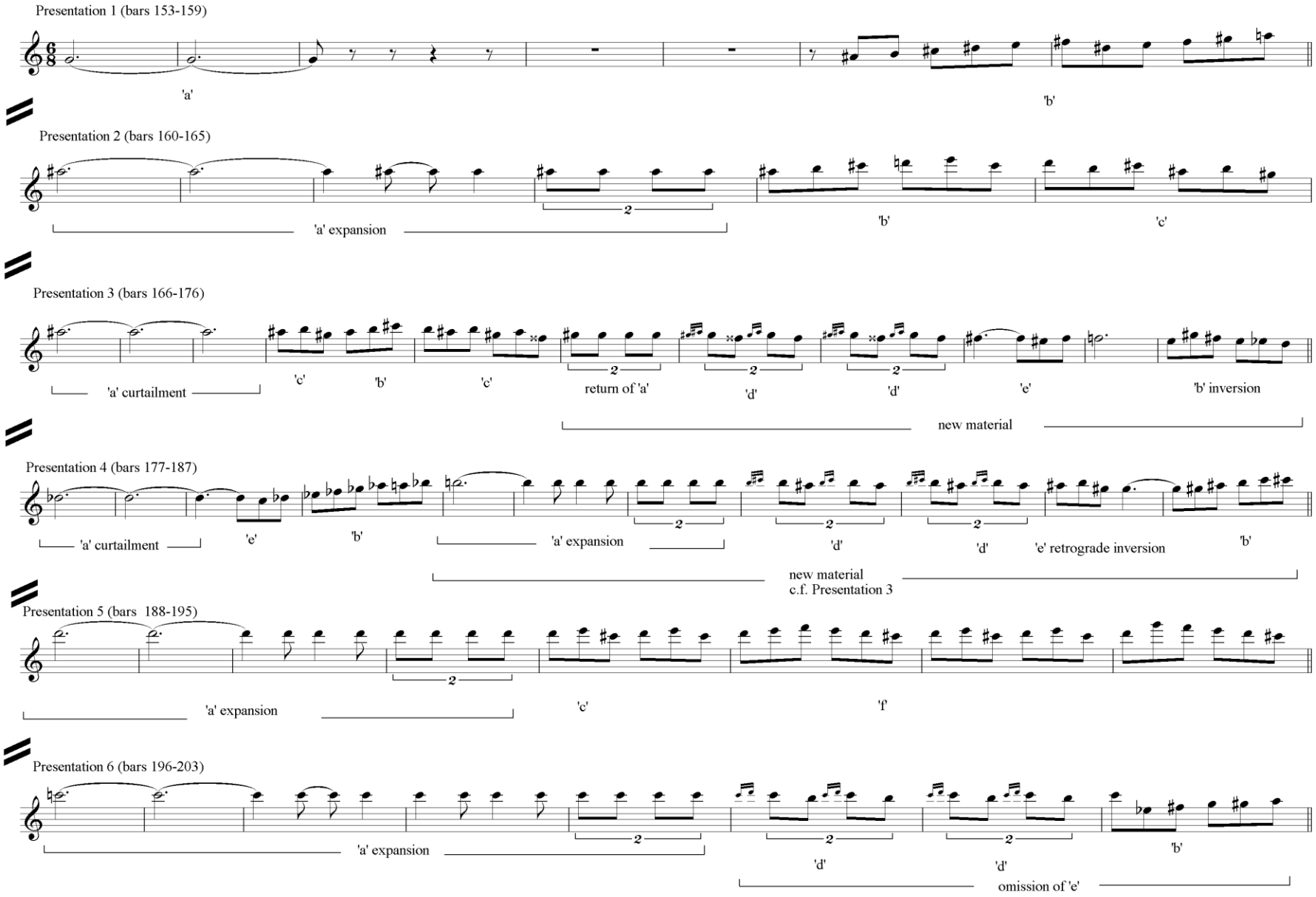
Before examining theme 4^2, an idea of considerable brightness and intensity, it is worth briefly dealing with the alterations to the ostinato background, as they are a source of understated further development. The first important modifications are the double basses divided between arco and pizzicato at bar 160, the latter of which trace a further quaver ostinato pattern beginning on a different note of the triad. This results in an additional harmonic blurring. Here, the oboe begins to play an undulating pedal point reminiscent of the ostinato from bar 56. The harp ostinato pattern is adjusted from bar 177, now beginning its arpeggio on the tonic (instead of the dominant as previously), at which point the right hand of the piano is developed into triads instead of dyads.

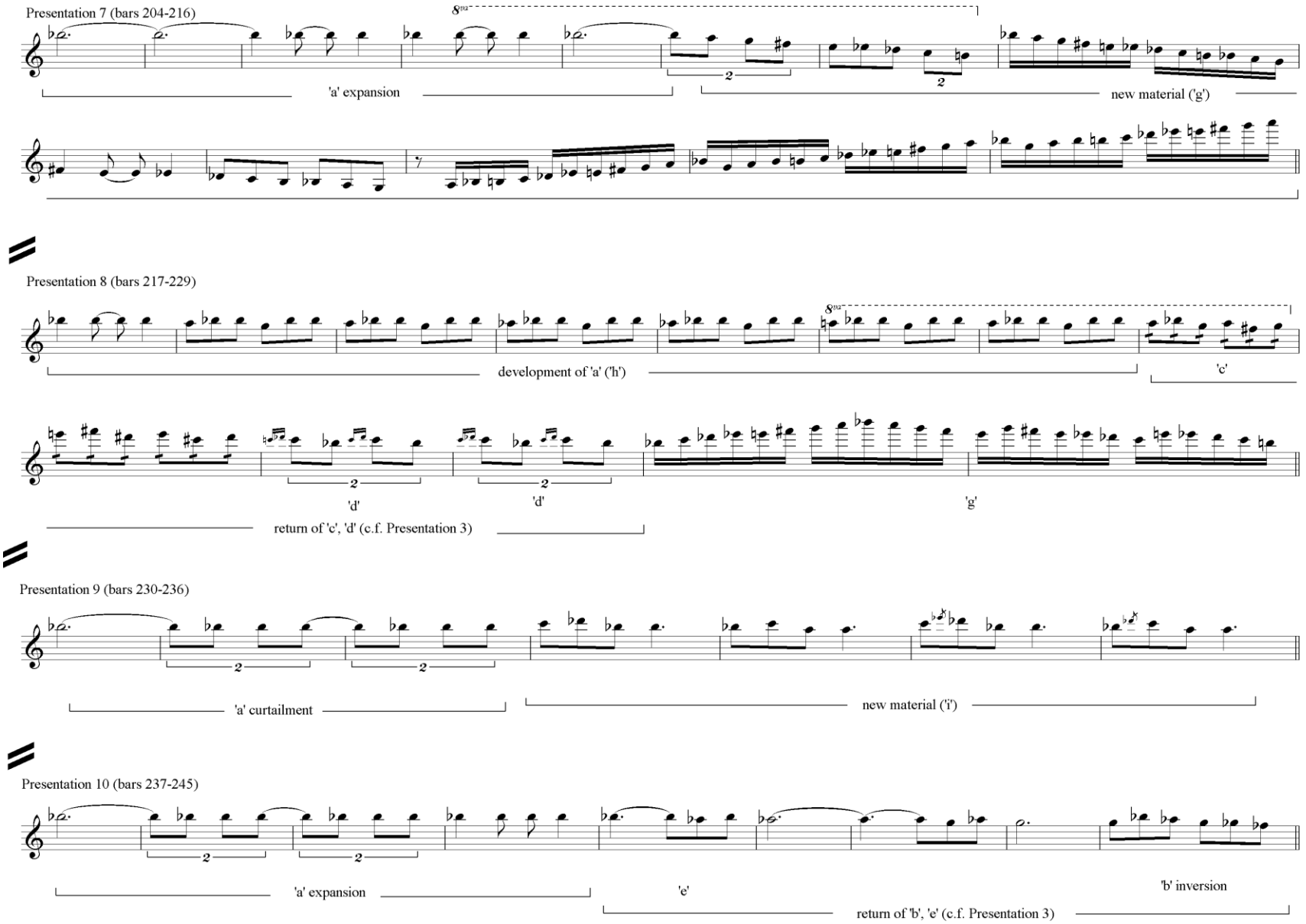
[471] Incidentally, the four bars preceding this statement relate to the static presentation of the motif at the very opening of the movement.

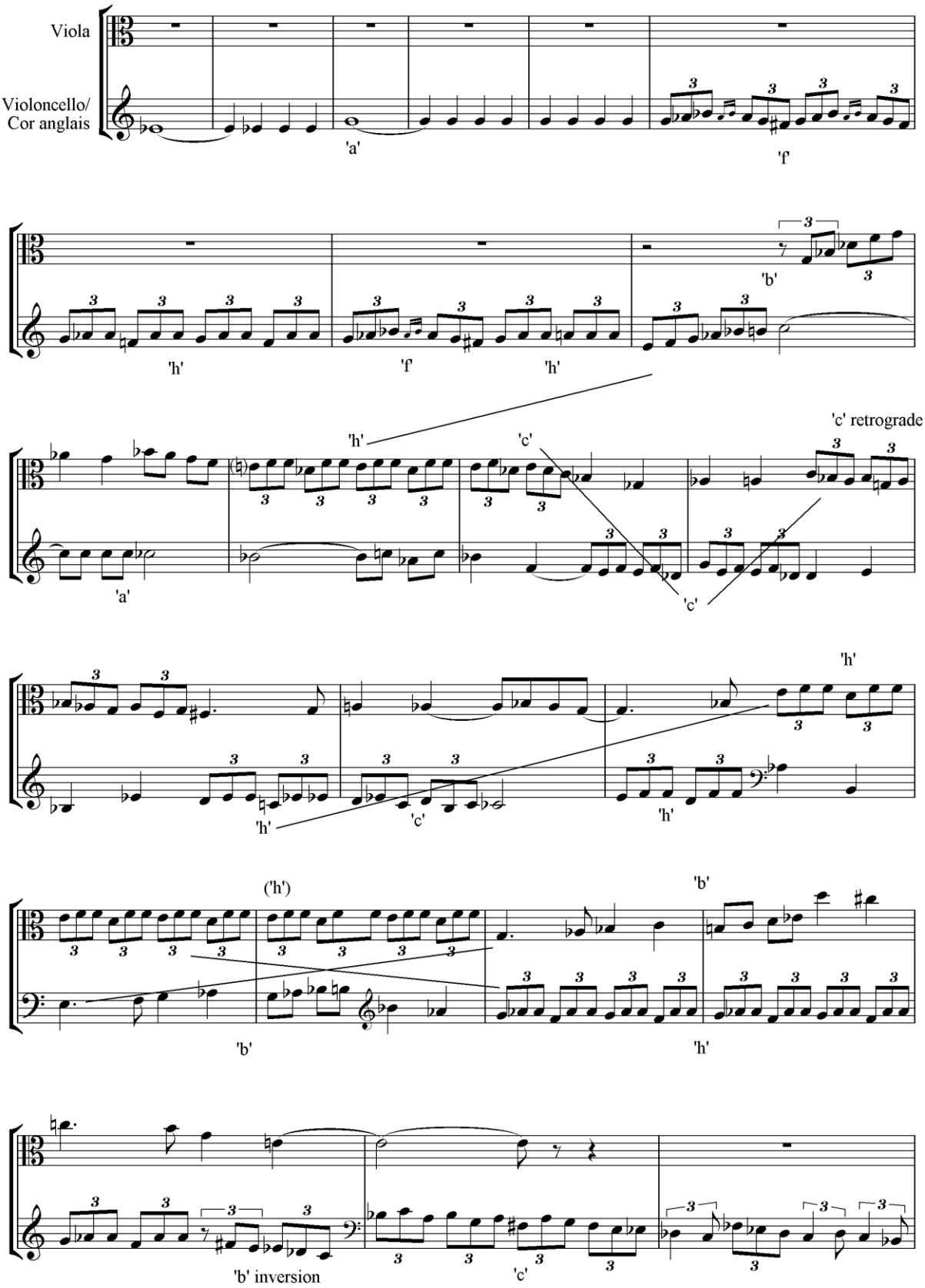
This persists until bar 241, where the ostinato pattern reverts back to its original structure (although the piano continues in triads).

It is time for a careful discussion of theme 4^2, which dominates the first half of the development section. This theme is played by the clarinets, violins, and violas, frequently supported by other sections of the orchestra, and its first immediately noticeable feature is its understated appearance as an apparent continuation of the first statement of motif a^2 at bar 152. Although the long-sustained G♮ of the motif disappears for two bars, it is still inherently felt at the theme's entry in bar 158, which is also presented in the violins and violas. Because these instruments play continuously for the remainder of the first half of the development section, and because much of this material is based around very similar figurations, it is challenging to discern the theme's individual phrases. However, I have attempted to delineate these in the table below, working on the principle of highlighting sustained notes as a foundation for phrase boundary. The material of theme 4^2 originates from a combination of sources: the winding quaver scales relate to motif d^2, theme 3^2 (certainly, bar 212 bears a striking resemblance to bar 126), and the pizzicato scales of bars 112-115; and the insistent repeated notes (both dotted minim and compound crotchets) recall motif a^2. However, the most characteristic feature of the theme is the angular nature of its ascending and descending scales—once again, such harmonic processes are to be considered later in the thesis. Of particular note is the tremendous rhythmic drive given to the section between bars 209-216; the variously changing note values give the music a great deal of impetus, and the repeated ascents overlap the bar by one semiquaver, contributing further to the compendium of metrical effects presented in the movement.

This extensive section concludes with rising arpeggio chords (an outgrowth of the arpeggios underpinning the development section). These progress through the string section in the manner of bars 171-174 of the first movement, and resolve onto the second half of the development section. This area (bars 255-280), folk-like and introspective and scored for soli cellos (and later for cor anglais and violas), is of a marked contrast to the first section of the development, although it expands upon the material within it (theme 5^2):

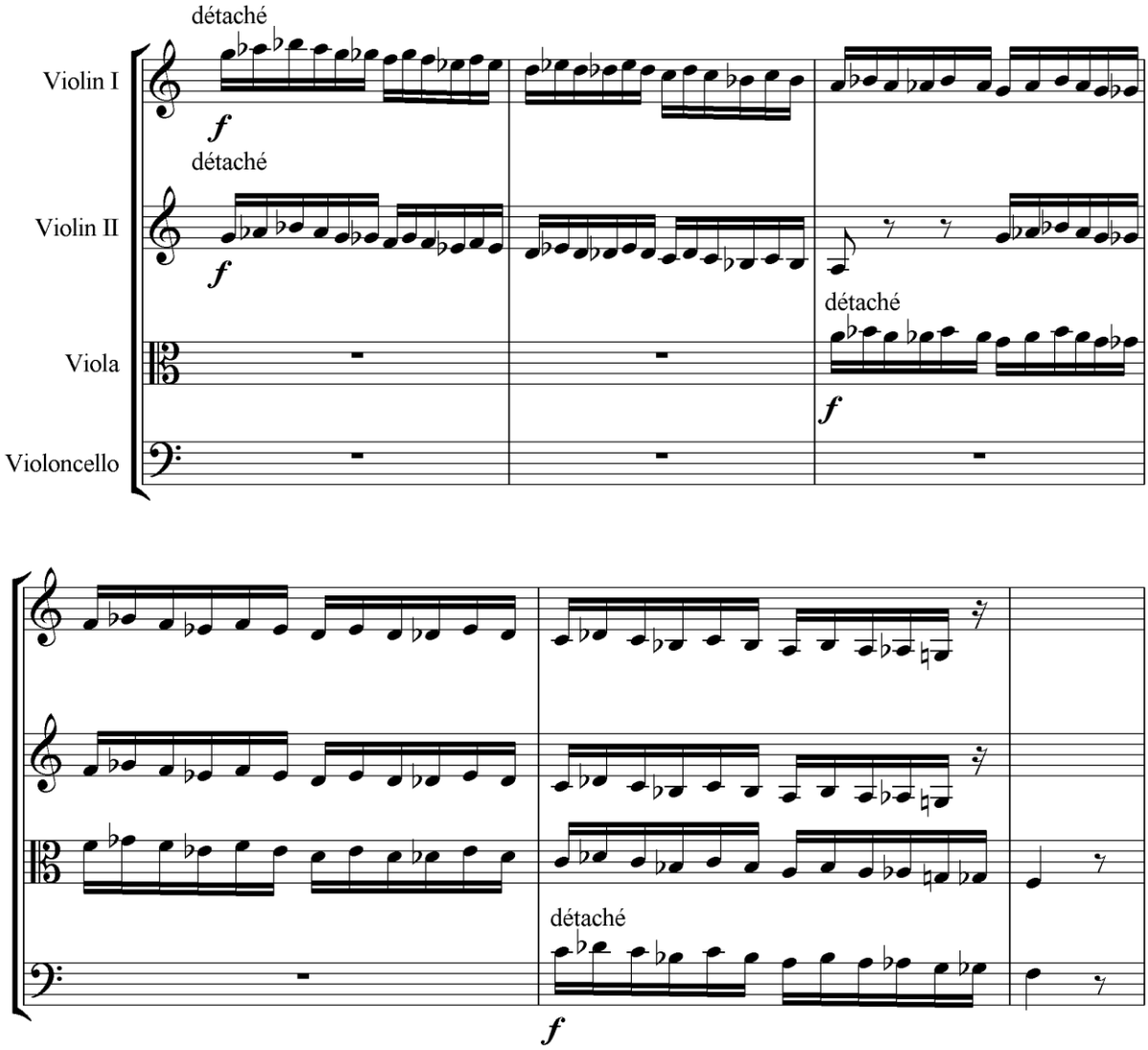
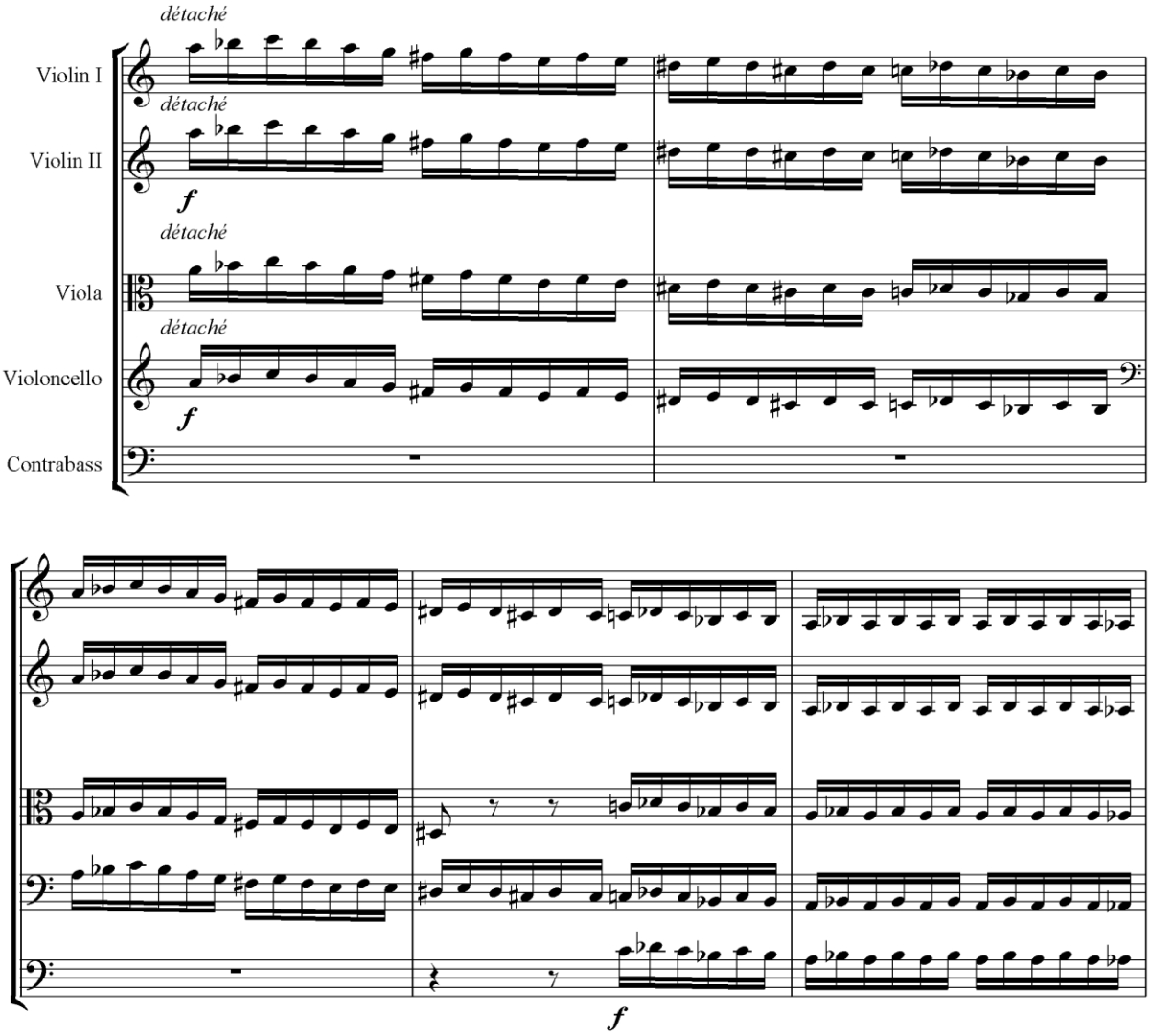

Presentation 1 (bars 153-159)
'a'
'b'
Presentation 2 (bars 160-165)
'a' expansion
'b'
'c'
Presentation 3 (bars 166-176)
'a' curtailment
'c'
'b'
'c'
return of 'a'
'd'
'd'
'e'
'b' inversion
new material
Presentation 4 (bars 177-187)
'a' curtailment
'e'
'b'
'a' expansion
'd'
'd'
'e' retrograde inversion
'b'
new material
c.f. Presentation 3
Presentation 5 (bars 188-195)
'a' expansion
'c'
'f'
Presentation 6 (bars 196-203)
'a' expansion
'd'
'd'
'b'
omission of 'e'



Ex. 3.78: Symphony No. 2, II, bars 153-245

Ex. 3.79: Symphony No. 2, II, bars 255-277

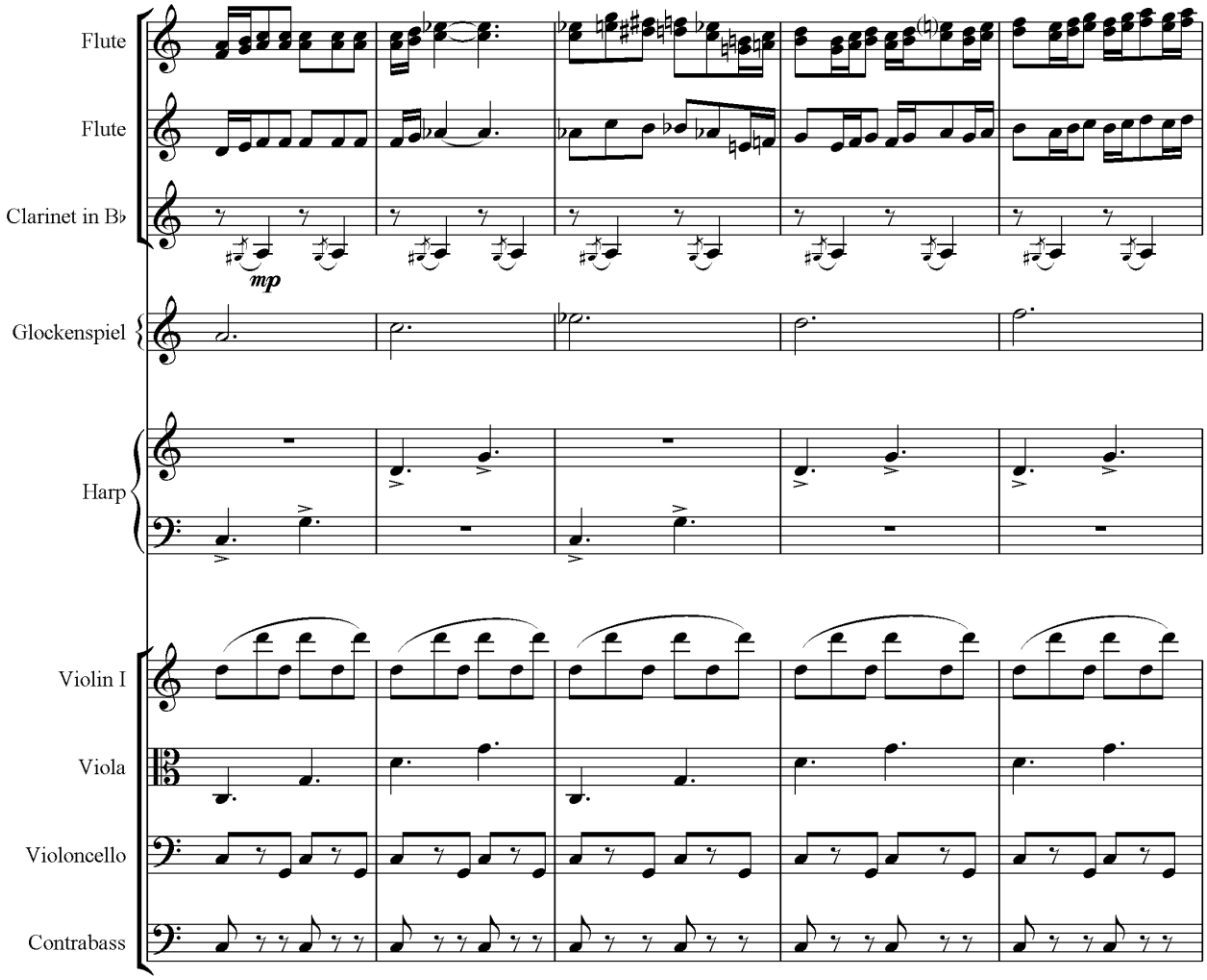
A few points of clarification are needed for the example above: 'f' and 'h' coalesce into a single unit in bar 262, and after its initial solo statement 'a' generally disappears from view, to be largely replaced with statements of 'h'. When the violas and cor anglais enter in bar 263, they both contend and interact with the cello line in a similar manner to the bass clarinet solos from bars 179-204 of the first movement. Upon their entry in bar 263, for instance, they extend the 'b' rise into their part. Furthermore, they occasionally achieve dominance over the cello, reintroducing 'c'[472] before the latter (in bar 266) and extensively extending 'h' in bars 270-272 while the cello mainly plays crotchets. As a general rule, however, the groups are only active when the other is passive. This area moves into the final section of the movement via ascending versions of 'h' in the violins II and violas against descending quavers in the cellos and basses, creating a hemiola effect between the instruments.

The bright sonorities and regular metre of the first section of the movement return suddenly in bar 281, and although important developments persist in the musical fabric this third section largely follows the structural plan of the first. This opens with a presentation of bars 6-9, reorchestrated in the flutes, oboes, and clarinets and accompanied by harp and pizzicato string chords emphasising the repetitious nature of the motif. Although, as previously noted, one's initial inclination was to consider bar 9 of the movement a bar of 'extra' material within the motivic phrase, its reoccurrence here, immediately followed by motif b^2, alters our perception of the structure of the earlier section—one could alternatively argue that bar 5 is in fact the inessential bar in the phrase structure. With the return of motif b^2 it is clarified that the section is a recapitulation of the opening of the movement, although the statement of motif c^2 is developed, now presented after only one statement of motif b^2 (instead of two), and beginning on the offbeat instead of the first beat of the bar (although it is eventually brought back in line metrically with the addition of a note in bar 295). Moreover, an extremity of range is created in the motif's reorchestration into the piccolo, accompanied by bass clarinet and double basses (now without oboe). Adding to the section's considerable modifications, the restatements of motif a^2 following motif c^2 are curtailed by a bar. Motif a^2 is subtly altered; this is most usefully illustrated by means of a side-by-side comparison of its presentations:

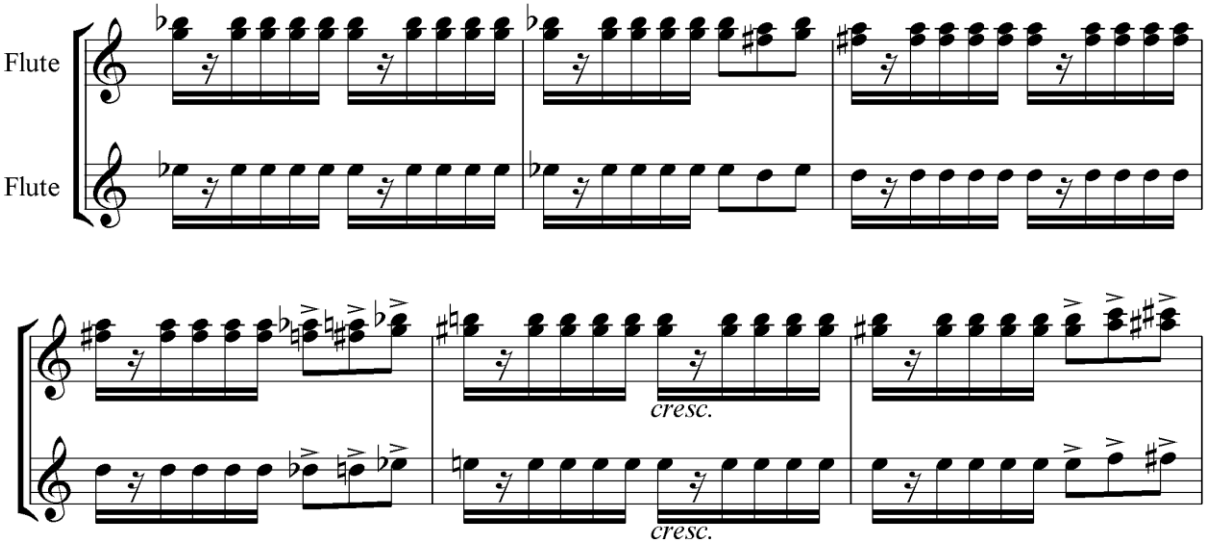
[472] 'C' is based on bar 80.

Ex. 3.80: Symphony No. 2, Movement II, bars 33-38

Ex. 3.81: Symphony No. 2, II, bars 303-307

The main difference in the subsequent return to motif a^2 material (bar 308) from the opening (bar 38) is its orchestration (scored for octave trumpets, tutti woodwind, violins and percussion), as well as the fact that the motif is not fragmented antiphonally until the third bar (previously this occurred in the second bar). The bass line maintains the same descending pattern, which is now additionally rescored into the brass. The second statement of motif d^2 (bar 322), on the other hand, is extremely skilful; it begins by repeating the first appearance of motif d^2 (as at bar 33) at pitch, although now tutti in the piano and violins, violas, and cellos. After one bar, however, the order of material is swapped, and the music chromatically descends in the pattern from bars 34-35 (although in the final bar, the rising and falling figuration is now heard *first*).

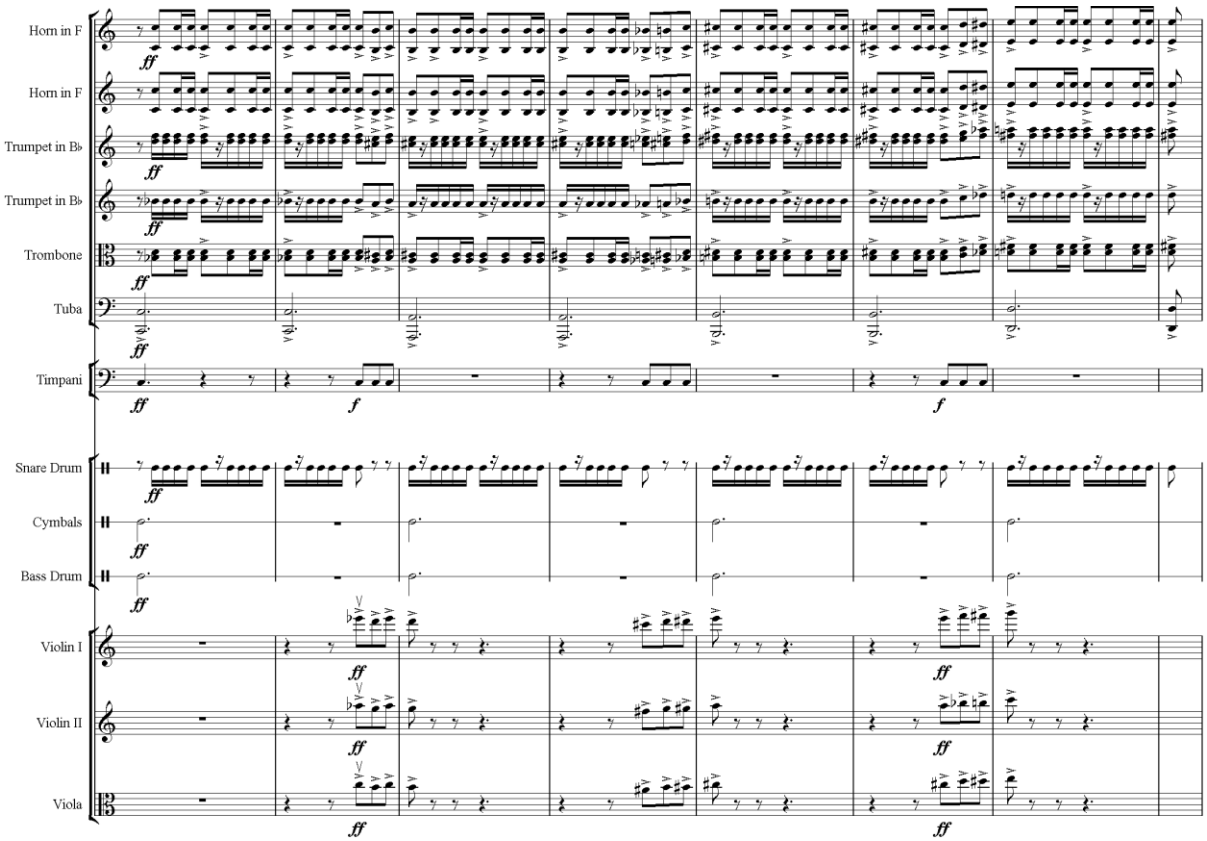
Theme 1^2 returns after the expected restatement of the subsequent ostinato pattern (now three bars in length in comparison with the one-bar version in bar 56, and with the oscillating

intervals extended into octaves and fifths instead of the original semitone). The theme is now in the rhythm of the later statement (from bar 116, which becomes a constant alteration in the remainder of the movement) and is extended into a fully triadic, rather than single note, presentation. The orchestration of the theme is also considerably altered, now in the flute alongside the ascending and descending glockenspiel line and repeated-note clarinet pedal point. Theme 2^2 enters as expected, although after three bars this is subjected to an unexpected sequential development of the main cell, which aligns the theme more closely with the mercurial spirit of the reorchestration:

Ex. 3.82: Symphony No. 2, II, bars 333-337

This develops seamlessly into a new version of 1^2, which utilises the chromatic three-quaver pattern of the third bar of $2a^2$, and is variously transposed:



Ex. 3.83: Symphony No. 2, II, bars 338-343

This is succeeded by the rousing coda section (bars 344-405), which begins with a complete statement of theme 1^2 and 2^2. This fact suggests that the previously-heard thematic material was merely a preparation for this climactic moment of arrival. As has been the case for the entirety of the final section thus far, this recapitulation of the basic thematic material is orchestrated in an opulent fashion. As shall be shown, however, the section's most significant feature is its considerable quantity of unexpected interruptions to the musical progression. Against this climactic return to theme 1^2 the horns, timpani, side drum, piano, cellos and basses outline the 3/4 ostinato pattern, and the theme now undergoes imitation a beat later in the trumpets. The recapitulation of theme 3^2 at bar 353 does not feature bars 66-67, and as these bars are rarely heard again after their initial presentation our gradually-coalescing perception of phrasal boundaries retrospectively suggests that these originally functioned as an interruption of the thematic progression. Furthermore, both of the fanfare interruptions to the theme are now identical, in contrast with the minor reorchestration heard between bars 70 and 73. It is particularly notable that theme $2b^2$ is interrupted in bar 360 by a development of these fanfares; because of this, the theme has never been satisfactorily completed within the movement. The fanfares outline the rhythm of the developed theme 1^2 (from bar 339) in the orchestral garb of the original statements:

Ex. 3.84: Symphony No. 2, II, bars 360-367

This interruption is itself hijacked by a brief section of metrical ambiguity: chromatic and sequential woodwind quavers are presented in 3/4 against pizzicato suggestions of 6/8 time, which is reminiscent of the end of the first section of the movement (bars 131-136). This segues into a return of the fanfares (further modified), while the woodwind emphasise the final three quavers and the violins repeat the opening of theme 1^2 relentlessly. These sequential fanfares do not follow the same melodic transpositions as occurred from bar 364, and are once again interrupted (now after six bars instead of seven) by sequential quaver descents suggesting 3/4 time in the first bar. Woodwind fugato entries of a further developed theme 1^2 are heard from bar 381, at which point our understanding of the progression of the recapitulation is considerably undermined; as a result, the final pages of the movement arguably feel somewhat unprepared.

Ex. 3.85: Symphony No. 2, II, bars 381-388

These are once again interrupted by chromatic clarinet descents outlining a combination of 6/8 and 3/4 time. Repeated dotted crotchets (bars 396-399) lead into a final statement of the two main versions of theme 1^2 (that is, from bars 1 and 116) and four final unison quaver accents, the opening rhythm of the entire symphony present in the side drum pattern.

The music of the second movement is more traditionally rooted in tonality than the first movement, although a number of post-tonal devices remain. I will begin by presenting the formal table and summarising the overall tonal plan, before considering the use of such devices within individual sections of the movement.

Section 1									Ambiguous development				
Bar number	1-32	33-37	38-51	52-55	57-60	61-65	66-75	76-83	84-95	96-103	104-111	112-125	126-147
Section	(motif) a^2, b^2, c^2	d^2	a^2	d^2	(theme) 1^2	$2a^2$	$2b^2$	3^2	Development (c^2, 3^2)	Development ($2^2/3^2$)	2^2	1^2, 2^2	Developmental codetta
Tonal centre	G	chromatic	F	chromatic	G	G	G	E	E	chromatic—G	G	A♭	octatonic/ chromatic

Section 2 (1)											Section 2 (2)	
Bar number	148-176	177-187	188-195	196-203	204-219	220-221	222-229	230-236	237-245	246-254	255-277	278-280
Section	a^2, 4^2	a^2, 4^2	a^2, 4^2	a^2, 4^2	a^2, 4^2	a^2, 4^2	a^2, 4^2	a^2, 4^2	a^2, 4^2	Codetta	5^2	5^2
Tonal centre	E	D♭	Dm	D	E♭	E	C	$G^{min7♭5}$	$C♯^{°7}$	E♭/E	E♭—Gm—Fm—E♭—Fm	A—octatonic

Section 3							
Bar number	281-302	303-307	308-321	322-325	326-332	333-337	338-343
Section	*a*², *b*², *c*²	*d*²	*a*²	*d*²	1²	2a²	1² (development)
Tonal centre	A	chromatic	G	chromatic	G/C	G/C	G/C—E

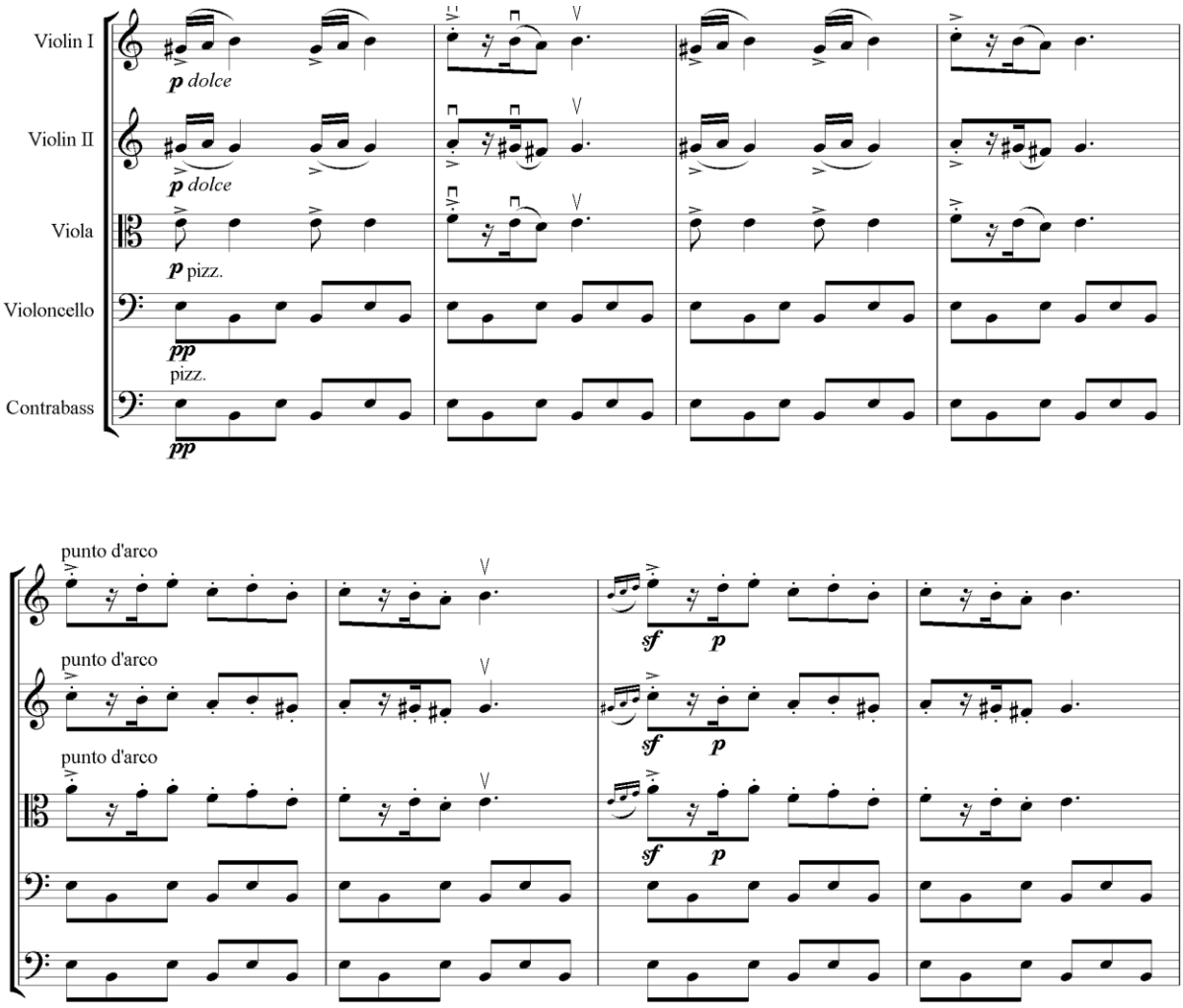
Section 3									
Bar number	344-347	348-352	353-360	360-366	367-369	370-375	376-380	381-396	396-405
Section	1²	2a²	2b²	Interrupting fanfares	Interrupting quavers	Interrupting fanfares	Interrupting quavers	1²	Closing section
Tonal centre	G/C	G/C	G/C	A♭/B♭—G/A—A/B—C/D	chromatic	G	chromatic/ octatonic	G/C—chromatic	A♭ augmented (plus leading note)—A♭⁷—D♭—G—C

Fig. 3.9: Symphony No. 2, II, formal and tonal plan

From the table above it is clear that the movement contains large stretches of music related by thirds, tones, and semitones. Of particular note is the fact that the recapitulatory Section 3 begins a tone higher than Section 1 (on A♮ instead of G♮), and that the underlying D major chords make the motif appear to be based on the dominant (rather than on the tonic as at the opening). Section 3 is also largely concerned with superimposing two distinct tonal centres, especially from bar 326; this is emphasised in the harp part in bars 329-330 via its ascent from the tonic-fifth of the two tonal centres of C♮ and G♮. The tonal processes between bars 336-344 continue in this vein, moving from C♮/G♮-E♭-D♮-E♮-C♮/G♮; here, the penultimate E♮ is a third away from the two concluding tonalities. This tonal clash is maintained in the climactic fanfares at bar 360, which feature chords outlining A♭ and B♭. The closing section (bars 396-405) presents a rare occurrence of a perfect cadence from A♭ dominant seventh-D♭. This, however, is preceded by chords of A♭ augmented (with the adding leading note). Moreover, the cadence is seriously negated by both the semitonal brass chords and the sudden movement to the tritone (G♮), which resolves to a previously unimportant centre of C♮.

The material of the second movement frequently undermines functional diatonic harmony. The main motif blatantly presents the ♭2 and ♭7 of the initial G♮ pitch centre, and motif c^2 is octatonic, the accompaniment of which includes chromatic F♯s and A♭s against the pedal G♮ (bar 24). Importantly, the extended appearance of motif d^2—which contains chromatic and octatonic inflections—significantly disrupts the established tonal centre, and the descending bass line underlying the subsequent return to motif a^2 material likewise possesses octatonic, followed by chromatic, overtones. This descent, which is overlaid by pizzicato string chords, progressively enhances the clash against the pedal F♮, moving from harmonies of A♯ diminished-G♯ diminished-F♯ dominant seventh-E dominant seventh-E♭ dominant seventh (with sharpened eleventh)-D dominant seventh (with flattened fifth)-C♯ dominant seventh (with flattened fifth), and presently to an amalgamation of the pitches C♮-C♯-F♯.

At bar 56, the ostinato pedal which leads into the more extended thematic presentations clearly traces the semitone (G♮-A♭), and the semiquaver ascent into theme 2^2 (bar 60) additionally outlines the tritone (D♮-A♭-D♮), as well as further octatonic and chromatic inflections. Theme 2^2 is especially extended; although this is based on G, it contains a multitude of accidentals (most prominently A♭s, as well as the chromatic descent through bars 64-65). These accidentals are

preserved in the various transpositions of $2b^2$, thereby muddying the constant G♮/A♭ pedal point further. Although theme 3^2 is based firmly on a centre of E♮, the thematic scale makes use of an E major scale with lowered sixth and seventh degrees, as well as prominent application of the minor third interval in its underlying construction:

Ex. 3.86: Symphony No. 2, II, bars 76-83

During the brief, ambiguous development section which precludes the return to theme 2^2 in bar 104, a number of devices are used to confuse a sense of diatonic tonality. Against the constant E♮ pedal, the horns alternate between chords of A diminished (featuring the semitonal E♭) and B with flattened supertonic, and outline the tritone in the movement between B♮-F♮ in bars 92-95. Although few of these scales are fully chromatic, they all feature prominent semitonal movement,

and it is this chromaticism which consequently allows for a seamless return to the G♮/A♭ pedal point in bar 98.

An unexpected change of tonality occurs in bar 111, where an ascending C diminished seventh scale is answered by an ascent with octatonic/chromatic inflections on G♮, which moves into the new musical environment based on the Neapolitan A♭ (E♭ chords additionally present in the harp and piano). This is prepared somewhat traditionally by the horns, who play an E♭ dominant seventh chord (bar 111). This marks the first occurrence of the tonal relationship of a fifth (a feature which assumes prominence from bar 326), because although the rising pizzicato scales make use of the A♭ Mixolydian mode the woodwind, horns, and harp play distinct chords of E♭ minor against this.[473] Chromatic movement returns to dominate the codetta section between bars 128-136, and the concluding clarinet semiquavers (bars 137-143) outline an aggregate of the chromatically-related pitches of C♮-D♭-E♮-F♮-G♭-A♮, leading via chromatic descent into section 2.

The middle section is particularly interesting tonally, for although it is based on only a handful of pedal points motif a^2 returns on a variety of tonal centres, the range of which is clearly displayed in the table below. This tonal tension is aggravated by the timpani movement to B♮ against the pedal B♭s in bars 237-245, and similarly to G♮ (against G♯s) at bar 220.

[473] It is feasible that the rising fifths in bar 65, which do not return in subsequent statements of the theme, maintain motivic relevance in their connection with the C ♮ /G ♮ pedal point in section 3.

Bar number	151	155	157	161	167	178	183	189	194	197	200	205	217	220	224	227	231	238	242	244
Presentation of motif *a*²	G	G	E	G	G	E	F	B	B	A♭	A♭	A	D♭	D	F♯	F♯	E	G	D	D
Underlying pedal point	E					D♭		Dm		D		E♭		E	C		$G^{min7♭5}$	$C♯^{°7}$		

Fig. 3.10: Symphony No. 2, II, tonal plan of central section

As outlined in the example above, theme 4^2's progression frequently clashes bitonally against the pedal points of the section. Tritonal conflicts also occur between the theme and the pedal point, perhaps most notably in bars 181-183, and octatonicism (for example at bar 169), semitonal undulations, and chromaticism (bar 187) also play a significant part in the music. The most illustrative examples of these devices in combination are the semiquaver descents and ascents in bars 211-216 and bars 228-229. The conclusion of the section (bars 246-255) provides one of the most obvious examples of a tonal conflict in the symphony, with E♭ arpeggios in the violins and violas against the continuing E♮ pedal point, followed by ascending E major arpeggios from bar 252 (featuring sharp and natural thirds and sevenths in alteration) leading into a tutti E♭ sustained note at bar 255. Prominent chromatic inflections (most notably at bar 260) and octatonic scales (bar 263, 275) permeate the second half of the second section. The descending quavers in the third section (from bars 376-380) also contain octatonic overtones, although they can alternatively be understood as being on E♭ Mixolydian. The end of the development of motif d^2 in Section 3 oscillates between pitches of A♮ and B♭, before falling chromatically to G♮ (bar 307).

As in the first movement, the interval of the minor third pervades the scherzo. The movement opens on the pitch of G♮, a minor third away from both E♮ and B♭, the pitches which the first movement so inconclusively ended on. The interval can be clearly seen in motifs a^2 and b^2 between F♮ and A♭, as well as in the construction of motif d^2 from bars 52-53 (furthermore, the re-entrance of this motif in the third section (bars 303-307) progressively transposes the basic cell down a minor third). The interval is especially present in theme $2a^2$, which outlines a diminished chord (D♮-F♮-A♭), and is also represented tonally in the move from G♮ in theme 2^2 to E♮ in theme 3^2 (bar 76). Furthermore, the first statement of motif a^2 in Section 2 is presented on the original pitch of G♮, which clashes unabashedly with the pedal point of E major, and the movement into Section 3 features ascending scales outlining prominent ascending minor thirds (bars 278-280).

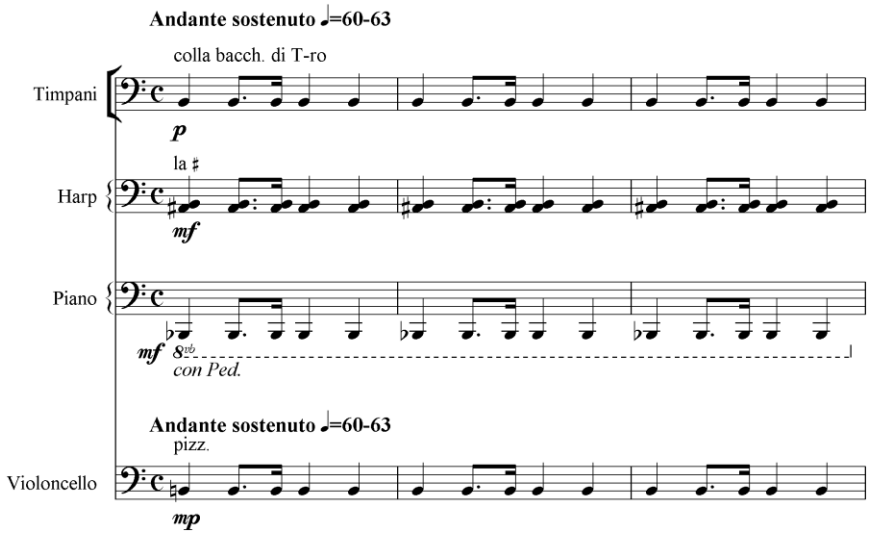
In the scherzo of the Second Symphony, Khachaturian once again has recourse towards the methods of constant development already witnessed in the first movement. However, the scherzo's most significant feature is surely the sustaining of interest of both the opening motif, which permeates all levels of the musical texture, and the momentum created over extensive periods of tonal staticity, especially in the middle section of the movement. This is achieved in a variety of ways, such as frequent and unprepared transpositions, and especially the rescorings of musical ideas which correspond to the changing-background model first presented in Glinka's *Kamarinskaya*. Other techniques employed include: unequal number of thematic presentations;

irregular phrase lengths; motivic fragmentation; mixtures of 3/4 and 6/8 time (which substantially disrupts the feeling of metre); and interruptions to the constant ostinato pattern of motif a^2 (such as the appearance of motif a^2). The sustaining of interest of a single musical idea is also a major element of the third movement, which is based on a funeral dirge. As shall be demonstrated, Khachaturian expands upon the methods introduced in the scherzo to create a movement of a strikingly different musical character.

Movement III

The 'funeral dirge' movement is the emotional heart of the symphony, and accounts for a great deal of the psychological imagery attributed to the symphony as a whole. Unlike any other symphonic movement that Khachaturian composed it largely eschews intensive motivic development, but banality is nevertheless avoided thanks to the movement's thematic interrelationships and gradual collapse of the diatonic foundation, which produce a compelling extra-musical suggestion of the movement as a gradual outpouring of grief. This interpretation is supported by the use of a folk-song lament for the main theme of the movement (theme 1^3), based on the Armenian folksong *Varskan akhper* [*Brother Hunter*]. For this reason, a discussion of the movement's motivic evolution will be relatively slight, the emphasis of the analysis transferred to the tonal relationships and thematic struggles for dominance within the overarching formal plan.

The basic components of this extensive movement can be summarised into three themes: theme 1^3, which is first heard at bar 4 and divisible into two sections, the latter at bar 11 (theme $1a^3/1b^3$); theme 2^3 (first heard in bar 16), an angular, ascending and descending dotted-rhythmic idea fraught with tension, and originating from the opening dirge rhythm which underlies the majority of the movement; and theme 3^3 (first heard in bar 92), a homophonic string theme in parallel chords, which reworks the Gregorian chant setting of the *Dies irae* sequence in an idyllic manner. When considering the programmatic subject matter often attributed to the symphony as a whole, it should be remembered that this chant relates to the Last Judgment, and has been set by a number of composers in connection with similar extra-musical subjects, one prominent example being Myaskovsky's Sixth Symphony.



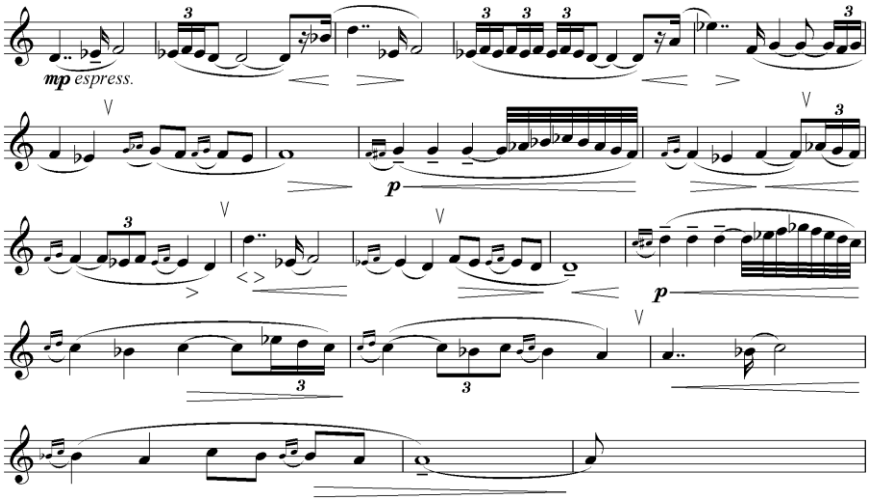
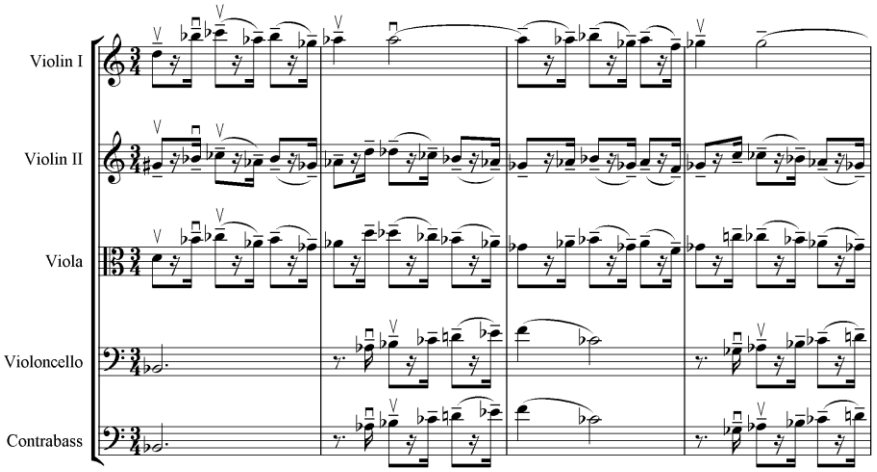
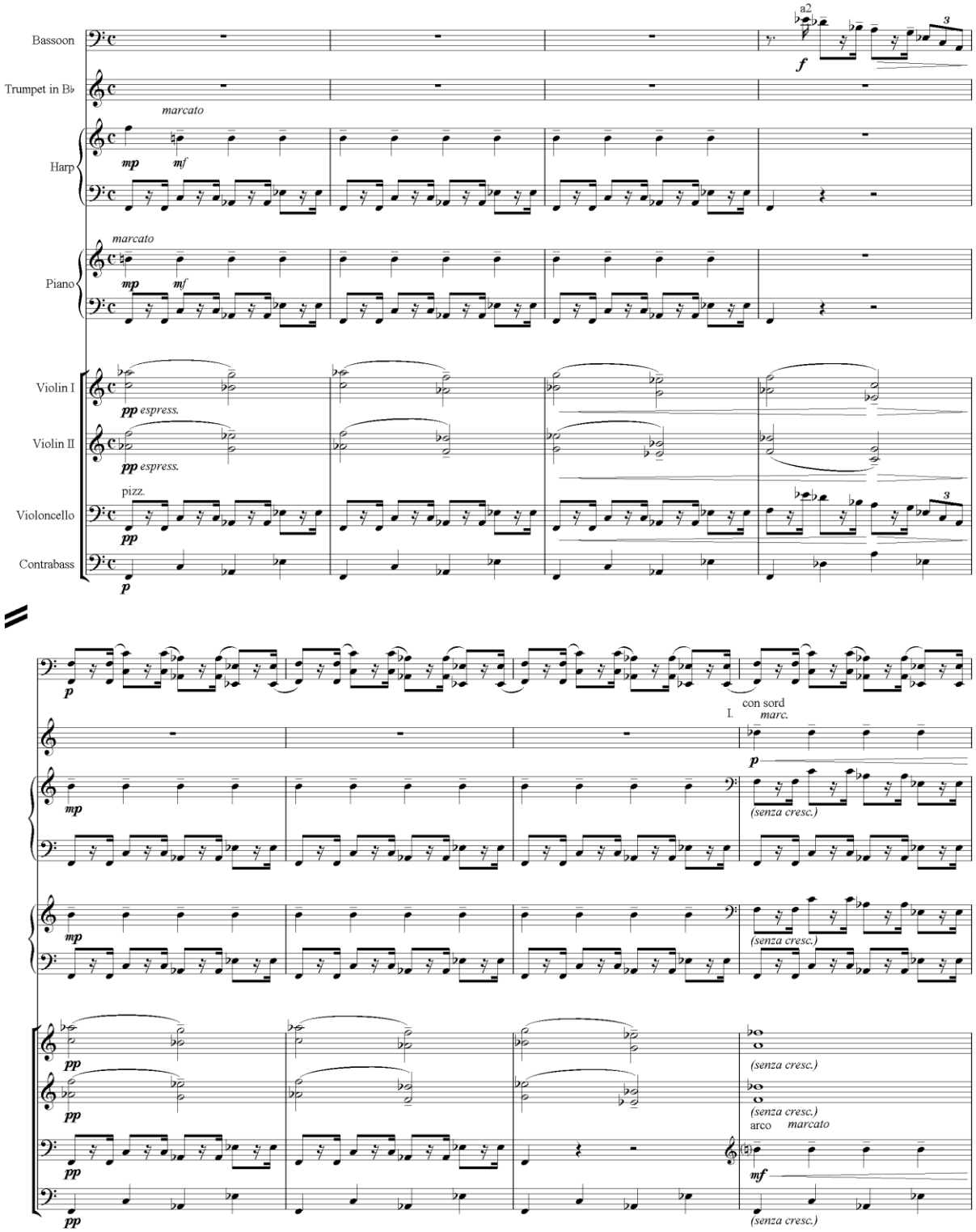
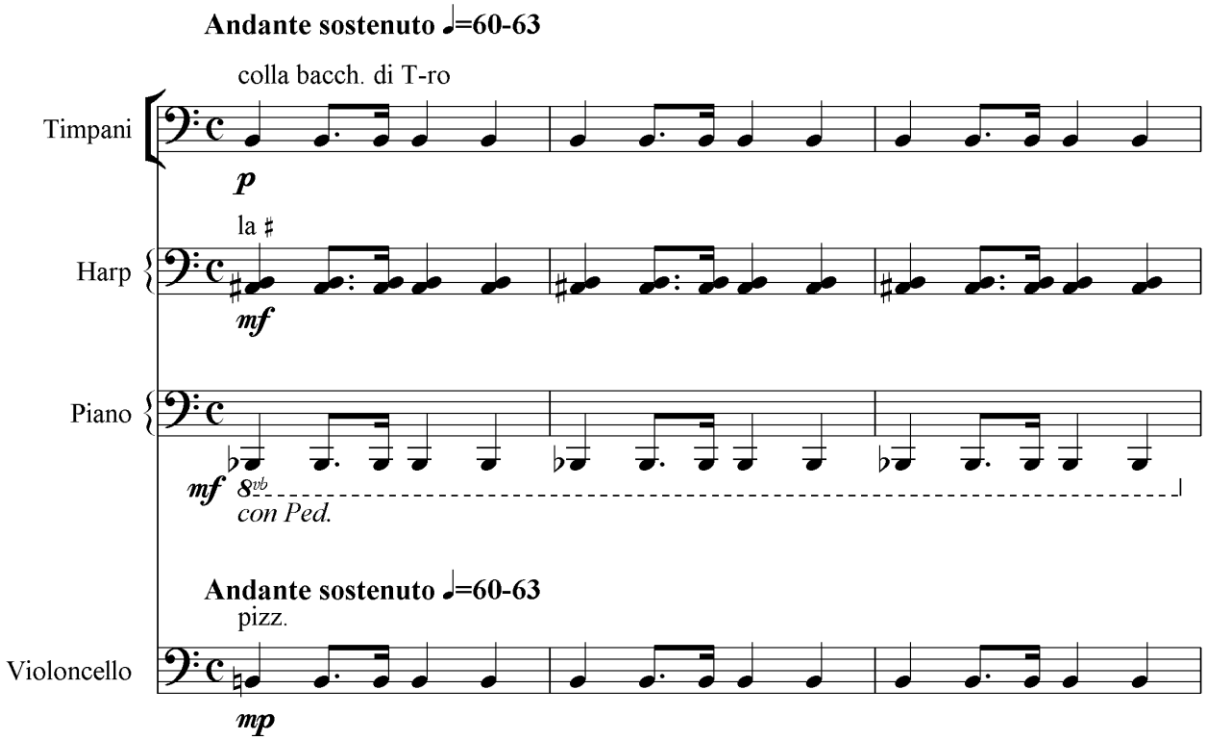
Ex. 3.87: Symphony No. 2, III, bars 1-3

Ex. 3.88: Symphony No. 2, III, bars 4-23

Ex. 3.89: Symphony No. 2, III, bars 43-46

Ex. 3.90: Symphony No. 2, III, bars 92-99

Figure 3.11 outlines the themes' placement within the rather indistinct plan of the movement:

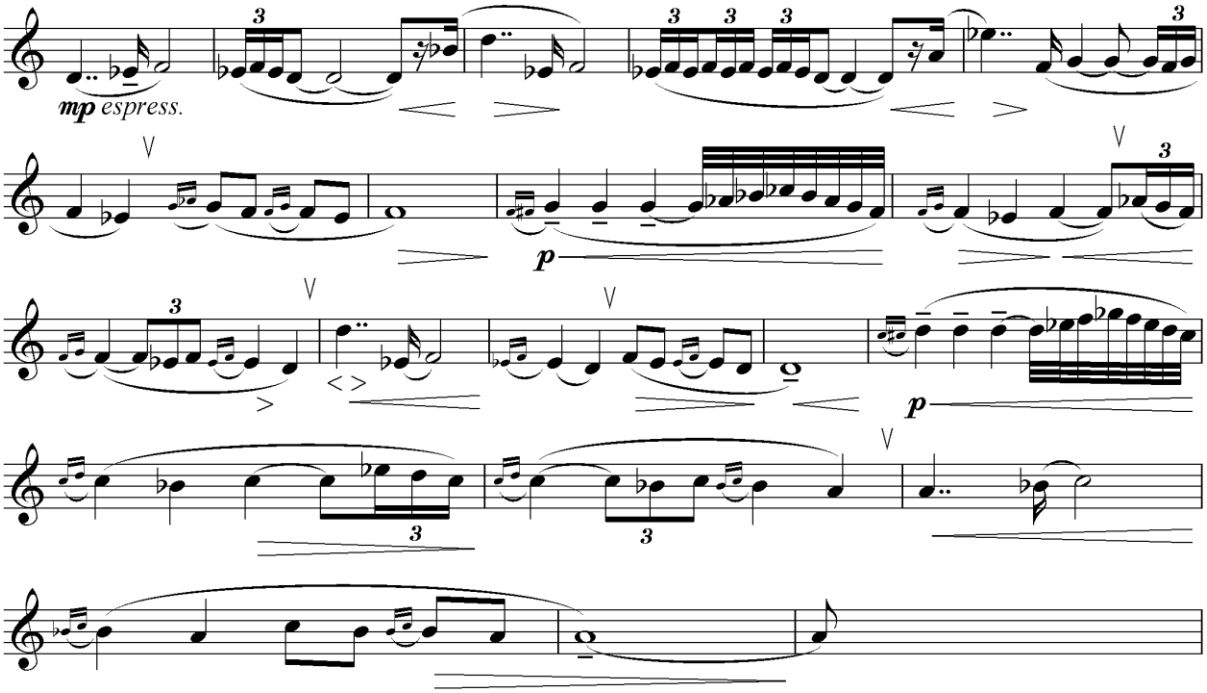
	Exposition					(Development)			(Development)				(Development to climax)		Climax	Coda	
Bar number	1-10	11-22	25-31	32-42	43-59	64-82	83-91	92-107	108-121	122-150	129-150	151-164	165-182	183-193	194-215	216-225	226-231
Section	$1a^3$	$1b^3$	$1a^3$	$1b^3$	2^3	$1a^3$, $1b^3$, 2^3	2^3	3^3 (2^3)	2^3	3^3 (2^3)	(+$1a^3$, $1b^3$)	3^3	$1a^3$, 2^3	2^3	$1a^3$, $1b^3$, 2^3	$1a^3$, 2^3, 3^3	3^3 (2^3)
Tonal centre	B♭/ B	B♭/B	B♭/B	B♭/B	B♭/B	B/C	E♭m—Em	Fm/°	chromatic	A♭m	A♭m	A—E/ chromatic	chromatic/ G♯	G♯	C♯	D	D

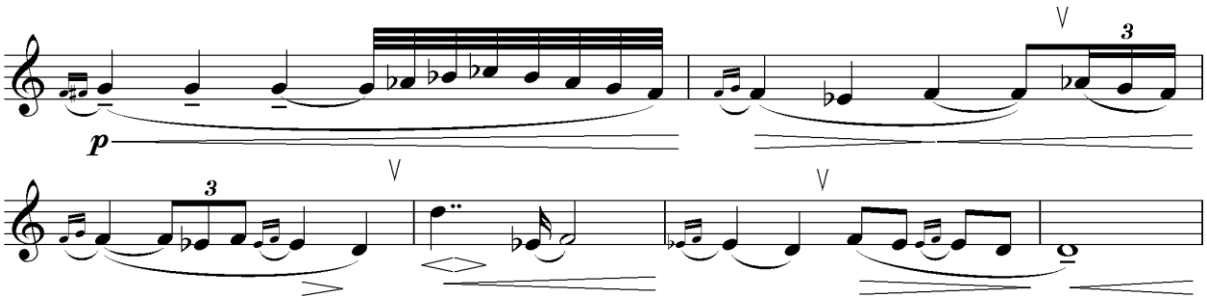
Fig. 3.11: Symphony No. 2, III, formal plan

The movement opens with a dirge pattern which, as previously noted, underpins the greater part of the movement and contains the cells of both the prominent dotted rhythm of theme 2^3 and the repeated-note character of the very opening of the symphony. In comparison with the previous movement this rhythmic idea is slow and ponderous (*Andante sostenuto*), and the dirge is scored for a selection of the lowest-pitched instruments of the orchestra in their darkest registers (timpani, harp and piano in their low tessituras, and cellos).

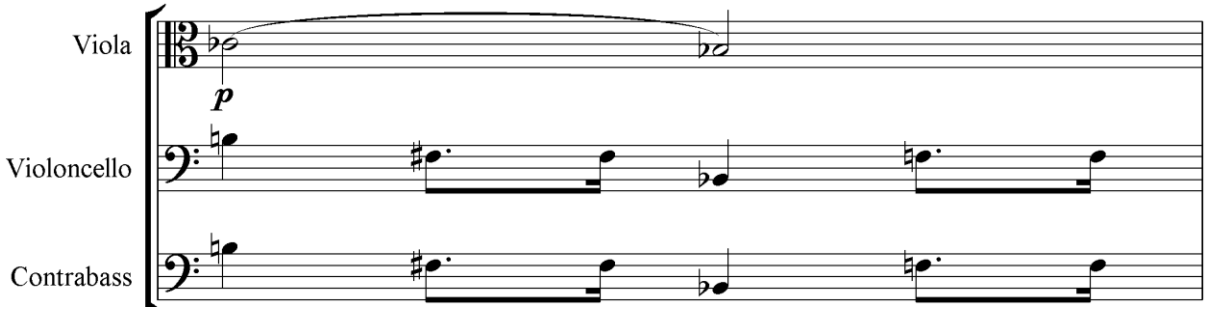


Ex. 3.91: Symphony No. 2, III, bars 1-3

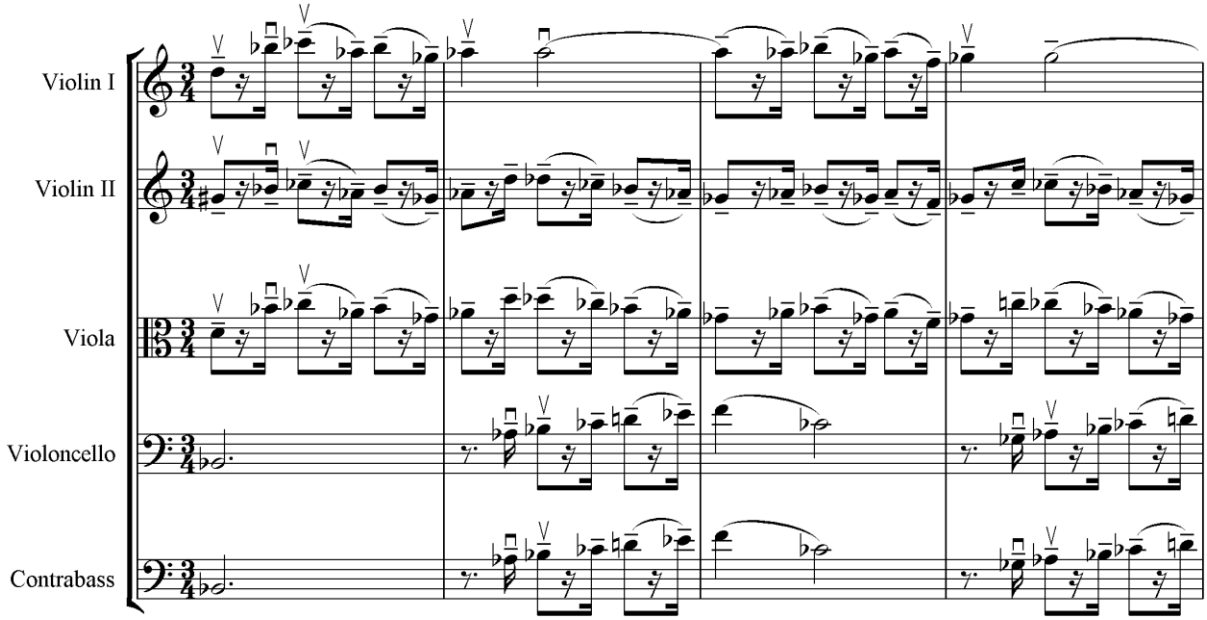
The dirge acts as a solemn, unwavering foundation until bar 22. It acts as the pedal point for the austere yet graceful theme 1^3, stated in unison in the woodwinds, which enters in bar 4 (thereby once again intercepting a sense of regular thematic unfolding). Unusually for the composer, the theme (which as previously noted divides into its constituent parts at bar 11) is immediately presented in full. Theme 1^3 can perhaps be considered as the culmination of the thematic material of the entire symphony, encapsulating as it does many of its most pertinent motifs:

Ex. 3.92: Symphony No. 2, III, bars 4-23

Both the entrance of the theme after three bars of the dirge and the structure of the theme itself weaken the metrical regularity of the music. The theme begins with repetitive two-bar phrases, the second phrase extending the triplet semiquaver oscillation of the first and the third transposing the theme upwards, merging the bars of the theme together by omitting the minim, and descending by quavers to a *diminuendo* semibreve. The expected fourth phrase of $1a^3$ never arrives—the theme instead progresses immediately to $1b^3$. This section of the theme (which is essentially repeated at bar 17) reworks various cells of $1a^3$ as a means of extending the musical momentum, and concludes in a similar manner to bars 9-10:

Ex. 3.93: Symphony No. 2, III, bars 11-16

In bar 16, $1b^3$ is interrupted by chromatically-ascending dotted rhythms in the violins II and violas, an anticipation of the extensive statement of theme 2^3 which is soon to follow (bar 43). As well as the rhythm of the opening dirge and the initial double-dotted rhythm of theme 1^3, this cell is also a version of the dotted motif of theme $2b^2$ of the preceding movement (for instance at bar 66). The presence of this thematic foreshadowing leads to an assertive repeat of $1b^3$ at bar 17—this restatement features subtle differences, namely, the reorchestration of the melody into the cor anglais, which omits the octave leap of bar 14 upon its repeat in bar 20, and chromatically ascending and descending clarinets in thirds, which underpin the theme and contribute to the sense of musical despondency. This intrusion is then briefly restated in a descending form in the bassoons at bar 22 as a means of rounding off the presentation of theme 1^3, before moving into the clarinet and continuing its descent in crotchets in the cellos and double basses.

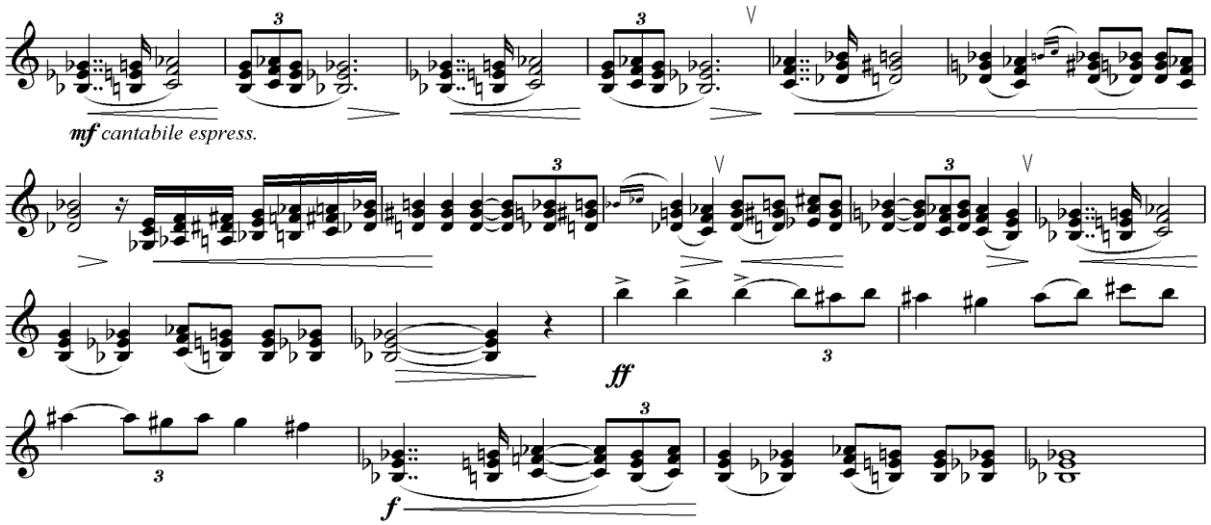
Theme 1^3 returns in bars 25-42, although with a number of important alterations. The dirge pedal continues, but its semitonal clash is now broken up into the two halves of the bar, the first half tracing B♮ and the second half B♭, and the dotted rhythmic cell is heard on the fourth beat of the bar as well as the second. This clash is emphasised further in the undulating viola minims, which are also reminiscent of the yearning descent of the 'bell-motif':

Ex. 3.94: Symphony No. 2, III, bar 25

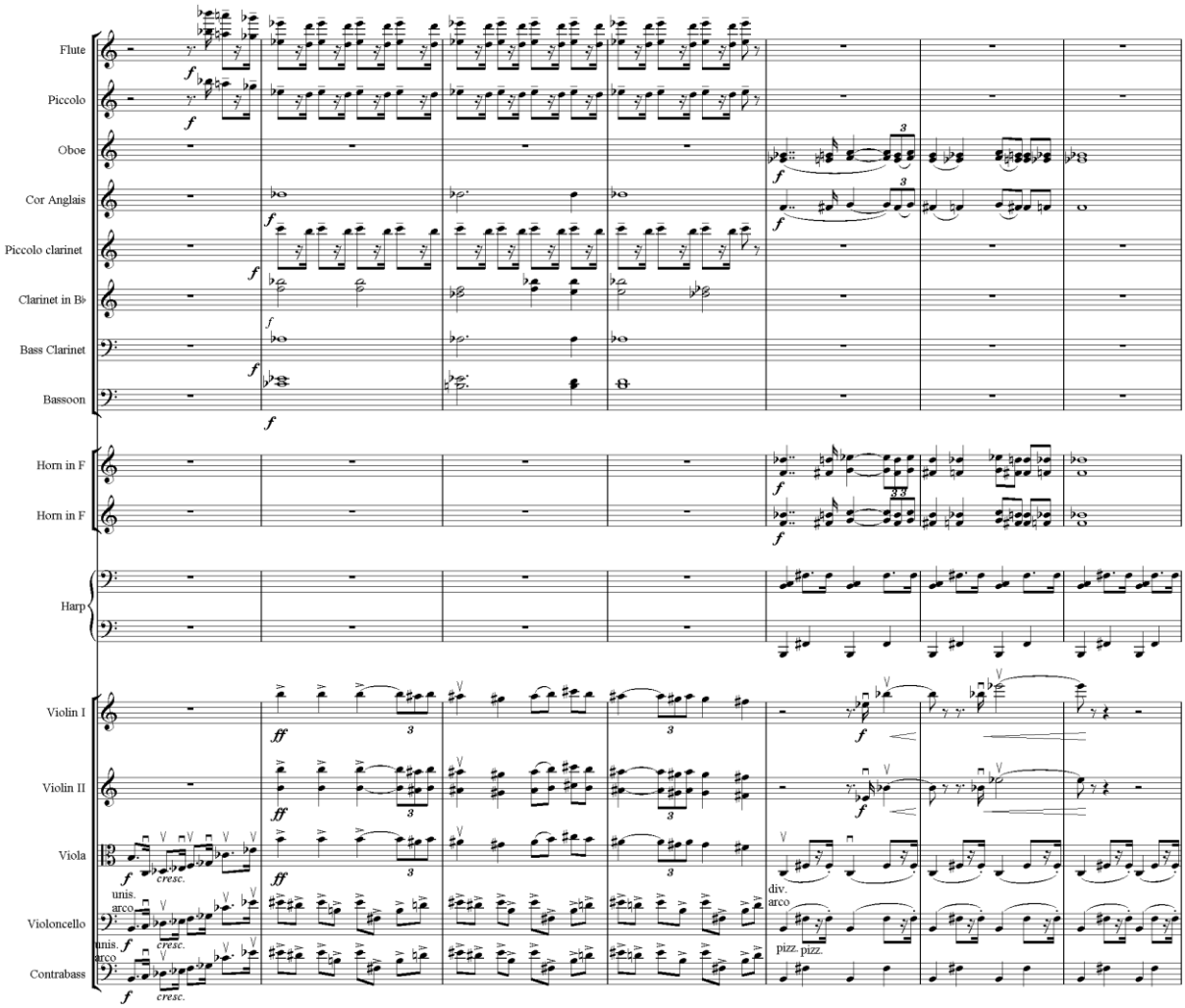
The theme is rescored in the violins I, which results in a marked contrast of timbre from shrill winds to opulent strings, and a semiquaver oboe line (originating from the semiquaver descents of subject 2a of the first movement) is heard over the final section of $1a^3$ (bar 31). A further fragment of theme 2^3 is restated after the initial presentation of $1b^3$, far more forceful than at its first occurrence—this is achieved via a crescendo, a gradual augmentation of instrumental forces, and the outlining of a definitive diatonic centre (B minor). Consequently, when $1b^3$ repeats at bar 38 (as in bar 17) it is reworked into tritones, which smother the viola undulations and force it to take

part in this tritonal opposition. As in bar 22, theme 1^3 is concluded by the dotted pattern of theme 2^3, and the latter theme finally breaks out into its own exposition at this juncture, fully asserting itself as the dominant musical material (bars 43-59). This section contains a considerable degree of sequential movement, both within beats (which fall by thirds) and two-bar phrases (which fall sequentially, each time adding a new note at the end of a phrase and omitting an earlier note at the beginning). As detailed in the example below, the general material of theme 2^3 can be subdivided into a number of types—ascending ($2a^3$), a sequentially-descending rise and fall ($2b^3$), and a straightforward descent ($2c^3$):

Ex. 3.95: Symphony No. 2, III, bars 43-46

The main line (in the violins I) largely utilises $2b^3$ in combination with sustained repeated notes. Beneath this, the violins II and violas amalgamate $2b^3$ and $2c^3$, and the bassoons, cellos, and double basses present sequentially-descending versions of $2a^3$. These conclude with falls of either a fourth or fifth, and begin on the note that the sustained note of the violins I have come to rest upon at that moment. At bar 56 the constant dotted movement begins to dissipate, and fragments of $2b^3$ are heard in the bassoons, cellos, and double basses (although with the first note now falling rather than rising). This leads directly into concluding repeated crotchet string chords in bars 60-63, which forcefully emphasise the repeated assertions which permeate the symphony as a whole.

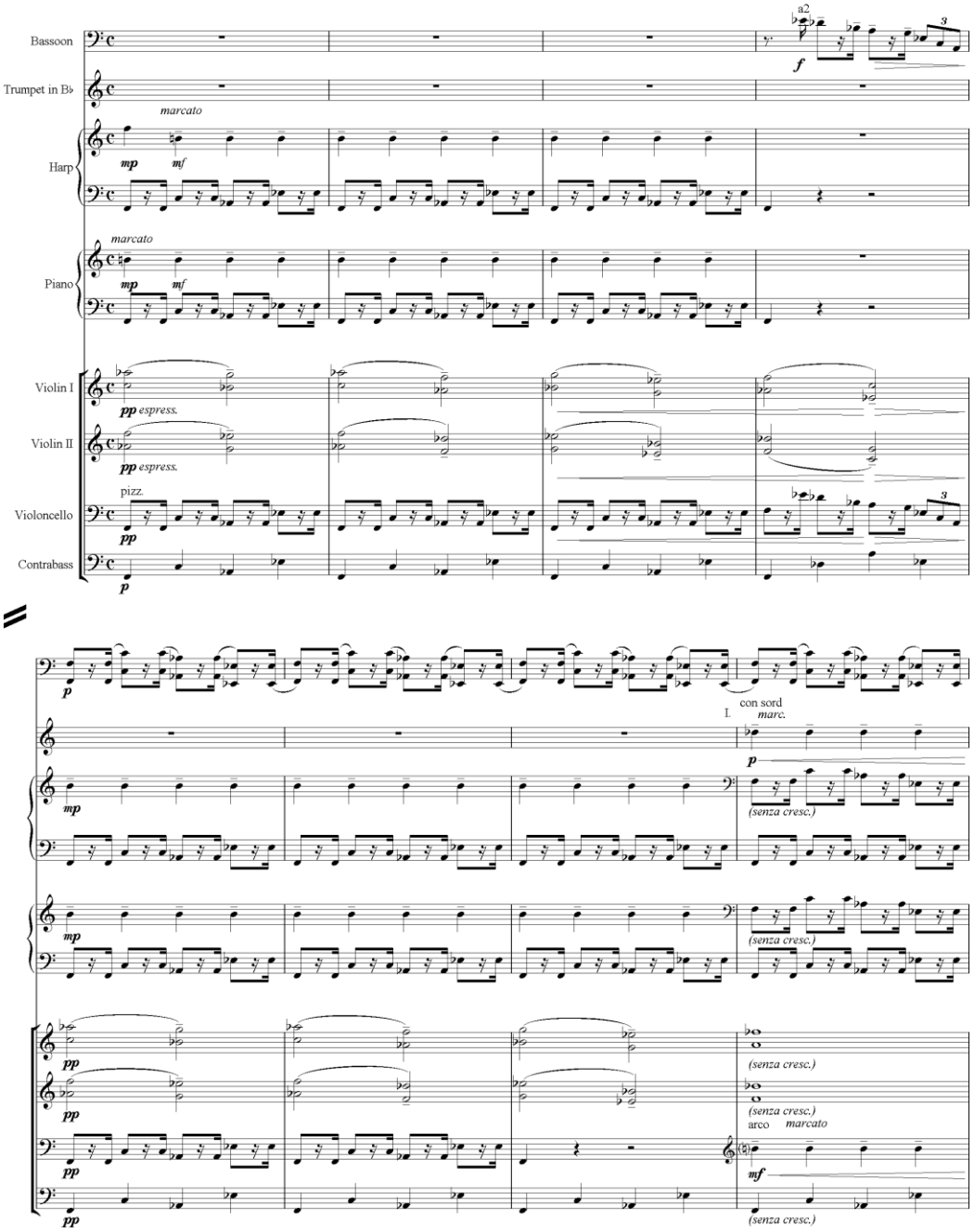
The first prominent development of thematic material (although far from the only section to feature development) occurs at bar 64, where the dirge returns in two distinct layers: as well as

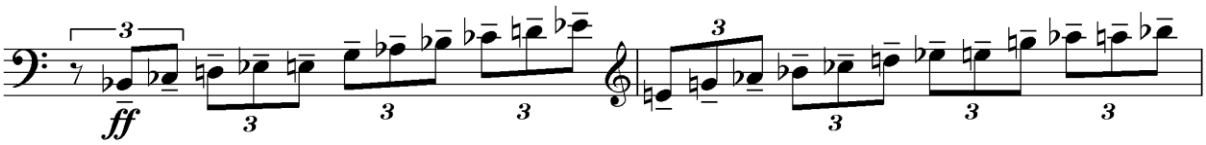
the original pattern, now presented in the harp, violas, and cellos (although tracing the interval of the perfect fifth as in bar 25), this is also outlined in crotchet movement in the harp and double basses. Against this, both themes 1^3 and 2^3 return simultaneously, the latter acting as a blatantly antagonistic opposition to the former. Both themes enter into substantial development at this juncture—theme 1^3 is rescored into the horns (as well as the violins and violas in bars 77-79), with dramatic dynamic swells. The diagram below details its metamorphoses:

Ex. 3.96: Symphony No. 2, III, bars 64-82

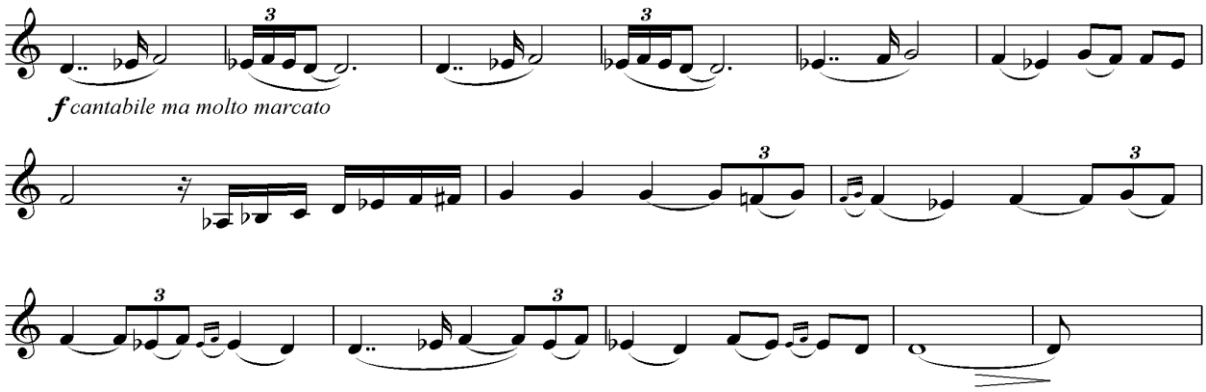
Theme 2^3 struggles against this from bar 66 (entering irregularly on the fourth bar of theme 1^3's restatement). Unlike its earlier presentations, however, it persists here throughout the statement in a mixture of its three components, with sequential transpositions of intervals within a beat generally tracing the melodic progression of theme 1^3. Once again, $1b^3$ is separated by a bar of $2a^3$ (bar 76). This is elaborated upon via the inclusion of $2c^3$ against the second statement of $1b^3$, and in the descending piccolo and flute cells, which evolve into an ostinato pedal from bar 77. Underneath this, the cellos and double basses form a quaver pedal based on the melodic shape of $2b^3$. Although theme 2^3 disappears in bar 80, it influences the violins (which had just concluded their $1b^3$ statement) by means of an ascending dotted figuration. This idea is strongly reminiscent of the opening of Shostakovich's Eighth Symphony, a work which, as previously noted, was written at the same time as Khachaturian's Second Symphony.

Ex. 3.97: Symphony No. 2, Movement III, bars 76-82

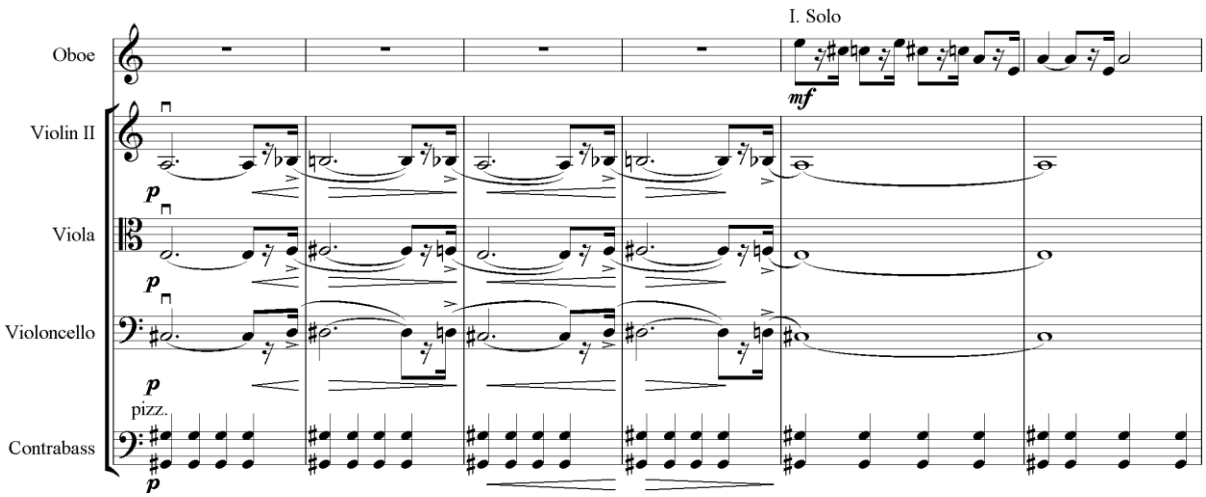
At bar 83, the original conclusion to theme 1^3 (from bars 22-24) is heard. Rather than being presented in thirds from the outset, this descending material (based on $2c^3$) gradually acquires its harmonic character over the course of four bars (instead of the original two). This progresses into a static dotted rhythm pattern (similar to bar 77, although entirely static as in the opening dirge) above viola swells recalling the opening cell of theme 1^3 in rhythmic augmentation.

Theme 3^3 follows this brief coda-like section at bar 92. Its most distinguishing feature is its use of parallel violin chords, which trace the melodic shape of the *Dies irae* pattern. The dirge returns beneath this, but is further developed into a constant dotted arpeggio. The crotchet dirge figure in the bass from bar 64 is also resumed, and repeated crotchets are introduced in the harp and piano. Theme 3^3 is presented in regular four-bar phrases, but the fourth bar of these statements frequently introduces a new element: a descending dotted rhythm line reminiscent of bar 83 ($2c^3$) in bar 95, which results in the dirge being additionally stated in the bassoons; the alteration of bar

99 into a semibreve, the harp and piano's crotchets overtaken by the dotted dirge pattern (now altered into the version introduced in the bassoons at bar 96, except for the bass); and the reorchestration of the aggressive repeated crotchets in the trumpet and the upper register of the cellos.

Ex. 3.98: Symphony No. 2, III, bars 92-99

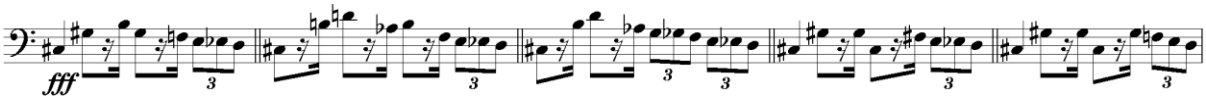
A transition section is heard from bars 108-121; this features the dotted dirge rhythm from bar 92 in the clarinets, violins and viola, and descending extended chords before austere, monophonic inverted rising $2b^3$ patterns enter at bar 115. These become fixed at bar 117, the inner voices gradually descending, before the pattern is supplemented by ascending triplet quaver string lines, the emphasis of the ascent gradually changing due to the irregular number of notes in the scale:

Ex. 3.99: Symphony No. 2, III, bars 120-121

This leads back into a transposed version of theme 3^3 in bar 122, underpinned by the dirge pattern from bar 92 and featuring a number of minor alterations of orchestration. The harmony, however, is significantly modified, a feature which will be explored more rigorously in the following section of the analysis. Although theme 3^3 is not interrupted in its first four-bar phrase (as it was in bar 95, for instance), 1^3 does return above theme 3^3 in the fourth bar of its second two-bar phrase (bar 129). Its entrance, in effect, dovetails the preceding theme 3^3, forcing it to restart its *Dies irae* pattern a bar early. This statement of theme 1^3 is a combination of the two main previous statements of the theme, as demonstrated in the example below:

Ex. 3.100: Symphony No. 2, III, bars 129-142

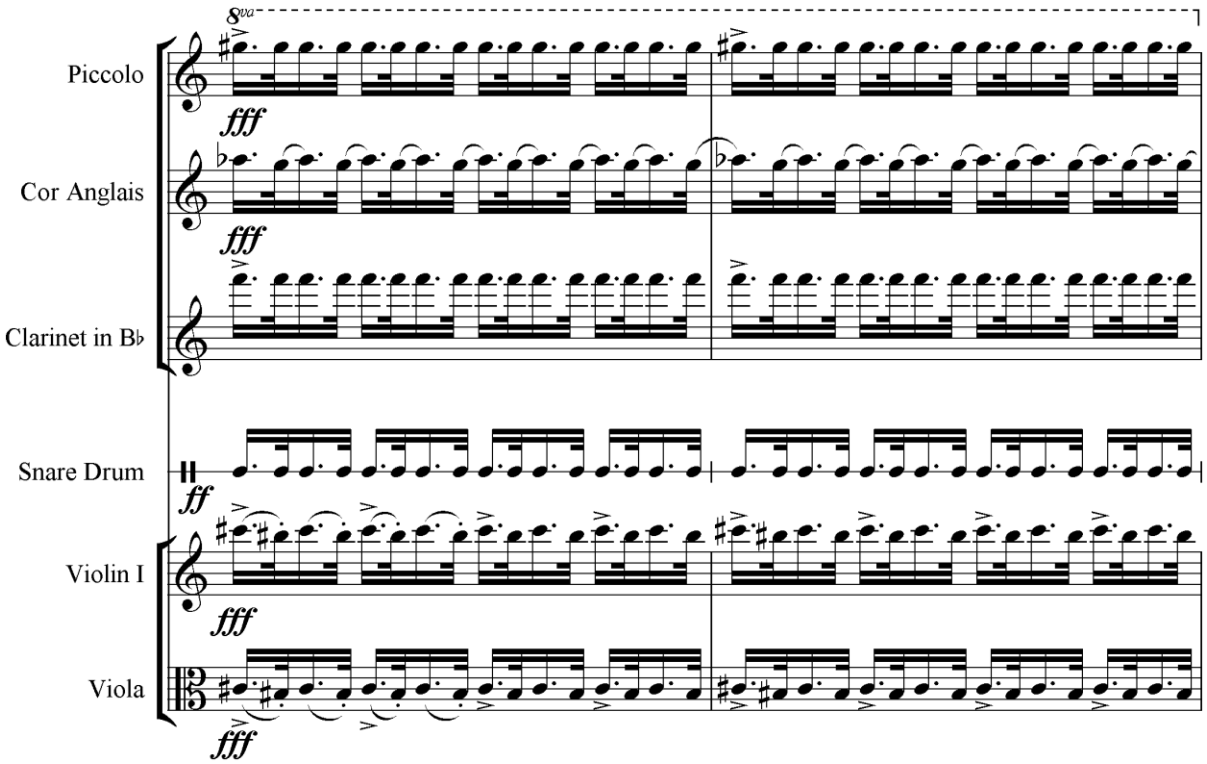
It could be interpreted that theme 2^3's absence at bar 142 is the reason for the unrepeated statement of $1b^3$. At bar 142, the section of theme 1^3 from bars 8-10 is heard in the clarinets and cellos, although with the first bar repeated hiccup-like, and with the concluding semibreve remaining on the final note of the previous bar (rather than rising as in bar 10). The dotted conclusion to the theme from bar 141 returns in bar 145, and is followed by a brief five-bar fragment featuring: segments of theme 1^3 (as in bar 143-144) in the bass clarinet; the parallel chords of theme 3^3, now descending; and crotchet versions of the *Dies irae* cell refiguring the bass pedal. The latter chromatically descends to a further presentation of theme 3^3 in bar 151. Over a new dirge pedal (based on a crotchet-minim-crotchet rhythmic pattern), a re-scored version of the *Dies irae* figure is then heard in the woodwind. The pattern is subsequently sequenced and modified harmonically, and the cadence point at bar 163 is succeeded by semitonally moving fragments of theme 1^3, which also aid in highlighting its connection with the dotted nature of theme 2^3. These figurations are answered by an unexpectedly jaunty oboe melody clearly based on theme 2^3 material:

Ex. 3.101: Symphony No. 2, III, bars 165-170

The rising and falling thematic fragments are repeated a semitone higher in bar 171 and are rhythmically diminuted into dotted crotchets. This draws the fragments closer to the consequent oboe line, which is heard again in bars 176-177, although this is now presented a tone higher than previously. The fragments are developed a further semitone higher in bars 178-181; here, they are modified into constant dotted rhythms (bar 180), with the answering oboe line now stated in the flutes and clarinets. Moreover, the final quasi-cadential perfect fourth is immediately repeated in bar 182. This 'answer' becomes a source of development in the violins and violas, and eventually leads to the main climax of the movement (bars 194-214), a two-bar idea in the woodwind and

side drum joining the progression at bar 185. At bar 187 the rate of pitch change doubles in frequency, and the dotted idea ascends towards bar 190, where crotchets rhythmically augment the shape of this rising line and a static dotted rhythmic pulse appears in the horns (continuing in the side drum). The rising line fragments further in bar 192; it then ascends chromatically in the brass[474] and descends chromatically in the cellos and double basses as a lead into the main climax point of the movement.

Despite its considerably dissonant content, this climax point feels like a true point of arrival, as it has been prepared by the dominant G♯ crotchet pedal point since bar 165. The climax combines themes 1^3 and 2^3, as well as the dirge motif, although a comprehensive discussion must also consider the differences in the original and revised versions of the score (to be discussed presently). The dirge rises a fifth from the tonic (as in bar 64, for instance); however, this is tarnished at irregular intervals (generally at the moments in which theme 1^3 is largely static and stated in dotted minims) into a chromatically descending line originating from bar 95. This this descent—also represented in the brass—is notably subjected to development in the typical manner of Khachaturian's handling of motivic material:

Ex. 3.102: Symphony No. 2, III, bars 195, 200, 206, 210, 212

The invading theme 2^3 manifests as a rhythmically diminuted alarm bell, both static and moving in different instruments: it is immobile in the piccolo, clarinets, and side drum, and presented as a semitonally moving ostinato in the cor anglais, violins, and violas.

[474] Reminiscent of bar 146 of Movement I.

Ex. 3.103: Symphony No. 2, III, bars 194-195

Except for occasional off-beat percussion interjections and harp glissandi, the only other feature of the musical texture of the climax is theme 1^3, which is orchestrated as shrilly as possible in the high register of the flutes, oboes, clarinets, and brass. The latter have the additional marking *Pavillons en l'air* (bells up); this alters the sound, making it louder, brassier, and more immediate (as it is directed more towards the audience), as well as providing a slight theatrical element. The forcefulness of this version of theme 1^3 suggests, as in the First Symphony, that the 'true' version of the theme is only being heard retrospectively, the initial presentation being an elaboration of this. Although this 'definitive' presentation appears to follow the general outline of the first statement (with some minor alterations of intervals and embellishments, especially in the run-up in bar 206 in the original version of the score), the ending is nevertheless modified in the general manner of the composer. Before examining the ending, it should be noted that the theme is significantly altered between the original and revised versions of the symphony, the latter version omitting bars 204-209. Both scores feature different endings: in the original version the theme is heard as at the opening, although at bar 211 (compare with bar 21) the line is reworked into repeated notes, this two-bar idea then being repeated up a tone (bars 212-214). In the revised version, however, bars 15 to the end of the initial presentation are cut, and bars 212-214 of the original version are substituted in its place. In any case, the final chord and subsequent echoes of

the main thematic cell in the brass at bars 214-215 are perceived as an interruption, rather than as a true moment of arrival.

At bars 216-218 fragments from each of the themes—theme 1^3 from bars 8-10 in the cellos, $2c^3$ in its position as the conclusion to theme 1^3 in the bassoons (as presented in bar 16, although now descending), theme 3^3 in descending parallel chords, the dirge pedal in crotchet fifths in the double basses—are stated and repeated in bars 219-222. This conglomeration of material continues at bar 223, the bass clarinet repeating the fragment of theme 1^3 from bars 216-218 over the *Dies irae* chords of the descending theme 3^3. The bass clarinet thematic fragment segues directly into an ostinato based on theme 2^3 between bars 225-232. Beneath this, oscillating chords modelled on theme 3^3 are heard in the brass and strings; these are subjected to a rhythmic diminution into crotchets in bar 228. A final echo of the dirge theme is heard at bar 232, gradually augmenting rhythmically, before finally and quietly suggesting the rhythmic cell of theme 1^3 at bar 235.

Despite the taut thematic construction of the third movement of the symphony, its tonal tension and post-tonal harmonic language is arguably more interesting from an analytical point of view. These conflicts are immediately presented in the opening dirge, which superimposes B♭s and B♮s beneath theme 1^3. This clash continues at the theme's repeat in bar 25 although, as previously noted, it is now divided temporally within the bar (as outlined by the viola). Although the invading theme 2^3 material (bar 37) was originally chromatic in bar 16, it is firmly in B minor at this juncture. This strengthens the semitonal conflict, as the theme itself is more obviously in B♭. This leads to a tritonal recomposition of $1b^3$'s repeat, arguably as a means of confirming the music's inherent tension in the face of potential diatonicism. A B♭ pedal point returns in the extensive presentation of theme 2^3; as both B♭s and B♮s are prevalent in the theme's sequential progression, however, this is hardly felt as a stable tonal basis for the music. The curious progression in bars 60-63 from G half-diminished-C dominant seventh-B minor (with flattened leading note)-D minor, ending with a chromatic descent, further upsets a sense of tonal stability. At bar 64, the pedal point rises a semitone to B♮/C♮, and parallel diminished chords (bars 68-70) and semitonally-oscillating ostinatos (bars 77-79) sully the theme's tonal foundation. As shall be demonstrated, the various scales of the musical material seriously negate what is already a tentative tonal centre at this moment in the symphony.

A clear feeling of diatonicism is finally achieved at bar 83, with an E♭ minor chord in the strings and E♭ Dorian/Aeolian scales forming the basis of the dotted descents. This is

counteracted, however, by a semitonal rise in bars 85-86, which moves to C dominant seventh in bar 87. Although this harmony evolves into C half-diminished in bar 90, the subsequent movement to F minor (bar 92) is nevertheless aurally experienced as a perfect cadential movement. This is at once the tritone and the dominant of the opening tonality. This tonal centre is also presently weakened, however; the dirge outlines the seventh (E♭) on the fourth beat of the bar, the underlying chord progression moves independently of the pedal point, and there is a rather gratuitous presentation of the tritone in relentlessly repeated crotchets in the harp and piano until bar 107. This is emphasised more pungently in the trumpet and cellos at bar 99, and the interval also forms the opening descent of the transition passage in bar 108. During this episode, which additionally features a chromatic (and extended) harmonic descent against the pedal point (F♮), the semitonal clash returns, with the ascending scales of bars 115-116 outlining both E♭ minor (with flattened leading note) and E minor (with flattened leading note). Moreover, the subsequent E♮ pedal point which emerges in the following bar descends to the tritone at bar 120.

During the development of material in bar 122, where the tonality settles a minor third higher on A♭ minor, the *Dies irae* theme is transformed into gloomy, descending minor chords, and theme 1^3 returns at the pitch of the opening (D♮, bar 129), a tritone away from the fundamental pedal point. (The harmonic movement from F♭-B♭ minor in bars 127-128 also utilises this interval). The harmonic progression of theme 3^3 here appears to bear scant relation to either the A♭ pedal point or theme 1^3 on D♮, and largely proceeds in parallel motion (for instance in bars 137-140). These two tonal areas combine in the concluding bar 145 to form a D half-diminished chord.

The new pedal point of A♮ in bar 151 is unconnected with the chords of theme 3^3 above it (B-B♭-B-C minor-F minor-G-E♭ minor-A minor), but does move purposefully to its dominant in bar 157, which battles against a similarly independent chord progression (F minor-E♭-D♭-D minor-C minor-C♭-F minor-A minor). Although this cadences back onto A in bar 165, it is immediately negated by the G♯ pedal point and rising chromatic sequential movement within the thematic fragment (bar 165). The precursor to the climax (from bar 183) superimposes this pedal point with tritonal horn chords of D dominant seventh (consequently forming a harmony of D half-diminished). The climax itself, prepared by contrary-motion chromatic movement, is in C♯ minor—a semitone lower than the previously-established D half-diminished harmony, a minor third higher than the original B♭ tonality, and the tonic of the extended dominant G♯ pedal. The

ostinato underlying the climax, however, continues to pit two semitonally-related tonal centres against one another, oscillating as it does between C♯ and B♯. The seemingly-interrupted ending of the climax (bar 214) moves towards a G minor chord, a tritone away from the C♯ tonal pedal point, and the final pages of the movement progress towards the semitonal pedal point of A♭. This in turn moves to the tritonal D minor in bar 229 by means of quasi-theme 3^3 motion between chords of B♭ and E♭. It is on this tonal dirge pattern that the movement ends, a third higher than at its opening.

This rather unusual tonal plan is reflected in the movement's thematic material, which once again makes extensive use of chromaticism and octatonicism. Although not every example of these need be listed here, theme 1^3 starkly outlines the tritone between bars 7-8, and its arabesque (bar 11) makes prominent use of the octatonic scale. Theme 2^3's interruption (bar 16) of this is a chromatic motion in thirds, as are the clarinet accompaniment to the repeat of $1b^3$ (bars 17-22) and the conclusion of the theme (bar 22). Moreover, the lead back into theme 1^3 at bar 25 is prepared by an octatonic descent, which subsequently becomes chromatic (bars 23-24). This mixture of octatonicism and chromaticism is extended into the consequent oboe line from bar 31, as well as in the full exposition of theme 2^3 (bars 43-59) and the chromatic descent back into theme 1^3 (bar 63). As already noted, this presentation of the theme makes use of parallel diminished chords as a means of contributing chromatic spice to the restatement. This colouring occurs even more noticeably in the chromatic/octatonic nature of the underlying theme 2^3. Tritones form the basis of the bass pattern in bars 77-79, and octatonic writing is further apparent, for instance, in the descending dotted line in bar 95 (a reworking of bar 83) and the ascent into bar 122, which presents an incomplete ascending octatonic scale. The precursor to the climax returns to the combination of octatonicism and chromaticism typical of the composer, as well as to blatant semitonal clashes in the inner parts, a common feature both throughout the movement and of Khachaturian's oeuvre in general. Theme 1^3 returns in bar 129 at the pitch of the opening (D♮), which is a tritone away from the fundamental pedal point (the harmonic movement from F♭-B♭ minor in bars 127-128 also makes use of this prominent interval).

Once again, the interval of the minor third is an integral component of the movement, and is traceable in a number of areas. The most pertinent examples are: theme 1^3, for instance the movement from D♮-F♮ in bar 4; the striking half-diminished chord at bar 60; and, especially, in the characteristic melodic descent of the *Dies irae* theme 3^3, during which the interval features prominently, integrating the motivic material within the symphony as a whole. On the tonal level,

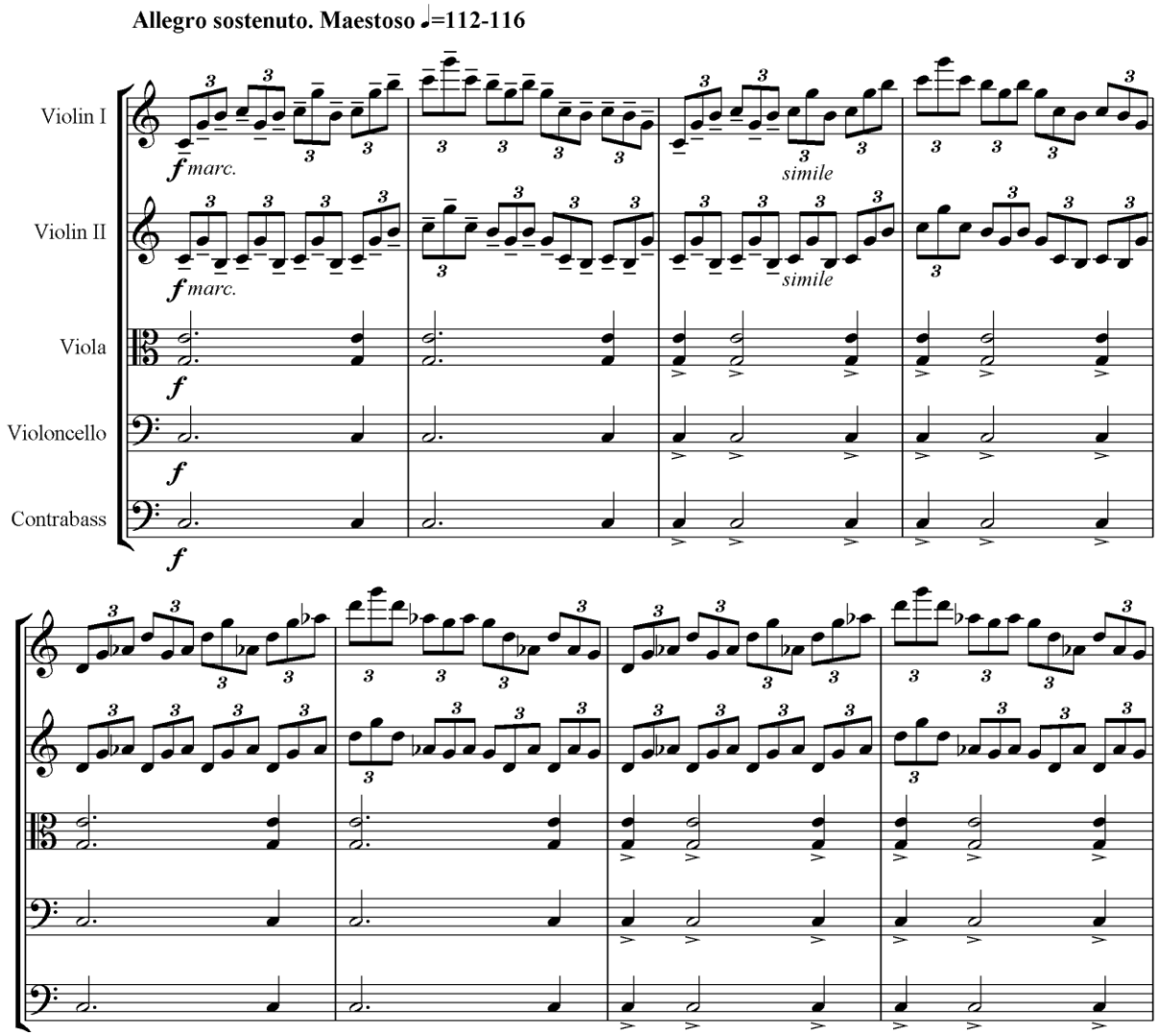
the music settles on A♭ minor at the development of material in bar 122, a minor third higher than its original presentation on F♮.

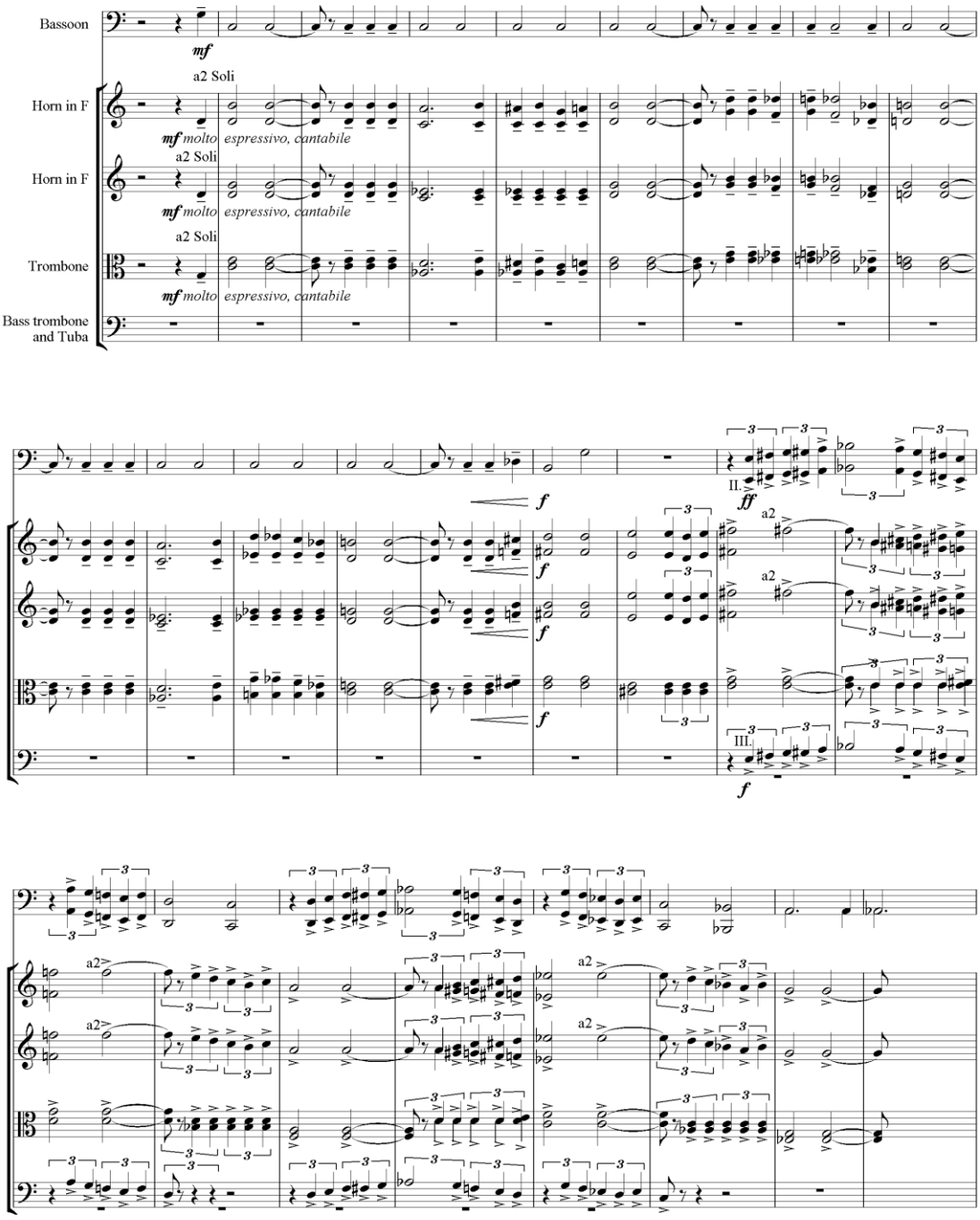
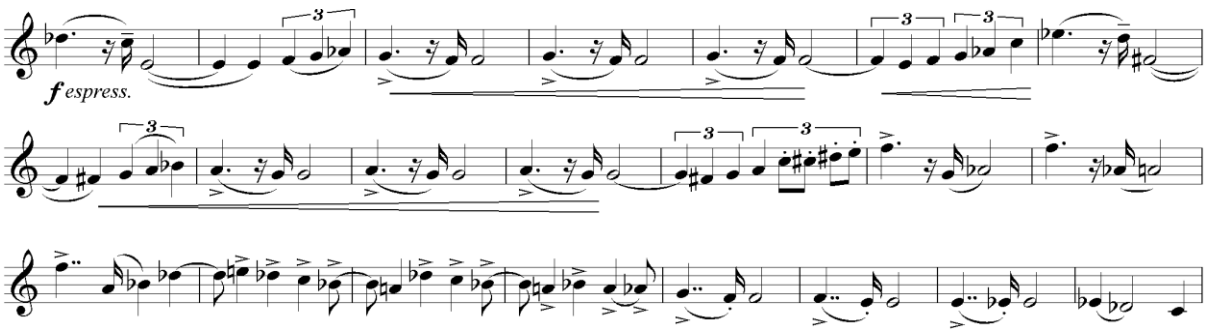
The gradually disintegrating, *pianissimo* ending to the movement brings a degree of respite to the music, but the final unison D♮ pedal, a third higher than the opening semitonal clash, does little to provide a sense of resolution. Throughout the movement Khachaturian's harmonic syntax purposefully avoids a clear sense of a stable tonal centre, primarily through its consistent use of octatonicism, tritonal relationships and frequent semitonal clashes. The dirge pattern which opens the movement also establishes a foundation for the movement to follow—the pattern is straightforward and easily comprehensible, but the use of a constant semitonal conflict plunges this simplicity into stark relief, arguably narrating of the effects of the imposition of war upon a childlike, carefree way of life. This depiction is reflected also in the two main thematic areas, which progress through the movement in an extended antagonistic dialogue, and the struggle that both of these areas enter into with the removed, quasi-spiritual *Dies irae* theme 3^3. As a result, much is left unresolved at the opening of the finale, and the degree of success the latter movement achieved by the fourth movement is related to its ability to synthesise the thematic and tonal relations presented in the preceding movements.

Movement IV

As has already been noted, Soviet commentators particularly criticised the finale of the Second Symphony, Myaskovsky chiding the lack of engaging musical material contained within the movement.[475] Certainly, it would not be unreasonable to consider that the finale superficially falls short of the standards set by the earlier movements. First of all, the main theme (theme 2^4), stated in the brass, wholly reflects the stereotypical banalities of a socialist realist theme in its bombastic presentation and simplistic construction. Secondly, and perhaps more importantly, the finale is comparatively short—on a number of recordings second in length only to the scherzo—and arguably does not present a sufficient resolution of the antagonistic musical threads as expected within the traditional symphonic form. Despite these reservations, the finale nevertheless contains a number of skilfully constructed passages, not least in the music surrounding the presentations of the aforementioned main theme; indeed, the considerable divide between this material and the principal theme allows for a thought-provoking extra-musical interpretation of the movement (and indeed the symphony as a whole). Although the fourth movement does not enter into a complete summarisation as expected in the textbook form of a symphonic finale, it is nonetheless integrated via the effective return to the composer's system of continuous motivic development, and recalls thematic material from across the symphony as a means of unification. These thematic transformations and cross references have clear precedents in works from the nineteenth century, most notably the finale of Beethoven's Ninth Symphony. It is sensible to consider the form and thematic material within the movement immediately, as these are unusually straightforward for Khachaturian:

[475] Yuzefovich, *Aram Khachaturyan*, 169



Ex. 3.104: Symphony No. 2, IV, bars 27-34

Ex. 3.105: Symphony No. 2, IV, bars 34-59

Ex. 3.106: Symphony No. 2, IV, bars 153-174

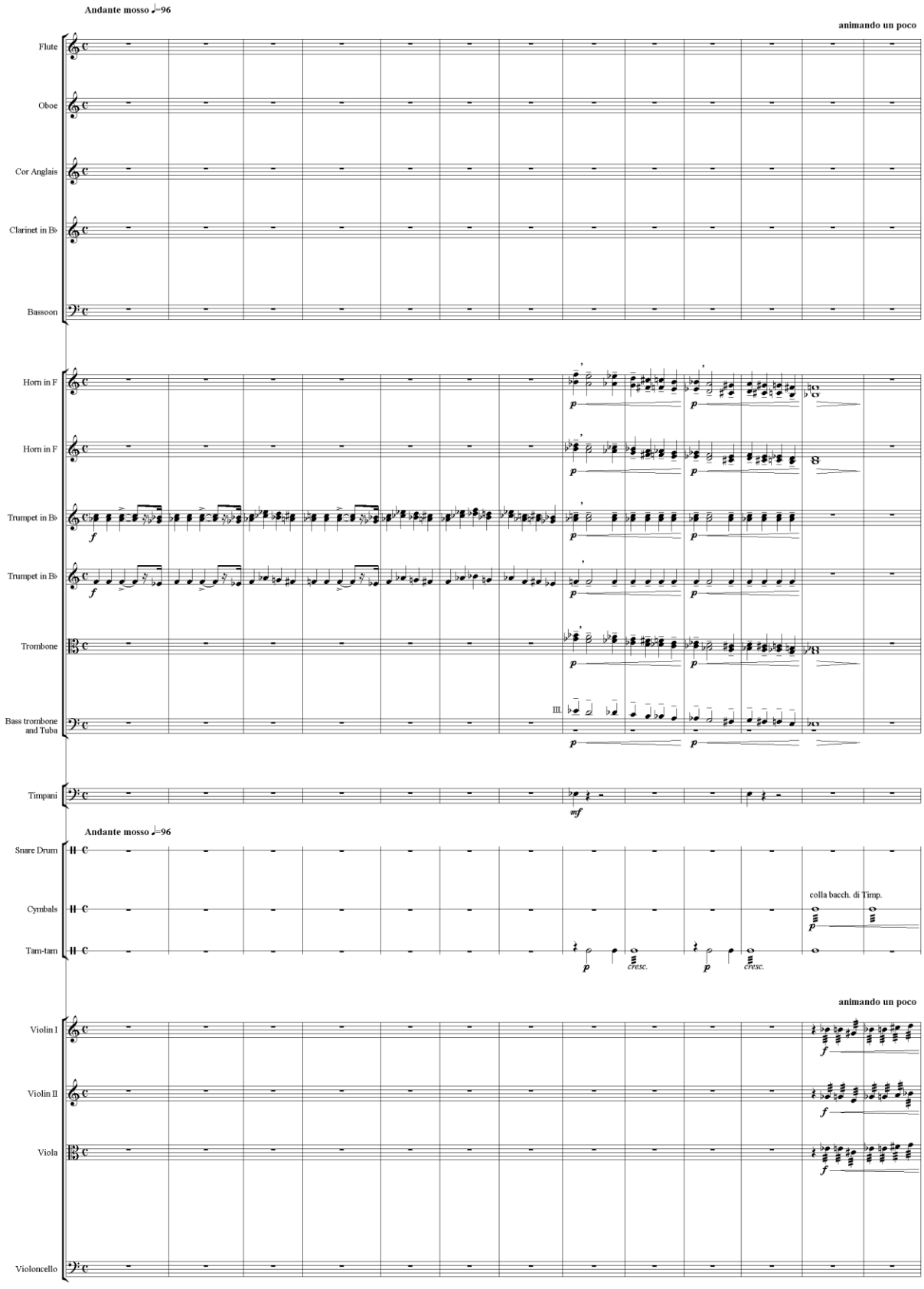
	Introduction	**Thematic presentation**	**Transition**	**Thematic presentation**		**Transition**	**Climax**	**Codetta**	**Coda**
Bar number	1-26	27-98	99-149	132-173	174-206	207-230	231-288	288-303	303-363
Section	(2^4)	1^4, 2^4	1^4	3^4 (1^4)	3^4 (1^4), 2^4	1^4	1^4, 2^4 (+ 1a of Movement I (235))	1^4, 2^4 (+ 1b of Movement I)	1^4, 2^4 (+ motif *b* of Movement I (325))
Tonal centre	E♭m/chromatic	C/chromatic	chromatic/ various	$Fm^{(♭6)}$	$Fm^{(♭6)}$	$A/D♯^{min7♭5}$— G	B♭m/C	descending— D♭	E

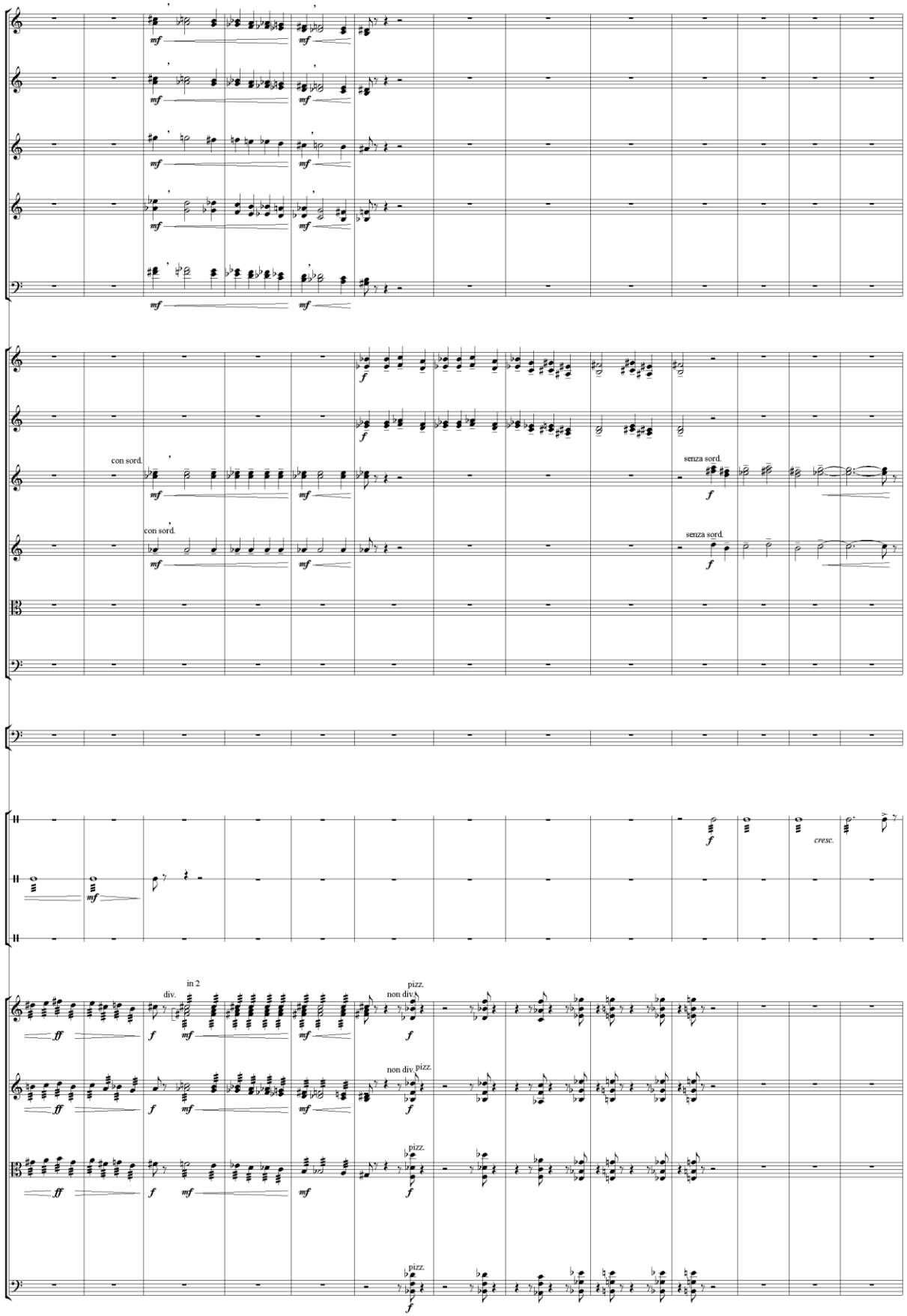
Fig. 3.12: Symphony No. 2, IV, formal plan

As the table above demonstrates, the militaristic main theme (theme 2^4) is dominant throughout the movement, but is challenged in the central section (bars 132-206) by theme 3^4, which relates closely to Khachaturian's oriental, *kuchkist* manner of composition. The main theme is also divided by transitional sections chiefly based on the triplet quaver ostinati of theme 1^4, a theme full of latent excitement which is stated virtually simultaneously with theme 2^4 at its original presentation (bar 27). Following the climax point of the movement—which, as shall be shown, is significantly altered between the original and revised versions of the score—theme 2^4 remains present in the music, but is relieved of its victorious, war-like overtones and transformed into a lugubrious, Borodinian musical style. This is eventually to be subsumed by the return of the militant 'bell-motif' in the coda.

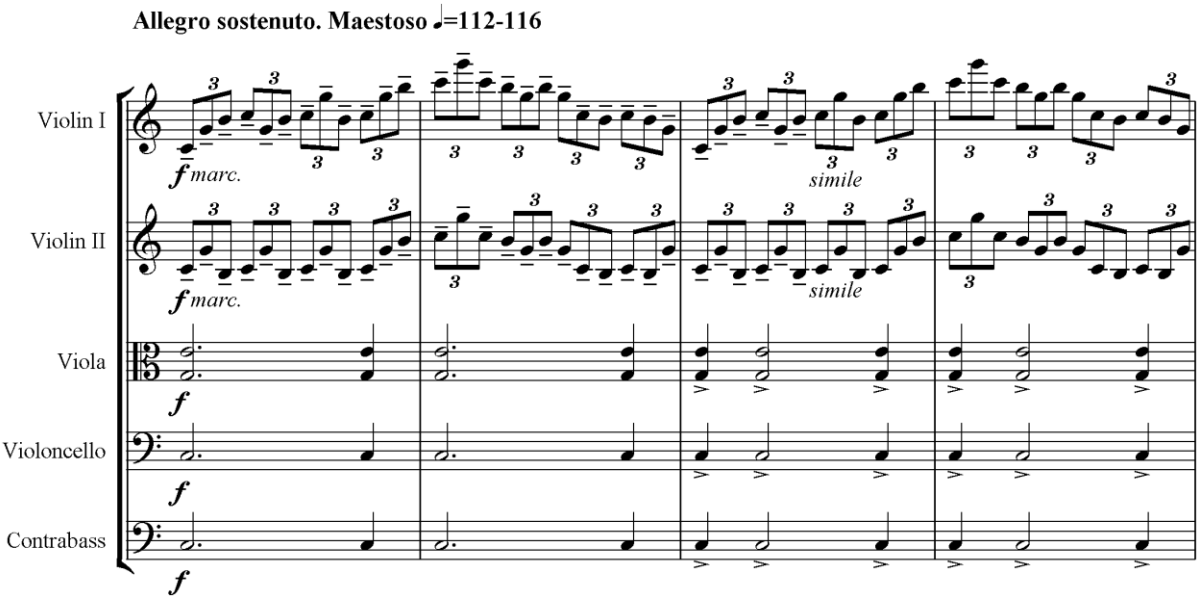
The movement begins with trumpet fanfares (motif a^4),[476] immediately recognisable as earlier musical material: repeated crotchets, which have permeated virtually the entire score, and a dotted figuration, which in this repeated-note context most obviously reworks the dirge pattern from the previous movement. The subsequent chromatic, angular chords at bar 5 (motif b^4), mournfully falling, are particularly reminiscent of the winding descent from bar 19 of the first movement (that is, motif *f*). Moreover, this introductory material contains the germs of theme 2^4 which is soon to follow. These motifs are developed and curtailed immediately after their initial presentation, moving into the violins and violas and outlining the shape of bars 4-7 (motif c^4). This again progresses to motif b^4, although this material is now curtailed after three bars by syncopated pizzicato quavers and repeated cells of motif c^4 in the horns. The sequential descent from motif a^4 is then rhythmically augmented into minims at bars 23-26.

[476] In a note in the score the composer explains that these may be doubled.


Andante mosso ♩=96
animando un poco
Flute
Oboe
Cor Anglais
Clarinet in B♭
Bassoon
Horn in F
Horn in F
Trumpet in B♭
Trumpet in B♭
Trombone
Bass trombone and Tuba
Timpani
Andante mosso ♩=96
Snare Drum
Cymbals
Tam-tam
colla bacch. di Timp.
cresc.
cresc.
animando un poco
Violin I
Violin II
Viola
Violoncello



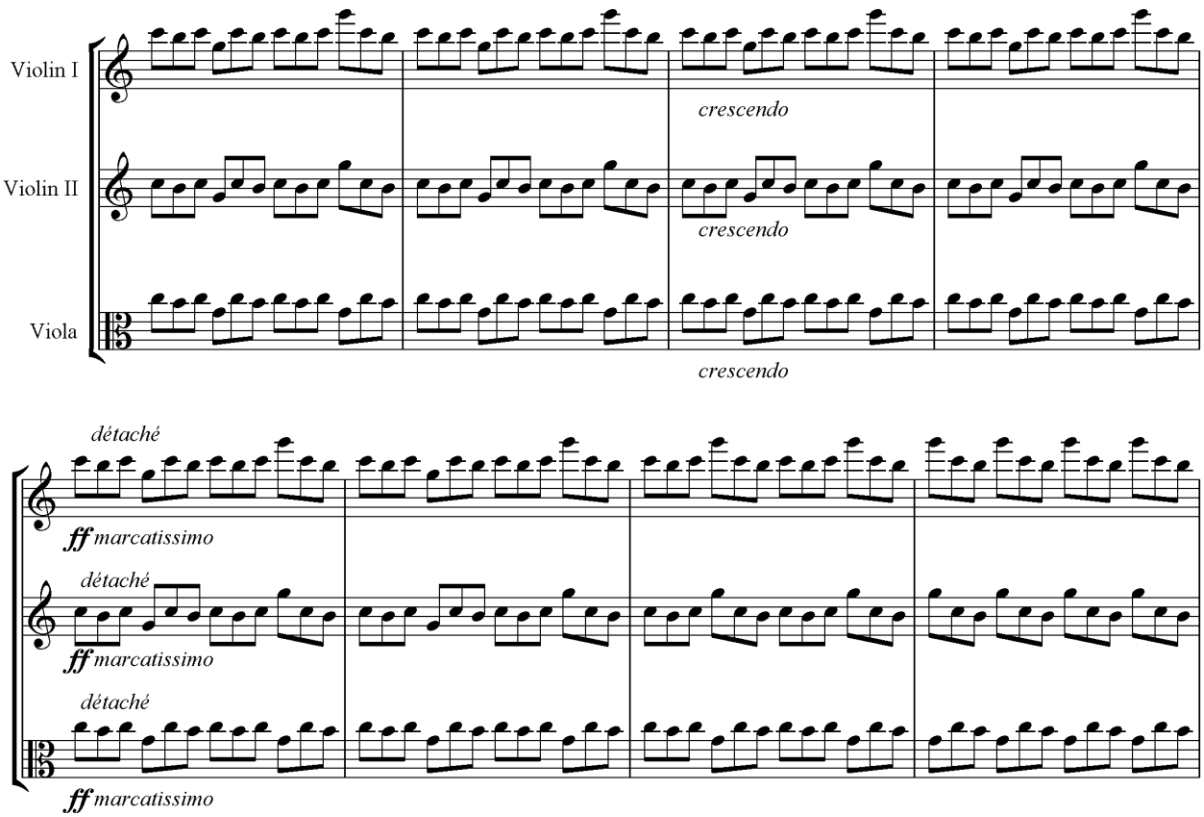
Ex. 3.107: Symphony No. 2, IV, bars 1-26

Themes 1^4 and 2^4 arrive unambiguously in bar 27 after a brief moment of silence, with the extraordinarily slight introduction not having presented any musical conflict to work out. (This is because the conflict is still to come, despite the fact that the 'victory anthem' has already been sounded.) In this initial presentation themes 1^4 and 2^4 function as a unit, with the former, gradually ascending and descending in arpeggios, acting as an accompaniment to the latter. The repeated and syncopated string harmonies underpinning this statement of theme 1^4 relate to both the opening fanfare idea and to the imminent theme 2^4.

Ex. 3.108: Symphony No. 2, IV, bars 27-30

As already noted theme 2^4, which emerges from this foundation at bar 34 and can be divided into three main sections, has clear links with the opening material of the introduction, most obviously in its repeated notes and parallel chromatic movement. As this theme presents itself in such an overtly clear-cut manner, the sudden return to the syncopated descent of bar 8 in bar 41 is unexpected, and rather disconcerting. This weakening of the theme's progression is intensified during the second section in bars 50-58, where it enters into an antiphonal, sequential dialogue with the bassoons, tuba, and lower strings.[477] At this point, the figurations of theme 1^4 deviate tonally from the progression of theme 2^4 (to be discussed presently). The third section, beginning at bar 59, recalls the melodic shape of the material from the second section of the development of the first movement (bar 175), and is constructed from the motivic cells of the introduction. These rhythmically augment into minims at bar 64, before repeating their angular crotchet motion and leading into a further statement of theme 2^4 at bar 73.

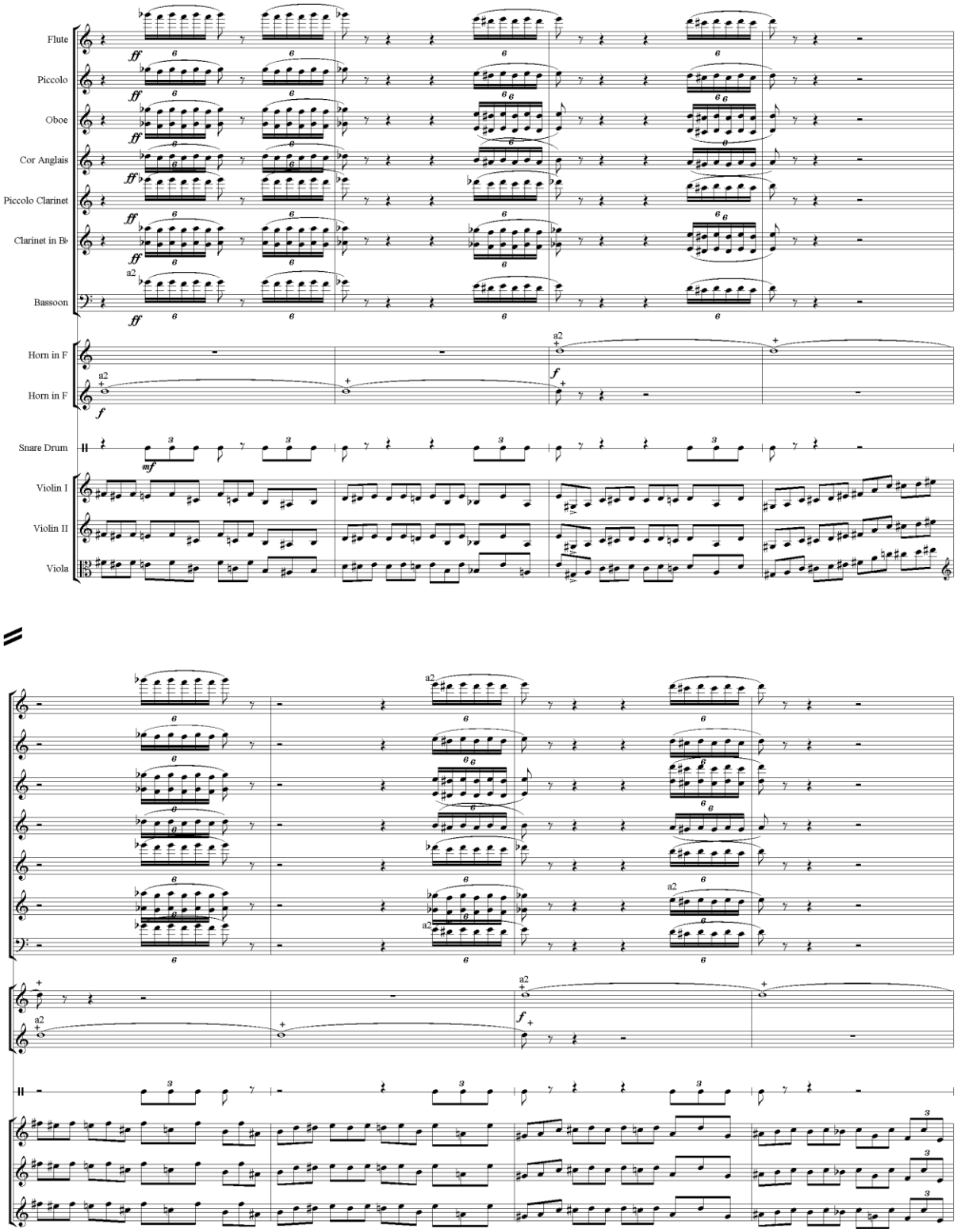
This presentation of the theme (bars 73-91) clarifies its forthright purpose considerably. Theme 1^4 regains its accompanimental role as in bar 27 and is developed, now passing between the strings and woodwind as the arpeggios rise and fall. Much of the superfluous material of the previous statement has been stripped away—the theme now moves directly into its second section without the interpolatory bar 42, for instance—and the (functional) harmonic progression of the second section is emphasised with a more extensive orchestral palette. Here, however, the theme is also overtaken at its conclusion (bars 92-96) by a return of bars 8-12; following this, only the accompanying theme 1^4 remains as a solo line in the music, which gradually fragments and repeats its figurations with steadily increasing frequency:

[477] Because of its instrumentation and development into repeated crotchets, this passage particularly recalls bars 70 of the third movement.

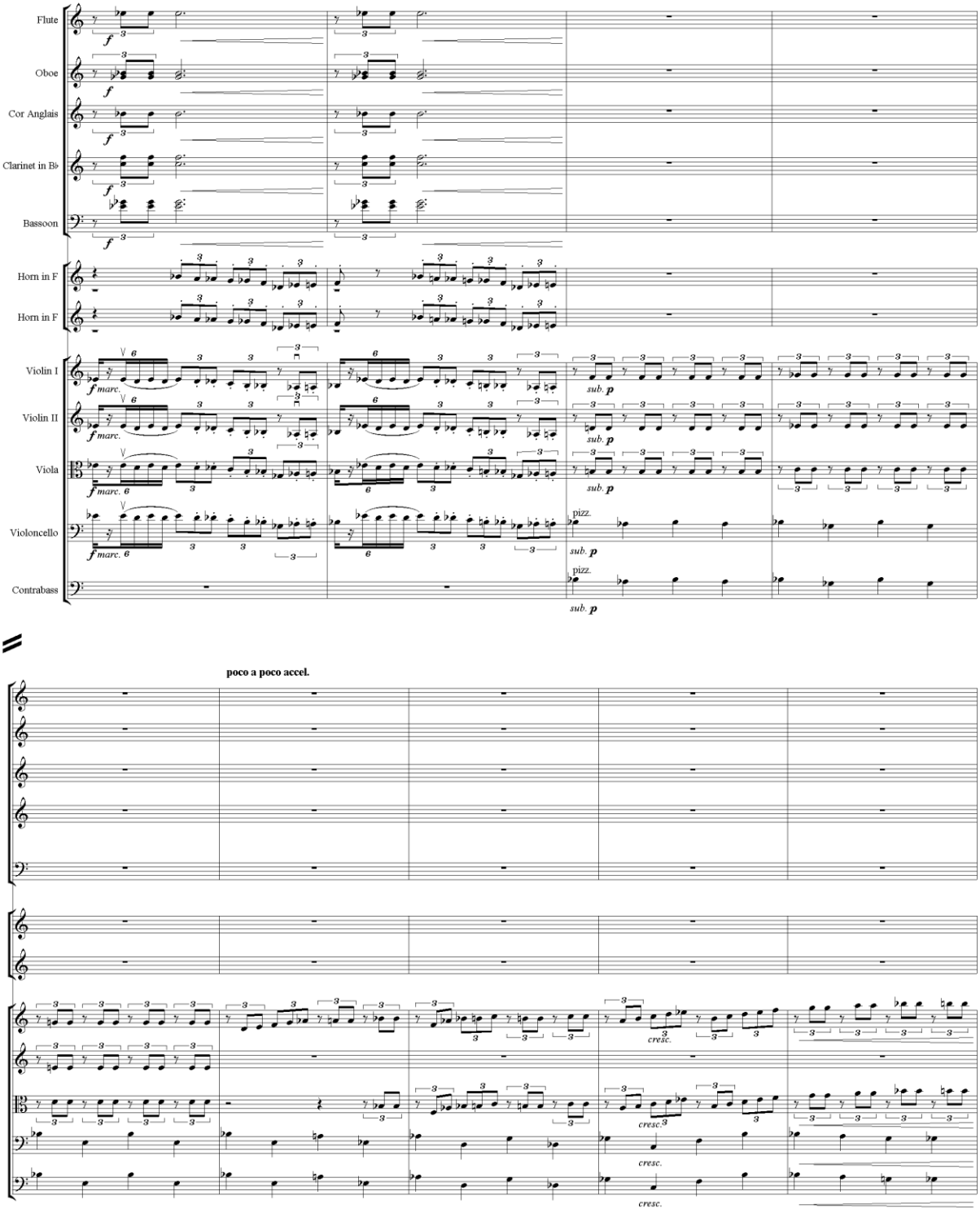


Ex. 3.109: Symphony No. 2, IV, bars 95-102

The triplet quaver material of theme 1^4 forms the basis of the first transitional section (bars 103-152)—as shall be demonstrated, however, these structural boundaries are significantly blurred. This section disrupts the consistent theme 1^4 arpeggiations of the previous section with an irregular, sequentially descending line and syncopated accents occurring from bar 109. These alter the listener's perception of the time signature considerably.[478] The descent is suddenly invaded in bar 116 by militaristic wind sextuplet semiquaver oscillations. These are presented in diminishing frequency and follow the gradual, sequentially-descending trajectory, although become modified into ascents at bar 125. The entrance of these interjections, which reintroduce a militaristic character to the music (particularly through the utilisation of the snare drum) alters the melodic character of theme 1^4, which becomes anchored around a single note. This manipulation is carefully crafted; in the following bar the pattern becomes displaced by two notes, begins later in the bar, and descends sequentially. This is combined with ascending figurations (as in bar 119) as a means of further extending its displacement:

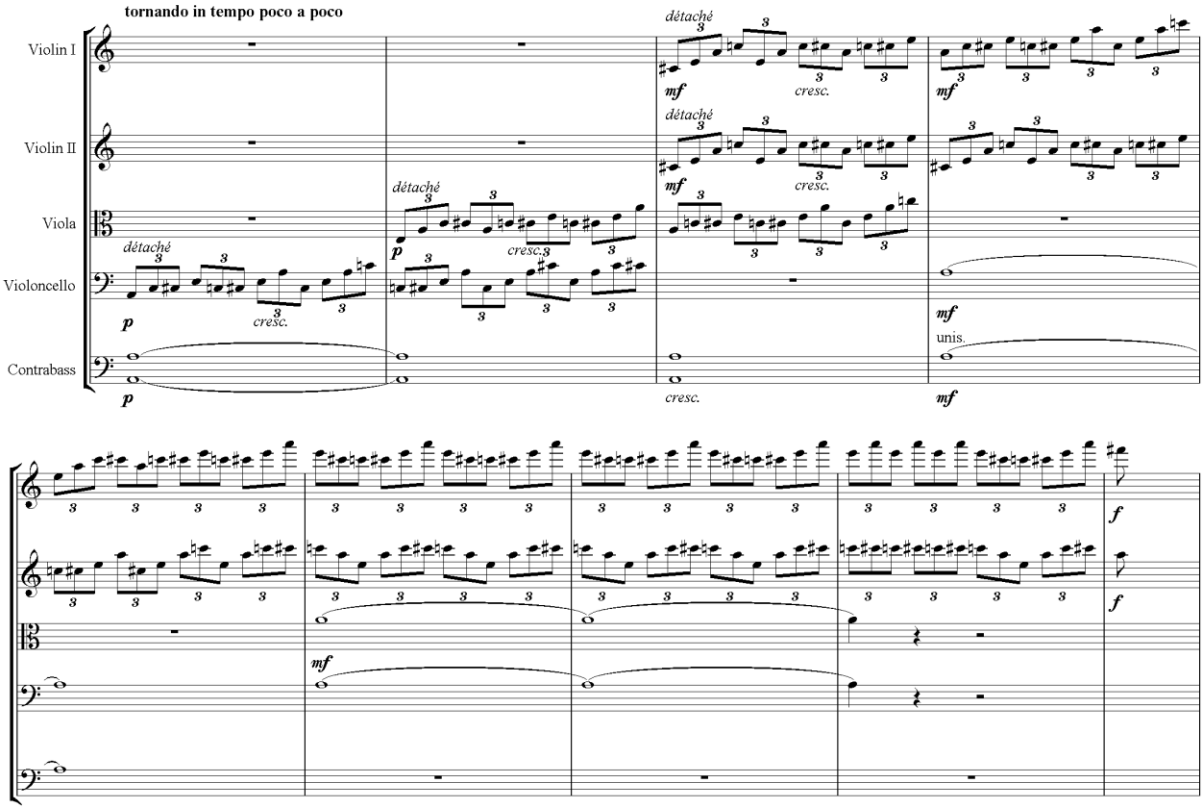
[478]This material recalls motif d^2 of the second movement.

Ex. 3.110: Symphony No. 2, IV, bars 116-123

These four bars are then repeated. This restatement, however, features continual modifications to theme 1^4 (see above), as well as the absence of the first wind oscillation and an extra bar of accompanying theme 1^4 material at bar 124. The rising figuration (as heard at bar 107) then wholly takes charge of proceedings, ascending in the cellos, basses, and horns. The dialogue originally heard between bars 124-125 is repeated, and leads directly into a new section of the movement (bars 132-173). This area is particularly notable for its sudden and startling change of musical character.

Although this change of character signals the first step on the path towards a complete alteration of the musical landscape, which is eventually to culminate in theme 3^4, it continues to connect to the earlier material of the movement through its extended utilisation of theme 1^4's triplet quavers. This consistency of material allows for a considerable blurring of boundaries. However, these triplets are remoulded into a rhythmic triplet ostinato between the tuba and trombones, which abruptly moves into the timbrally distant string section a bar later. The ascending semiquaver sextuplets remain present against this new musical background, but now fall before ascending chromatically, and are developed into arpeggio-like figurations in the clarinets. The siren-like, oscillating crotchets moving between the cor anglais and bassoons recall the 'bell-motif', but in this context serve largely to upset the tonal centre (to be considered presently). This tonality is subjected to frequent transposition before settling temporarily at bar 141. Here, a brief string motif is heard, accompanied by the woodwinds. This combines the oscillating sextuplets of bar 116 with both the descending theme 1^4 figurations and the off-beat triplet quavers which have underpinned the transition section. This idea assumes a clear position of prominence, but is quickly subsumed by the triplet quavers and crotchet oscillation, which gradually unfolds into a new pedal point supporting theme 3^4. As a lead into this area, the descending quaver motif from bar 141 is inverted and combined with the off-beat quaver triplets, each component of which is then extended into a bar's length in bars 148-149:

Ex. 3.111: Symphony No. 2, IV, bars 141-149

This is the start of the theme 3^4 section. The previous undulating crotchet figuration is extended into a four-crotchet pedal point rooted in the bassoons and double basses, and the triplet quavers of theme 1^4 continue both as an oscillation in the harp and as a tied repeated note in the violins II; this recalls the basic motif of the second movement. After this foundation has been established for the irregular length of three bars (contributing to the somewhat disorientating nature of the transition section), theme 3^4 itself enters in the remainder of the string section. Its double-dotted character recalls the main theme of the third movement, although its rising triplet crotchet nature also parallels the section of theme 2^4 that entered into dialogue with the bassoon and lower strings (as at bar 50). This lyrical theme, which contrasts starkly with theme 2^4, is six bars long, and is repeated a tone higher in bar 159. It is repeated in bar 165, but is now fragmented into its constituent parts—the first bar repeats, with the semiquaver and minim gradually transposed upwards, before the theme breaks from its bonds and descends in offbeats down the F minor scale underpinning the theme. (This may be additionally connected to the offbeat accompaniment in the violins II.)

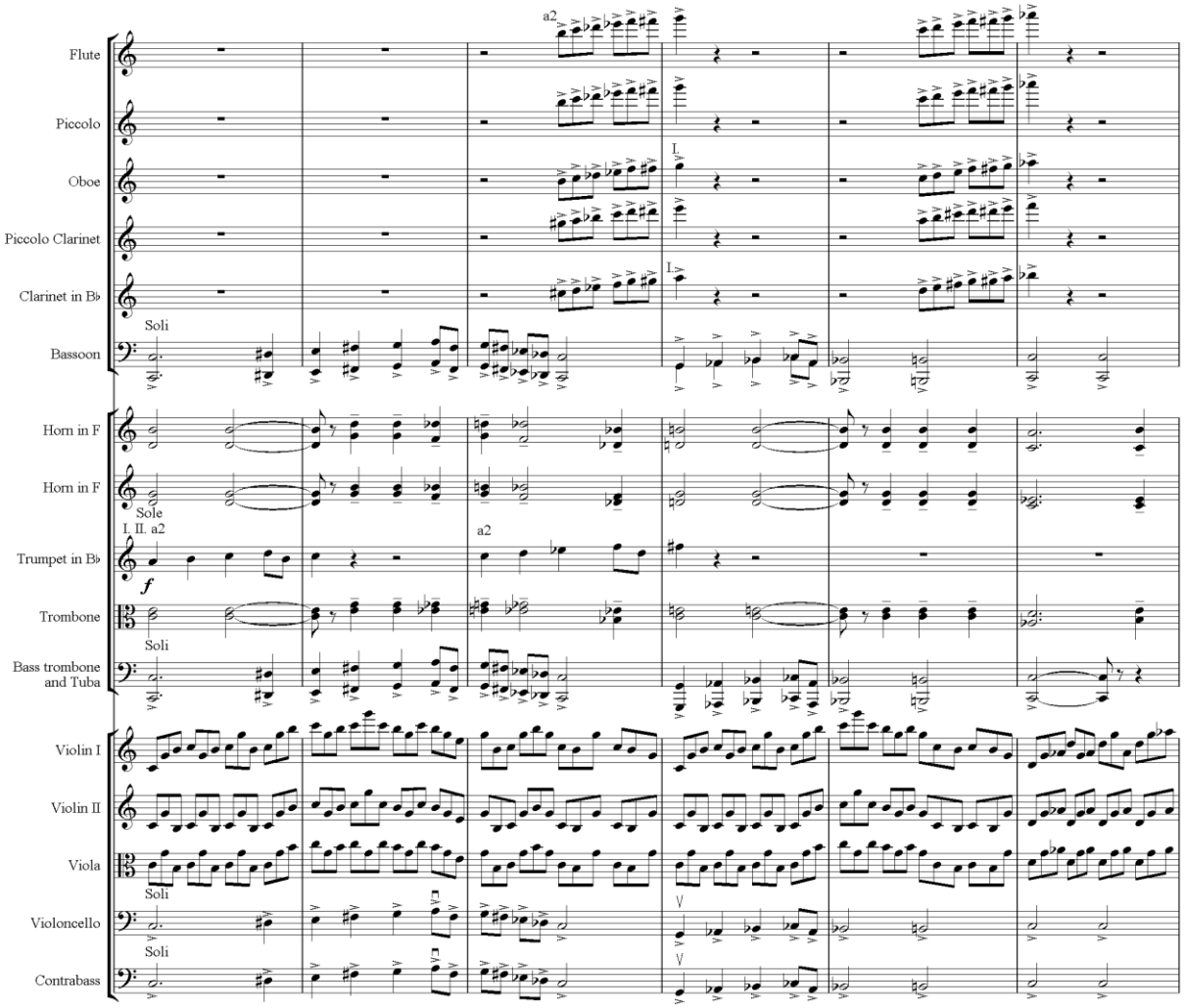
At bar 171 the dotted minim-crotchet trumpet dyads, which originate from the original lead into theme 2^4 (bar 27) move unexpectedly into a partial statement of the latter theme (now after only four bars of preliminary material instead of eight) over a sequentially descending, placated cell of theme 3^4. However, this return to theme 2^4 in the horns is within the context of the theme 3^4 area, and is consequently soon ambushed by this theme. This version of theme 2^4 is the same as the one heard from bars 41-45, with the final bar repeated. This overt descent (due to its repeat) is then adopted by the string timbre of theme 3^4, and leads directly back into at bar 182, a fifth lower than at its original presentation. This restatement also features a canonic entry at the distance of a bar, the trumpet presenting the theme at its original pitch (with additional slight modifications in the third and fourth bars). A further canonic statement is heard at bar 194, although this is soon revealed to be a two-bar sequential idea, which is brought into line with the main statement in the strings via the entrance of a bar of static B♭ crotchets in the latter. The end of these canonic ideas occurs in bars 199-206, where motif b^4 and bar 45 of theme 2^4 combine, passing between the orchestra and ritenutoing into the next transitional section (bars 207-230).

This area contains further recourse to the constant triplet-quaver material of theme 1^4, although the shapes of the figurations are altered, as detailed in the example below. This material is closely related to bar 98: the material from bar 103 returns in bar 215, reorchestrated with additional harp and piano and with further rhythmic disruptions to the feeling of constant triplet motion:

Ex. 3.112: Symphony No. 2, IV, bars 207-215

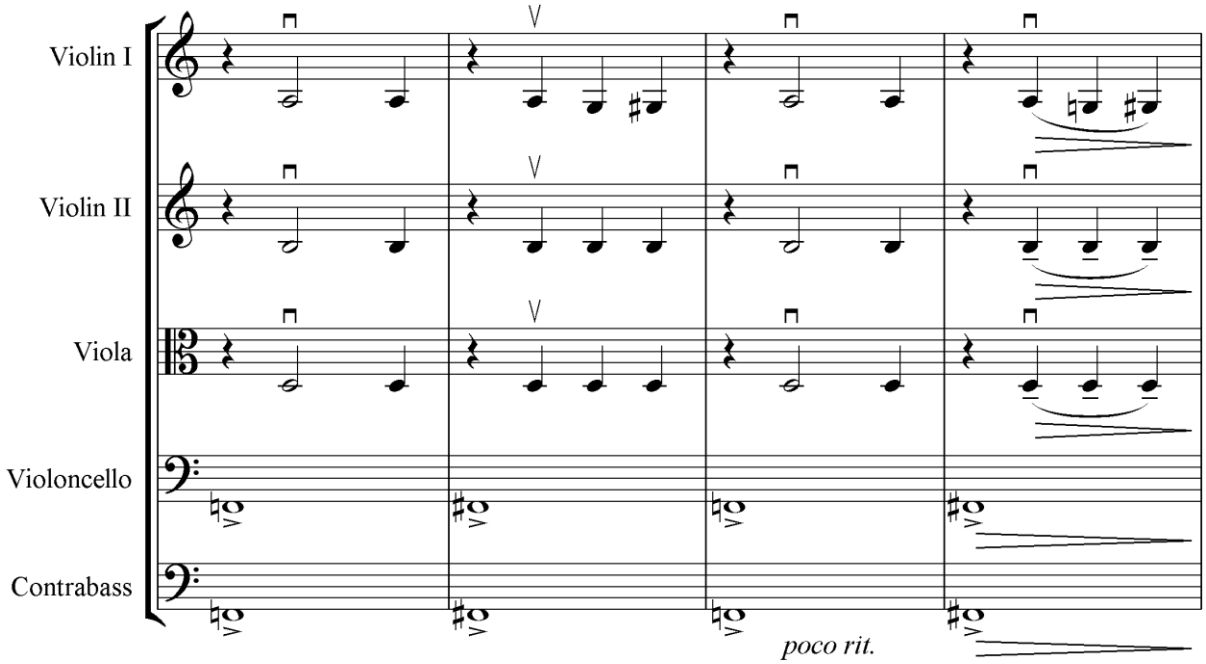
Repeated horn notes are heard against these descents, which soon disintegrate into bassoon and piano triplet-quaver ostinato. These figurations then ascend and ritenuto into straight quavers and dotted-minim pedal points, which lead into a return of theme 2^4 at bar 230.

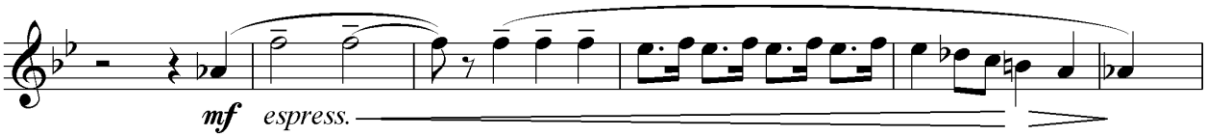
This presentation of the theme (bars 230-267) is the same as the original statement (bars 34-73), excluding bars 67-68, which are curtailed. Such an unusually exact repetition clarifies this original statement of the theme as its 'true' version. As previously noted, however, this return of theme 2^4 is cut in the revised version of the score, undermining this considerable impression of recapitulation. The material which follows this restatement and forms the climax point of the revised version of the symphony will be discussed in due course, but it is worth first briefly acknowledging and examining the effect of the return of theme 2^4 in the original version of the score.[479] This restatement begins with descending figurations based on theme 1^4 (although the original pattern returns after two bars), and is answered every two bars by new ascending and accented wind triplet quavers modelled on bars 131-132. Of crucial importance, however, are the fragmented presentations of subject 1 of the first movement (for instance in the trumpets in bar

[479] Bars numbers marked in this analysis come from the original version of the score.

235), which are answered by developments of the subject's characteristic ascent in the bass clarinet, bassoons, bass trombone, tuba, cellos and double basses:

Ex. 3.113: Symphony No. 2, IV, bars 235-240

In the revised version of the score, however, bars 230-267 are cut, and the music progresses straight from the ascending triplet quavers into a developed version of theme 2^4 (bars 267-288). At this point the entire orchestra plays fortissimo, with optional doubled brass and the instruction to play *campana in aria* as in the third movement. This development of theme 2^4 bears a much stronger resemblance to the fanfare motifs of the introduction, and utilises these cells as the basis of its construction. As in the thematic recapitulation from the original version of the score, this version also features cells from subject 1 of the first movement, and serves to connect these to the opening fanfares of the finale.

An immediate change of mood occurs at bars 288-303. The music conspicuously decreases in intensity due to the omission of woodwind and brass, despite the *fff* and *espressivo* markings in the strings. Subject 1 of the first movement begins to permeate the fabric of the music in a far more subtle manner at this point—the cellos and double basses play a version of 1b of the first movement as a ground bass, over which the violins I introduce a sequential melody recalling motif *e* of the first movement (as well as theme 3^4 of the finale), almost as a wistful afterthought to the climax. Connections with material from previous movements continue in bars 298-301, which clearly recreate bars 60-63 of the third movement. This idea also contains elements of the opening fanfares of the movement in its minim-crotchet pattern and descending figuration:

Ex. 3.114: Symphony No. 2, IV, bars 298-301

The coda (bars 303-363) is prepared via gradually ascending crotchets in the manner of bar 171 of the first movement. This final section of the symphony opens with a languid, *kuchkist* reprise of theme 2^4 on the clarinet, accompanied by harp arpeggios and the dotted motion of bar 27. This develops into an undulating repeated dotted rhythmical pattern, supported by the forceful crotchet ascents and descents from bars 66-67.

Ex. 3.115: Symphony No. 2, IV, bars 303-308

This figure is taken over by the oboe in bar 308. After two bars of repeated notes the ascending crotchet triplets of bar 50 are heard, before the thematic idea is presented again at bar 311. In this restatement, the brief dotted oscillation from bar 306 achieves prominence; from bars 313-324 it is heard as a constant presence,[480] its importance emphasised by a gradual increase of instrumental forces. Underneath this constant pedal the harp, piano, and violas play placid, undulating crotchet arpeggios, characteristic of the majority of thematic material heard throughout the symphony.

The sudden return of the 'bell-motif' at bar 325, in the brass and tubular bells, is a thrilling moment of culmination in the coda. This is heard in full (that is, as in bars 1-2 of the first movement), repeated in bars 327-329, and with bar 2 of the motif heard twice more in bars 329-330, the prominent dotted oscillation presented simultaneously in the second half of these bars. Almost as soon as this restatement of the 'bell-motif' has begun, however, it is interrupted by ascending and descending string arpeggios, a development of the ascending string idea from bars 171-174 of the first movement. These arpeggios progress in bar 340 to unison woodwind and piano statements of the introductory motifs, but instead of a triumphant conclusion the semitonal clashes, low bass pedals and sparse orchestral scoring lend a definite feeling of unease to the music. The newly austere, chant-like repetitions of the fanfare cells blatantly display their profound connection with the very opening of the whole symphony, and the influence that this motif has had across the entire work is subsequently acknowledged. The final chords are heard in bars 353-363. The 'bell-motif' is stated once more over these harmonies, and is further developed into a three-note descent outlining a complete diminished chord, the motif's 'final form', which is only made corporeal in these closing bars.

Notably, the finale of the Second Symphony features a number of clearly defined tonal centres, as well as periods of functional harmonic practice, although numerous contaminations persist throughout the movement as a means of ruining an impression of symphonic consolidation. The introduction, which begins a semitone higher than the end of the previous movement (as well as a semitone lower than the very opening of the symphony), presents minor chords centred

[480] Combining with crotchets only in bars 315 and 317.

around E♭ minor. These move in parallel and chromatic motion, the latter especially prominent in motif b^4. In bars 16-19, this chromatic descent works against the sustained harmony held in the trumpets and violins I. The arrival of themes 1^4 and 2^4 at bar 27 firmly root the tonality in C major, a *minor third* lower than the introduction. This tonality, however, is presently destabilised by the movement in both themes between chords of C major (with added leading note) and D half-diminished, the latter also making use of chromatic movement at the point of its re-appropriation of motif b^4. There is a real suggestion of a perfect cadential progression in bars 48-50, which moves from E minor-A-E minor; however, this is also the point at which theme 2^4 enters into its extended dialogue, featuring an abundance of chromatic movement in the ascending and descending triplet crotchets (in contrary motion in the horns), as well as a presentation of the tritone (bars 54-55). The accompaniment breaks away from the theme at this point, frequently at the distance of the tritone (D♭ major (with added leading note) against G at bar 60; C♭ against F in bar 62). The theme ends with chromatic and tritonal features, moving in unison from E minor (with flattened leading note)-G-F♯-F-B-E♭-G-A♭-G, although this final G can be interpreted as acting as an unusual perfect cadential movement back into C at the opening of the second presentation of theme 2^4. In this way, the music seamlessly mixes traditional and unorthodox harmonic practices. The harmonic progression of the theme is clearly presented in the more substantial orchestration of its second presentation (bars 73-91): A-E-G minor-D minor-F minor-C minor-E♭-C diminished. Against this the bass descends, largely chromatically, and comes to rest on G♭, a tritone away from the theme 1^4 figurations on C (bar 92). These figurations are considerably destabilised at bar 103, where they move to a harmony of C half-diminished (with chromatic appoggiaturas). Furthermore, this scale is transposed upwards by a semitone in bar 108, before returning at pitch in bar 112. Although the modified pattern at bar 116 centres around a note (F♯), a feeling of a true tonal centre is dissuaded by the extreme chromaticism of the musical line, as well as vestiges of whole-tone writing (bar 125) and octatonicism (bar 129).

The tonality of the transitional bar 132 suggests B♭, but the presence of both the ♭7 and ♭9 dilute this impression considerably, and the ascending semiquavers are largely chromatic. The unstable tonality is transposed up to the centres of C half-diminished in bar 135 and E half-diminished at bar 138, the tritonal oscillation readily apparent in the bass in bar 139. Despite the clear harmonic descent to E♭ minor in bar 141, the brief idea which emerges above this foundation is a completely chromatic descent. Similarly, half-diminished chords, octatonicism-cum-

chromaticism and tritonal/chromatic bass descents are key features of the section from bars 143-149, standing in stark opposition to the 'pure' C major of theme 2^4.

A feeling of tonal stability is regained at the opening of the theme 3^4 area (bar 150). This is a long pedal point on F minor, which grounds this tonality despite the various transpositions of the theme (such as a fifth lower in bar 182); however, the degree of the lowered sixth is stressed throughout in the crotchet pedal and the violins II, and functions as a semitonal clash with the dominant. Moreover, there is substantial chromatic movement in the inner parts, noticeably during the ascents in bars 155-157.

In the second transitional section (bar 207) striking tritonal movement is evident in the gradual ascents on A major/minor and the subsequent D♯ half-diminished/fully-diminished seventh centre (presented in the manner of bar 103) in bar 215. The climatic restatement of theme 2^4 (bars 219-230) now features a considerable quantity of octatonic writing, which turns chromatic as a means of returning the diatonic basis of the theme. (The move to a relatively stable tonal centre is also prepared beneath this octatonicism by a dominant pedal (bars 220-230).) This theme (in the original version of the symphony) is sullied by prominent chromatic woodwind ascents, as well as a long (and rather gaudy) chromatic ascent to bar 267. This repeat of the theme is firmly underpinned by octatonic fragments of subject 1 of the first movement, as well as a considerable amount of general chromatic movement which weakens the 'pure' tonal basis of the theme. The F♯ half-diminished chords which open the codetta (bar 288) are a tritone away from the general tonality of theme 2^4 (C major), and end chromatically, the bass pedal wavering between F♯ and F♮.

The coda (bar 303) begins solidly in the tonality of D♭. However, the harmonic backing to this tonal centre moves chromatically, clashing significantly with the thematic cell (most notably in bar 308, with A major (with added leading note) chords against the A♭ pitch in the oboe). The tonality features whole-tone writing in bar 314, which progresses chromatically in the bass to E♮ at bar 316 (a minor third away from the D♭ which opened the coda). This area is the most saturated in clashing thirds in the entire symphony, with the minor third oscillations in the dotted idea superimposed against the major third accompanimental arpeggios. It should be remembered that E was the tonality that opened the entire symphony, and this modulation allows for the return of motif *b* of the first movement at pitch. Although this tonal centre gains prominence in bars 321-330, the subsequent crotchet arpeggios outline sequential variations of a series of diminished and half-diminished chords (D diminished-G half-diminished-E half-diminished-B♭ diminished-D♯

half-diminished-A minor-C diminished). The following chant-like repetitions of the repeated fanfare notes similarly do not assert a particular tonal centre; these move from C♯ minor-F♯ minor-A major/minor-D major (with added leading note)-D dominant seventh-C major (with added leading note)-B major (with added leading note). Importantly, the final tonality of E (bar 353) is weakened by both the expanded 'bell-motif', which outlines a complete diminished chord, and the prominent harmonic addition of the flattened sixth, which forces the symphony to end on unresolved chords of E augmented.

Although the ending of the movement is the most obvious example of the interval of the minor third, these are also clearly apparent in the introduction: this interval is on prominent display in the motion of motif a^4, and the repeat of motif b^4 (bars 16-19) is rooted on F♯ minor, a minor third away from the E♭ minor of the original motivic descent. This in turn progresses to pizzicato chords, a further minor third higher (on B♭ minor) in bar 19. A striking minor third is also heard in the descent at bar 181, where the theme 3^4 material regains control of the theme 2^4 statement, and the second transitional section at bar 207 presents theme 1^4's rises on A major/minor, a minor third lower than their original foundation on C.

The finale of the Second Symphony may not contain the degree of structural complexity expected from a genre of such epic proportions, being essentially constructed as an extensive tripartite form. However, the movement is integrated within the symphony as a whole, most notably through the reappearance of the 'bell-motif' in the final section of the formal plan. Although it may appear that this restatement of the idea is rather artificial on a first hearing, the preceding discussion has posited that the final 'bell-motif' presentation acts as a culmination of continuous development in the movement, the interval traceable across all layers of the symphonic landscape. The motif outlines the diminished seventh harmony in its most complete form at the conclusion of the symphony, and therefore undermines the tonal closure originally suggested by the relatively diatonic plan laid out in the first movement. Furthermore, the work does end in a very peculiar manner—on a dissonance, with the lowered sixth of the E♮ tonal centre present within the final harmonies. These harmonies point forward to the extreme dissonance of the Third Symphony, composed four years later.

When this conclusion to the symphony is considered in relation to the commonly-held dramaturgical programme related to the theme of war, there appear to be two possible methods of interpretation; either that the 'bell-motif', despite its dissonant properties, has become incorporated into the tonal fabric (which does end on the same tonal centre as the symphony's

opening), or that the aggregate harmony at the end of the symphony creates an inconclusive ambiance to the work as a whole. Even though the work appears to end in a blaze of glory with the final presentation of theme 2^4, the reappearance of the 'bell-motif' negates an 'optimistic', Socialist Realist conclusion. As a result, the symphony is a work of much greater depth and subtlety than critics appear to have generally acknowledged.

Symphony No. 3

(1947)

Khachaturian's Third Symphony (1947) has had a regrettable history of neglect which has directly resulted in its current obscurity. The work, commissioned for the celebrations marking the thirtieth anniversary of the October Revolution, met with a deeply hostile reception on the occasion of its first performance by the Leningrad Philharmonic Orchestra under Yevgeni Mravinsky on 13 December 1947. Moreover, during the notorious Zhdanov campaign against musical formalism in the following year, when Khachaturian's symphony was denounced together with the works of other leading Soviet composers, it was repeatedly condemned for supposedly exhibiting 'formalist' and 'decadent' traits. As a result, the Third Symphony (originally titled *Symphony-Poem*) promptly disappeared from concert programmes, and has been dismissed more or less uniformly as a failure. The symphony is scarcely discussed in standard Soviet works of reference, and even commentators usually sympathetic towards Khachaturian have been critical of the score: Yuzefovich found fault with its 'outwardly pompous and academic style […] a tendency that left its mark on Khachaturyan's work',[481] and Khubov declared that it 'touched neither the mind nor the heart.'[482] The appraisals of Western commentators, insofar as they have written about the work at all, have tended to be equally negative—David Fanning, for example, has suggested that the symphony is little more than kitsch.[483] In the second volume of the composer's *Collected Works*[484] the symphony is given scant attention in the Editor's Note, with two insubstantial paragraphs describing merely Khachaturian's concept of the work, the date of its premiere and the location of the manuscript. This stands in stark contrast to the volume's companion piece, the Second Symphony, which is given over a page towards a discussion of the work's genesis, the musical content of each movement, and a note on its reception.

One suspects that these dismissals are conditioned by the assumption that the Third Symphony is merely an assemblage of Socialist Realist banalities, given the nature of the occasion for which it was composed. As already noted in Chapter 1 the idea that Khachaturian willingly conformed to Socialist Realist aesthetics is a common cliché in scholarship on the composer in the West, and has profoundly coloured the reception of his work. Certainly, a number of superficial

[481] Yuzefovich, *Aram Khachaturyan*, 191
[482] Ibid.
[483] Fanning, David. 'The symphony since Mahler: national and international trends', in *The Cambridge Companion to the Symphony*, ed. Horton, Julian (Cambridge: Cambridge University Press, 2013), 117
[484] *Aram Khachaturyan: Collected works in twenty-four volumes (Volume II)* (Moscow: Music, 1984), editor's note

features of the composition can be seen to justify such assumptions; the symphony, which is cast as a single sonata-form movement, has a lengthy lyrical second subject which appears to epitomise this perceived 'sub-Borodinian' style, and the work also seems a typical product of Socialist Realism in other respects, most notably in its grandiose conception—not only is the symphony scored for a very large orchestra, but requires an additional fifteen trumpets and organ.[485] Moreover, the work culminates in a strenuous climax that is uncomfortably bombastic, and which at first hearing might feasibly strike some listeners as a dutiful attempt to fulfil the official expectation that symphonies should end in a mood of triumph and 'optimism'. Indeed, Khachaturian's own writings about his symphony appear to conform to these officially delineated obligations:

> I sincerely wanted to compose something big, ceremonial, and unusual. I searched for the means to express my big ideas. I wanted to write the kind of composition in which the public would feel my unwritten program without an announcement. I wanted this work to express the Soviet people's joy and pride in their great and mighty country. … That's why I included so many trumpets, and the organ; I also wished to transfer the organ from its spiritual sphere to a social sphere.[486]

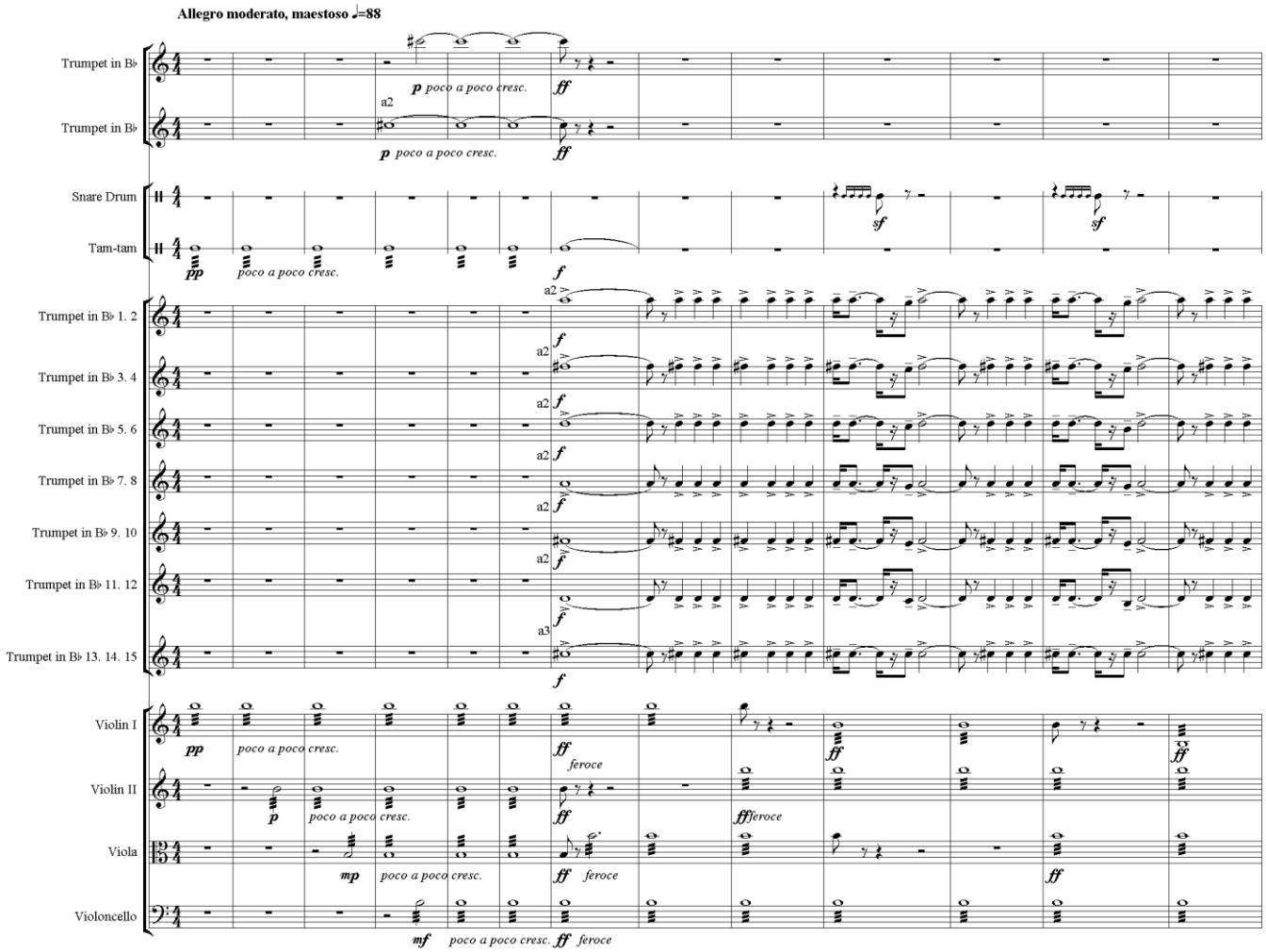
> I wrote my Third Symphony after the war, so it is quite natural that its mood should be one of rejoicing and sunshine. It is an apotheosis of joy and confidence in the future, a hymn to labour.[487]

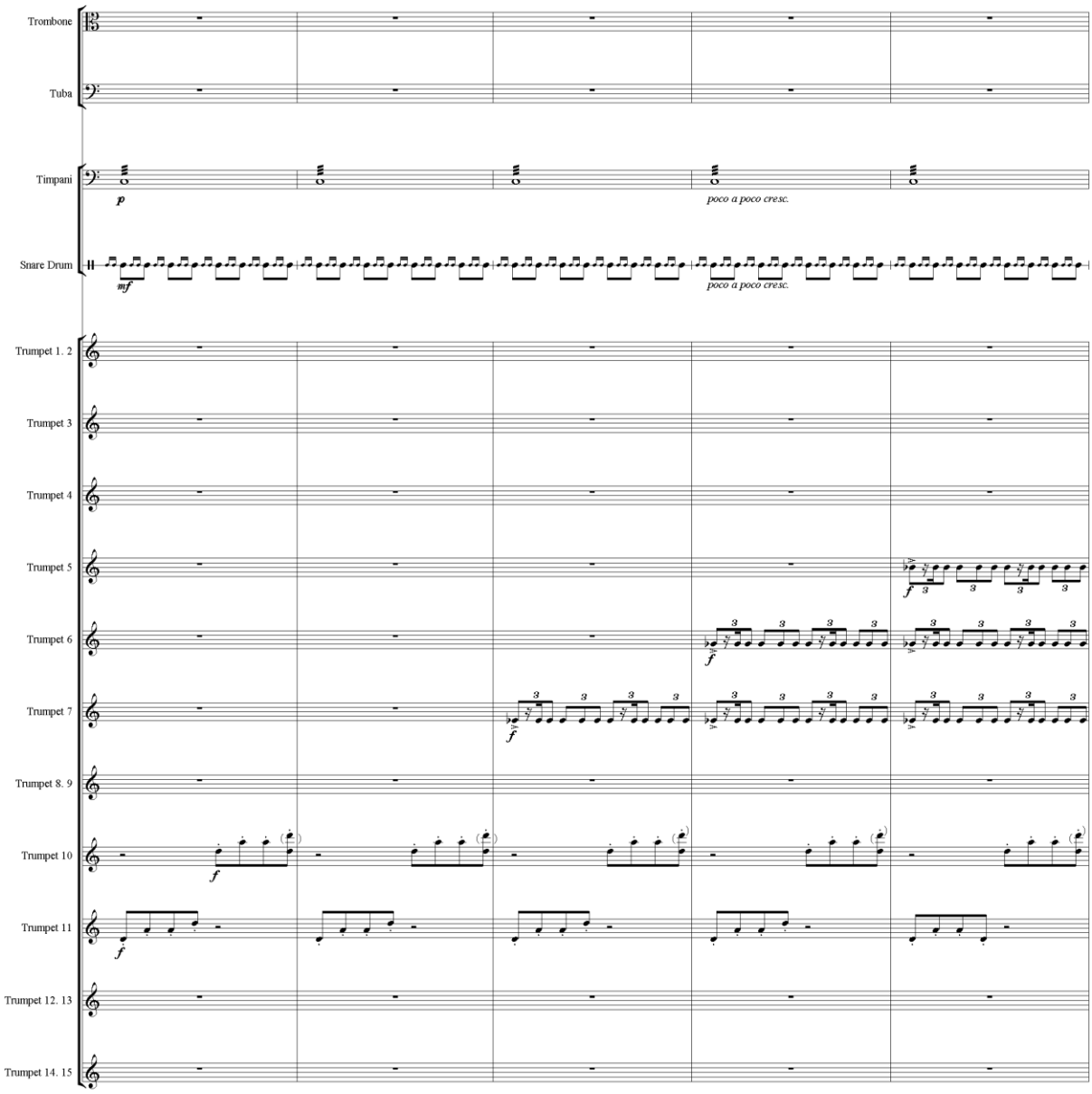
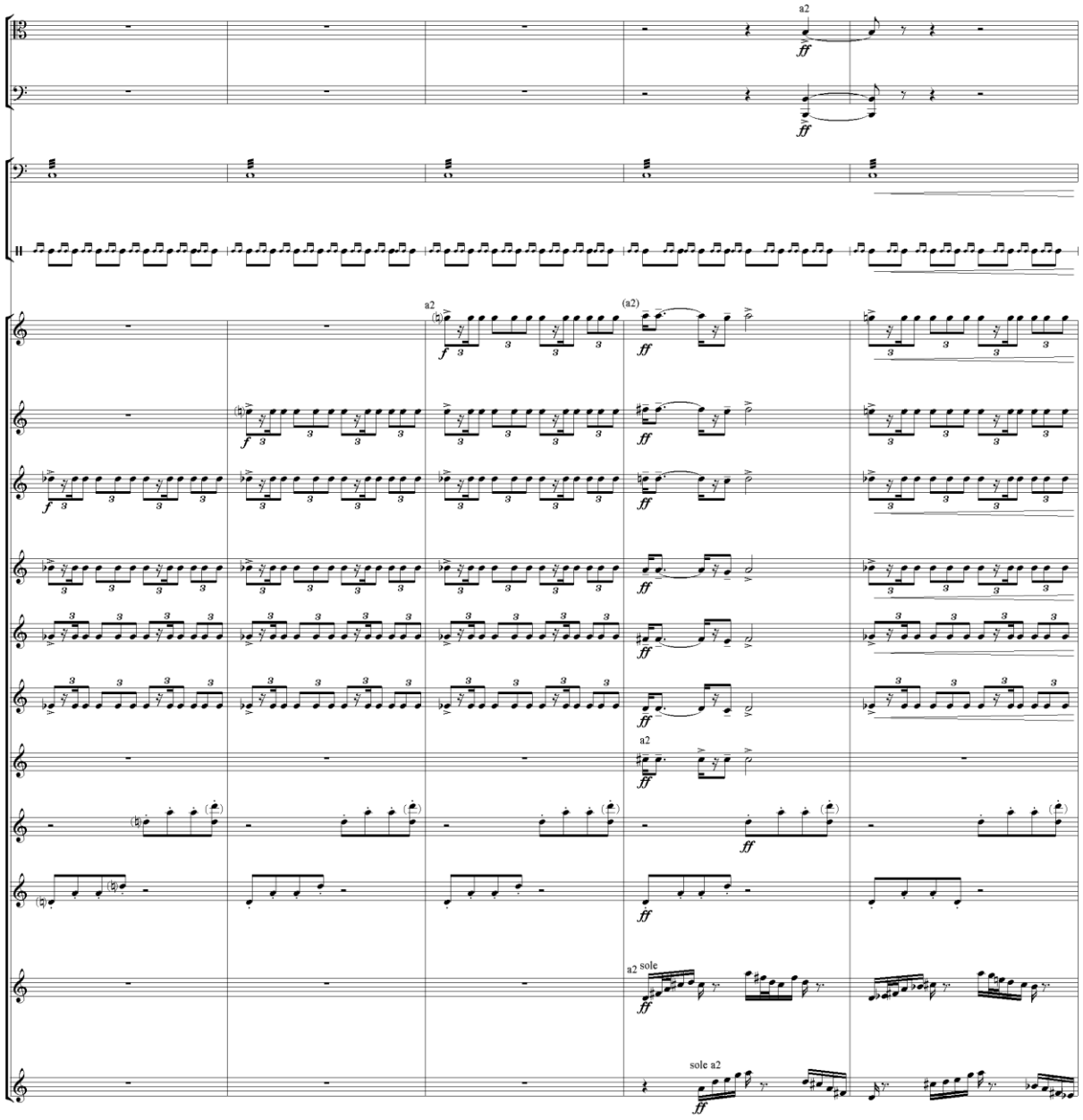
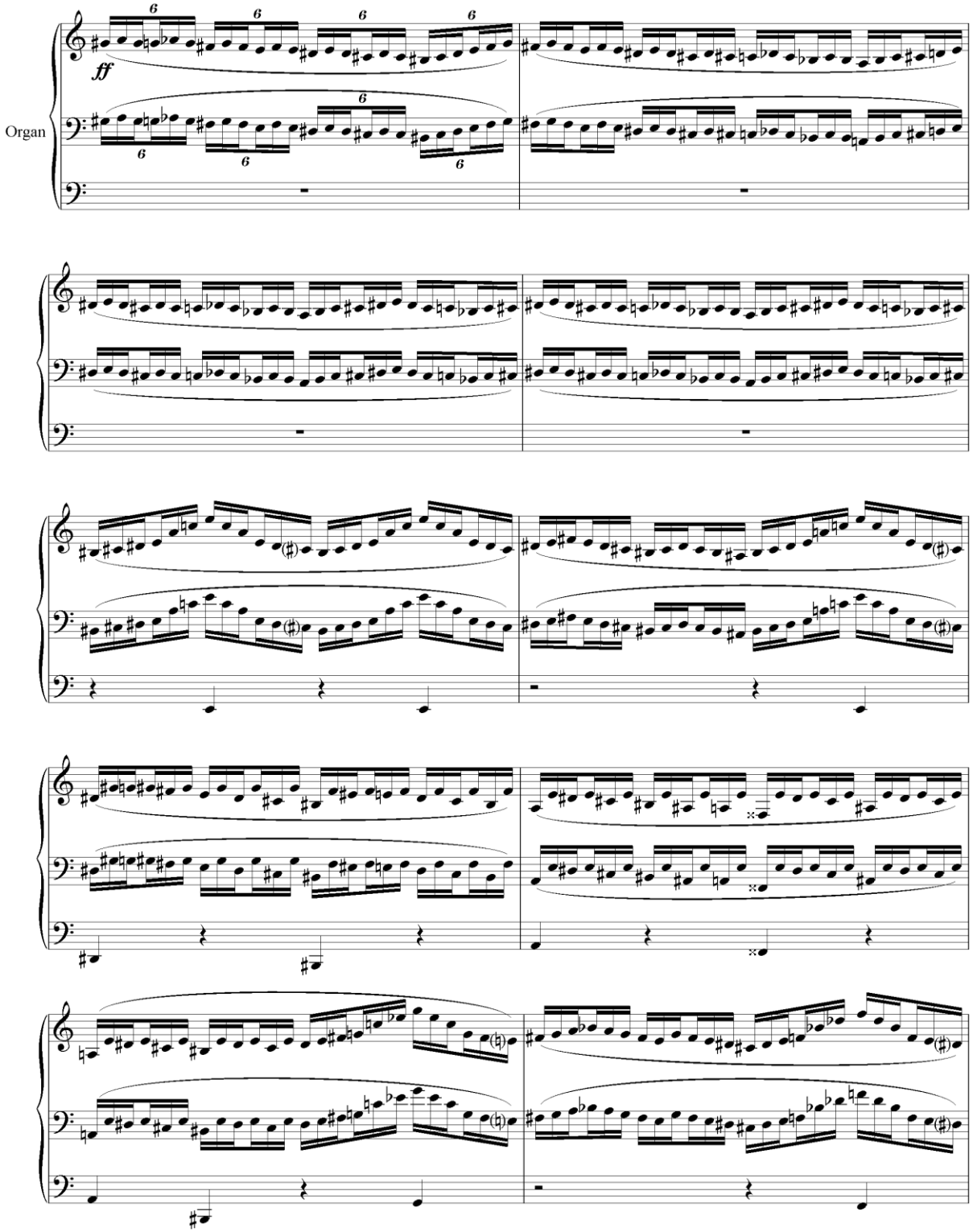
It is important to note, however, that the musical content of the Third Symphony seems to strongly contradict these statements, and its official condemnation in 1948 was scarcely surprising given the highly dissonant nature of its musical language. This miscorrelation leads us to seriously question the work's content: why did Khachaturian risk writing a work of this nature, particularly in the very tense climate of the late-Stalinist era? As acting Head of the Composers' Union he can hardly have been unaware that he was taking a considerable risk in producing such a score for the 1947 celebrations. For this reason, it is wholly possible to interpret the Third Symphony in a different way; instead of a hollow and formulaic product of Socialist Realism, the score becomes

[485] According to Victor Seroff, it was because of these additional trumpets that the composer found himself in trouble with the authorities ['Echoing Zhdanov, Khrenikov was more specific in his address to his fellow composers: "Composers have become infatuated with formalistic innovations, artificially inflated and impractical orchestral compositions, such as the inclusion of twenty-four [*sic*] trumpets in Khachaturian's *Symphonie Poème* […]."'] [Seroff, Victor. *Sergei Prokofiev: A Soviet Tragedy* (London: Leslie Frewin, 1969), 318]
[486] Yuzefovich, *Aram Khachaturyan*, 191
[487] Khachaturian, A. 'About My Symphonies', in *Muzikalnaya Zhizn'*, No. 3, 1970; quoted in *Aram Khachaturyan: Collected works in twenty-four volumes (Volume II)*, editor's note

a deeply impressive achievement, its expressive extra-musical import considerably more complex than has thus far been credited.

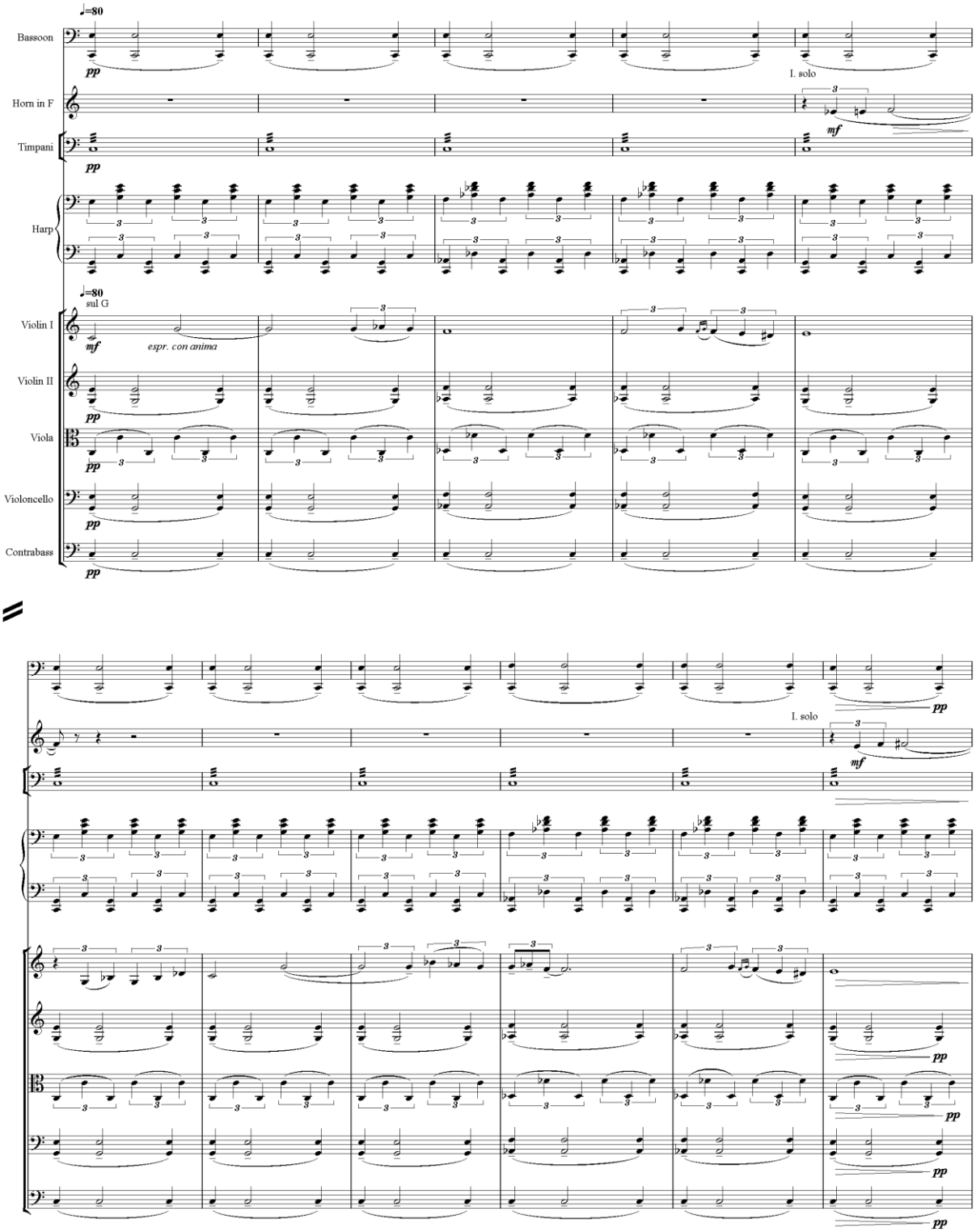
The most initially striking features of the score are the extraordinarily disparate nature of its musical material—a fact that seems to have escaped the attention of all commentators—and the strangeness of this thematic content in a work that supposedly adheres to the tenets of Socialist Realism. Although motivic and tonal evolution will be discussed in some detail later in the chapter, it is pertinent to first generally outline this thematic content and its progressive methods of juxtaposition. In this respect, the first subject group is particularly remarkable. It comprises two principal ideas; the first (subject 1a, bars 1-54) is a fanfare-like idea stated by the fifteen additional trumpets. This opens the work quietly and mysteriously against a unison pedal on tremolando strings, and slowly builds in power and intensity. The entire passage is constructed from reiterations of a handful of motifs that are taken up by all of the trumpets in turn, developing into a complex multi-layered polyphony. Two features of the first subject group are particularly noteworthy. First of all, this material does not define a stable tonal centre; on the contrary, it is surprisingly dissonant, featuring harsh polytonal clashes and complex chords built of stacks of thirds. Secondly, the character of this material, far from suggesting a festive mood of celebration, establishes a highly sinister atmosphere in its obsessive rhythmic repetitions and strident timbres. The upper voices are consistently in a very high register, which lends a piercingly insistent sonority to the whole, and the mass of trumpets establishes itself as a loud, steely, unyielding presence, seeking to overwhelm and dominate from the outset.

The second idea of the first subject group (subject 1b) is even more surprising. This is stated by the organ, which interrupts dramatically as the trumpet fanfares reach their climax in bar 53. Khachaturian's handling of the organ throughout the symphony is most unusual: it is utilised not only as a means of reinforcing orchestral sonorities at climaxes but is additionally allotted a prominent solo part. The intrusion of its timbral character at this point in the music is completely unexpected, and even startling. It presents contrasting material which takes the form of highly virtuosic figurations in turbulent sextuplet semiquavers ranging brilliantly over the entire compass of the keyboard. Once again, this material does not establish a stable tonal centre, and is highly chromatic and dissonant. The musical temperament remains darkly sinister with a fierce manic energy.

Ex. 3.116: Symphony No. 3, bars 1-13

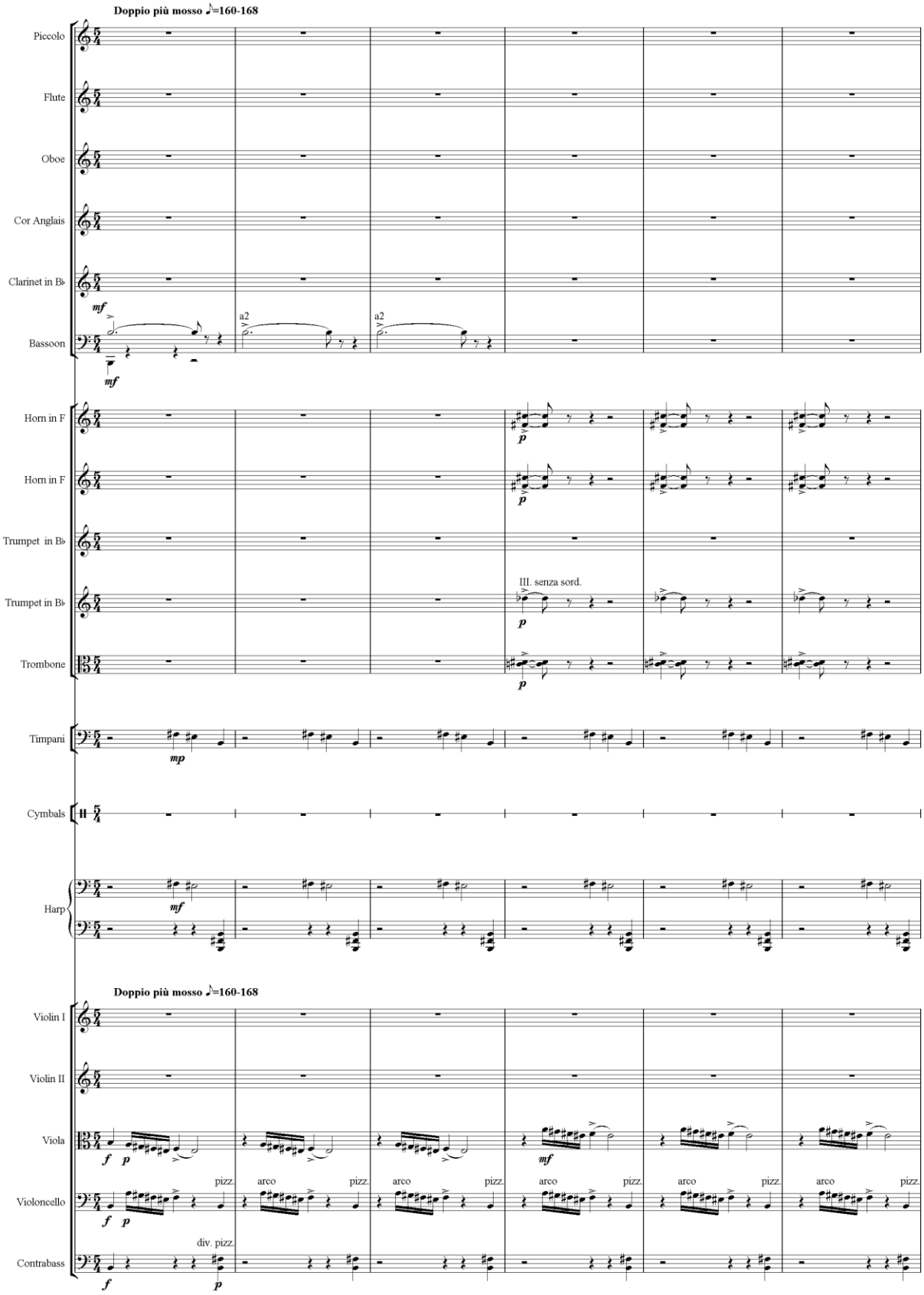
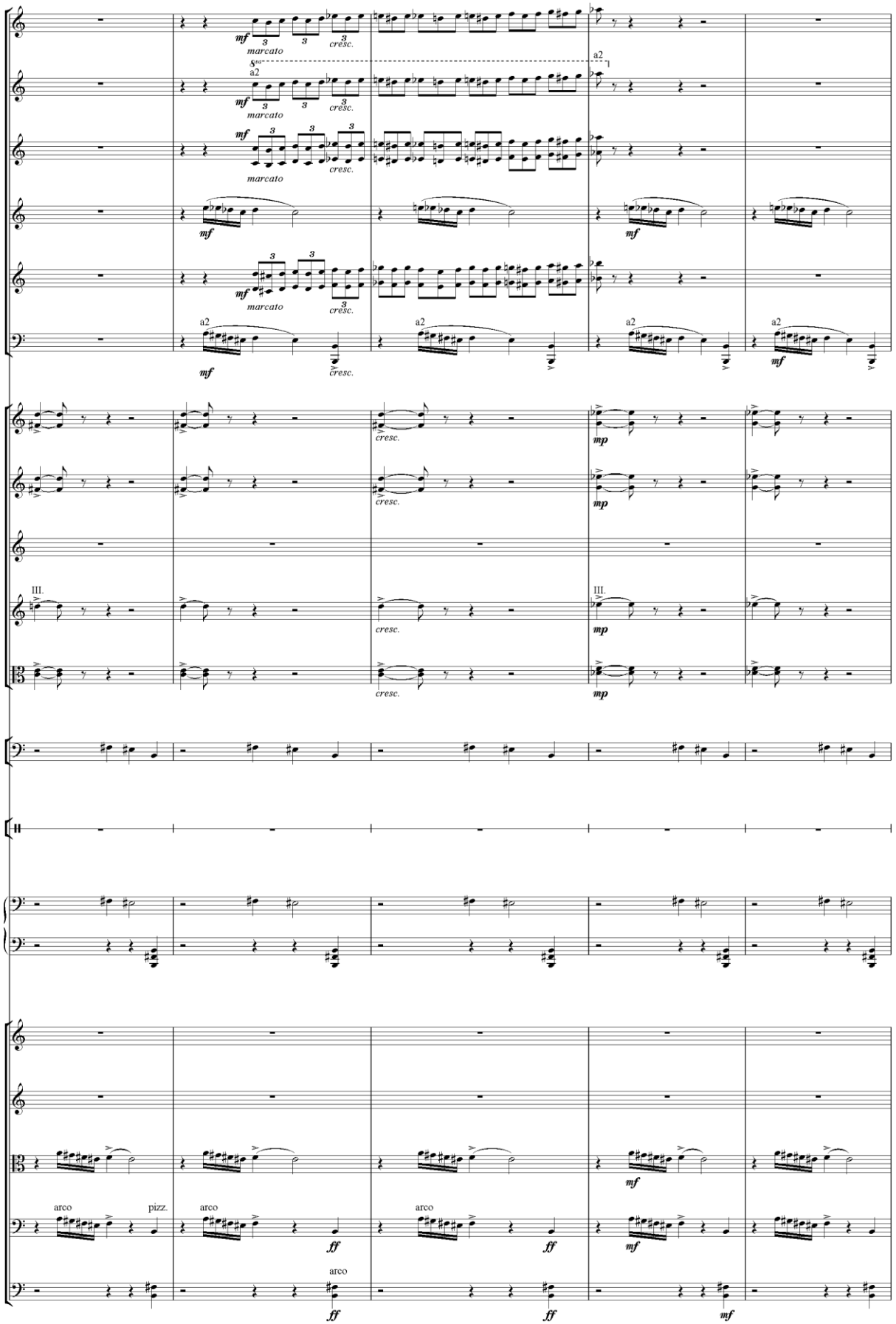

Trombone
Tuba
Timpani
p
poco a poco cresc.
Snare Drum
mf
poco a poco cresc.
Trumpet 1. 2
Trumpet 3
Trumpet 4
Trumpet 5
Trumpet 6
Trumpet 7
Trumpet 8. 9
Trumpet 10
Trumpet 11
Trumpet 12. 13
Trumpet 14. 15

Ex. 3.117: Symphony No. 3, bars 36-45

Ex. 3.118: Symphony No. 3, bars 53-62

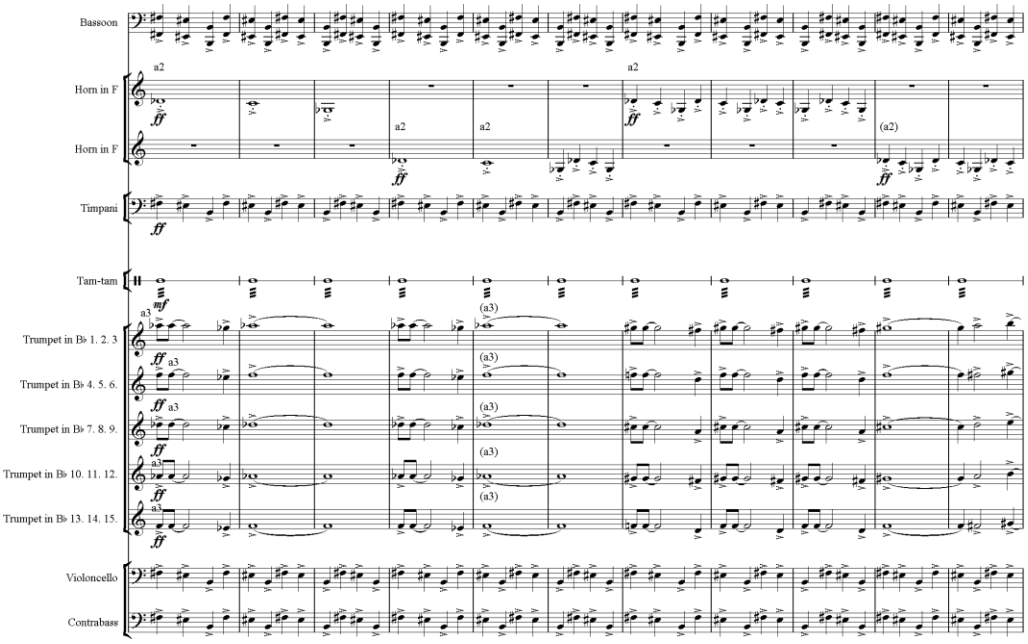
The trumpet fanfares subsequently return and are superimposed onto the organ music (bar 78), generating even higher levels of dissonance and tension; indeed, as the first subject group reaches its main climax, the harmonic language becomes virtually atonal. At the climax's apex there is a further dramatic interruption, this time in the form of an agitated orchestral tutti (bar 129). The contrast between the warm orchestral sonorities and the cold, 'impersonal' timbre of the trumpets and organ is most unexpected, and establishes a polarity between the two opposing sets of instrumental forces.

This sense of extreme polarisation is reinforced by the statement of subject 2 in bar 147, after a brief transition passage that dissipates some of the preceding tension (bars 129-146). This subject can also be divided into three basic sections based on the characteristics of its lyricism: between bars 147-157 (subject 2a), bars 178-186 (subject 2b), and bars 202-210 (subject 2c).[488] As has already been mentioned the subject takes the form of a languid string melody that, at least on the surface, seems wholly typical of Khachaturian's sub-Borodinian 'oriental' style. It partakes of several characteristics that commentators such as Richard Taruskin have identified as signifiers of Russian musical 'orientalism' in the nineteenth century—namely, it unfolds over a protracted pedal point with persistent semitonal movement in the accompanying inner voices, its melodic contours are lushly ornamented, and the cor anglais is prominent within the musical background. As Taruskin has rightly observed, material of this nature has strong associations of escapist fantasy, evoking an imaginary 'Orient as viewed through European eyes', the 'seductive, erotic East that emasculates, enslaves, and renders passive.'[489] Here, this lyrical material seems to define a world of inner subjective and emotional experience that is completely at odds with the music presented previously in the symphony.

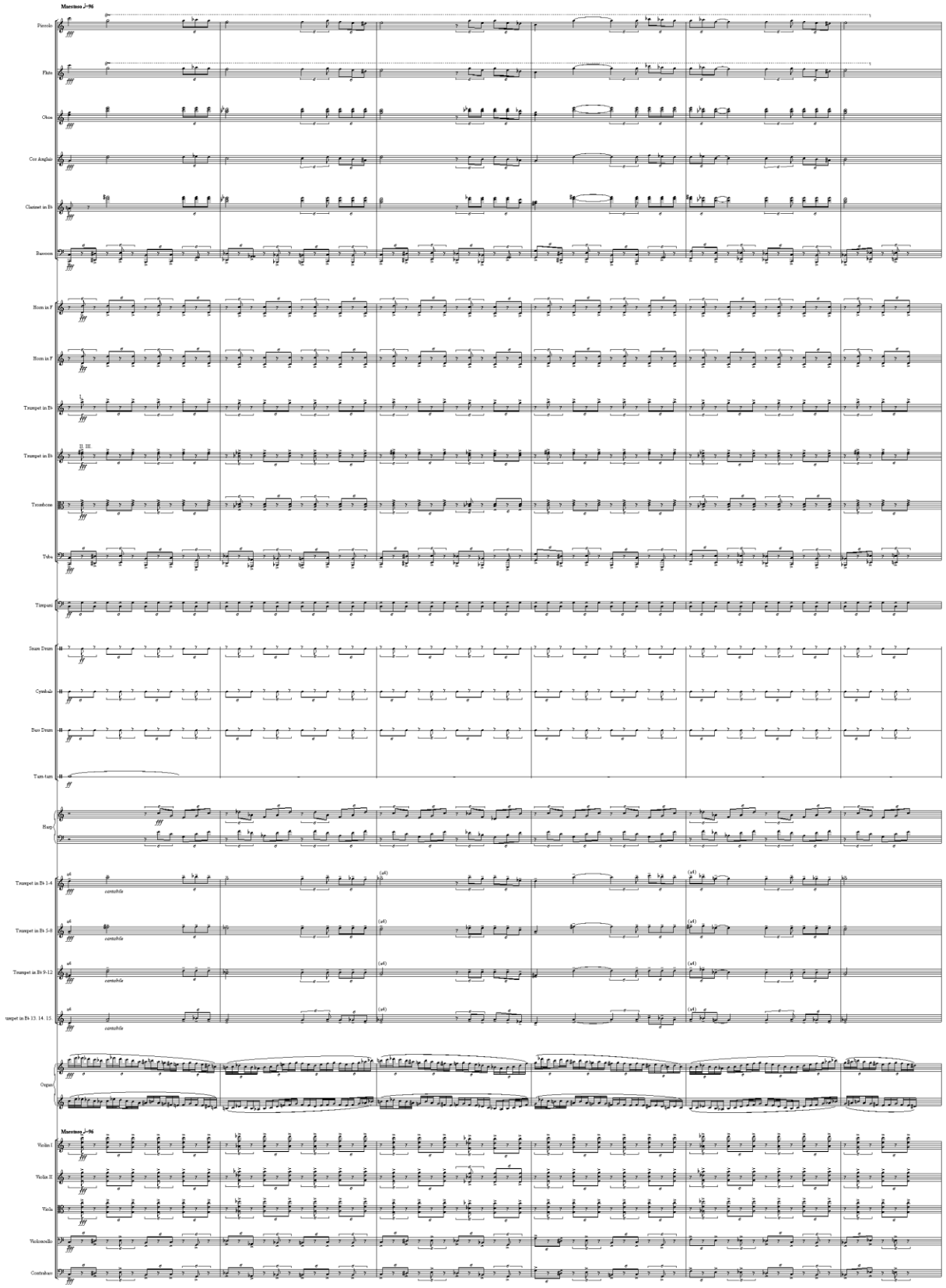
[488] It should be noted that this expository statement features repeats of these sections (most notably 2a) which do not occur in the recapitulation.
[489] Taruskin, Richard. 'Sex and Race, Russian Style', in *On Russian Music* (Berkeley: University of California Press, 2009), 188

Ex. 3.119: Symphony No. 3, bars 147-157

Significantly, the second subject also defines a clear tonal centre for the first time (C major, itself generally regarded as the 'purest' of the tonalities). However, the stability of this tonality is precarious from the very outset. The subject is prefaced by a passage featuring bitonal superimpositions of a G♭ major pentatonic scale over a C pedal, and it fluctuates towards chromatically inflected forms of the Neapolitan chord. These semitonal and tritonal clashes persist as the second subject is stated, and become more intense as it is restated and developed—as if the dissonant sound-world of the first subject remains present in the background. Even more tellingly, motifs from the opening trumpet fanfares begin to intrude faintly but ominously in a variety of manners from bar 158 onwards. For the time being these tensions are contained, but they remain unresolved, and even the ardent climax of this section (bar 264) does not succeed in dispelling them. The second subject group ends in a mood of uneasy truce (bars 293-322), setting the scene for the violent conflicts which are to erupt in the development section (bars 323-427).

Given the highly disparate nature of the musical material presented in the exposition, which seems to define two completely incompatible emotional worlds, the integration of these ideas into a coherent symphonic argument presents a formidable technical challenge, but Khachaturian's handling of this problem is impressive and highly imaginative. At the opening of the development section it initially appears that the second subject has succeeded in asserting its dominance. Soft, placid reiterations of motifs from the opening trumpet fanfares are heard in the horns and strings, as if this material has been assimilated into subject 2's oriental sound-world. Similarly, in the next phase of the development (bar 332-338) the turbulent semiquaver idea initially stated on the organ (1b) is taken up by solo woodwinds, transformed into seemingly playful oriental arabesques. This passage of calm is short-lived, however: a new idea of a pronounced militaristic character appears at bar 361, which transforms motifs from both the organ and trumpet material of the first subject. This initiates a mechanical ostinato in 5/4 time that drives the music forward with manic insistence, the opening trumpet fanfares soon reoccurring menacingly.

Doppio più mosso ♪=160-168
Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B♭
Bassoon
mf
a2
a2
mf
Horn in F
Horn in F
p
p
Trumpet in B♭
Trumpet in B♭
III. senza sord.
p
Trombone
p
Timpani
mp
Cymbals
Harp
mf
Doppio più mosso ♪=160-168
Violin I
Violin II
Viola
f p
mf
Violoncello
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
f p
Contrabass
div. pizz.
f
p

Ex. 3.120: Symphony No. 3, bars 361-371

This passage rises to a titanic climax, and becomes increasingly fraught and dissonant: it culminates in bar 385 in a fierce clash between the tonalities of F and B (the tritone of course being the most extreme form of tonal opposition), the latter being the pitch against which the trumpet fanfares were initially sounded in the introduction. The boundary between the development and recapitulation is blurred: towards the end of the former, the trumpet fanfares blare exultantly over the entire orchestra, underpinned by a brutal timpani ostinato (bar 428). This precipitates even more strenuous conflict, which is cut short by the recurrence of the organ solo in a form virtually identical to its statement in the exposition (bar 471).

Ex. 3.121: Symphony No. 3, bars 428-438

The manner in which the remainder of the recapitulation is handled is extremely suggestive. The trumpet fanfares re-intrude as in the exposition, but the passage is reworked to lead to a climatic restatement of the second subject (bar 520). This is presented in a new and highly disconcerting guise: the subject is blared out fortissimo by the massed trumpets, the accompaniment is transformed into a dance-like bacchanal, with mechanical rhythms pounded out relentlessly by the percussion, and the organ semiquavers continue to whirl away in the background. In effect the passage strikes the listener as being of a toe-curling vulgarity, the theme coarsened and trivialised, having completely lost its lyrical poise and entirely transformed into Fanning's 'kitsch'. The remainder of the recapitulation seems to pile bombast on bombast, almost deafening the listener before the symphony ends on a series of emphatically reiterated C major triads.



Ex. 3.122: Symphony No. 3, bars 520-525

There are a number of possible ways to come to terms with this puzzling ending to the symphony: either it is a manifestation of Khachaturian's poor taste and a lapse of artistic judgement—and it is obviously impossible to ascertain for certain that this is not the case—or something far more subtle is at work, the unusualness of the score suggesting a much more complex interpretation. The kind of 'forced optimism' that many commentators have heard at the end of two other major Soviet symphonies, Shostakovich's Fifth and Prokofiev's Fifth, is suggested in the closing pages of this work. The fierce tensions inherent in the clash of very disparate musical material are apparently reconciled at the close, but in a manner that seems deliberately artificial and unconvincing. What happens, in fact, is that the disruptive, tonally indeterminate trumpet and organ material literally 'invade' and 'colonise' the C major defined by the second subject, utterly compromising its character in the process. The realm of private personal subjectivity is completely overwhelmed by the public bombast of official platitudes and clichés, from which there is no escape. The trumpet fanfares succeed in forcing the second subject to dance inanely to the trite rhythmic patterns that they impose and, considered in this light, the close of the symphony seems deeply tragic in import, rather than banal. Paradoxically, the closing descent into apparent kitsch is extremely powerful in its emotional effect and is remarkably original in conception, conveying something quite at odds with Khachaturian's publicly declared intentions for the symphony.

Having discussed the overall architecture of the symphony and the interplay of its musical material it is time to examine in more detail the tonal and motivic processes across the work as a whole. Because the two are so strongly connected within the musical drama it is useful to consider these in tandem. The table below outlines the major tonal centres and prominent harmonic progressions across the symphony:

	Introduction	Exposition							Transition
Bar number	1-6	7-35	36-54	53-77	78-85	86-92	93-122	124-128	129-146
Subject group	—	1a	1a	1b	1a/1b	1b	1a/1b	1a/1b	(1b)
Tonal centre	B	C/B—C+/B—$Bm^{\flat9}$—D7/B—C/B	$D\flat m^{7\flat9\sharp11}$/C—C/B	octatonic—Am^{maj7}—Gm—Bm—B°—$E\flat^{maj7}$—E°—chromatically descending chords	$D\flat m^{7\flat9\sharp11}$/octatonic—C/octatonic—$D\flat^{7}$/C/octatonic—G♭/C	Gm/chromatic/E/F—Cm/chromatic/E/F—$B\flat m^{maj7}$/E/F—$A\flat m^{maj7}$/E/F	$B\flat^{maj7\flat9\sharp11(13)}$/C—octatonic/chromatic—$Am^{maj7}$—Gm—Bm—B°—$E\flat^{maj7}$—E°—chromatically descending chords	$C\sharp^{min7\flat5}$/D°/octatonic	octatonic/chromatic—$C\sharp^{min7\flat5(9)}$—Cmaj/min—G♭/C

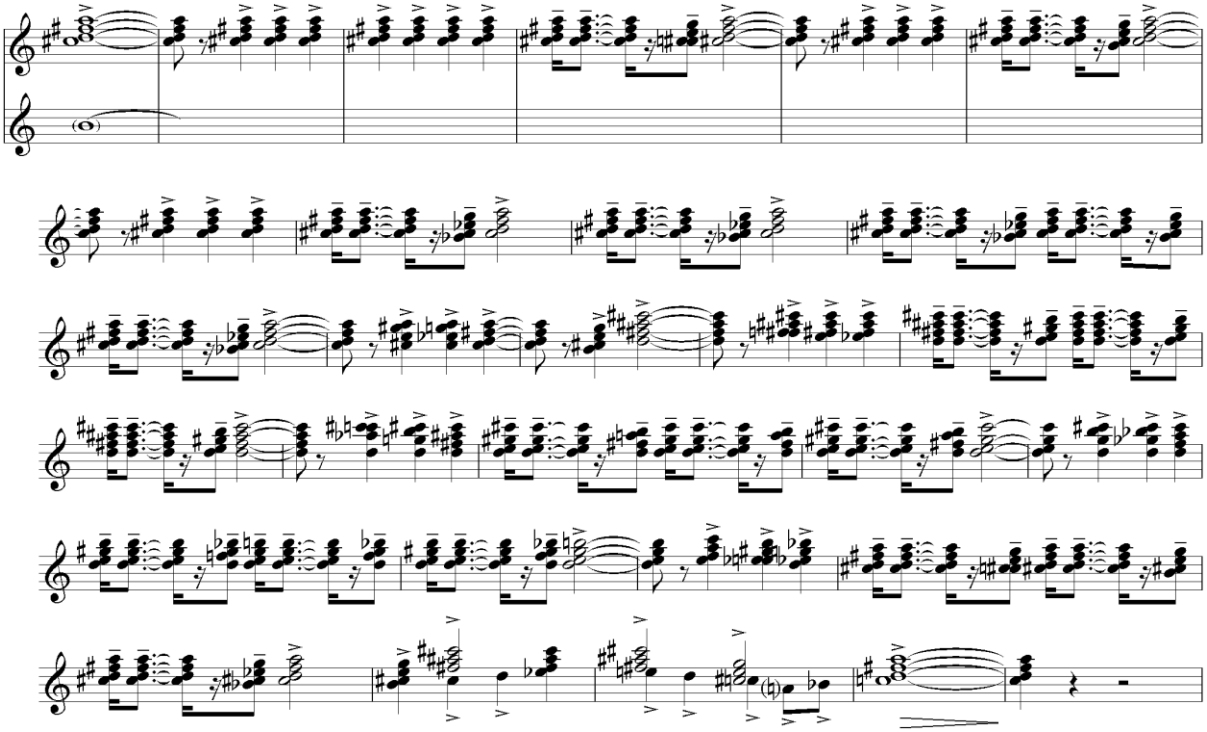
	Exposition				Codetta	Development			
Bar number	147-177	178-202	202-227	228-292	293-322	323-331	332-338	339-347	348-360
Subject group	2a	2b	2c	2a—2b—2c	—	1a	1b	1a	1b
Tonal centre	C—D♭/C (chromatic elements: bars 158-165)—D♭maj/min	G/A♭/C—C♯m/C	D♭/C—chromatic descent	D♭/octatonic/chromatic	$C\sharp^{min7\flat5(9)}$—$Fmaj/min^{maj7}$—G♭/F—$D^{7\flat9\sharp11}$/F—octatonic/chromatic	D/C♯—E♭/D	octatonic/chromatic	C/B—D♭/B	chromatic/octatonic

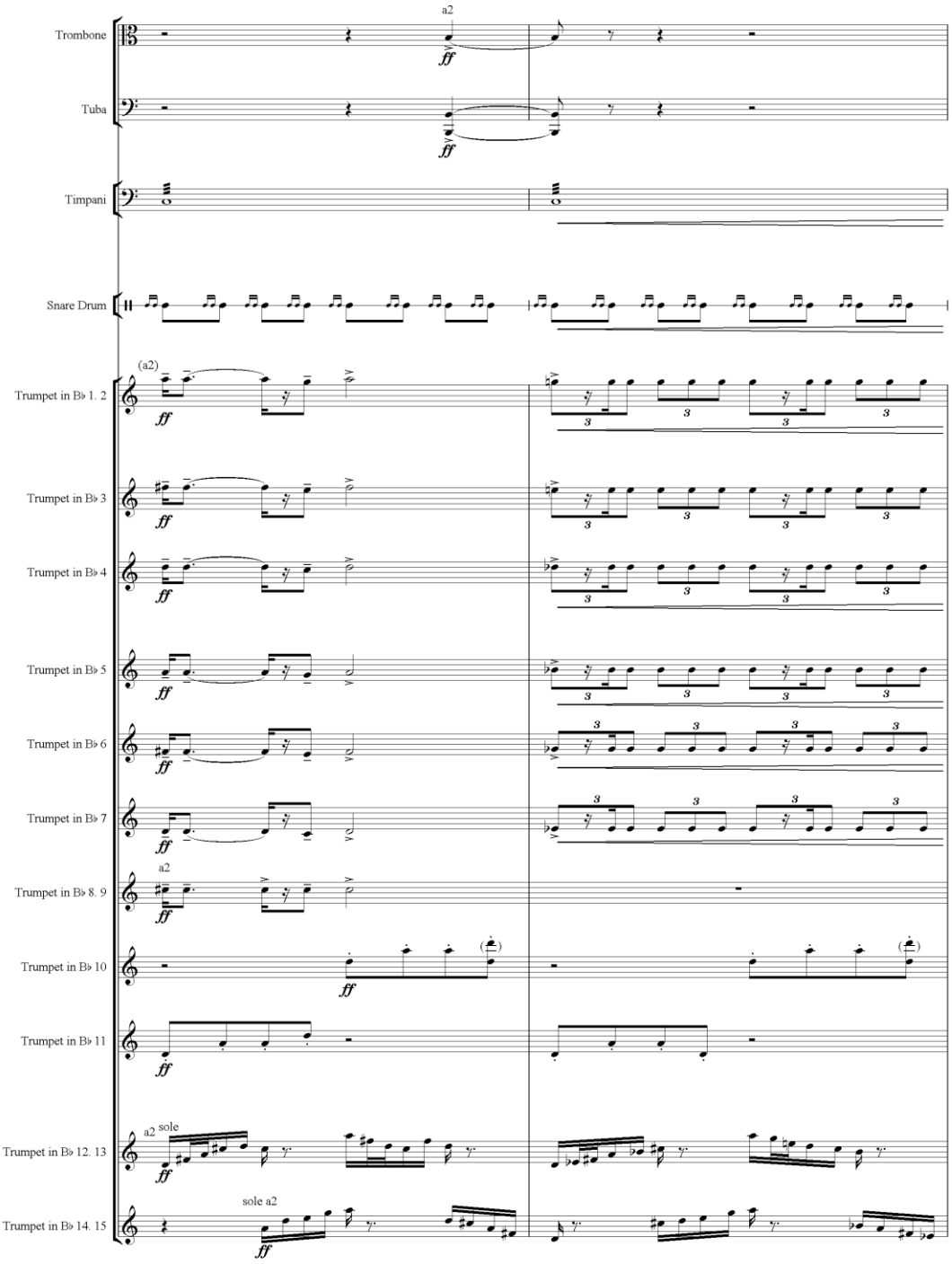
	(Development)		Recapitulation							
Bar number	361-384	385-427	428-439	440-448	449-462	463-470	471-484	485-492	493-500	500-511
Subject group	Development theme	Climax of development theme	1a	(1b)	(1b)	(1a)	1b	1a/1b	1b	1a/1b
Tonal centre	octatonic/B (+ chromatic ascents)	octatonic/B/F—chromatic/C—chromatic/E♭—	B/F	octatonic—chromatic rise	C^{maj7}/—$E\flat^{maj7}$—$C\sharp m^{maj7}$—$B\flat m^{maj7}$—$D\flat^{7(9)(13)}$—$E^{(min/maj7)}$—E^{7}—C (/$Gm^{\flat9}$)	octatonic/chromatic/E	octatonic—Am^{maj7}—Gm—Bm—B°—$E\flat^{maj7}$—E°—chromatically descending chords	$D\flat m^{7\flat9\sharp11}$/octatonic—C/octatonic—$D\flat^{7}$/C/octatonic—G♭/C	Gm/chromatic/E/F—Cm/chromatic/E/F—$B\flat m^{maj7}$/E/F—$A\flat m^{maj7}$/E/F	$B\flat^{maj7\flat9\sharp11(13)}$/C

	Pre-climax	Climax			Interruption	Climax	Coda					
Bar number	511-519	520-525	525-533	533-536	537-541	542-553	554-561	562-576	577-581	582-586	587-590	591-604
Subject group	1a/1b	2a	2b	2c	—	2c	1a	—	1a/2c	—	1a/1b	1a
Tonal centre	octatonic/$D^{7\sharp11}$	C/octatonic/chromatic	G/A♭/C—C♯m/C	D♭/C	$C\sharp^{min7\flat5(9)}$—$F\sharp^{min7\flat5}$/chromatic	F (+ chromatic descent)	E♭/D♭—D/B—chromatic movement	$D^{7\flat9\sharp11}$/E—chromatic rise—$G^{7\flat9\sharp11}$/F♯	A♭—C	D♭—D—E♭—E/C—chromatic/C	C	E—chromatic—B♭/E—C/chromatic—C

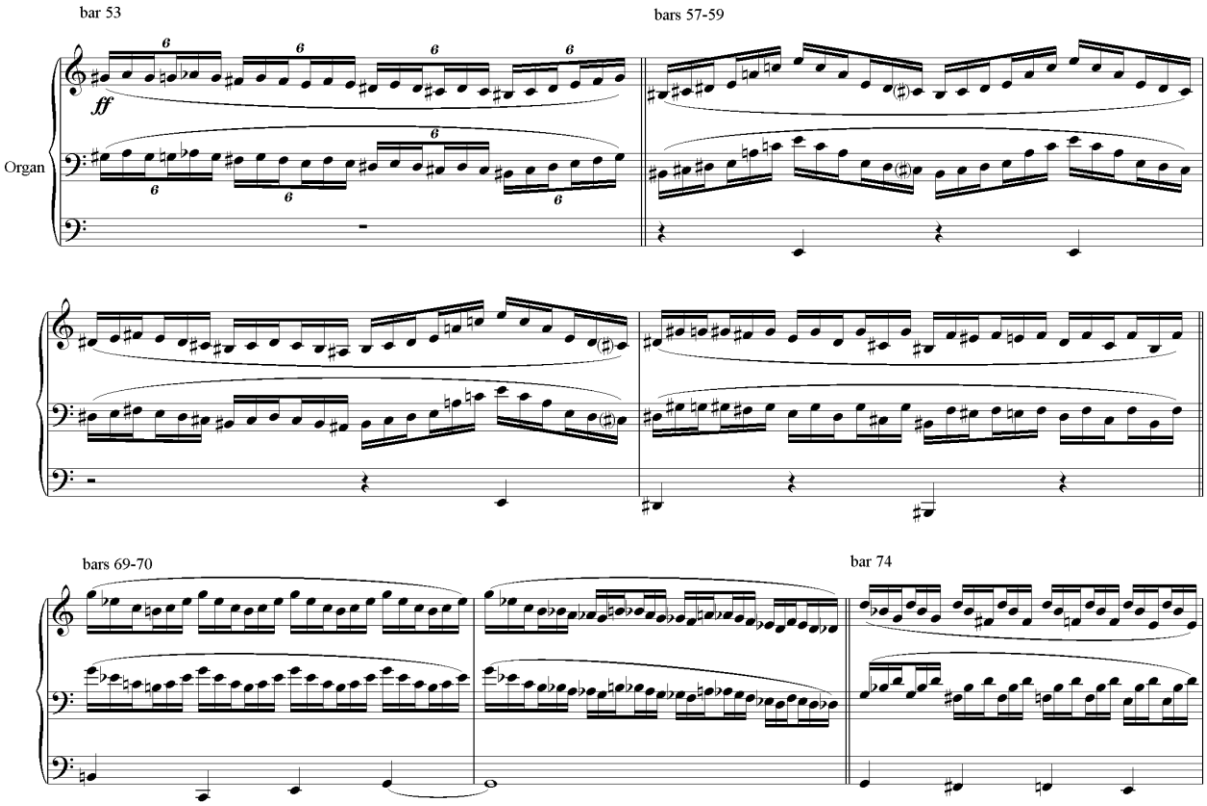
Fig. 3.13: Symphony No. 3, formal and tonal plan

A number of important conclusion may be gleaned from the table above. First of all, the music moves through a considerable number of tonal centres, the majority of which are highly unstable (with the notable exception of the opening of the second subject); in stark contrast to the composer's usual technique of prolonged pedal points, most of these tonalities are not maintained for longer than a few bars. Secondly, many areas of the symphony present two conflicting tonal centres simultaneously, and this fact can be seen to share obvious parallels with the extreme dichotomy of motivic material. These clashes take a variety of forms, notably semitonal (for example bars 7, 86 and 149) and tritonal (for example bars 139, 217, 385, and 595). Indeed, the music recapitulates in B, the note of the unison opening of the work which originally had to contend with 1a's fanfares in C (and now must instead do battle with the tritonal F♮). Thirdly, frequent surface chromaticism and octatonicism significantly muddy these tonal centres further.

With regards to motivic properties, 1a undermines functional harmonic practice by means of its recurring use of parallel chords a tone apart. Its irregularity of presentation of its basic material (repeated crotchets, semiquaver-dotted quaver rhythm and chromatically-descending crotchets) allows it to maintain a degree of interest despite its relative staticity:

Ex. 3.123: Symphony No. 3, bars 7-35 (trumpets 1-6, doubled an octave below by trumpets 7-12; not shown in this example)

In bar 36 this material is subsumed by a rising quaver pattern in fifths and a dotted-triplet repeated note pattern which gradually stacks up, forming extremely dissonant extended chords above the C♮ pedal point. The opening fanfares 'invade' this material from bar 44, the two ideas presented in antiphony against a further development of the rising quaver idea into semiquavers, now ascending and descending.

Ex. 3.124: Symphony No. 3, bars 44-45

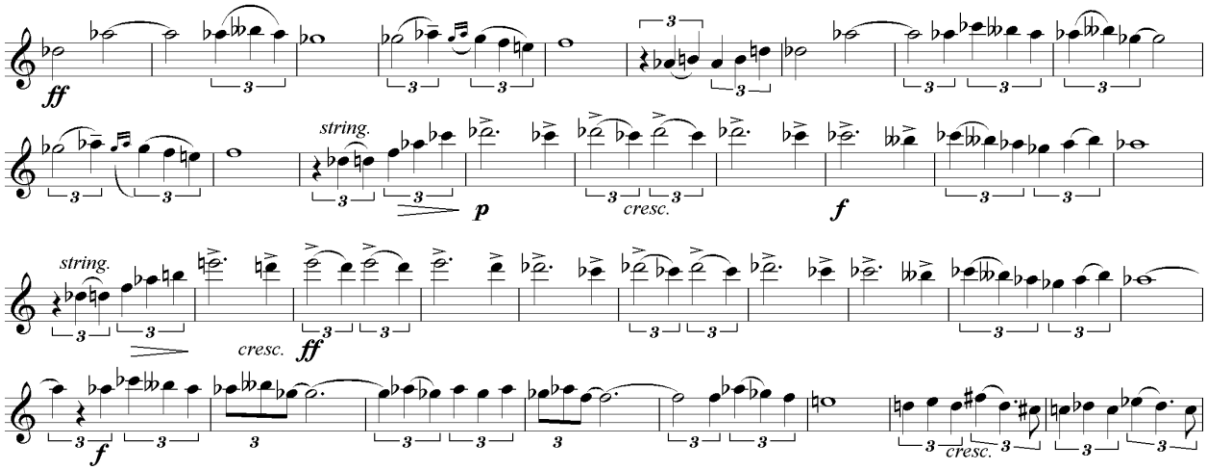
This developed semiquaver cell is also apparent in the 1b material which follows it (for instance in bar 57), although the majority of the latter is concerned with oscillating semiquaver sextuplets, gradually ascending and descending. The effect is a continuous cacophony of sound; nevertheless, a close reading of the score uncovers a clear order underlying the apparent surface disorder, a carefully constructed framework of minute cells that slowly shift position:

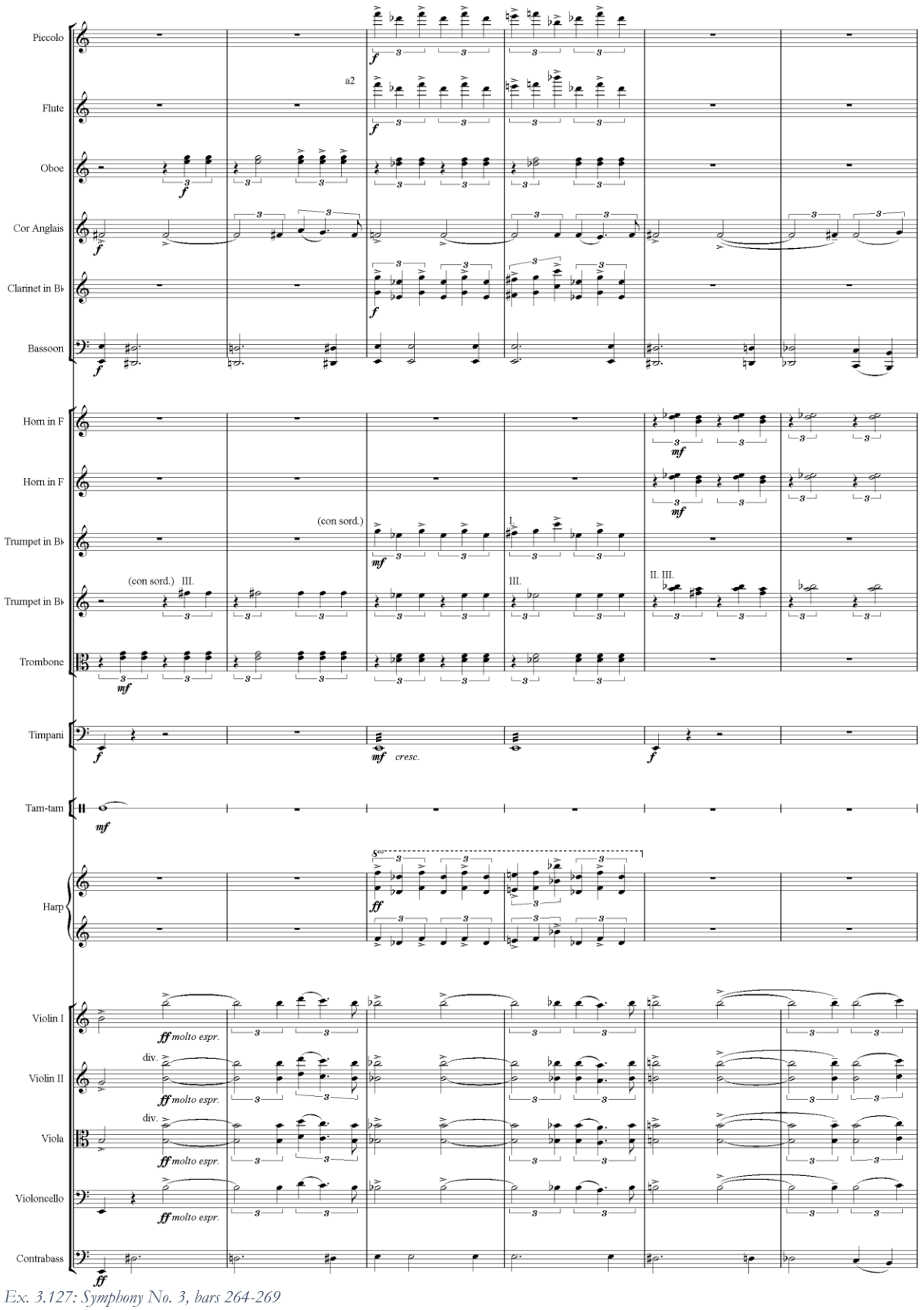


Ex. 3.125: Symphony No. 3, motivic cells of 1b

The basic pattern that 1b concludes on at bar 128 (originating from bar 70) subsequently forms the basis of the pattern of the opening of the transition (bars 129-146), seamlessly rescored in the flutes, clarinets, and strings. This is a particularly stylish transition into the second subject, with the descending sextuplets gradually augmenting into groups of four semiquavers, triplet quavers, quavers, crotchets, and finally minims in bar 135. These are further transformed into a triplet crotchet accompaniment at bar 137, the base of the second subject when this eventually arrives in bar 147. Above this foundation, the most striking feature is the ascending pentatonic quavers (as previously noted, outlining the tritonal G♭), which recall the rising quaver material from bar 36. (As a result, this may be considered the earliest point of the 'orientalising' process already discussed.)

Although the second subject, which features prominent Phrygian overtones, appears to occupy a distant musical sphere to that of the opening, detailed score analysis reveals that the subjects share a number of individual features: the opening rise of a fifth, which connects with the ascending fifths from bar 36; prominent winding triplet rhythms, first encountered throughout 1b (and in crotchet form in the organ in bar 98); and the passionate semiquaver runs from bar 186, which recall bar 44 (the semiquaver development of the quaver ascent). Furthermore, the opening fanfare rhythms of 1a are strongly suggested in both the interlude which connects the repeated statements of 2a (bars 158-166) and in the opening of 2b (bar 178).

2c is developed from bar 218, its oscillating crotchet triplets repeated over the chromatically-descending bass pedal and leading back into the restatement of 2a at bar 228. 2c's opening descent is also comparable with the earlier subject (the chromatically-descending crotchets of 1a in bar 18, for instance). This presentation furthers the breakdown of the placid ambiance of the music: the repetitive development of 2c is now heard as a sequentially-descending woodwind line against the main subject, and features a strident imitative entry of 2a a bar later in the horns. The subject, however, is largely presented as in its original statement, with only minor alterations:

Ex. 3.126: Symphony No. 3, bars 228-263

From bar 264, repeated and transposed cells of the subject are pulled around by a manic waltz-like accompaniment, which utilises cells of the fanfare idea; this sets in motion the destructive processes which are to climax in the codetta (bars 293-322).

Ex. 3.127: Symphony No. 3, bars 264-269

The codetta returns to the anguish of the opening of the symphony. It presents emphatic antiphonal chords between the whole orchestra, the opening triplet of 2a struggling to assert itself one final time during the rises of bars 295-297. It is notable that these chords are the same as the dissonant harmony presented in bar 136 (the end of the transition section), which re-erupts after having been made to lay dormant by the placid second subject. Despite this forceful climax, the orientalism of the second subject wins out at bar 305. The music returns to the regular offbeat string rhythm and ascending pentatonic quavers of bar 139, the fanfare idea being 'orientalised' in bars 315-320. As shall be shown, the languid descending violin I progression into the development in bar 320 is to return militaristically in the main idea of the section.

The reappearance of 1a in the development section (at bar 323) is remarkably tranquil. This is due to: the diatonic reharmonisation diagrammed in the table above; the rescoring of the material into the strings; and the extension of the idea into the more languorous 5/4 time signature. Despite the dominant orientalising influence of subject 2 in the development, it is interesting that its motivic material is largely absent throughout the section. Nevertheless, the semitonal pedal point continues to counteract this diatonic reworking of subject 1, and the parallel harmonies now outline a Neapolitan relationship instead of the previous oscillation by a tone. The arabesques based on 1b further increase the musical tension due to the crescendoing, chromatic lines which underpin them. Most interesting, however, is the way in which these arabesques segue into the militant new idea of the development (bar 361), which consequently returns control back to the opening musical sphere. The sextuplet arabesques in the strings and bassoons are rhythmically augmented into semiquavers at bar 359; this reworking is in the manner of both bars 129-136 and the first oriental arabesque at bars 332-339. This pattern joins with the descent of bar 320 to form the main idea of the development section. After eight repeats, this idea is joined in its eighth bar by two bars of gradually ascending triplet quavers, a motif which relates directly back to 1b. This leads into the climax of the development: the distance between these recurring ascents is gradually shortened, and the musical tension is compounded via the utilisation of chromatically ascending harmonies.

The climax of the development arrives at bar 385. The main idea—now in the tutti orchestra—is repeatedly offset by constant trumpet and percussion crotchets and quavers, which entirely recall the cacophonic nature of 1a. From bar 395, the phrasing of this material is modified into triplets in the manner of 1b. Imitative entries of the main idea presented through the orchestra (bars 421-427) dispel a degree of the musical tension, before this cell forms a bass ostinato supporting the triumphant recapitulation of 1a (bar 428). It is notable that this recapitulation of

the first subject is presented above material originating from the development section; the latter is stated before the recapitulation of the subject, and seamlessly mixes these two structural areas as a result. This progresses after twelve bars into a return of 1b, now ascending in the strings (bar 440) and forming a set pedal point at bar 449. This is immediately interrupted by rising and falling quavers in the manner of bar 44; these return as a striking ostinato throughout the woodwind and strings in bar 463, the fanfare rhythm augmented against this in the brass, and the music moves back into a repeat of the exposition from bars 64-104 (bar 471).

The approach into the bombastic subject 2 climax of the recapitulation (bars 514-519) combines constant cells of 1b and the repeated notes of the basic fanfare rhythm. These are augmented and modified into offbeat triplet notes which, in turn, form the accompanimental basis of the climax (bar 520). This combines 2 with 1b and the original offbeat triplet harp accompaniment to 2, now mechanised in the style described above. This version of 2 is the same as from bars 167-208 (with some insignificant developments), but the repeat of 2b at bars 195-201 is removed, and the subject's rhythm becomes aurally perceived as 'straight' (due to the syncopated triplet nature of the accompaniment).

The climax is interrupted in bars 537-553 by a combination of disparate material—the dotted cumulative rhythm of 1a from bar 38, the triplet oscillations of 1b, and the antiphonal chords which closed the exposition (bar 293). Such interruptions are to become a recurring feature for the remainder of the symphony. The music returns to a more lyrical version of 2c at bar 542, imitated at half a bar's distance in the trombones, and supported by repeated triplet quaver accompaniment (as in the version of the subject from bar 228). This is itself interrupted by a late development of the fanfare ideas, which emphatically utilises the tonal parallel motion of 1a in combination with the triplet quaver rhythm of 1b/2a. These in turn move back to the antiphonal chords of bar 293 (bar 562); these are subjected to rhythmic diminution in the forceful fanfare development just heard, and are followed by augmented versions of 1a in the chromatically-rising organ chords at bars 566-572. This passage features repeated rising chords in the right hand of the organ, against chromatic descents in the left hand of the organ and chromatic ascents in the violins. The antiphonal chords presently return, before a superimposed presentation of 1a and 2c is heard (bars 577-581), summarising the extreme polarity of the material within the symphony as a blatant simultaneous statement. This is in the unexpected key of Ab, itself prepared by the dominant timpani pedal from the previous bar. This presentation returns once again to the antiphonal chords, with constant triplet quavers in the manner of 1b added from bar 584. Due to the

placement of accents within these triplets, this suggests a four-in-a-bar time signature (this hemiola technique had also been pre-empted in the accented triplet patterns from bar 266).

Bar 587, which is preceded by a semiquaver sextuplet ascent recalling 1b, represents the final victory of the subject 1 material, combining as it does all of the motifs of 1a (bar 10, 36, 44), as well as 1b. The triumphant concluding chords of the symphony (bars 591-604) return to the rhythms of the opening fanfares (dotted minim-crotchet, offbeat minim-crotchet) and the chromatic crotchet movement of 1a (for instance at bar 18), before a final interrupted return of the exultant fanfare development of bar 554 is heard (bars 598-600). However, subject 1 continues to struggle for dominance over the C major tonality of subject 2 at the close of the symphony; despite a suggestion of this victory in bar 587, the harmony then moves from E-B♭/E to a chromatically-descending bass, only settling unequivocally on C in bar 601. It is to some extent ambiguous which group has emerged victorious at the work's conclusion—the thematic material of subject 1, or the tonality of subject 2—and this uncertainty relates also to the possible extra-musical readings of the symphony posited above.

As the preceding discussion has suggested, the neglect that the Third Symphony has unfortunately suffered since its creation stems in part from assumed motivations concerning the work's genesis in accordance with Socialist Realist dictates. At the same time, the harmonic language, certainly the most dissonant that Khachaturian achieved in his output, was superficially unattractive to audiences at the first hearing. The Third Symphony is undoubtedly a difficult work to come to terms with, but it stands as an important milestone in Khachaturian's career as a symphonist, both with regards to motivic treatment and harmonic processes. Concerning the former, the composer's adherence to the ideal of a constant and all-encompassing motivic development is confirmed in this symphony. Modifications to material are subtle and constant, despite the relative simplicity of the ideas in and of themselves, and these alterations aid in masking structural points within a textbook sonata form plan. This contributes substantially to the feeling of disorientation, especially on a first hearing. With regards to the latter, the extremes of Khachaturian's harmonic language are on full display—the music does not settle on tonal centres for more than a few bars, and is often constructed entirely from bitonality and tritonality.

The Third Symphony contains rich potentialities for an extra-musical interpretation of the score. Although a number of Socialist Realist tropes exist within the symphony, most notably the triumphant banality of the recapitulation, the arrangement of material is highly suggestive, and appears to contradict written accounts of the composer's intentions for the symphony. Indeed, the Third Symphony does not suggest celebration as much as conflict and discord; this may have

consequently resulted in a lukewarm critical reception, but has given the symphony true aesthetic worth.

Chapter 4

The concertos

Piano Concerto

(1936)

Khachaturian's trio of concerti—for piano (1936), violin (1940), and cello (1946)—are among the first major Soviet contributions to the genre. They were dedicated to, and developed in consultation with, renowned Soviet virtuosi, who also gave some of the earliest performances of these works. The Piano Concerto remains one of the most consistently performed Soviet piano concerti, and was presented extensively under the composer's baton when he began his conducting career in the 1950s. Khachaturian commenced work on a piano concerto in 1936 after the success of his First Symphony, and while studying for a postgraduate degree in composition under Myaskovsky.[490]

Shneerson indicated that some critics speculated about Khachaturian's motive for writing a concerto, as the composer was not a serious pianist;[491] however, there appear to have been a number of reasons for the composition of the work at this stage in his career. In addition to the potential exposure to be gained by dedicating the work to such a prestigious Soviet performer as Lev Oborin, Khachaturian's familiarity with the piano had greatly increased after first arriving in Moscow. He was particularly impressed with a concert given by Nikolai Orlov of Chopin and Liszt, which fertilised his understanding of the possibilities of the instrument. Despite his own rather unclassical technique he was also apparently once mistaken for a piano student by Igumnov after a performance of his recently composed Toccata (1932),[492] and he particularly admired the instrument for its ability to "'convey the entire range of human emotions.'"[493] His preparatory work under Gnesin further increased his appreciation and technical capabilities, and he analysed the piano style of Russian, Armenian and foreign composers, especially enjoying the works of Rachmaninov, Scriabin, and Medtner.[494] Although Shneerson warned against the potential pitfalls

[490] Yuzefovich, *Aram Khachaturyan*, 98
[491] Shneerson, *Aram Khachaturyan*, 39
[492] Yuzefovich, *Aram Khachaturyan*, 97
[493] Ibid., 98
[494] Ibid., 97-98

of composing a concerto wholly imitative of earlier models, he conceded that such composers had 'exercised a beneficial influence on the work of the young composer.'[495] Indeed, the Piano Concerto partially continues the late-Romantic and Russian traditions of concertante writing, especially with regards to its memorable thematic material, grand scale, and dazzlingly virtuosic pianism. To Yuzefovich, Khachaturian's earlier compositions for the instrument, including the *Waltz-Caprice* (1926), *Poem* (1926) and Toccata—works which had combined the dual influences of Armenian folk music and French Impressionism—acted as forerunners to the piano style in the concerto, with its 'spontaneous folk music, improvisation, treatment of the instrument in a beautifully decorative manner close to the style of a fresco […] [and] the timbres of Eastern instruments.'[496]

Another significant figure in the development of the Piano Concerto, both as man and composer, was Prokofiev. Having returned to the Soviet Union following a period of time in the West, Prokofiev gave frequent piano recitals of his music. Khachaturian regularly attended his performances at Vladimir Derzhanovsky's house, where many Moscow musicians congregated.[497] Prokofiev's *stille mécanique*, which made prolonged use of motoric ostinati, was an obvious influence upon Khachaturian's concerto; the older composer's utilisation of chromatic and extended harmonies within a classical formal framework was no doubt of further significance. Khachaturian himself also mentioned the need for a certain 'barbarism' in temperament when playing the solo part (which Oborin was apparently not always able to match)[498]—this is a distinctively Prokofievian trait. Khachaturian even showed Prokofiev sketches of his concerto, and the older composer gave him useful advice:[499]

> He did not hide his surprise at my ambitious undertaking. 'It is very difficult to write a concerto,' he said. 'A concerto must have ideas. I advise you to jot down all the new ideas as they occur to you without waiting for the thing as a whole to mature. Make a note of separate passages and interesting bits, not necessarily in the correct order. Later on you can use these as "bricks" to build the whole.'
>
> Each time we met, Prokofiev would ask me how my Concerto was progressing. He let me play parts of it to him, and gave me very useful pointers.[500]

[495] Shneerson, *Aram Khachaturyan*, 39
[496] Yuzefovich, *Aram Khachaturyan*, 98
[497] Shneerson, *Aram Khachaturyan*, 40
[498] Yuzefovich, *Aram Khachaturyan*, 106
[499] Advice came also from Myaskovsky and fellow students (Yuzefovich, *Aram Khachaturyan*, 99)
[500] Shneerson, *Aram Khachaturyan*, 40

It took Khachaturian just over half a year to finish the Piano Concerto.[501] Yuzefovich and Shneerson were unable to agree on the actual date of the premiere at the Moscow Conservatoire (although both explained that it took place in 1936, performed by fellow Conservatoire student Alexei Klumov and accompanied on second piano by Berta Kozel[s]).[502] According to a letter sent by Khachaturian Oborin wanted to play the concerto from November 1936,[503] but it seems that before this performance occurred Klumov played it again, accompanied by Maria Greenberg, at a gathering at the Composers' Union on 28 November 1936.[504]

Khachaturian's concerto—as well as Klumov's performances—received a considerable amount of critical praise. As Conservatoire Professor Heinrich Neuhaus wrote, '[i]t shows that the composer is growing, gaining greater mastery of this form, and that his musical language is becoming clearer and more expressive.'[505] Because of Neuhaus' position as Conservatoire director, the work was consequently played by many students at the Conservatoire, including those of piano teacher Vladimir Sofronitsky.[506] However, such performances were only on two pianos; Oborin was the first to play the work with orchestra, as per Khachaturian's wishes.[507] Shneerson claims that Oborin first performed the concerto on 12 July 1936.[508] This appears to be incorrect, however—Khachaturian himself wrote that Oborin premiered the work in the summer of 1937, and Yuzefovich sets the date more plausibly as 12 July 1937.[509] Accounts of the success of the orchestral premiere are similarly inconsistent. While Shneerson states that Oborin's interpretation was brilliant, suggesting that the performance was a triumph,[510] Yuzefovich paints a very different picture, highlighting the lack of rehearsal time, the use of orchestral players from different orchestras, and the lack of quality of the piano used.[511] If Oborin's statement that "'when it ended we had a hard time finding the author; he was deep inside the park, crying bitterly with his arms around a birch tree'" is accurate, Khachaturian was certainly unconvinced as to the success of the premiere.[512] Despite this, review of subsequent performances of the work were more favourable,[513] and the concerto quickly established itself as a staple of the Soviet canon. The Piano Concerto was

[501] Yuzefovich, *Aram Khachaturyan*, 99
[502] Shneerson, *Aram Khachaturyan*, 40
[503] Yuzefovich, *Aram Khachaturyan*, 99
[504] Ibid.
[505] Ibid.
[506] Ibid., 100
[507] Ibid.
[508] Shneerson, *Aram Khachaturyan*, 40
[509] Yuzefovich, *Aram Khachaturyan*, 100
[510] Shneerson, *Aram Khachaturyan*, 40
[511] Yuzefovich, *Aram Khachaturyan*, 100
[512] Ibid.,
[513] Ibid., 101

especially popular during the Second World War,[514] and was published by the State Music Publishers in 1938.[515] William Kapell played the work at the successful Boston premiere, after which Serge Koussevitsky sent a letter of congratulation to the composer.[516] Arthur Rubinstein was the next performer to play the work in America, an event which earned the work even greater recognition.[517] The English premiere on 13 April 1940 featured Moura Lympany, a pianist who came to champion the work and who would forever remain associated with it.[518] Shostakovich gave the concerto a glowing review: '[t]he Concerto is a significant step forward compared with the First Symphony. It is a brilliant masterpiece with greater depth of thought and even greater symphonic sweep than the First Symphony. In this Concerto Khachaturyan was able to combine great virtuosity with profound content.'[519] Likewise, Oborin's assessment is wholly complimentary, and evaluates the work as being situated in the traditional, confrontational concerto mould:

> What is there in that music that has attracted me for so many years? Probably what is so characteristic of all of Khachaturyan's work—a mighty temperament, originality and the brilliant virtuosity of the solo piano and orchestra. I think I may say that Khachaturyan's Piano Concerto is one of the few modern works of its kind that is a true concerto, and not just a composition for piano and orchestra. It has range, sharp contrasts, and a contention between soloist and orchestra.[520]

This use of the piano in an obviously virtuosic style is one of the major factors of the concerto's design; this element affects not only the style of the work's music language, but also some aspects of its construction. As Yuzefovich explains:

> Virtuosity is in fact essential to the very spirit of the entire work, a thrilling competition between soloist and orchestra. This is expressed mainly in the constructive function, one might even say the outright dramatic function, of the piano cadenzas. Khachaturyan repeats this in his Violin Concerto, where the cadenza makes up for the none too extensive development of the first movement.[521]

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514 Ibid., 106
515 Shneerson, *Aram Khachaturyan*, 40
516 Ibid., 44
517 Ibid.
518 Abraham, Gerald. *Eight Soviet Composers* (Westport: Greenwood Press, 1970 [orig. 1943]), 43
519 Yuzefovich, *Aram Khachaturyan*, 104
520 Ibid., 102
521 Ibid., 103

As shall be presently explained, the traditional sonata-form plan of the first movement is subverted by the appearance of two extensive periods for the soloist alone, which adds a further structural layer to the established levels of the formal plan.

Another factor of importance is the symphonic scope of the concerto as a whole. Although Prokofiev found the work lacking in symphonism,[522] other commentators have commended Khachaturian for the close unification of thematic material within the concerto.[523] This involves the multifaceted development and restatement of thematic material across the three movements of the work, perhaps most notably in the reaffirmation of the main motif of the first movement at the climax of the finale. Yuzefovich provided an excellent summarisation of the concerto's artistic worth in this regard: '[i]ts three movements rest on the best traditions of the classical instrumental concerto, but with a new conception and purely "Khachaturyanesque" content. The sonata form, which he always spoke of as a Procrustean bed shackling the imagination, became a pliant means of artistic expression.'[524] Shneerson likewise pointed out that the scope and conception of the work result in a 'great, truly symphonic idea behind this "feast of music." Khachaturyan's Piano Concerto is a work imbued with significant ideas and emotions.'[525] The critic moreover explained that '[t]he gorgeous beauty of expressive themes rooted deeply in Armenian and Azerbaijan folk music, the overwhelming elemental force of rhythm, the all-conquering temperament, are combined in this work with a broad and significant symphonic conception and brilliant virtuoso texture.'[526]

Yuzefovich agreed with Shneerson's position that the folk music of the Transcaucasus is a vital influence on the Piano Concerto and is innovatively blended with classical sonata-symphonic forms,[527] but did not appear to appreciate that the 'improvisatory' nature of the dominating piano cadenzas is in fact motivically carefully constructed. Indeed, the musical material of the Piano Concerto extends the taught motivic developmental procedures already at work in the First Symphony. Although the material—for instance the second subject of the first movement and the first theme of the second movement—is deeply rooted in the improvisatory manner of

[522] Ibid., 150
[523] Orga, Ates. 'Linear notes', *Piano Concerto in D flat major; Concerto Rhapsody in D flat major* (Naxos, 8.550799, 1997) http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.550799&catNum=550799&filetype=About%20this%20Recording&language=English [accessed 09/04/16]
[524] Yuzefovich, *Aram Khachaturyan*, 102
[525] Shneerson, *Aram Khachaturyan*, 39
[526] Ibid., 41
[527] Yuzefovich, *Aram Khachaturyan*, 103

Transcaucasian music, Khachaturian's own remarks shed considerable light on the processes at work within his concertante compositions as a whole:

> My love of improvisation has its source in folk music. But this is an innate peculiarity of my individuality as a composer and should not be taken as leaning towards an anarchistic looseness of musical development. Improvisation is not a blind wandering 'without compass or rudder' over the keyboard in search of 'spicy' sonorities. Improvisation is only good if you know exactly what you are after, what you want to find. It then acts as a spur on your imagination, as an impulse to creative thought, enabling you to build a harmonious and balanced whole. Improvisation should go hand in hand with a sense of logic in the construction of form determined as it is by the ideological conception of the work, by its content.[528]

Harmonically the Piano Concerto features superficially complex chordal progressions, but the fundamental rate of harmonic and tonal motion is comparatively simple and static throughout. Khachaturian makes reference to this general tendency in his music when he discusses his relationship with his teacher Myaskovsky:

> Myaskovsky helped me greatly when I was learning to work with material; he taught me to elaborate a theme. Because of my Eastern ear, I had an inclination for immobile basses and organ points. Nikolai Yakovlevich helped me to shake this off. He pointed out that a mobile bass "moves" all music.
>
> Tactfully, without listening, he made me aware of the need to view the "problem of the basses" differently. I may not always be successful in this, but I am always aware of it.[529]

Despite Myaskovsky's efforts, the tonality throughout the concerto is anchored largely by pedal points, a number of which keep the music stationary for exceptionally long periods of time. Khachaturian certainly makes use of traditional formal structures in the Piano Concerto, but instead of being primarily constructed around traditional tonal relationships these are made manifest in the ordering of thematic material, which takes a leading role in the unfolding of the formal plan of the concerto as a whole.

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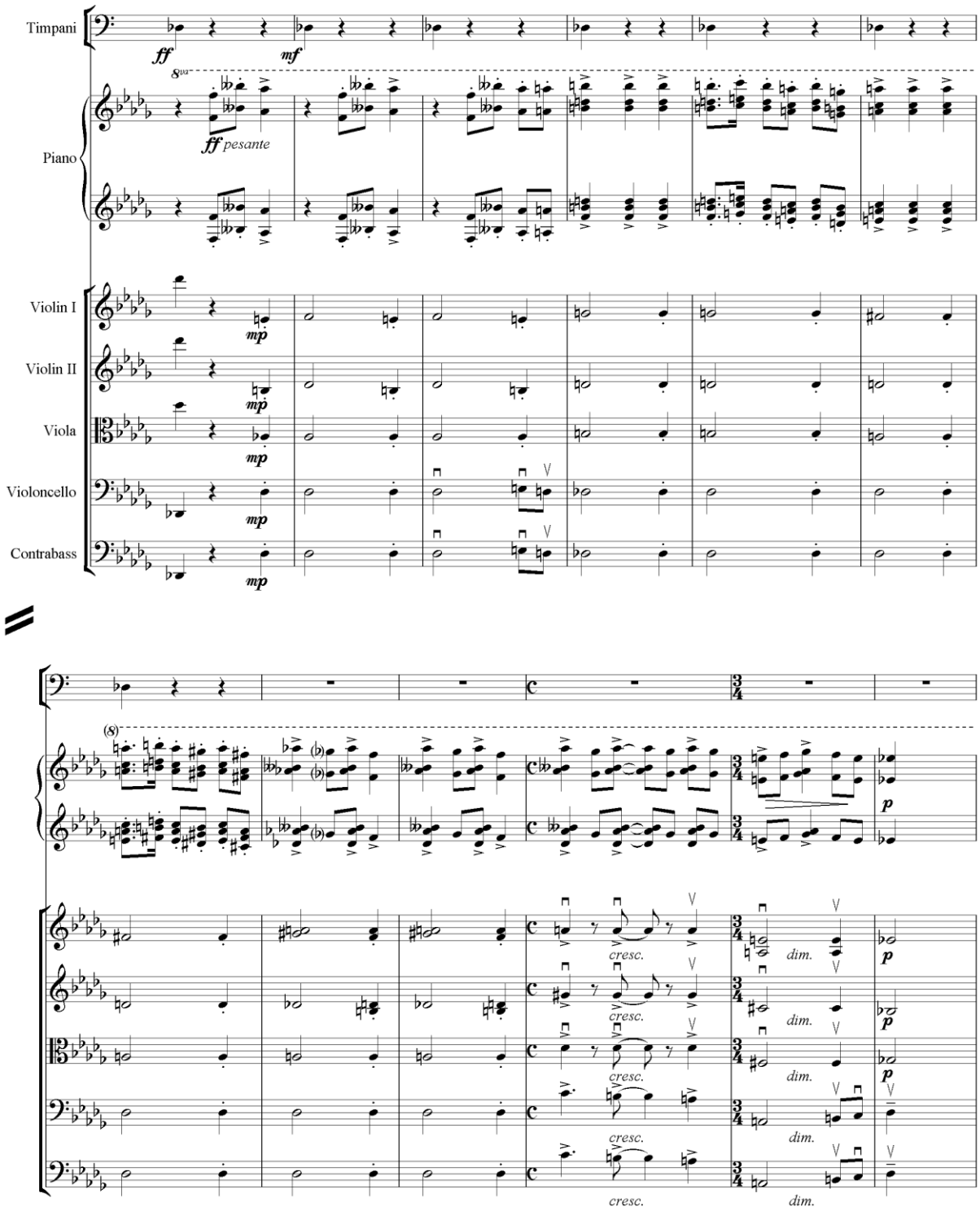
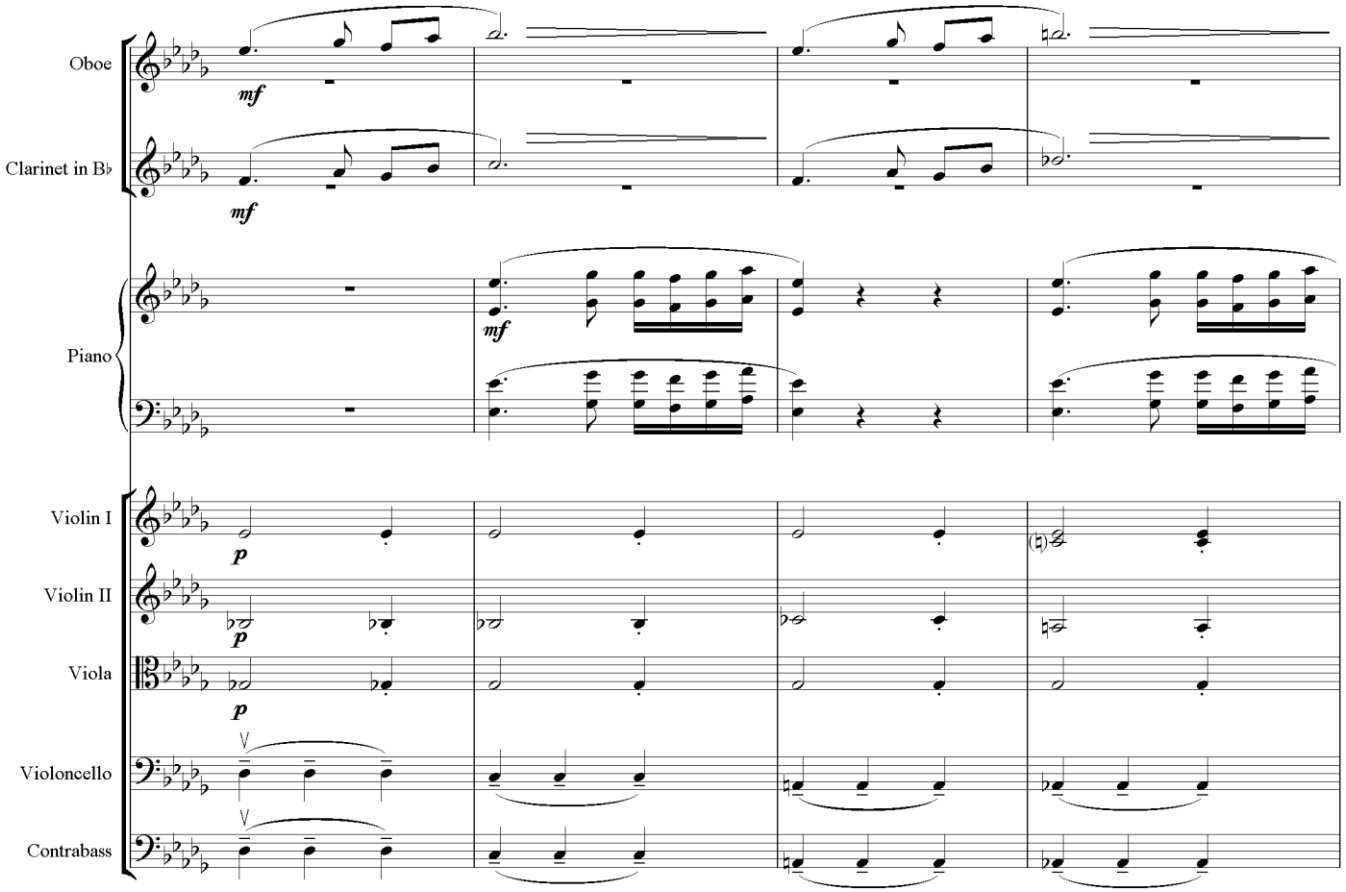
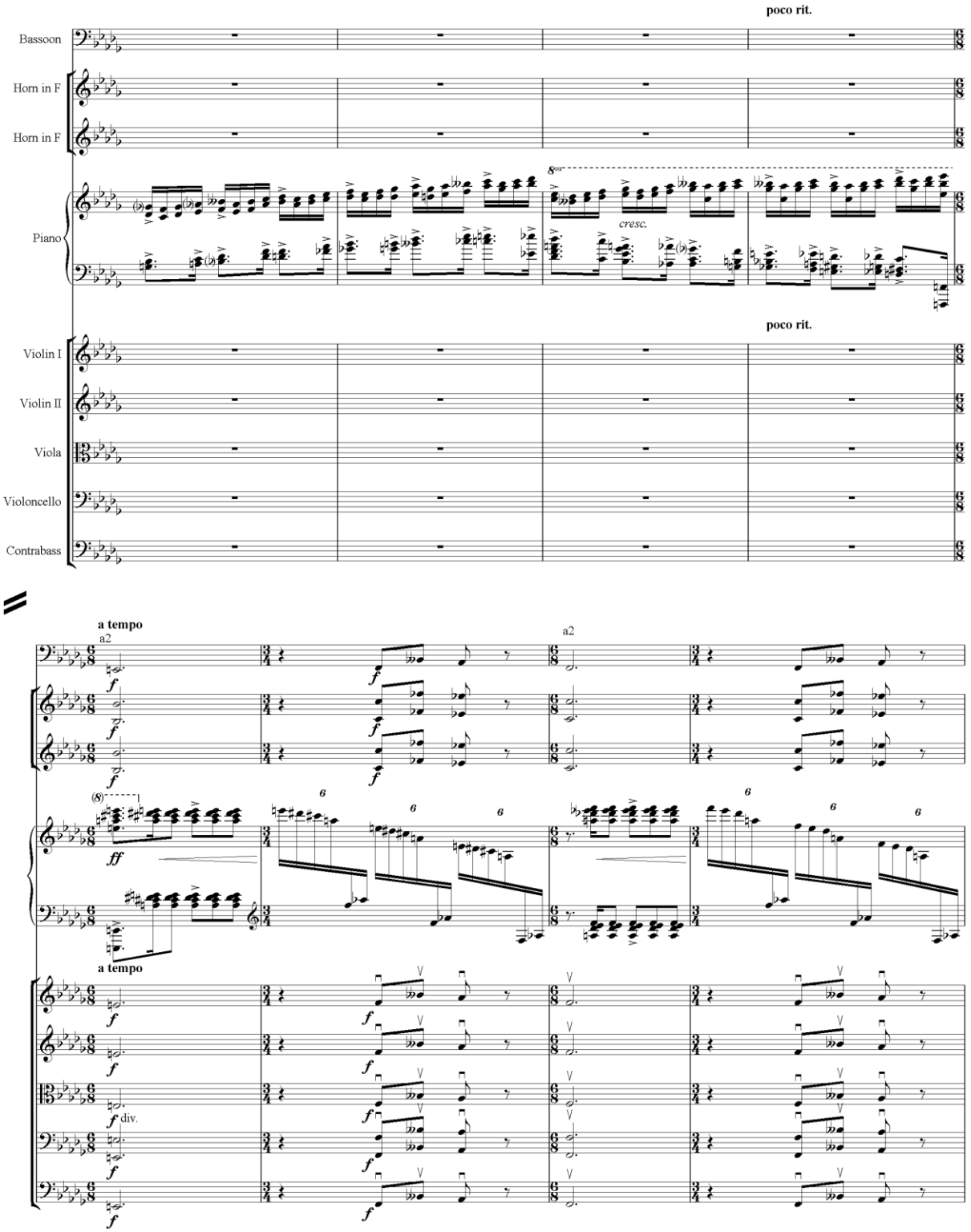
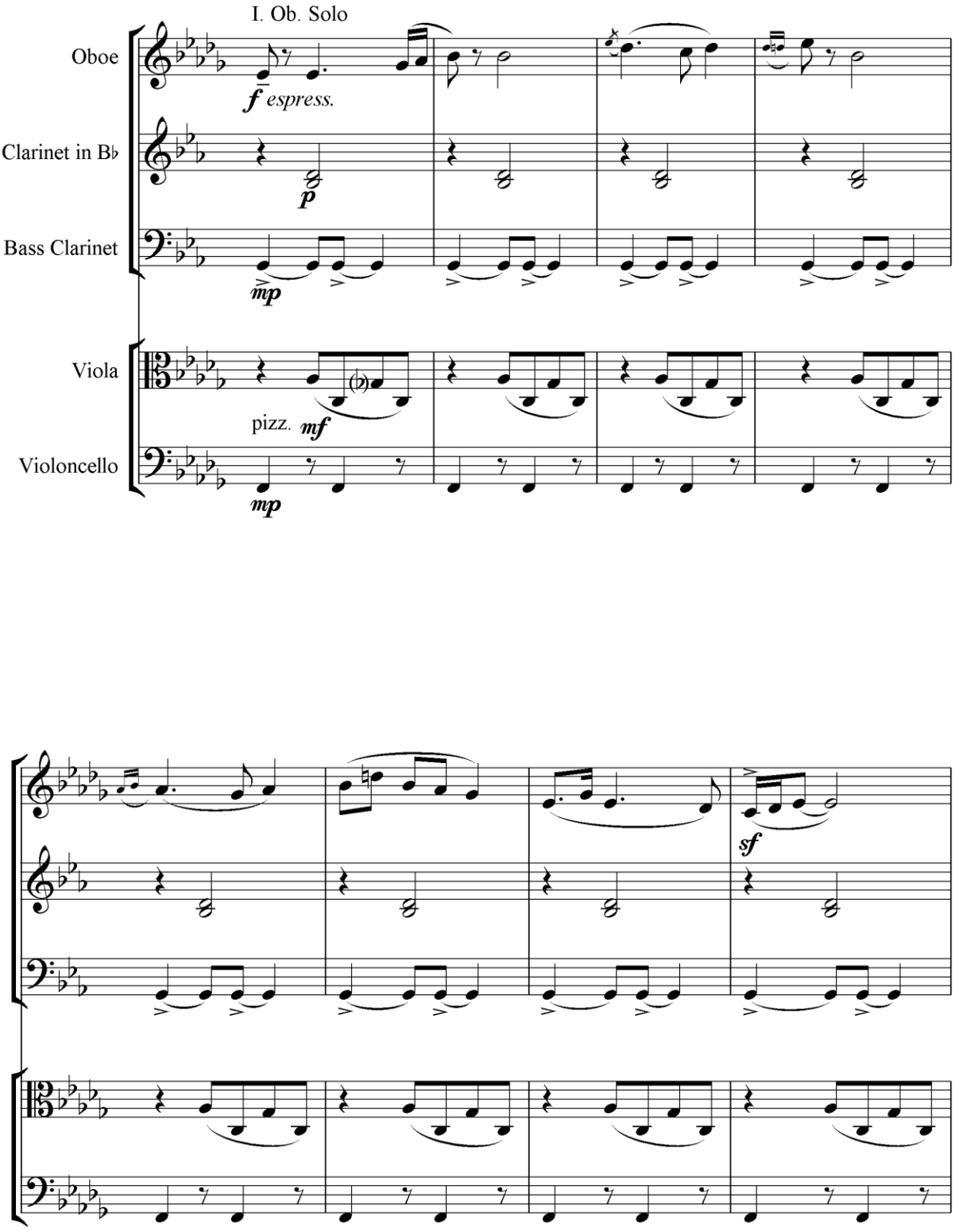
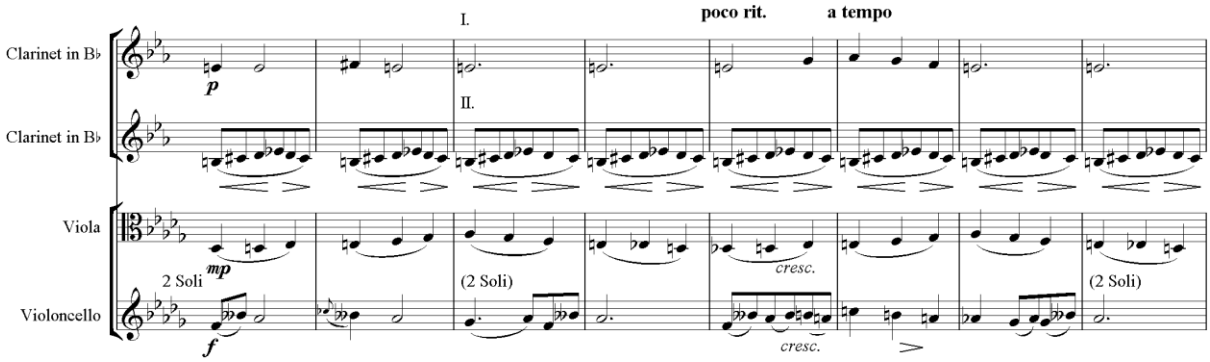
[528] Shneerson, *Aram Khachaturyan*, 41-42
[529] Yuzefovich, *Aram Khachaturyan*, 46

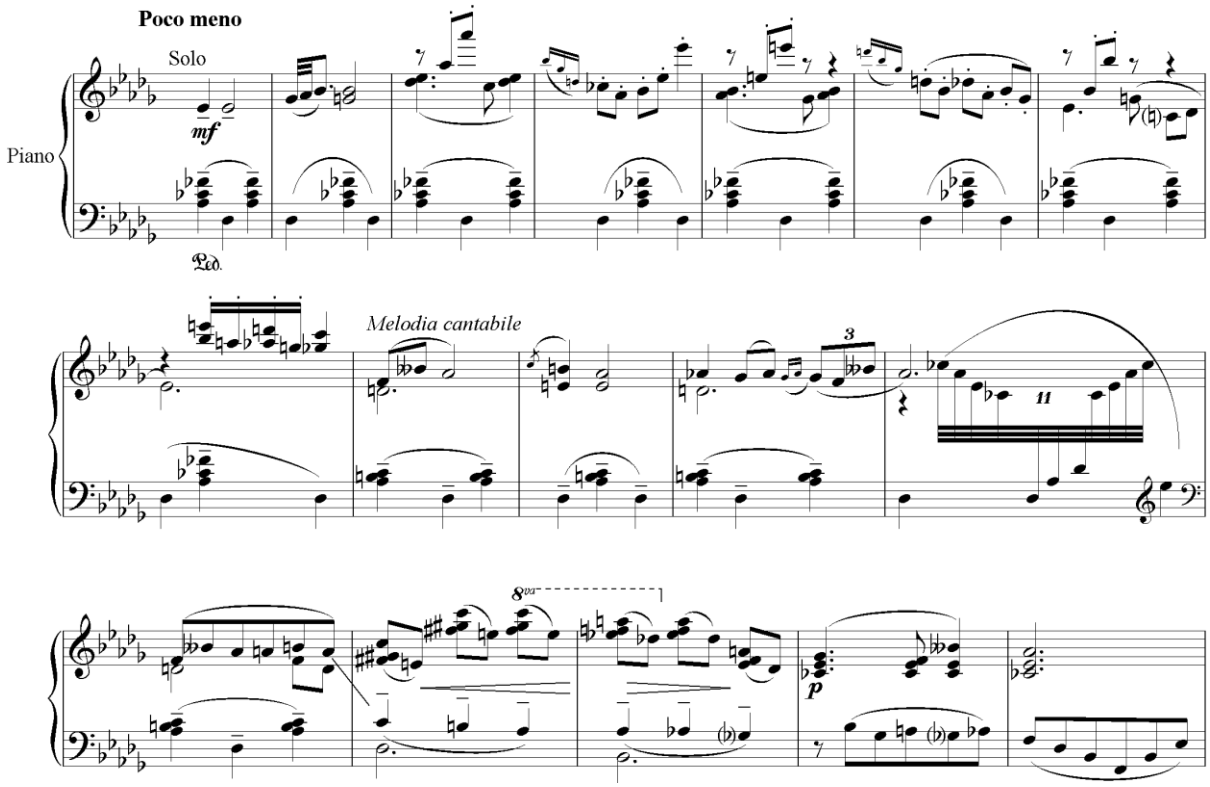
Movement I

The form of the first movement of the Piano Concerto is relatively orthodox, its sonata form boundaries clearly perceptible. The introduction (bars 1-10) can be split into two equal parts, the second of which is a repetition of the first, and the exposition (bars 11-181) cleanly divides into subjects 1a and 1b (bars 11-22 and bars 22-25 respectively), a transition (bars 61-89), and subjects 2a and 2b (bars 90-97 and bars 106-113). 1a features austere, angular figurations in the piano, which are subjected to intensive repetition and transposition, while 1b is of a more plaintive, lyrical character. 2a is based in the languid, folk-like vein purported by Shneerson above. Its initial presentation is regular, lasting for eight bars and with a clear antecedent and consequent; 2b, an ominous cello melody featuring a gossamer-like chromatic accompaniment, is likewise symmetrical. A developmental section for solo piano (bars 118-181) follows, although this quasi-improvisatory interlude largely expands upon the second subject group just heard, rather than representing a true development section. As in the First Symphony, both thematic groups are subjected to consistent development before the development section proper, the former especially in the transition section and the latter throughout the solo interlude. The actual development section occurs from bars 182-291, and the recapitulation (bars 292-400)—which also restates the introduction—moves into a solo cadenza coda section (bars 401-480) and closing tutti statement of 1a (bars 481-498).

	Introduction	Exposition						(Developmental piano section)	Development	Recapitulation	Cadenza/ Coda	Coda
Bar number	1-11	11-22	22-25	26-60	61-89	90-97	106-113	118-181	182-291	292-400	401-480	481-498
Section		(subject) 1a	1b	1a/1b	Transition	2a	2b	2	1/2	1/2		
Tonal centre	Ab/chromatic	Db/ chromatic	Ebm/ chromatic	Db/ chromatic— D/Ab— Db—Ebm/ chromatic	chromatic/ ascending —Db— C—Cm	Ebm /F	D/ chromatic	Fb/Db/ chromatic— Eb— Fb/Db/ chromatic—Eb	Cbm/ chromatic— Ab/E— Em^7— Em/F♯— Gbm/ chromatic— Ebm	G/Gb/ chromatic— Ab/chromatic— Db/ chromatic— Ebm/ chromatic— Db/ chromatic— D/Ab— Abm/Eb/Dbm— F♯— Abm/Eb/Dbm— chromatic—Gb	chromatic	E—Db

Fig. 4.1: Piano Concerto, I, formal plan

Ex. 4.1: Piano Concerto, I, bars 11-22

Ex. 4.2: Piano Concerto, I, bars 22-25

Ex. 4.3: Piano Concerto, I, bars 61-68

Ex. 4.4: Piano Concerto, I, bars 90-97



Ex. 4.5: Piano Concerto, I, bars 106-113

Ex. 4.6: Piano Concerto, I, bars 118-134

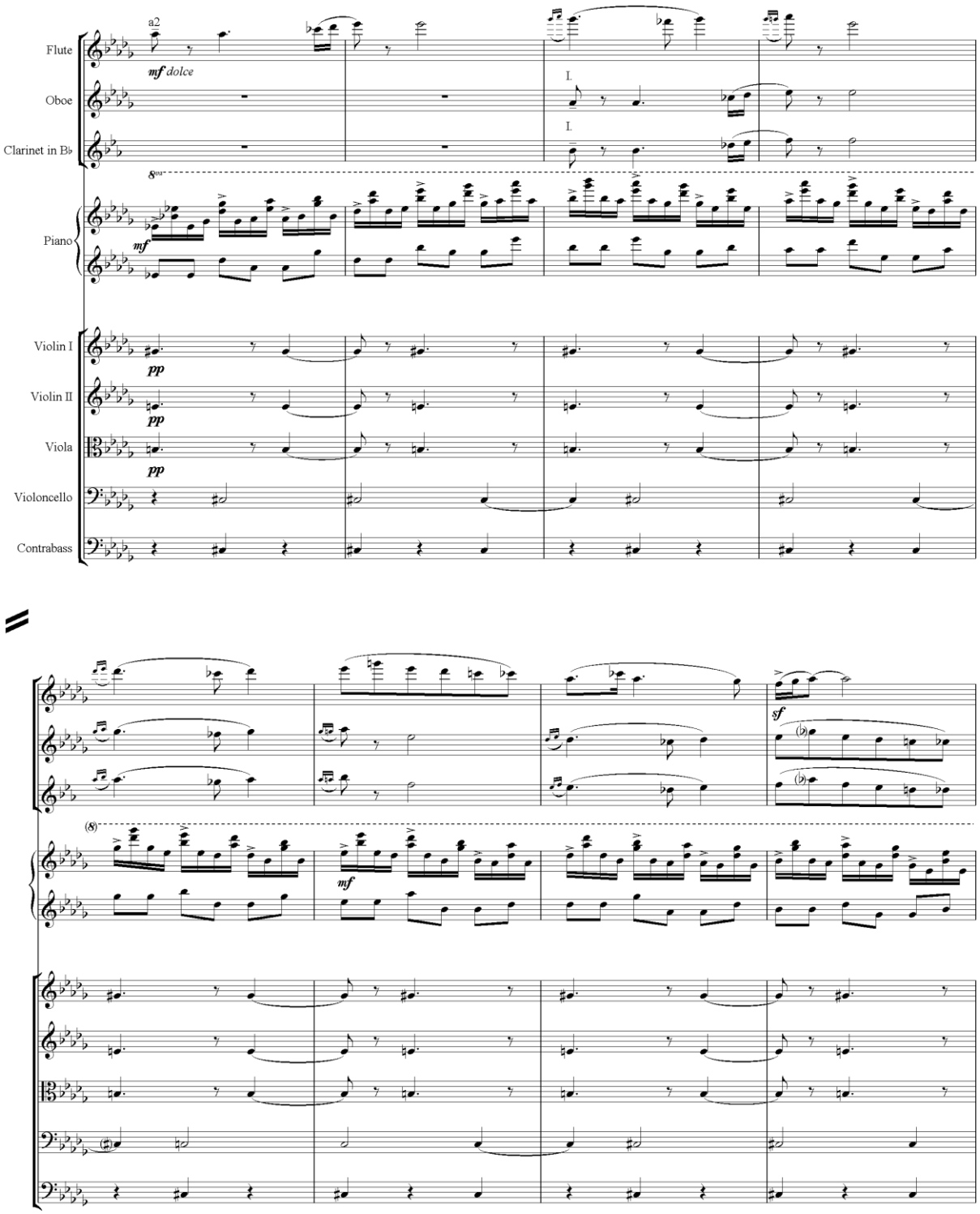
However, a number of factors modify the standard formal divisions. The introduction is notably disorientating: the second half is a repetition of the first, but subtly curtails the first bar and extends the final bar. This consequently has significant repercussions upon the harmonic background, which will be elucidated upon in due course. 1a is similarly asymmetrical, returning throughout the exposition in a number of variants, and 1b slightly dovetails the conclusion of 1a, apparently interrupting its expected conclusion (appearing after eleven bars of the former's presentation). After a complete restatement of subject 1 at bar 46, which retraces bars 11-25 (now scored for tutti orchestra), the first in a series of literal breaks is utilised as a means of halting the musical progression and of introducing the transition section (bar 60). The climax point of this section occurs at bar 80, and leads into concluding fanfare-like chords and a further break in the musical progression (bars 86-89).

Following its original statement at bar 90, 2a is never again heard as a complete theme in the exposition; its repeat at bar 98 (now with the oboe line doubled at the octave) is instead interrupted by string figurations recalling the transition (at bar 82). Interestingly, the theme silently continues against this, as if it had always been playing in the background (that is, it returns at its fifth bar). 2a is also disrupted during its repeat at bar 114, this time in the last beat of the subject's third bar, and is succeeded by an entire bar of silence (bar 117). As Shneerson explains, '[w]hat imparts particular freshness to the music of the Concerto are the same rhythmic "disturbances," or shifts, interrupting the smooth flow of music that are found in many other of his works. These shifts make his music turbulent, impetuous and acutely dynamic.'[530]

The following developmental section of music (bars 118-181) is particularly noteworthy. Although the second subject has undoubtedly presented itself, it has done so with some difficulty due to its constant interruptions, and the piano has been entirely absent in the subject's unfolding. This instrument, however, now takes over as a soloist, its opening statement of 2a blurring the boundaries between this area and the second subject group of the sonata-form plan. This solo section—half development and half cadenza—concludes with three descending and decrescendo-ing dotted minims, the gradual sensation of inertia creating another break-like effect in the musical plan. The true development section also relies upon interrupting devices. This is apparent in the brass fanfare in bar 203, which abruptly presents 1a (bars 14-15) and subsequently influences the musical dialogue immediately following it. Another example is the sudden fermata at bar 250, which abruptly and completely halts the progression of the music.

[530] Shneerson, *Aram Khachaturyan*, 40-41

The music segues imperceptibly into the recapitulation as a result of the gradual easing of tension at the conclusion of the development; the semiquaver rhythm first heard at bar 251 now prominently accompanies the return of the introduction. However, the exact moment of recapitulation is uncertain: although the original key of the introduction returns at bar 295, bar 292 sounds like a definite point of arrival of a new formal section, despite the fact that it is most practically understood as a three-bar 'false start' lead into the original tonality. The recapitulation is generally straightforward, although minor variances exist: the orchestration of bar 300 (which relates to bar 6) is altered; bars 302-306 repeat bars 8-9, extending the run into 1a through an additional octave (the ritenuto giving this eventual point of arrival further emphasis); and the descending piano quaver triplets from bars 42-45 are taken over by the strings in bar 342. The latter lead directly into the second subject group at bar 347, with the second statement in the orchestra (that is, from bar 46) and the transition section omitted. The subject is also approached by a gradual disintegration of the musical line, representative of a further structural break.

The second statement of 2a (bar 355) no longer contains an interruption, and the character of its accompanimental pattern continues into the subsequent presentation of 2b, bringing these sections of the subject into greater concordance than occurred during the exposition. The return of 2a at bar 371 is now a calm and graceful complete restatement featuring an additional imitative oboe, instead of the severely curtailed version originally heard at bar 114. This section of the subject is then presented imitatively between the flutes, oboe, and clarinet from bars 379-385, until the music fragments between the instrumental forces and the subject is interrupted by the piano at bar 385. This is followed by a final statement of the consequent phrase of 2a (at bar 391), dark and mysterious on the bass clarinet, its ending slightly extended as the music gradually withers towards another structural pause (bar 400). The subsequent cadenza is joined directly to the final tutti exclamation via a long chromatic ascent.

Ex. 4.7: Piano Concerto, I, bars 371-378

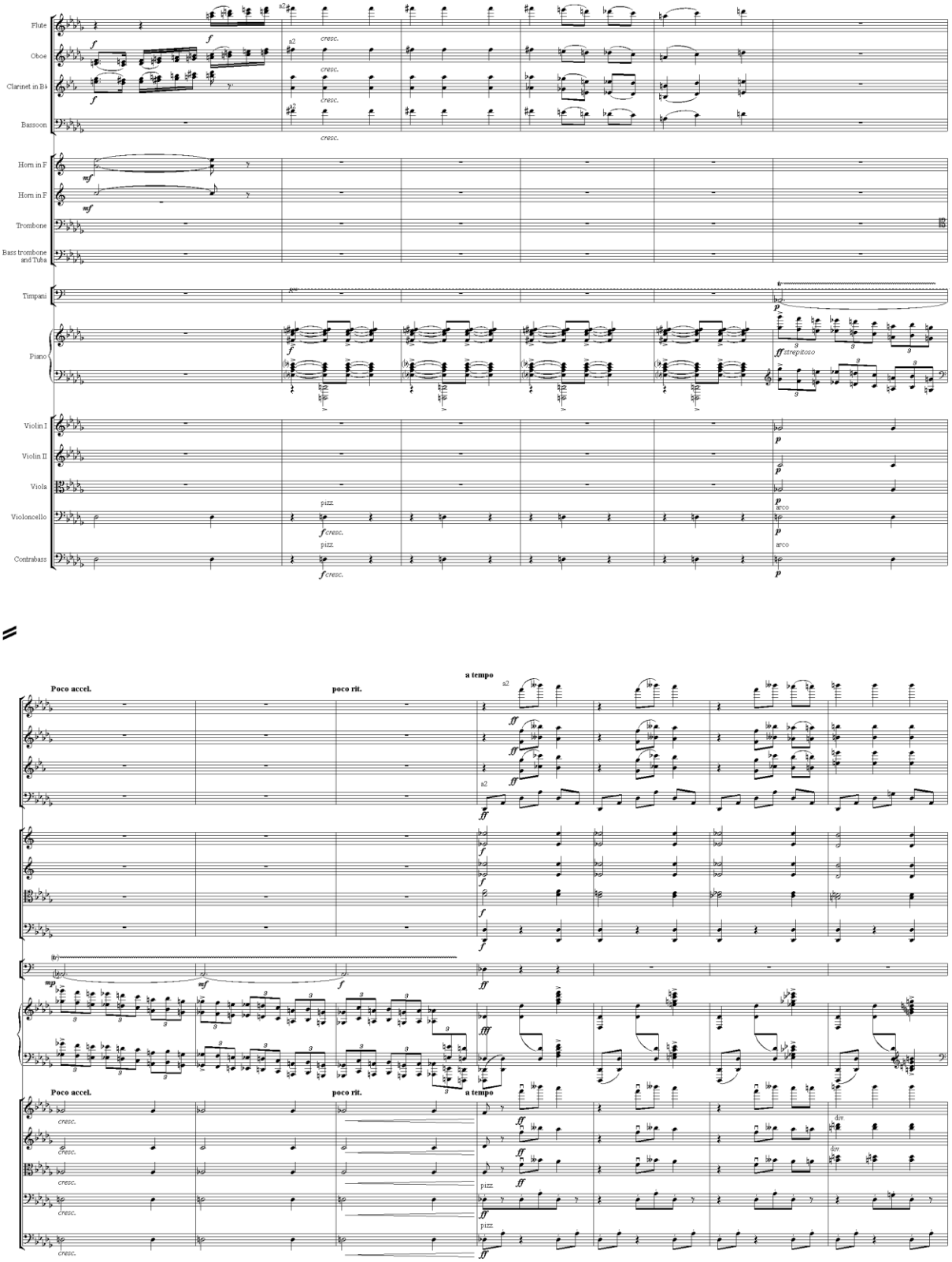
It is worth summarising immediately the piano textures utilised in the first movement before the soloist's position is more carefully considered within this extended conflict. The multiple octave spacings, often in both hands of the piano simultaneously, are the most prominent feature. Examples include (but are far from limited to): the climactic movement into the tutti restatement of 1a at bar 46; the development section as a whole; and the opening of the first subject. The latter of these also features chordal writing in parallel movement between the hands, a further point of importance; this style of piano writing is insistently stated, among other places, in the transition (bar 65), from bar 221 in the development, and at the progression into the recapitulation (bar 292). Arabesques also recur throughout the transition and development—at bar 366, these interrupt the restatement of subject 2b. The cadenza acts as a précis of all of the above, and makes obvious use of constant semiquaver movement and semitonal surface harmonies. As shall be demonstrated, such processes create substantial tension throughout the movement.

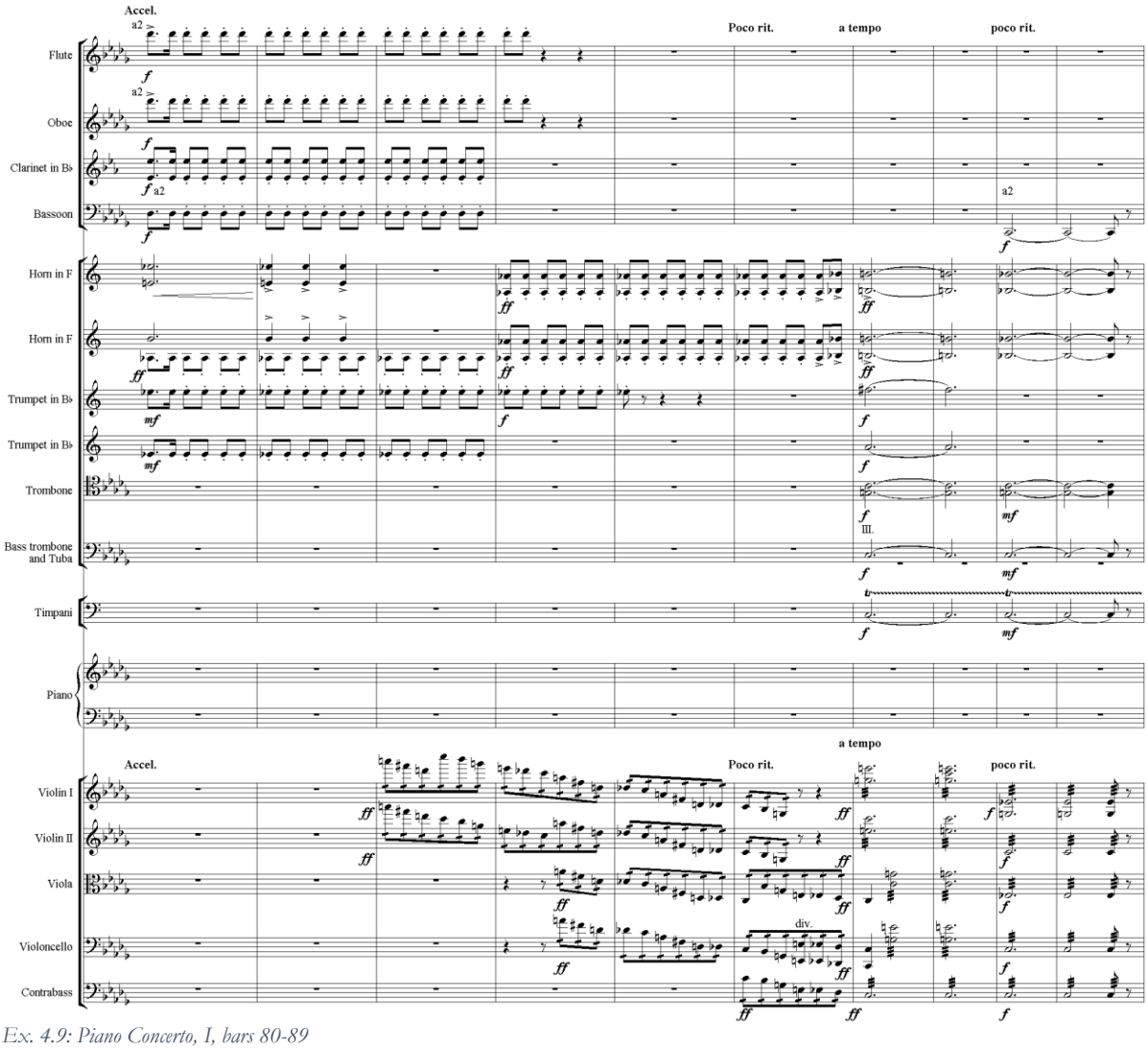
The role of the soloist within this formal plan shall now be considered. The dialogue between the instrumental forces in the first movement is relatively complex, and constantly evolves alongside the musical progression. Because this dialogue is crucial for an understanding of the movement as a whole, it is necessary to detail this relationship in some depth. A power struggle is established between the piano and the orchestra in the presentation of the first subject, and this continues for the entirety of the movement. Although the soloist enters at bar 11 and instantly states 1a, accompanied merely by oscillating chords in the strings and timpani,[531] 1b is stated by the orchestra. However, this idea is subsequently answered by the piano, which maintains a degree of independence from the orchestra by immediately elaborating upon the subject section. The soloist then regains complete control of the musical argument with the return to the musical material of 1a (including its placated manner of accompaniment), though the horns do briefly attempt to steer the music back into the orchestral domain in bar 29. Perhaps as a result of this conflict, the return of 1a material is, as already noted, significantly varied—it jettisons bars 11-13, and appropriates superficial characteristics of the semiquaver piano response to 1b (bar 23) in its elaborated piano material. In the wider context, however, bars 26-28 act as a de facto 'false start', which requires tonal transposition into the 'true' return of 1a material at bar 29. Nevertheless, the latter version continues to alter the original presentation, as shall be demonstrated in the discussion of the movement's motivic processes.

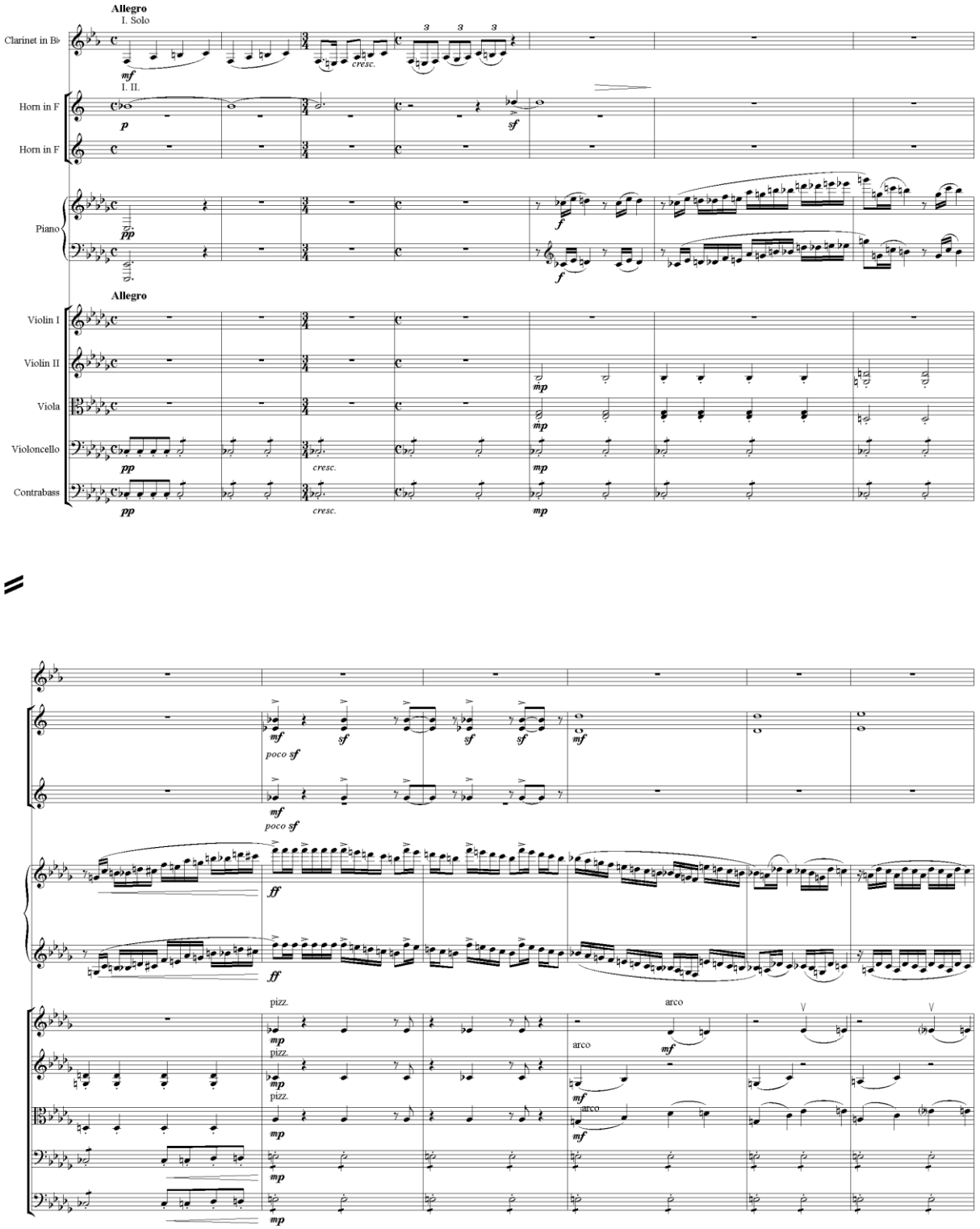
As if to counteract the domination of the first subject by the soloist, the piano is entirely absent from the initial presentation of subject 2. However, the remainder of the movement

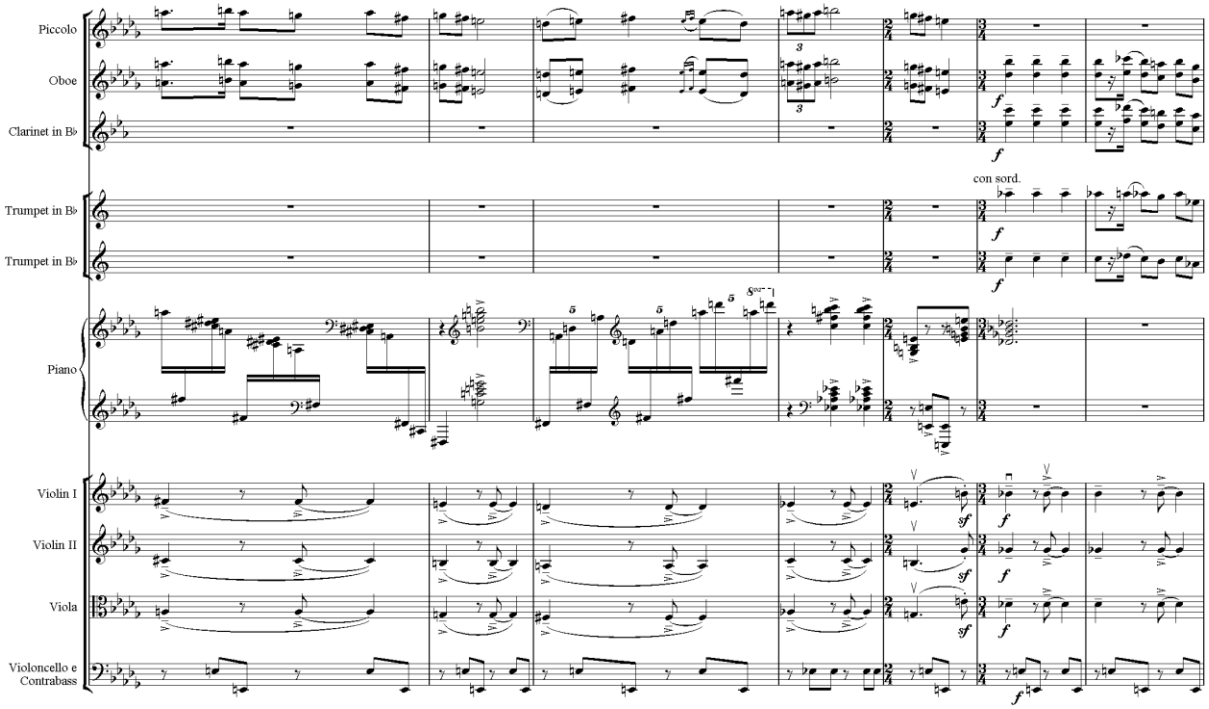
[531] Barring the slight agreement in the cellos and basses with the soloist at the end of bar 13.

presents an argument between the instrumental forces, a conflict which will be traced here. A notable crisis point is reached in bars 37-45. In the first bar the woodwind, much in the manner of an elaborated return to 1b, steal the melody away from the soloist. The following bar features a heady clash between piano and orchestra, the former slamming defiantly with constant accents as a means of attempting to re-establish its dominance over the latter. The writing at this point in the movement is heavily bitonal and tritonal, aurally emphasising this collision of strength.

Although the piano wins out briefly at bar 42 with virtuosic, three-octave triplet runs above a subdued string accompaniment (recalling 1a), its alteration in bar 45, which brings the figuration closer in line with the main cell of the work (the hemiola creating further conflict with the orchestra) anticipates its assimilation into the orchestral fabric in bar 46. Here, the soloist becomes an accompanist to the tutti orchestra in the manner of the opening passages of Tchaikovsky's First Piano Concerto. Despite this initially triumphant point of arrival for the orchestra, uneasy tension soon creeps in via the chromatically descending trombone and piano chords. Although the soloist is absent from the restatement of 1b (bar 57), the piano's previous elaboration of this subject is re-presented in subsequent statements of the theme, allowing for the spirit of the soloist to remain present in the music.

Ex. 4.8: Piano Concerto, I, bars 37-49

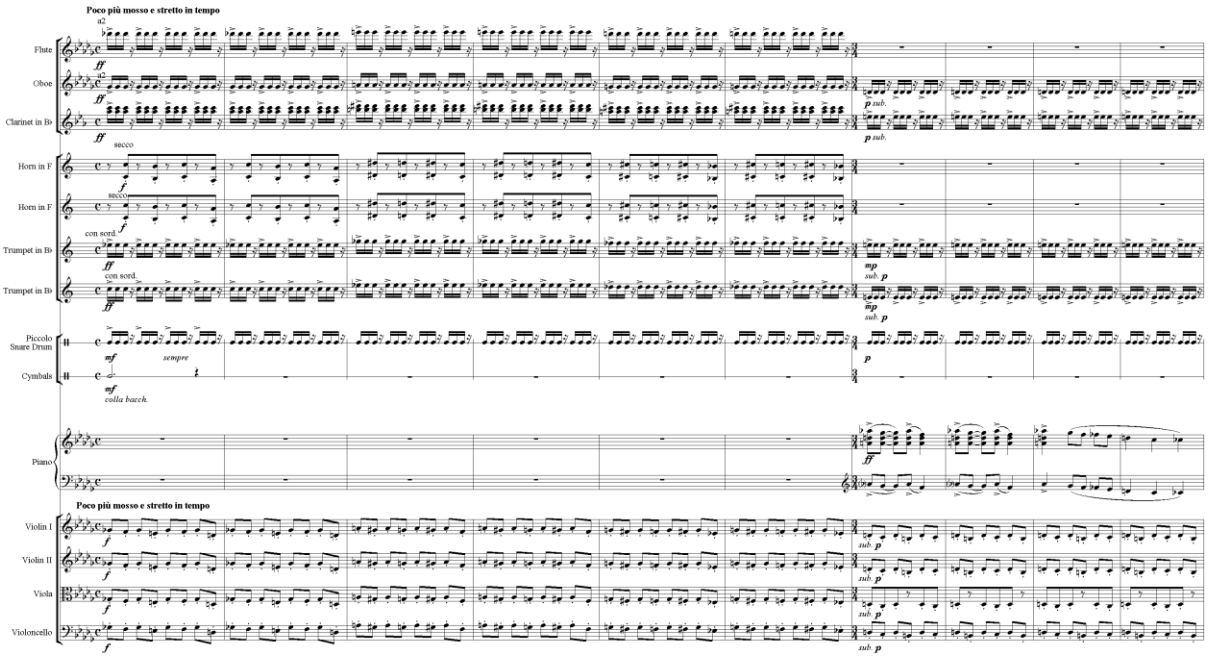
The transition is a particularly important moment of conflict. At bar 61 the piano abruptly cuts off the presentation of 1b, intercepting the music with a three-bar solo flourish. At this juncture, piano sextuplet semiquaver figurations and repeatedly asserted chords enter into a vicious contest with weighted assertions of the main motif in the bassoons, horns, and strings. It is significant that this clear example of antagonism is the first moment that the tonality truly starts to move away from the D♭ global tonic, and is gradually sequenced upwards (although the motif remains static against this transposition). The battle of instrumental forces becomes increasingly dramatic in this section; an extra bar of 2/4 is added in bar 72 following the bars of 6/8 (which alternate with bars of 3/4), giving the piano an added affirmation and disrupting the regularity of the orchestral statements of the motif. On the other hand, these motivic presentations are then repeated continuously from bar 74, the orchestra attempting to reassert itself against the piano, and this change of prevailing instrumental force is underlined by the temporary modification in the piano from descending semiquaver sextuplets into an accompanimental ostinato pattern. The orchestra is the undisputed victor of the instrumental struggle at bar 80 with its repeated quavers, washes of string arpeggios and victorious fanfares, and as already noted reigns supreme over the presentation of subject 2. Furthermore, although the soloist is able to muster the energy to exhibit its extended solo narration following the structural break at bar 117, this section is far more placid than the virtuosic, fiery performances heard thus far in the movement. As a result, the piano appears to have been somewhat neutered by the orchestra, and becomes concerned more with the symphonic development of motifs than with tempestuous displays of bravura.

Ex. 4.9: Piano Concerto, I, bars 80-89

A tense combat between the soloist and orchestra arises in the development section. The piano regains its position as the dominant instrument at the opening, beginning with virtuosic cells of 1a in octaves and diminution above repeated-note, unobtrusive string accompaniment. The piano figurations utilise constant and largely chromatic semiquavers, which create a great deal of conflict, especially at the repeated assertion on F♮ in bar 190 (a semitone away from the E♮ pedal point) which also strongly emphasises the tritonal B♮. Unlike the exposition, however, these cells are now presented with their opening note on the tonic (at this point C♭), with the result that the piano is actually brought into greater concordance with the underlying orchestral accompaniment. Moreover, the orchestra attacks the piano semiquavers with syncopated accompanying stabs and ascending crotchets originating from the opening of the development (bar 192); as a result, the semiquaver piano runs are truncated from bar 193.

Ex. 4.10: Piano Concerto, I, bars 182-194

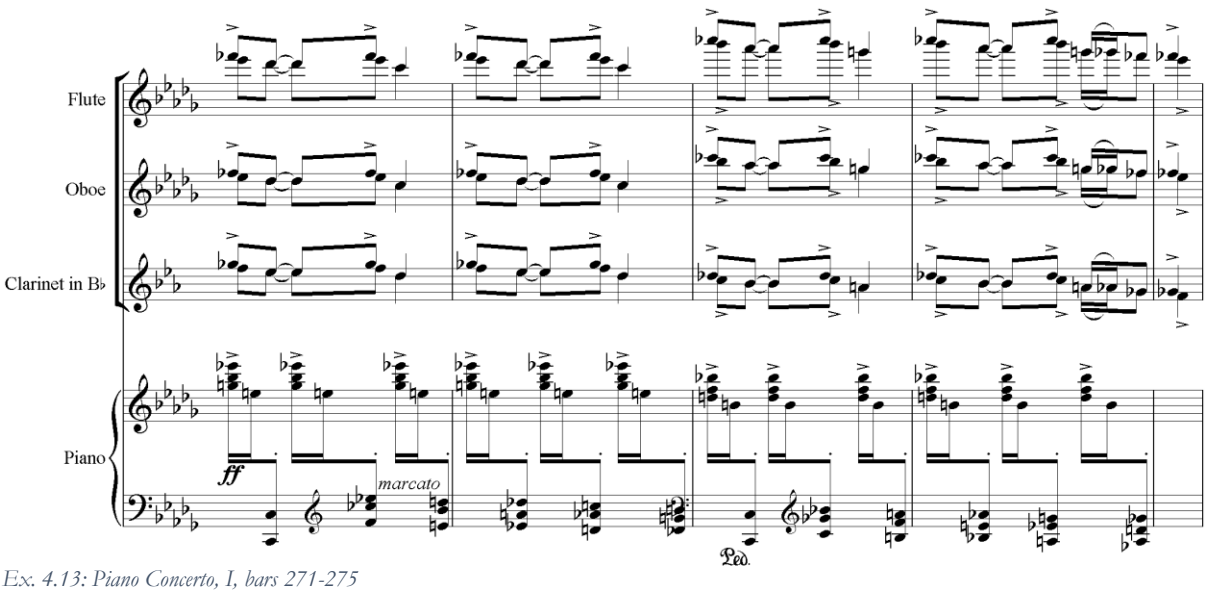
The crisis comes to a head with the interjectory brass fanfare at bar 203. This is immediately appropriated by the piccolo and oboes, who begin to replay the theme as in its original presentation from bar 14. The piano struggles to reassert itself against this, presenting highly chromatic, swooping and clashing semiquaver figurations and insistent, accented chords (bar 215). However, the brass fanfares a tritone apart (bars 217-220) give the music a feeling of breakneck instability. At bar 221 the violins I take command over the piano figurations of the section. Against this, the soloist is forced to dance inanely to the previous fanfare pattern, and is shocked into bitonal clashes between its hands.

Ex. 4.11: Piano Concerto, I, bars 212-218

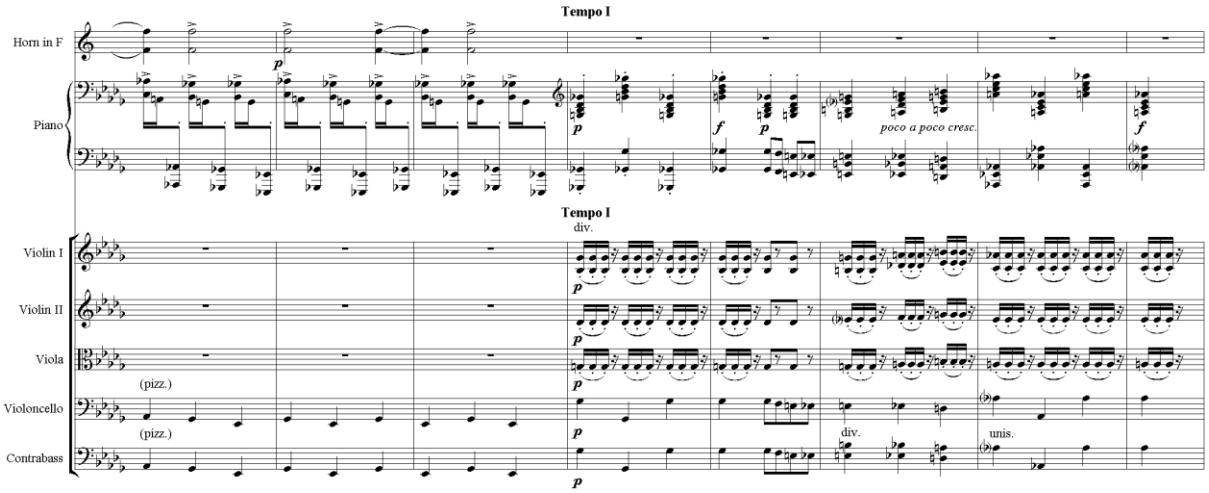
Despite its best efforts (including adamant accented chords), the piano is unable to take control of the second subject (bar 228), which is now presented a semitone higher than in the exposition, somewhat reflecting the heightened conflict currently underway. Instead, the soloist accompanies the orchestra with retrograde versions of 1a (from bar 14) and sextuplet semiquaver arpeggios. The second subject winds higher and higher from bar 244, ritenutoing and eventually breaking off the musical argument due to the extreme strain placed upon the music at bar 250. Here, the orchestra attempt to re-establish itself without the piano, with persistent repeated and accented semiquavers and quavers. The piano announces itself at bar 257, however, and plays a rhythmic modification of bar 18 (quaver-crotchet-quaver-crotchet, instead of crotchet-quaver-quaver-

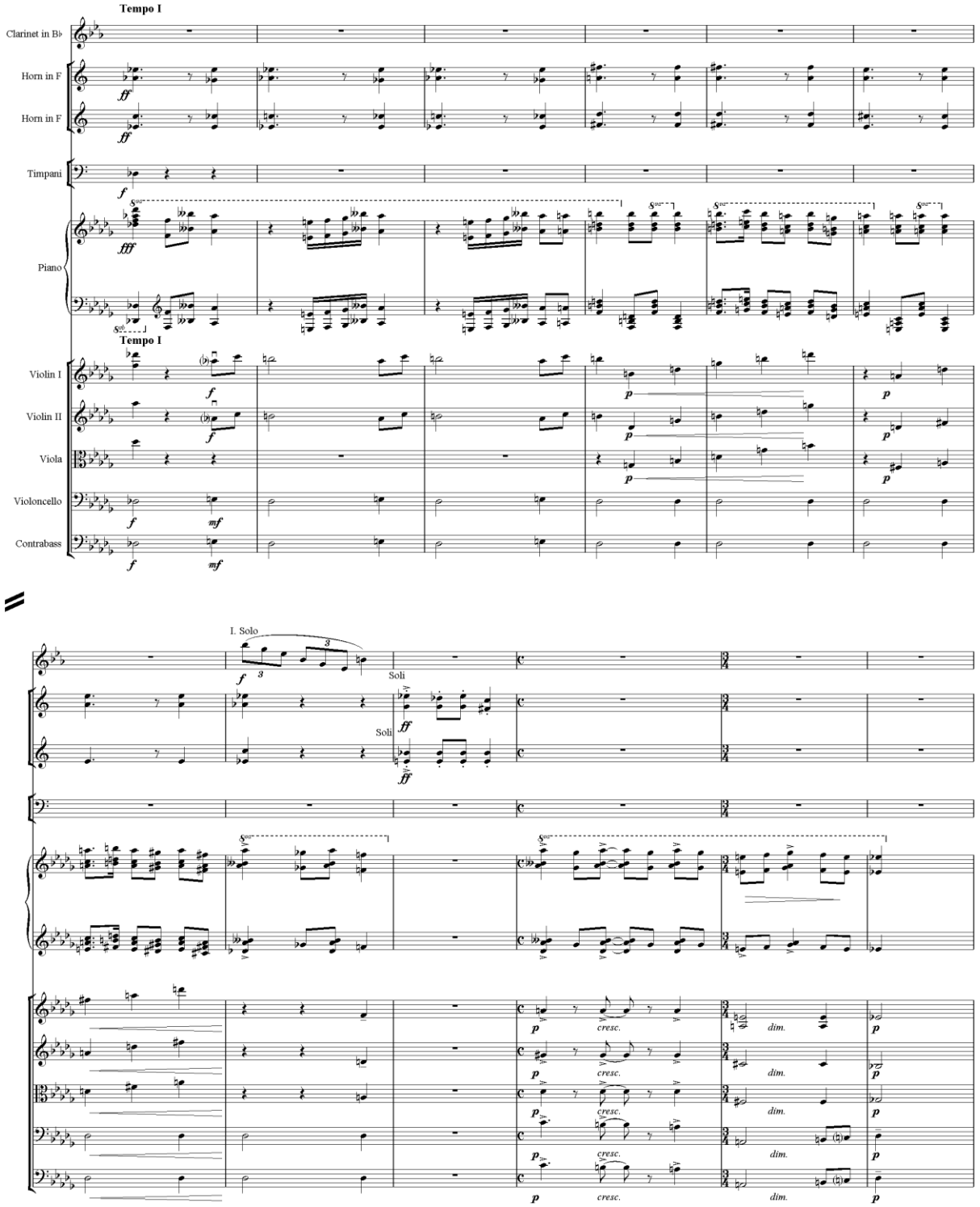
crotchet); this forces the time signature back into 3/4 and cows the orchestra into *subito piano*. The soloist conquers the woodwind material from bars 40-41, controlling it by making it fall instead of rise (as occurred in the exposition). Notably, the tonality also ascends by semitones from bars 260-267, reflecting the increasing tension between the instrumental forces.



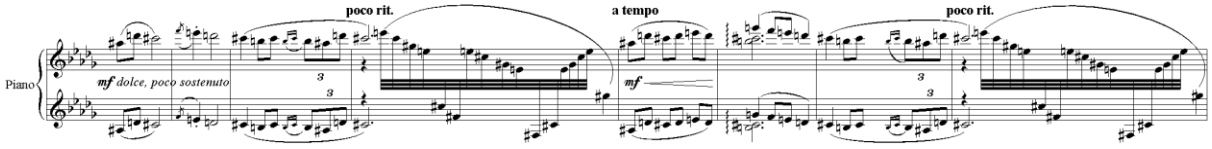
Ex. 4.12: Piano Concerto, I, 251-260

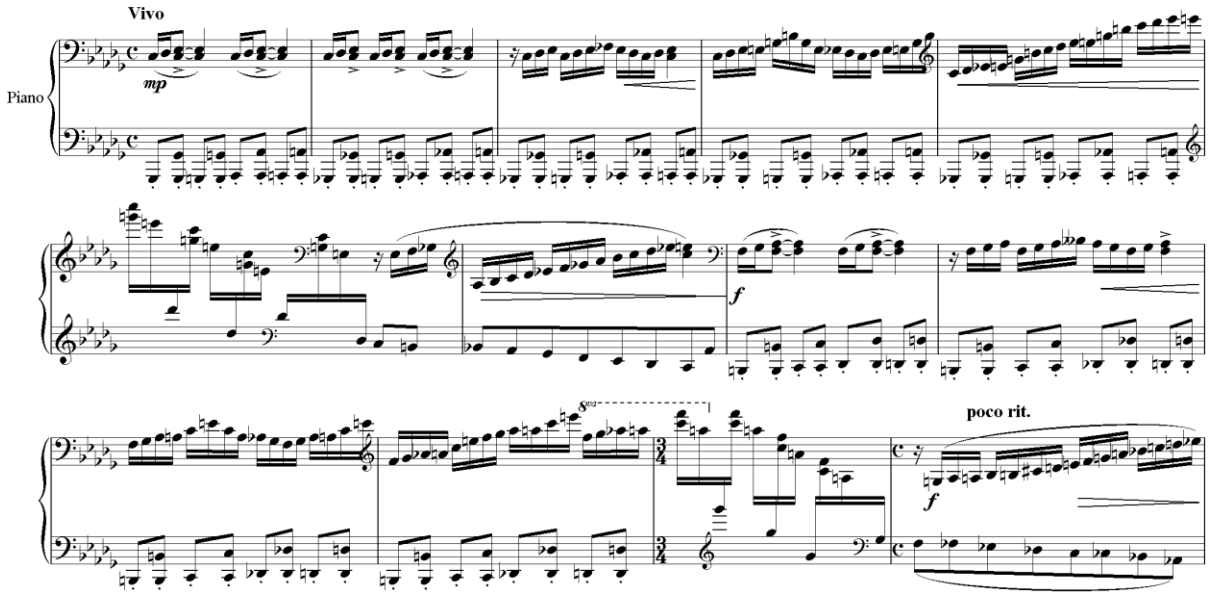
From bar 269, the piano and orchestra separate. The orchestra continues its musical pattern for two bars, giving it the power to sneeringly take command of the piano line from bar 257. At this point the piano is relegated to playing the repeated semiquaver accompaniment of the orchestra, an instrumental relationship which lasts until the recapitulation. Nevertheless, the soloist struggles against the dominant orchestra, the left hand quartal/tritonal chords descending against the stacicity imposed on the right hand by the motionless woodwind fragments. The tonal centres (although negated somewhat by numerous clashes) move, rather mechanically, from A♭ (bar 277) to D♭ (bar 281) to B♭ minor (bar 287) to E♭ minor (bar 290), strongly suggesting a striving for tonal resolution.

Ex. 4.13: Piano Concerto, I, bars 271-275

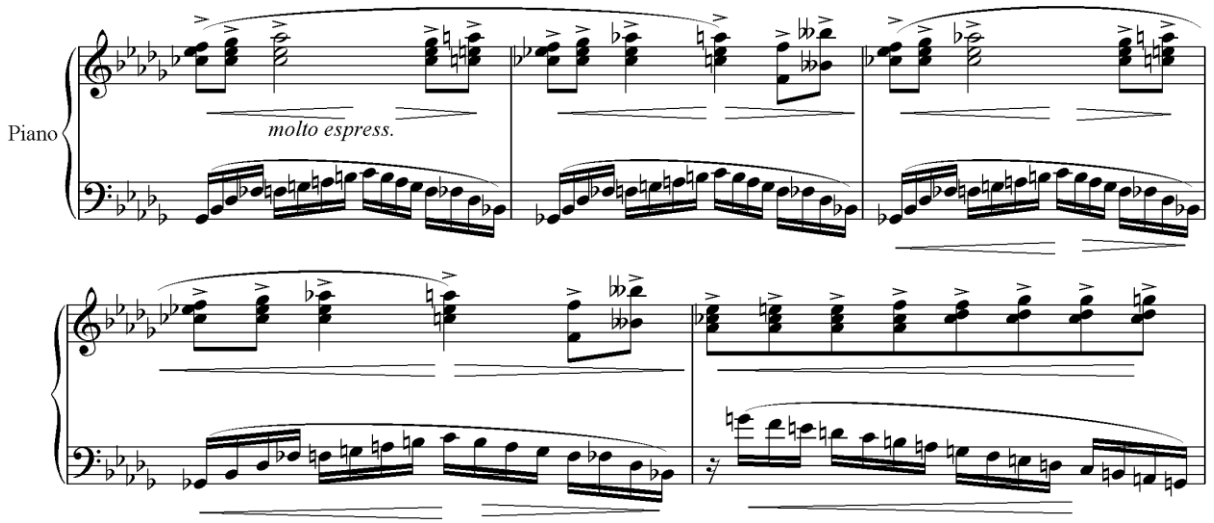
The piano accompaniment segues into the recapitulation, the orchestra gradually retreating from bar 287 (reflected in the instruction *poco a poco calmando*). The soloist uses this as an opportunity to expose itself, effortlessly transforming its previous accompanimental pattern into the chords of the introduction (bar 292). The unstable move into the recapitulation at bar 290 is particularly worthy of comment for the simultaneous struggle between semitonal pitch relationships (G♭ and G♮) and major and minor thirds (the E♭-G♭ crotchet bass ostinato). This minor third is carried over into the tonal movement from E♭ to G♭ at bar 292, although the persistent G♮s remain as a constant reminder of the unstable tonality; these are presently transposed onto the correct tonal centre. The simultaneous appearance of the notes G♭ and G♮ continues to intrude in this section, and the dynamics are more erratic than in the introduction (note especially the prolonged crescendo into 1a at bar 307 and the sudden *forte* dynamic at the start of bar 293).

Ex. 4.14: Piano Concerto, I, bars 289-296

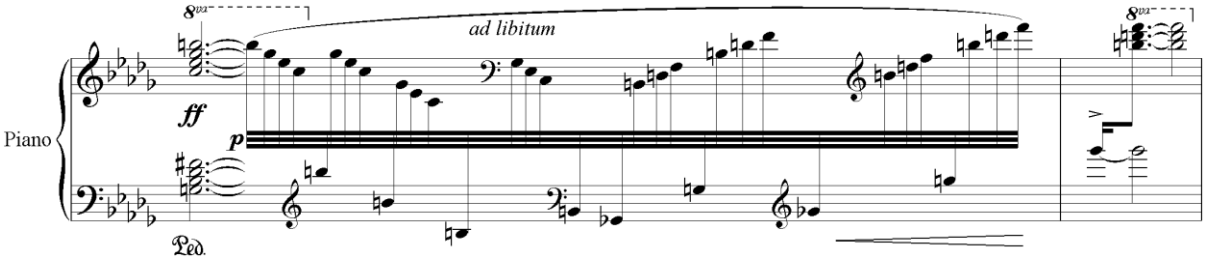
Nevertheless, the piano is the undisputed master of the orchestra at the opening of the recapitulation. This continues in the presentation of the first subject: the soloist asserts itself via the embellishment into semiquavers in the second bar of 1a (bar 308), and quaver octave leaps replace the original crotchets (bars 310 and 312). Furthermore, the preparation for the concluding section of the initial expositional statement (bar 323; compare with bar 37) is now taken over by the piano, and the subsequent harmonic clash is presented an octave higher in the right hand, reflecting the increase in tension against the high string tessitura. Nevertheless, the orchestra imitates the recapitulation of 1a, asserting its tonal centre more strongly through its additional rising crotchet arpeggios, and the horns appropriate the theme for one bar in bar 315. These means all ensure that the orchestra remains as a serious contender for dominance of the approaching coda.

Ex. 4.15: Piano Concerto, I, bars 307-318

Indeed, the strings take control of the piano triplet quaver run at bar 342, stifling this into the previously noted structural break (bar 346), which proceeds into the recapitulation of the second subject. Here the piano (which did not feature at all in the expositional statement of the subject) is present, but is nevertheless reduced to stating merely accompanimental figurations. However,

the soloist is able to surreptitiously gain control of 2b at bar 363. The string accompaniment to 2a proceeds into this section of the subject unabated, with no suggestion of a disruption of mood following this alteration of the dominant instrumental force. Here, the piano is able to reassert itself somewhat via its arabesque interruptions, which are a brief opportunity for shows of virtuosic brilliance in defiance of the orchestra. Although the movement back to 2a returns to the instrumental roles established in bar 347, this feeling of calm begins to collapse from bar 379, where the bass descends chromatically and the theme is curtailed by a fiery piano interjection at bar 385 (prepared by a crescendo in the piano part two bars earlier). Although this sets up the entrance of the cadenza, the orchestra refuses to be completely silenced, dovetailing this solo flourish with one final, dying statement of 2a at bar 390.

Ex. 4.16: Piano Concerto, I, bars 363-370

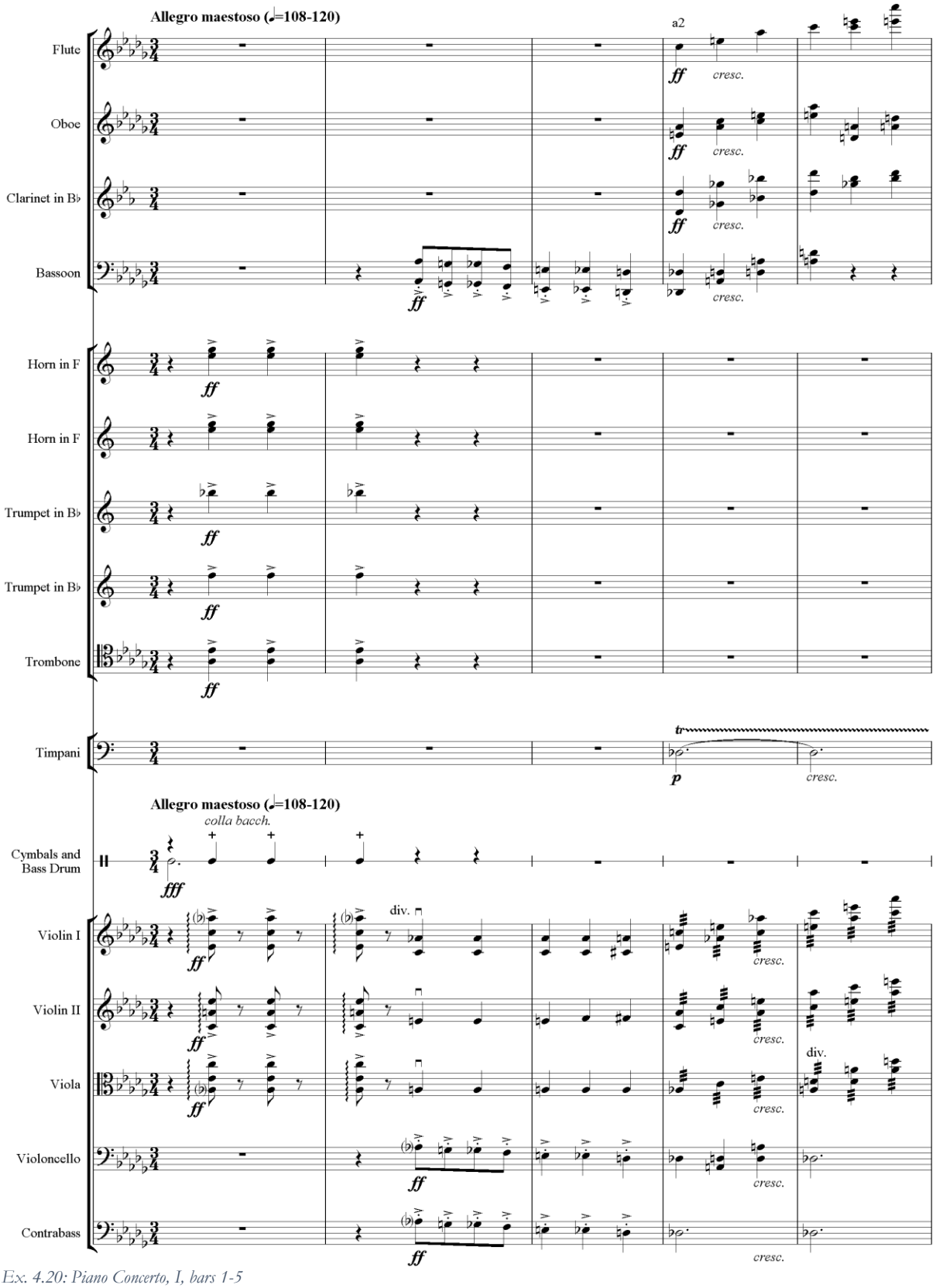
Naturally, the piano assumes full control at the cadenza, which is far more turbulent and traditionally virtuosic than the solo developmental section heard at bar 118. This begins with a mocking repetition of the conclusion of 2a just previously heard in the waning bass clarinet, an indication than the soloist is now in total control of the musical momentum. As at the opening of the development section, the start of the cadenza presents a busy, extroverted right hand against a left-hand ostinato accompaniment. The piano expands the opening cell into semiquaver patterns until it explodes in descending figurations at bar 406. This is a powerful display of solo mastery, subsequently heard in its transposition (up a fourth) at bar 408, a version which omits the second bar of figurations as a means of achieving the climactic explosion more quickly.

Ex. 4.17: Piano Concerto, I, bars 401-413

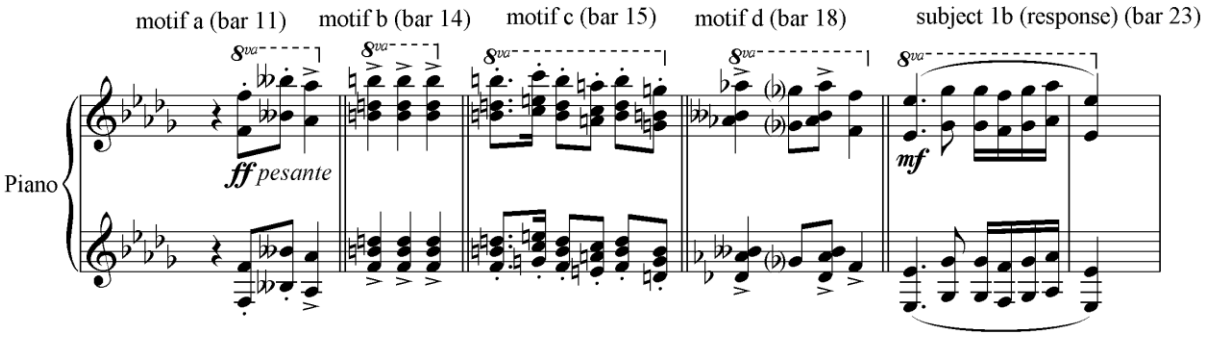
Despite the absence of the orchestra, the piano maintains significant clashes between its own hands. The clear tritonal and bitonal relationships at this point are to be elucidated upon in due course, but contrary motion is also apparent in bar 407, with the hands moving against each other in different rhythmical units. The ritenuto into the section at bar 414 introduces a lyrical, expressive atmosphere. This musical idea, however, is repeatedly disrupted by the insistent accented chords first encountered in bar 418, and the sudden transposition of the theme in bar 427 raises the emotional intensity considerably. The interruptions to the lyrical theme are then presented antiphonally between Ravelian arabesques, a composer who is also evoked via the numerous impressionistic figurations (for instance, at bar 443).

Ex. 4.18: Piano Concerto, I, bars 414-418



Ex. 4.19: Piano Concerto, I, bars 443-444

At bar 461 the piano writing (based on the arabesques just heard) becomes gradually faster and louder, the intensity of the music steadily building. This results in a long, Lisztian chromatic ascent between the hands at bar 477, leading to the final tutti statement of 1a in the unusual key of E. The piano accompanies this statement chordally, striving to assert itself with accented chords in an *fff* dynamic. Although the soloist does break through momentarily with its repeated crotchets at bars 489-493, it soon falls into unison with the orchestra in the final phrase from bar 495, an uneasy truce between the instrumental forces at the conclusion of the movement.

With regards to the development of musical ideas in the Piano Concerto, many of the techniques employed in the first movement have their basis in the subtle and gradual motivic development of cells already encountered in the First Symphony, and therefore do not require as detailed an investigation here. However, a brief selection of examples will serve to demonstrate that the composer's manipulation of motivic ingredients maintains its previous levels of creativity. The opening repeated crotchets and chromatic quaver descent form the basis for a considerable amount of material across the concerto as a whole; this consequently gives the concerto symphonic properties. 1a is a natural evolution of these introductory cells, which it manipulates in a variety of transformations, and subject 2 in turn grows out of these fragments, most notably in the initial rise of a minor third as heard in 1b. Subject 1 is constructed from a number of additional short motifs, which are curtailed, repeated, and restated; by these means, Khachaturian is able to create a seemingly-improvised expositional statement of approximately thirty bars from extraordinarily limited resources:

Ex. 4.20: Piano Concerto, I, bars 1-5

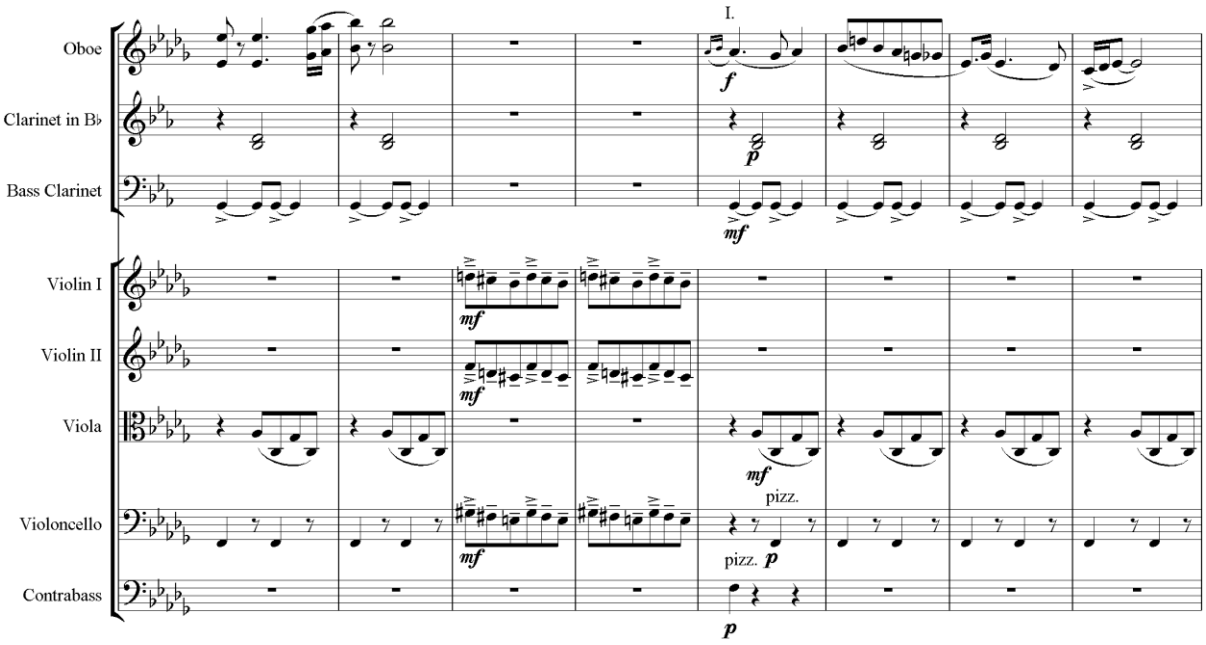


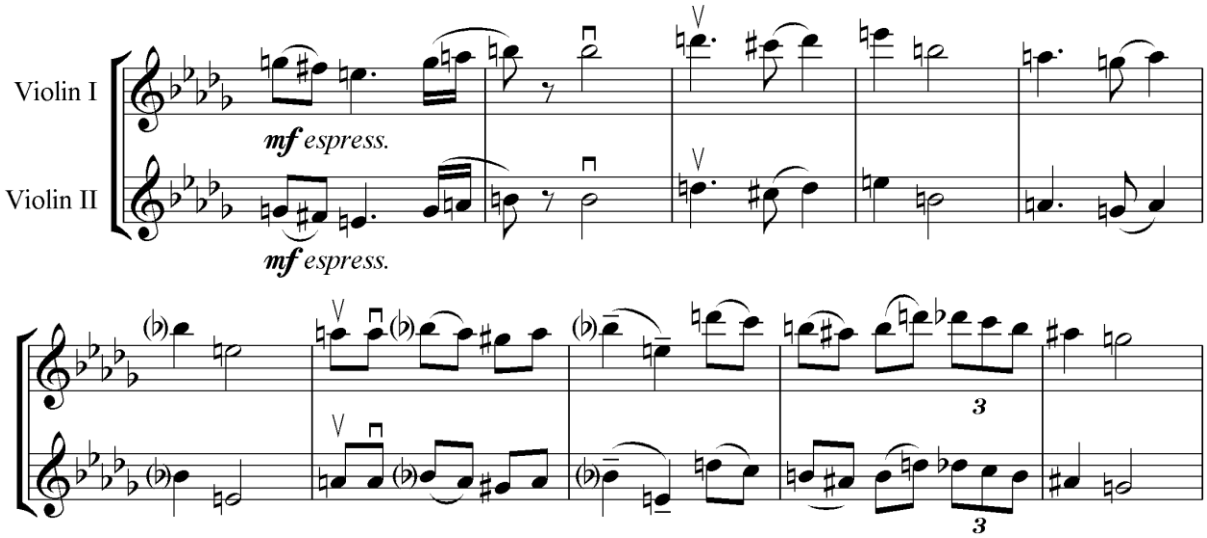
Ex. 4.21: Piano Concerto, I, motivic cells of subject 1

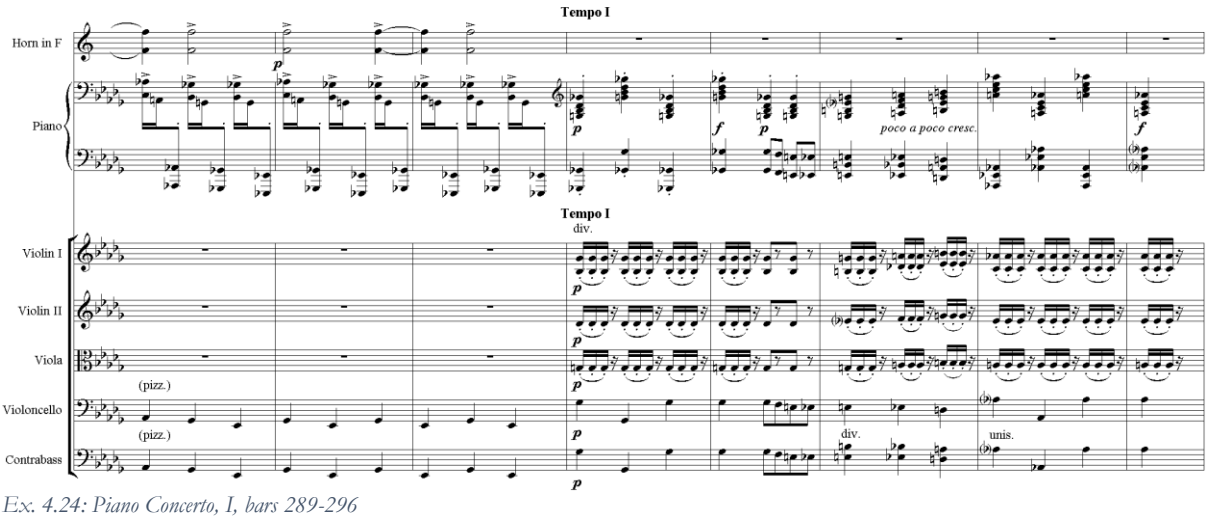
After a repeated statement of motif *a* this idea is extended in bar 13: the concluding crotchets are rhythmically diminuted into quavers, which thus condenses the cell into its core opening quaver characteristics. The following motif *b* recalls the opening crotchets of the introduction, and alternates with the dotted motif *c* which parallels the descending quaver cell of the introduction (bars 14-17). The final motifs of 1a (bars 18-22), the undulations of which are a retrograde treatment of the motivic development at bar 13, extend the opening cell by adding a crotchet to the initial crotchet rest (motif *d*), and become rhythmically syncopated in bar 20 (motif *e*). At this point, the change of time signature to 4/4 contributes to the disruption of temporal regularity. 1b is itself a development of the cell of bar 13; beneath this, the string accompaniment utilises the repeated crotchet cell of the introduction.

As already noted, the 'true' return of 1a material occurs at bar 29 (that at bar 27 being a 'false start'). This is approached via the rising motif of bar 26 (itself a development of bar 21), but contains significant modifications: the dotted rhythms of motif *c* now originate from the piano elaboration of 1b at bar 23; the motif is transposed down by a semitone on its repetition in bar 32 (rather than a tone as at bar 16); and bar 33 descends by step (in comparison with bar 18, which descends and ascends in connection with motif *a*). Bars 34-36, however, are an exact repetition of their presentation at bars 19-21, although in the final bar the accompanimental parts are swapped around in the violins and violas. As in bar 22, the conclusion of 1a is dovetailed at bar 37 by an ascending idea based upon the dotted pattern of motif *c* and the piano response at bar 23. This leads into an eight-bar conclusion which jarringly juxtaposes the repeated crotchets and chromatic descent of the introduction with the syncopated quality of motif *e*.

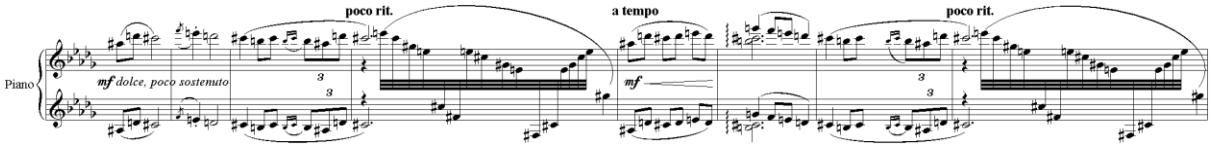
The piano development of 1b into semiquavers at bar 23 becomes integrated into the orchestral statement upon the theme's repeat (bar 58), and the subsequent transition section takes on the mannerisms of a small development, opening with fragments of motif *c* and the piano development of 1b, and asserting motif *a* against rising harmonies and piano figurations. These

culminate in bars 82-85, which feature the rhythm of motif *c* and constant repeated quavers. The quaver string figurations also provide the material for the interruption of the second subject at bars 100-101. This demonstrates a considerable blurring of the structural boundaries of the formal plan, and such a technique is also utilised in the fanfares concluding the transition, which link to the opening of 2a in their insistent repetition of a note. (The slight emphasis on the second beat of the bar also connects 2a with the opening repeated chords of the movement.) Although the interruption of 2a's second statement (bars 100-101) does not affect the broad progression of the subject bar 103 is nonetheless subtly altered; an extra chromatic quaver is added in place of the original final crotchet of the bar, and the presentation of the subject at bar 114 is simplified rhythmically.

Ex. 4.22: Piano Concerto, I, bars 98-105

Patchwork-like manipulation of motivic cells occurs in the development. The section immediately connects with the previous solo section in its use of ascending triplet quavers, a gradual transformation of an idea first heard in bar 175. The return of subject 2 at bar 228 is modified in its sixth bar, at which point it repeats the figuration of its own fourth bar. The following bar (bar 234) features the original quaver movement of bar 95—previously, this movement was not present in later statements of the subject—and bar 236 contains fragments of the subject 1 triplet development from bar 215. In this way, the theme maintains the appearance of being improvised, despite the fact that it is carefully constructed from earlier motivic material.

Ex. 4.23: Piano Concerto, I, bars 228-237

The new section of the development immediately following the break at bar 250 combines versions of the opening repeated crotchets and the retrograde of motif *a* at bar 13, and motif *d* is subtly modified in rhythm at bars 271-274. The piano accompaniment pattern for this reworking of motif *d* (which is transferred into the orchestra) segues directly into the accompanimental rhythm at the opening of the recapitulation, demonstrating the development's enduring influence in the latter section.

Ex. 4.24: Piano Concerto, I, bars 289-296

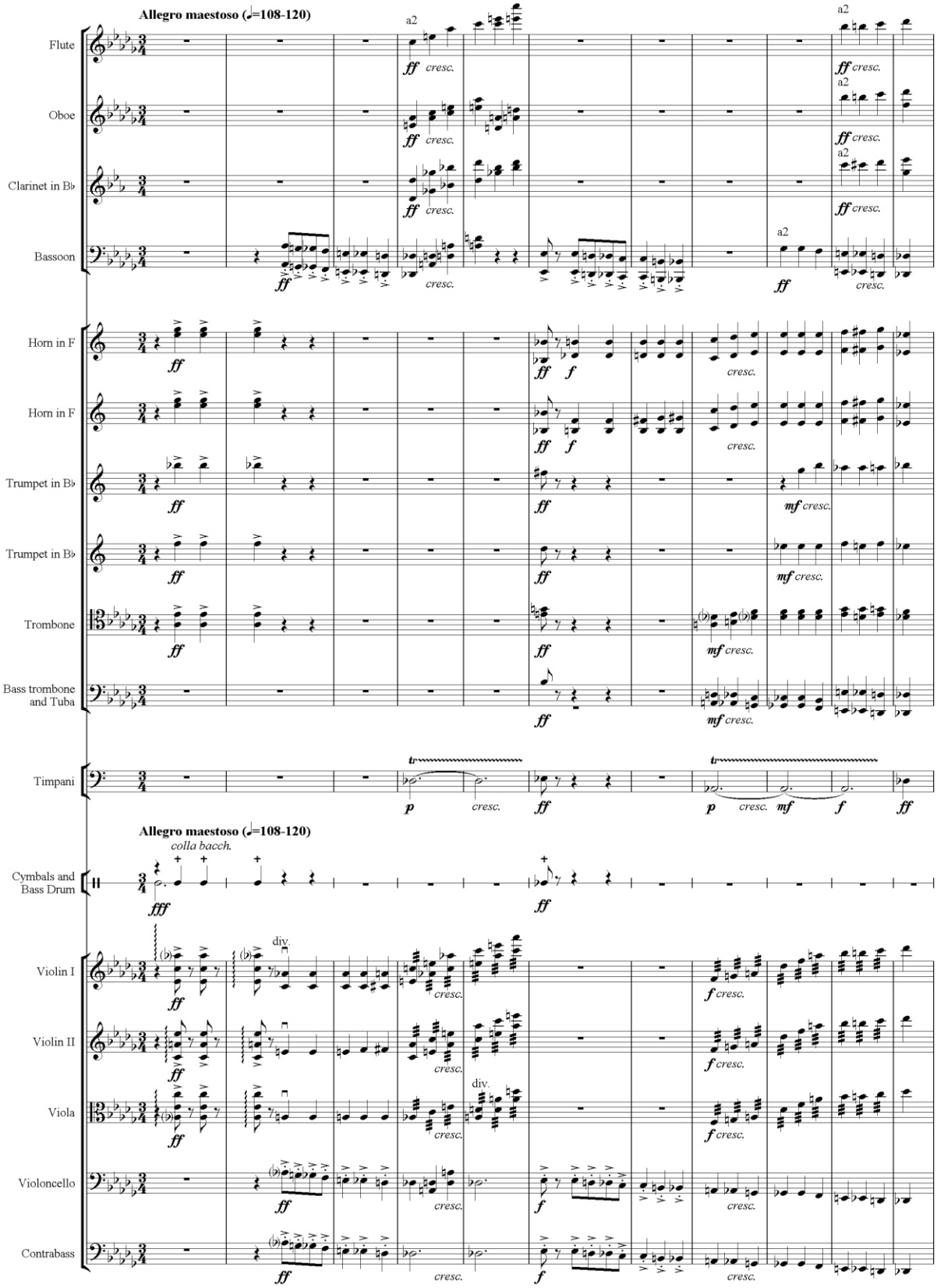
The recapitulation maintains a considerable amount of previous motivic developments (rather than reverting to the original presentations of this motivic material): the piano development of 1b into semiquavers is present at the return of the first subject at bar 307, for instance, and the restatements

of 2a (the piano accompaniment of which can be traced back to bars 148-154 and 162 of the solo developmental section) fully absorb the quaver development from bar 103. (A new modal treatment of 2a can also be seen in bar 362, with a striking alteration to a flat, rather than major, accidental.) The use of interrupting devices also returns at this juncture, although these have been removed from the statements of 2a and are instead inserted into 2b. These interruptions now take the form of piano arabesques which have their basis in the solo section at bar 129.

Ex. 4.25: Piano Concerto, I, bars 363-370

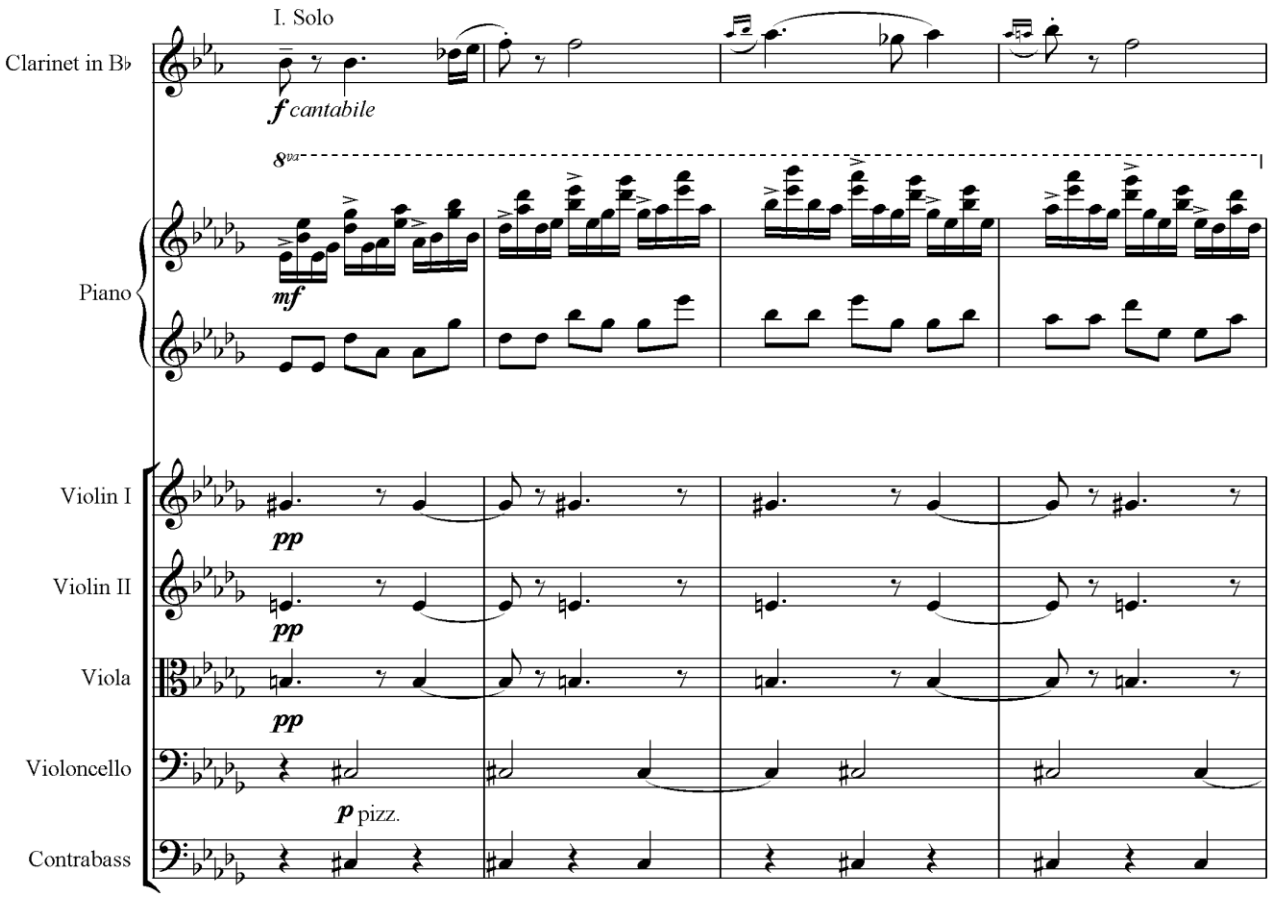
The role of the cadenza is of particular note in the first movement of the Piano Concerto. Since Mendelssohn's time, composers had experimented with reworking the cadenza's function and position in the formal plan of the concerto. Although Khachaturian's cadenza conforms to tradition with regards to its location at the close of the first movement, and is certainly not without its virtuosic pyrotechnics, it also contributes substantially to the continuous development which has been a staple of the movement thus far. Clearly, Khachaturian felt that musical material had been left unresolved after the recapitulation, and as a result the section continues to rework thematic fragments, particularly those of subject 2. Indeed, the final bar of 2a opens the cadenza as a repeated cell, and is gradually modified throughout the section: it is subjected to rhythmic diminution at bar 403 and expanded into a languorous melody at bar 414, at which point the main motif of 1a re-emerges at pitch.

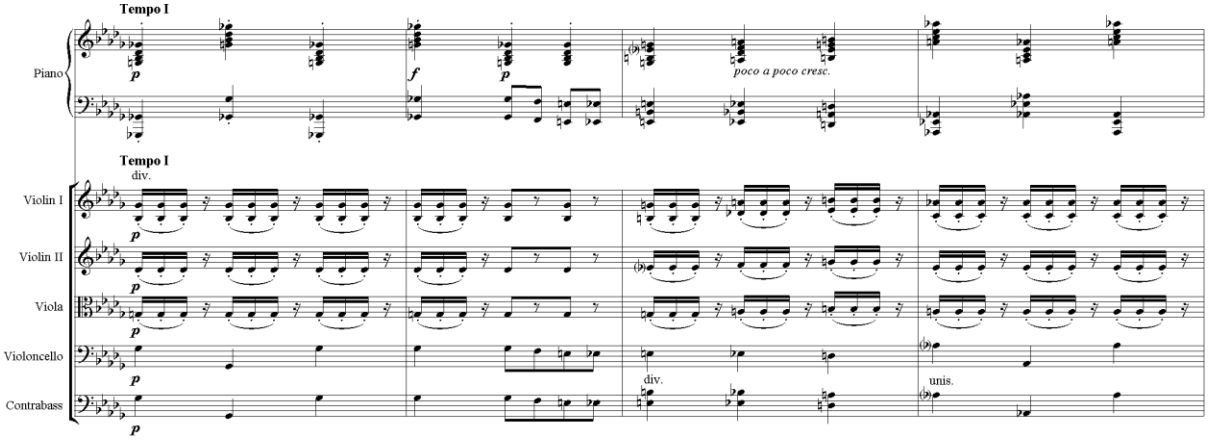
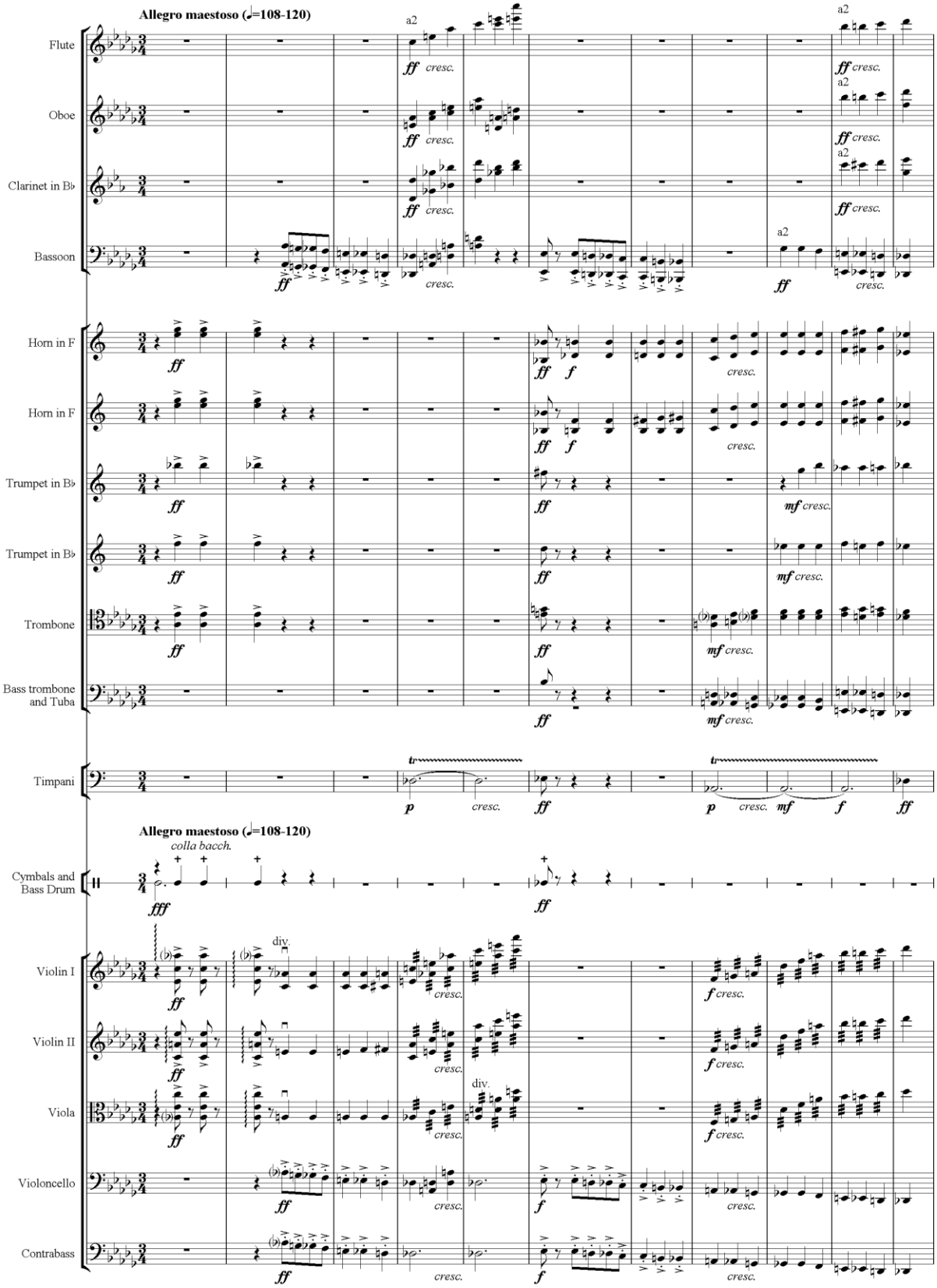
The coda of the first movement makes economical use of motif *a* and its development from bar 13, in combination with the repeated crotchets of the introduction. The section begins with a repeated presentation of motif *a*. This is followed by a restatement of bar 13 (that is, motif *a*'s development), before these two cells are further fragmented (into constant quavers) in bars 487-488. The subsequent repeated crotchets are paired with their own rhythmic augmentations (that is, once a bar between bars 489-491), and a final quaver extension of motif *a* leads into three repeated unison crotchets (originating from the introduction) as a means of closing the movement.

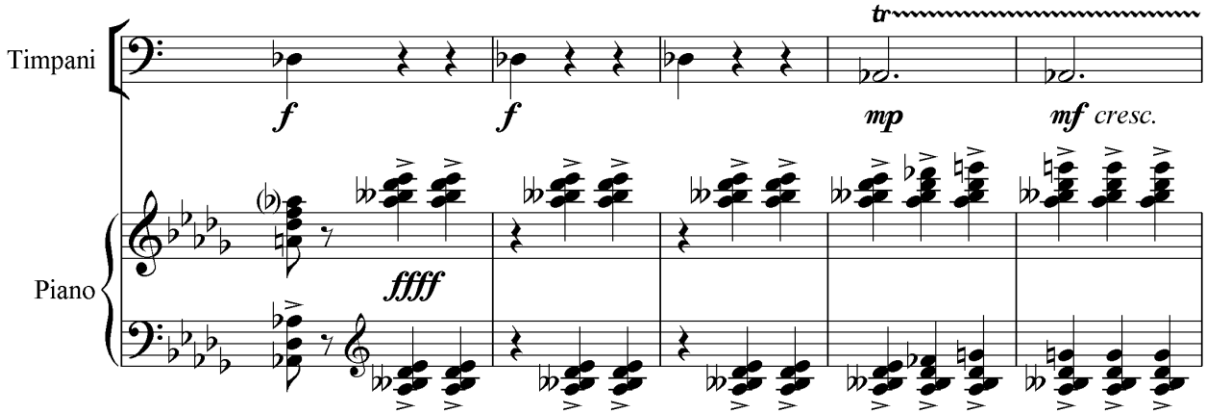
Harmonic and tonal processes are of considerable interest throughout the first movement of the Piano Concerto. Even from the opening bars, the general level of harmonic dissonance is

considerable. Although many of the devices themselves have already been highlighted in the First Symphony, these are taken to greater extremes than in the earlier work. These devices include bitonality, chordal extensions, semitonal clashes, chromaticism, and especially tritonality, each of which will be illustrated with a few brief examples. It is crucial to note that many of these surface dissonances are nevertheless underpinned by regular harmonic processes. The introduction is a fine example both of these surface dissonances and their position within a wider traditional harmonic context. The section features a ♭9 (♯8) clash in bar 1, augmented chords against contrary chromatic movement in bars 2-3, and ascending augmented chords against open fifths a tritone away in bars 4-5. These devices, however, are presented against pedal points which ground the tonality into a basic V-I-ii-V-I sequence in the key of D♭. Indeed, despite the extended chromatic bass descent (and contrary chromatic upper instrumental motion) in the repetition of the introduction (bars 8-10), which features a subtle repetition of the G♭ on the descent to lead by step to the tonic at bar 11, the A♭ timpani pedal nonetheless establishes this function as a dominant process.

Ex. 4.26: Piano Concerto, I, bars 1-11

Despite the substantial degree of superficial harmonic tension up to the transition section, the basic tonality remains in D♭ throughout the first subject. This is maintained via the use of emphatic pedal points— the addition of the seventh in the A♭ harmony in the accompaniment to the largely chromatic piano triplet runs at bars 42-45, for instance, functions as a dominant seventh into the return of the tonic in bar 46. (The chromatic descent from the pedal D♮ at this point acts as an additional preparation for this cadential movement.) Such quasi-conventional cadential motion can also be seen leading into the development section; this begins in C♭, and is prepared by octave G♭s closing the solo section. Although the recapitulation of the second subject presents extensive bitonal elements between the subject (on A♭), the piano (on E♭ pentatonic) and the string accompaniment (on E major), the bass defiantly asserts the global tonic over a protracted pedal point.

This combination of surface dissonance and traditional functional tonal practice establishes an exaggerated arena of conflict reflective of the contentious relationship between the instrumental forces. In bar 4, where the bass pedal descends firmly to the tonic (supported by the entrance of the timpani), the ascending augmented chords remain stubbornly grounded on the previous dominant, and are even emphasised for these two bars by the woodwind. It is clear that these dissonances are carefully constructed. In bar 6, where the underlying harmony moves to chord ii at the repeat of the introduction, the fundamental chromatic descent is now heard under a chord which adds the sixth (C♮) to the ♭9 harmony set out in bar 2. Moreover, the chords stated above the chromatic descent (now in the horns) outline a minor chord with a ♭9, rather than an augmented chord with a ♭9. This use of a minor$^{(\flat 9)}$ chord is more in line with the harmony of the first bar which, though curtailed on the repeat, is consequently able to maintain its harmonic colouring. This demonstrates the subtle variations in harmonic process which occur even at so early a point in the concerto.

Ex. 4.27: Piano Concerto, I, bars 347-350

Similarly, the movement to the original tonality of the introduction after three bars of the recapitulation simultaneously condenses the augmented ascents of bar 4 into the chromatic descents of bar 3 (bar 294).

Ex. 4.28: Piano Concerto, I, bars 292-295

Ex. 4.29: Piano Concerto, I, bars 1-11

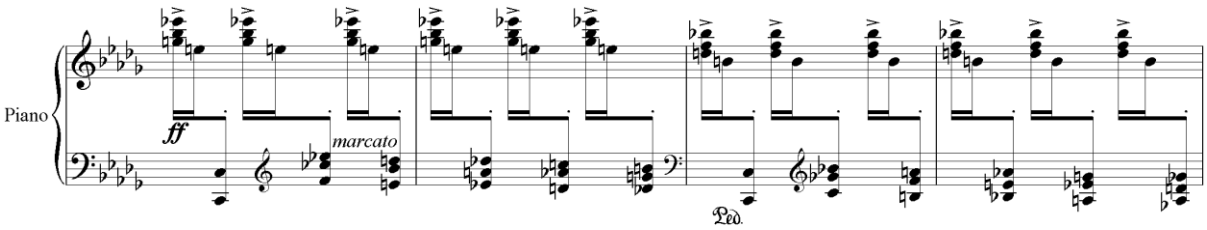
An examination of the very end of the movement demonstrates that the level of surface dissonance present in the introduction persists until the final tutti statement. This statement features extended harmonies of A♭ augmented (with added dominant seventh) at bar 485, with chromatic movement added liberally from bar 487. Although the global tonic of D♭ does triumph at bar 489, A♮s continue to muddy this feeling of resolution, as does the chromatic ascent at bar 492 into repeatedly-asserted crotchet cluster chords of D♭-G♮-A♭-B♭♭.

Ex. 4.30: Piano Concerto, I, bars 489-493

Remarkable processes continue to occupy an important place throughout the remainder of the movement. Although the example above has illustrated the use of tritonal bitonality and chromatic movement against a fixed pedal point, it is worth additionally noting that such movement also occurs in the bass against stationary upper parts. This is the case for 1b, which features a gradually descending bass against a immobile theme rooted on E♭. The transition introduces a significant amount of sequentially-rising tonal motion against static repetitions of motif *a* (pitches of which also feature prominently throughout the sextuplet semiquaver piano figurations), as does the development section (in which the tonality is also gradually transposed chromatically upwards between bars 257-270). Bars 242-250 present a sequential piano part above an immobile bass pedal.

Semitonal clashes occur so frequently in the Piano Concerto as to make specific examples virtually redundant, although obvious locations include motifs *d* and *e* at bars 18-20, which features A♭s and A♮s against oscillating B diminished seventh chords (not to mention the continuing D♭ pedal point). Another example is the 'false start' return of 1a at bar 27, where the pedal point is semitonally at odds with the solo piano and upper harmony (D minor). Furthermore, the pedal of the second subject (F♮) is continuously tarnished via the semitone pitch of G♭. At the return of 2b

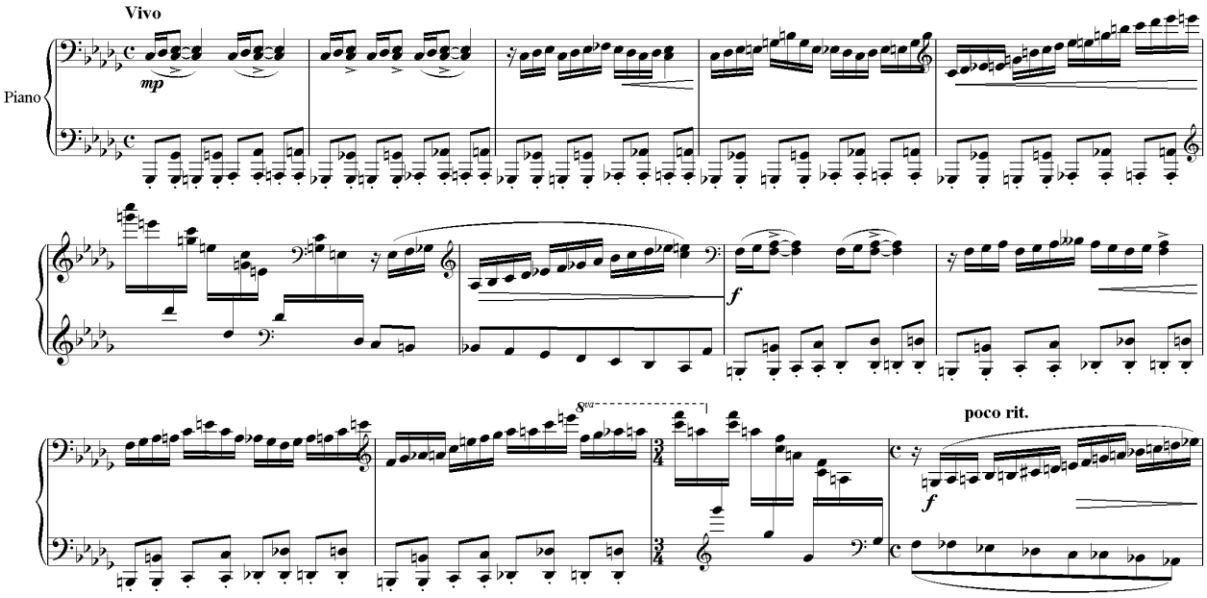
(bar 363), the subject displays prominent octatonic inflections and the extended harmony of C♯ diminished (with added eleventh), although the latter is softened into C♯ minor (with added eleventh) during the interruptions.

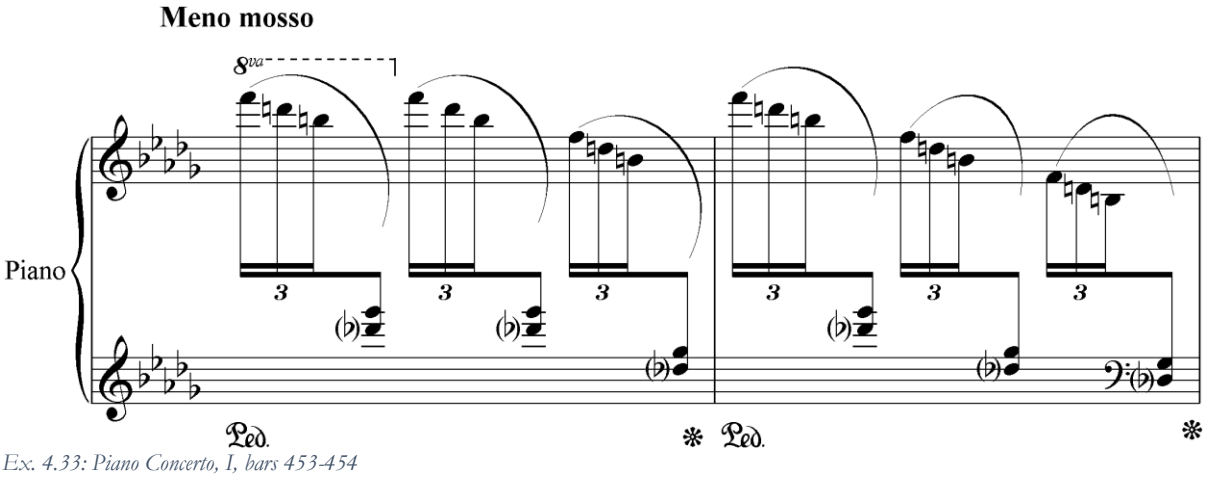
The piano part makes persistent use of bitonality; disregarding temporarily its constant chromatic parallel motion, bar 221 notably features harmonies of E major against G diminished (each hand further conflicting with the B harmonic minor scale in the violin semiquaver run). A clear contest also occurs in the piano at bar 228 (between F♯ and G), a figuration which creates a further semitonal clash by progressing to F♯/B diminished at bar 236. At the lead into the recapitulation (from bar 271) the left hand of the piano presents chromatically-descending quartal chords, the right hand playing sequential major (with the flatted supertonic) chords against this.



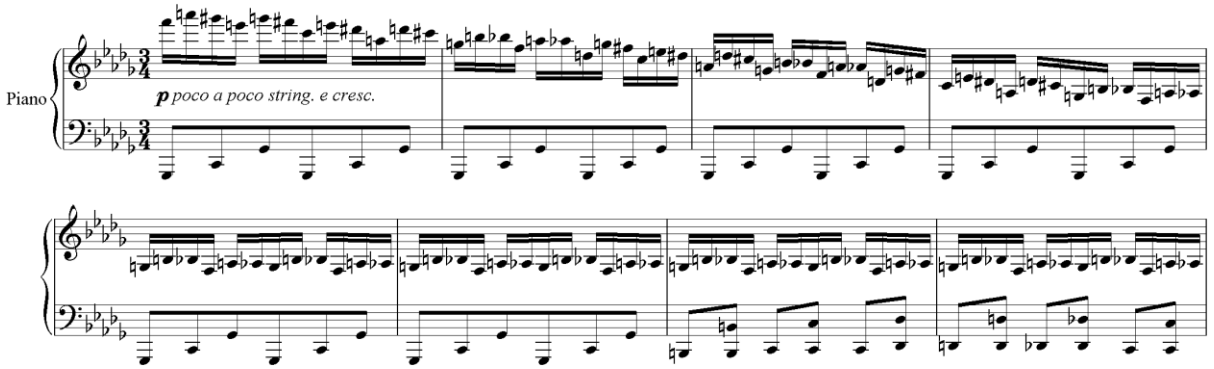
Ex. 4.31: Piano Concerto, I, bars 271-274

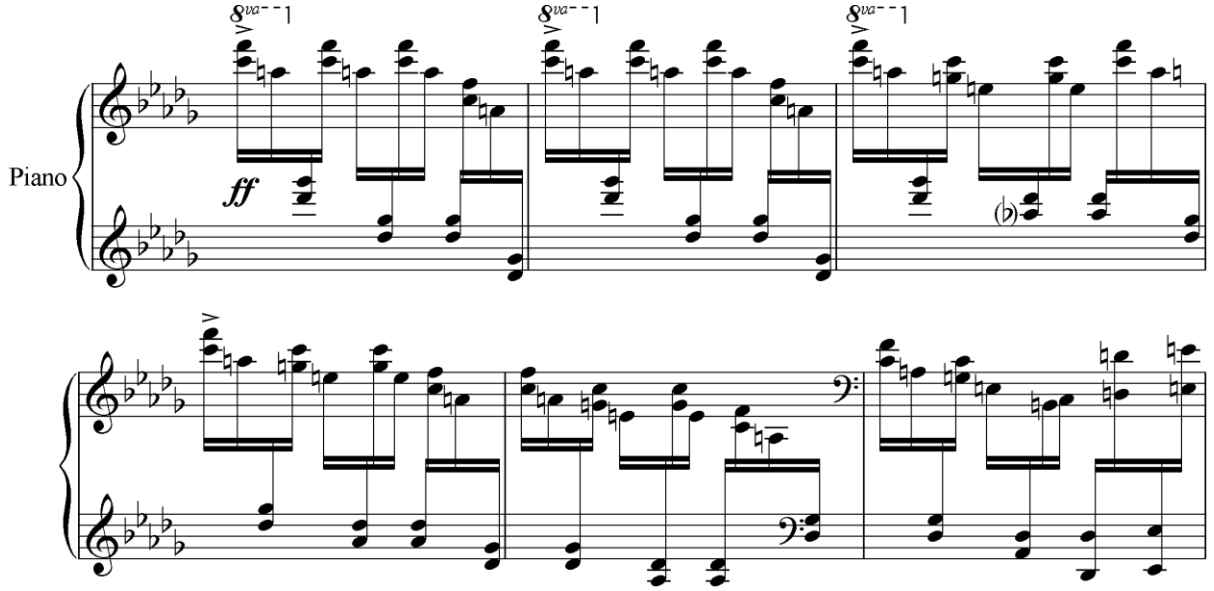
The cadenza is a rich source of similar displays of dissonance. The section opens with a chromatic ostinato pattern, and includes chromatic chordal progressions (such as bars 420-429) and pedal points against chromatically-ascending chords and scales a semitone away (as in bars 417-418, for instance). Indeed, the right-hand chords of the latter passage are even transposed upwards by a further semitone in the following two bars.

Semitonal bitonality is present in bar 406, which contrasts pitch centres of C♮ in the right hand of the piano with D♭ in the left. G diminished and G♭ are likewise juxtaposed in bar 451, and considerable tension is created in bars 453-454, where the right hand outlines B diminished and the left a D♭/G♭ dyad, thereby producing a double semitonal clash.

Ex. 4.32: Piano Concerto, I, bars 401-413

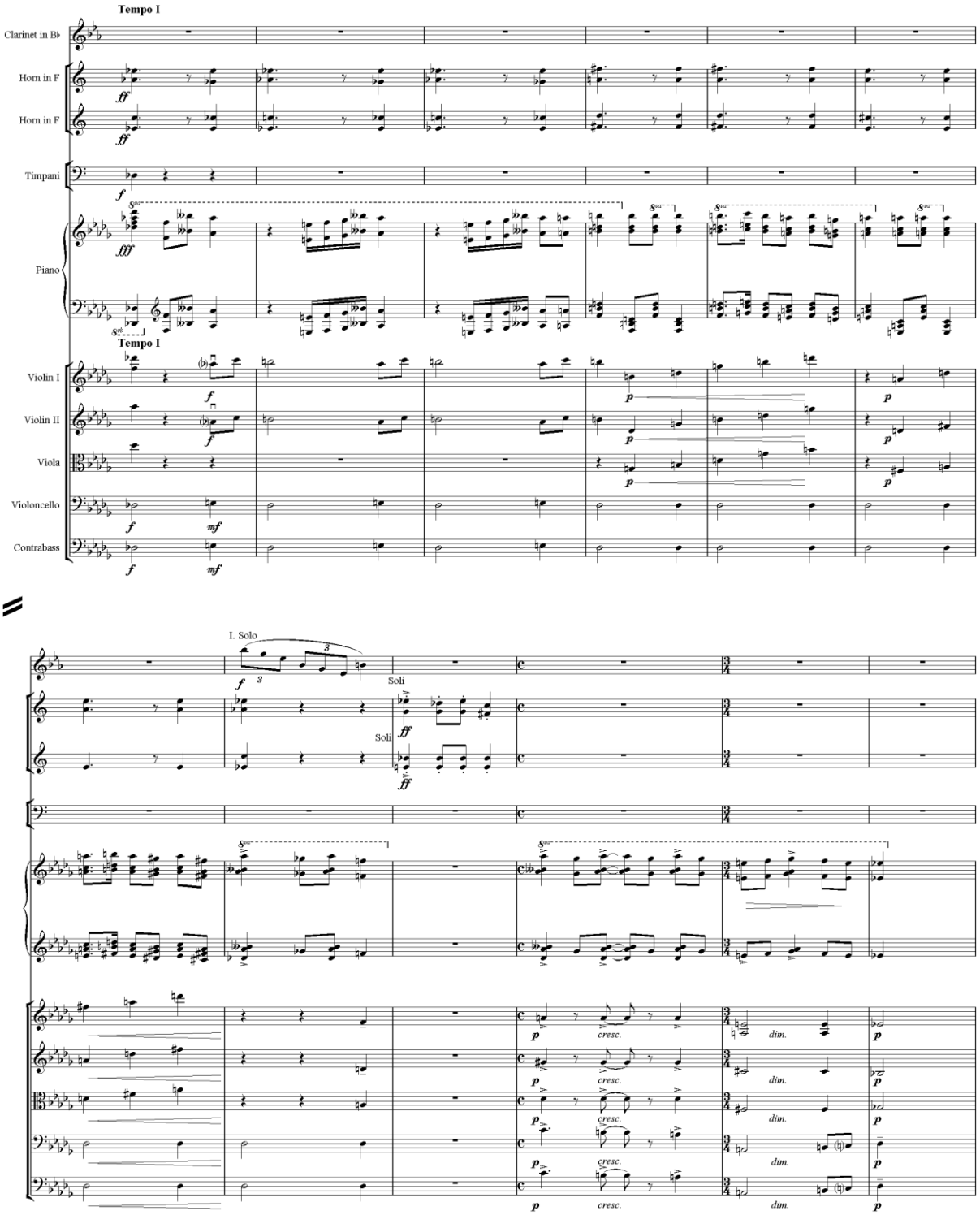


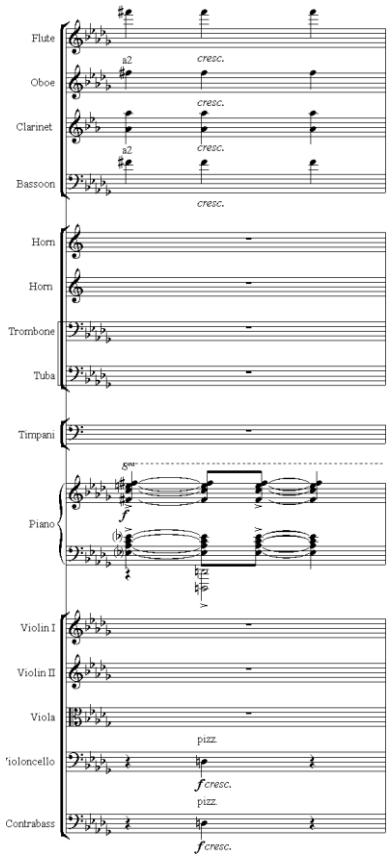
Ex. 4.33: Piano Concerto, I, bars 453-454

As previously noted, a chromatic, sequentially-descending semiquaver figuration is stated in bars 461-466, and is offset by a tritonal pedal point between G♭-C♮. The former steadily falls until halfway through bar 466, at which point the semiquaver pattern undulates between centres of F♮ and G♮, both of which are a semitone away from the G♭ in the left hand. Semitonal clashes are also clearly heard between the hands at bars 472-477. This material begins with F♮ (right hand) against G♭ (left hand), before moving to an alternation between this clash and the clash of C♮ against D♭ in bar 474. Notably, this oscillation does not occur precisely on the barline, which results in further harmonic tension between the hands of the piano.

Ex. 4.34: Piano Concerto, I, bars 461-468

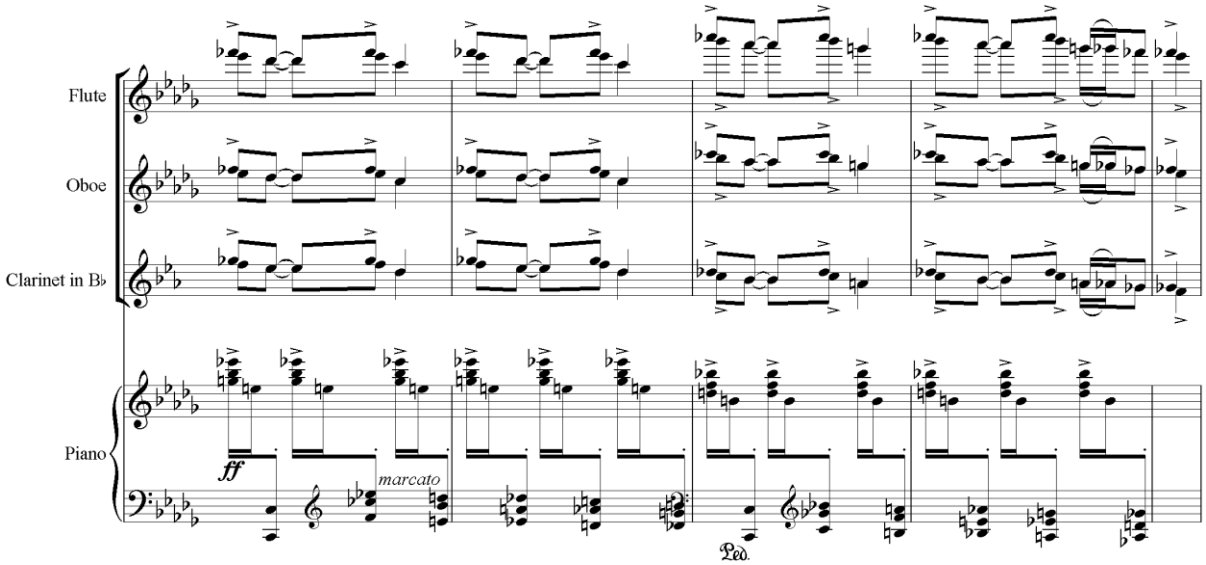


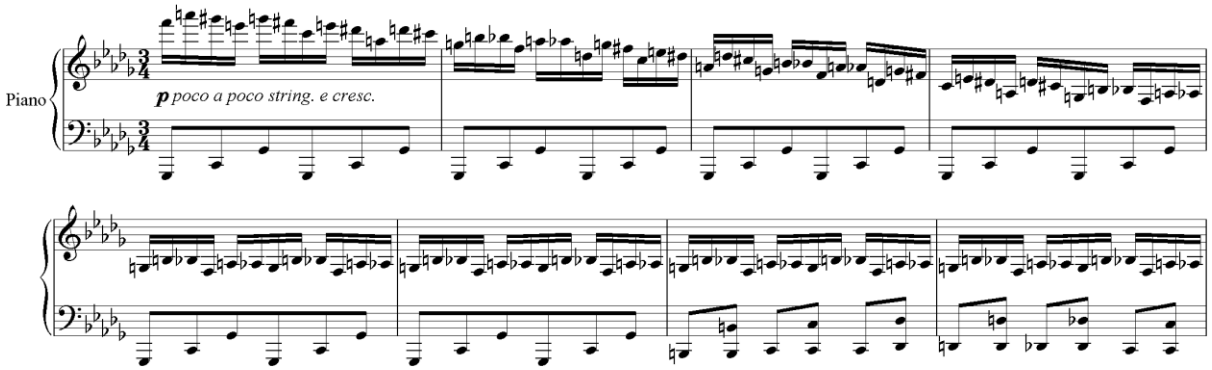
Ex. 4.35: Piano Concerto, I, bars 472-477

Perhaps the movement's most striking harmonic feature is its affinity for tritonality. I have already demonstrated the use of tritonal bitonality within the first subject (bars 14-15), in which the piano, violins, and violas are presented in G major against a pedal point of D♭; this relationship is maintained in the tutti statement at bar 46, and is thrown into greater relief in the recapitulation (bars 310-313) via rising string arpeggios, which outline the G major tonality more prominently.

Ex. 4.36: Piano Concerto, I, bars 307-318

The movement into 1b also features a tritonal progression, with a chord of A major at bar 21 (disregarding the additional surface clashes also present) progressing directly to the theme on E♭ a bar later. Furthermore, an especially pungent tritonal relationship is heard in the piano part at bar 38; this features the right hand and orchestral pedal point on D major (with harmonic extensions), and the left hand outlining A♭.

Ex. 4.37: Piano Concerto, I, bar 38

Other tritonal relationships (of which there are too many in the movement to outline comprehensively) include the interrupting fanfare entries in the development section, the first presentation of which (bar 217) is on G♭ and the second of which (bar 219) is on C♮. Such a relationship also occurs in the sextuplet semiquaver piano figuration at bar 240, which presents C♮ against the pedal F♯. Tritonal writing is apparent at bar 257, where the piano plays A♭s against the pedal D♮ (at this moment, there is also a striking semitonal clash between A♭ and A♮). The transposing bass ostinato from bar 251 is slowly morphed intervallically from bar 257, periodically

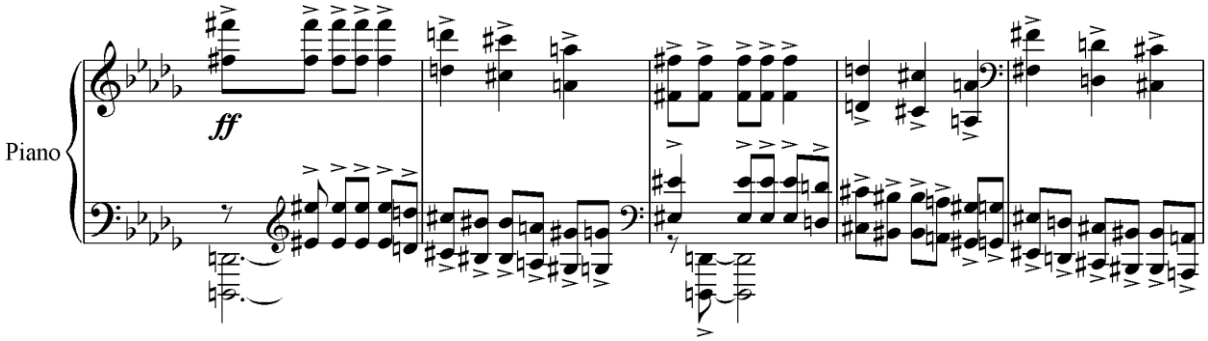
outlining the tritone from bar 266, and in the lead into the recapitulation section the left hand of the piano presents chromatically-descending quartal chords that prominently feature the interval.

Ex. 4.38: Piano Concerto, I, bars 271-275

The cadenza is a hive of tritonal devices. After an opening chromatic ostinato centred on G♭, a cell of 2a is immediately heard in the right hand, beginning a tritone away on C♮. This relationship is further apparent from bar 414, where the rolling semiquavers of the left hand alternate between harmonies of G♭ diminished seventh and C (the semitonal clash of C♭ also present in the right hand). The move to a pedal point of D♮ at bar 431 (against which F♯s and E♯s are stressed) is also a tritone away from the established A♭ accompaniment from bar 423. Most blatant of all is the left hand ostinato pedal point from bars 461-466, which presents a repeated assertion of G♭ against C♮. Even in the tutti coda statement, the tonal struggle between A♭ and pedal D♮s is apparent (bar 485), the A♮s creating further semitonal clashes against the A♭ augmented (with dominant seventh) harmony in the upper instruments.

Ex. 4.39: Piano Concerto, I, bars 461-468

Another crucial interval heard throughout the first movement of the Piano Concerto is the major/minor third, which arises in many levels of the musical texture due to the frequent recourse to extended chords, semitonal relationships, and bitonality. The interval is initially encountered in the first subject, both in the shape of the main cell (F♮-B♭♭-A♭) and its simultaneous oscillating accompaniment, which alternates between harmonies of D♭ and D♭ minor (with flattened seventh). It is also apparent in the bass descent underpinning 1b, which moves from D♭-C♮-A♮-A♭, both in its expositional statement and in the recapitulation. This pattern outlines both major and minor thirds, as well as incorporating the semitone, another prominent interval heard in the concerto. The music following the 'false start' at bar 26 is transposed up by a minor third for the 'true' return of 1a material, and the conclusion to the first complete expositional statement (bars 38-45) also presents the interval; the introduction of F♯s after the previously-established D minor scales and the prominent unison woodwind rise of a minor third in bar 41 are particular cases in point. The fanfare chords which move from C major to C minor (bars 86-89) blatantly juxtapose the alteration (as well as negating the perfect cadential movement into the F minor accompaniment underpinning the second subject), and the pedal point of the latter subject (F♮) is continuously tarnished via the semitone pitch of G♭, a pitch which is also a minor third from the subject on E♭. The solo development section concludes with descending dotted minims clearly outlining both the intervals of the major third and the semitone.

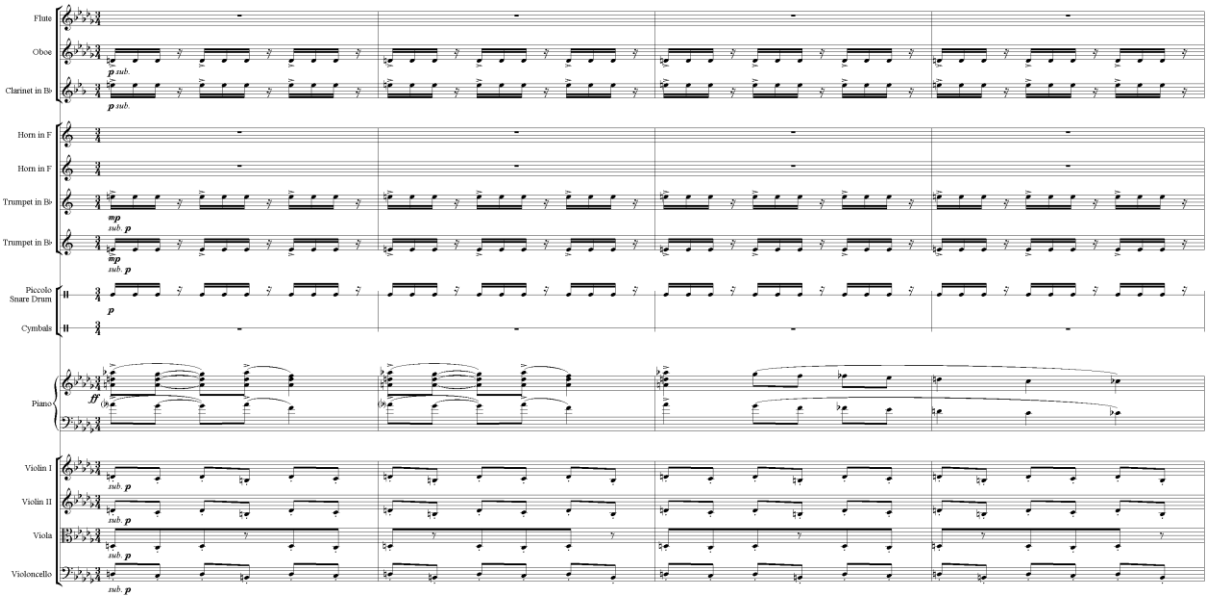
This interval continues into the development section, perhaps most obviously at bar 244, where D minor chords are presented above pedal F♯s. Following the abrupt pause halfway through the development section, even the changing tonal centres reflect the major/minor disparity inherent in the main motif of the work; these move from G♭ (bar 251) to A (bar 253) to G (bar 255), and this is also a feature of the (transposing) bass ostinato from bar 251. The move into the

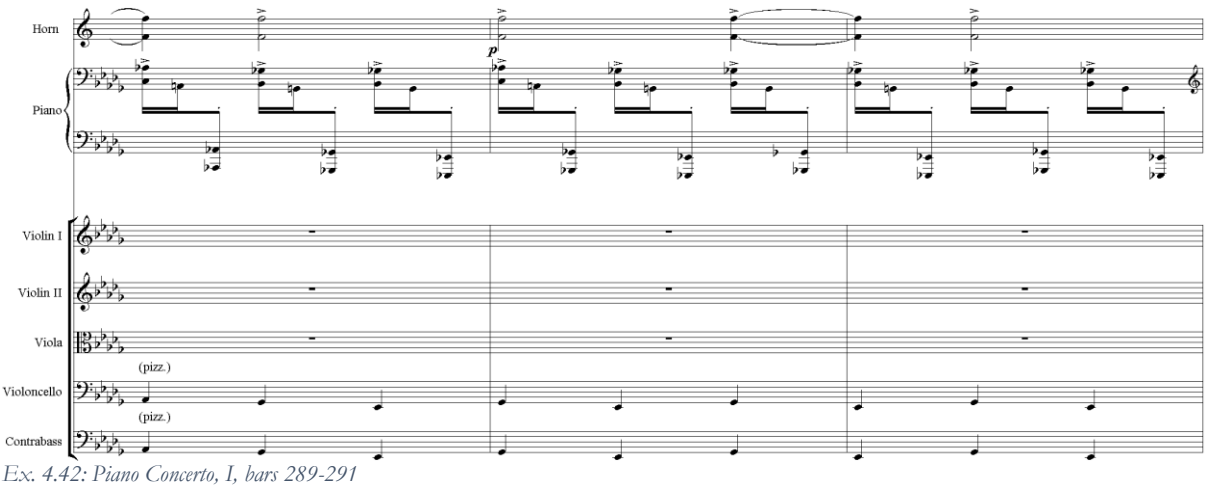
recapitulation at bar 290 is particularly worthy of comment for the simultaneous struggle between semitonal pitch relationships (G♭ and G♮) and major and minor thirds (the E♭-G♭ crotchet bass ostinato). This minor third is carried over into the tonal movement from E♭ to G♭ at bar 292, although the persistent G♮s remain as a constant reminder of the unstable tonality. Although conforming largely to the expositional plan, the recapitulation also features a more obvious relationship between thirds: the restatement of 1a at bar 307 features imitative entries of the main cellular idea in the violins a third higher than in the subject, and whereas the bass pedal originally remained on D♭ (as at bar 11), it oscillates here with an upper minor third on the last beat of each bar. Chromatic movement and movement by thirds is widespread in the tonally indiscriminate section replacing the second expositional statement and transition (bars 342-346). In addition, the strings play chords of E major during the recapitulation of the second subject. These are a minor third away from the tonic pedal point (a relationship which originates from the beginning of the solo development at bar 118) and a major third from the theme on A♭.

The cadenza also juxtaposes major and minor thirds; this is most obvious at bar 431, where both F♯s and E♯s are asserted in repeated quavers against a pedal point of D♮. Moreover, the second bar of this two-bar cell is repeated a major third higher at bar 435, opening on the pitch which would have occurred if the entire phrase were to have been started again from its beginning (that is, F♯).

Ex. 4.40: Piano Concerto, I, bars 431-435

The transposing semiquaver pattern in bars 461-468 stresses alternations between thirds at a variety of pitches, and the cadenza concludes with a long chromatic ascent to the final climactic tutti statement. This is now on E, a minor third away from the original tonic (which is eventually regained at bar 489). At this juncture, the rise of the minor third in the final beat of the bar (as in

bar 307) is given greater prominence via its reorchestration into the low brass. The major/minor relationship inherent in motif *a* is also reemphasised in the final phrase of the concerto by the tutti orchestra's development from bar 495.

The above examination into the motivic and harmonic processes underpinning the first movement of the Piano Concerto has demonstrated that, although the work continues the process of gradual development as seen in the First Symphony, the major generating element is one of contrast/conflict. This is apparent on many levels, most notably between the instrumental forces, as well as harmonically via bitonality, tritonal writing, and extended, semitonally-clashing progressions. However, other procedures are also used to create this effect: the fluid development of motivic material, for instance, is somewhat at odds with the sudden interruptions imposed upon a number of the structural boundaries, and hemiolas are utilised frequently as a means of juxtaposing two temporal levels. Such examples can be seen in the transition section, which alternates between bars of 6/8 and 3/4, as well as the statement of 2a at bar 114, which combines 6/8 (in the flute and bassoon) with 3/4 (in the oboe melody). The infrequent changes of time signature, for instance to 4/4 at the end of 1a (bar 20) and the opening of the development section, further emphasise this temporal conflict. The sudden return to 3/4 at bar 257 features a struggle between groups of 2 and 3 in the violas, and the lead into the recapitulation combines repeated crotchets in 3/4 time with constant horn minims. Bars 238-239 present three conflicting levels of rhythmic structure, with 3/4 repeated crotchets in the strings, 6/8 off-beat woodwind patterns, and syncopated, semiquaver-dotted quaver piano chords. A similar process can be witnessed at the restatement of 2a in the recapitulation, which combines: the theme and the left hand of the piano in 3/4 time; minims suggesting 2/4 time in the cellos and basses; and a syncopated violin pattern and off-beat right hand piano pattern in 3/8. The commentary of the remaining two movements of the concerto will determine how these various means of conflict are worked out.

Ex. 4.41: Piano Concerto, I, 257-260

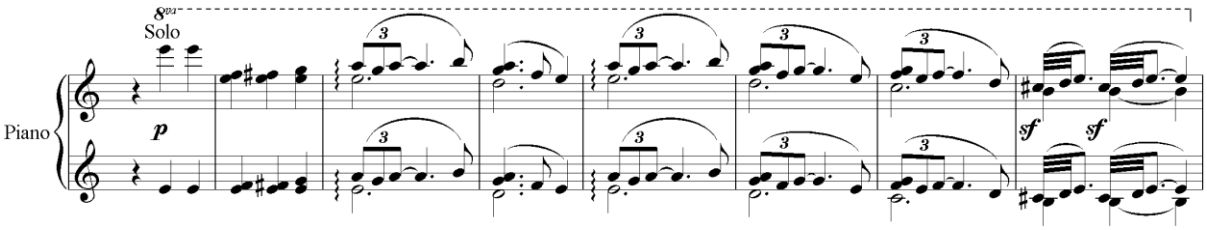
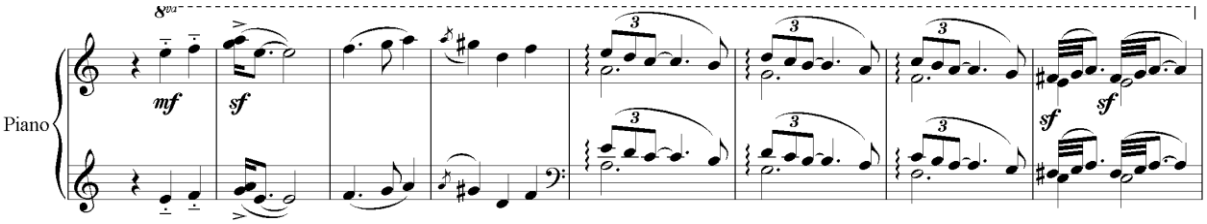


Ex. 4.42: Piano Concerto, I, bars 289-291

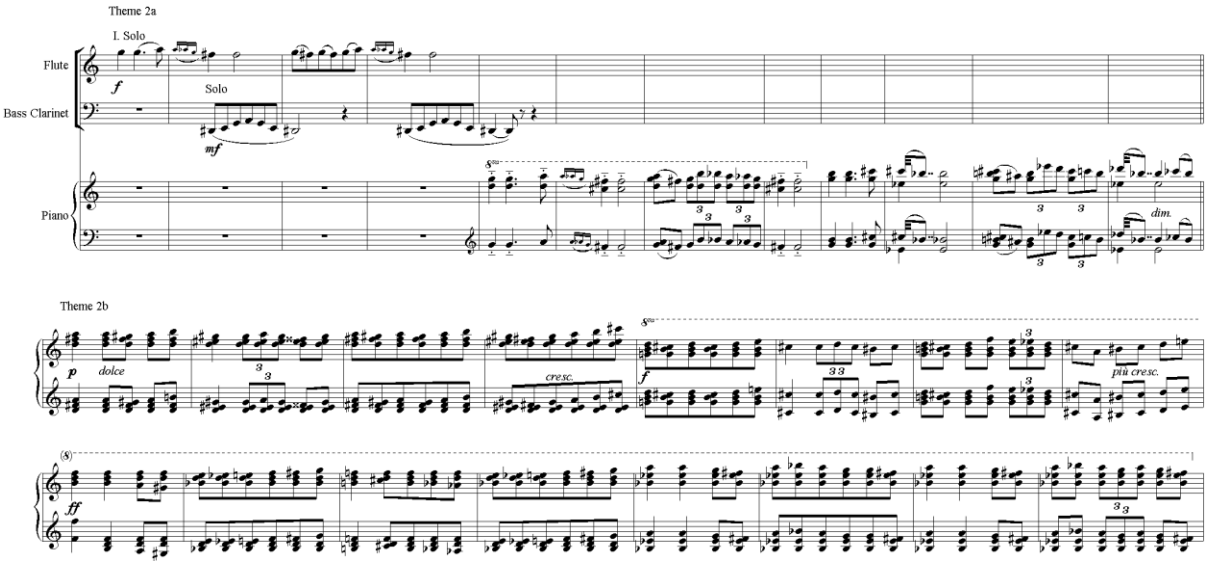
Movement II

The majority of musical interest in the middle movement of the Piano Concerto is concerned with presentations of 'a simple folk melody familiar to everyone in the Transcaucasus'[532] (theme 1^2), first heard at bar 9. However, Khachaturian admits that this theme is reworked originally in the concerto:

> I found the main theme of the second movement of my Piano Concerto … by means of subjecting to a drastic modification the tune of a 'light' Oriental urban song, very popular in its time, which I had heard in Tbilisi and which any inhabitant of the Transcaucasus knows very well.[533]

> By taking this melody as the basis for the central theme of the Piano Concerto I obviously ran the risk of the critics tearing me to pieces when they learned the source of the music. But I departed so far from the original, changing its content and character so radically, that even Georgian and Armenian musicians could not detect its folk origin.[534]

Ex. 4.43: Piano Concerto, II, bars 9-16

Ex. 4.44: Piano Concerto, II, bars 25-32

[532] Yuzefovich, *Aram Khachaturyan*, 103-104
[533] Shneerson, *Aram Khachaturyan*, 42
[534] Yuzefovich, *Aram Khachaturyan*, 104

The form of the movement is best interpreted as a tripartite, or even palindromic, structure. Following a brief introduction section (bars 1-7) $1a^2$, a wistful, lyrical melody, is heard from bars 9-16, preceded by a bar of preliminary accompaniment. This acts as a means of establishing the emotional foundation of the theme. The folk melody has clear antecedent and consequent phrases: $1a^2$ is heard from bars 9-16 and, following a repeat of this antecedent, $1b^2$ is presented from bars 25-32 (and is likewise insistently repeated). After a brief piano interlude based upon the introduction (bars 41-48), further statements of $1a^2$ and $1b^2$ (both featuring their intrinsic repetitions) are heard. The end of the first part of the tripartite form occurs at bar 81; at this juncture, the music moves into a more strident transition section, with material presented between the soloist and orchestra (bars 86-94). This is repeated a tone higher at bar 100, before a piano interruption (bars 109-127) progresses to the two-part theme 2^2 (bars 128-139 and bars 140-155 respectively). The first part of theme 2^2 is also preceded by two bars of accompaniment as in the manner of the introduction and first theme. From bars 173-204, $1a^2$ and $1b^2$ are once again presented in their entirety, before interrupting chords and embellished restatements of the conclusion of $1b^2$ lead to both a reworking of bars 81-85 (bars 216-219) and a coda section based upon the material of the introduction (bars 220-236).

Ex. 4.45: Piano Concerto, II, bars 128-155

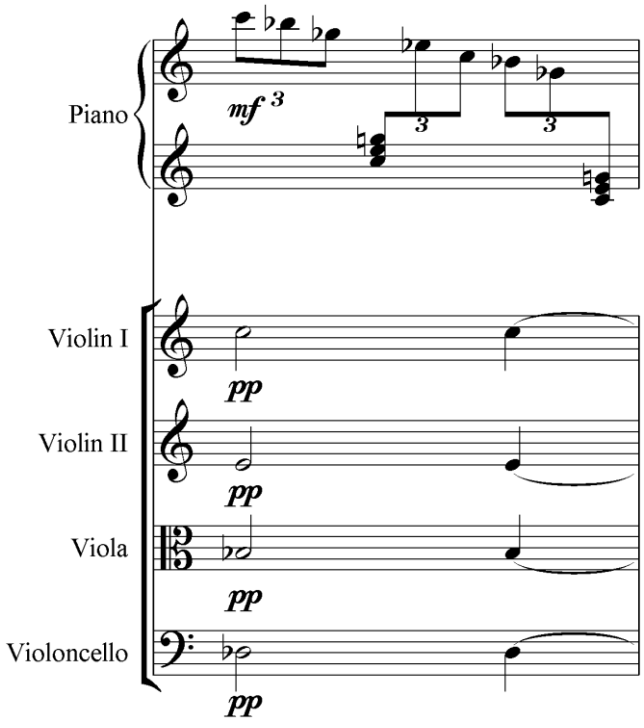
	Section 1										
Bar number	1-7	9-16	17-24	25-32	33-40	41-48	49-56	57-64	65-72	73-80	81-84
Section	Introduction	(theme) $1a^2$	$1a^2$	$1b^2$	$1b^2$	Interlude (Introduction)	$1a^2$	$1a^2$	$1b^2$	$1b^2$	Codetta
Tonal centre	Am/B♭m	Am	Am	Am	Am	Am/B♭m	Am	Am	Am	Am	descending

	Section 2	Section 3									
Bar number	84-127	128-139	140-155	156-172	173-180	181-188	189-196	197-204	205-215	216-219	220-236
Section	Transition	$2a^2$	$2b^2$	Codetta	$1a^2$	$1a^2$	$1b^2$	$1b^2$	Interruption /$1b^2$	Codetta (section 1)	Coda (introduction)
Tonal centre	Various/chromatic	G/C♯$^{min7♭5}$/ chromatic	D/C♯— E♭/C♯	Chromatic/C♯— Emaj^7	Am	Am	Am	Am	Am/B♭m	descending	C♯m/Dm— B♭m/Am

Fig. 4.2: Piano Concerto, II, formal plan

The middle movement of the concerto, despite moments of undeniable emotion, is fundamentally much more placid than the outer movements. This lessening of tension is reflected in the movement's tonal processes, which are far less dissonant than (particularly) the first. A reversion to traditional practice can be observed throughout the movement, as in the quasi-perfect cadential progressions from B♭-E♭ between bars 90-94 and A♭-D♭ in bar 115—the latter is also heard moving into the conclusion of the movement (bars 219-220). Indeed, at the preparation into the powerful return of A minor at bar 173, the underlying harmony is E major (with added superficial notes); furthermore, the piano plays an ascending semiquaver arpeggio outlining E major (with added seventh) and E minor (with flattened seventh), both of which act as a quasi-dominant to A minor.

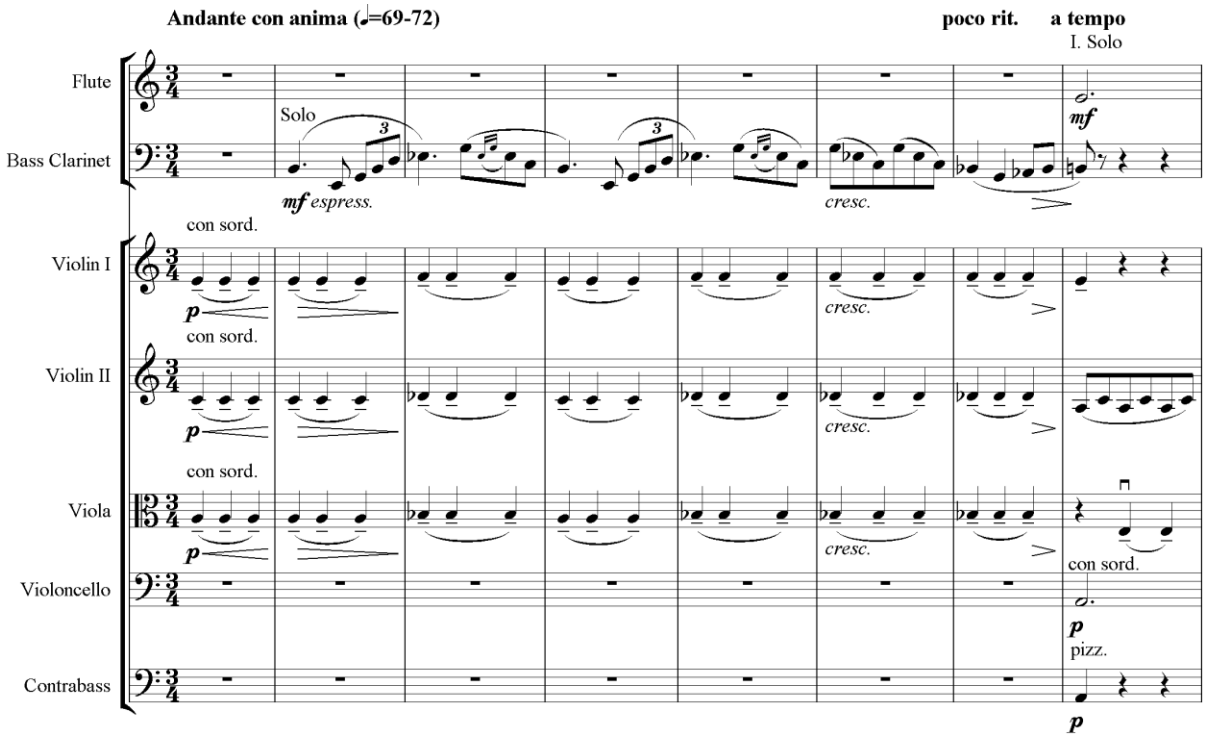
Nevertheless, harmonic clashes are readily apparent in the slow movement. The interval of the third continues to present itself in a number of ways: the movement begins unambiguously in A minor, a major third lower than the end of the previous movement (as well as the second subject of the second movement); the pedal point of $1a^2$ oscillates in sequential thirds in the violas; and bar 96 features a clash involving harmonies of C and E♭ minor (with flattened seventh) between the hands of the piano.



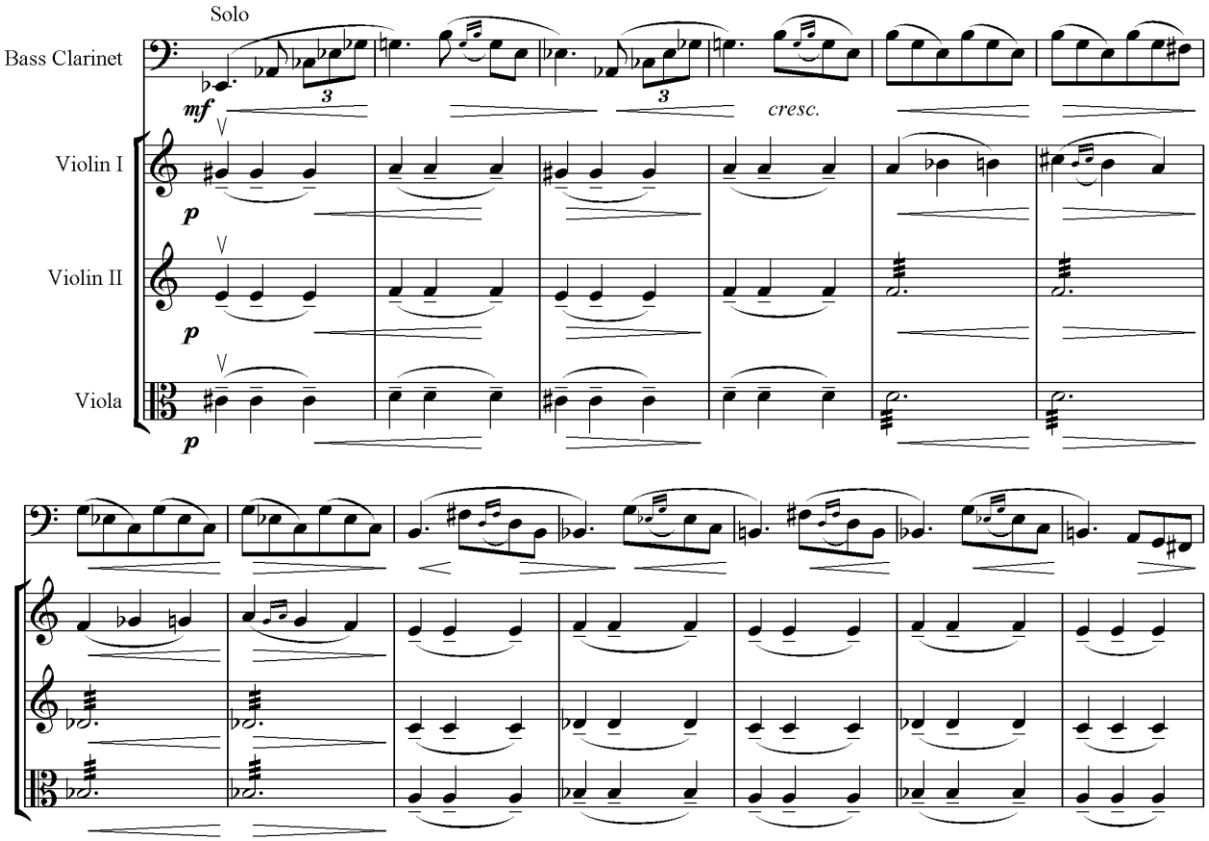
Ex. 4.46: Piano Concerto, II, bar 96

At the repetition of the transitional dialogue (bar 106), the orchestra and piano are now presented a minor third apart (on A♭ and B respectively). Furthermore, the closing section moves abruptly by a third in bar 226 (from D minor to B♭ minor), underpinned by a rising and falling chromatic crotchet violin line.

One of the most notable tonal curiosities in the movement occurs between semitonal harmonies, although this conflict is now chronological rather than presented simultaneously, as in the previous movement. The movement begins unambiguously in A minor, but this tonality is shifted up a semitone to B♭ minor a bar later. After these centres alternate again B♭ minor asserts itself in bars 6-7, before the tonality slips back down to A minor at bar 8 and a long pedal point is created. At the opening two bars of 1b[2] the bass pedal becomes briefly more active—extended into quavers and featuring B♭s—before returning to the overriding tonal gravity of A minor.

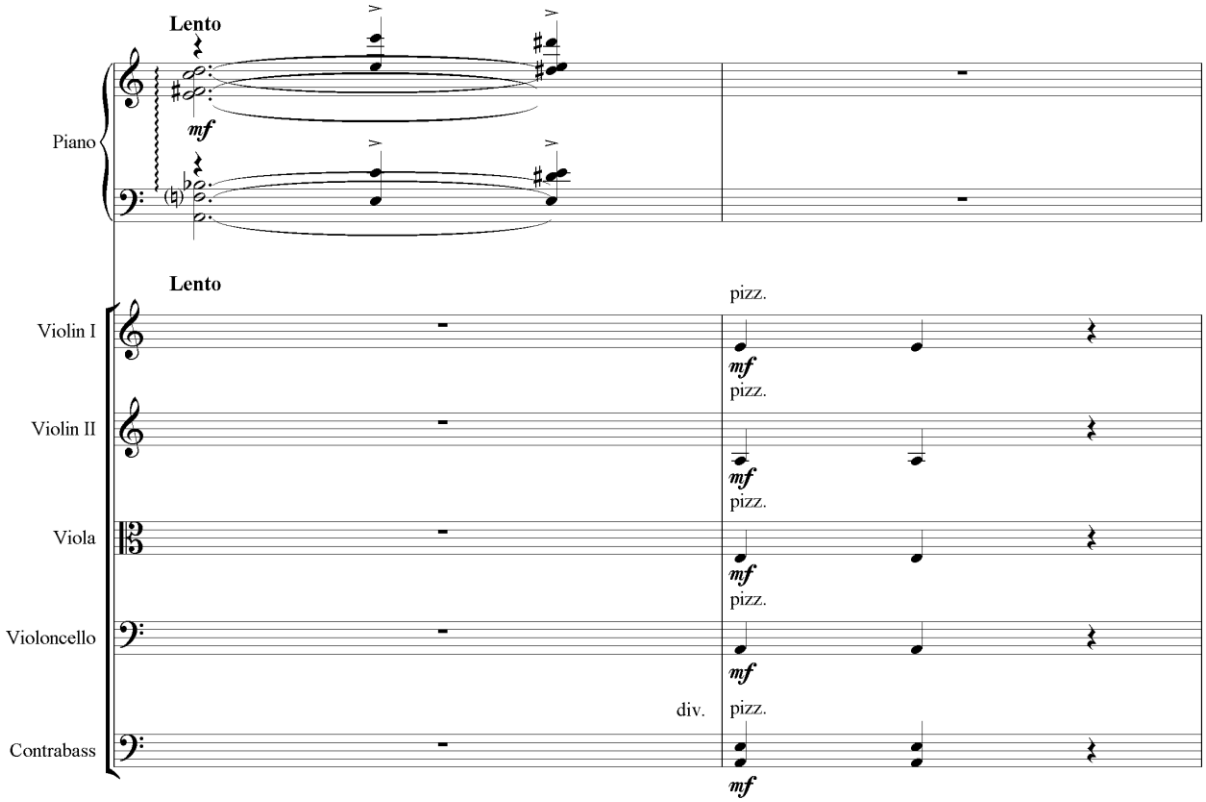


Ex. 4.47: Piano Concerto, II, bars 1-8

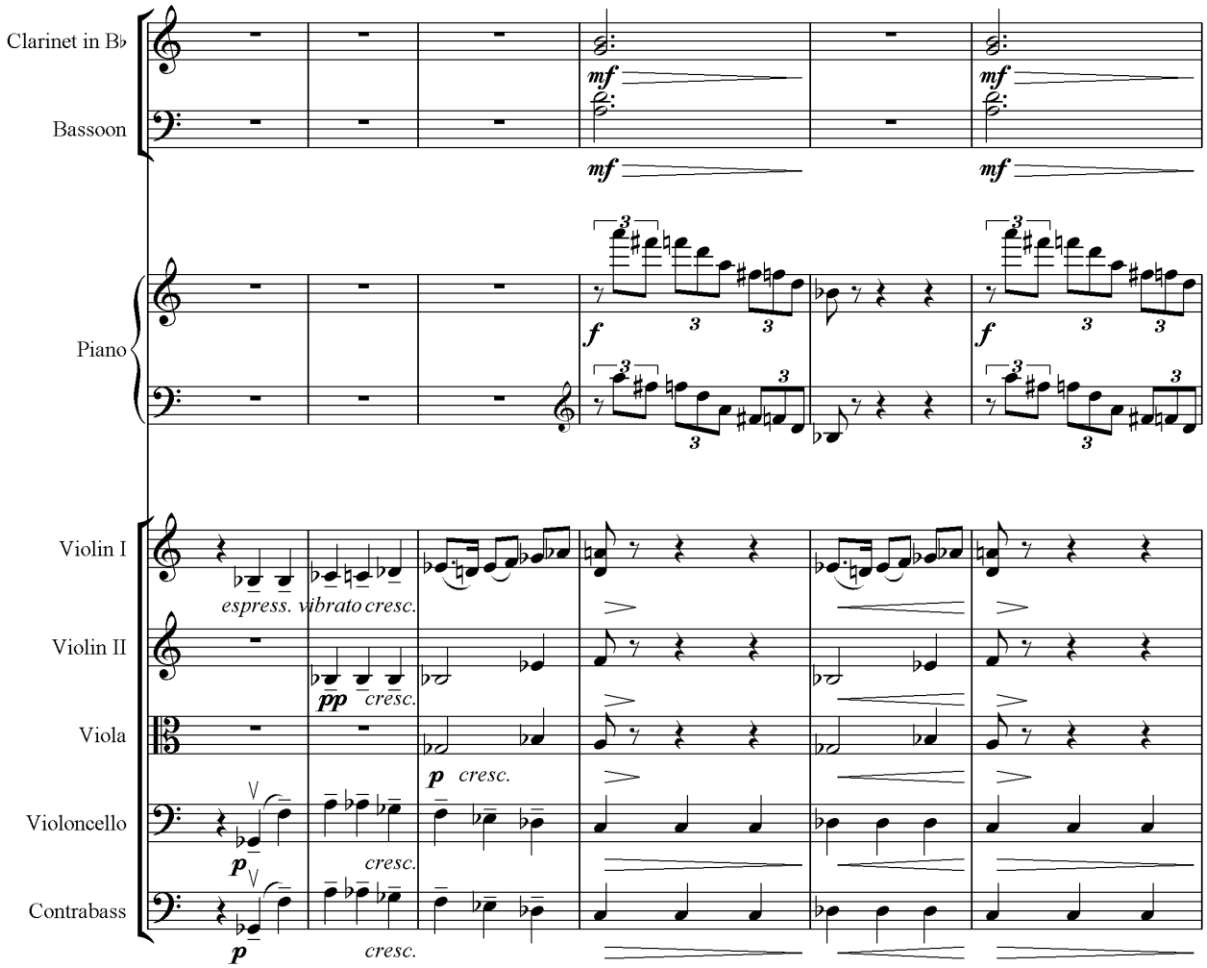
The final section of the movement, despite its generally placid characteristics, reaffirms this conflict; the harmony moves between D♭ minor and D minor (bars 220-223), before the second bar of the introduction returns at bar 228, back in A minor (and approached by B♭ minor). The cell then alternates between pitch centres of A♮ and A♭, although the harmony maintains its A minor-B♭ minor relationship.

Ex. 4.48: Piano Concerto, II, bars 220-232

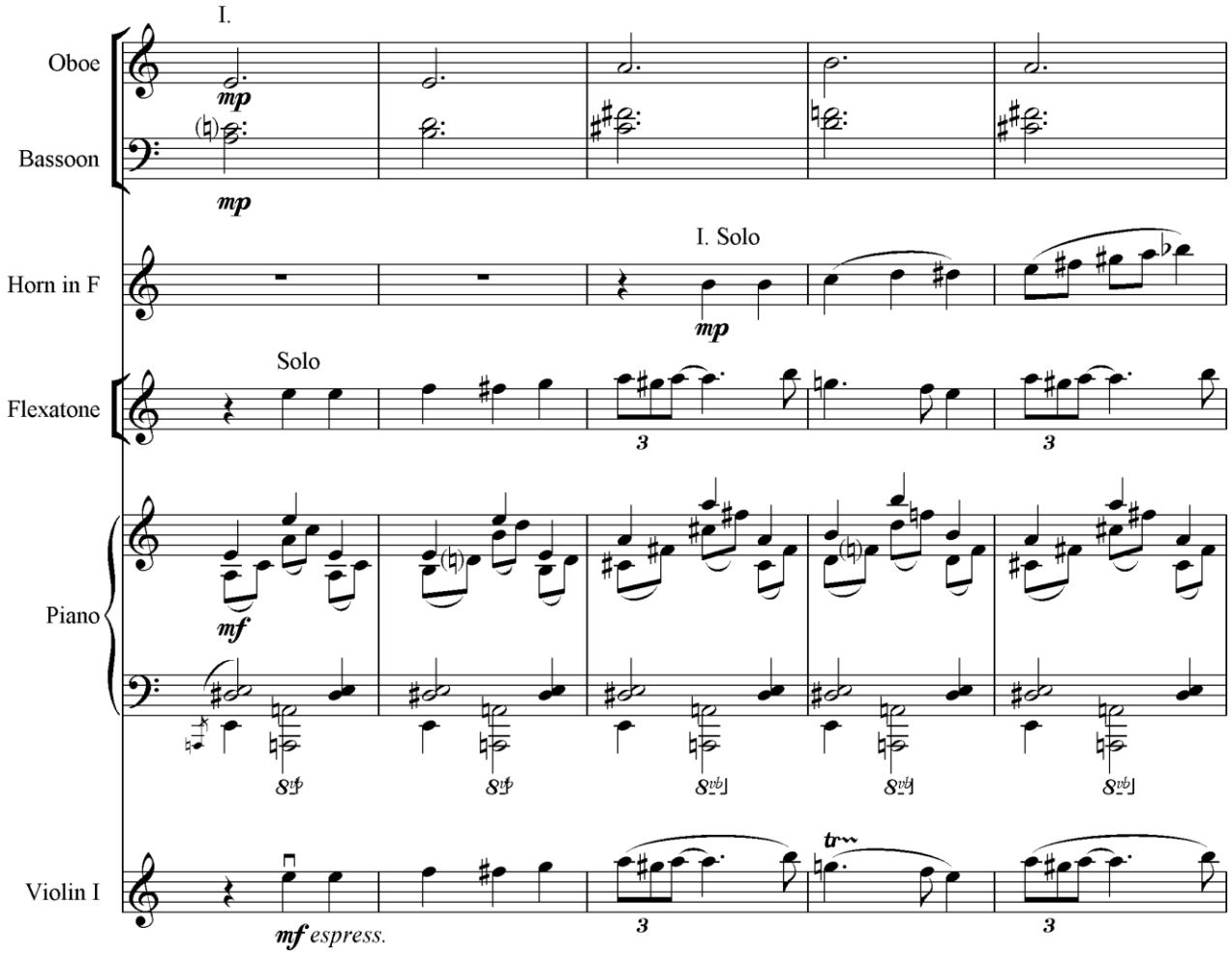
In the final four bars of the movement the bass clarinet comes to rest on a B♭ dotted minim (bar 234), which is heard over rising string arpeggios in A minor. The descending scale in the previous bar, however, is set up for the listener to expect a resolution onto A. This makes the clash particularly disconcerting, especially given its position at the very end of the movement, the music naturally perceived to be working towards its final place of rest. This is followed by a combination of A minor and B♭ augmented harmonies in the piano (bar 235). The crotchets in this second half of the bar outline a further semitonal clash between D♯ and E♮ (the former of which is also tritonal

against the underlying tonality). The movement concludes with open A fifths, the lack of a third negating a solid tonal resolution.

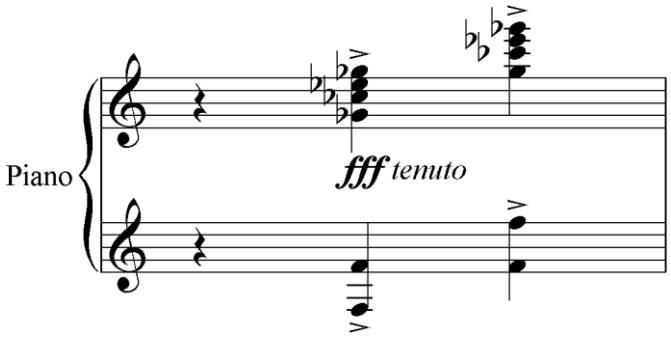


Ex. 4.49: Piano Concerto, II, bars 235-236

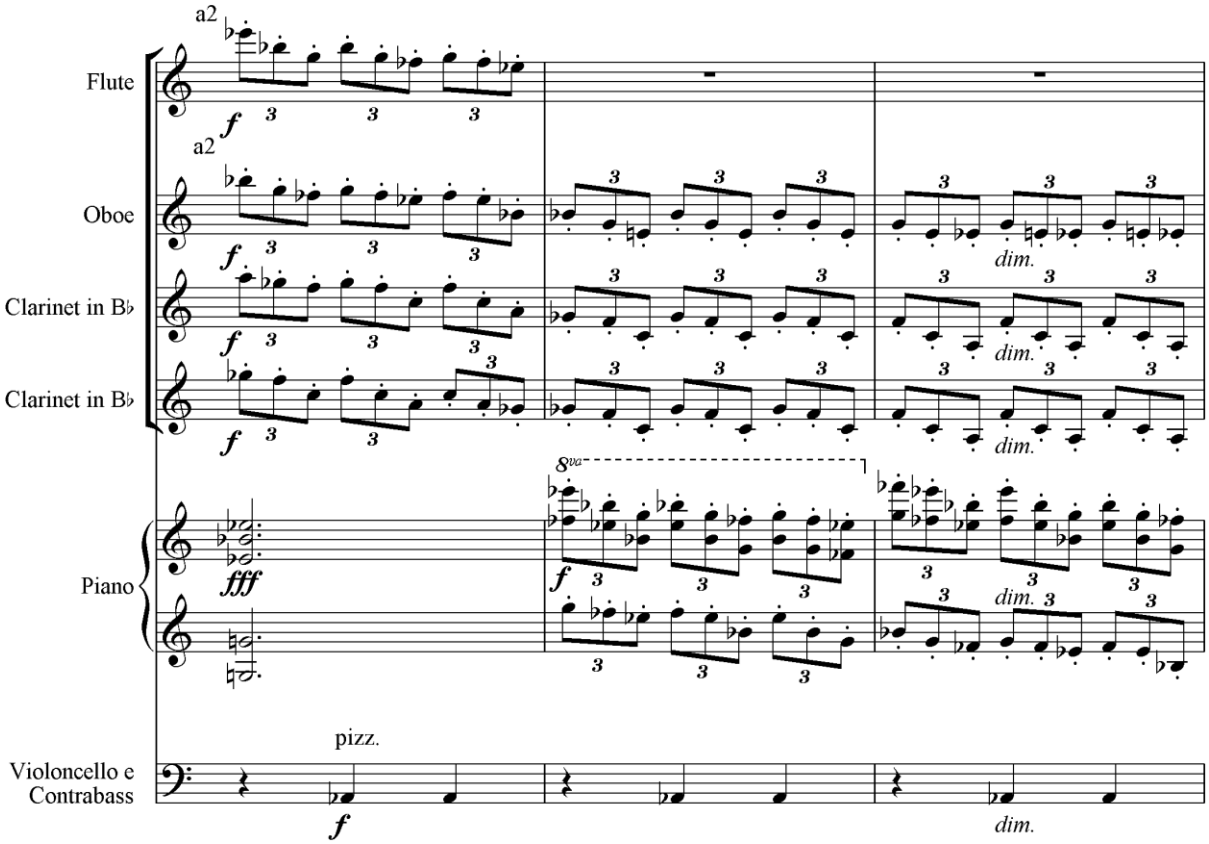
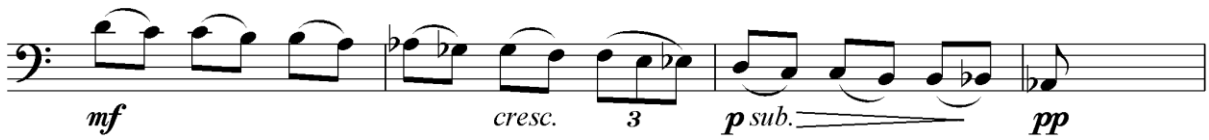
The approach into the second theme also outlines semitonal relationships between tonalities: the transition presents an ascending E♭ minor violin motif which enters into combat with the descending piano response on D major/minor.

Ex. 4.50: Piano Concerto, II, bars 84-89

Theme 2^2 is underpinned by a long pedal point of C♯ diminished seventh. This section also highlights another important system of tonal organisation in the concerto, as the E♭ minor motif suddenly and tritonally negates the overriding A minor centre of the first theme. This relationship is also present in the alternation of harmonies in the second theme (much in the manner of the introduction). These move between the theme on C♯ diminished seventh and string chords on D♯ half-diminished, the latter an enharmonic spelling of the E♭ minor a tritone away from the global tonic. A more immediate harmonic clash between A♮ and E♭ is heard at bar 152, reflecting the growing turbulence of the theme at this juncture. This interval can also be clearly heard, among other places, in the accompaniment to the restatement of 1a at bar 49, which includes D♯s in the left hand of the piano against the continuing pedal A♮ (the former also clashes semitonally with the constant E♮s in the piano part). It is likewise apparent in the imitative chromatic horn countermelody at the same moment in the music, which makes prominent use of high E♭s.

Ex. 4.51: Piano Concerto, II, bars 49-53

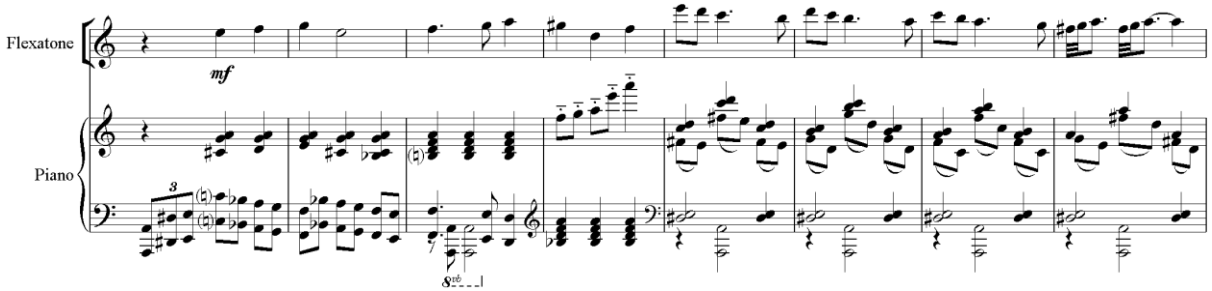
Other examples of the interval include: the descending quaver line from bars 81-84, which stretches from the pitches of D♮ to A♭; the horns and violins II at the same point, which play E♭ chords against the rising woodwind line beginning on A♮; and the pungent tritonal relationship between the hands of the intruding piano part in bar 109 (F♮-C♭). Simultaneous harmonic dissonance also occurs in the chromatic woodwind flurries at bar 91 and the subsequent semitonal combinations between the horn chords and pedal point in bars 90-93.

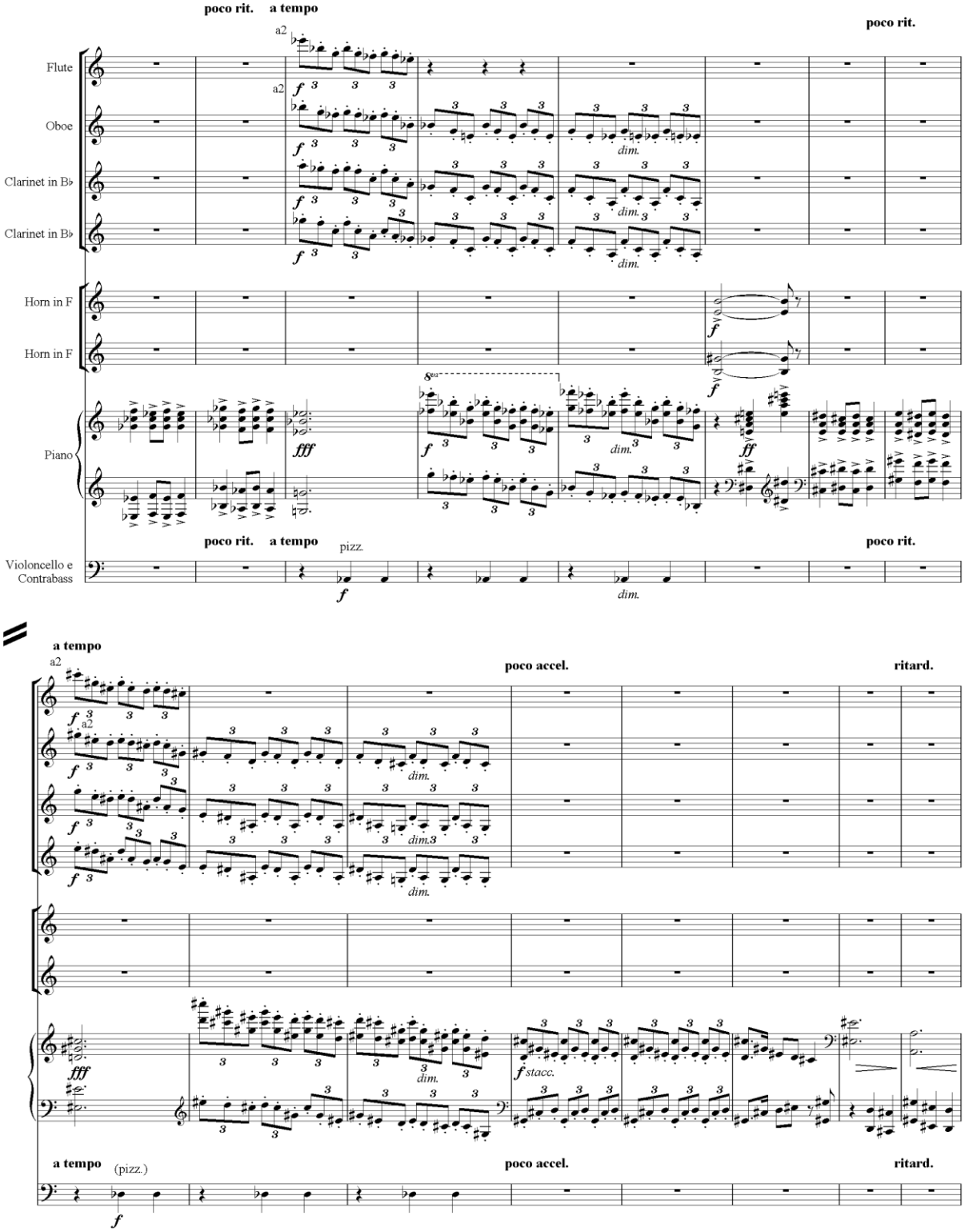


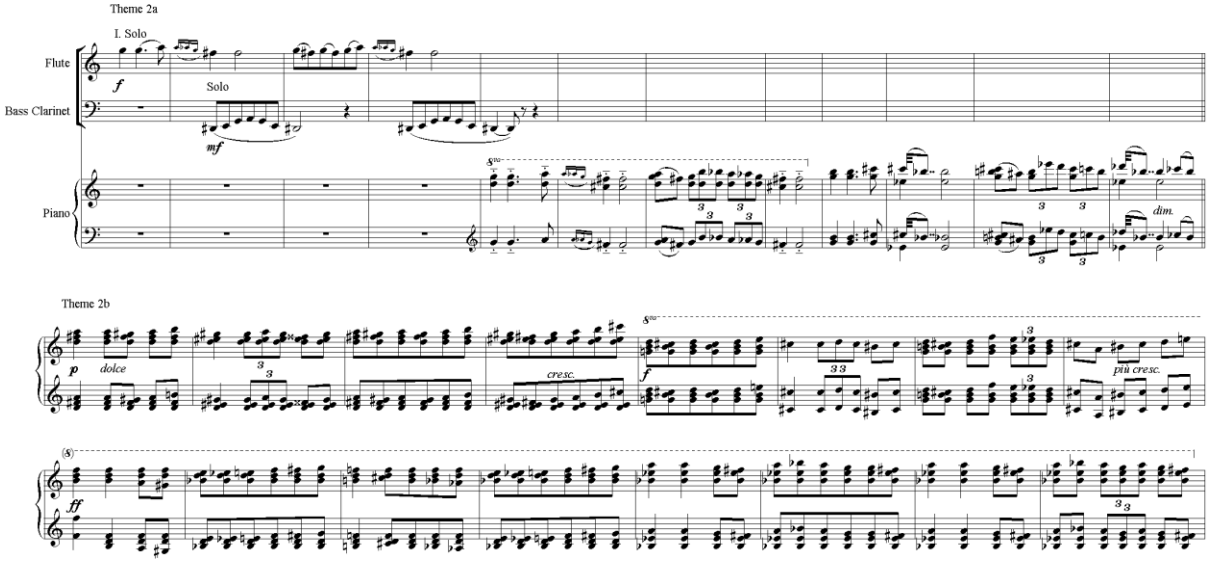
Ex. 4.52: Piano Concerto, II, bar 109

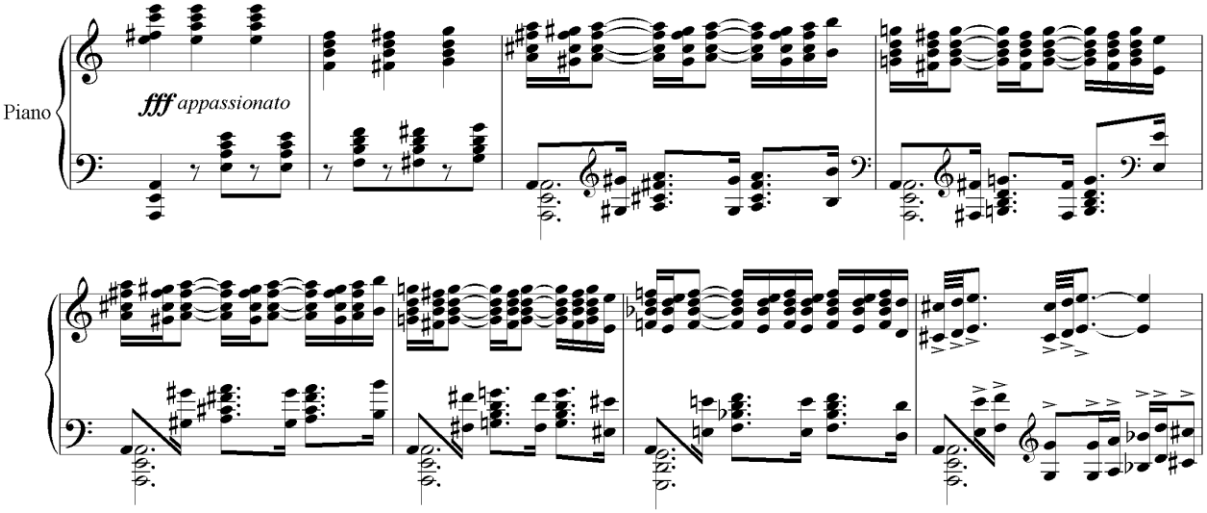
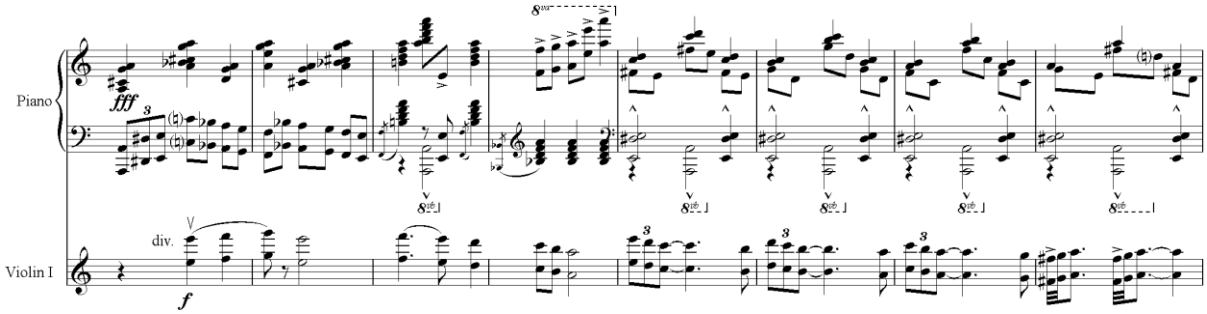
Superficial clashes are also apparent throughout the transition section, such as in the E♭ (with flattened supertonic) arpeggiated triplets at bar 112—this is an intervallic conflict which is transposed a tone lower at bar 115. There are, moreover, an abundance of semitonal and tritonal clashes within the piano texture during the recapitulation of the themes from bar 173 onwards, as well as between sequentially moving and static instrumental voices in general. Additionally, octatonic inflections arise in the descending quaver pattern leading into the transition section (bar 81), throughout the piano part during the impassioned second theme, and in the descending bass clarinet quavers of bar 233, among other places.

Ex. 4.53: Piano Concerto, II, bars 112-114

Ex. 4.54: Piano Concerto, II, bars 81-84

Although much of the musical conflict in the movement arises through the semitonal displacement of tonal centres already discussed above, the contest between the instrumental forces must still be acknowledged as an integral component, despite the fact that this is far less antagonistic than in the first movement. Much of the piano writing is in octaves when the soloist is the dominant voice in the musical discussion (which it virtually always is). This can be seen in: the initial presentations of $1a^2$ and $1b^2$; the antiphonal dialogue in the transition (from bar 87); theme 2^2 (although this presentation also features the fifth as an inner voice); and the elaborated restatements of the closing cell of $1b^2$ and its consequent arabesques (bars 206-215).

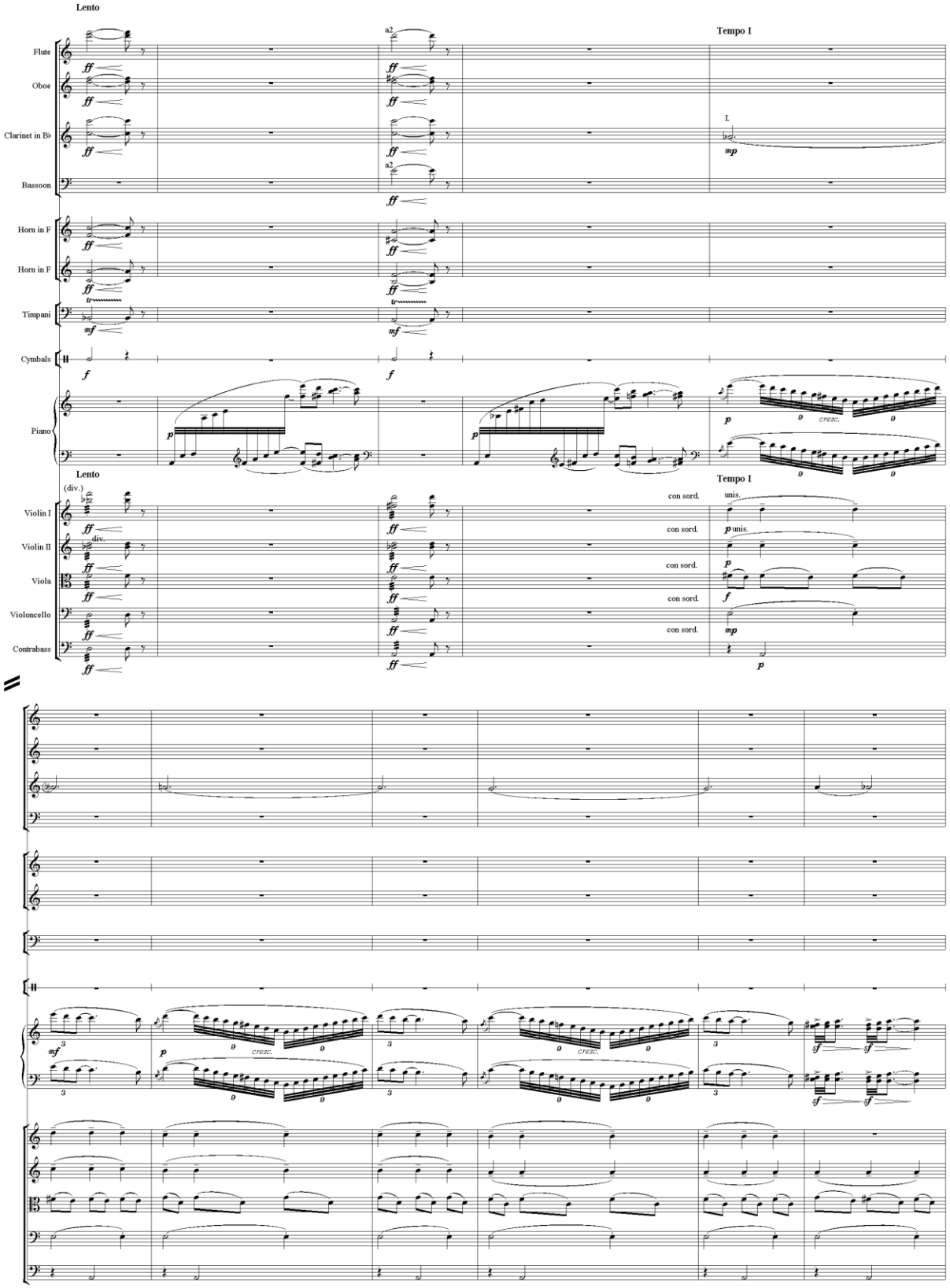
The piano is also the undisputed master of much of the remaining musical discourse. At bar 41, for instance, it replays the music from the introduction as a soloist. Although this section subsequently ritenutos back into restatements of theme 1^2 in the flexatone and violins I (the piano now accompanying with a quaver ostinato and tonic pedal point), the soloist nevertheless achieves a modicum of independence through the more forceful figurations that underpin $1b^2$ (from bar 65) and the possession of the rising quaver line originating from bar 28.

Ex. 4.55: Piano Concerto, II, bars 65-72

During the transition the piano also commands the triumphant triplet quavers of bar 94 (themselves based on the piano dialogue just heard). Although this proclamation soon progresses to a transposed statement of the dialogue, the soloist again interrupts the more extended dialogue at bar 109 with accented ascending crotchets. This is followed by a reversal of the interchange witnessed previously in the transition section, the piano's descending quaver triplets now fragmenting into an arpeggiated woodwind and piano ostinato. This is similarly interrupted by the solo piano in bars 115-117, who takes over the triplets at bar 121 in contrary motion.

Ex. 4.56: Piano Concerto, II, bars 110-125

Although the orchestra quickly interjects with a diminished seventh brass chord at bar 126, and the flute initially states theme 2^2, the piano soon reclaims possession of the musical discourse, repeating the thematic flute line but embellishing it in its third bar into chromatically descending triplet quavers. Each statement of this two-bar theme gradually increases in dissonance and emotional power—in the statement from bar 140 the piano part, which grows ever more restless and undulates between harmonies of D and D diminished, proceeds from a rhythmical pattern of crotchet-dotted crotchet-quaver to crotchet-quaver-quaver-quaver-quaver in the first bar, and then on to repeated-quaver clashing chords in bar 142. Of particular note in this section is the rising quaver line in the second bar of the theme at bar 147, which sweeps the woodwinds along with its progression.

Ex. 4.57: Piano Concerto, II, bars 128-155

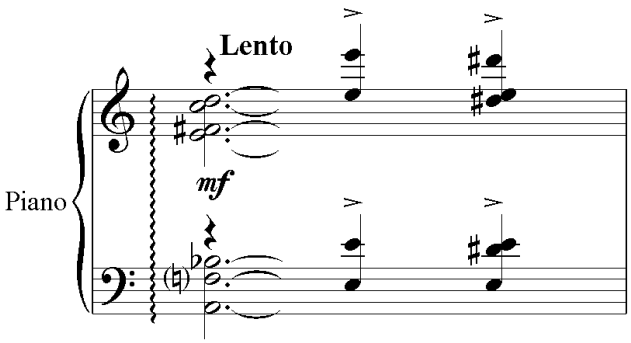
The final statement of theme 1^2 presents the piano and orchestra in a more harmonious relationship, with both forces stating the melody together. The writing for the soloist is also modified in comparison with the start of the movement—this is now presented chordally, and elaborated upon with a syncopated right-hand rhythm. The repeat of $1a^2$ (bar 181) is transposed up an octave, which significantly heightens the emotional impact of this restatement. At the reappearance of $1b^2$ (bar 189), however, the piano reverts to an accompanimental, harmonic position (the theme is in the violins, imitated by the cellos a bar later).

Ex. 4.58: Piano Concerto, II, bars 173-180

Ex. 4.59: Piano Concerto, II, bars 189-196

Despite this apparent collaboration, a marked point of conflict arises at bars 205-208. This involves the sudden appearance of the orchestral B♭ harmony, which entirely destroys the musical continuity. This tutti chord does battle with piano arabesques based in A minor[535], which are followed by a further orchestral harmony, modified into B♭ augmented chord. This alteration of harmony influences the harmony of the subsequent arabesque at bar 208 in turn. This segues immediately into the descending quaver conclusion of $1b^2$ above pulsing, accompanimental crotchet string chords. This quaver motion is interspersed with arabesques, which change mode (from Dorian to Mixolydian to Ionian) in tandem with the harmonic progression.

[535] I have already demonstrated that tonal conflict is an important component of the movement.

Ex. 4.60: Piano Concerto, II, bars 205-215

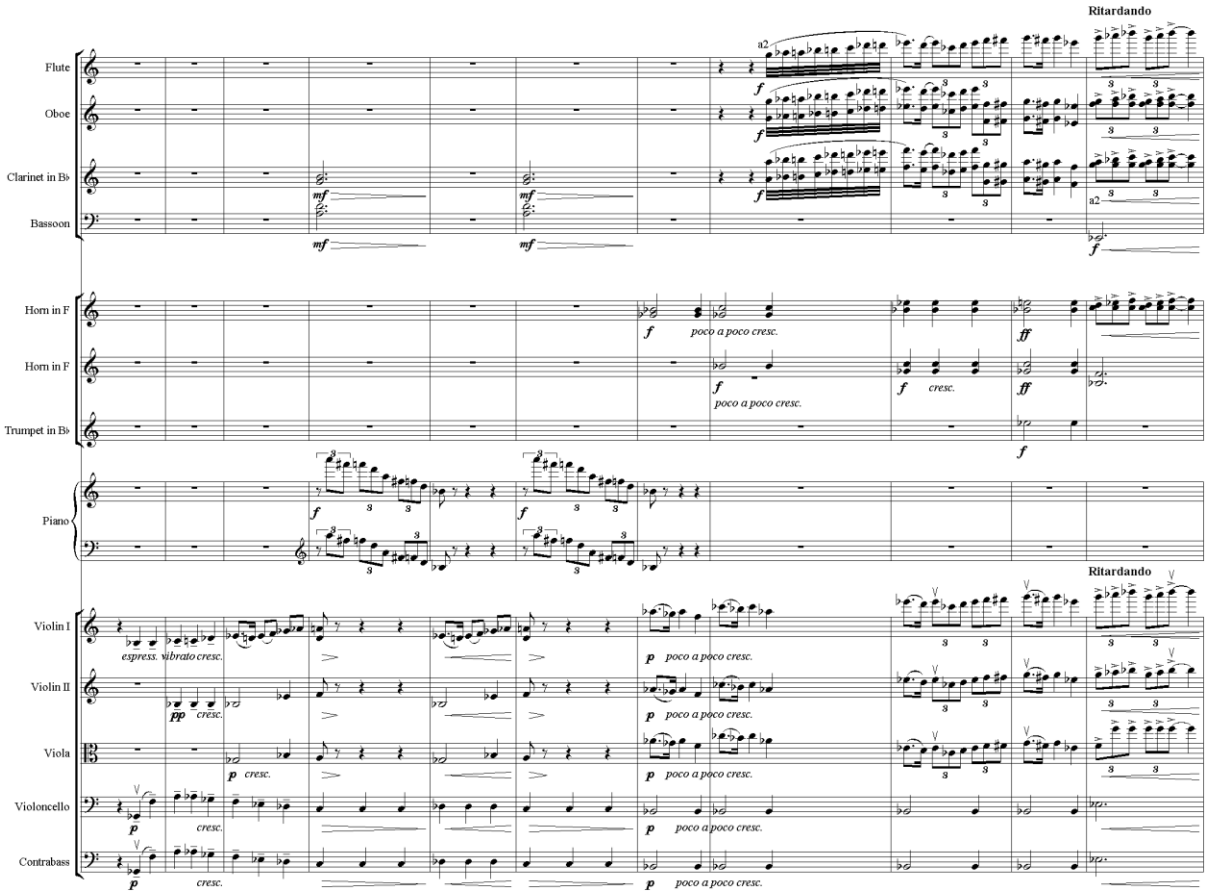
The orchestra regains control at the coda. However, the unexpected move to B♭ minor in bar 234 results in a sudden accented entrance of the piano in the penultimate bar of the movement, despite the fact that this instrument had been fully placated by the orchestra at the arrival of the coda. This harmony, as previously noted, clashes markedly against the A tonal centre which underpins the very end of the movement.

Motivic developmental procedures in the second movement are carried over from the first, consequently unifying these movements more closely together. For instance, the opening is a tranquil reworking of the repeated crotchets of the introduction to the first movement. Moreover, the arpeggio pattern in bar 6, constructed from the second half of the introduction theme, has its roots in the bassoon accompaniment to the second subject of the first movement (at bar 114). The conspicuous use of the bass clarinet in the introduction also sustains a link between the movements, as this instrument closed the recapitulation of the previous movement. Similarly, the final bar of $1a^2$ is a clear diminution of the final cell of 2a of the first movement, the dotted patterns strongly recalling areas such as bar 133 of the solo developmental section. The penultimate bar of the second movement even inverts the opening ascent of $1a^2$, with static notes against moving notes; this consequently brings the idea into close contact with motif *a* of the first movement.



Ex. 4.61: Piano Concerto, II, bar 235

Considering the movement as an independent unit, the composer's familiar technique of constant development is clearly evident, and this need not be comprehensively illustrated here save for a handful of examples. $1a^2$ utilises the introduction's repeated crotchets as the basis of its accompaniment, and $1b^2$ is in many ways a development of $1a^2$—its initial rising crotchets, dotted rhythms, and triplet figures are comparable, and its second half (from bar 29) is equally constructed from sequential triplet motion. As in $1a^2$, this theme also contains static repetitions against chromatic movement in the horns, and its accompaniment is analogous with $1a^2$'s. The transition

section makes use of the steady crotchet pulse and chromatic crotchets of $1a^2$, as well as quaver descents reminiscent of the solo piano extension of the introductory bass clarinet theme (bars 46-48) and the double bass quaver line from the opening of the first exposition of $1b^2$ (bar 25). The antiphonal discourse which underpins this section between the violins I and the piano is altered into a mocking fragment of the former at bar 90 in the violins and violas, before a combination of both ideas is heard in the woodwind, violins and violas at bar 92.

Ex. 4.62: Piano Concerto, II, bars 84-94

Upon the repetition of this transitional conversation at bar 100, now transposed a tone higher, the dialogue is extended at bar 106 (instead of fragmenting). Furthermore, the descending triplet quavers of the piano are revised as a motoric arpeggio (bar 112), although a suggestion of the violin argument nevertheless remains perceptible in the dotted motif at bar 123. This idea augments into descending crotchets and leads into the second theme of the movement, which also utilises the pulsating crotchet chords underpinning the first theme. Theme 2^2 has much in common with 1^2 with regards to its repeated crotchets and undulating quaver accompaniment. The two-bar

introduction, for instance, states repeated notes on various rhythmical planes, such as tremolos, repeated crotchets and repeated quavers. Moreover, the coda is based upon a developed return of the material of the introduction (bars 220-236).

Such development, however, holds a less dominant position than does the protracted lyricism of the musical material in general. At the return of $1a^2$ and $1b^2$ (bars 49-80), therefore, the most important features of note relate to matters of orchestration: the flexatone and violins I present the theme (without the note clusters as originally heard in the piano); the soloist accompanies with quaver arpeggios; the horn plays an imitative countermelody based on the theme; and the oboe and bassoons provide the harmonic progression, now slightly modified into the sequence i-v-♯vi-♭VII^7-♯vi-♭VII-♭II-I. Furthermore, the musical texture is brightened with additional clarinet arabesques, and the theme is subtly modified in rhythm—bars 54 and 55 (as well as bars 69-71) swap triplet quavers for straight quavers, and bar 65 alters the semiquaver-quaver tied to minim pattern of $1b^2$ into a crotchet-minim rhythm. Such minor adjustments to the instrumentation and melody continue at the restatements of $1a^2$ and $1b^2$ in bars 173-204. In this way, the triplets of $1b^2$ are modified into a semiquaver-semiquaver-quaver pattern, the F♮ in the fourth bar is altered to F♯ (making the theme Mixolydian), and the third bar of $1b^2$ now merely descends.

The preceding discussion of the second movement of the Piano Concerto has demonstrated a marked lessening of virtuosity in comparison with the first movement, instead, the movement is largely concerned with protracted lyricism and melody instead. The piano presents the vast majority of the musical material over the accompanimental orchestra, and displays the lyrical, contemplative dimension of its expressive abilities. Despite this and the more concordant harmonic processes, conflict nevertheless arises in two main ways: via occasional dialogical arguments between the instrumental forces, especially during the transition sections, and through a tonal arrangement in which centres a semitone apart vie for attention. The music also continues organic processes of development as seen in the first movement, but it must be stressed that the second movement is more obviously structured around repeated iterations of the main theme.

Movement III

As in the case of the First Symphony, critical opinion has been divided on the effectiveness of the finale of the Piano Concerto. These negative estimations are related to Khachaturian's perceived inexperience in handling large-scale formal plans at so early a point in his career. Much has been written concerning the return to the opening theme of the first movement at the conclusion of the finale, largely with regards to its apparent unexpectedness; Georgi Khubov, writing in *Sovetskaya Muzïka* (September 1939) discusses the 'redoubled' force of this theme at its return, and Yuzefovich talks of the 'impressive […] pure changes', where 'we unexpectedly hear the principal subject of the first movement in the culmination of the Finale.'[536] However, to Edward Garden, Khachaturian made a 'mistake […] [by] allowing a delightful little theme to be blazoned out by the full orchestra near the end of the work, thus hideously parodying its earlier form.'[537] Indeed, Yuzefovich contradicts his own evaluation by later writing that 'The Piano Concerto did have some shortcomings. The Finale would have been stronger without the recapitulation of the main subject of the first movement. The music of the Finale was justly criticized as being too wordy.'[538] Regardless of the relative success of the movement, however, the structural design of the finale is indisputably daring. Furthermore, the colourful musical content features a considerable degree of rhythmic drive, and the movement as a whole provides a stimulating conclusion to the dramatic discourse established over the first two movements of the concerto.

The form of the finale is unquestionably its most thought-provoking feature. This appears to outline a basic sonata-form plan due to its clear recapitulation of material from the beginning of the movement. A number of factors make this designation problematic, however. First of all, much of the musical material is so slight and mercurial that it resists a labelling as truly thematic. Secondly, multiple interruptions offset the musical pacing (in far more dramatic ways than encountered in previous movements)—as a result, it is difficult to attach a definitive structure to even the first subject, as it is altered upon each arrested presentation. Finally, the aforementioned return of the material of the first movement utterly disrupts the recapitulation and plunges the musical discourse—arguably somewhat ungracefully, as Garden and Yuzefovich believe—back into the musical soundworld of the opening movement.

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[536] Ibid., 103
[537] Garden, Edward. *Balakirev: A Critical Study of his Life and Music* (London: Faber and Faber, 1967), 191-192
[538] Yuzefovich, *Aram Khachaturyan*, 104

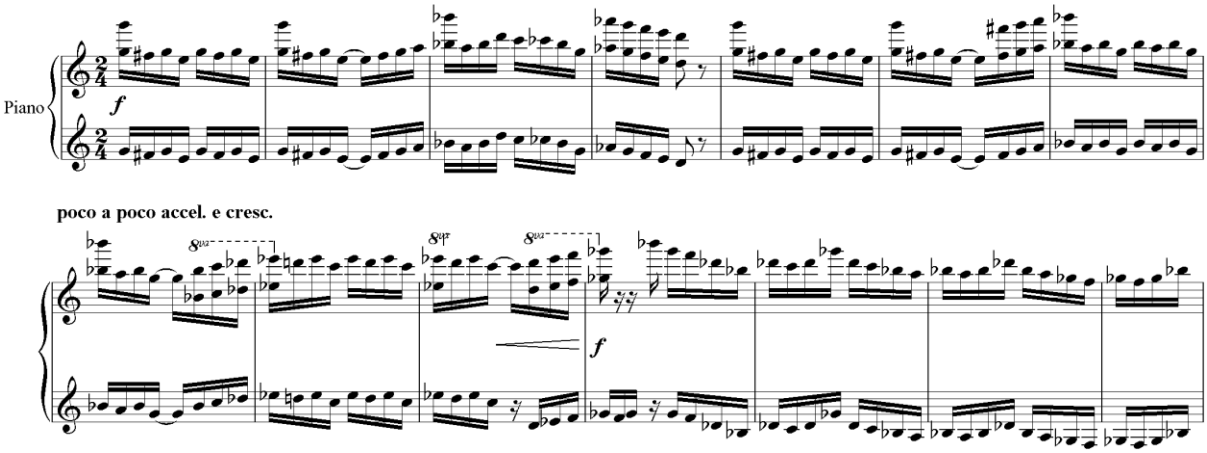
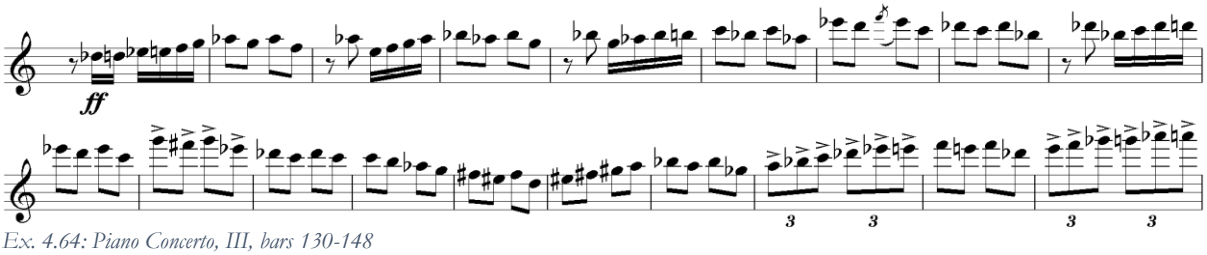
It is worth first attempting to designate basic sonata-form boundaries to the movement in order to demonstrate more particularly the ways in which these are subverted. Following an introduction (bars 1-14), subject 1^3 is heard, initially in the solo trumpet (bars 15-59). This can be split into broadly antecedent ($1a^3$) and consequent ($1b^3$) components (the first fragments of which are heard at bars 30-39 and bars 40-43 respectively). This is followed by a transition section (bars 60-108), which leads into the concise second subject group (bars 109-148). A developmental section (bars 149-288) surrounds a self-contained solo cadenza (bars 199-255), and segues back into the end of the introduction (from bar 12) at bar 289. The first subject is then recapitulated largely as in the exposition, but is suddenly invaded by the material of the first movement at bar 337, which restates bars 46-67 (bars 348-380) before drawing the concerto to a close. As already noted, however, numerous interruptions are integrated into this progression. In general these do not halt the musical pacing (as occurred frequently in the literal breaks of the first movement), but maintain a sensation of musical momentum while simultaneously distorting the sonata-form structure. Conflict is displayed on a temporal level via hemiola patterns and time signature changes, which form the basis of many of the interruptions in the movement. These interruptions require careful evaluation, and it will be prudent to concurrently explore relevant points of motivic development which occur as a result of such disruption; the working out of such material is particularly intricate in this movement, and contributes heavily to the course of the narrative. The present analysis will therefore return to a considerable discussion of motivic processes, as they are directly relevant for an understanding of the complex musical structure.

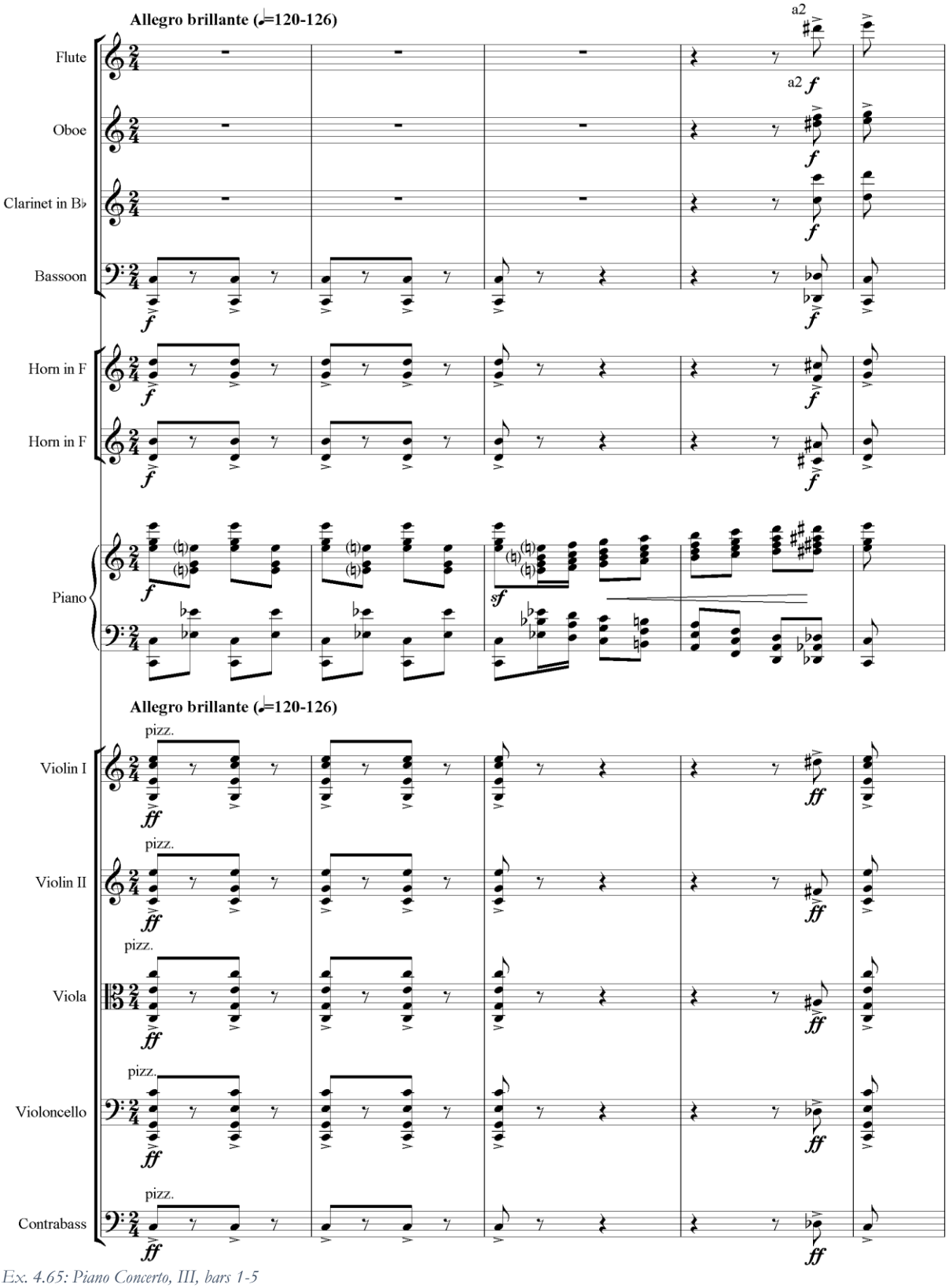
	Exposition										
								Transition			
Bar number	1-14	12-14	15-22	23-29	30-44	44-49	50-60	60-68	68-77	78-88	87-100
Section	Introduction	(Interruption 1)	Subject 1a	(Interruption 2)	Subject 1a/1b	(Interruption 3)	Subject 1b	Subject 1a	(Interruption 4)	(Interruption 5)	(Interruption 6)
Tonal centre	C	G	Gm/C	D/C—D^7/C	Gm/C —G♭/C	chromatic	E/B♭	D/G	chromatic/ E♭— chromatic/B♭	D♯°/ chromatic	C♭/ chromatic

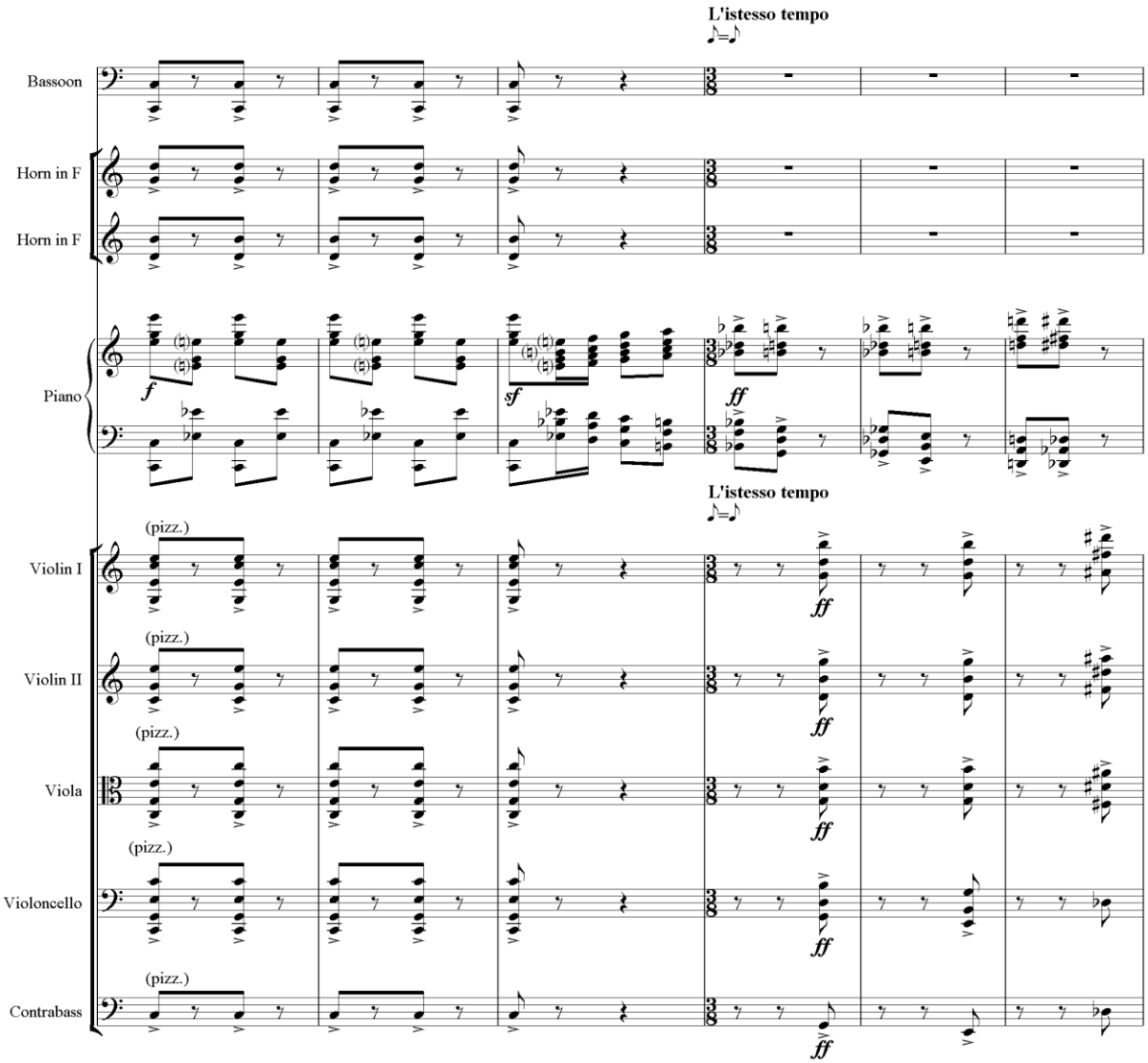
	Exposition							Development			
	Introduction to subject 2									**(Cadenza)**	
Bar number	109-112	113-116	117-122	122-123	124-130	130-138	139-148	149-154	155-197	197-255	256-286
Section	Introduction	(Interruption 7)	(Interruption 8)	(Interruption 9)	(Interruption 10)	Subject 2a	Subject 2b	Subject 1a/1b	Developmental rhapsody	(Interruption)	False recap/1a
Tonal centre	Dm—D♭	$G^{min7♭5}$—G	C—G♭	E♭/D♭	C/D♭/ chromatic	Fm	Fm—Cm/ chromatic	C^7/D♭/ chromatic	Fm/chromatic— D/C—D♭/C— C♭/C—B♭/C	chromatic; many tritonal clashes	C/F

	Recapitulation							First movement material/coda			
Bar number	287-288	289-291	292-303	304-311	311-316	317-337	337-339	340-347	348-359	359-373	373
Section	(Interruption 11)	(Interruption 12/1)	Subject 1a	Subject 1b	(Interruption 13/3)	Subject 1b	(Interruption 14)	Subject 1a	Subject 1a	Subject 1b	(Interruption 15)
Tonal centre	B	descending/C	Gm/C—$G^{min7\flat5}$/C	G♭/C	chromatic	E/B♭—D/A♭	D/G	A♭	D♭	E♭/ descent	$D\sharp^{min7\flat5}$

	First movement material/coda									
Bar number	374-383	384-387	388-395	396-397	398-402	403-404	405-406	407	408-417	417-434
Section	Transition	(Interruption 16)	(Interruption 17)	(Interruption 18)	(Interruption 19)	(Interruption 18)	(Interruption 19)	(Interruption 18)	(Interruption 19)	Close
Tonal centre	chromatic/ ascent	chromatic	A♭/D	D	A♭/A	D	A♭/A	D	A♭/A	A♭—D♭

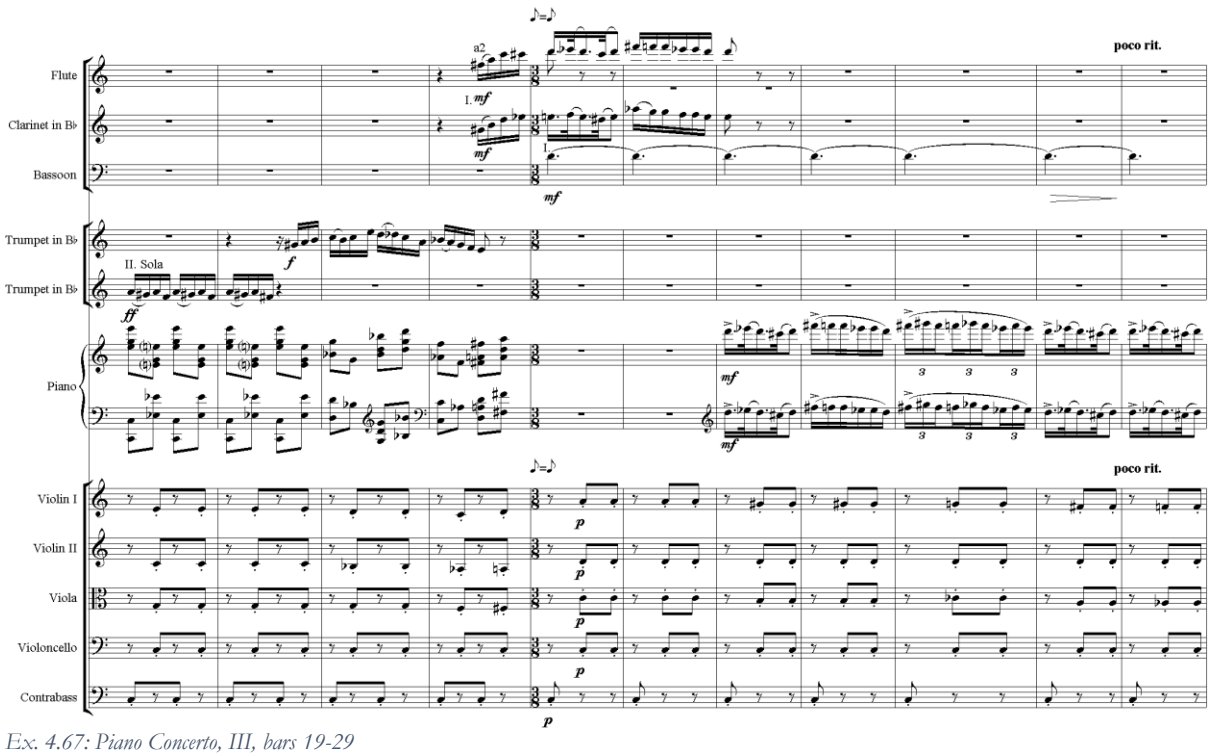
Fig. 4.3: Piano Concerto, III, formal plan

Ex. 4.63: Piano Concerto, III, bars 30-43

Ex. 4.64: Piano Concerto, III, bars 130-148

The first of these interruptions (interruption 1) occurs early in the introduction. This section immediately establishes a four-bar unit consisting of a two-bar, repeated-quaver motivic cell and two bars of contrary motion in the piano, which lead by chromatic step (in both directions) to further repeats of the motif.

Ex. 4.65: Piano Concerto, III, bars 1-5

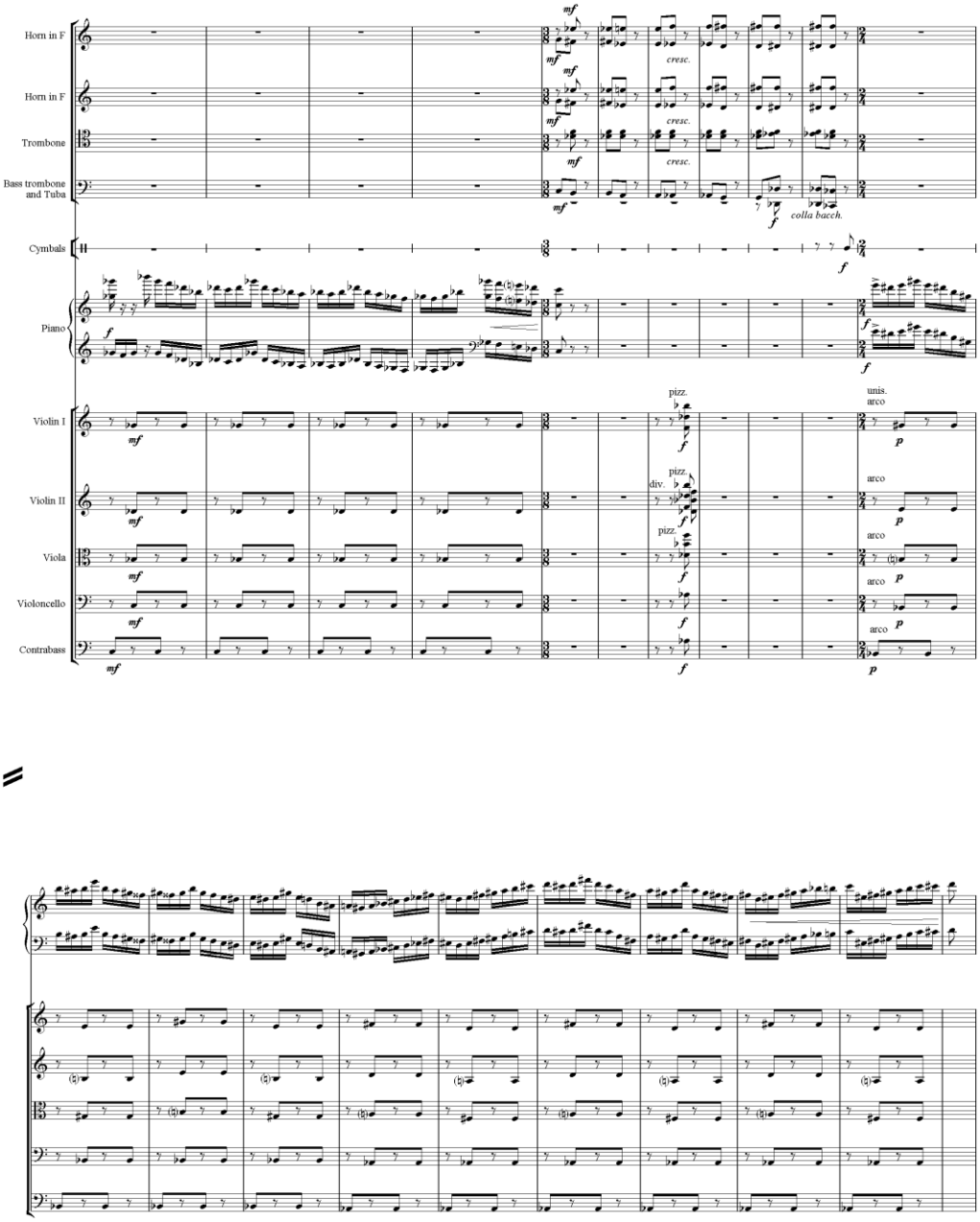
Upon the idea's third statement in bar 9, however, the unit is disturbed after its third bar by a change of time signature from 2/4 to 3/8, during which bars of two chromatically-moving quaver chords followed by an accented quaver string chord (bars 12-14) are presented.

Ex. 4.66: Piano Concerto, III, bars 9-14

Interruption 1 does not particularly jar, however, as it is approached chromatically, thereby growing organically out of the chromatic movement established at the end of the fourth bar of the cell. Similarly, the movement into the four-bar subject $1a^3$ is approached chromatically in both directions. This is underpinned by the continuing introductory motif and climatic flourish (now in the woodwinds) at the end of each four-bar cell, and it is not hard to imagine that a more 'regular' structural design would have presented $1a^3$ directly after four statements of the introductory motif,

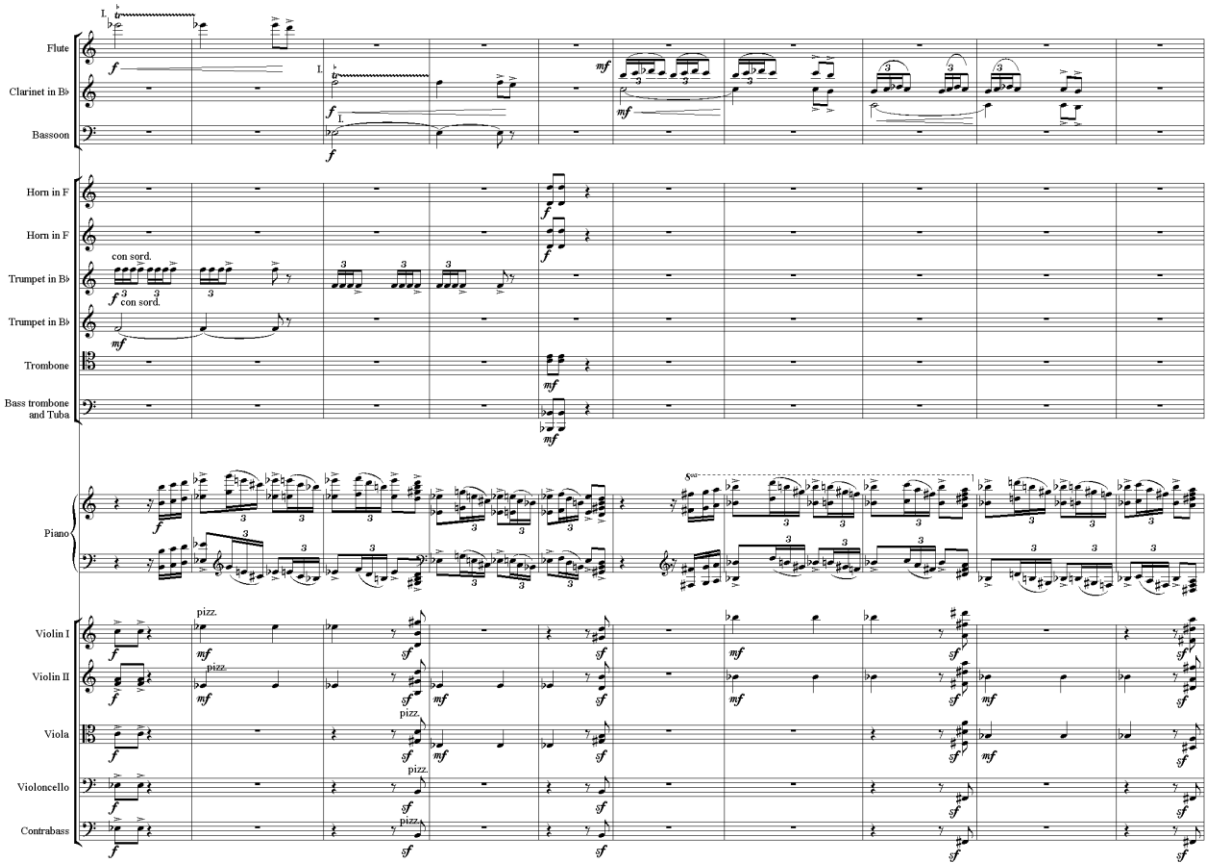
which was always to have formed the basis for the first subject. Interruption 1, however, instead curtails this regular framework and inserts itself directly into the form, making the musical progression far more interesting as a result. Once again, motivic cross-referencing is already readily apparent; $1a^3$ has its roots both in the retrograde of motif *a* of the first movement and the steady rising motion of theme 1^2 of the second movement.

The interruption of $1a^3$ at bars 23-29, which immediately follows its repeat at bar 19 (interruption 2), is purposefully more conspicuous. The time signature is again modified into 3/8 time, and the accompaniment alters its own regular pattern to bring it more in line with the accompaniment of a waltz. Against this, the bassoon plays a long sustained pedal point and a new, dotted cell appears in the flutes, clarinets, and piano. Nevertheless, interruption 2 again emerges from a chromatic preparation resulting from the aforementioned climactic flourish, and is consequently integrated to an extent. The end of this interruption *is* one of the few occurrences of a structural break in the movement, the music ritenutoing into a 'second attempt' of the subject (bar 30) as though nothing had happened to disrupt the natural flow of the subject. This reattempt presents a more complete version of $1a^3$, now in the piano. This is subjected to sequential development in the third and fourth bars of its repeat (bars 36-37). Further transposition follows in the next two bars, which lead into a consequent-like phrase in descending sequence ($1b^3$, bars 40-43).

Ex. 4.67: Piano Concerto, III, bars 19-29

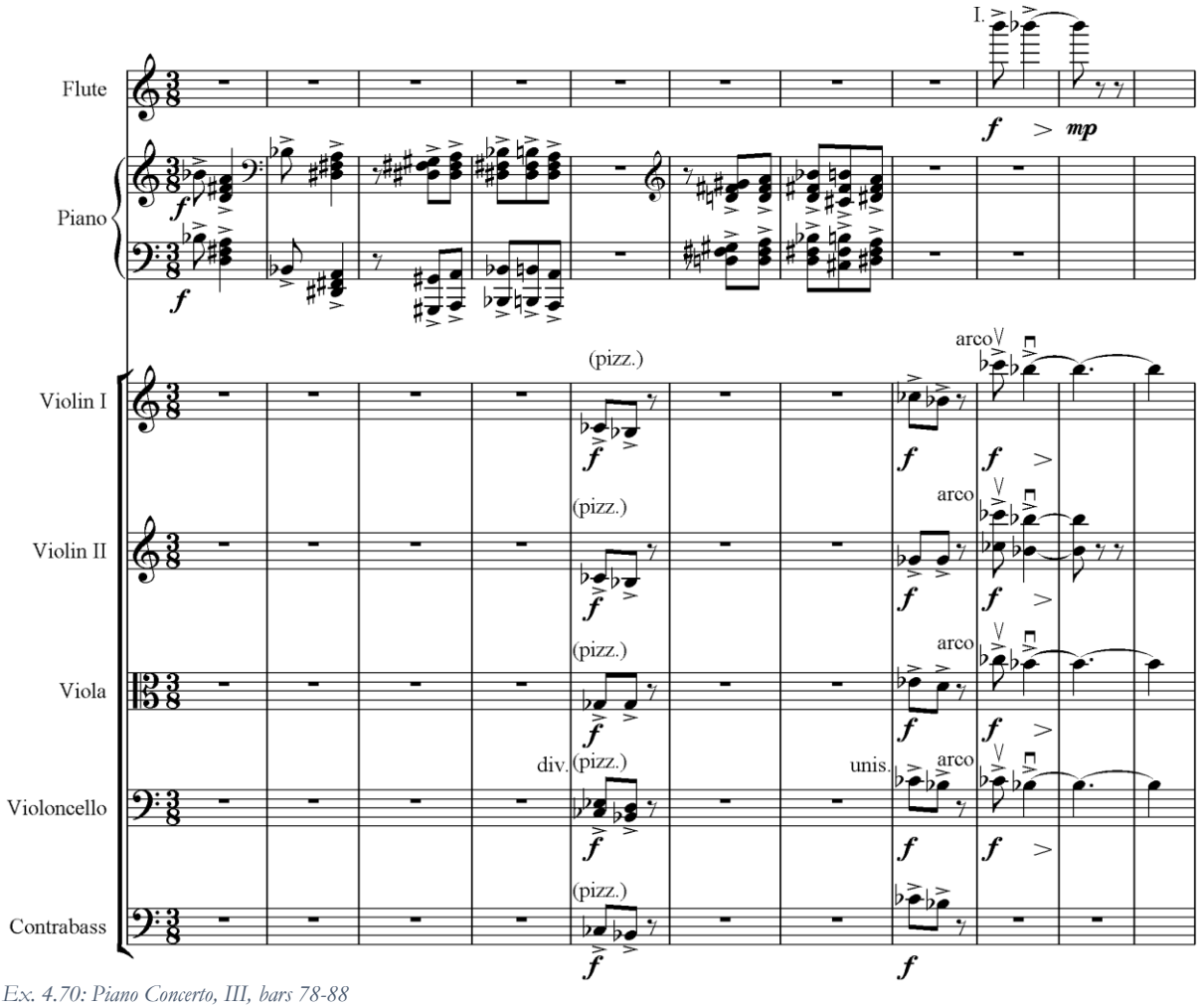
This consequent, however, is quickly interrupted at bars 44-49 (interruption 3). This bears a close resemblance to interruption 1, although in this case there is only one answering string chord on the third quaver of the bar (bar 46). This is once again approached by chromatic step, the piano part adding octave voicings in its concluding descent, as if to emphasise the gravitas of the interruption. As occurred for 1a[3], the interruption of the consequent phrase results in a more extended version of the subject (bars 50-59). This makes use of the rising patterns of the antecedent, both as a means of extending the sequential semiquaver runs and initiating a chromatic lead into the transition section at bar 60.



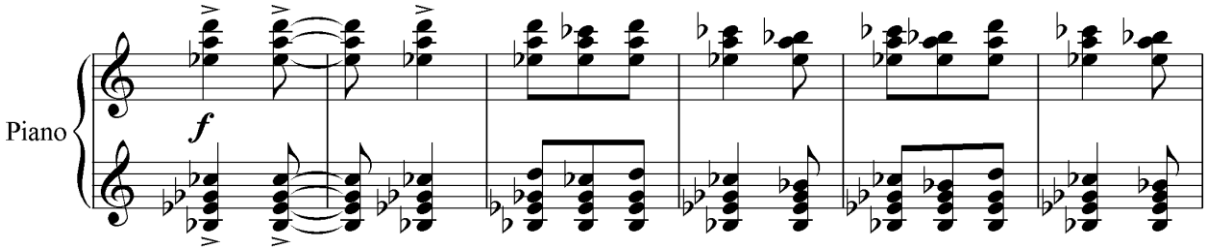
Ex. 4.68: Piano Concerto, III, bars 40-60

The transition is founded on instability. It presents a variety of previous thematic cells which vie for attention with one another, and many of the interruptions themselves disrupt other interruptions. The section opens with the first two bars of 1^3 as an independent motif, passed from the woodwinds to the piano and gradually sequenced upwards. This is abruptly interrupted in bar 68 by a two-quaver chordal interjection (as at bar 12), which is immediately taken over in turn by a startling figuration prepared chromatically by a rising semiquaver figure. This figure makes use of the regular accented pattern of the introductory material, developed into triplet semiquavers and repeated down the octave after two bars (interruption 4).

Ex. 4.69: Piano Concerto, III, bars 68-77

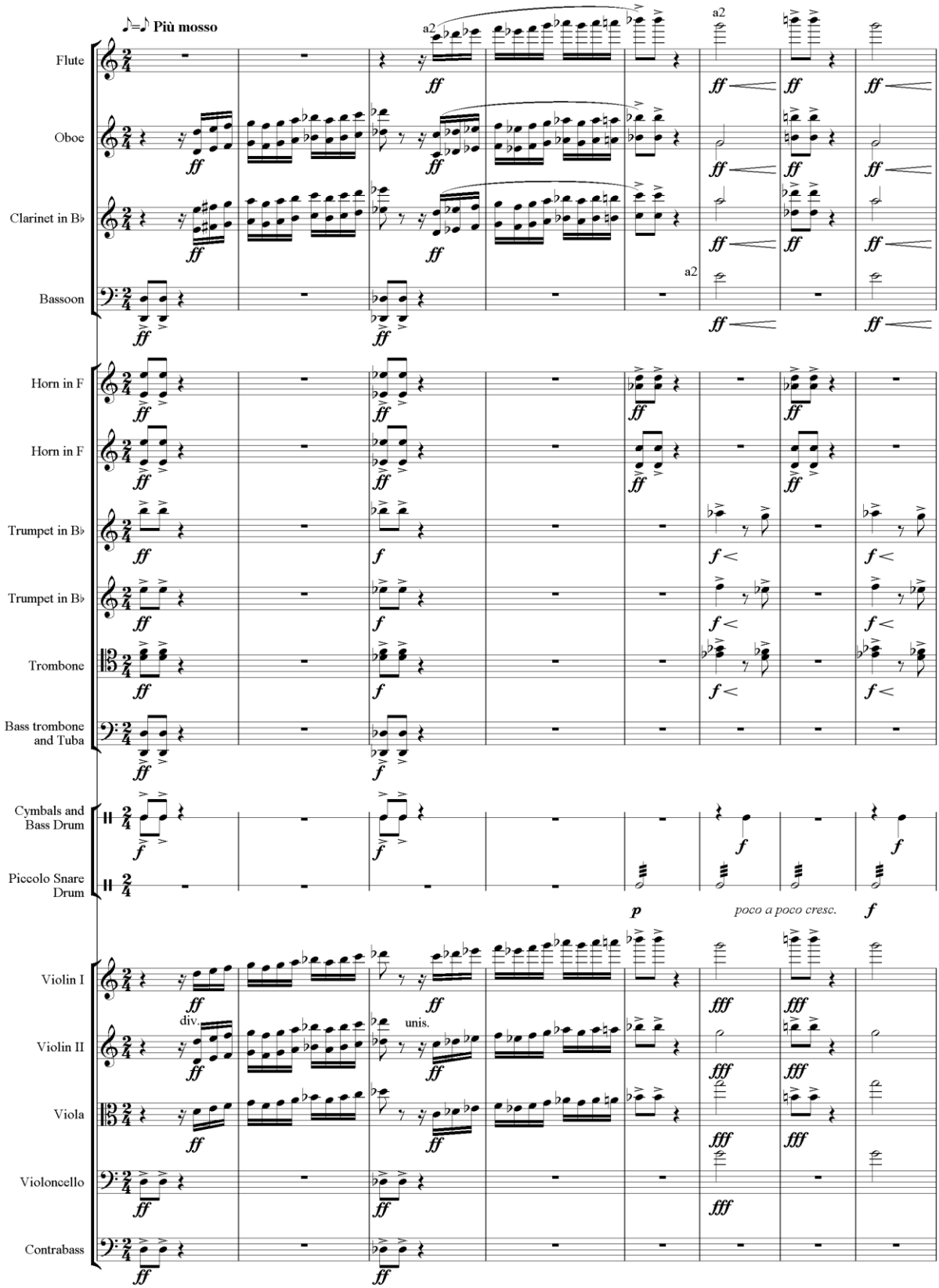
The utilisation of the semitonally-trilling flute and clarinet and the moderately-high trumpet figuration contribute to the feeling of candid mockery implicit in the musical narrative. This four-bar intrusion is repeated a fourth lower at bars 74-77, before a further disturbance in 3/8 time occurs at bars 78-88 (interruption 5). Once again, however, this is an organic outgrowth of the material which immediately precedes it; the second quaver of the established two-quaver attack is elongated into a crotchet to fill the length of the bar, and the antiphonal chromatic fall and rise

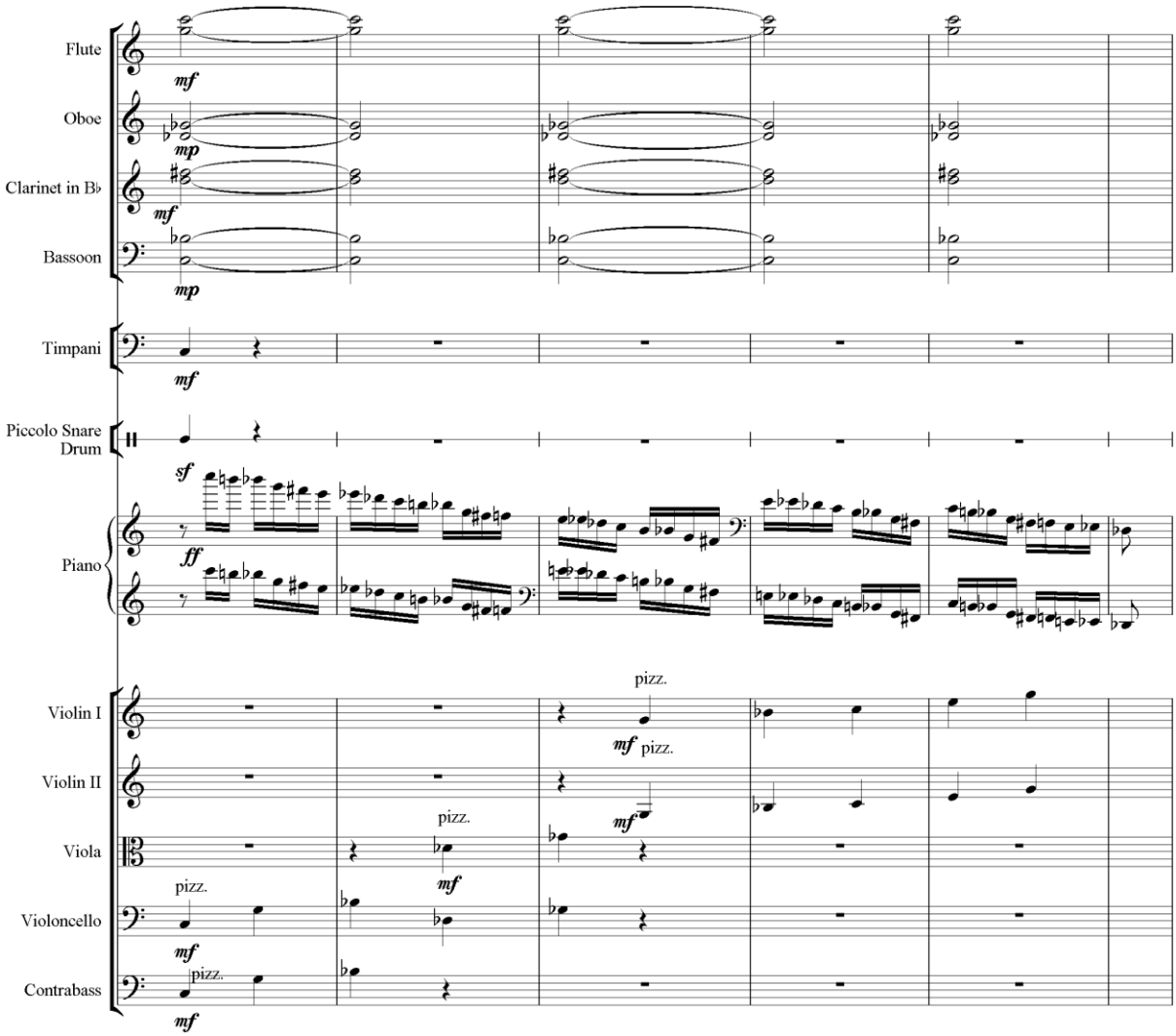
(based on the clarinet turn underpinning interruption 4 from bar 74) is intruded upon by the two-quaver attack heard throughout much of the movement.

Ex. 4.70: Piano Concerto, III, bars 78-88

A solo piano contemplation (interruption 6, bars 87-100) grows out of the material which characterised the previous interruption—that is, unison semitonal figurations and sequential movement above repeated notes—and utilises repeated crotchet chords recalling the very opening of the concerto. This is solemnly appropriated by the clarinet, bassoon, horns, and viola at bars 101-108.

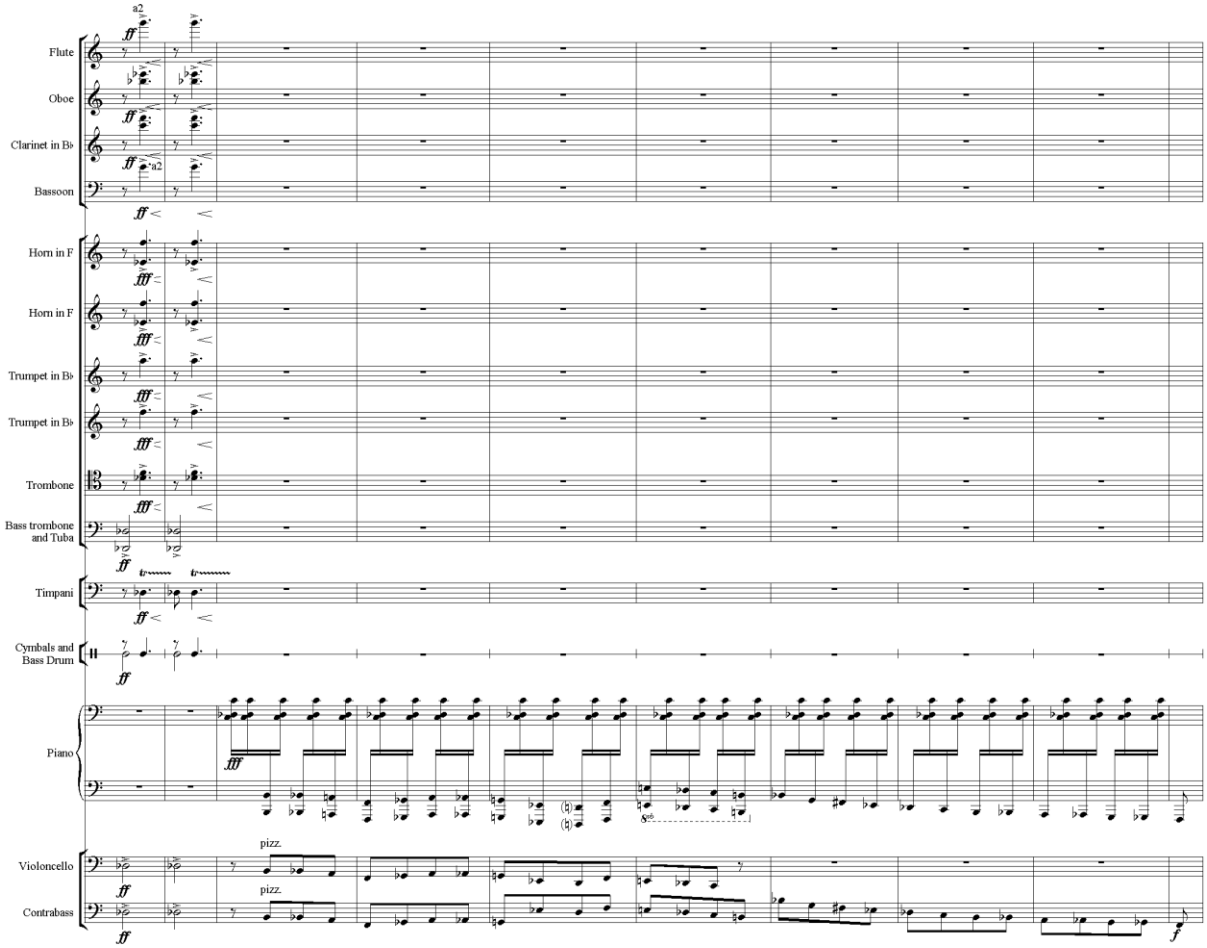


Ex. 4.71: Piano Concerto, III, bars 87-92

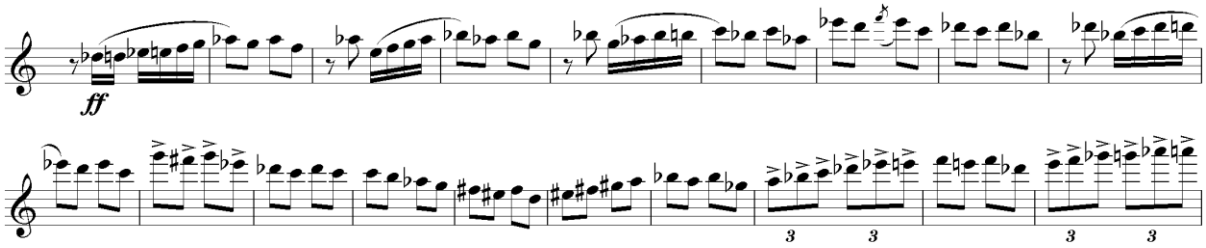
The only other structural break in the movement occurs at this point (bar 108). Bars 109-130 serve as an introduction to the brief subject 2^3 (bars 130-148) which, despite its length, is given thematic authority due to its jubilant presentation in the tutti orchestra and forceful new pedal point on F minor. The introduction to the subject combines previous motifs and interruptions with foreshadowings of the upcoming subject—this creates organic coherence across structural boundaries. As befits the seemingly haphazard ordering of material already encountered in the movement, these fragments attempt to overstep each other, with the result that none are able to assert themselves for any meaningful length of time. The introduction to the second subject group begins with a two-bar combination of the two-quaver stabs of bar 12 and the rising semiquaver sequential patterns of 1^3; the latter also becomes a component of subject 2^3 (bars 109-112). This introduction to the subject is interrupted by crescendo-ing minims and syncopated brass patterns recalling bars 4-5, which do battle with the quaver cell (interruption 7, bars 113-116).

Ex. 4.72: Piano Concerto, III, bars 109-116

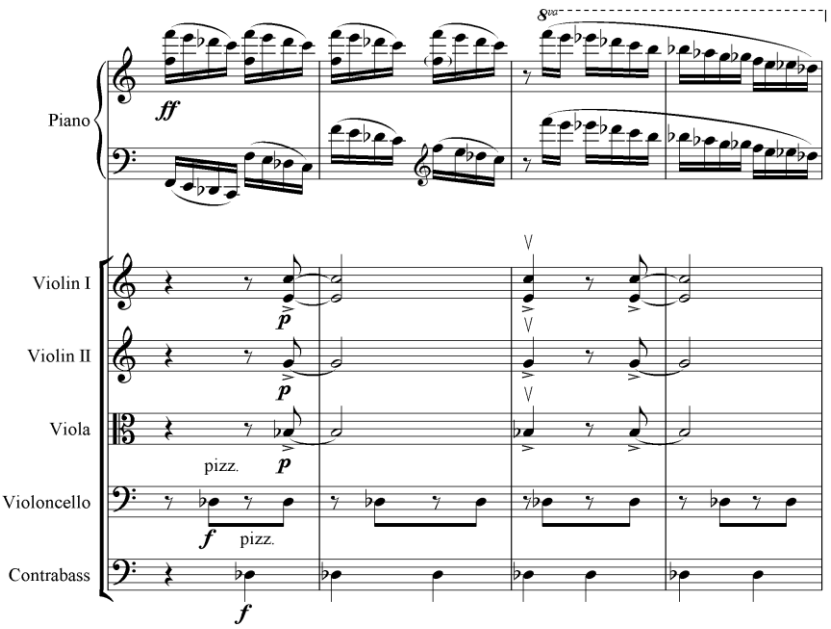
Interruption 7 is taken over in turn by a descending semiquaver piano exclamation (interruption 8, bars 117-122). This line is carefully constructed. After a quaver rest (recalling bar 186 of the development section of the first movement), the first octave descent of interruption 8 is stated. This is eight quavers long, but on its repeat down the octave a bar later, an extra note is added (F♮), which disrupts the rhythm very subtly. This is immediately followed by: a repeat of the first version of the descent, starting on the fourth semiquaver of bar 119; another five-quaver descent (in the manner of an interruption); and a final version of the second (that is, nine-quaver) descent:

Ex. 4.73: Piano Concerto, III, bars 117-122

This section of piano writing initially appears to be a likely point of structural importance in our understanding of the formal plan, which matures concurrently with the progression of the music. However, this is subsumed at bars 122-123 by syncopated, crescendo-ing wind outbursts

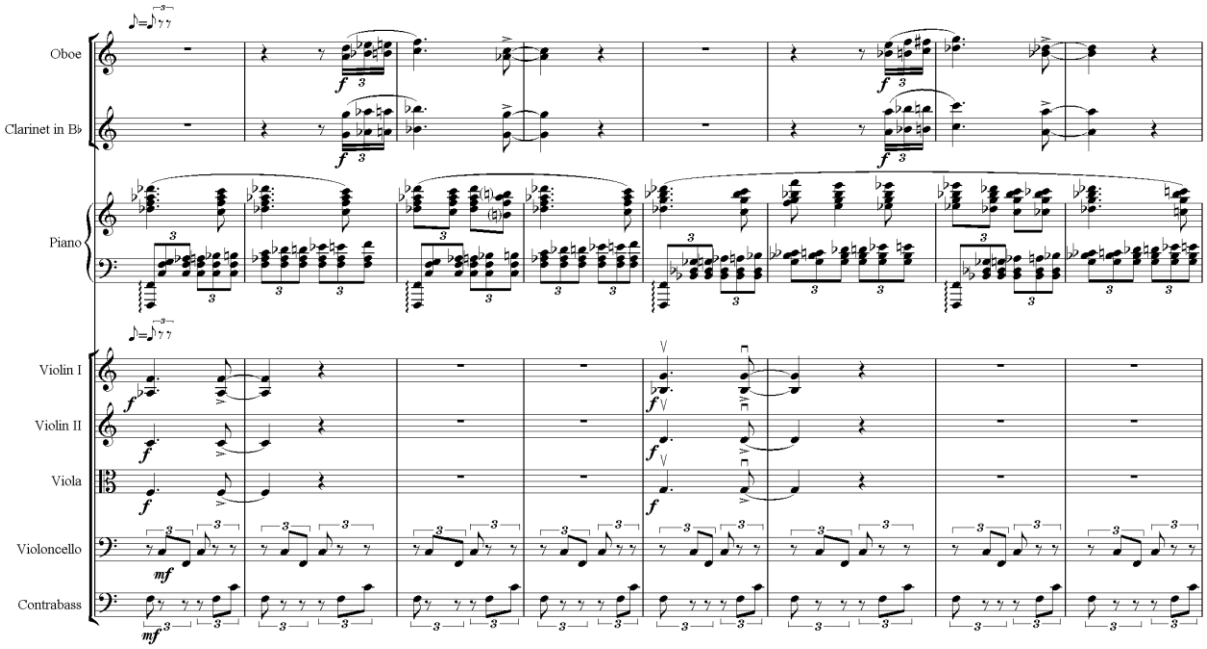
(interruption 9), which are approached chromatically from the preceding piano scale in the manner of many of the earlier interruptions of the finale). Seemingly disgruntled by such a startling disruption, the piano counters this with motoric *fff* semiquavers at bars 124-130 (interruption 10).

Ex. 4.74: Piano Concerto, III, bars 122-131

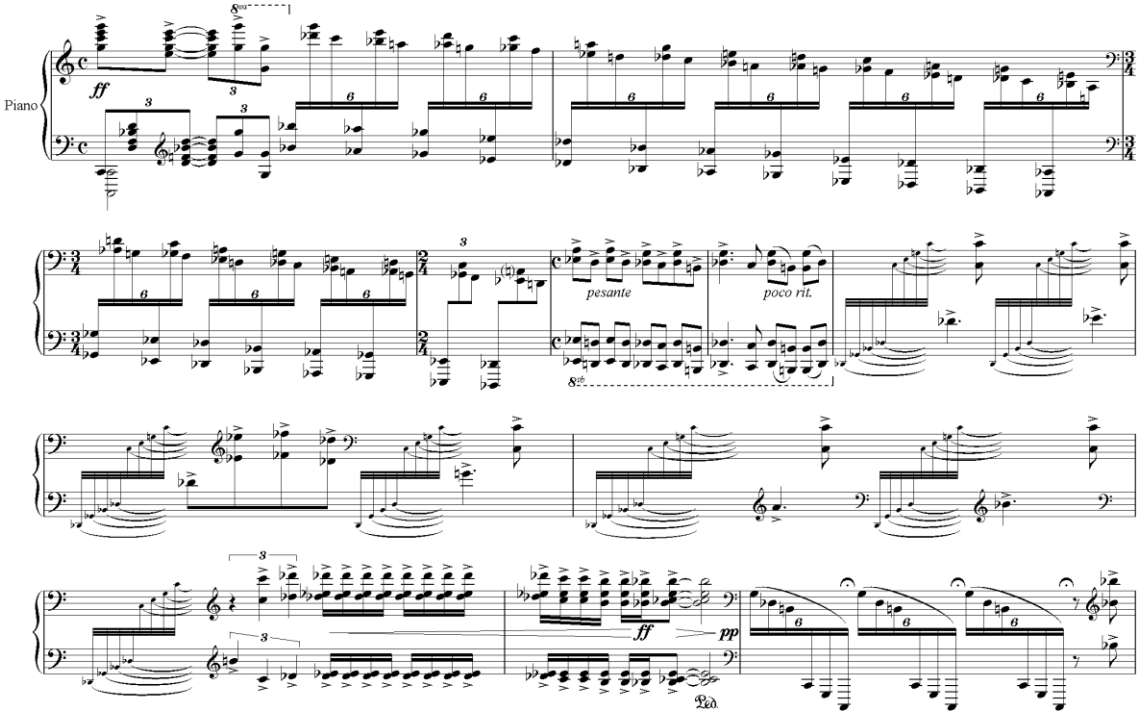
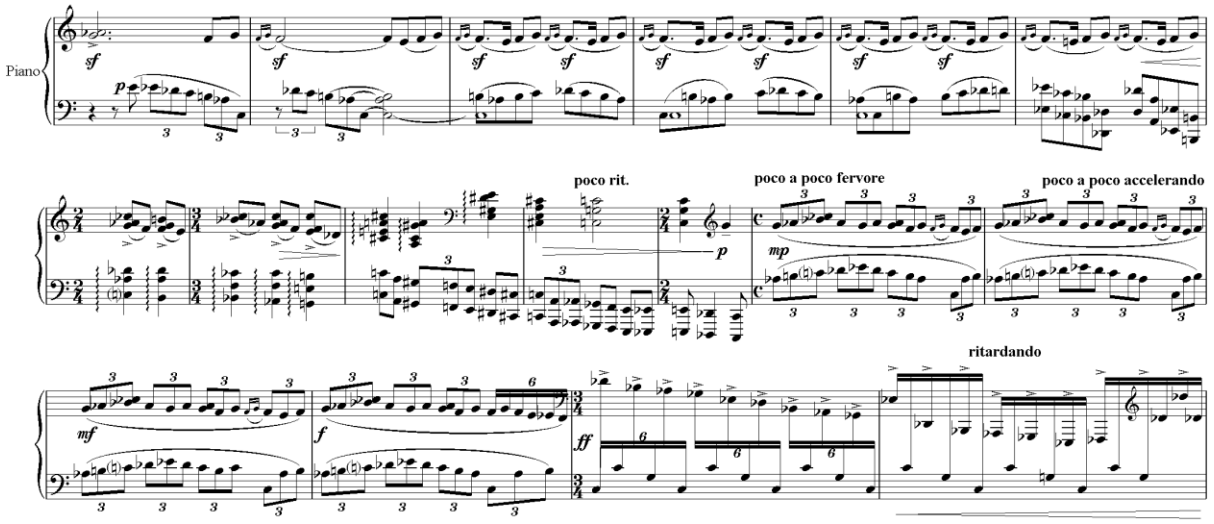
It is from this foundation that subject 2^3 unassumingly emerges, its opening semiquaver ascent reflecting the motoric semiquaver piano pattern of interruption 10. Due to the latter's irregular phrase length, however, the subject arrives completely unexpectedly, as the feeling of pulse has been negated somewhat. Subject 2^3 grows organically out of subject 1^3—it is constructed from the rising semiquaver pattern of bar 18, for instance, which moves into the main cell of the subject outlining the *Dies irae* pattern in quavers (which is the first four semiquavers of 1^3 in augmentation, not to mention the retrograde of the main motif of the entire concerto). The introductory motif is recalled in the trombones, tuba, timpani, cellos and basses, and the horns present syncopated dotted crotchets as heard throughout the concerto. This slight theme is then sequenced upwards,

the quaver pattern being isolated at bars 135-137 to form an antecedent ($2a^3$, bars 130-138). The consequent ($2b^3$) concentrates almost entirely upon new developments of the quaver figuration, which sequentially descends. Bar 140 is quasi-interruptory, with trumpets transposing the theme a major third higher against accented woodwind, and the consequent is expanded into rising quaver triplets from bar 146.

Ex. 4.75: Piano Concerto, III, bars 130-148

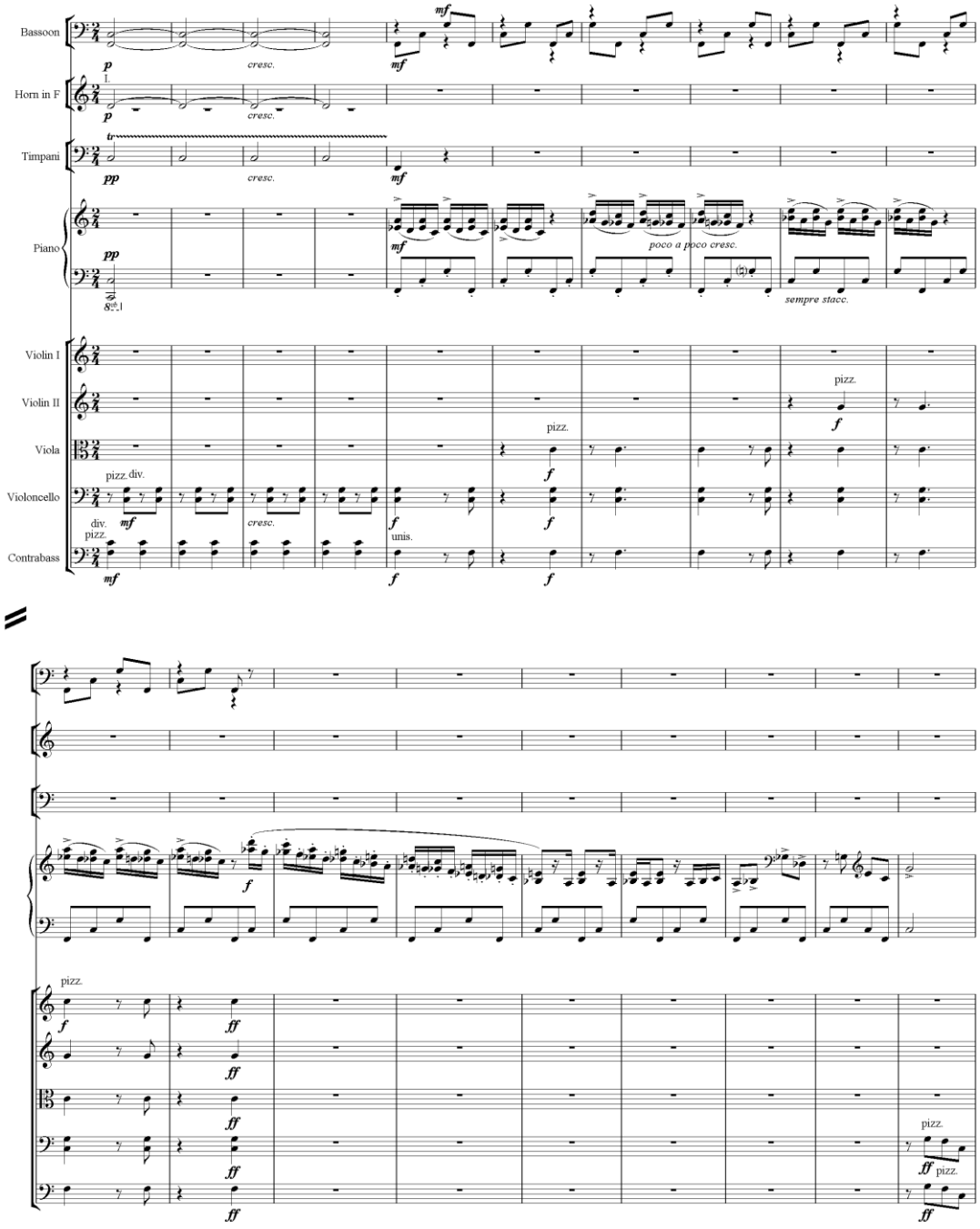
The subsequent development section (bars 149-288) is unusual: it begins as if it were an area of new material interrupting the preceding subject, but it soon reveals its close resemblance with earlier motifs. The constant quaver and syncopated accompanimental patterns continue in the strings, and the section opens with a repeated semiquaver cell in the piano, strongly recalling 1^3.

Ex. 4.76: Piano Concerto, III, bars 149-152

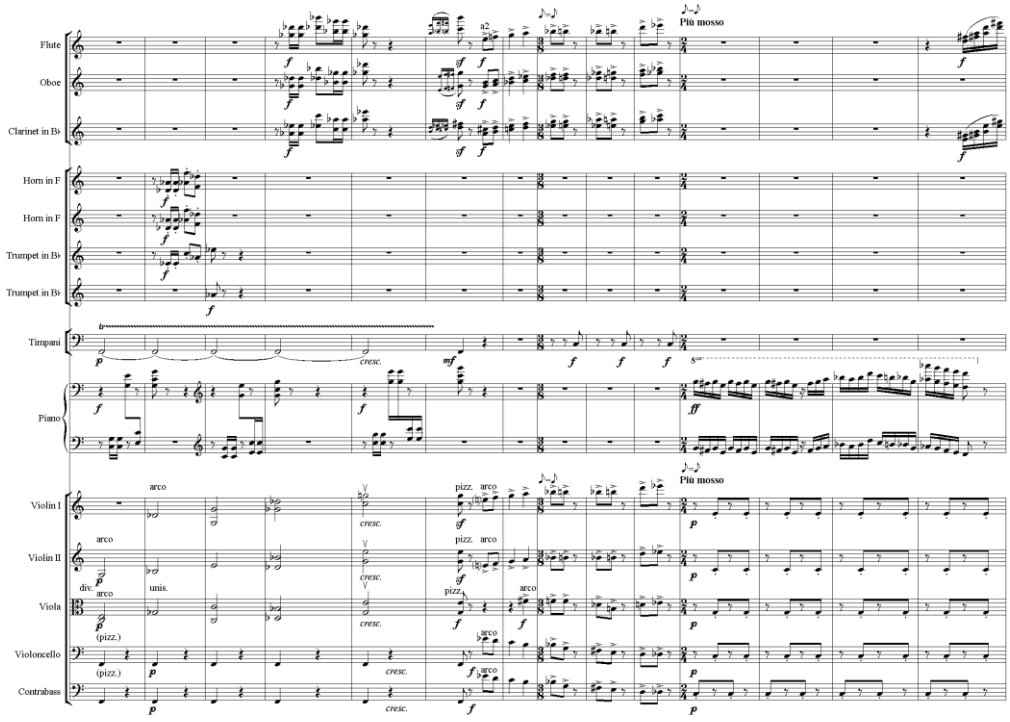
The piano's subsequent return to the descending semiquaver figure heard at bar 117 initially suggests that this previously subjugated area is finally ready to assert itself, but instead this leads directly into a rhapsodic, improvisatory piano statement (bars 155-197). Although the nature of this section of pianistic dominance implies a new theme or even subject group, it is quickly apparent that this is carefully constructed from earlier motivic material (especially subject 2^3, the quaver cell of which is augmented into crotchets at the rhapsody's outset; this again recalls the main cell of the concerto). A detailed review of thematic relationships in this section is not necessary to the present discussion of the overall form of the finale; a few succinct examples, therefore, will suffice.

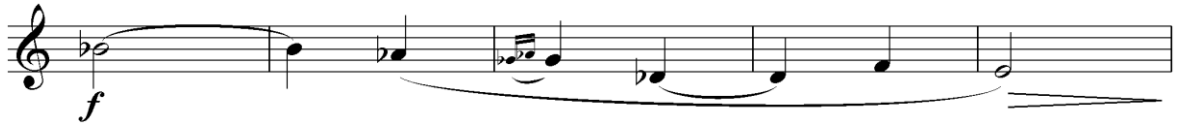
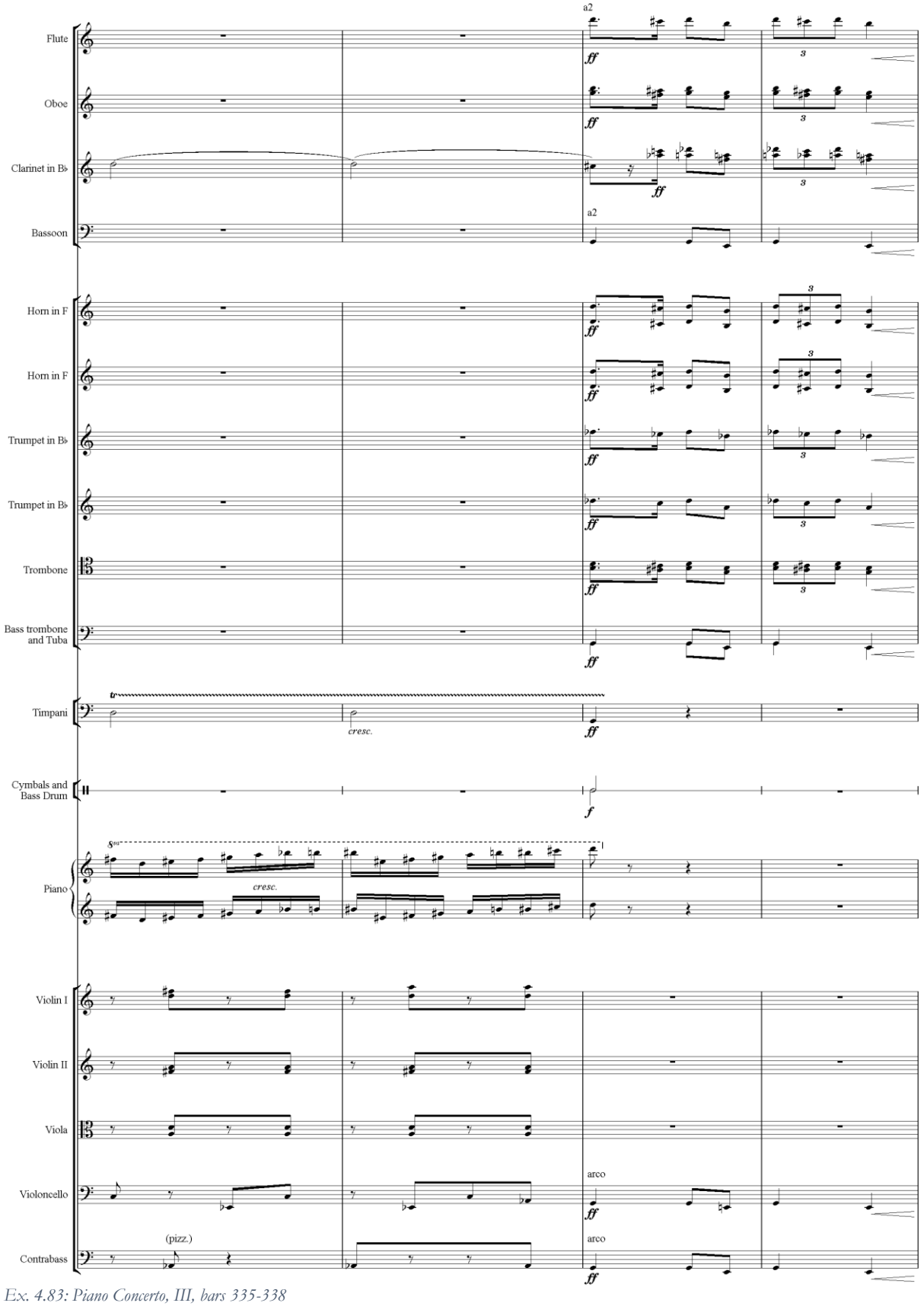
Following the opening rhythmic augmentation, further cells are utilised as a means of expanding this into a quasi-improvisatory statement. These cells include the quaver triplets which closed the subject 2^3 group (common in the piano left hand from bar 156), and the dotted crotchet-semiquaver triplet ascents underpinning the transition (bar 60). The latter of these are presented in the woodwind, now developed into a semiquaver triplet ascent-dotted crotchet-dotted crotchet pattern, with a bar's rest between entries. The quaver cell of subject 2^3 also features prominently, as does the oscillation of the opening cell of 1^3, which is transformed into a dotted crotchet-quaver pattern and forms the foundation of the majority of the rhapsody. The statement is repeated at bar 173, although alterations in its order of construction (such as repetitions, transpositions, and curtailments) extend the general sensation of an improvisation. Of particular note is the insertion of arabesque-like figurations (such as at bar 182) and chromatically moving, passionate triplet octave quavers.

Ex. 4.77: Piano Concerto, III, bars 157-164

The latter lead directly into the cadenza (bars 197-255), presenting this arrival as if it were yet another interruption. Again it is not necessary to undertake a comprehensive motivic analysis of the cadenza, but it should be noted that it splits into two basic sections (from bars 197-211 and 212-228, the basic form of which is repeated at bars 229-242 and 243-255).

Ex. 4.78: Piano Concerto, III, bars 197-208

Ex. 4.79: Piano Concerto, III, bars 212-228

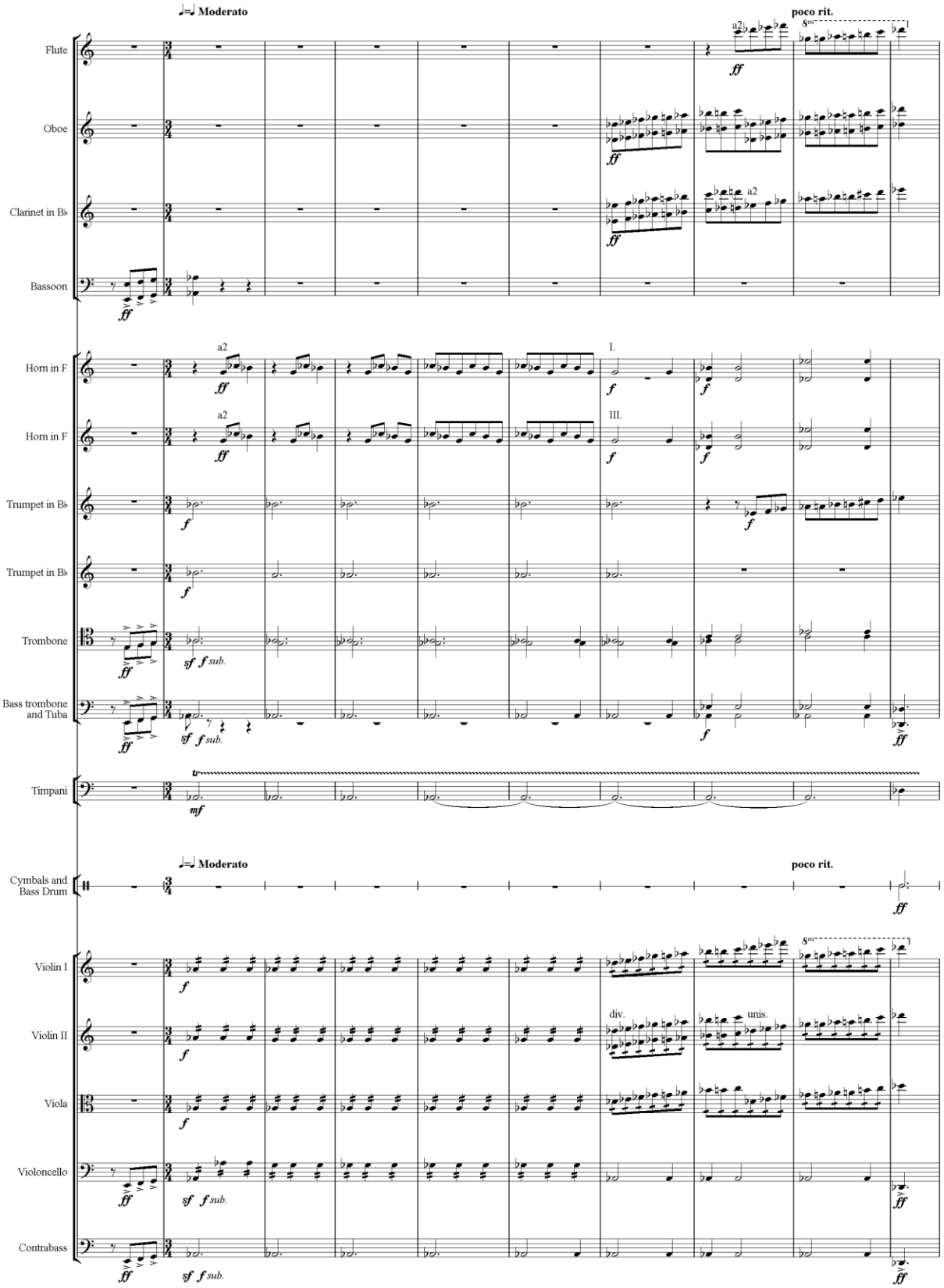
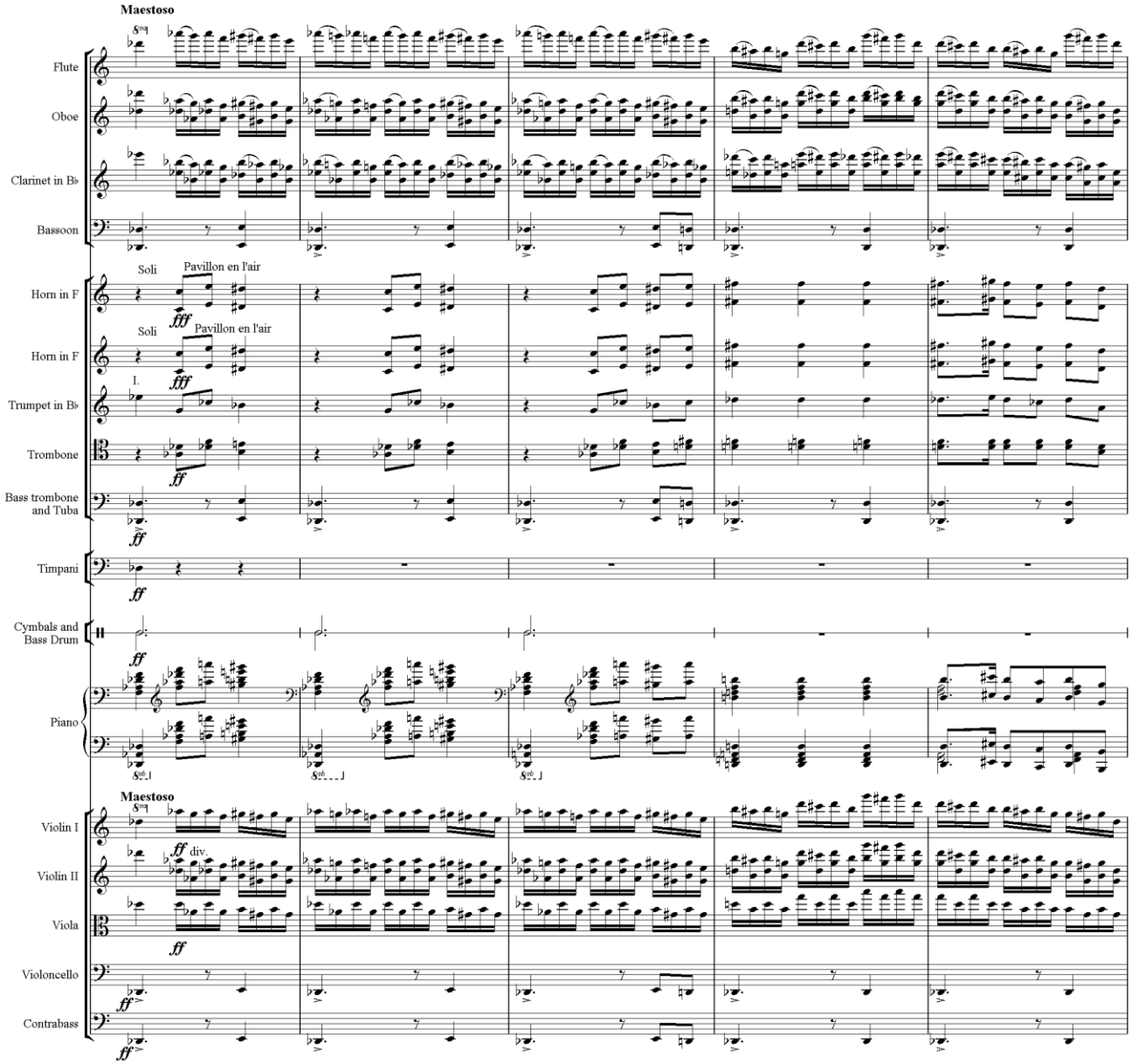
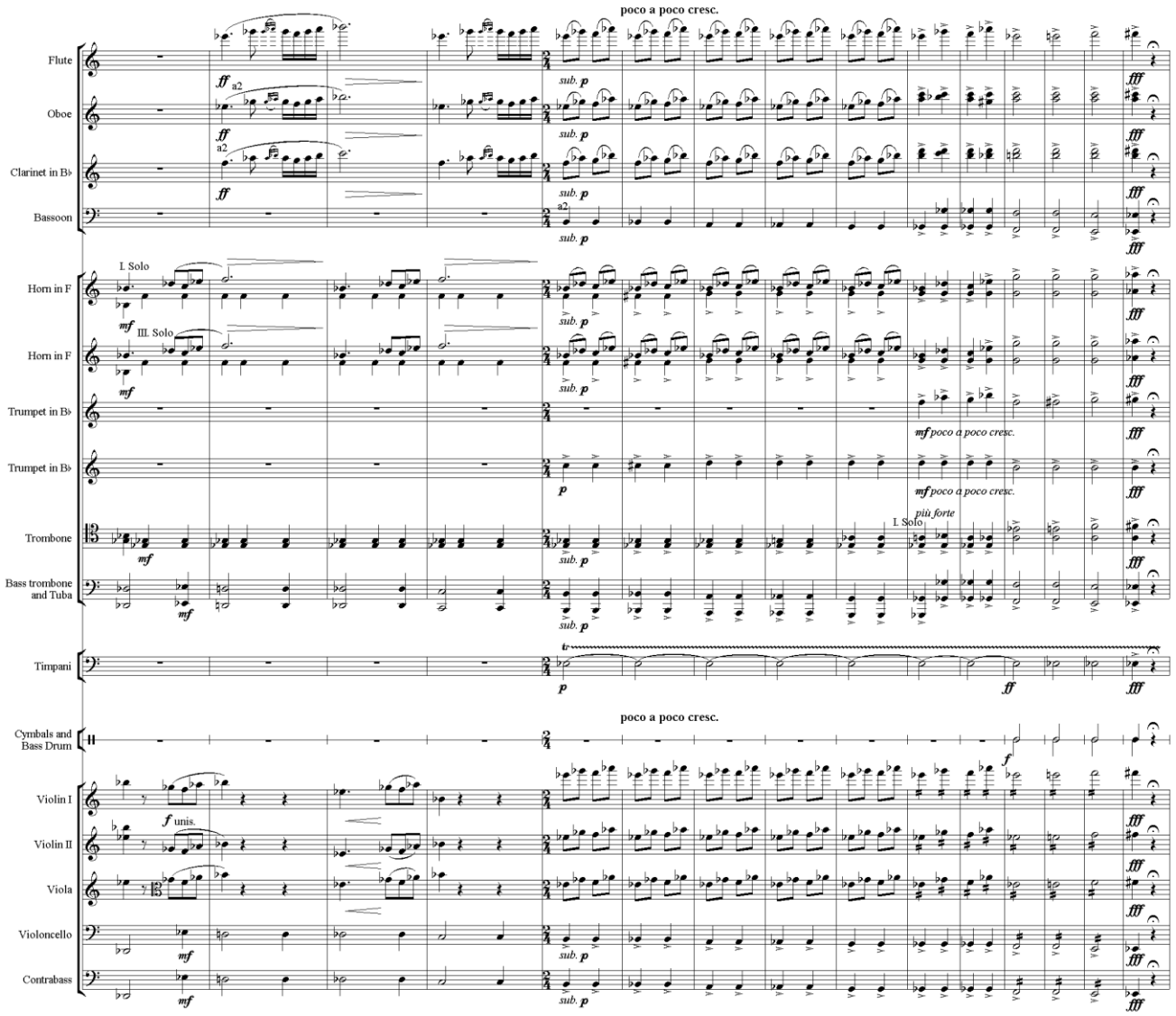
The cadenza writing is once again virtuosic, and is constructed largely from: combinations of chordal writing (frequently in parallel motion) with chromatic movement against a fixed pedal point (as in bars 207 and 235); passages in octaves (bars 198, 220, and 230); and arabesque-like figurations between the hands (as in bars 203, 208, and 237). As already noted, the cadenza is inserted into the development section, and therefore it is not surprising to find that, as in the first movement, it develops previous motivic material. This includes the quavers of 2^3 (bar 201), the solo statement at bar 47 of the middle movement (bars 218-219), and the main cell of the concerto (bar 204 and the developmental bars 212-217). Interruptions also feature within the section, for instance in the left hand at bar 253.

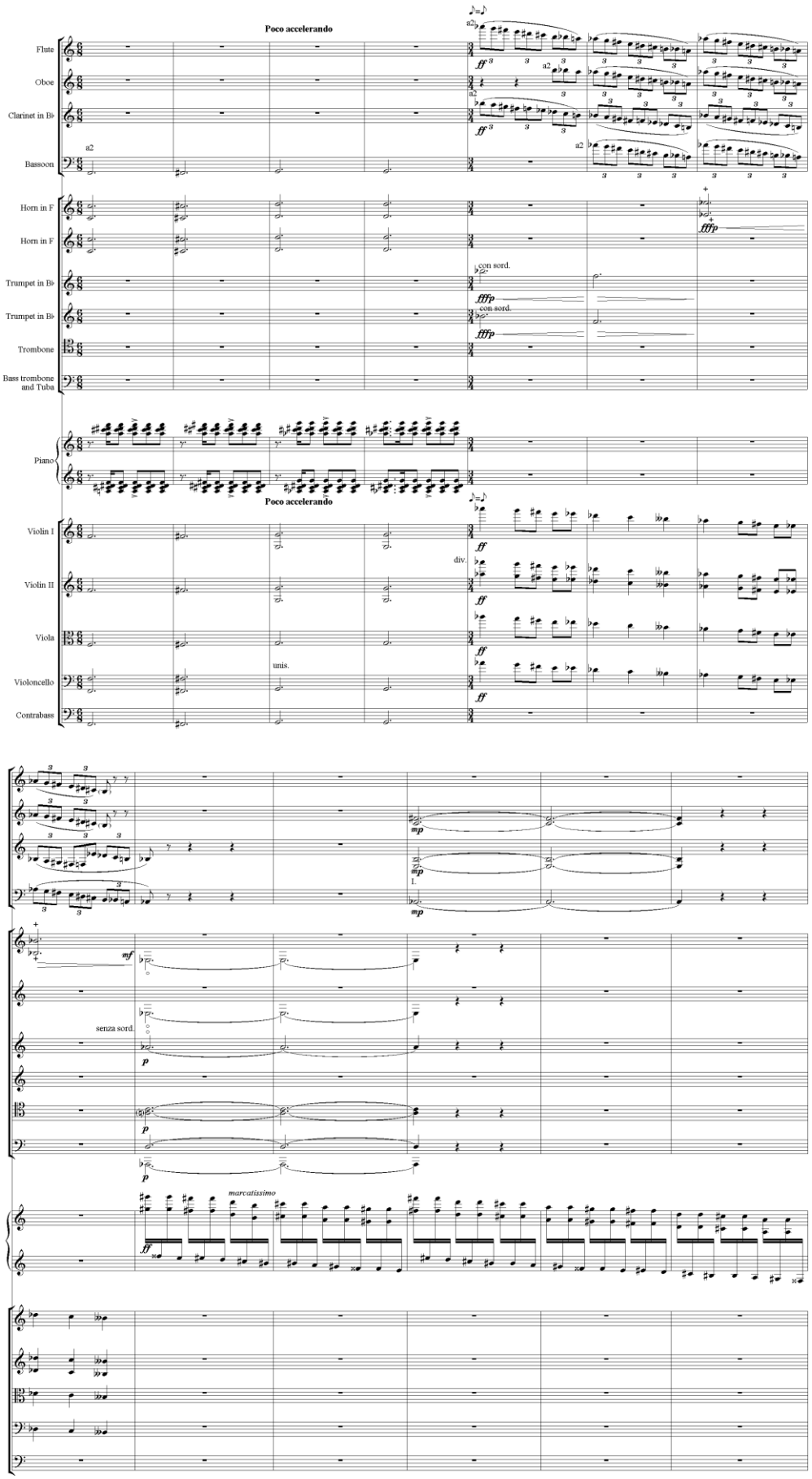
The subsequent entrance of the orchestra at bar 256 cannot be considered to be the start of the recapitulation, although it is undeniably felt as a new point of structural departure. This is because the orchestra continues to develop motivic material in an original manner: the piano repeats the first one-and-a-half bars of 1^3 as a transposing pattern, and the cellos and basses recreate the forceful quaver motion which has underpinned the movement from its opening bars. Surprisingly, the piano appears to interrupt its own momentum at bar 267 with a sudden semiquaver descent; this leads into both a dotted version of 1^3 at bar 270 (see also bar 214 of the cadenza) and a semiquaver ascent followed by accented quavers, which recreate the main cell of the introduction (bars 271-274).

Ex. 4.80: Piano Concerto, III, bars 256-274

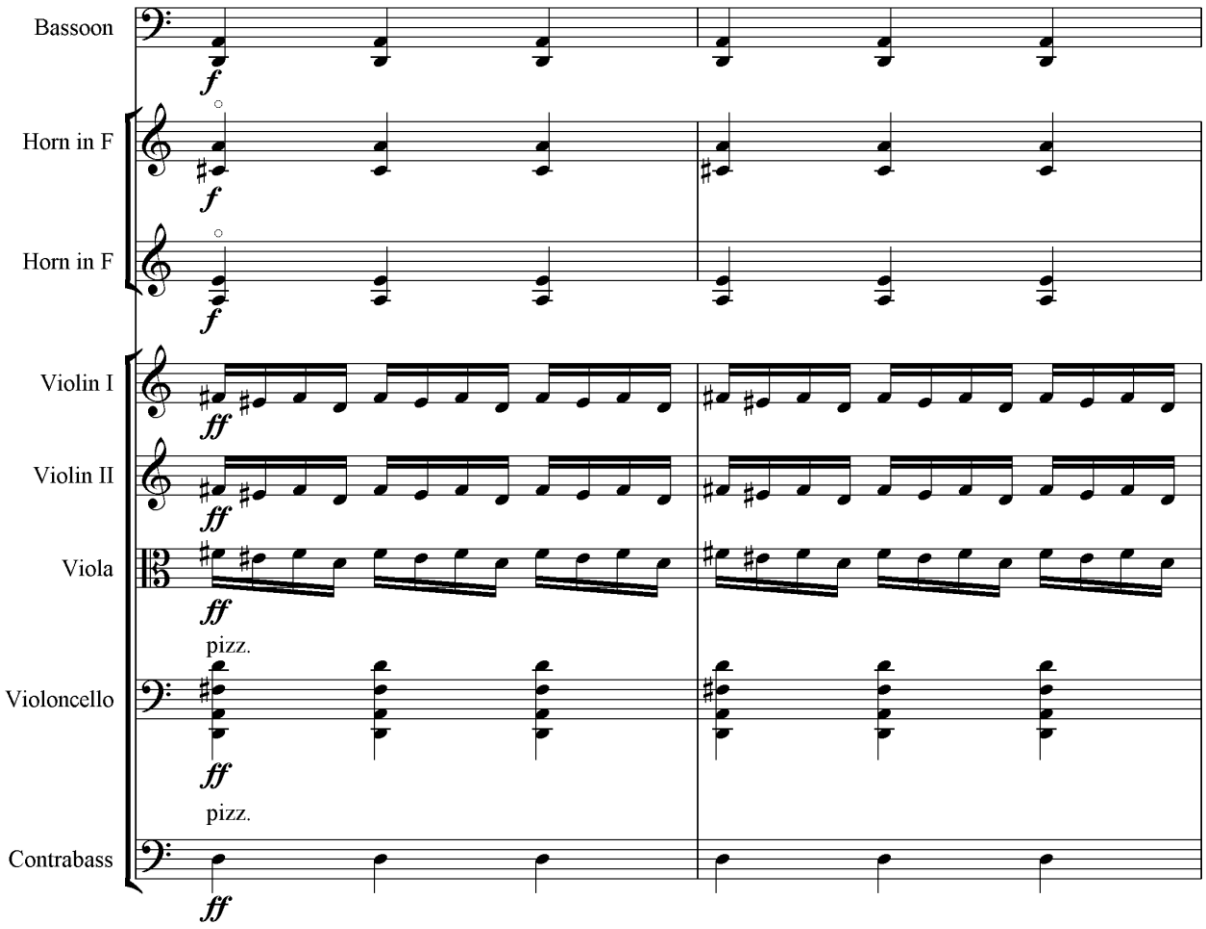
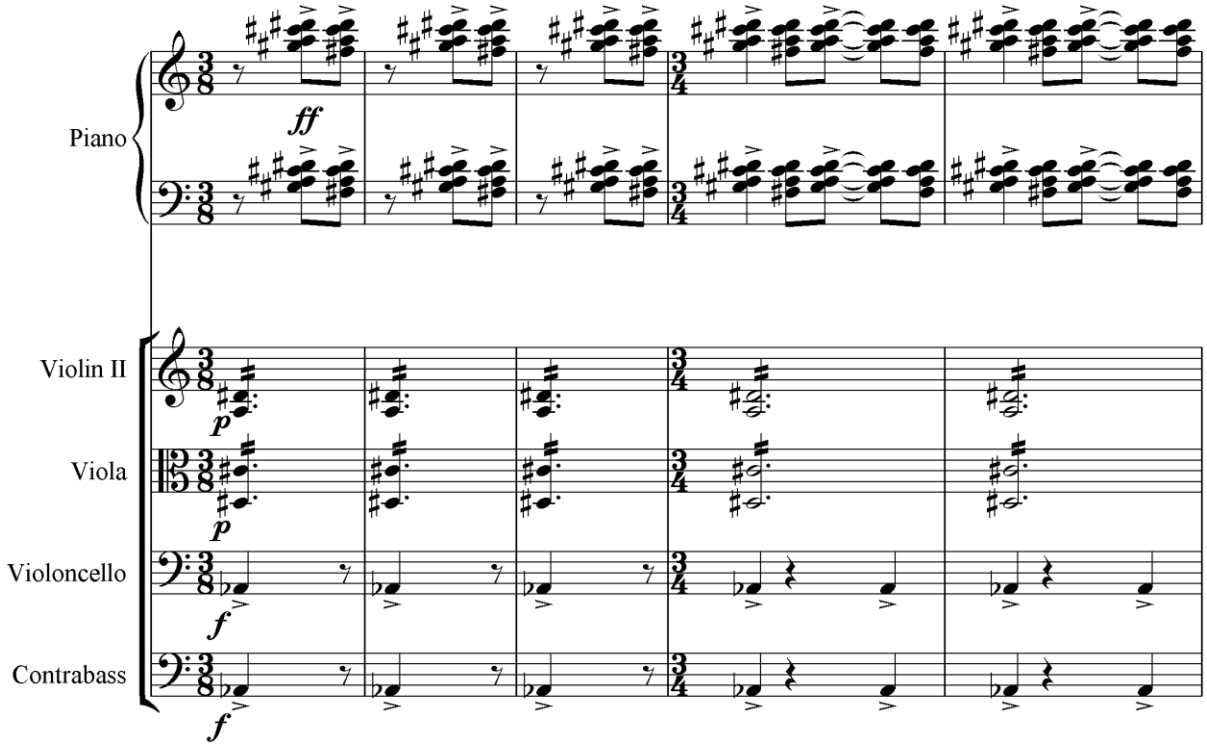
A further statement of this piano idea contains only one cell of 1^3, before the interjectory semiquaver descent and development of the main cell of the introduction returns. This leads to an elaboration of the latter, now presented antiphonally between the instrumental forces (bars 282-287). This fanfare-like idea is interrupted by a similarly triumphant rhythmic augmentation of the semiquaver-quaver ascent of bar 11 (interruption 11). This progresses chromatically back into the music of bar 12 at pitch (bar 229), the time signature modified into 3/8 time for three bars.

Ex. 4.81: Piano Concerto, III, bars 282-295

This is the true arrival of the recapitulation. The false start and interruption 2 from bars 15-29 are jettisoned and the restatement (at pitch) is largely as it appeared in the exposition. A number of subtle alterations do exist, however: the tied notes of the piano are now replaced with semiquaver rests, and three extra bars of the subject's semiquaver figuration are added at bars 300-301 and bars 308-310. Moreover, a new countermelody is heard in the horn and clarinet; this remains in the musical fabric even after the movement into interruption 3 (bars 311-316, presented as originally), where it becomes passed between the bassoons and oboe. The music following this interruption again subtly extends the musical material for additional bars (bars 319-321, 325-326, and 330-332). The music appears to move to its point of conclusion at bar 333 (as at bar 58), but it soon transpires that this is a false ending, the real conclusion appearing at bar 335. At this juncture, a fanfare pattern imposes itself upon the recapitulation (interruption 14).

Ex. 4.82: Piano Concerto, III, bars 304-308

Ex. 4.83: Piano Concerto, III, bars 335-338

Interruption 14, like the majority of interruptions in the movement, is related to the surrounding musical progression. It contains elements of the opening of the (expected) transition section at bar 60 (being at pitch on G♮, and presented in a similar melodic shape). However, it can be equally understood as a reworking of subject 2^3 material (with the quaver pattern of bar 131 and the quaver triplets from bar 146). The interruption leads by step into an abrupt return of the thematic material of Movement I which, as the preceding analysis has demonstrated, has already been foreshadowed throughout the finale. This coda section features repeated minims and string crotchet tremolos (as in the introduction of the first movement), as well as recurring fragments of the main motif of the concerto in the horns. These motivic segments initially appear to be recapitulating the entire first statement of subject 1a of the first movement, but after the third bar these move into the repeated descending quavers of $2a^3$ (from bar 100). This quaver ostinato segues into chromatically ascending quaver scales in the woodwind and strings, ritenutoing into the final climax of the concerto.

At this point (bars 348-362), bars 46-60 of the first movement of the concerto are restated. Fragments of the semiquaver figuration of 1^3 continue alongside this in the woodwind and strings, and are particularly stressed by the violin and viola arpeggios in bars 351 and 353. However, one interesting change occurs in the fifth bar of the subject: the semiquaver is transposed a semitone higher than originally, giving the theme more 'major', triumphant overtones. The anticipated move to the piano interruption heralding the transition of the first movement is itself intercepted by repetitions of the isolated 1b cell of the first movement at bars 363-373, This brings this cell retrospectively closer in line with the main motif of the work, and gradually augments into crotchets, and then minims. This provides the necessary foundation for the structural pause from bar 60 of the first movement, and acts as a method by which the transition section can finally be presented, as this required a break in the music immediately previous to it (interruption 15).

Ex. 4.84: Piano Concerto, III, bars 339-348

Ex. 4.85: Piano Concerto, III, bars 348-352

Ex. 4.86: Piano Concerto, III, bars 359-373

Following a restatement of bars 61-67 at bars 374-380, however, the transition section is itself developed, the pattern being repeated and sequenced upwards in semitones. The music subsequently exploding into string versions of the pattern from bars 275-276 of the first movement (interruption 16), which is answered by regular semiquaver descents in the piano (interruption 17, bars 388-395).

Ex. 4.87: Piano Concerto, III, bars 380-392

These descents are, in turn, intercepted briefly by repeated cells of subject 1^3 of the finale (bars 396-397), although these are presented in the sombre garb of the first movement and connected with the material heard immediately previous via the utilisation of constant semiquavers (interruption 18). These two bars bitterly struggle against disturbances in 3/8 time (interruption 19) between bars 396-409.

Ex. 4.88: Piano Concerto, III, bars 396-397

Ex. 4.89: Piano Concerto, III, bars 398-402

These disruptions, being an inversion of interruption 1, are obviously related to the thematic material of the finale. However, they additionally link with the piano part in bar 18 of the first movement and meld directly into the syncopated rhythm of bar 20 of that movement, subsequently demonstrating the close relationship these cells all share (as in bars 401-402). This section of the finale, therefore, features a simultaneous disintegration of the material of both of the outer movements, the ideas restated in irregular alternation. These cells eventually morph into repeated rising crotchet chords from bar 412 onwards, which subsume the attempted return of the syncopated cell (bar 413) and gradually come to influence all of the instruments of the orchestra. These ideas aggressively alternate with statements of the main cell of the concerto from bar 417: at bar 421 this cell is asserted three times in succession, but the orchestra fights back with chordal strikes, before the repeated crotchet chords gain total control of the music (bars 424-425) and repeated unison crotchets outlining the main cell of the concerto bring the work to its close.

The instrumental relationship regains its overtly combative stance within the finale, with attention constantly being swapped between the two forces. Figure 4.4 outlines this changing relationship:

	Exposition										
								Transition			
Bar number	1-14	12-14	15-22	23-29	30-44	44-49	50-60	60-68	68-77	78-88	87-100
Section	Introduction	(Interruption 1)	(subject) $1a^3$	(Interruption 2)	$1a^3/1b^3$	(Interruption 3)	$1b^3$	$1a^3$	(Interruption 4)	(Interruption 5)	(Interruption 6)
Dominant instrumental voice	Piano	Piano	Orchestra	Orchestra—piano (bar 25)	Piano	Orchestra	Piano	Orchestra—piano (bar 62)	Both	Both	Piano—orchestra (bar 101)

	Exposition							Development			
	Introduction to subject 2									(Cadenza)	
Bar number	109-112	113-116	117-122	122-123	124-130	130-138	139-148	149-154	155-197	197-255	256-286
Section	Introduction	(Interruption 7)	(Interruption 8)	(Interruption 9)	(Interruption 10)	$2a^3$	$2b^3$	$1a^3/1b^3$	Developmental rhapsody	(Interruption)	False recap/$1a^3$
Dominant instrumental voice	Orchestra	Orchestra	Piano	Orchestra	Piano	Orchestra	Orchestra	Piano	Piano	Piano	Orchestra—piano (bar 260)

	First movement material/coda									
Bar number	374-383	384-387	388-395	396-397	398-402	403-404	405-406	407	408-417	417-434
Section	Transition	(Interruption 16)	(Interruption 17)	(Interruption 18)	(Interruption 19)	(Interruption 18)	(Interruption 19)	(Interruption 18)	(Interruption 19)	Close
Dominant instrumental voice	Both	Orchestra	Piano	Orchestra	Piano	Orchestra	Piano	Orchestra	Piano	Both

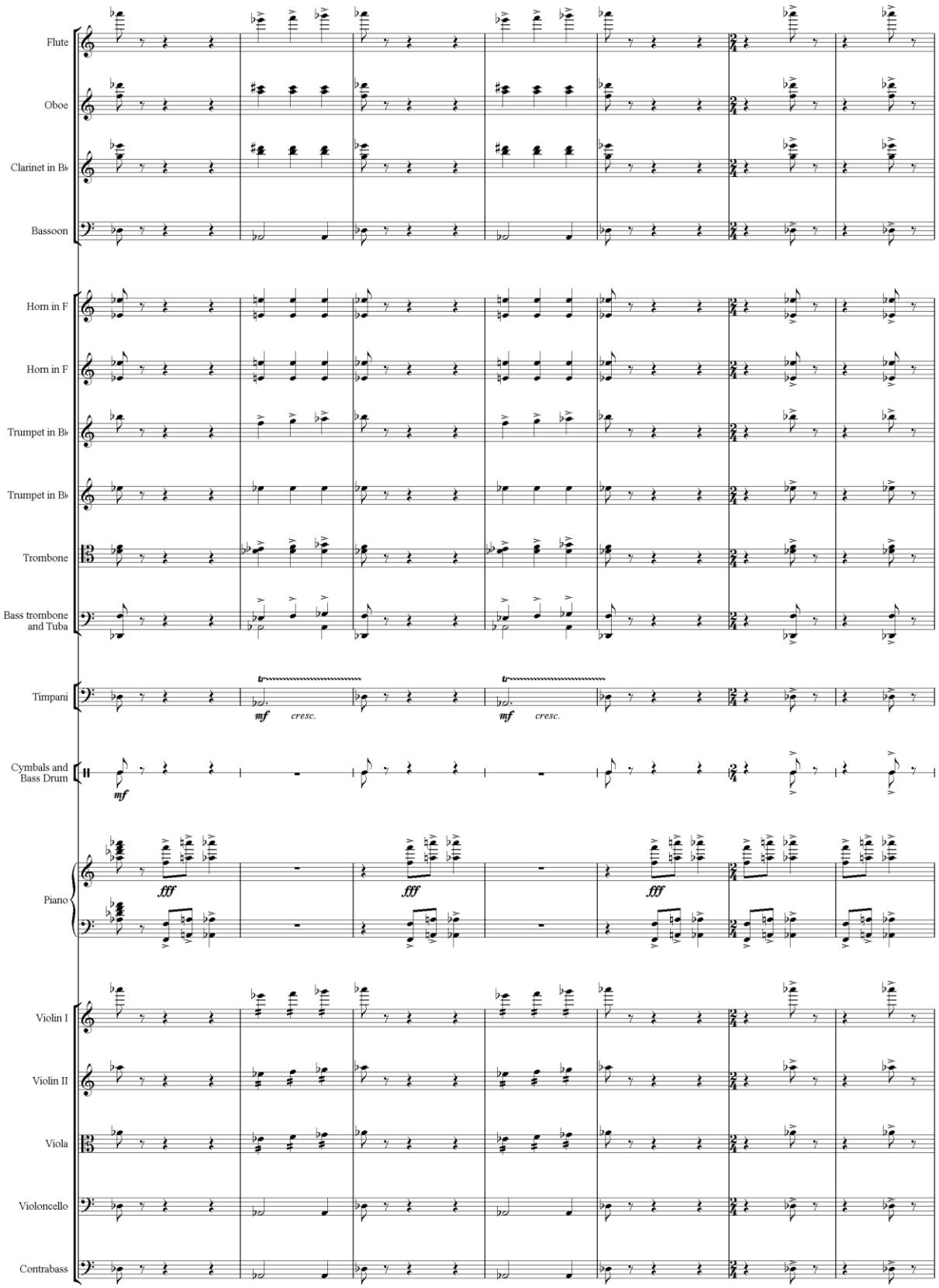
	Recapitulation							First movement material/coda			
Bar number	287-288	289-291	292-303	304-311	311-316	317-337	337-339	340-347	348-359	359-373	373
Section	(Interruption 11)	(Interruption 12/1)	$1a^3$	$1b^3$	(Interruption 13/3)	$1b^3$	(Interruption 14)	$1a^3$	$1a^3$	$1b^3$	(Interruption 15)
Dominant instrumental voice	Orchestra	Orchestra	Piano	Piano	Orchestra	Piano	Orchestra	Orchestra	Both	Orchestra	Orchestra

Fig. 4.4: Piano Concerto, III, formal plan

Figure 4.4 clearly demonstrates that thematic material is passed frequently between the two groups. Often, an interruption will serve as a catalyst for further musical development: in this way, the piano interception of interruption 2 leads into a more expanded version of subject $1a^3$ (as hinted at in bars 15-22), and the orchestral interruption 3 proceeds to an extended statement of $1b^3$, which is first presented at bar 40. The transition section and thunderous introduction to subject 2^3 are entirely concerned with constant interruptions between the instrumental forces, with the result that no material is able to dominate in any meaningful way. The preparation for subject 2^3 at the close of the exposition is in the domain of the triumphant orchestral forces, although this subject climaxes into the development section, an area which is undoubtedly the province of the soloist.

Although the orchestra reclaims total control of the movement immediately following the cadenza at bars 256-259, it becomes clear that this is merely a functional accompanimental background for the reappearance of the piano at bar 260, which presents cells of 1^3 over a quaver ostinato pedal point. The soloist enters into a momentary argument with the lower strings at bar 274 but regains control of the music a bar later, now with the left hand insistently mimicking the right instead of presenting the quaver ostinato pattern. The alternating of the fanfare idea between the instrumental forces in bars 282-286 is brought into greater relief by the previously mentioned tritonal movement between these statements.

The piano is the only instrument which states 1^3 in the recapitulation, the trumpet having been completely defeated, but it must be pointed out that the interruption preceding the subject is rescored into the orchestra instead of the piano, a small victory of the orchestral forces following the juxtaposition of fanfare presentations. The final climax sees a rapprochement between instrumental groups, both of which state the theme in tandem. Although the soloist is absent for the development of 1b of the first movement in bars 363-373, it commands attention upon its subsequent re-entry (bar 374; compare with bar 61 of the first movement), and despite the fact that this is soon subsumed by the orchestra at bars 384-387, the soloist aggressively reasserts itself in descending octaves between its hands. At bars 396-408, parallel chordal movement in the piano conflicts directly with the fragments of 1^3 in the violins and violas. The piano's final clash arises from its statements of the main motif against rising crotchet responses by the orchestra (bar 417), a pattern which itself originated from the piano part in bar 412. This battle becomes more insistent at bars 421-423—the final bars are an entire tutti unison, the piano is in octaves, and both parties end in concordance on repeated D♭ crotchets.



Ex. 4.90: Piano Concerto, III, bars 417-423

The majority of the piano writing is in piercing octaves: this includes both the interception of interruption 2 and the subsequent restatement of 1^3, the latter applying additional octaves at moments of emphasis. Importantly, the soloist takes control of the orchestral double-quaver stab at interruption 5: it transforms the music into 3/8 time and moves in both octaves (left hand) and chromatic chords (right hand) while being presented in antiphony against the attacks in the strings. These features—octaves and parallel chordal writing—are prolonged through interruption 6. The piano makes frequent use of parallel chordal writing in its rhapsodic section, as well as occasional octave runs as a means of entering into new sections of the rhapsody, as at bars 171-172. Musical expression is heightened further with the inclusion of descending, arabesque-like figurations (as at bars 182 and 186) and octave triplet quavers (as at bars 184 and 188).

The finale of the Piano Concerto brilliantly revives the surface dissonance of the first movement. Its utilisation of extreme chromaticism makes it difficult to uncover a distinct tonal plan across the movement, although the subject's pedal points do provide a degree of stability (C♮ and F♮ respectively). Subject 1^3, however, is based around the dominant of this pedal point (G♮, with F♯s persisting), introducing a degree of ambiguous bitonality. Although the global tonic of the entire concerto (D♭) briefly intrudes at the opening of the developmental rhapsody, this moves back to F♮ at bar 157. This in turn progresses to C♮ at bar 181, a centre which lasts until the start of the dissonant cadenza section. As occurred in the first subject, these two centres are ambiguously suggested following the cadenza at bar 256; the bassoons and double basses outline fifths on F, and the horn, timpani, piano and cellos outline fifths on C, although neither centre has a third and both are therefore unable to take complete control. Subject 1^3 returns on a pedal point of C♮, but this movement is rather sudden, prepared tritonally by G♭ from bar 283. The first movement material returns on A♭, which acts as a dominant to the global tonic of D♭. The preparation to the return of this material is technically octatonic, although this is so slight (only four notes) that this organising principle is not immediately obvious. Although the centre of D♭ is regained, this is not fully worked out until the very end of the movement: frequent chromatic motion and harmonic clashes muddy this impression of resolution, and a tritonal relation persists between A♭ and D♮ (that is, between interruptions 18 and 19). Nevertheless, the former regains its position as a dominant tonality from bar 408, and the work ends on unison D♭s, the lack of a fully-scored chord partially negating an absolute tonal resolution.

The remaining tonal areas visited in the finale are generally approached chromatically, and bear scant relation with functional practice. Nevertheless, vestiges of traditional tonal procedures are sporadically observable. Interruption 1 is given a dominant function as it moves into the first subject, due to its movement to G major in between the C major tonalities of the introduction and this subject. This tonal centre is additionally maintained in the melody of subject 1^3 itself; this is particularly emphasised by the D dominant seventh harmony in the fourth and final bar of the theme, which provides a solid return to the repeat of the theme on G. Although interruption 2 features considerable chromatic movement, its final chord at bar 29 outlines an extended harmony of D half-diminished, which again provides a quasi-dominant pivot back into the restatement of 1^3. Moreover, despite the considerable surface dissonances of interruptions 7 and 8, the bass remains grounded on G♮ throughout the former, which acts as a quasi-perfect cadential movement onto C♮ at the start of the latter. Continuing in this vein, the strong F♮ pedal point which emerges (interruption 10) can be interpreted as the result of a perfect cadential movement from this C♮ pitch centre. Finally, the recapitulatory movement back into interruption 1 at bar 228 is simplified harmonically from B diminished to B major.

There are a handful of instances of the interval of a third: the movement begins in C major (a minor third away from the end of the previous movement), but the left hand of the piano contains prominent E♭s a minor third away from this, an early indication of the prominent role that this interval continues to play in the harmonic language of the movement. Interruption 3 makes use of sequential, chromatically-descending chords as a means of affecting a transposition of both theme and accompaniment in the return of subject $1b^3$ in bar 50. Upon this return, both hands of the piano upon this return are a minor third away from the final D♭ dominant seventh chord of the interruption (the former in E with chromatic extensions, the latter on B♭). At the structural break at bar 108, the chromatically moving harmonies finally come to rest on a chord of B♭, before being transposed upwards by a third to the tonal centre of D minor (bar 109). Most important, however, is the return of first-movement material at the end of the movement (bar 348). Here, the rising third idea in the accompaniment to the main motif of the entire work receives tremendous emphasis in the brass section. This is the culmination of the gradually increasing emphases of the main motif heard throughout its repeated returns in the first movement.

The two most important features of the finale are undoubtedly chromatic movement and tritonality. Both of these techniques have already appeared prominently throughout the first movement, and therefore it is not especially important to justify these features at length here.

However, a few examples will make clear that such processes encompass the entire finale. With regards to the former, chromatic movement informs the majority of the interruptions and pedal point movements between the few areas of stability recorded above. Notably, the movement begins with contrary, largely chromatic motion from bar 3 (the apex of harmonic clashing occurring in this bar between the E minor chord in the right hand and the E♭ fifth in the left). Furthermore, the final chords of the four-bar motif resolve in chromatic contrary motion, moving from D♯ minor-C in the right hand and D♭-C in the left hand, the piquant effect of this clash accented by stabs in the woodwind, horns, and strings. In the transition, the hands of the piano present the motif semitonally between G♮ and F♯, and the piano arpeggios of the interruptory bars 69-72 (interruption 4) move chromatically between harmonies of C♯ diminished, C dominant seventh, and B diminished. Interruption 5 is constructed entirely from chromatic parallel motion, and interruption 6 contains an abundance of semitonal clashes between the hands, before this is repeated a semitone lower at bar 93. Interruption 10 features both chromatic movement in the left hand and a prominent simultaneous semitonal clash between C♮ and D♭ in the right hand.

The development section begins with a semitonal rise to D♭ in the bass pedal, although C dominant seventh remains as a harmonic clash against this in the violins and violas. This semitonal conflict is prominently apparent in the piano part, which additionally contains considerable octatonic overtones and a largely chromatic left-hand semiquaver descent from bar 154. Although the tonal foundation soon returns to F minor with the appearance of the rhapsodic theme at bar 157, multiple clashes are stated in defiance of this. These occur both in the chordal piano part, which features chromatic movement against static pitches, and in the sequential chromatic woodwind semiquaver triplet cells. The former presents a sudden semitonal clash between F♮ and G♭ from bar 169, a tonal conflict which is temporally augmented in the harmonic progression of the strings. The repeat of the rhapsodic theme at bar 173 is a semitone lower than at its initial entrance, and sequential semitonal transposition can be heard from D♭ (bar 177) to D (bar 181) to E♭ (bar 185), although the F♮ pedal point remains against this. From bar 189 the original tonal centre of the rhapsodic theme (D♭, as at bar 157) returns, but the pedal point has by this juncture shifted to C♮, which results in a semitonal clash. This descends chromatically to C♭ (above C♮) at bar 193, and subsequently to B♭ above C♮ at the start of the cadenza (bar 197).

The cadenza is one of the most obviously dissonant moments in the finale, featuring an abundance of both semitonal clashes and chromatic movement against static pitches (as in bars

206-207). Examples of the former include: the descending semiquaver patterns in bars 208 and 211, which present D♭ in the right hand against C arpeggios in the left; the triplet semiquaver figurations from bars 236-242; and the blatant dissonance between E♭ and F♭ in bar 232. Semitonal clashes also occur prominently within chords, as in the repeated triplet semiquaver figurations which pit A♭s against G♮s from bars 237-242. Furthermore, the return of the first half of the cadenza (bar 203) at bars 226-227 is prepared in contrary chromatic motion between the hands (the right falling from a D♮ to a D♭, and the left rising from a B♮ to a C♮). Octatonic writing is also present in the developmental theme from bars 212-219.

Tritonality is an important feature of the movement on a number of levels. As previously noted, the return of subject $1b^3$ in bar 50 involves the hands of the piano being a tritone away from each other (on E♮ and B♭ respectively). In addition, the use of D♮s in the melodic scale in bar 53 allows for a sudden transposition of this tritonal relationship down by a tone in bar 54. The emphatic chords following the structural break at bar 108 affect the subsequent transpositions of motivic material, first chromatically to D♭ (bar 111) and then tritonally to G half-diminished (bar 113). The trumpet and trombone chords of interruption 7 employ double-semitonal clashes (between F♮ and F♭, and D♮ and D♭), and do battle with woodwind stabs (bar 115) outlining a double tritone (between D♭ and G♮, and B♮ and F♮). Interruption 8 is preoccupied with the interplay between the tritonal centres of C♮ and G♭, although the initial move to C is nonetheless somewhat unstable due both to the overlying woodwind chord (a combination of the tritonal centres noted above) and the scale of the piano part, which emphasises non-diatonic notes in the key of C major (such as F♯) as frequently as the tonic. This tonal battle is further reflected in the underlying ascending pizzicato string arpeggios, which also outline the two centres.

The cadenza is particularly significant for its constant tritonal conflict. This is immediately obvious in the first bar, which features a sequentially-descending semiquaver sextuplet arabesque figuration. This presents a G♭ pentatonic scale in the left hand against a C pentatonic scale in the right hand, a scale which is also preceded by an upper chromatic appoggiatura (a semitone higher), itself in turn featuring the tritone above this appoggiatura. Tritonal harmonies are present in bar 201, and the relationship between G♭ in the left hand and C♮ in the right hand is maintained in the subsequent ascending demisemiquaver arabesques. Moving out of the cadenza back into the surrounding development section, the arresting descent at bar 267 combines pentatonic scales on C♮ and G♭ (as well as considerable levels of chromatic movement). Tritonal relationships again

feature in the antiphonal section at bars 282-286, the fanfare-like theme being alternated between the piano and orchestra and between centres of C♮ and G♭, although the constant F♮ pedal point adds a further layer of semitonal dissonance.

The tritonal relationship during the return of first-movement material has already been remarked upon above, but a number of further clashes must be additionally noted. The development of the 1b cell reaches A minor at bar 371, a tritone away from the E♭ which remains in the timpani pedal point. Moreover, a tonal war between the centres of A♭ and D♮ is generated in the brass and woodwind chords from bars 388-392, as well as in the dialogue between bars 396-400. The latter of these examples is adumbrated by violin II dyads outlining a tritone between A♮ and D♯; hence, two tritonal relationships are simultaneously at work at the close of the concerto.

The preceding analysis of the Piano Concerto has demonstrated that the relationship between the instrumental forces is intricate and dynamic, especially in the finale, where the constant interruptions to the musical flow create a true musical argument between the piano and the orchestra. However, this is only one of a number of ways that conflict is created throughout the concerto. The utilisation of tonal centres separated by a semitone in the second movement is a remarkable method of injecting tension into a movement traditionally considered a stage for the expression of the soloist's lyricism. Moreover, extreme surface dissonance creates significant uncertainty with regards to a traditional tonal plan: although certain areas do correspond with functional tonal practice, the extensive use of semitonal clashes and (in particular) tritonal relations create an ominous battlefield which the battle of the instrumental forces is played out on. At the concerto's conclusion, however, it appears that neither side emerges truly victorious—both contribute in tandem to the reworking of the material from the first movement, and the work concludes on insistent unisons instead of a complete harmonic resolution.

Many of the issues regarding Khachaturian's concertante aesthetics have been examined in great detail in the preceding discussion—for this reason, the analyses of the Violin and Cello Concertos will occupy far less space in this thesis. Nonetheless, important modifications to the concept of concertante writing do occur in these works, and it is essential to trace the evolution of Khachaturian's concertante thought over the decade between the composition of the earliest and latest concertos of the trio.

Violin Concerto

(1940)

A comparison of the Piano Concerto and the Violin Concerto, written four years later, provides one of the most pertinent examples of Khachaturian's gradual retreat from a dissonant, astringent mode of musical language at the start of the 1940s (although this manner of composition was presently to return in powerful force in the Second, and especially Third, Symphonies). The Violin Concerto was highly regarded from the start and remains one of the few works of the composer to achieve genuine popularity in the West. David Oistrakh, to whom the concerto is dedicated, deemed it 'one of his finest instrumental works',[539] and explained that '[a]part from the beauty of their themes and brilliant exposition, Prokofiev's and Khachaturyan's concertos show signs of innovative daring which furthered the development of the art of violin playing.'[540] Leonid Kogan concurred with this evaluation, stating that '[f]or us young violinists it was a revelation, a new page in violin music. I remember that the Concerto seemed to us to be extremely difficult, almost impossible to perform.'[541] The concerto was the high point of Khachaturian's writing for the violin as a solo instrument, preceded by works such as the *Dance* in B flat major and the *Song-Poem* for violin and piano (*In Honour of the Ashugs*). Oistrakh himself was instrumental in widening the appeal of these works ("'I played them often and still do. I like them immensely for their poetry and expressiveness, for that peculiar bright light that seems to radiate from everything Khachaturyan creates.'").[542]

The Violin Concerto was written in the space of just two months in the summer of 1940, during a happy period in the composer's life. Khachaturian himself described this time, which occurred shortly after both a ten-day festival of Armenian music in Moscow and the considerable success of his ballet *Happiness* (later to become the famous *Gayane*):[543]

[539] Yuzefovich, *Aram Khachaturyan*, 111
[540] Ibid., 242
[541] Ibid., 115
[542] Ibid., 111
[543] Ibid., 112

> I was living in my country home in Staraya Ruza […] I wrote music as though on a wave of happiness; my whole being was in a state of joy, for I was awaiting the birth of my son. And this feeling, this love of life, was transmitted to the music. […] I worked quickly and easily; my imagination seemed to fly. David Oistrakh came often from Moscow to visit and played those parts that were completed. I was writing the Concerto with him in mind and it was a great responsibility. When it was finished I dedicated it to Oistrakh.[544]

Oistrakh also contributed to the work more directly by writing his own cadenza for the first movement, based on its fundamental thematic material.[545] Khachaturian later deemed this cadenza superior to his own, joking that 'I shall continue to claim your cadenza as my own. When I die they will announce that the cadenza is Oistrakh's. Small consolation.'[546] The Violin Concerto was first performed at Staraya Ruza by Oistrakh and the composer before a selection of Khachaturian's fellow composers and friends, including Yury Shaporin, Dmitry Kabalevsky, and Vano Muradeli. The response of these musicians was extremely positive: Kabalevsky affirmed that 'Khachaturian's new creation captivated us by its originality, freshness, impetuous onward movement, and bold contrasts of unrestrained joy, gentle lyricism, and tense drama.'[547] The concerto's first official premiere came (as for the Piano Concerto) during a ten-day festival of Soviet music on November 16, 1940, conducted by Alexander Gauk and with the solo part played by Oistrakh.[548] Despite Khachaturian apparently making frequent changes during the rehearsals for this performance, 'everything was decided on the spot on Oistrakh's suggestion.'[549] A number of respected composers were again in the audience, including Myaskovsky, Prokofiev, and Shostakovich.[550] This performance was a great success, as were subsequent performances in Leningrad and further afield in the Soviet Union.[551]

Khachaturian himself gave some indication as to his motives for composing the Violin Concerto:

[544] Ibid.
[545] Ibid., 118
[546] Ibid., 119
[547] Ibid., 114
[548] Ibid.
[549] Ibid.
[550] Ibid., 115
[551] Ibid.

> While composing the Concerto I had for my models such unattainable masterpieces of world violin literature as the concertos by Mendelssohn, Brahms, Chaikovsky and Glazunov. I wanted to create a virtuoso piece employing the symphonic principle of development and yet understandable to the general public.[552]

There is no doubt that the musical language of the Violin Concerto is more immediately comprehensible and diatonic than the Piano Concerto. As Yuzefovich explained, 'the music, particularly the violin part, so virtuoso yet so cantilena, creates the impression that the soloist is improvising'.[553] The critic elaborated upon this point by stating that each movement portrays a quality of singing in either a dance mood or recitative (the latter occurring in the middle movement).[554] Shneerson likewise stated that the concerto is imbued with 'the spirit of Armenian song'[555] (for example the second subject of the first movement, which displays 'the composer's sense of the essence of folk-song lyricism'),[556] and concurred that the opening of the second movement is 'not so much a song as a recitative in the style of the *ashugs*' improvisations.'[557]

Certainly, the musical material of the Violin Concerto is more obviously related to folk music than the Piano Concerto; to Yuzefovich, Armenian folk songs and dance tunes form the cornerstones of the work (although none are quoted directly, it is suggested that affinities exist between certain melodies and the thematic material of the concerto).[558] In Antokoletz's evaluation, the second movement reflects the 'numerous chromatic embellishments and expressive appoggiaturas in the Ashug recitative style, the "turn" ornaments of which also remind one of folk-instrument performances of Eastern Europe.'[559] Indeed, the 'open-ended' melodic style is explained as an alternation of 'accessible' diatonic and often octatonic, 'gypsy-like', modal sequences,[560] while the chromatic transpositions of harmony are seen to 'invoke a Romantic quality that is saturated with the exotic modal colouring of the Armenian folk sources, the synthesis of which produces a style that can only belong to the twentieth century.'[561] Unfortunately, Antokoletz's assessment of the composer as writing in a 'nonexperimental, pictorial, and accessible

[552] Shneerson, *Aram Khachaturyan*, 51
[553] Yuzefovich, *Aram Khachaturyan*, 117
[554] Ibid.
[555] Shneerson, *Aram Khachaturyan*, 51
[556] Ibid.
[557] Ibid., 52
[558] Yuzefovich, *Aram Khachaturyan*, 119-120
[559] Antokoletz, *Twentieth-century music*, 329
[560] Ibid., 330
[561] Ibid.

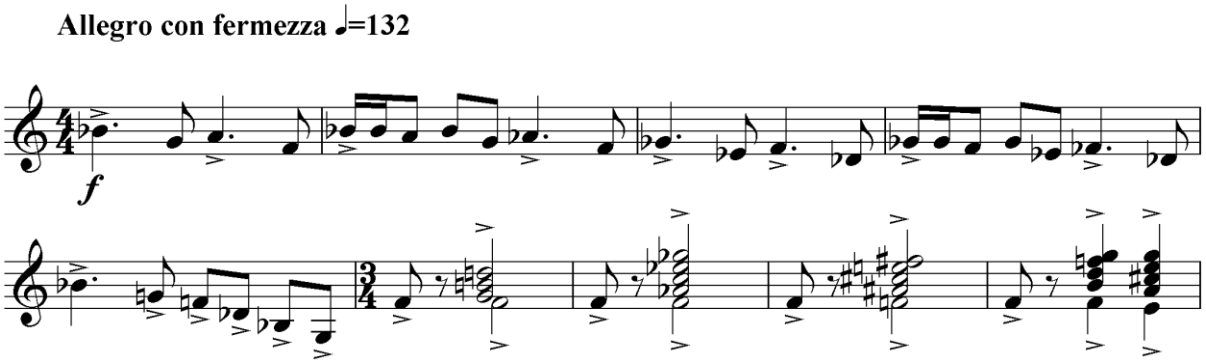
musical idiom'[562] does not take into account the many features of the concerto which invite discussion, to be investigated presently.

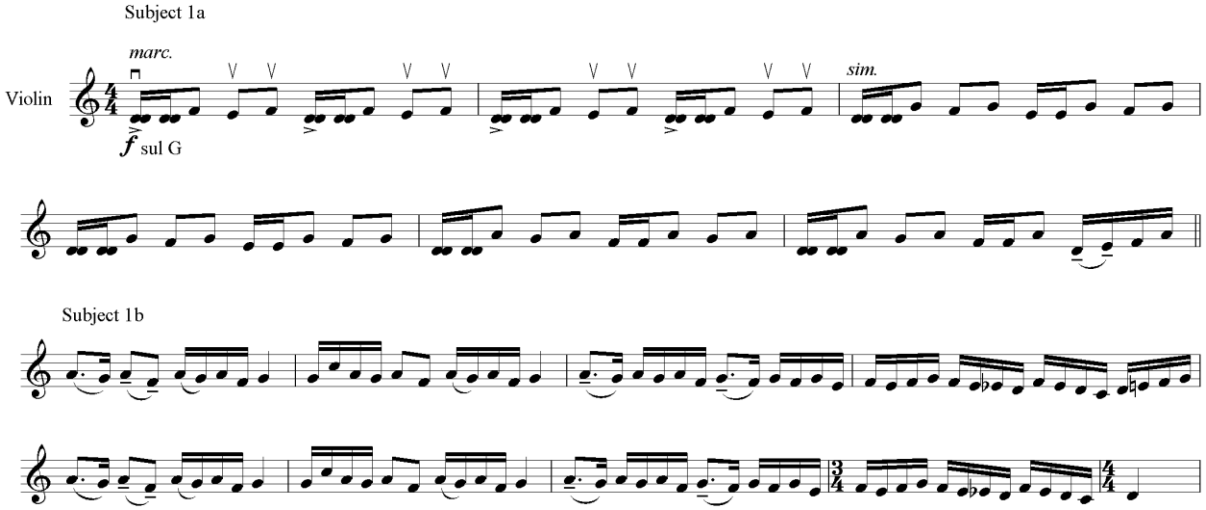
Yuzefovich credits the Violin Concerto with containing a degree of dramatic conflict,[563] which he suggests is a premonition of the Second World War.[564] Nevertheless, the writer is correct that development of material occurs both during the cadenzas and continuously throughout the melodic material,[565] features which reflect those already encountered in the Piano Concerto. The introduction of the first movement 'proves exceptionally rich in potentialities for further development. With a master's hand Khachaturyan derives a graceful dance tune from this initial motor rhythm pattern which is, in fact, the kernel of the principal subject.'[566] Indeed, the combination of developmental procedures with the folk-influenced thematic material negates any accusations of amorphous writing, as in Shneerson's evaluation of the middle section of the finale being a 'recitative improvisation'.[567] The following discussion of the Violin and Cello Concertos will not undertake as detailed an exploration of each movement as for the Piano Concerto, but will instead indicate more general points of note related to Khachaturian's utilisation of concerto principles, especially where these differ from the earlier work. Both compositions are remarkable for being leaner and more straightforward than the earlier concerto in almost every conceivable way—harmonically, formally, and in the relationship between the instrumental forces—but they nonetheless furnish substantial content for a considerable discussion here.

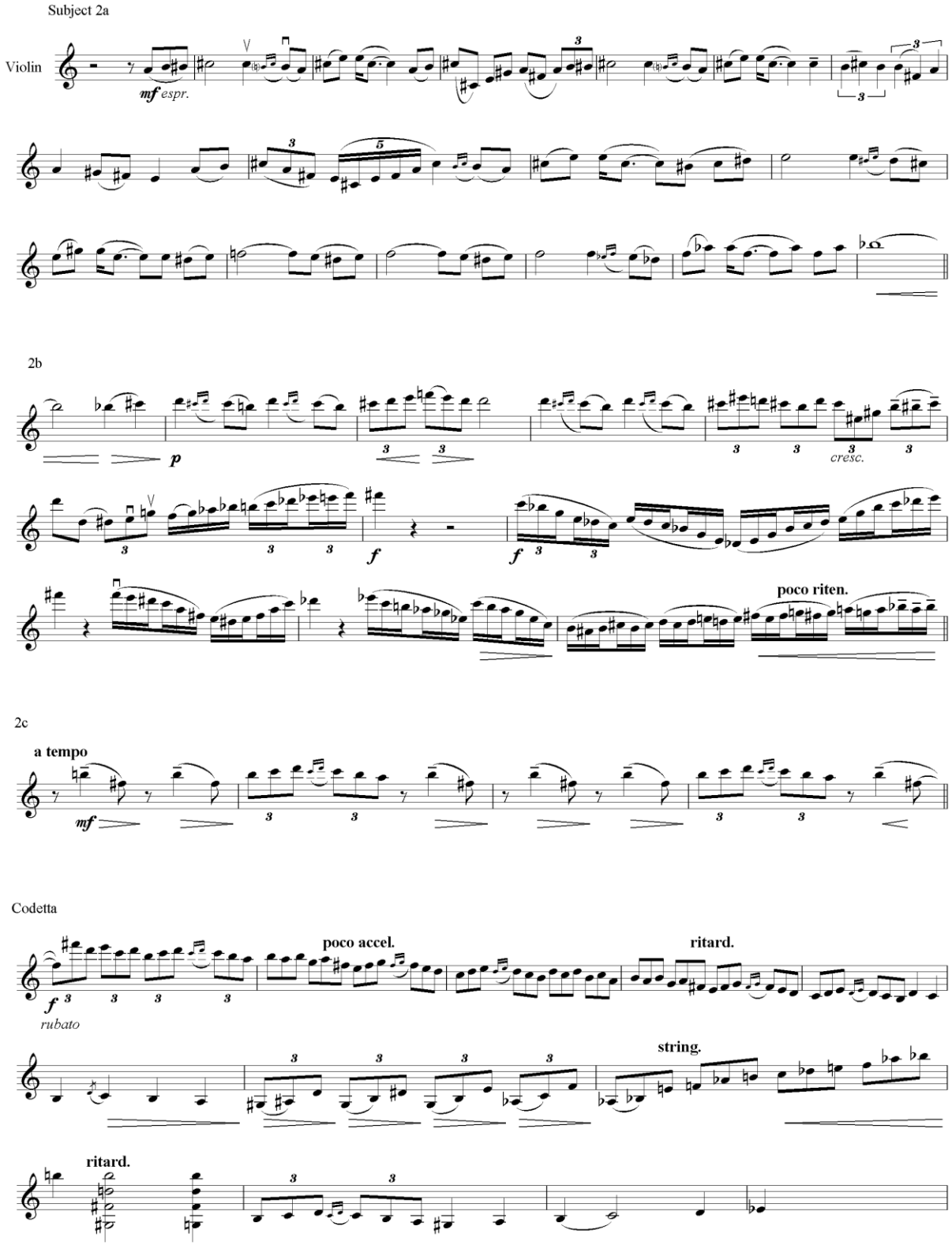
A prime example of the relative simplicity of the later concerti can be seen in the large-scale formal plan. The first movement of the Violin Concerto, for instance, is in a relatively uncomplicated sonata-form arrangement. The introduction, which is in two basic parts (bars 1-5 and bars 6-9), is immediately followed by the first subject group. This is similarly constructed of an antecedent and consequent phrase (1a (bars 10-15) and 1b (bars 16-24)). Following an interlude, which returns to the musical language of the second part of the introduction (bars 33-38), the first subject is repeated (bars 39-53), and a transition section (bars 61-70) leads into the second subject group. This is divisible into three main sections (bars 74-91, bars 91-97, and bars 102-106), and concludes with a brief codetta (bars 106-117). The development section arrives at bars 117-216, and segues directly into a solo cadenza (beginning at bar 217, although its bars are not numbered

[562] Ibid.
[563] Yuzefovich, *Aram Khachaturyan*, 120
[564] Ibid., 121-122
[565] Ibid., 118
[566] Shneerson, *Aram Khachaturyan*, 51
[567] Ibid., 52

in the score).[568] The second half of the introduction is recapitulated at bar 222; this leads into the expected repeat of the first subject (as from bar 37, the second expositional statement of the subject) and the subsequent restatement of the transition and second subject (bars 251-260 and bars 261-293). The latter of these is subjected to fragmentation, and is extended slightly upon its movement into the codetta. The coda is stated at bar 303—this is largely constructed from cells of the introduction and first subject. The plan below demonstrates that the basic tonal areas visited in the movement are generally orthodox (although the second subject remains in its original key in the recapitulation, instead of modulating to the tonic).



Ex. 4.91: Violin Concerto, I, bars 1-9

Ex. 4.92: Violin Concerto, I, bars 10-24

[568] In this analysis, the 'extra' cadenza bars are represented as bracketed bars.

Ex. 4.93: Violin Concerto, I, bars 74-117

	Introduction	Exposition								
Bar number	1-9	10-15	16-24	39-44	45-53	61-70	71-91	91-97	102-106	106-116
Section		(subject) 1a	1b	1a	1b	Transition	2a	2b	2c	Codetta
Tonal Centre	B♭—sequential transposition/F	Dm	Dm	Dm	Dm	Sequential transposition—chromatic	A/chromatic	Bm	Bm$^{(\flat 9)}$	G

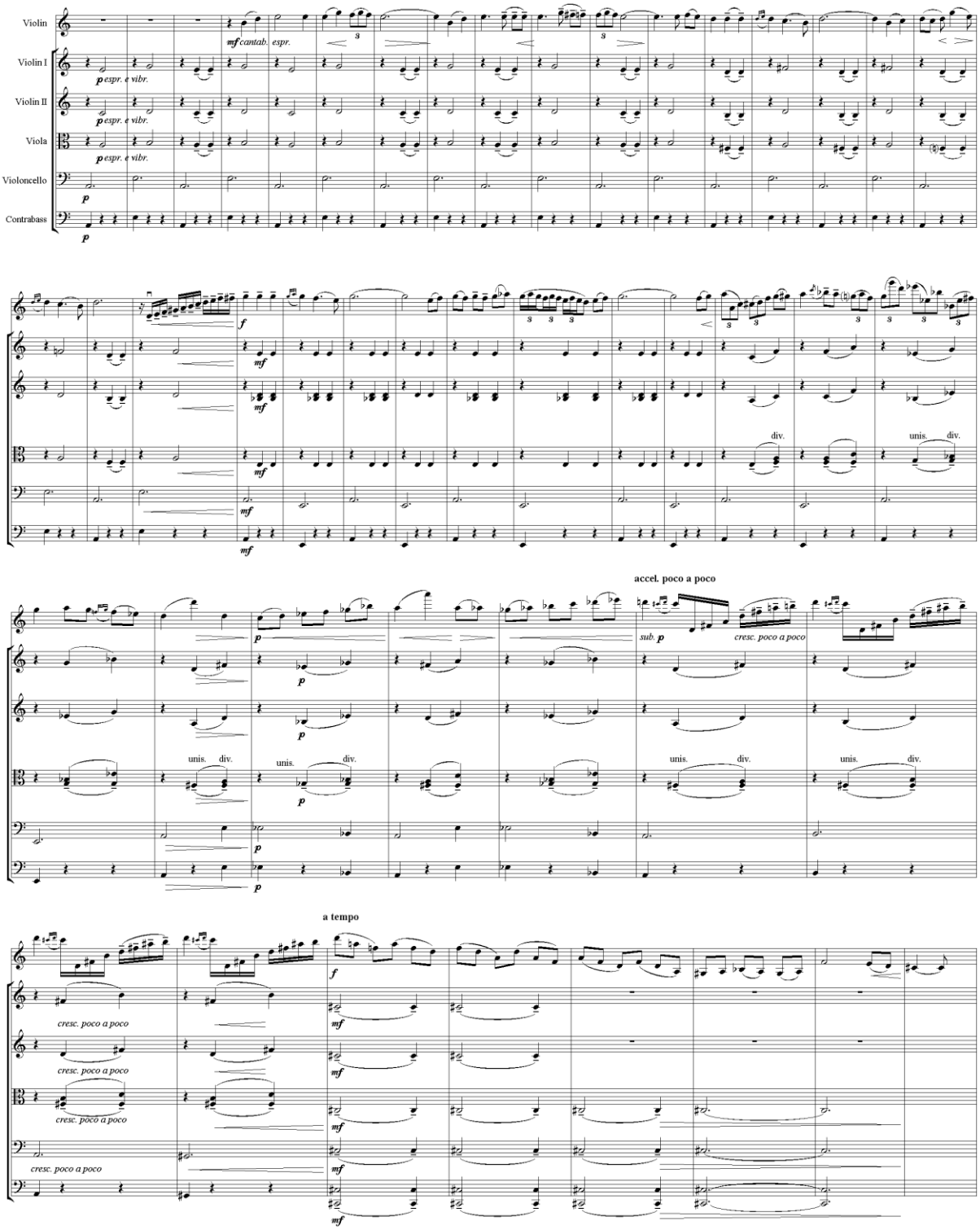
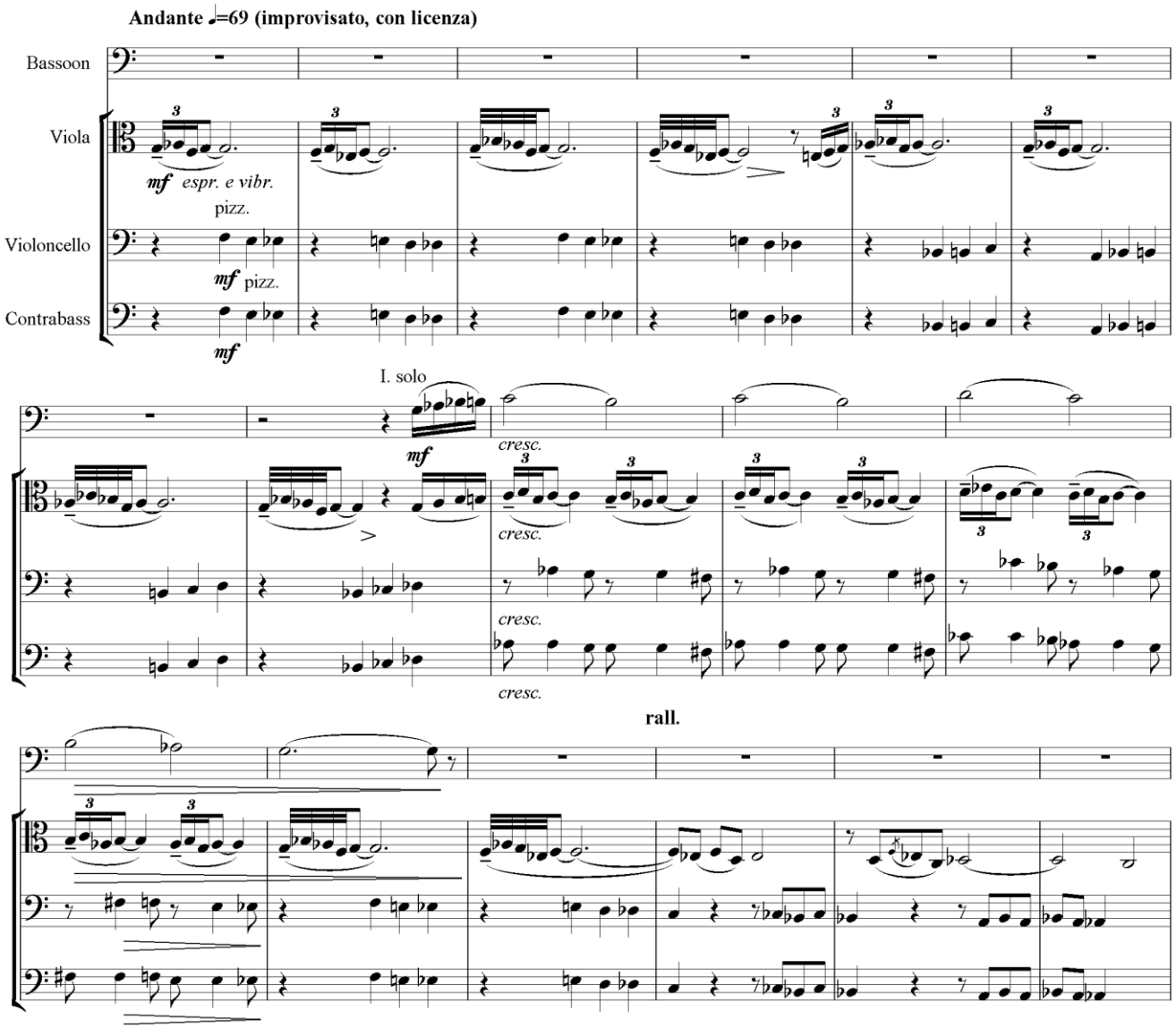
	Development		Recapitulation								Coda
Bar number	117-216	217-(un-numbered)	222-226	227-234	235-243	251-260	261-281	281-287	292-297	297-303	303-343
Section		Cadenza	Introduction	1a	1b	Transition	2a	2b	2c	Codetta	
Tonal Centre	E♭m /chromatic—chromatic—F—(many brief modulations)	D—sequential transposition (many brief modulations)	B♭—sequential transposition /F	Dm	Dm	Sequential transposition—chromatic	A/chromatic	Bm	Bm$^{(\flat 9)}$	C	Sequential transposition /B—sequential transposition /F—Dm

Fig. 4.5: Violin Concerto, I, formal plan

The second movement is likewise readily comprehensible: although there is arguably scope for a degree of interpretation regarding the structural boundaries, which do not align exactly with thematic groupings, the form can be most usefully considered as a tripartite form in the manner proposed in Figure 4.6. Nevertheless, some areas of the movement helpfully clarify such divisions; from bars 199-227, for instance, $1a^2$ and $1b^2$ are heard exactly as from bars 28-56, although with typically subtle alterations in presentation which do not require significant attention here. Throughout the movement the orchestra largely provides a harmonic foundation (the only exceptions being the transition, first statement of the second theme, restatement of the introduction and the tutti climax at bar 215). Slight curtailments, such as the omission in bar 198 of the original introduction to $1a^2$, contribute to the illusion of improvisation mentioned by commentators above.

The finale is the most interesting movement formally. It is perhaps best understood as a modified sonata-form plan and, as in the finale of the Piano Concerto, the main musical idea of the first movement returns at the finale's close. The recourse to this device here threatens to devolve its impact to the status of a mere mannerism—on the whole, the later concerto is much less openly antagonistic than the Piano Concerto, where such an startling interruption appeared more justifiable within the dialectic narrative. The mercurial rate of thematic development is summarised in Figure 4.7.

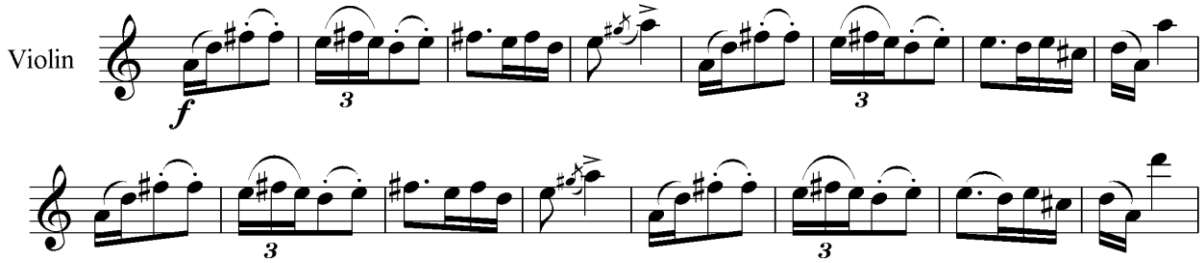
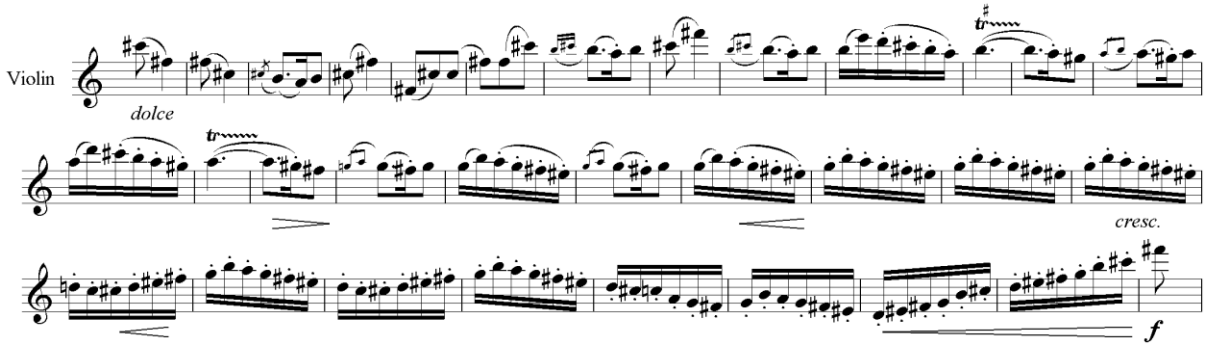
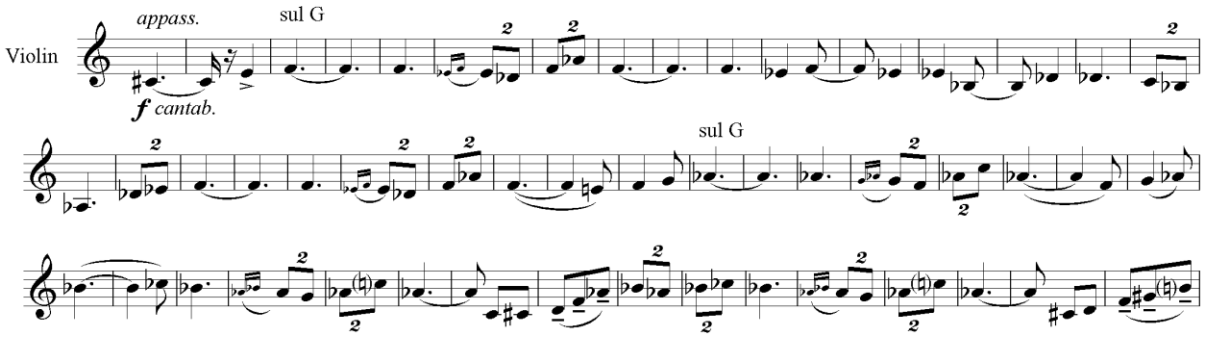
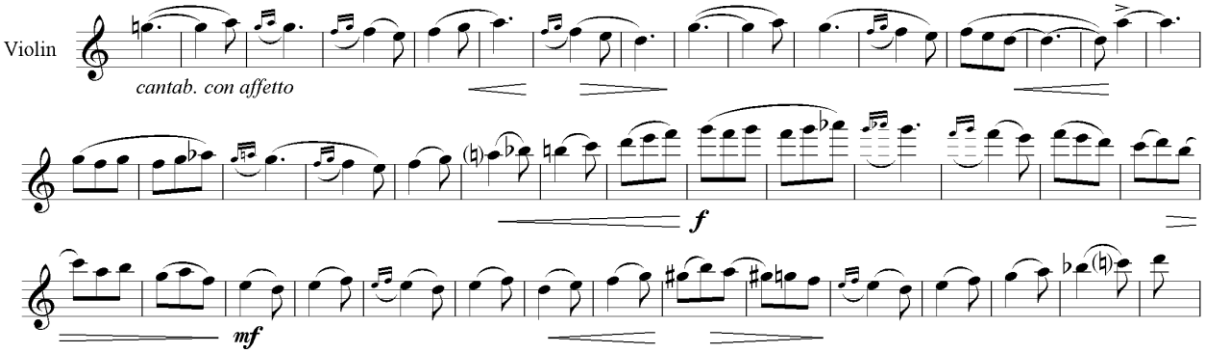
		Section 1					Section 2		Section 1		
Bar number	1-24	25-69	70-92	93-104	105-127	128-144	145-161	162-189	189-197	198-237	238-250
Section	Introduction	(theme) 1^2	Development 1	1^2	Development 2	Transition	2^2	2^2 (developmental)	Introduction	1^2	Coda
Tonal centre	E♭—$Fm^{♭5}$/E—Am—Em^7	Am—E♭—Dm/C♯	F♯m—descent	Am	Am—various/A♭	A♭/ chromatic—G	G—transposing/chromatic	chromatic/G	chromatic/G—E♭/G—$Fm^{♭5}$/E	Am—E♭m	Am—Fm—Am^{maj7}

Fig. 4.6: Violin Concerto, II, formal plan

Ex. 4.94: Violin Concerto, II, bars 25-70

Ex. 4.95: Violin Concerto, II, bars 145-161

	Introduction	Exposition										
Bar number	1-50	51-74	75-91	97-112	113-120	121-136	137-206	206-223	224-242	243-250	251-269	270-288
Section		(subject) $1a^3$	Episode 1	$1a^3$	Episode 2	$1a^3$	$1b^3$	Introduction/ transition	$1a^3$	Episode 2	$1a^3$— development	Transition
Tonal centre	D—chromatic—A	D	Chromatic	D	Bm	D	F♯m—chromatic descent—G	Chromatic—A	D	Bm	D/chromatic	C♯/chromatic

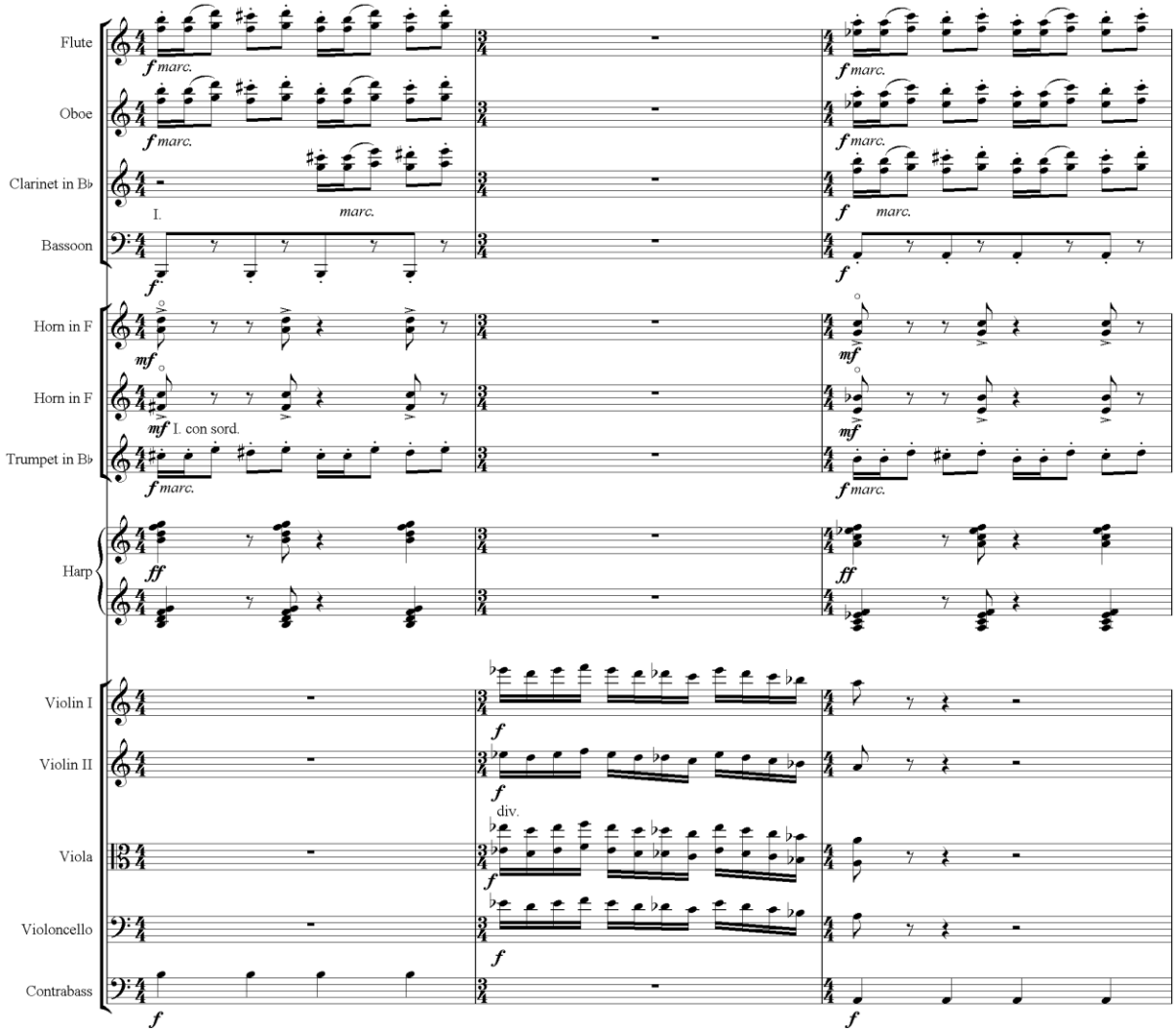
	Exposition				Development	Recapitulation								
Bar number	287-365	365-380	381-488	489-500	501-670	671-686	687-694	695-704	705-743	743-748	749-783	783-798	799-827	828-918
Section	$2a^3$	Transition	$2b^3$	Codetta		$1a^3$	Episode 2	$1a^3$	$1b^3$	Transition	$2a^3/1a^3$	Transition	Movement I material	Coda
Tonal centre	D♭/chromatic—C	D—A	A—D/A—D	E♭—F♯	F♯/chromatic—B/chromatic—E♭/chromatic—A	D	Bm	D	F♯m—chromatic descent—G	E♭m	G♭/E♭m	F/chromatic	Dm/chromatic	F/E—Dm—Dm/E♭—D

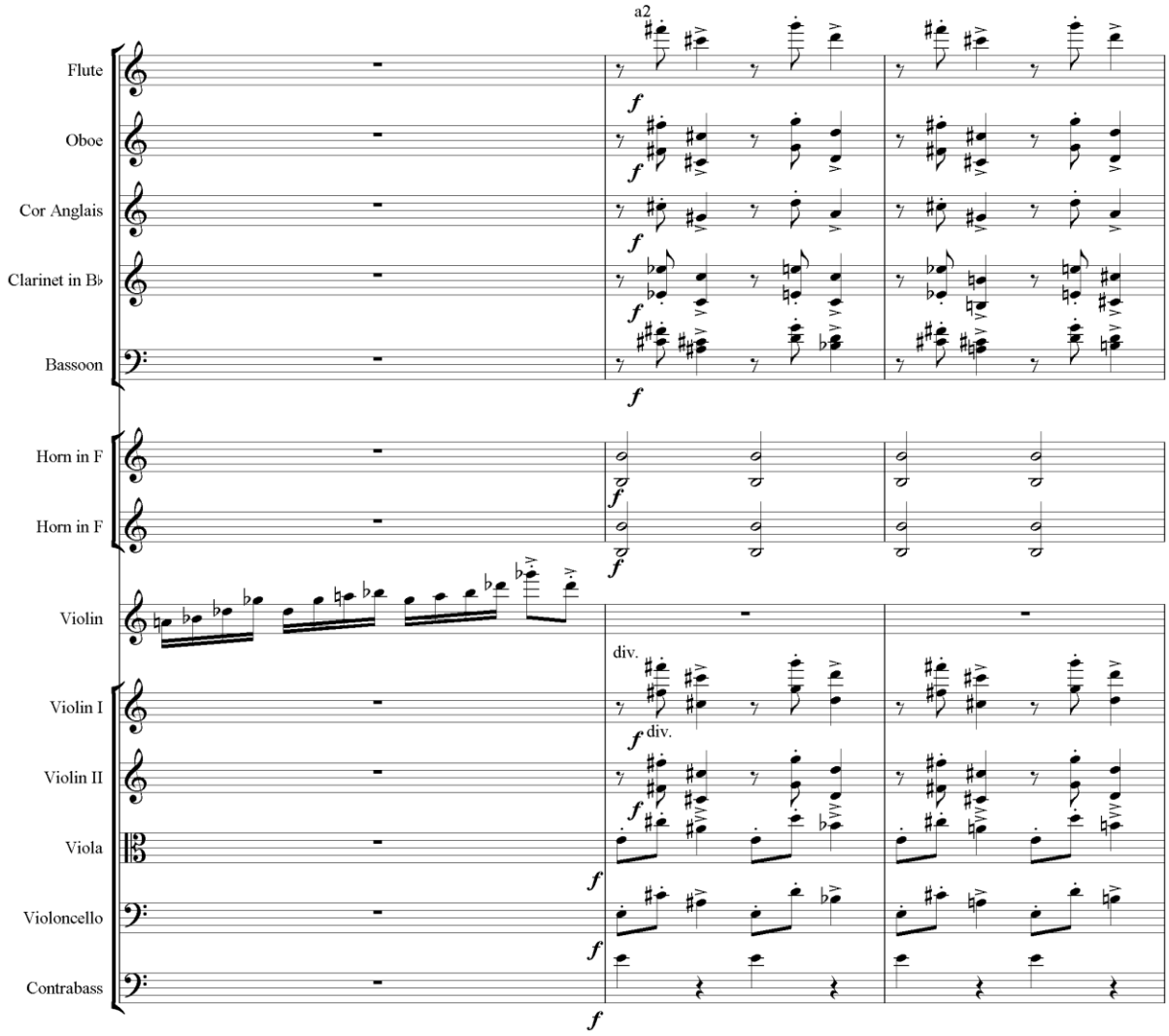
Fig. 4.7: Violin Concerto, III, formal plan

Figure 4.7 demonstrates that Khachaturian utilises elements of rondo form in the recursive presentations of subject $1a^3$ (which, regardless of the movement's other transpositions, are always in D major, the major mode of the global tonic of the entire concerto) within the sonata-form mould. This rondo influence is apparent on two levels—through the alternation between $1a^3$ and the episodic sections, and on a larger scale from the movement of $1b^3$ back to $1a^3$ at bar 224. Although there is some justification for arguing that the form of the movement is better considered as a tripartite structure, given the seemingly disparate nature of the unstable section from bar 501, upon closer examination this area is developmental: it is based upon the semiquaver figurations of episode 1 (bars 75-91), which do not return in either the exposition or the recapitulation, but attain a significant degree of prominence at this juncture. Moreover, incidental transitional sections form a considerable part of the movement, and support a sonata-form structure for the finale. A further point of ambiguity in the movement concerns subject $2b^3$, which is never recapitulated after its presentation in bars 381-488. Although this area could therefore be deemed the start of the development section, the theme is given a significance on the level of $2a^3$, and is presented as a self-contained lyrical idea. Furthermore, the interruption of the recapitulation section by the Movement I material is analogous to the disruption at the same moment in the Piano Concerto, where a comprehensive recapitulation of the thematic material likewise did not take place.

Ex. 4.96: Violin Concerto, III, bars 59-74

Ex. 4.97: Violin Concerto, III, bars 137-168

Ex. 4.98: Violin Concerto, III, bars 287-336

Ex. 4.99: Violin Concerto, III, bars 381-425

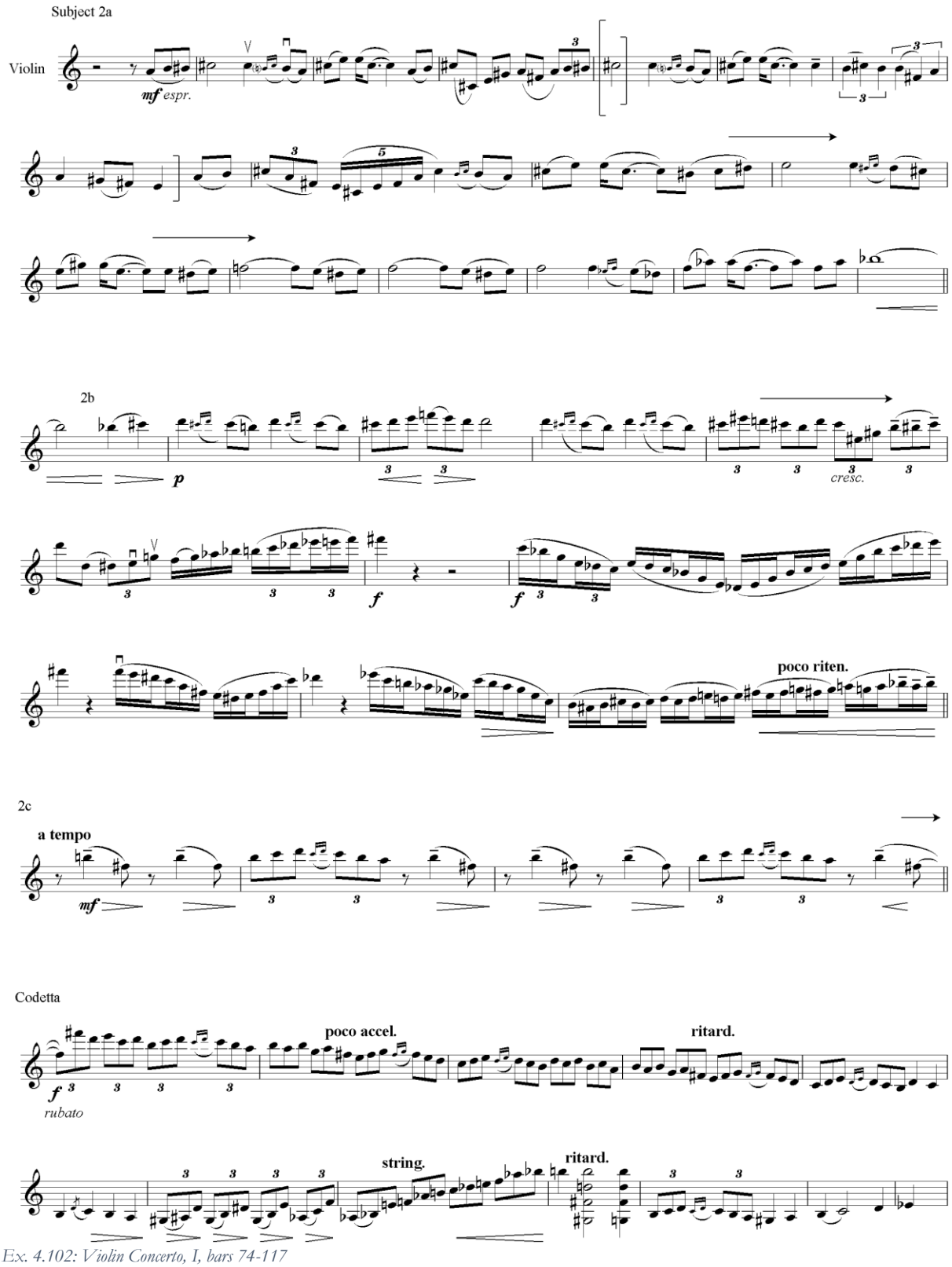
Both the Violin and the Cello Concertos resolutely continue the constant development of thematic material already shown to have been a pillar of Khachaturian's compositional technique. Although there is no need here to provide numerous examples of a procedure which has been so carefully documented in previous chapters of this thesis, the inventiveness of such development remains considerable. The opening of the introduction of the first movement is a good case in point. In the first bar of the concerto, the opening unison dotted crotchet-quaver motif is immediately sequenced down by a semitone. This is followed in the next bar by a semiquaver and quaver cell back on the original B♭ pitch (a development of the opening dotted crotchet-quaver cell) and a further dotted crotchet-quaver idea, now lowered by a tone, instead of a semitone as in the first bar. Despite its variance in pitch from the concerto's opening, the effect of this A♭ dotted crotchet is an apparent repeat of the material already heard, an impression emphasised by the fact that it is also transposed downwards (as occurred in the first bar). This disrupts the progression of the music, giving it the illusion of a 3/4 time signature. However, this ostensive restatement is a mere illusion; rather, it is the final cell of the entire statement, its subsequent transposition (at the start of bar 3) exactly reproducing the intervallic relationships presented over the course of the first two

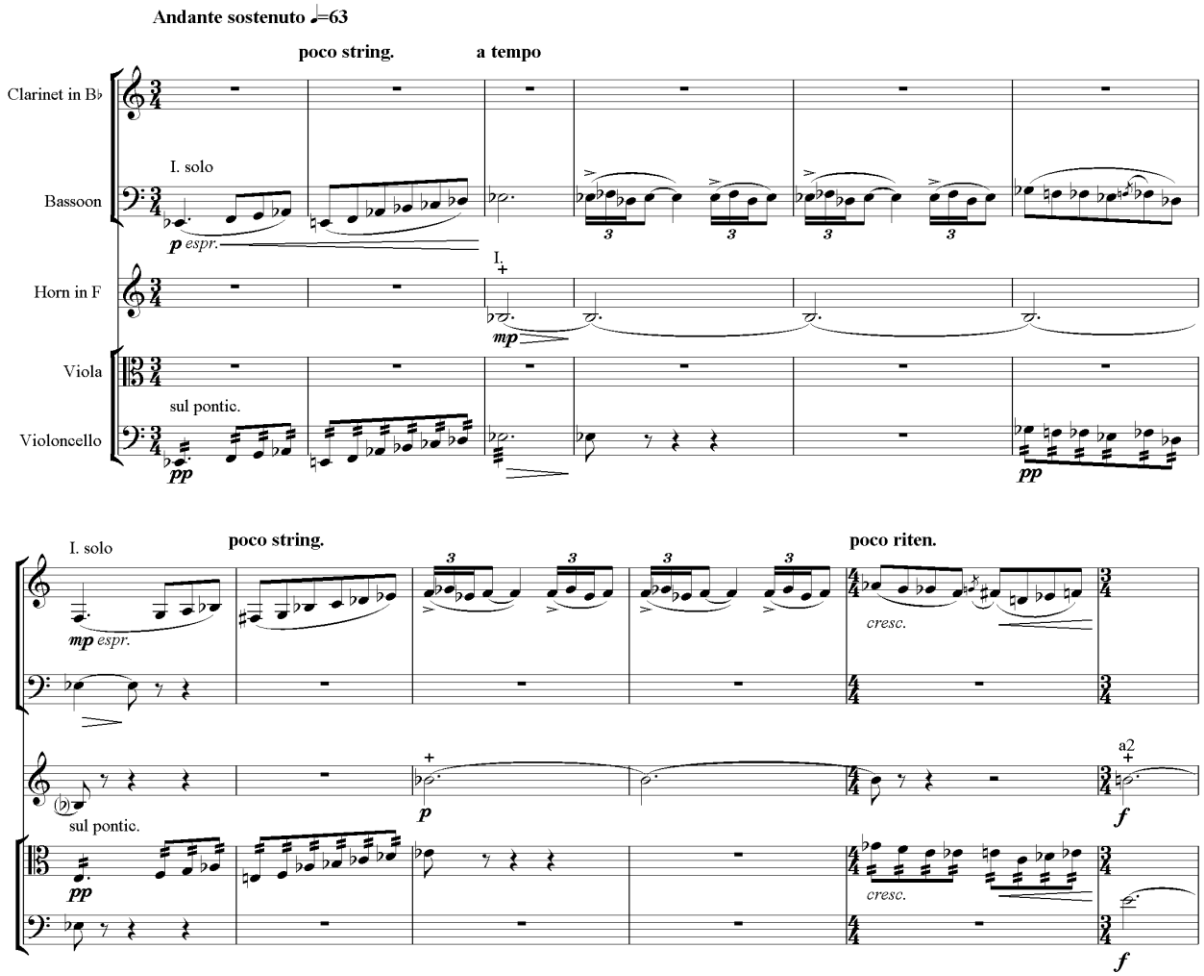
bars. Consequently, an overlap is created, aided by the 'sidestepping' transpositions. The first subject subsequently grows out of these introductory figurations.

Further developmental processes are readily perceptible throughout the Violin Concerto. A notable example is the transition section, which is foreshadowed during a period of first subject material (in the interjectory bar 54). As a result, the actual transitional movement towards the second subject (that is, from bar 61) initially feels like a continuation of this established dialogue, rather than a definite progression towards a new musical sphere.

Ex. 4.100: Violin Concerto, I, bars 53-55

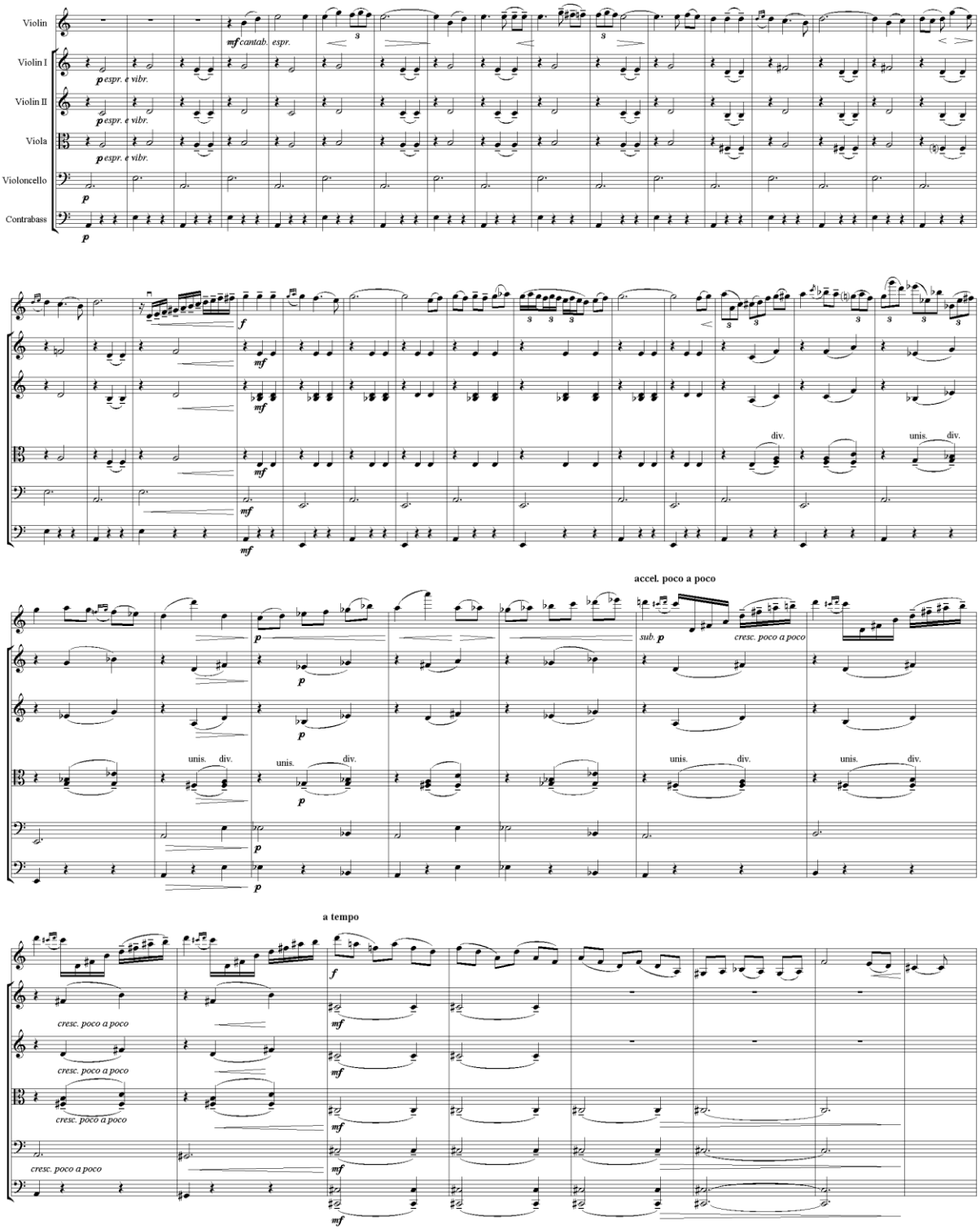
Furthermore, 2c is briefly suggested in a modified rhythm in bars 30-31. This interruption grows organically out of the quaver conclusions to the semiquaver scales heard in the previous bar.

Ex. 4.101: Violin Concerto, I, bars 29-31

The transition into the second subject of the finale (bar 287) is particularly skilful. After a brief interlude of repeated ascending quaver major thirds (bars 277-280), the eight-bar transition phrase is repeated an octave lower at bar 281. In the seventh bar of this repeat, however, the violin intercepts the proceedings, and plays an ascending minor third as in the previous linking passage at bar 277. This interval prepares the listener to expect further transitional material, but this instead morphs into the second subject, a surprising restatement of 2a of the first movement (the statement from bar 78). Such motivic manipulation rivals the intricacy of the processes witnessed in the Piano Concerto, and relieves the potential monotony of the generally sequential material.

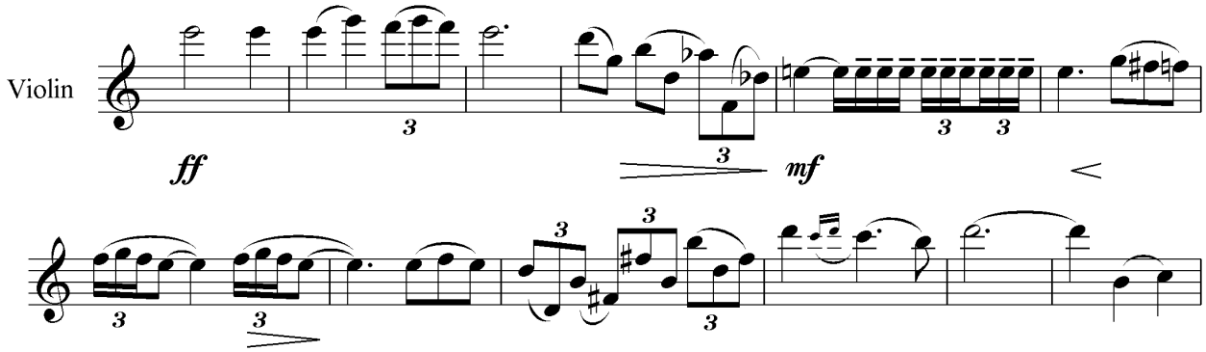
In comparison with the Piano Concerto, much of the thematic material of the Violin Concerto initially sounds conspicuously four-square. Subject 1 of the first movement, for instance, can be subdivided into two-bar phrases, and has a genuine feeling of symmetrical regularity. The construction of subject 2, however, merits closer inspection. The opening two bars provide a clear impression of an antecedent, but Khachaturian is careful to avoid an impression of tedium in his thematic presentation—the characteristic rise of the antecedent melds into the first consequent at bar 77, which in turn leads directly into what is initially heard as a completion of a four-bar antecedent-consequent phrase (bar 78). Once the entire bar has run its course, however, it is revealed that the fourth bar is in fact a repeat of bar 75 (that is, the first bar of the antecedent). This second statement of 2a, on the other hand, *is* regular, regaining a sense of stability and making use of the triplet crotchets of the oboe line which introduces the subject (bar 72). Upon the third statement (at bar 82) the anacrusis and first two bars are repeated: these are transposed upwards and fragmented, and culminate in the tied semibreve and rising minor third interval (originating from the start of 2a) which leads directly into 2b (bar 91). Likewise, the initially regular sounding 2b quickly descends to elaborate semiquaver scales following its second statement at bar 94. These scales are themselves interrupted by a syncopated pattern at bar 97, which nevertheless connects to the music heard immediately previous via its continuation of the pedal accompanimental pattern. 2c is also developed after its first two statements (bars 102-106, which contain the triplet quaver cell of 2b and are connected to the aforementioned idea from bar 30): the triplet quaver pattern is extended and sequenced downwards into the codetta section (at this juncture the music is stated by the soloist only), the rising and falling quavers rhythmically augmented into crotchets at bars 110-111.

Ex. 4.102: Violin Concerto, I, bars 74-117

Similarly, the thematic material of the second movement initially appears to be regular, until developmental procedures seriously negate this interpretation. The theme of the introduction is six bars long and is repeated an octave higher in bar 7. However, this is an amended restatement in the typical manner of the composer. First of all, the theme is surreptitiously dovetailed by the clarinet and violas. Secondly, the third bar is removed, with the rising quavers of the second bar leading seamlessly into the repeated semiquaver triplet cell. Finally, the final bar of the theme (bar 11) is extended by a beat.

Ex. 4.103: Violin Concerto, II, bars 1-12

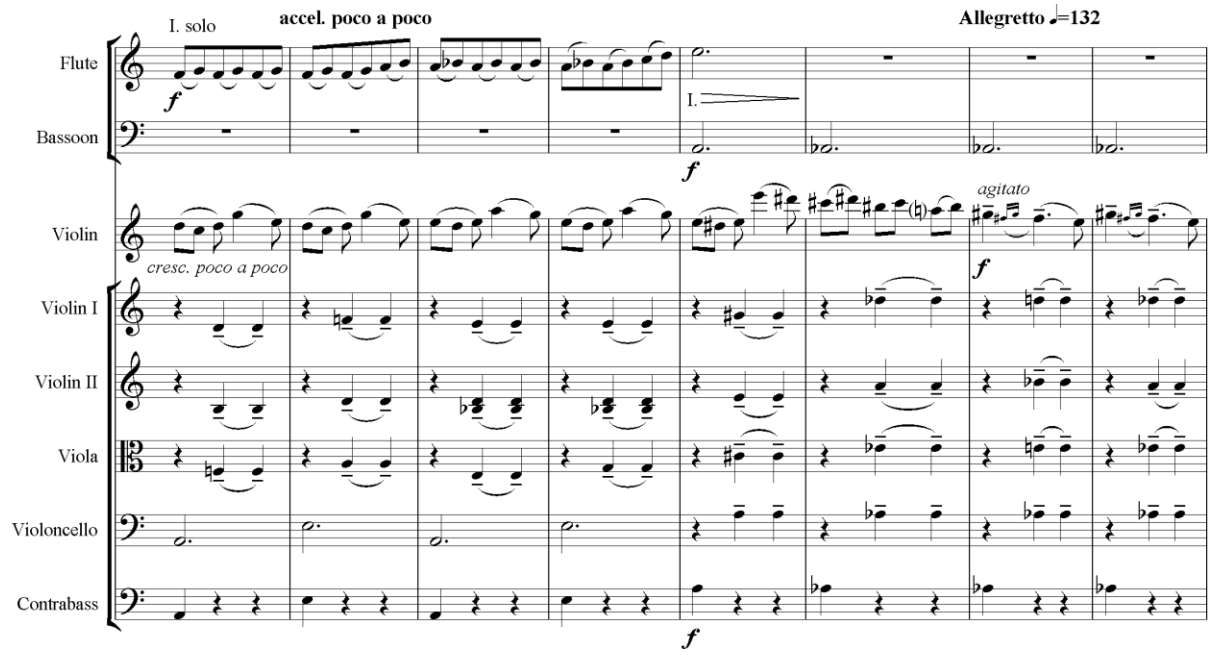
As previously suggested, such process all serve to disrupt a feeling of motivic regularity. This impression is taken further at bar 14, which strongly anticipates the accompanimental pedal to theme 1^2 (and is also closely related to the gradually rising chords of bar 6 of the first movement). Following an accompanimental foundation at bar 25 (based upon the oscillating chordal pattern from bar 14), the expansive, lyrical first theme is heard in the solo violin (bars 28-69). This theme can be broken down into a number of sections. $1a^2$ (bars 28-52) itself consists of an antecedent (bars 28-36) and consequent (bars 36-52). These sections are thematically related to each other and to the introduction (in their repeated notes, triplet figurations, and chromatic movement). They are also connected to material of the previous movement, in particular bars 71-74 (the introduction into 2a) and subject 2 itself. Each of these sections are immediately repeated, the repeat developing the initial statement in the manner typical of the composer.

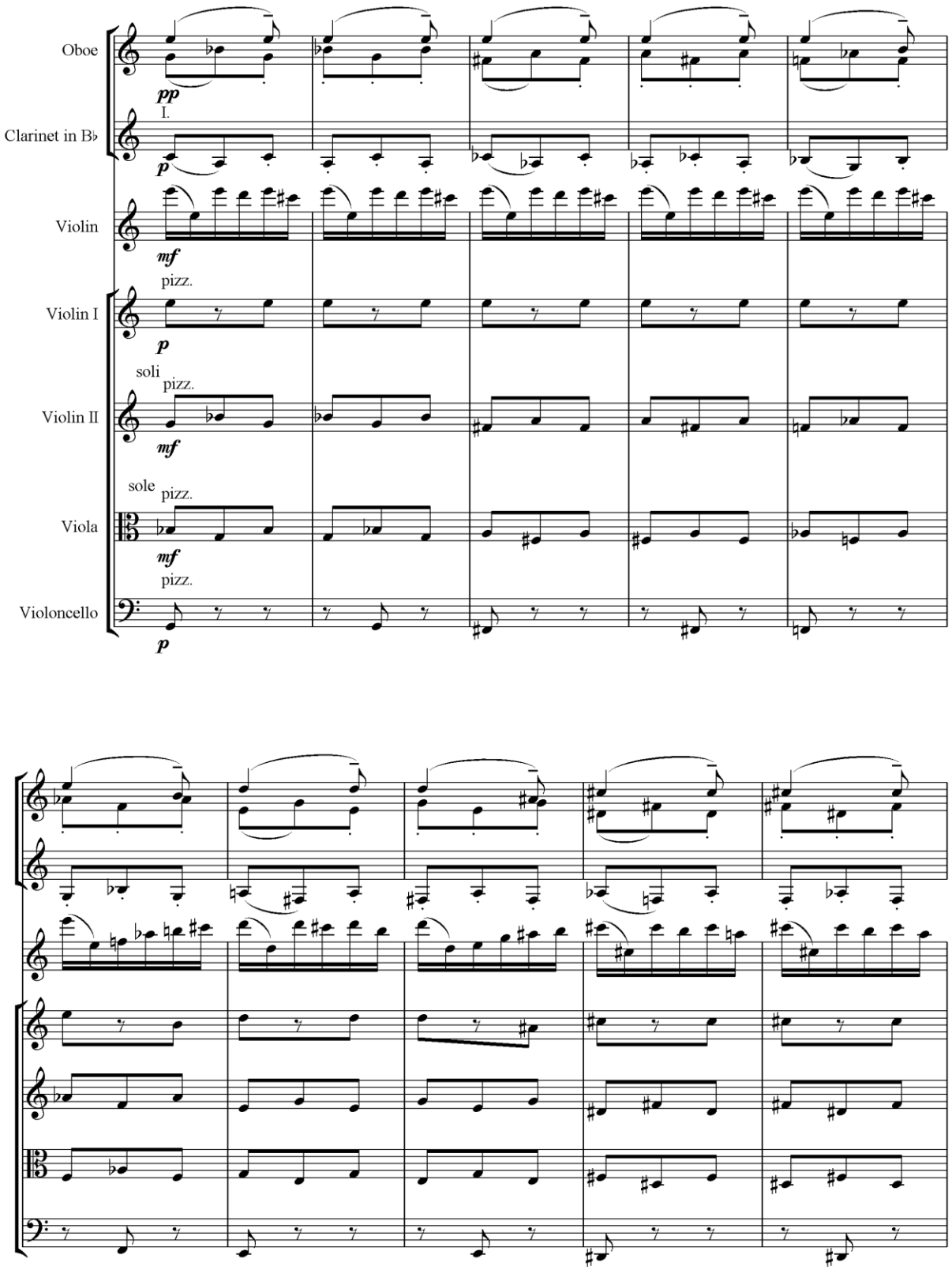
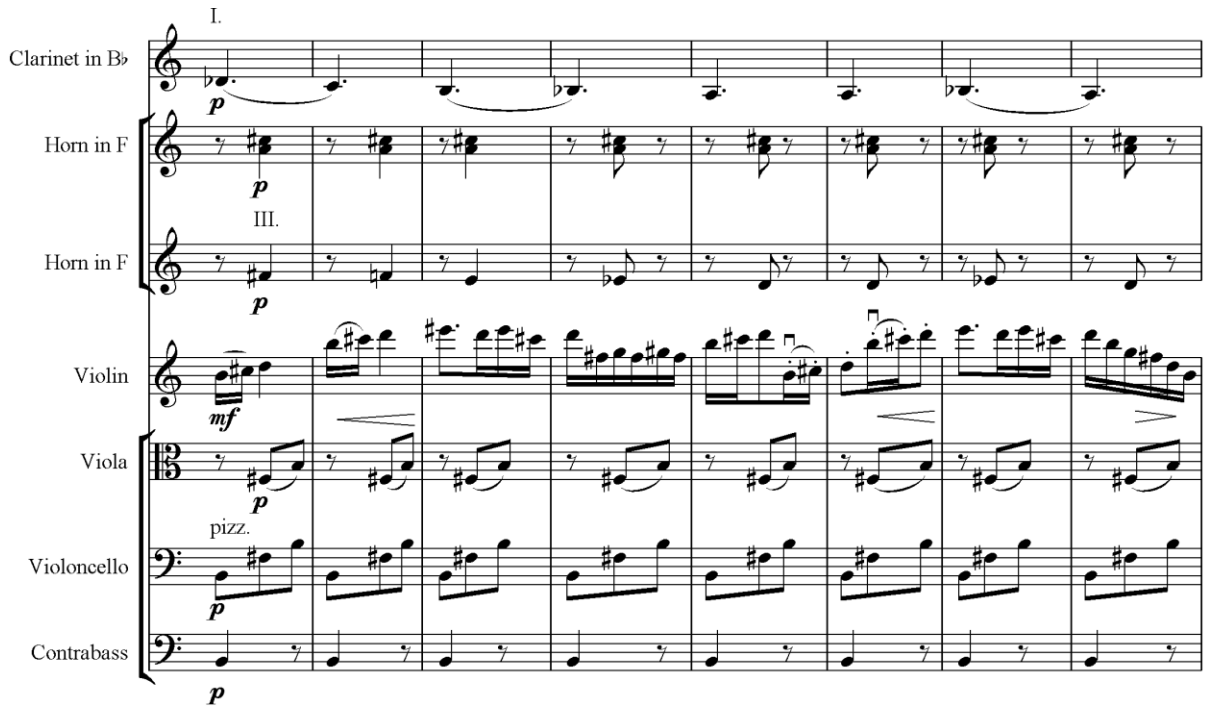
$1b^2$ (bars 52-70) immediately follows this thematic area. Far more improvisatory in feel, this subdivision of the theme makes particular use of: rising and sequential triplet patterns (comparable with bars 77 and 106 of Movement I); the crotchet-quaver character of the opening of 2a of the first movement; the wide leaps of bar 131; and the semiquaver ascending arpeggios apparent throughout the first movement. Again, it is useful to consider this thematic section as an antecedent and consequent, the former stated between bars 52-60 and the latter between bars 61-70. The consequent develops the quaver ascent of the previous bar into repeated semiquaver figurations, and closes the first theme with descending arpeggiated quavers (bars 65-70).

Ex. 4.104: Violin Concerto, II, bars 25-70

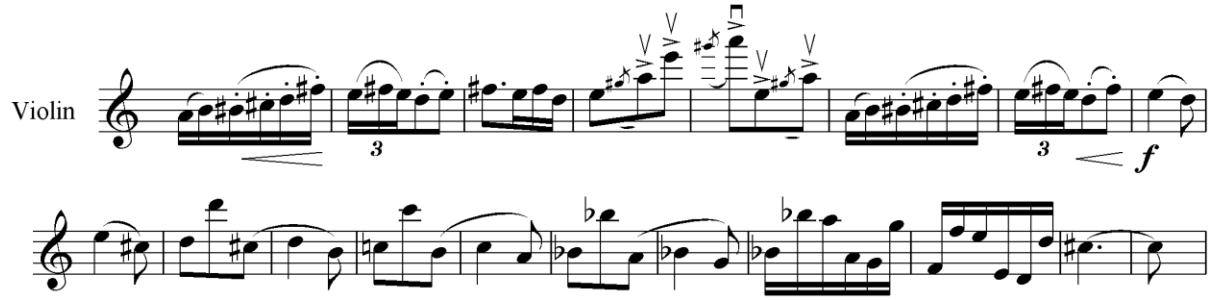
Subsequent presentations of this material are skilfully developed, and directly contribute to the protracted, quasi-improvisatory atmosphere of the remainder of the movement. The repeat of the antecedent back into the original octave at bar 97 (as at bars 32-33) now features repeated notes and a rhythmically diminuted version of the triplet quaver pattern of bar 35, subsequently reflecting the semiquaver cell of the introduction (bar 4). In bar 99 this motif is repeated one more time than previously (one of the unpredictable factors which makes Khachaturian's presentation of material appear to be improvised). The consequent begins as previously at bar 100, but here develops after a bar with a figuration mirroring the ascending semiquaver octaves first heard in bar 81 (based also on bar 55). The progression of the theme resumes in the following bar, 33back up the octave as a result of the previous bar's ascent.

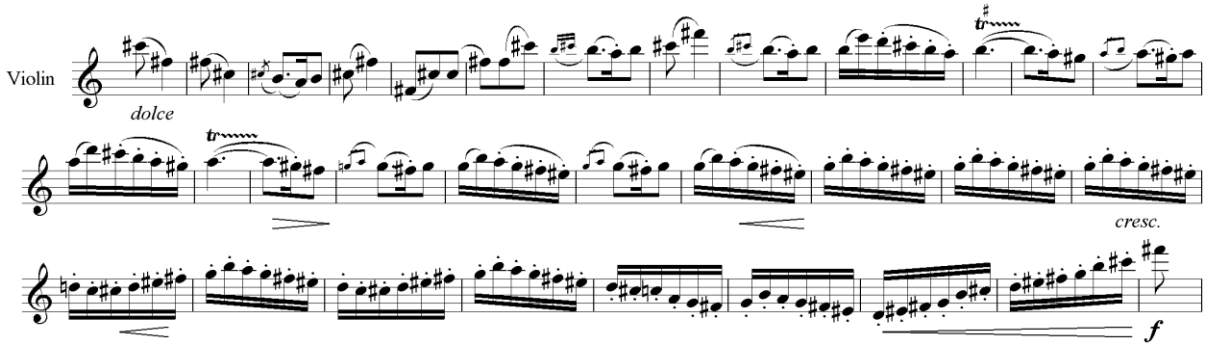


Ex. 4.105: Violin Concerto, II, bars 93-104

At this juncture, however, the music deviates from the established plan, and leads into unexpected further elaboration. Although the accompaniment maintains its regular pattern, the cell at bar 105 (first heard at bar 41) is subjected to repetition and sequential transposition. This idea then descends in a stepwise quaver pattern (related to bar 55) and moves seamlessly into a new section, the first note of which connects with the sequential descent just heard. The accompaniment maintains its waltz-like rhythmic pattern (as well as continuing the A♭ pedal point from the previous bar); the tempo, however, is altered to *Allegretto*, and a new musical idea emerges from the musical texture. This idea is constructed from two previously-heard cells: the descending crotchet-dotted crotchet-quaver idea from bar 38 (although with the grace note moved onto the second beat of the bar); and the material at bars 109-110.

Ex. 4.106: Violin Concerto, II, bars 105-112

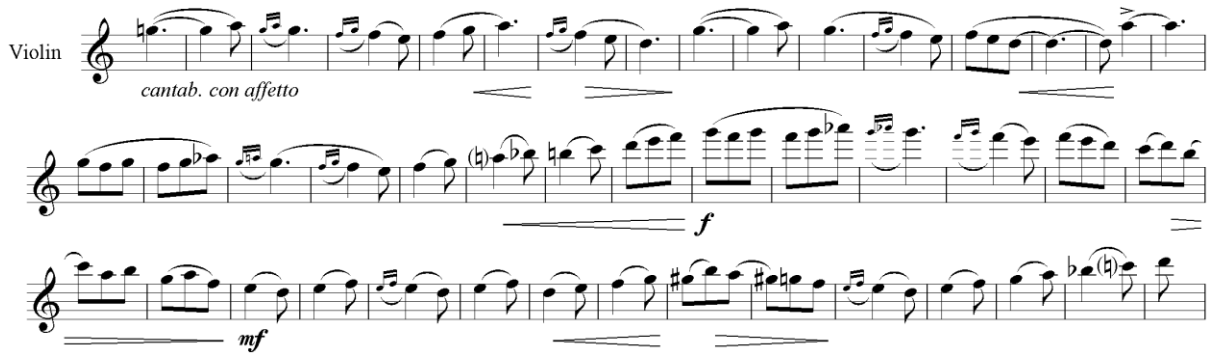
The construction of the main idea of the first subject of the finale—a carefree, frivolous theme solidly in D major—is clear-cut and easily comprehensible. The subject lasts for eight symmetrical bars, repeated at bar 67, at which point the phrase ends on the tonic instead of the dominant (as in bar 66), contributing further to this feeling of thematic resolution. The exact repetition of $1a^3$ at bar 97—unusual for the composer—identifies this idea as a real structural marker. Furthermore, the episodic sections of the formal plan are either similarly four-square (episode 2, for example), or present irregular transpositions of a regular figuration (as in episode 1).

Ex. 4.107: Violin Concerto, III, bars 75-84

Ex. 4.108: Violin Concerto, III, bars 113-120

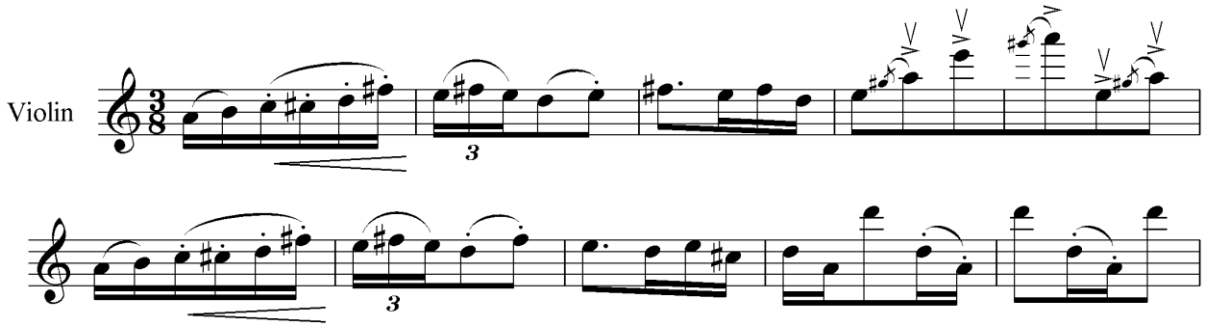
Nevertheless, subsequent statements of $1a^3$ are developed in the typical manner of the composer, and repeatedly disrupt the musical stability. This is perhaps most obvious at bar 224, where a bar of striking material (bar 228) is implanted into the regular phrasing. Episode 2 proceeds to a modified version of $1a^3$ at bar 251. This presentation also features an interjection in the manner of bars 227-228 at bars 254-255. Before this statement can be completed, however, it is developed at bar 258. This modification opens with a crotchet E♮, as in the standard progression of $1a^3$, and it is therefore not immediately apparent that this *is*, in fact, a development.

Ex. 4.109: Violin Concerto, III, bars 251-269

1b[3] also features deformations within its phrasal regularity. Its antecedent is symmetrical, and the consequent initially appears to support such a consistent structure (bars 145-152), until transpositions and irregular virtuosic semiquaver patterns influence proceedings. Despite this impression of disruption, however, both antecedent and consequent are exactly sixteen bars long. The development section (bar 501) can also be subdivided into regular eight-bar semiquaver patterns, which are presented against varying pedal points and harmonies. The first pattern moves between E diminished and G♯ diminished every two bars; the second (bar 509) between G diminished, B diminished, B♭ minor and A minor; the third (bar 517) from A♭ dominant seventh (for four bars) to G (for four bars); and the fourth (bar 525), only four bars in length, remaining on a harmony of G diminished.

Ex. 4.110: Violin Concerto, III, bars 137-168

The reprise of the introduction at bar 210, however, upsets the impression of thematic regularity. Bars 210-217 repeat bars 25-34 a major third higher (on F♯), although the original length is curtailed by two bars, and the final two bars return to the original pitch. This is followed, as in the original introduction, by a chromatically-descending quaver cell (bar 35), but this is likewise altered into a three- (instead of four-) quaver pattern, and is condensed to two bars in length. Indeed, the whole reprise of the introduction is considerably compressed; the two-quaver idea on A♮ (bar 43), which is repeated at bar 220, is adumbrated to half its length, its repeated bars are jettisoned, and the introduction to 1a[3] (bars 51-58) is notably absent.

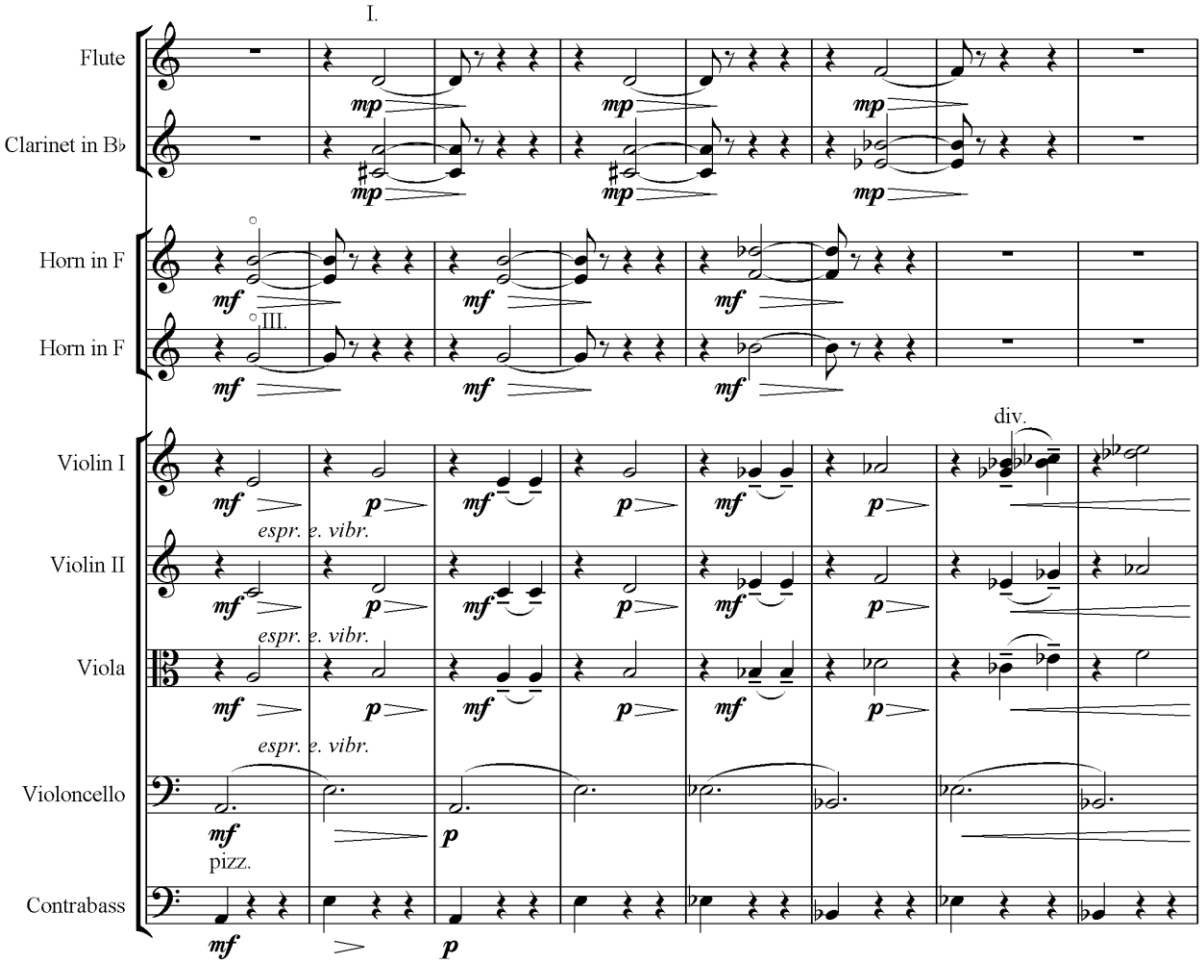
The first statement of 2b[3] at bar 381 reflects the shape and direction of its motivic origins (bars 321-326). The second statement (bar 389) acts as a consequent phrase to this, beginning identically. However, this descends in its fifth bar (rather than ascending), and concludes with a jump of a fifth, similar in character to the conclusion of 1a[3] (for example, at bar 66). The third

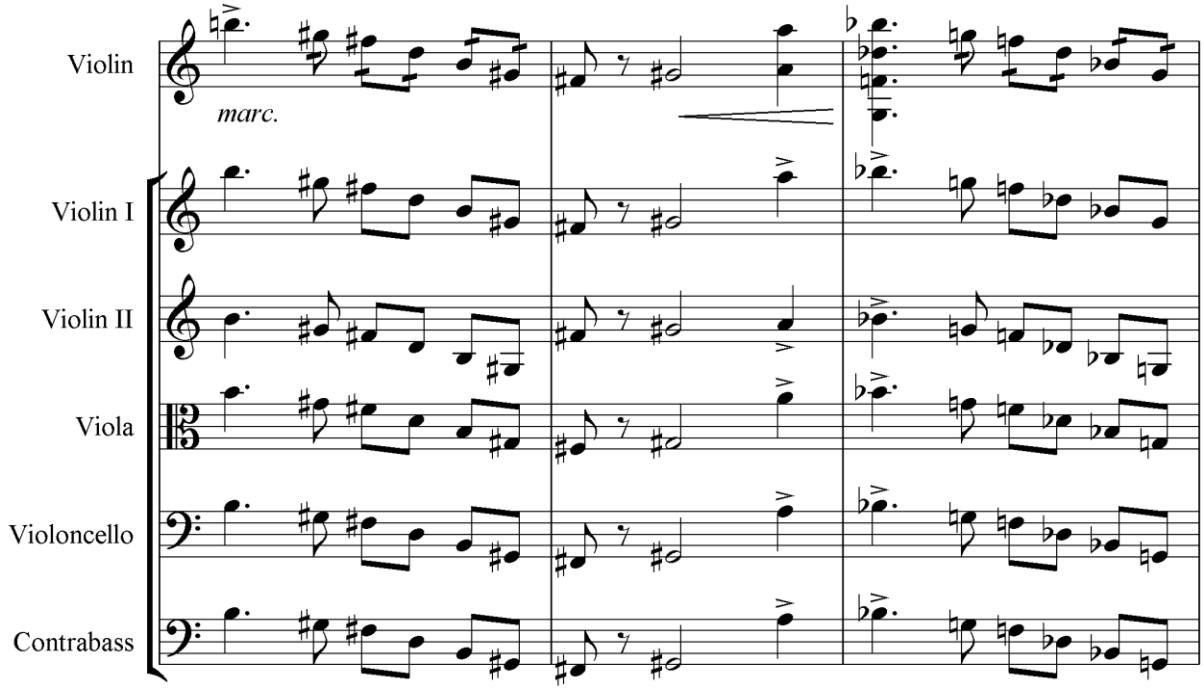
statement of $2b^3$ (bar 397) begins with a development of the first two bars into oscillating quavers. The impression conjured up by these eight-bar phrases is that the ending of the statement will be the same as the first statement, and that consequently a fourth statement will naturally complete the section. This is not the case, however—the third statement follows the same path as the first statement up to its sixth bar (bar 402), but instead of extending the A♮ for the full bar it now uses it as the basis for a sequential development of the material heard in the previous bar. This subsequently approaches the fourth statement via ascending quavers. This statement (bar 405) is now an octave higher, and as a result appears to have broken out of the rigid pattern initially established. This fourth statement preserves the quavers which began the third statement, and recreates the progression of the second statement up to its fifth bar, after which point it sequentially descends by means of the hemiola idea present in the violin part at bar 378.

Ex. 4.111: Violin Concerto, III, bars 381-425

The recapitulation of the first subject's thematic material is immediately followed by episode 2 (the version from bar 243) and its consequent return to $1a^3$ (from bar 251) at bar 695. This process appears to suggest that episode 1 functioned as a disruptive anomaly, which was permitted a modicum of development in the middle section but has no true place in the musical plan. However, whereas the presentation from bar 251 was originally interrupted, this statement is now completed in the manner of the $1a^3$ statement from bar 224 (which original *preceded* the first episode at bar 243). Therefore, the recapitulated version of $1a^3$ amalgamates the completed version from bar 224 (similarly presenting its additional bars) with a number of stylistic features of the thematic statement from bar 251.

Ex. 4.112: Violin Concerto, III, bars 695-704

With regards to tonal procedures, the Violin Concerto is markedly more diatonic than the Piano Concerto, featuring far fewer clashing extensions of harmony. The diatonic nature of the thematic material of much of the finale has already been commented upon. Other connections with traditional tonal practice include the introduction of the first subject of the first movement, which is established following a clear perfect cadence featuring a dominant seventh chord (bars 9-10), and the second subject, which is in the dominant and is generally understandable in terms of functional harmonic processes. The introduction/accompaniment to the first theme of the second movement oscillates between related harmonies of A minor and E minor (with flattened seventh), and this pedal movement from A♮-E♮ is maintained throughout the entirety of $1a^2$. Here, the violin line is strongly in the mode of Aeolian on A (with occasional chromatic additions, such as the A harmonic minor ascent in bar 44 and the chromatic descent in the orchestra at bar 48). Furthermore, perfect cadential movement is readily perceptible during $1b^2$. The finale opens back on D (the conclusion of the previous movement acting as a quasi-perfect cadence into this), although this tonality is now triumphantly major instead of minor. Episode 2 of this movement is solidly in the relative minor, although this is admittedly still underpinned by chromatic movement in the orchestral parts.

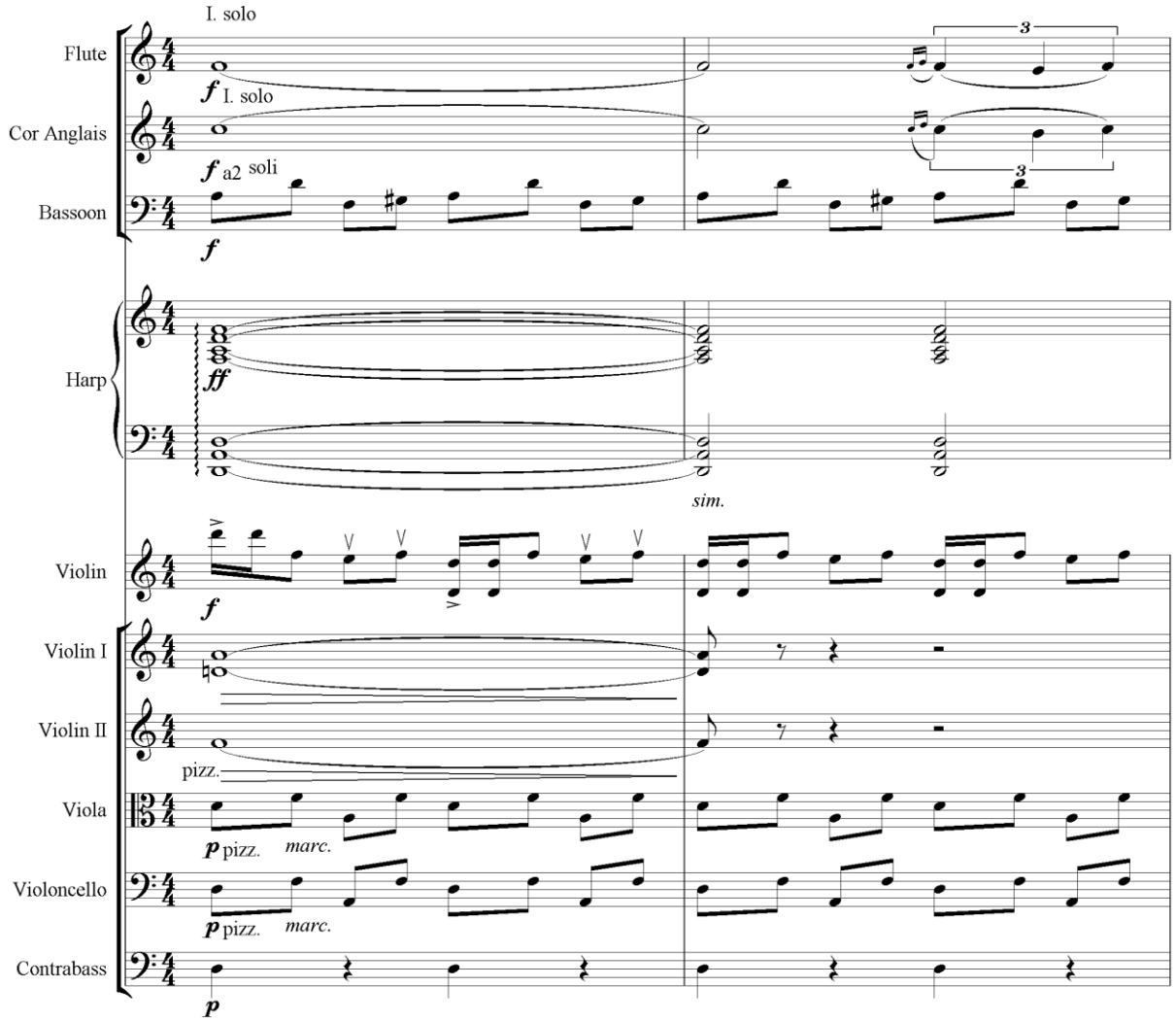
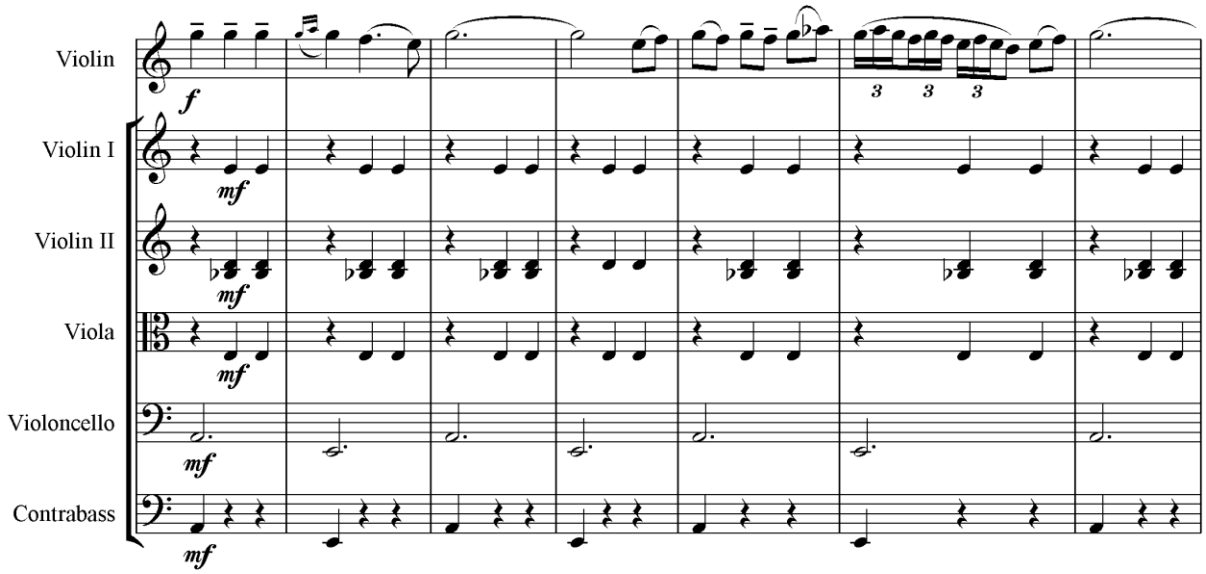
Nevertheless, chromatic extensions (especially with regards to semitonal relations) are certainly present throughout the work, although not to the same degree of intensity as those encountered in the Piano Concerto. Such chords are apparent in the first movement, for example: at the descent in bar 5, which outlines a G half-diminished chord; in the B♭ minor (with added flattened fifth and thirteenth) chord in bar 8; and in the diminished chords of bar 101. Moreover, both the first and second subjects are supported by a chromatic descent in the orchestral parts against static pedal points, and the frequent sequential transposition of thematic cells, often semitonal as in bars 90-91 and 123-124, further contributes to the tarnishing of the tonal foundation. In this way, the development section is reached by a sequential rise in the solo violin

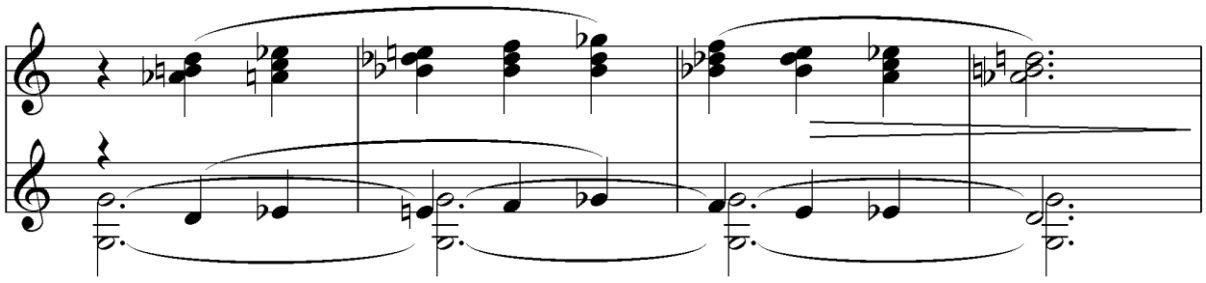
onto the tonal centre of E♭, an arguably unimaginative method of achieving the desired semitonal modulation. Indeed, the orchestral background to the introduction and first theme of the second movement is presently 'sidestepped' down the tritone, coming to oscillate in bars 18-22 between E♭ minor-B♭ minor (with flattened seventh)-E♭ minor (with flattened thirteenth)-B♭ minor (with added eleventh). Similarly, the accompaniment to the fourth and seventh bars of the first subject of the finale is sequenced down from D to C♯ diminished seventh. Consequently, the latter harmony opens the first episodic section, its accompaniment chromatically descending every two bars.

Ex. 4.113: Violin Concerto, II, bars 14-21

Such devices ensure that dialectical clashes undeniably persist in the Violin Concerto (most notably in the argumentative section between the instrumental forces at bar 97 of the first movement), but there are far less openly confrontational than those of the Piano Concerto. The brief dialogical areas (such as at bars 24-38 and 53-70 of the first movement) also make use of interrupting material, but these allow the music to progress harmonically, without requiring recourse to traditional methods of preparation. In this way, the abrupt restatement of the introductory idea of the first movement down a semitone at bar 318 brings the music back into its original key,[569] and following its first statement at bars 292-293, 2c is repeated and unexpectedly transposed up by a fourth.

Ex. 4.114: Violin Concerto, I, bars 317-319

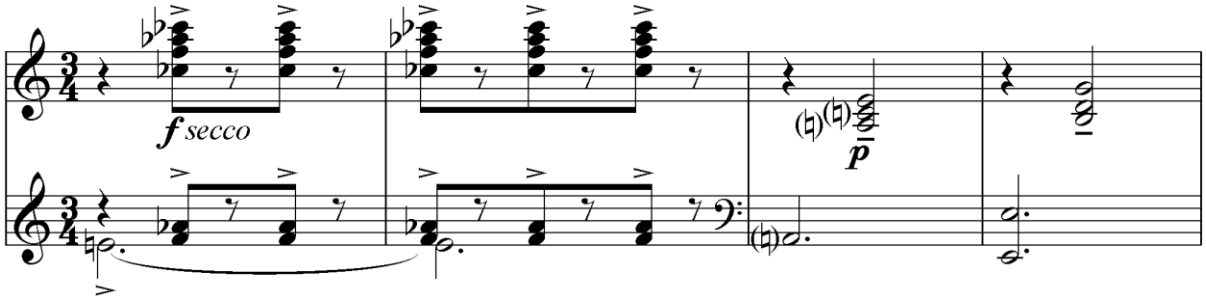
The expositional statements of the first subject (bars 24-38) present a tritonal relationship between centres of B♭ and E♮; this relationship is also apparent in the accompaniment to the repeat of the first subject (from bar 39) via the addition of the ♯4 degree, and in the development during the movement into the second subject (at bar 188, where the A minor harmony follows a chord of E♭ minor). In the second movement, the repeat of the consequent of $1a^2$ (bar 45) introduces B♭s into

[569] This also occurs between the soloist and orchestra at the end of the cadenza.

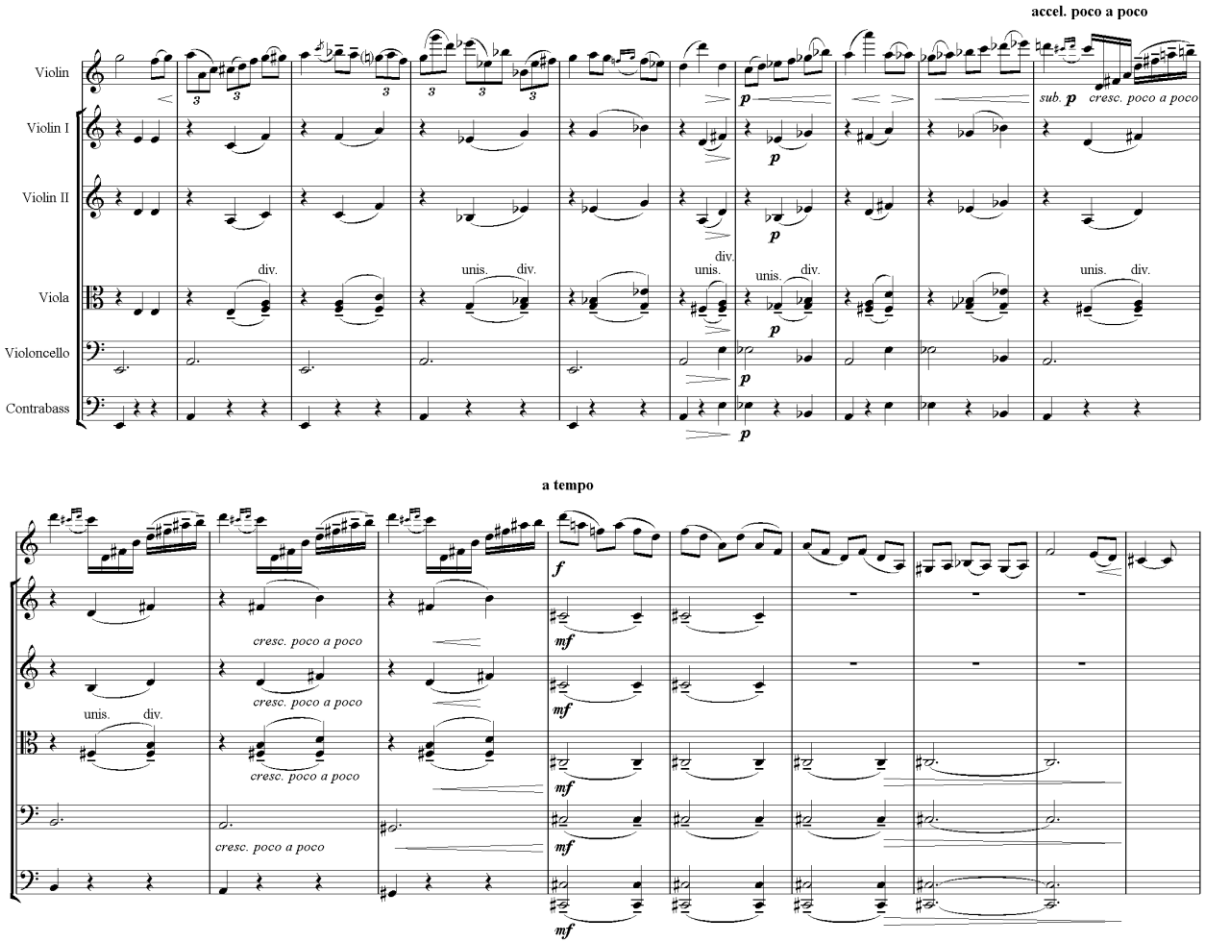
the orchestral texture, which are both semitonally and tritonally opposed to the underlying A♮-E♮ oscillation. This procedure also occurs during development 2 at bar 106.

Ex. 4.115: Violin Concerto, I, bars 39-40

Ex. 4.116: Violin Concerto, II, bars 45-51

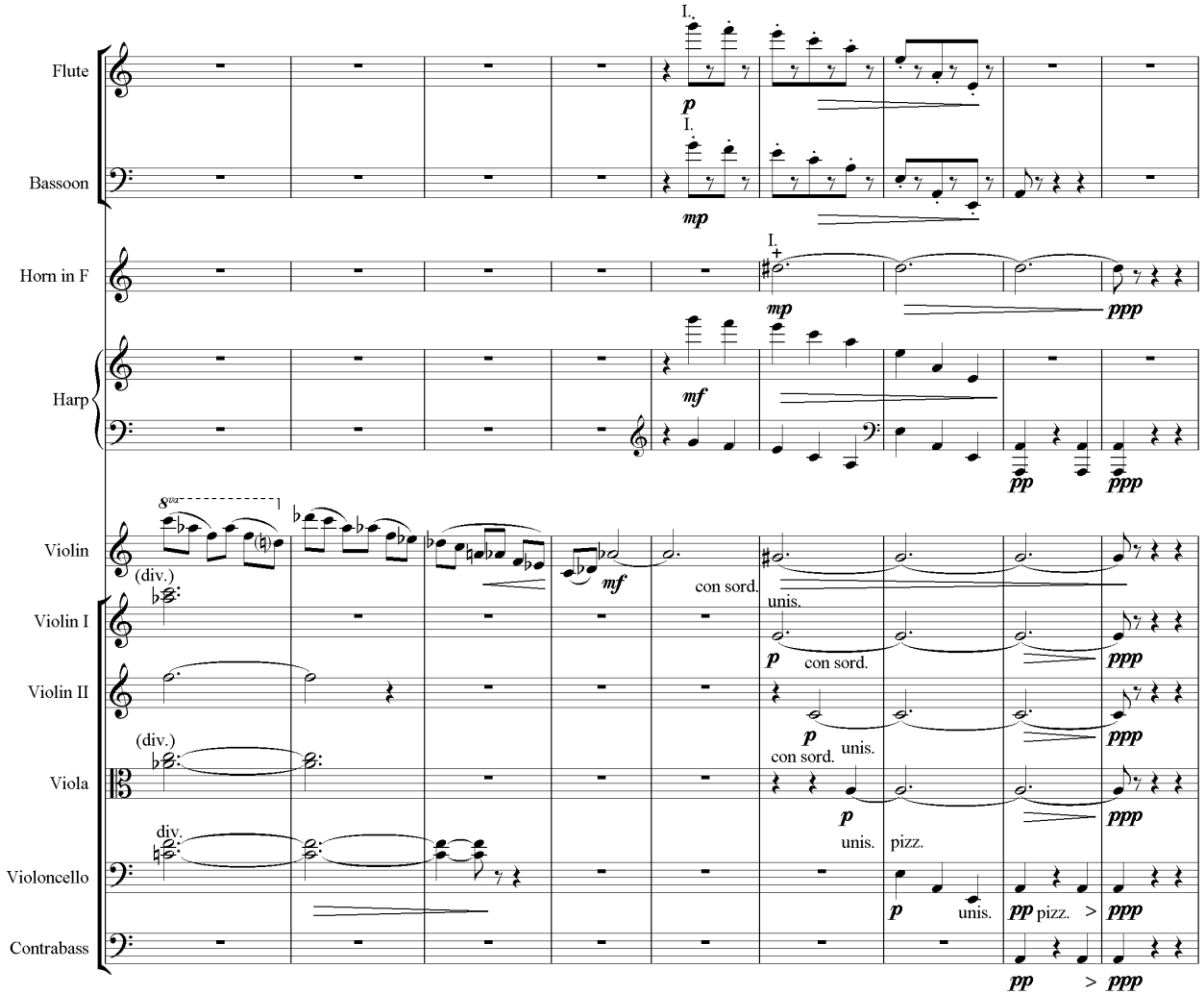
Semitonal clashes occur more prominently in the second movement, which begins in E♭, a semitone higher than the D minor global tonic of the first movement. Striking examples of this feature include the D dominant seventh harmony against the A♭ pedal point in bar 117, and the many diminished and diminished seventh harmonies heard between bars 140-143, where the final A♭ diminished harmony clashes wildly against the pedal of G♮. The introductory material is clearly based in the tonality of E♭, but chromatic notes impose upon this foundation: the ♭2, ♭6, and ♭7 are all present, which results in octatonic overtones.

Ex. 4.117: Violin Concerto, II, bars 140-143

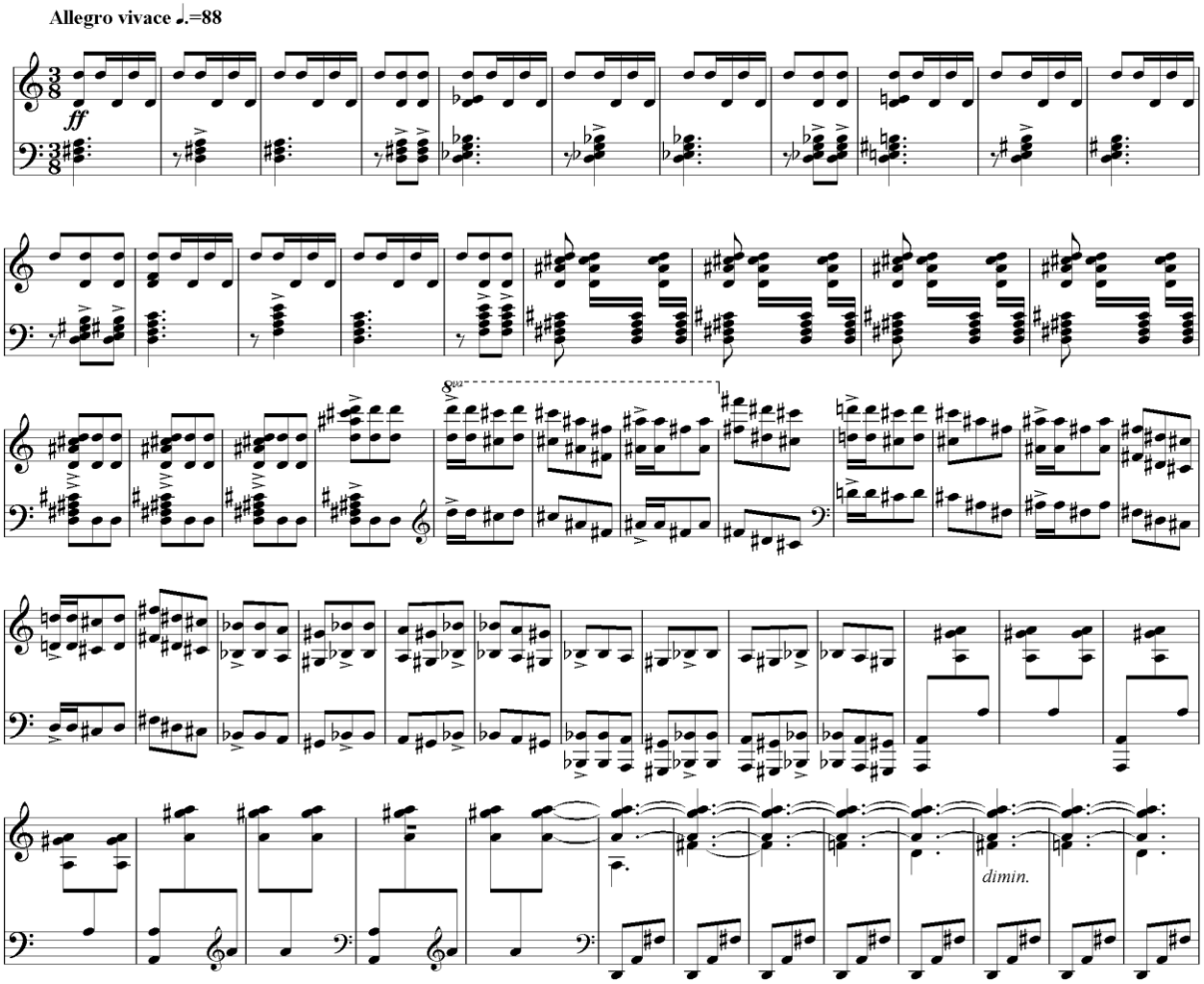
The second half of the movement's introduction presents accented, insistent chords of F diminished above a semitonal pedal point of E♮ (a semitone higher than the fundamental tonality of the previous section of the introduction). Although this pedal point provides a quasi-perfect cadential point of arrival into the harmonic oscillations underpinning the subsequent bars of the introduction (which reappear as the bedrock to 1^2), the resultant A minor tonality (bar 14) is notable for being a tritone away from the opening E♭ tonality.

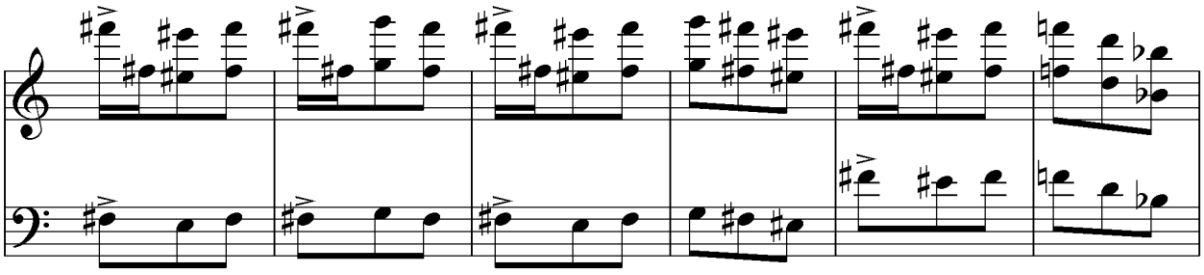


Ex. 4.118: Violin Concerto, II, bars 12-15

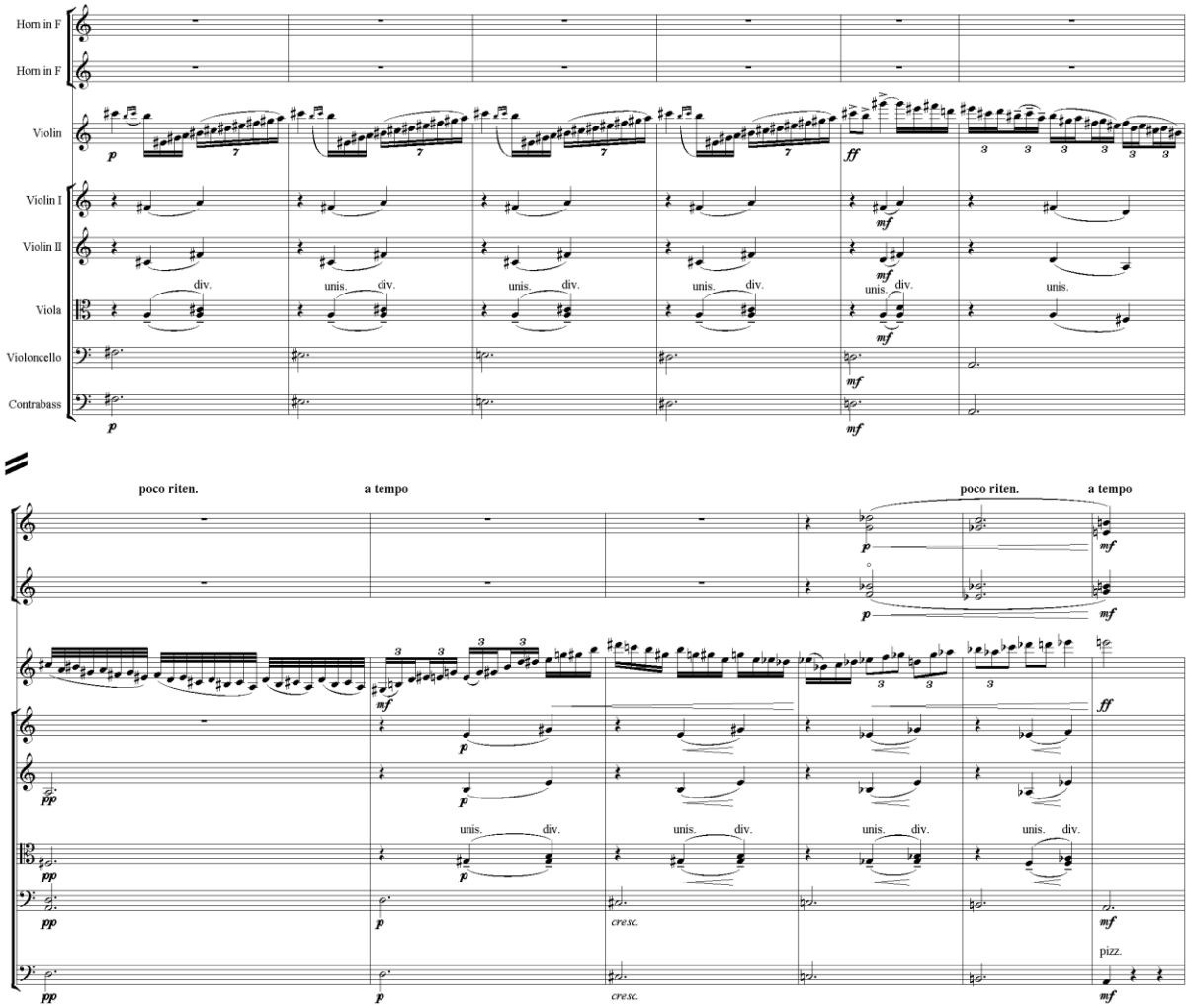
In $1b^2$, the harmonic stability begins to break down: E♭ major/minor attempts to reassert itself in bar 55, doing battle with D between bars 55-61, and the consequent at bar 61 is transposed through harmonies of D dominant seventh-B minor (with both natural and sharpened seventh)-G♯ half-diminished. Although the latter eventually creates a perfect cadential movement to a pedal point of C♯ at bar 65 (itself providing further perfect cadential movement to F♯ minor at the start of development 1), this new centre is presented in direct conflict with the descending violin arpeggios in D minor (which also feature chromatic turns at bar 68).

Ex. 4.119: Violin Concerto, II, bars 52-70

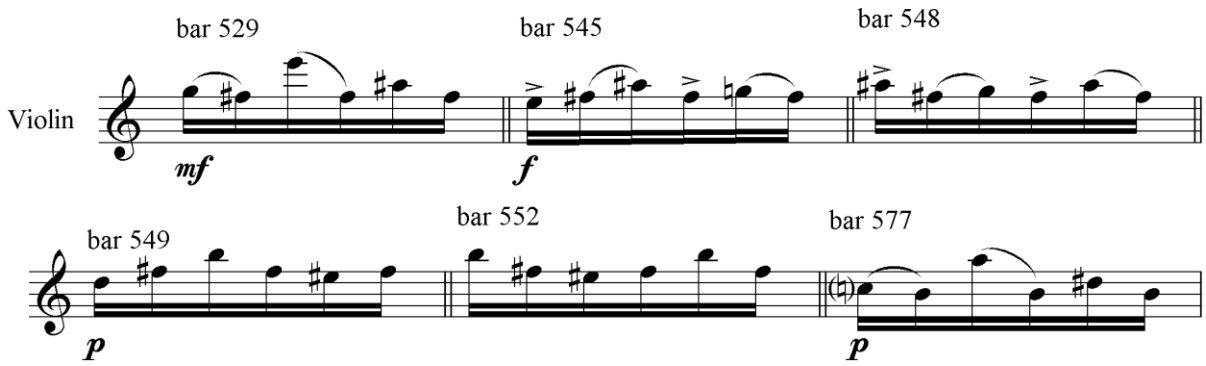
The second movement also features one of the composer's most intriguing conclusions. The violin plays solo arpeggios in D♭ (with chromatic additions), ending on a sustained pitch of A♭ (bar 245) which is held until the very end of the movement. The re-entrance of the orchestra at bar 246 provides an initial semitonal clash against this on G♮; this descends down onto an A minor chord in the next bar, the sustained A♭/G♯ in the violin providing a piquant minor (with major seventh) harmony at the movement's close.

Ex. 4.120: Violin Concerto, II, bars 242-250

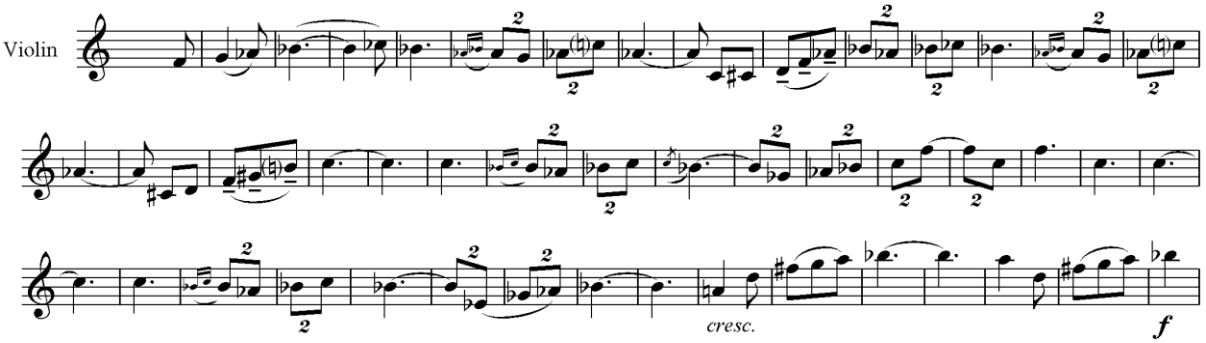
The introduction of the finale is immediately subjected to semitonal transpositions of the opening figure against the D pedal point, and comes to rest on a harmony of D augmented (with added leading note) at bar 17. (Similar semitonal clashes are heard in the eight-bar orchestral interlude at bars 168-175, which is based on the quaver octaves of bar 43 and presents a semitonal clash between G♮ and F♯.) The third statement of these opening arpeggios is interrupted after two bars by a chromatically descending four-quaver pattern, which taints both the tonality and the established feeling of pulse. This pattern acts as a quasi-dominant pedal into the return of the tonal centre of D at bar 51. Despite this seemingly traditional tonal procedure, however, it is notable that the A major (with added leading tone) harmony remains present above this cadential movement, providing tritonal dissonance between the D♮ pedal and G♯ of the chord.

Ex. 4.121: Violin Concerto, III, bars 1-58

At bar 194—the eleventh bar of the sixteen-bar consequent of $1b^3$—the violin remains rooted on G♮, but the pedal point moves up a semitone onto G♯ (with the tritonal D♮ still presented against this). Moreover, the orchestral pitch centre of F♯ at bar 206 is constantly opposed by the chromatic notes E♯ and G♮:

Ex. 4.122: Violin Concerto, III, bars 206-211

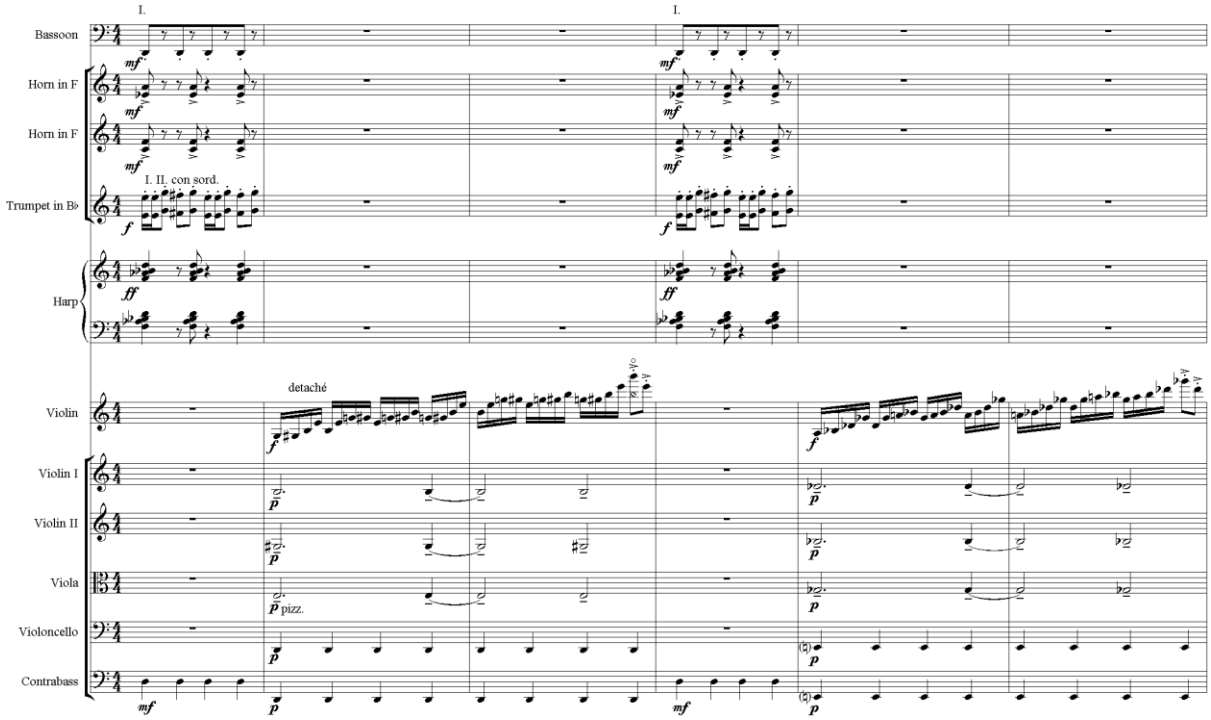
The development section (bar 501) opens with a pedal point of F♯ against a semiquaver hemiola pattern, which chromatically encircles this pedal point (hence the frequent semitonal and tritonal clashes present). A stinging hemiola pattern is also heard in the accompaniment at bars 858-863, which outlines a harmony of C diminished/B (or alternatively B dominant seventh (with flattened supertonic)). This is followed by an ascending violin semiquaver arpeggio on D minor and a descending arpeggio on E♭ minor at bars 874-875.

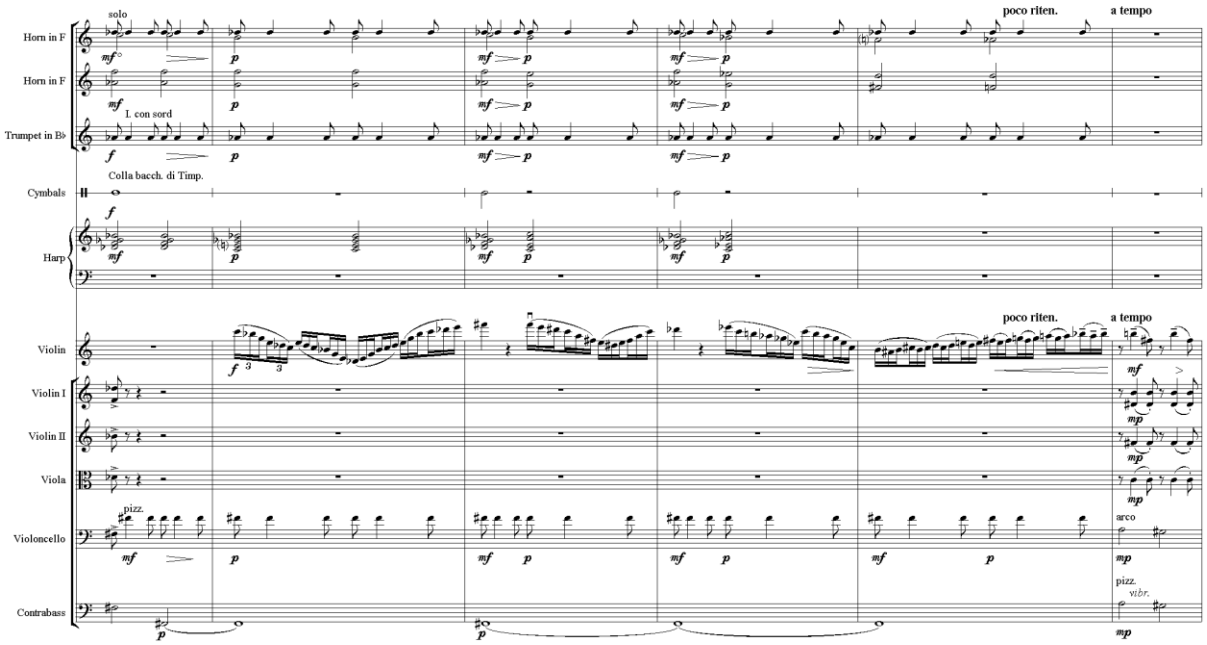
An issue of particular importance in the Violin and Cello Concertos concerns the role of the soloist within the formal plan. Whereas the arrangement of material in the Piano Concerto was highly confrontational, the instrumental relationship in the Violin Concerto is one of symbiosis and placidity—in general, the soloist has full reign to assert itself over the accompanying orchestra. Indeed, the soloist assumes almost total control over the progression of the second movement, playing in a highly lyrical manner which is interspersed with emotional, virtuosic semiquaver sections; the only exceptions to this are the transition, the first statement of the second theme, the restatement of the introduction, and the tutti climax at bar 215, which are dominated by the orchestra. The negations to the diatonic framework explored above tend to arise especially at those moments where the soloist becomes more passionate and agitated. The violin scales in development 1 expand the overriding F♯ minor tonality with the major third, ♭6, and ♭7 in bar 79, and the ♭3 and ♯4 in the scalic ascent of bar 82. The violin scales of the developmental section are transposed alongside the harmonic progression and feature similar extensions, such as both the minor and major thirds and sevenths in the E arpeggio in bar 89 (a figuration which strongly recalls bar 25 of the first movement).

Ex. 4.123: Violin Concerto, II, bars 82-93

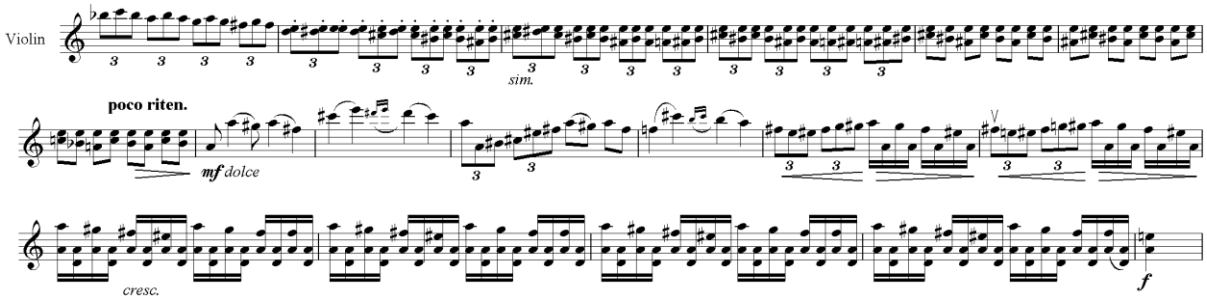
The violin also reigns supreme throughout the majority of the finale, and is constantly present within the musical tapestry. The soloist's material in this movement is not particularly varied: it is largely constructed of constant and transposing virtuoso-like semiquaver figurations, barring the second subject ($2a^3$ preserves the profound lyricism of the second subject of the first movement, which it is based on). As already noted, the rondo-like main theme becomes gradually more developed throughout its presentations—this significantly enlivens the soloist's basic material. $1a^3$ returns at bar 224, for instance, with minor variations in comparison with its original presentation. First of all, the fourth bar is developed into quavers (instead of the previous quaver-crotchet pattern), the final quaver of which leads into an additional bar (bar 228). This bar extends both the jumps from E♮ to A♮ and the underlying harmonic progression, which consequently produces a hemiola effect—a similar process also occurs at bars 232-233. Moreover, the semiquaver patterns heard throughout the development section become subtly altered, as outlined below:

Ex. 4.124: Violin Concerto, III, bars 529-577

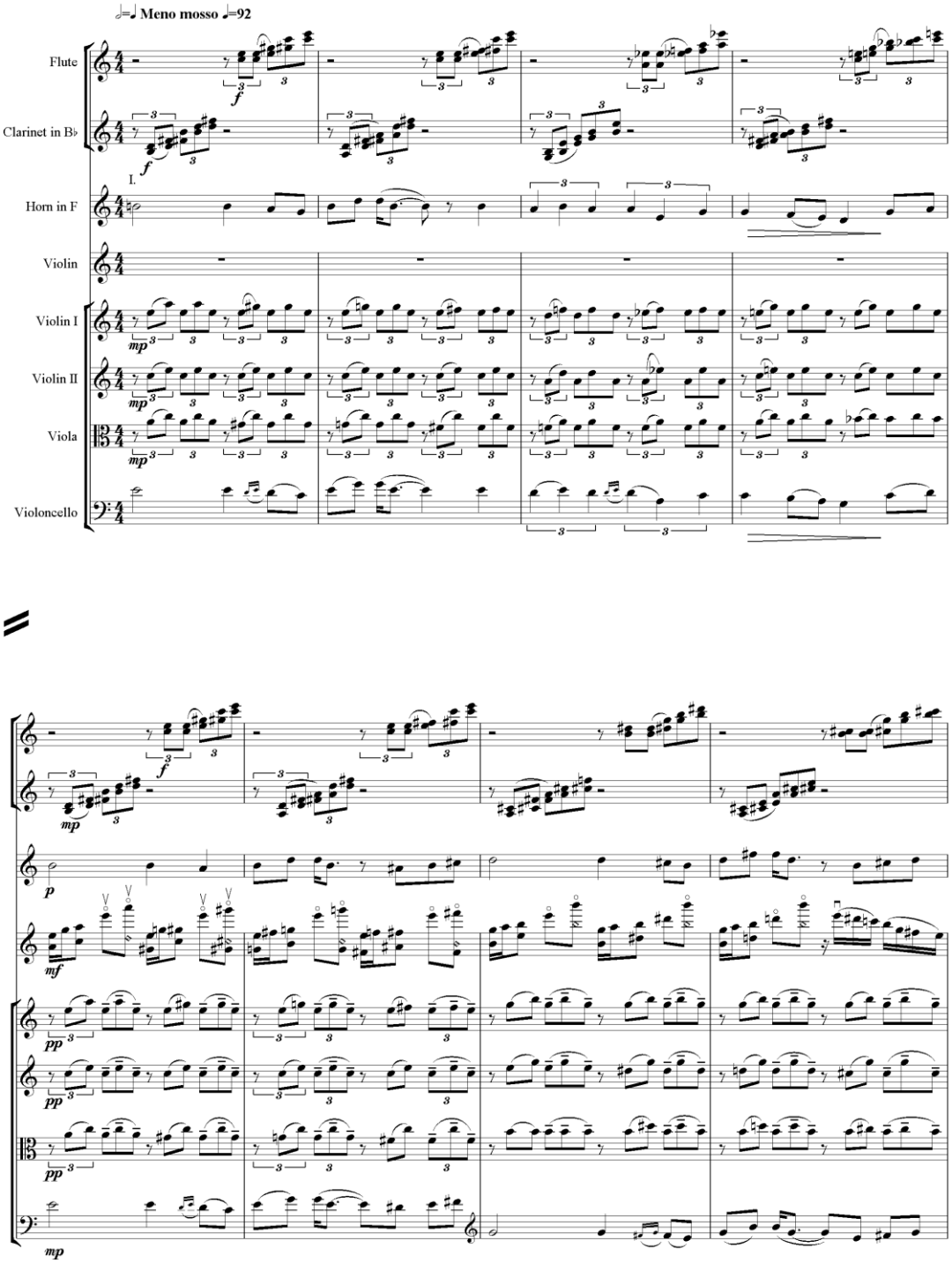
At bar 319 (equivalent to bar 85 in Movement I), 2^3 begins to deviate from its original presentation. First of all, the violin pieces together previous cells of the subject as a means of creating novel melodic patterns. The first of these is a repeat of bars 313-318, slightly modified in intervallic content and featuring a notable semitonal rise in bar 322; this leads to a quaver ascent related to that in bar 82 of Movement I. Following this, a repeat of bars 321-326 is heard at bar 329, although this presentation also features a greater quantity of the quaver movement from bars 316-317. Following a further quaver ascent at bars 335-336, the general thematic idea (bars 289-294) returns. This is sequenced up a fifth from bar 289, before progressing to quaver movement reminiscent of the contour of bar 89 of the first movement (at bar 345).

Ex. 4.125: Violin Concerto, III, bars 319-365

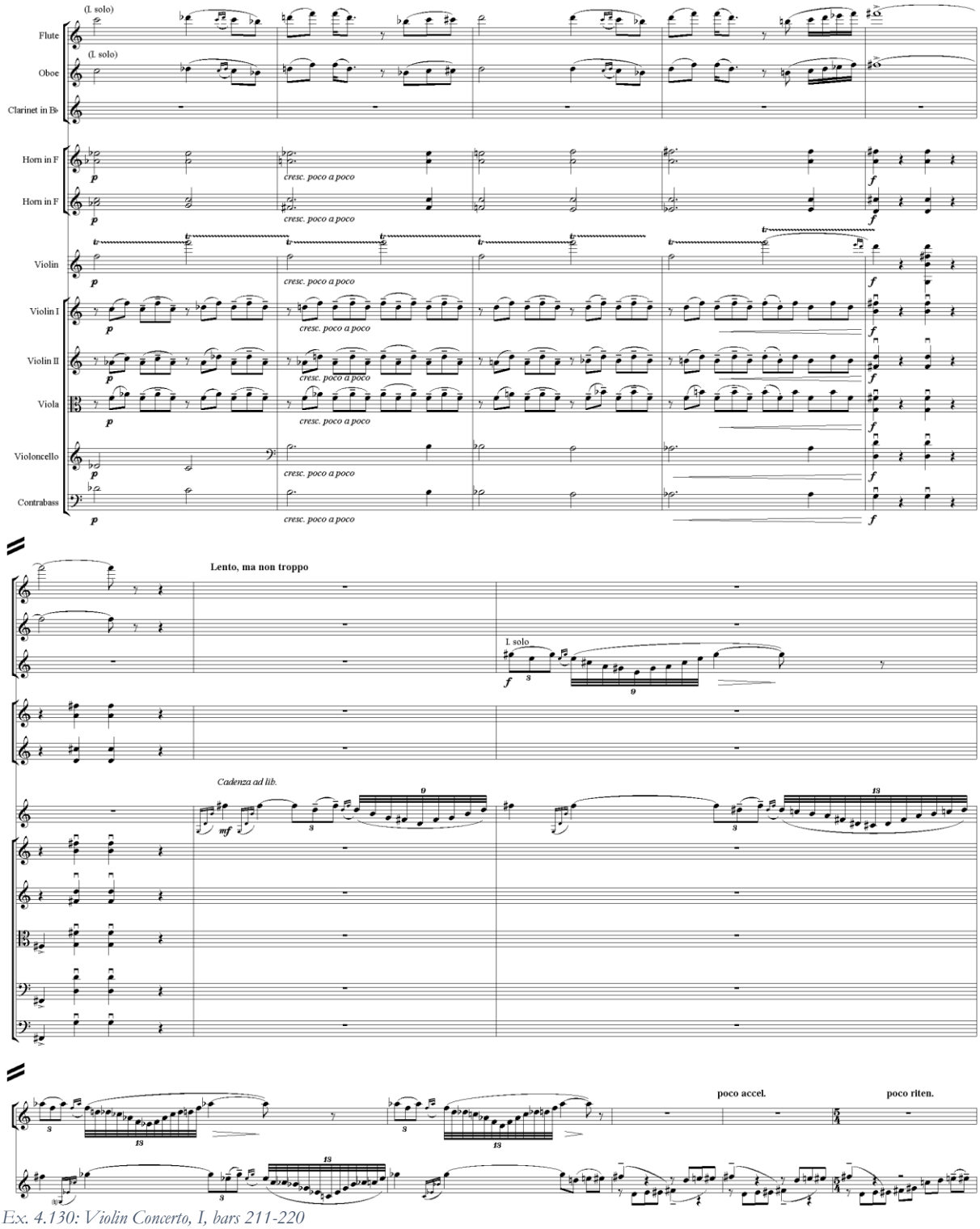
The soloist is at its most dramatic in the first movement of the concerto. Following the stark introduction (stated by orchestra only), the soloist enters with the first subject at bar 10, a motoric, rhythmic figuration played marcato on the G string. The soloist only displays its lyrical dimension at 1b, with slurred notes, extended note values, and passionate grace notes and embellishments (such as in bar 82). The section between the repeat of the first subject (bars 24-38) introduces a brief period of conflict, with the musical progression divided between orchestral statements of 1a

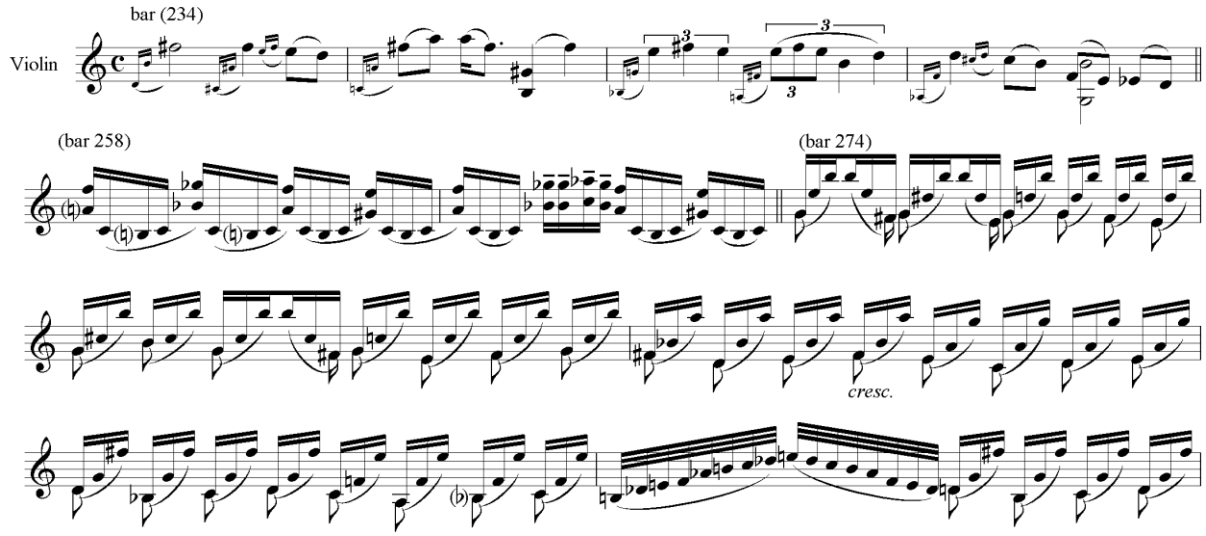
and constant violin semiquavers in the manner of the 1b cell. These semiquavers dominate at bar 37, and progress directly into the repeat of the first subject (bar 39).

Ex. 4.126: Violin Concerto, I, bars 24-29

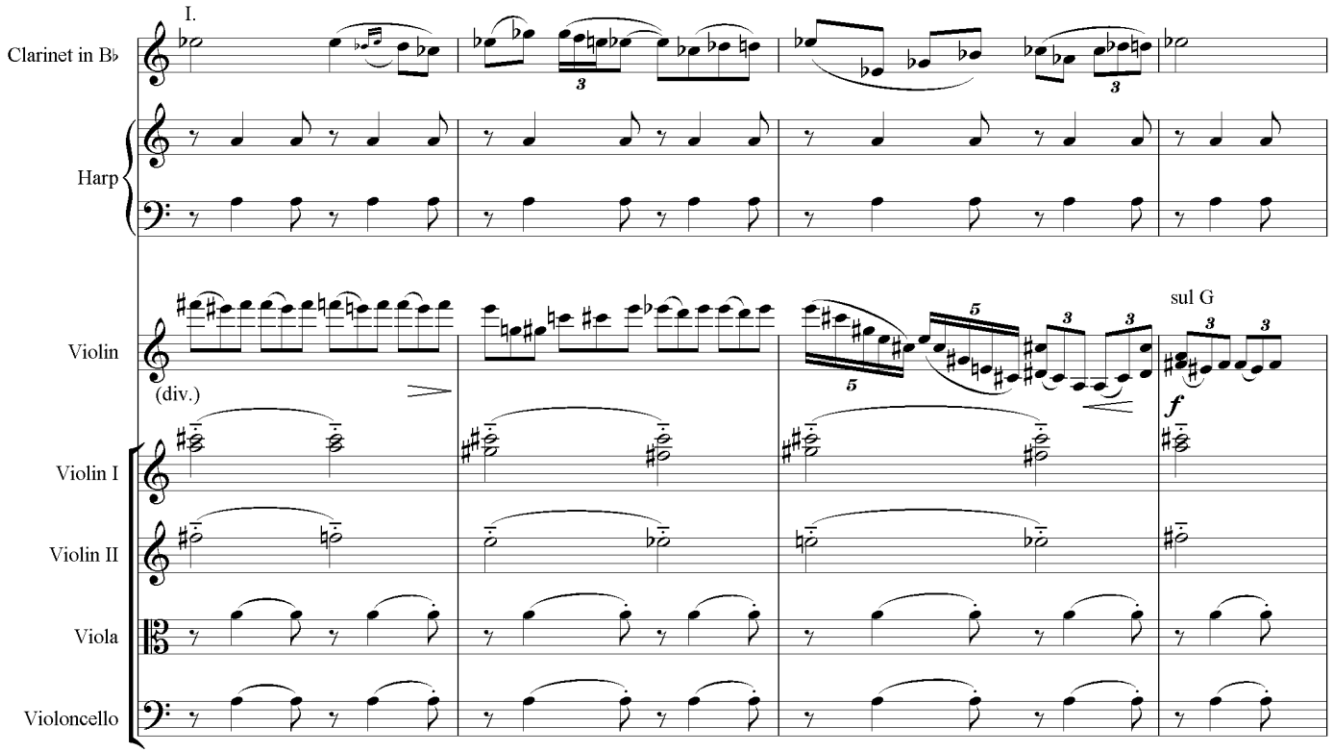
On the other hand, the movement into the transition—an area which presents similar divisions of material—sees the victory of the tempestuous semiquavers of the orchestra; this force consequently sets the scene for the arrival of the second subject. Between 2b and 2c (that is, bars 97-101), the instrumental forces are stated in opposition: the offbeat orchestral accompaniment doing battle with the sextuplet semiquaver violin figurations which segue directly into 2c (bar 102). The codetta is entirely controlled by the soloist, but this is felt less as a moment of triumph than as an improvisatory meander into the development section.

Ex. 4.127: Violin Concerto, I, bars 97-102

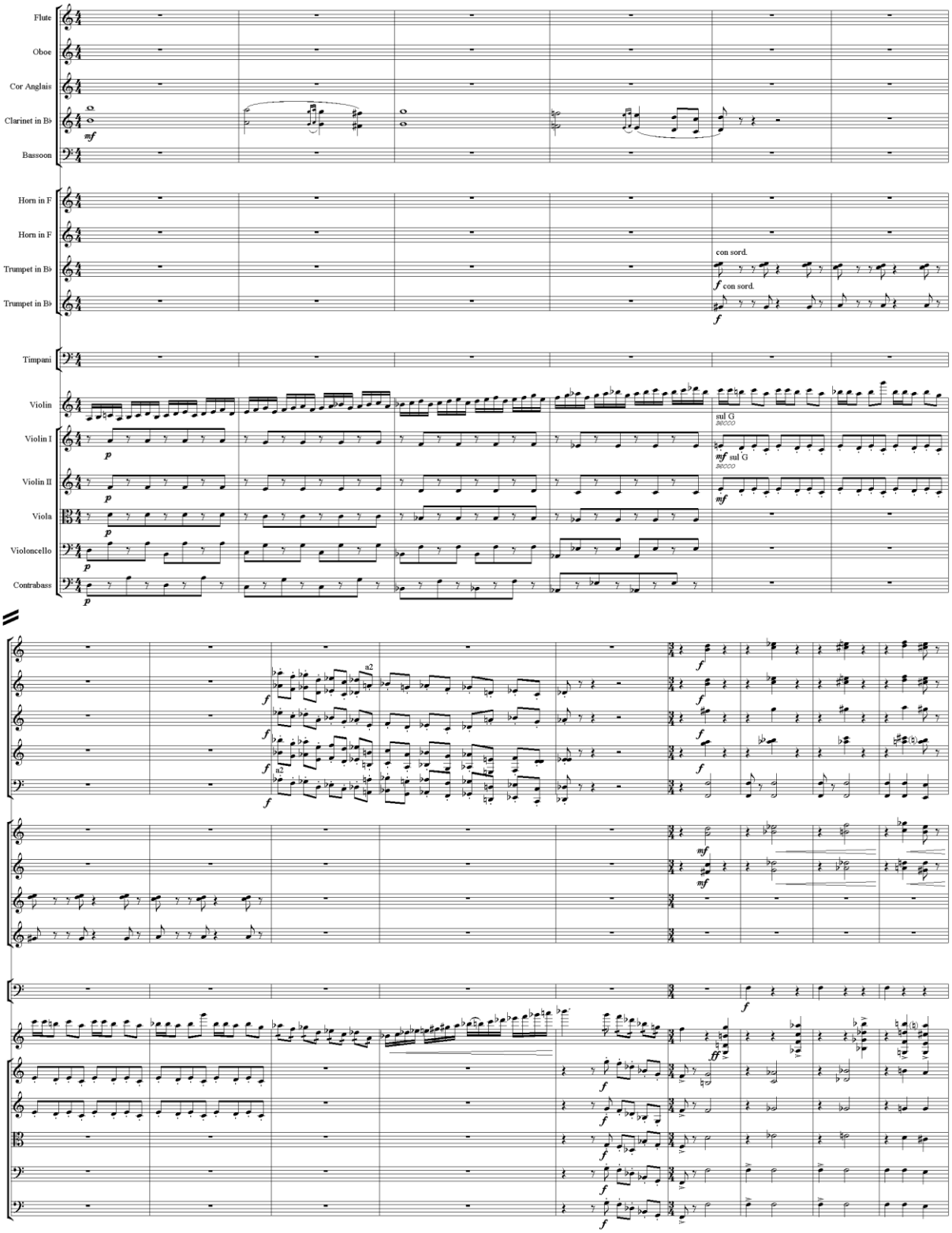
Barring bars 117-124 and 180-191, the violin is present throughout the entirety of the development. It begins this section by asserting its semiquaver scales against the transposing orchestral cells of 1a. The soloist eventually wins this argument, and moves into an area based upon cells of both subjects (bars 131-187), the orchestra reduced to an accompaniment. This juncture features virtuosic elements, such as the rapidly repeated pedal notes from bar 139 and the double stopping at bar 164.

Ex. 4.128: Violin Concerto, I, bars 163-180

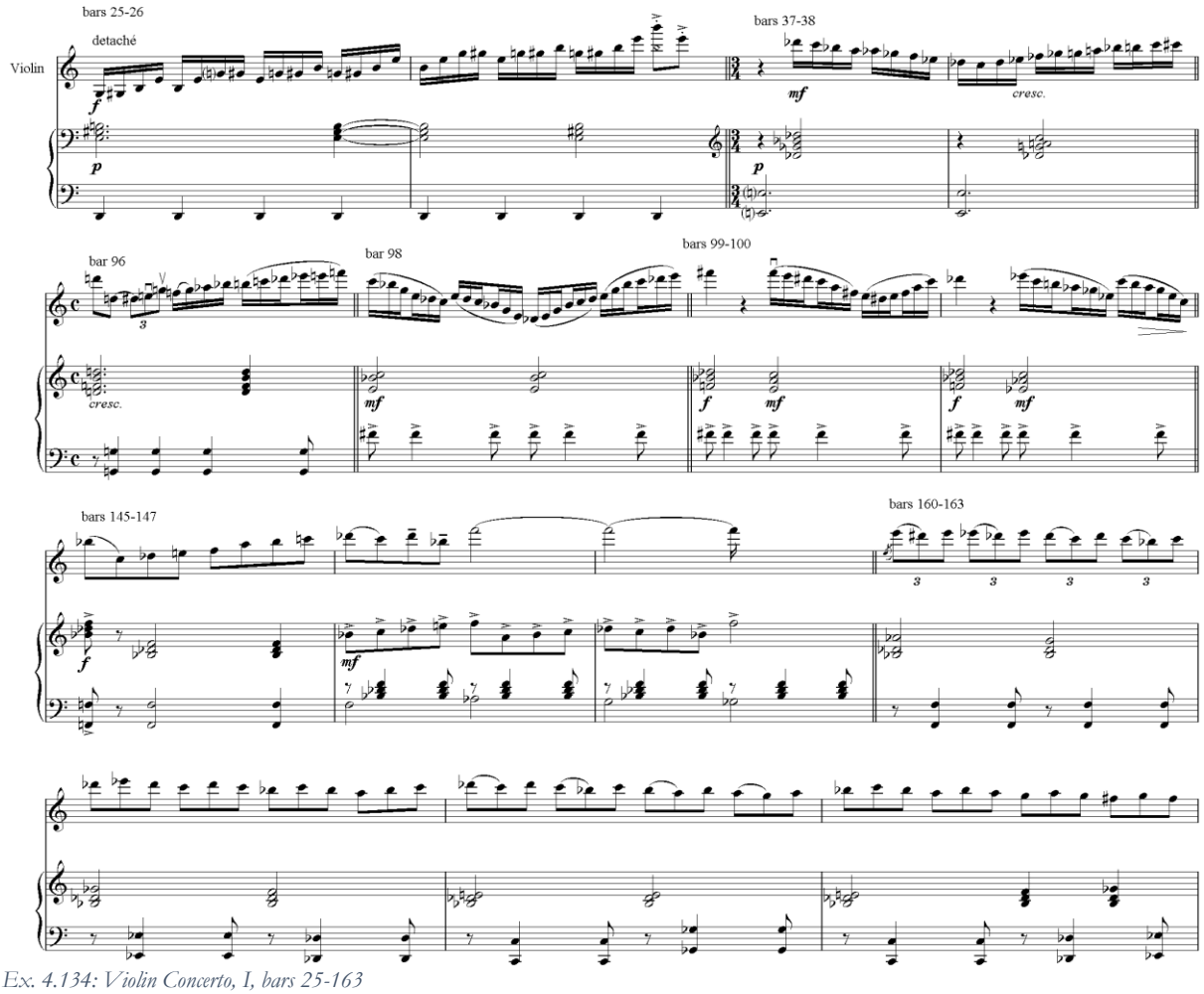
The orchestra briefly steals the momentum away from the violin at bar 180, and introduces the reprise of the second subject (bar 188). After four bars, however, the violin re-enters with accompanying figurations, variously transposed, and its semiquaver patterns gradually intrude upon the musical progression.

Ex. 4.129: Violin Concerto, I, bars 188-195

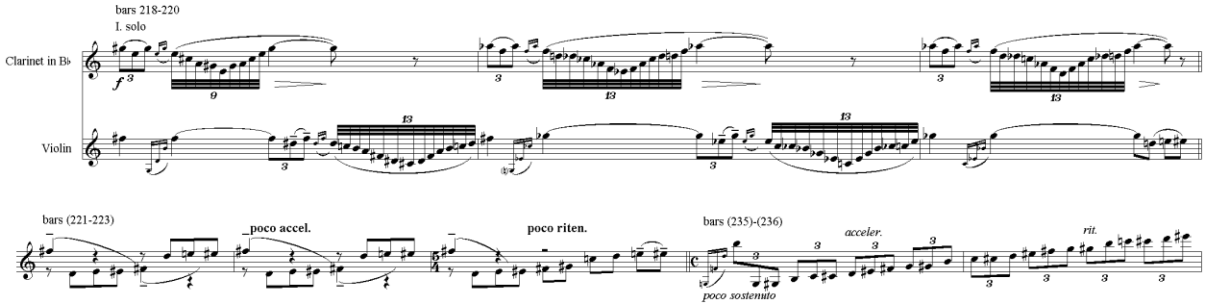
The music is abruptly curtailed by violin and orchestral chords at bar 215. This appears to signify the opening of the cadenza, but the soloist and orchestra continue to deliberate, swapping arabesque patterns before the cadenza proper finally enters (after bar 220).

Ex. 4.130: Violin Concerto, I, bars 211-220

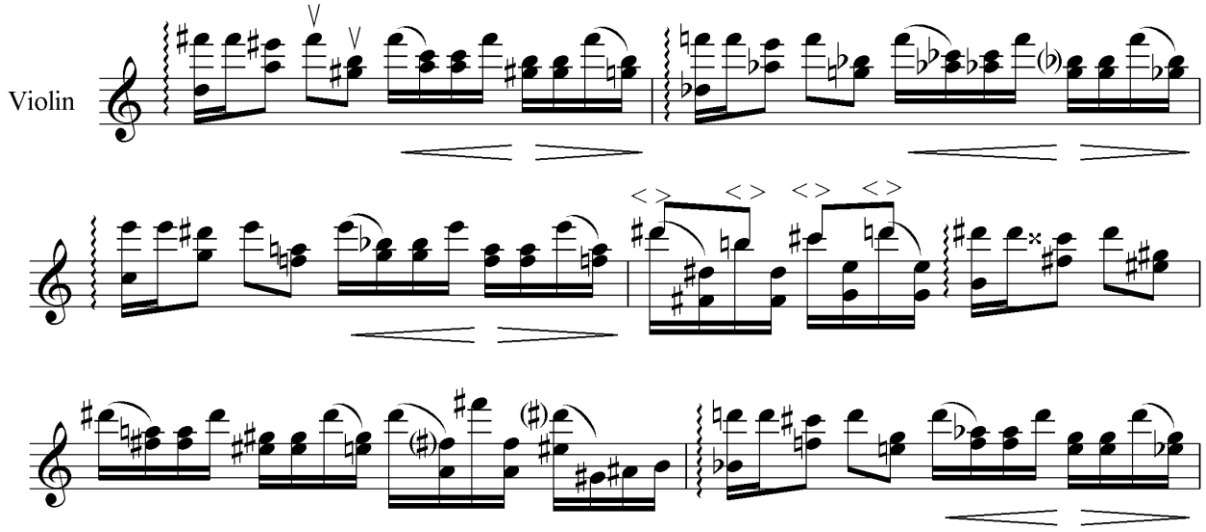
The cadenza brilliantly combines the lyric and the motoric, beginning with the former and soon advancing to the latter at bar (235). The music presently returns to the lyrical in bar (250), although the motoric re-intrudes in bar (252). The second half of the cadenza is fully virtuosic, with almost constant semiquaver figurations, and ends with a cell of bar 5. This stimulates the orchestra into action, who recapitulate the music from this point at bar 222.

Ex. 4.131: Violin Concerto, I, bars (234)-(278)

The second subject group is of particular note in the recapitulation. Here, the theme is re-distributed to the clarinet, and the soloist largely plays accompanimental triplet quaver figurations generated from bar 160 of the development section (with occasional embellishments, as at bar 267). The violin interacts with the clarinet in bars 278-280, which answers the soloist imitatively; nevertheless, it is the soloist which re-presents 2b (at bar 281).

Ex. 4.132: Violin Concerto, I, bars 265-268

In the coda, the violin concentrates entirely on presenting motoric, transposing cells of the first subject and introduction (the latter presented at bars 313-320 and 334-343). The soloist becomes briefly accompanimental once again at bars 324-327, where it plays semiquaver figurations beneath the new sounding orchestral idea, although it promptly regains control of the music in the following bar.

Ex. 4.133: Violin Concerto, I, bars 324-338

The immediate appeal of the first movement is partially due to the numerous modal and artificial violin scales, which enliven the musical fabric. Both the major and the minor third is presented in the rising violin scales of bars 25-26 and 28-29. Furthermore, scales such as G Locrian (bar 96), C Mixolydian (with ♭2) (bar 98), and E♭ Dorian (bars 37-38) are apparent (the latter against a pedal point of E♮), and become further extended with regular chromatic overtones. The C♭ scale at bars 125-127 contains the additional ♯2 and ♭6 degrees, and the violin adds substantial chromaticisms to the general musical soundscape at the recapitulation of subject 2 (bar 261). These embellishments begin with the triplet-quaver ascents from bar 263 (supported by the added orchestral chromatic ascent at bar 261, as well as in the solo part in bars 268-269 and in the orchestra from bar 280). Octatonic scales are present at bars 99-100, and are particularly prominent in the violin descent at bars 160-163 (as well as in the orchestra at bars 141-142 and 176-177). The ♯4 at bar 138 provides a notably augmented flavour to the subsequent pitch of E♮; the B♭ harmonic minor scale in bars 145-147 features the same interval.

Ex. 4.134: Violin Concerto, I, bars 25-163

The cadenza features a multitude of extended scales: the arabesques at bars 218-220 are based on diminished seventh/half-diminished seventh chords on D♯ and C♮, and the 'Arabic' ♯4/♭7 scale is heard in bar (223). Many scales are chromatically altered in this way—note, for example, the C♯ (with flattened supertonic) scale (bar (228)), as well as the ascending scale in bar (235), which can be best understood as a series of chromatic cells.

Ex. 4.135: Violin Concerto, I, bars 218-(236)

Transpositions account for a great deal of the section's instability. One conspicuous example is the violin figurations that descend semitonally from F♯ minor (with flattened fifth) to D minor (with flattened fifth) between bars (237-244). These figures are further sequenced without the flattened fifth degree, before chromatically ascending.

Ex. 4.136: Violin Concerto, I, bars (237)-(242)

Cello Concerto

(1946)

The Cello Concerto has often been considered a work of lesser aesthetic importance than the Piano and Violin Concertos by critics and the public alike. Despite occasional performances, Shneerson considered the work to be less popular than its predecessors, [570] and the Moscow premiere was described by Yuzefovich as a success, although less so than the previous concertos. The latter suggested that this was a result of audience expectations for a creation in the same vein as the 'Waltz' from *Masquerade* or the 'Sabre Dance', whereas the Cello Concerto was less immediately striking.[571] Yuzefovich also held that the finale 'does not leave as strong an impression, because it is repetitious.'[572] Although it must be conceded that the concerto is largely straightforward with regards to both form and content, the neglect is also partially a result of the period of its composition. Written only six years after the Violin Concerto, the Cello Concerto treads little new ground stylistically, and it is possible that the work may have achieved greater popularity if it had been written at another point in the composer's oeuvre. Nevertheless, the concerto contains a number of interesting features which encapsulate the stylistic features of the composer's middle period, and deserve analytical attention in their own right. In particular, the work is undoubtedly constructed with skill—the arrangement of thematic material is svelte and economical, with musical padding almost entirely eliminated from its pages.

There is some discrepancy between Shneerson and Yuzefovich regarding the earliest performances of the concerto. Although the former claimed that the composer started the concerto in 1946, it seems that major work began while Khachaturian was staying at the Composers' Retreat in Ivanovo in 1944.[573] The composer then resumed work on the concerto at the same time as completing the *Three Concert Arias* in 1946, which Yuzefovich suggests was due to his frequent contact with Svyatoslav Knushevitsky, husband of renowned soprano Natalia Spiller.[574] The concerto was subsequently finished by autumn 1946 (although Knushevitsky suggested some changes to the completed score, which Khachaturian complied with).[575] Yuzefovich and Shneerson appear also to disagree on the date of the premiere, the former claiming

[570] Shneerson, *Aram Khachaturyan*, 70
[571] Yuzefovich, *Aram Khachaturyan*, 183
[572] Ibid., 184
[573] Ibid., 152
[574] Ibid., 182
[575] Ibid.

it took place on October 30 1946, and the latter stating it was in November of the same year. Regardless, this was followed by a performance in Leningrad on November 13, conducted by Gauk.[576]

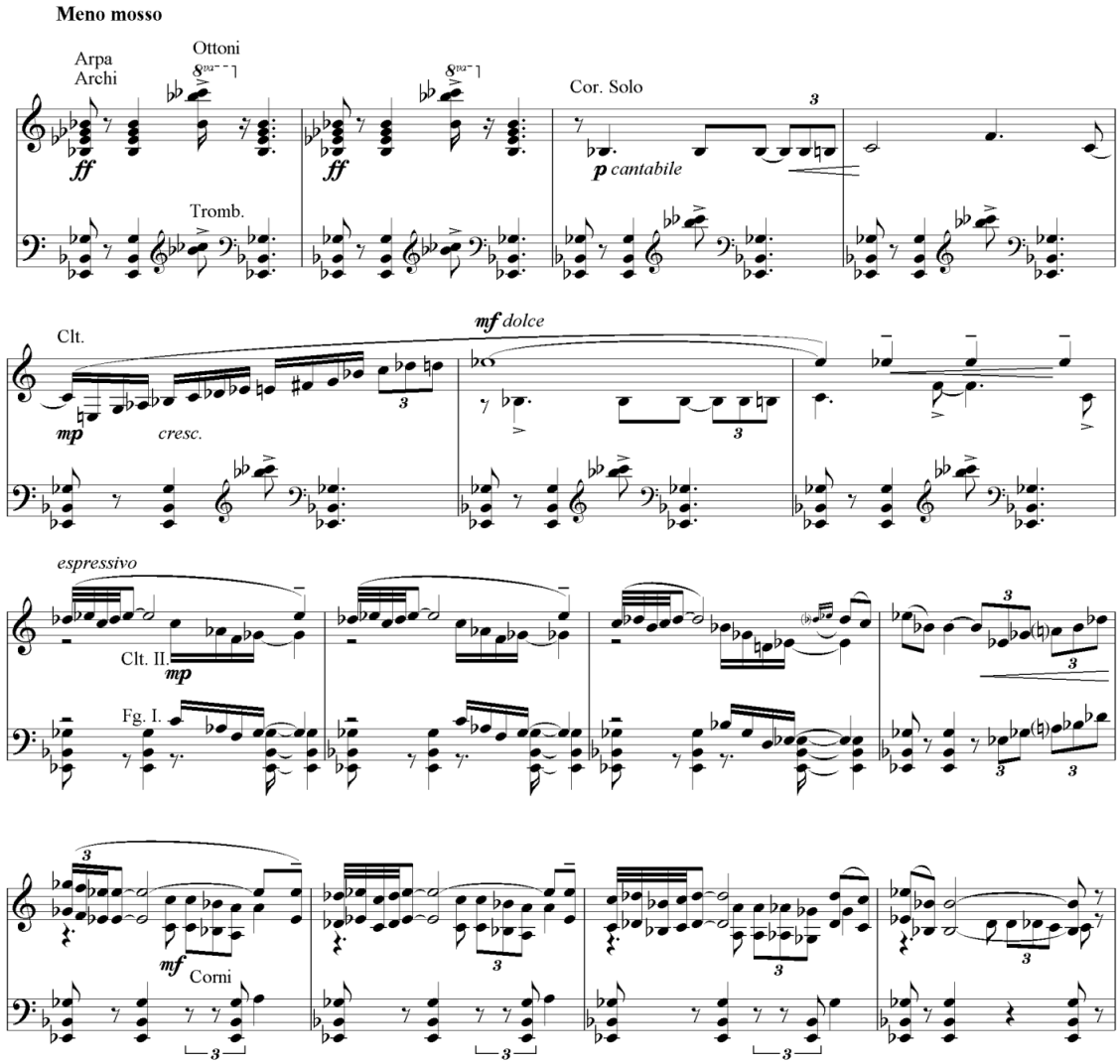
Regarding the concerto's content, the typical Soviet descriptions of the work as 'throbbing with emotion and inner energy' and 'filled with the spirit of folk songs'[577] are readily apparent in the critical literature. Shneerson wholly conforms to this manner of writing by pronouncing the second subject of the first movement as 'improvisatory in nature' and the finale as a 'popular festivity, fiery and seething with life. One of the mighty climaxes is the central episode with a new broad theme, a triumphant song asserting the leading idea of the work—the glorification of happy life.'[578] The account of the solo writing, however, is of some interest, as it accurately describes the character of the cello writing to an extent:

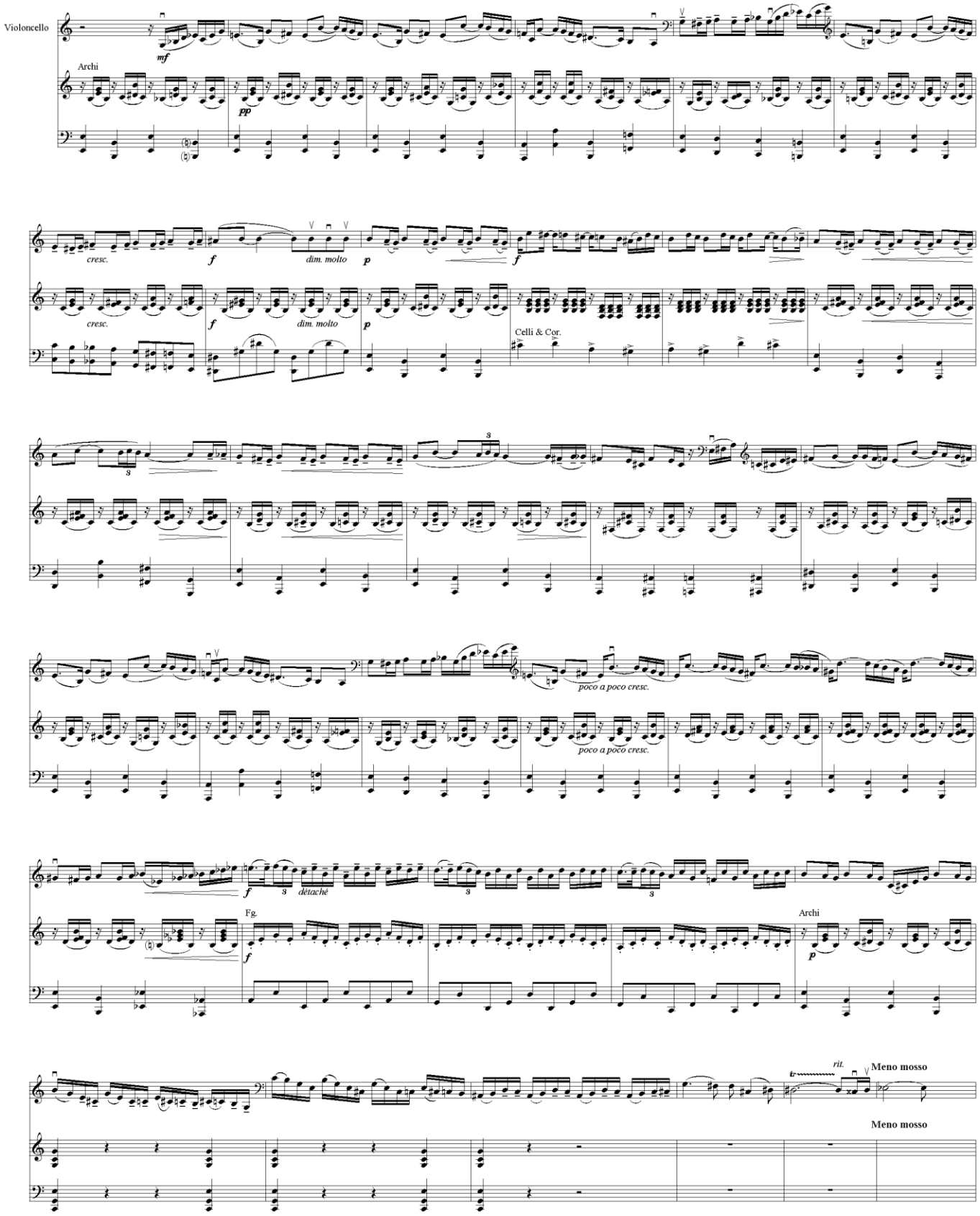
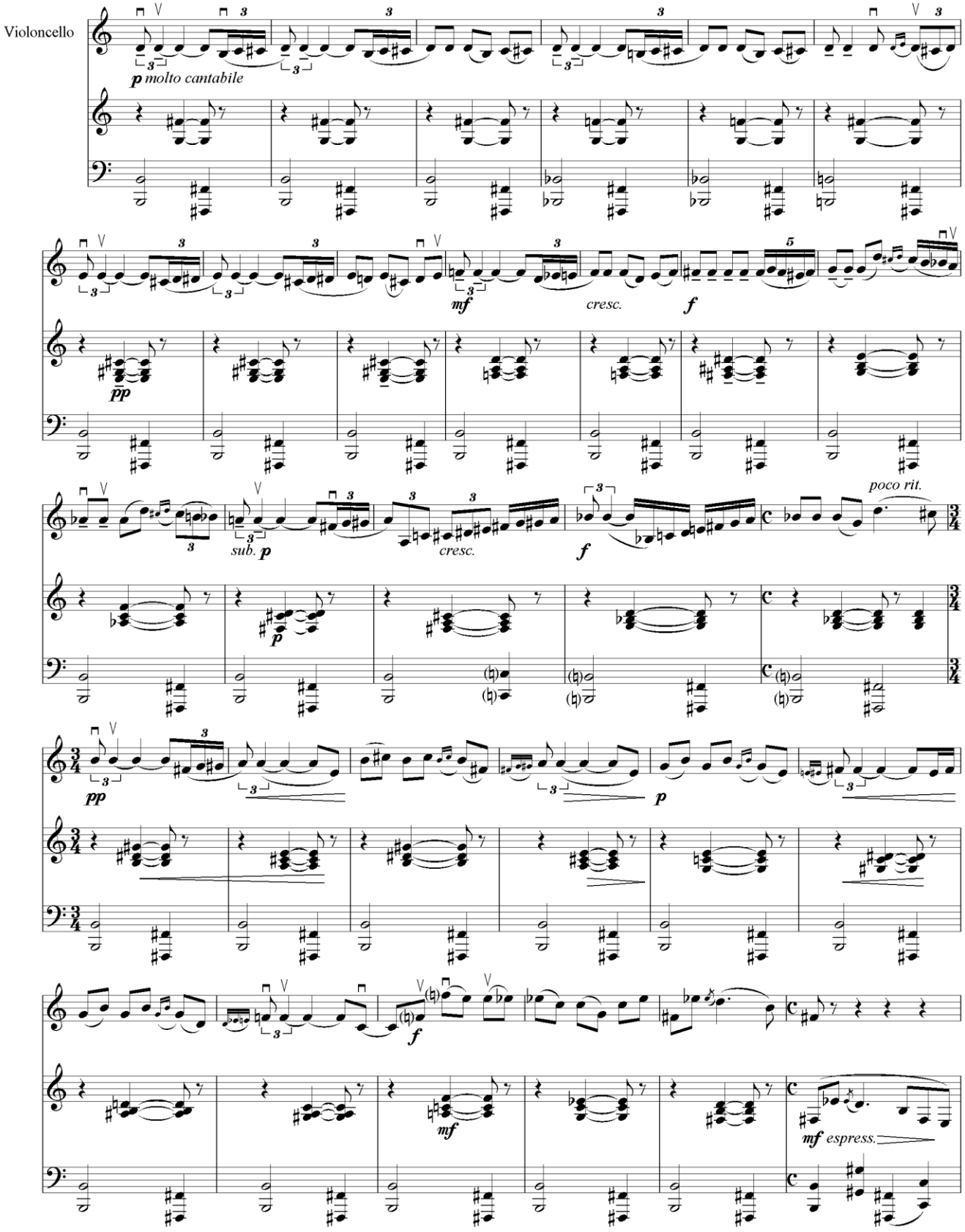
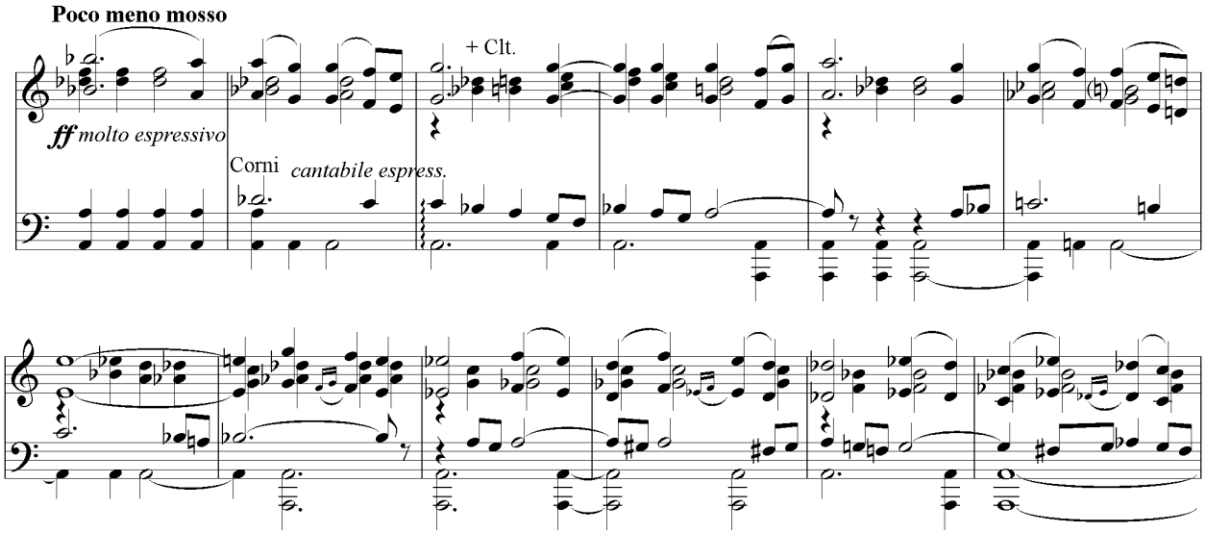
> The strong point and the chief attraction of the instrument lie in its expressive tone, best suited for cantilena melodies. This suggested to Khachaturyan his approach to it; in the Concerto he treats the cello as a melodious instrument *par excellence*, one capable of expressively and emotionally presenting, "singing," a melody. So he composed many broad and rounded melodious themes, light and lyrical in mood.[579]

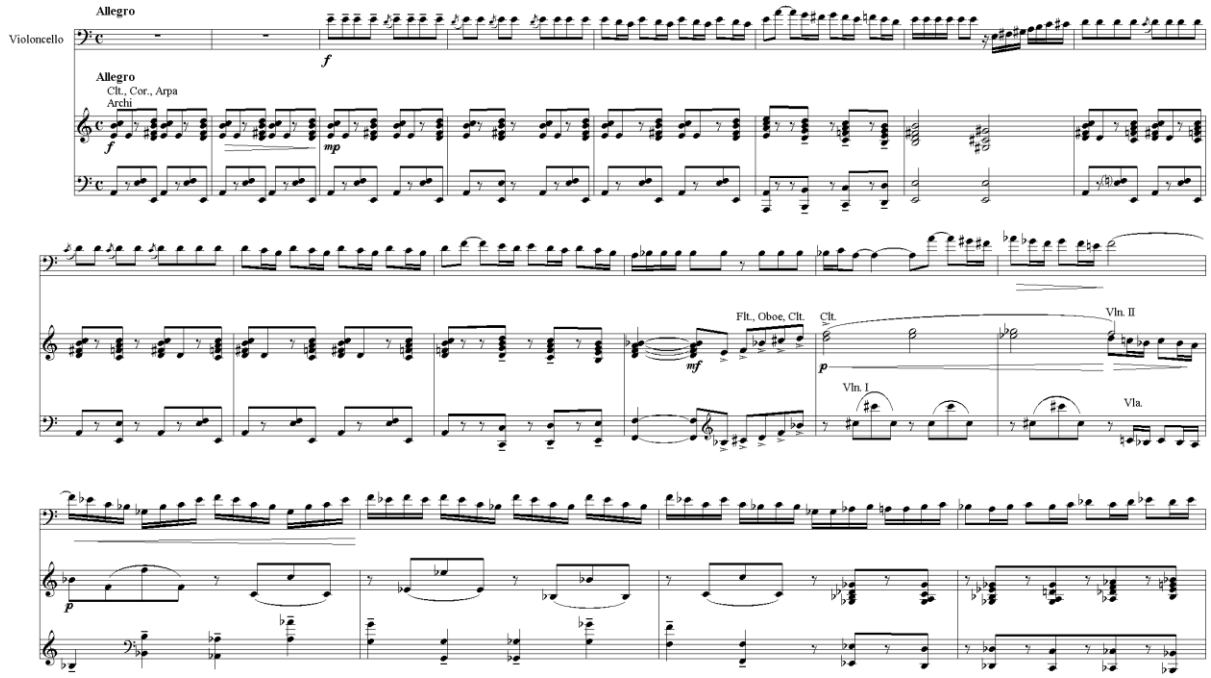
Prime examples of this lyrical mode of solo writing include both subjects of the first movement, the main theme of the second movement, and the second theme of the finale. Yuzefovich concurred with this evaluation of the cello as being of a predominately cantilena quality,[580] and asserted that the concerto demonstrated another side of the composer's capabilities, 'which matured in his later instrumental work, particularly his Concerto-Rhapsody for Violin and Orchestra.'[581] It seems that Yuzefovich is here referring to the fact that the material is darker and less extrovertedly presented within the musical fabric. Although Khachaturian's later period has occasionally been described as bland,[582] the following discussion of the later trio of Concerto-Rhapsodies repudiates this critical appraisal. Yuzefovich also noted the influence of Myaskovsky

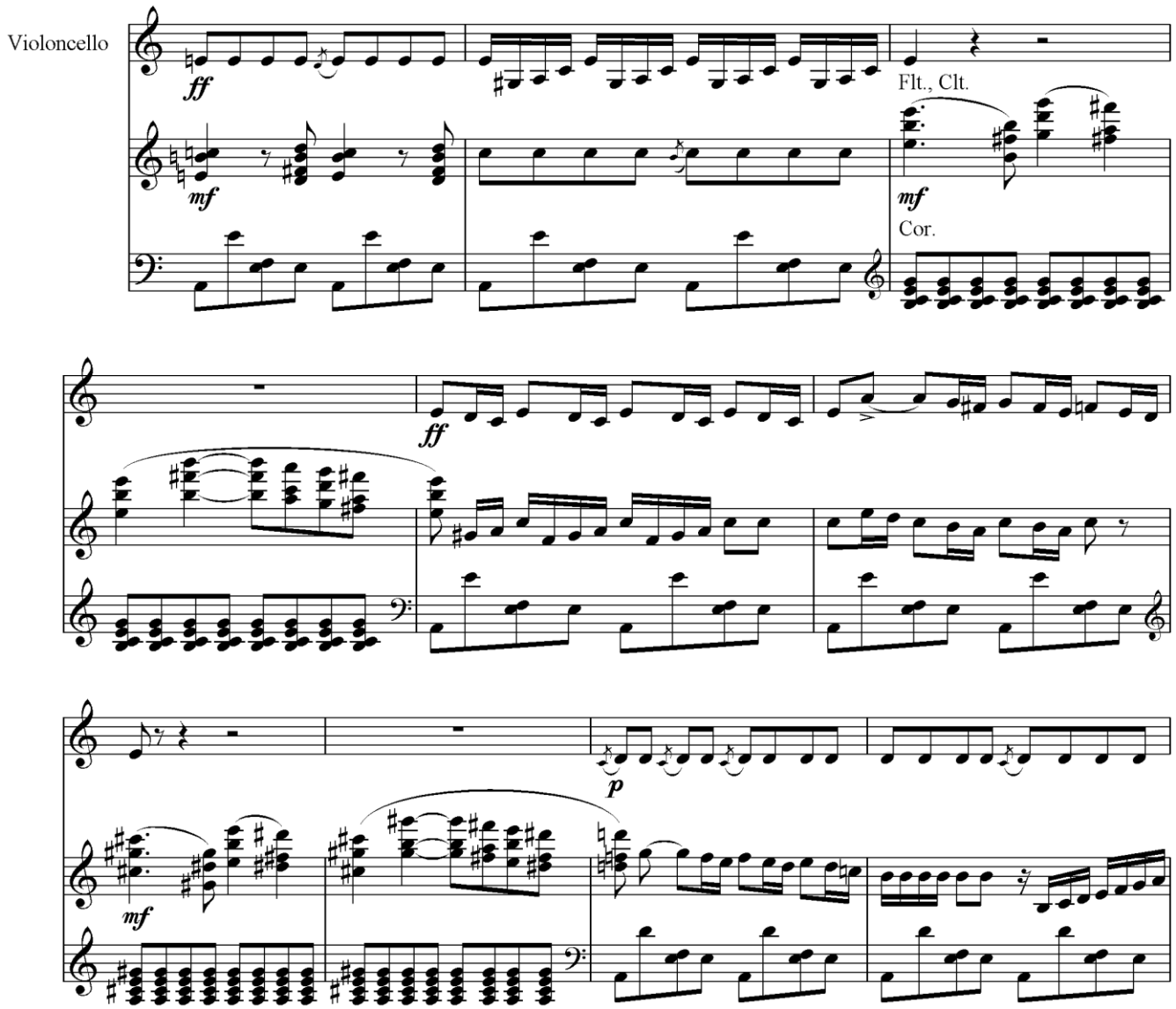
[576] Ibid.
[577] Shneerson, *Aram Khachaturyan*, 70
[578] Ibid.
[579] Ibid.
[580] Yuzefovich, Aram Khachaturyan, 182
[581] Ibid., 184
[582] To Hakobian '[t]he rest of the music composed by Khachaturian during the last two and a half decades of his life evidences the abrupt decline of his creative capabilities and, perhaps, his hopeless efforts to reach some new horizons.' [Hakobian, *Music of the Soviet age*, 189]

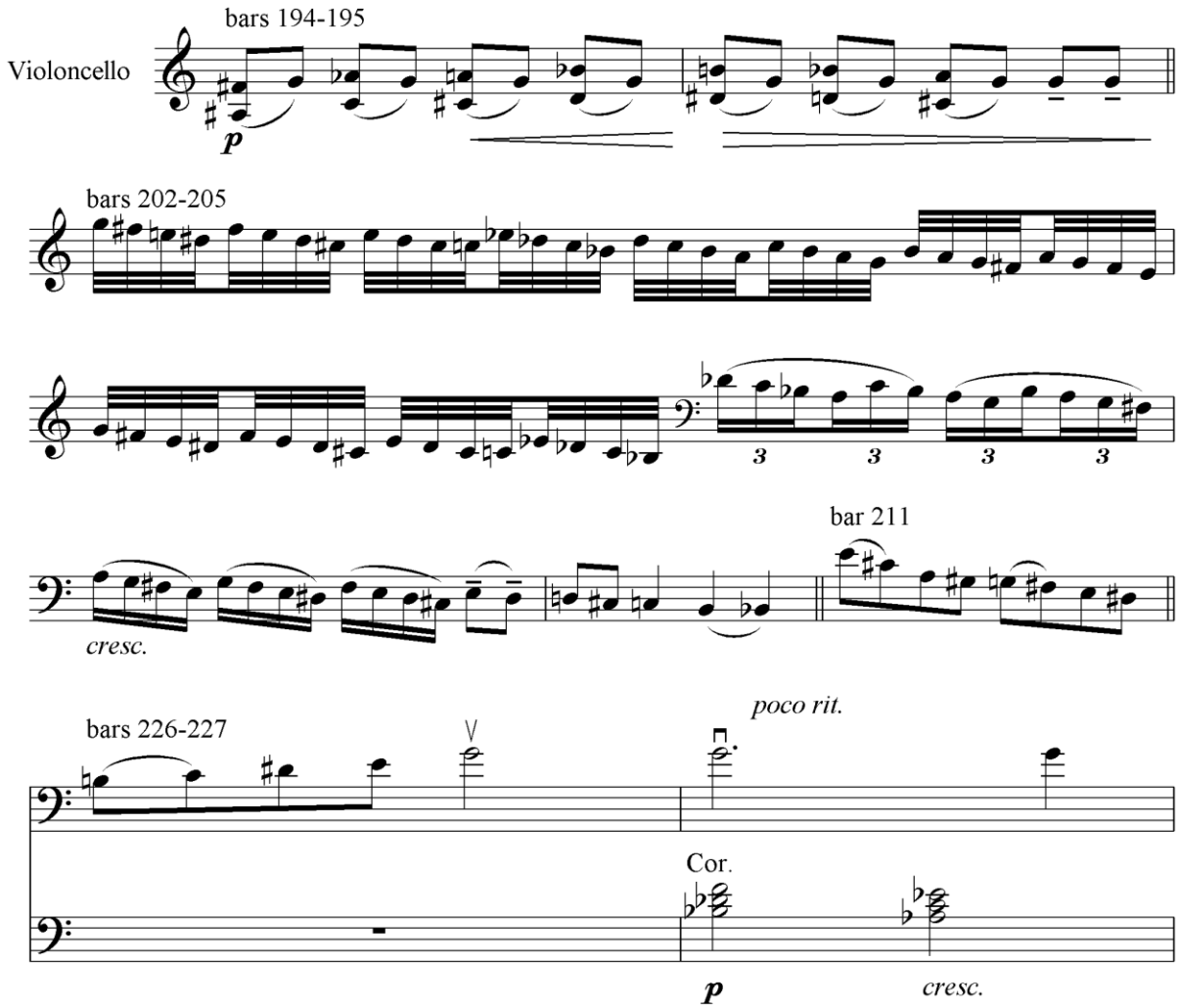
in the concerto, stating that similarities existed between the former's Sonata for Cello and Piano and Khachaturian's work.[583]

Cello concertos are notoriously problematic to compose due to the instrument's inability to sound clearly against an orchestral texture; consequently, they require a careful handling of instrumental relationships. This balance is achieved in Khachaturian's work through a considerably lighter orchestral scoring than seen in the previous concertos, and frequent lyrical passages in the high tessitura of the cello.

Ex. 4.137: Cello Concerto, I, bars 60-74

[583] Ibid., 185

Ex. 4.138: Cello Concerto, I, bars 27-60

Ex. 4.139: Cello Concerto, II, bars 27-56

Ex. 4.140: Cello Concerto, III, bars 63-74

Neither Shneerson or Yuzefovich, however, draws much attention to the fact that two modes of soloistic writing are in fact juxtaposed in the Cello Concerto—as well as the utilisation of protracted lyricism, short semiquaver figurations, which are generally accompanimental in nature, are also employed widely. The latter is most often utilised as a developmental procedure. In the development section of the first movement, for instance, the cello elaborates the first subject in semiquavers, and although the coda shares motivic properties with the subject groups it is similarly subjected to fragmentary and sequential presentations. In the finale, the main subject also corresponds more closely with this style of writing; the material is largely arranged in sequential blocks, despite its prominent thematic position within the movement.

Ex. 4.141: Cello Concerto, III, bars 1-18

During these periods when the cello presents semiquaver patterns, musical interest switches to the orchestra. In this way, the orchestra introduces the second subject of the first movement, although it subsequently retreats back to playing a pedal point accompaniment when the cello appropriates the subject in bar 82. Because of the necessity for a softer orchestral background whenever the cello is a prominent agent in the musical texture, the arrangement of material initially appears confrontational, but this does not unfold in the same way as in the Piano Concerto—instead, material is merely swapped between the instrumental forces, instead of one force interjecting upon the other. As in the previous concertos, the finale of the Cello Concerto recapitulates the main idea of the first movement in the orchestra at bar 175. Unlike the earlier concertos, however, this is now swapped between the soloist and orchestra, rather than being presented by only one instrumental voice.

Ex. 4.142: Cello Concerto, III, bars 173-182

The most important element of the solo cadenza is its preoccupation with sequential transpositions of cells, and the fact that its tonal centres do not generally establish themselves for any meaningful length of time. Chromatic and octatonic overtones are apparent in areas such as bars 202 and 211, and at the end of the cadenza (bars 226-227) a tritonal relationship is evident between the E minor of the cello and the sudden B♭ minor chord in the subsequent horn chord.

Ex. 4.143: Cello Concerto, I, bars 194-227

The Cello Concerto continues the path of gradual formal simplification already undertaken in the Violin Concerto; the movements are themselves easily comprehensible, and much of the thematic material makes use of regular phrase lengths. Very little deforms the traditional sonata-form mould of the first movement, for instance, except that in the recapitulation the transition is curtailed and replaced with a new five-bar interlude. The second movement is similarly concise and clearly delineated. The entirety of the movement—barring the introduction, which returns at the movement's conclusion, and the brief developmental section at bars 83-103—is concerned with a lyrical, rhapsodic solo cello line. This theme can be divided into three principal sections, and the complete statement is presented three times, with the aforementioned developmental section inserted between the second and third statements.

The finale can be most obviously understood as a ternary form with a number of important caveats. First of all, the first theme undergoes significant development before the contrasting second theme enters. Secondly the latter theme, although based in a much slower tempo, originates from the first theme. Finally, Khachaturian once again recalls the main theme of the first movement of the concerto at the conclusion of the finale. Although this virtually confirms that the procedure is little more than a mannerism, it does provide an element of confrontation to an otherwise largely congruous work.

		Exposition										
Bar number	1-25	26-34	35-43	43-50	51-54	55-60	60-74	75-81	82-90	91-98	99-178	179-228
Section	Introduction	(subject) 1a	1b	1a	1c	Transition	2	Interlude	2	Codetta	Development	Cadenza
Tonal centre	B	Em	Em	Em	Am—sequential transposition	C	E♭m	E♭m	E♭m	A♭m—E♭m	Dm—G♭^{7}—G$^{(♭9)}$	G—B♭—G—C♯m—C (many chromatic transpositions)

	Recapitulation										
Bar number	228-236	237-245	246-252	253-255	256-258	258-261	262-267	267-271	272-277	277-284	284-349
Section	1a	1b	1a	1c	1b	Transition	2	Interlude	2	Codetta	Coda
Tonal centre	Em	Em	Em	Am—sequential transposition	Em—sequential transposition	B♭m/chromatic	F	C	B♭	B♭	B/chromatic—E—sequential transposition—G—Dm—B diminished—E

Fig. 4.8: Cello Concerto, I, formal plan

	Introduction	Statement 1			Statement 2			Development	Statement 3			Introduction
Bar number	1-26	27-37	38-44	45-56	57-64	65-71	72-82	83-103	104-114	115-122	123-133	133-138
Section		'A'	'B'	'C'	'A'	'B'	'C'		'A'	'B'	'C'	
Tonal centre	B—sequential transposition—F♯—G	G/B	Sequential transposition/ B	B	G/B	Sequential transposition/ B	B	Chromatic/Bm—B♭m—A♭m—Am	Fm/A♭	Sequential transposition/ A	B	B♭

Fig. 4.9: Cello Concerto, II, formal plan

	Introduction	Section 1						
Bar number	1-2	3-12	13-18	19-27	28-48	49-55	56-60	61-62
Section		$1a^3$	$1b^3$	$1a^3$	$1b^3$ development	$1a^3$	$1b^3$	Transition
Tonal centre	Am	sequential transpositions/ Am	C♯— chromatic descent	Am	sequential transpositions — chromatic	Am	Am	A

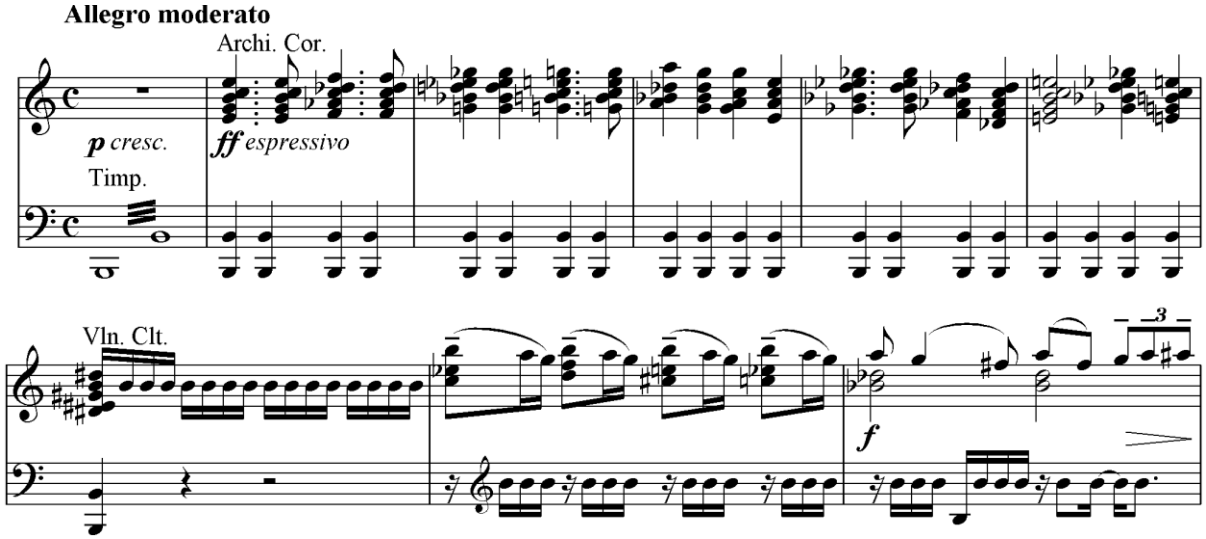
	Section 2							
Bar number	63-70	70-74	78-85	85-95	96-104	104-112	113-120	120-132
Section	$2a^3$	$2b^3$	$2a^3$	(development)	$2a^3$	(development)	$2a^3$	(development)
Tonal centre	B♭/ sequential/ chromatic/ A	sequential/ chromatic/ A	B♭/ sequential/ chromatic/ A	sequential/ chromatic/ A	sequential/ chromatic/ A	sequential/ chromatic	B♭/ sequential/ chromatic/ A	sequential/ chromatic/A— A♭/A

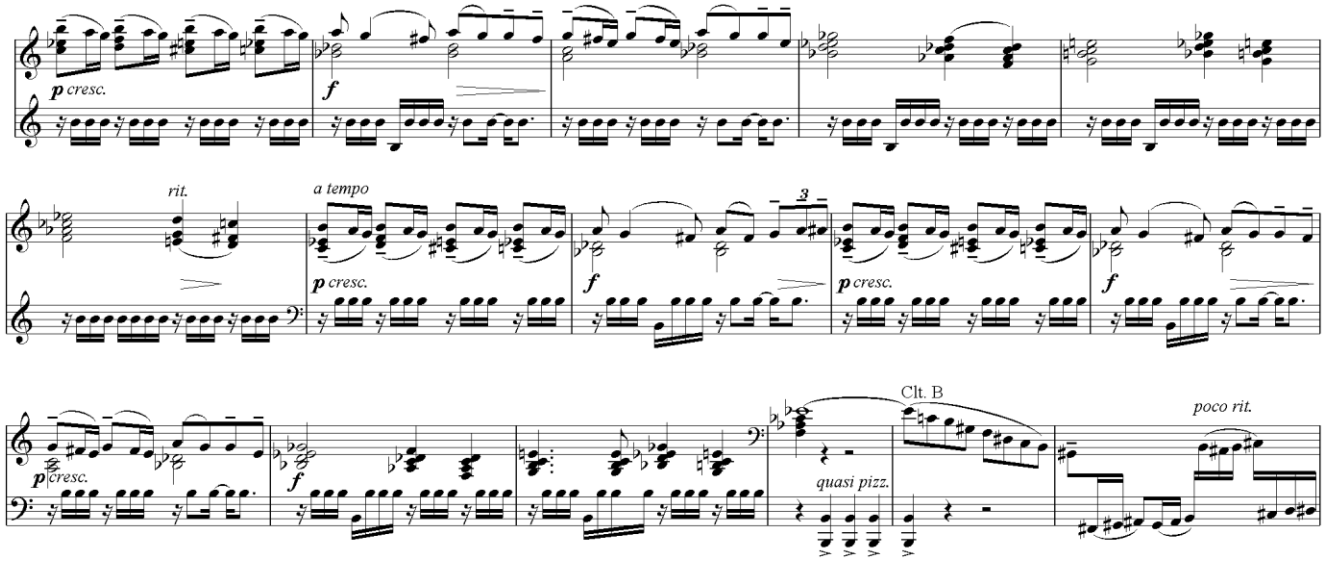
Section 1				
136-140	141-154	155-164	165-172	173-174
False recapitulation	1b³ development	1a³	1b³	1a³
A	sequential transpositions/ chromatic	sequential transpositions/ Bm	D♯— chromatic descent	Am

	Interruption—close							
Bar number	175-176	177-178	179-180	181-185	186-200	199-209	210-218	219-276
Section	Movement I interruption	(1a³)	Movement I interruption	(1a³)	Movement I interruption/1b³ development	1b³ development	Codetta	Coda
Tonal centre	Em	Am	C♯m	Am	B♭m/ chromatic	sequential transpositions /chromatic	chromatic/E	E/B♭/sequential transpositions—Em

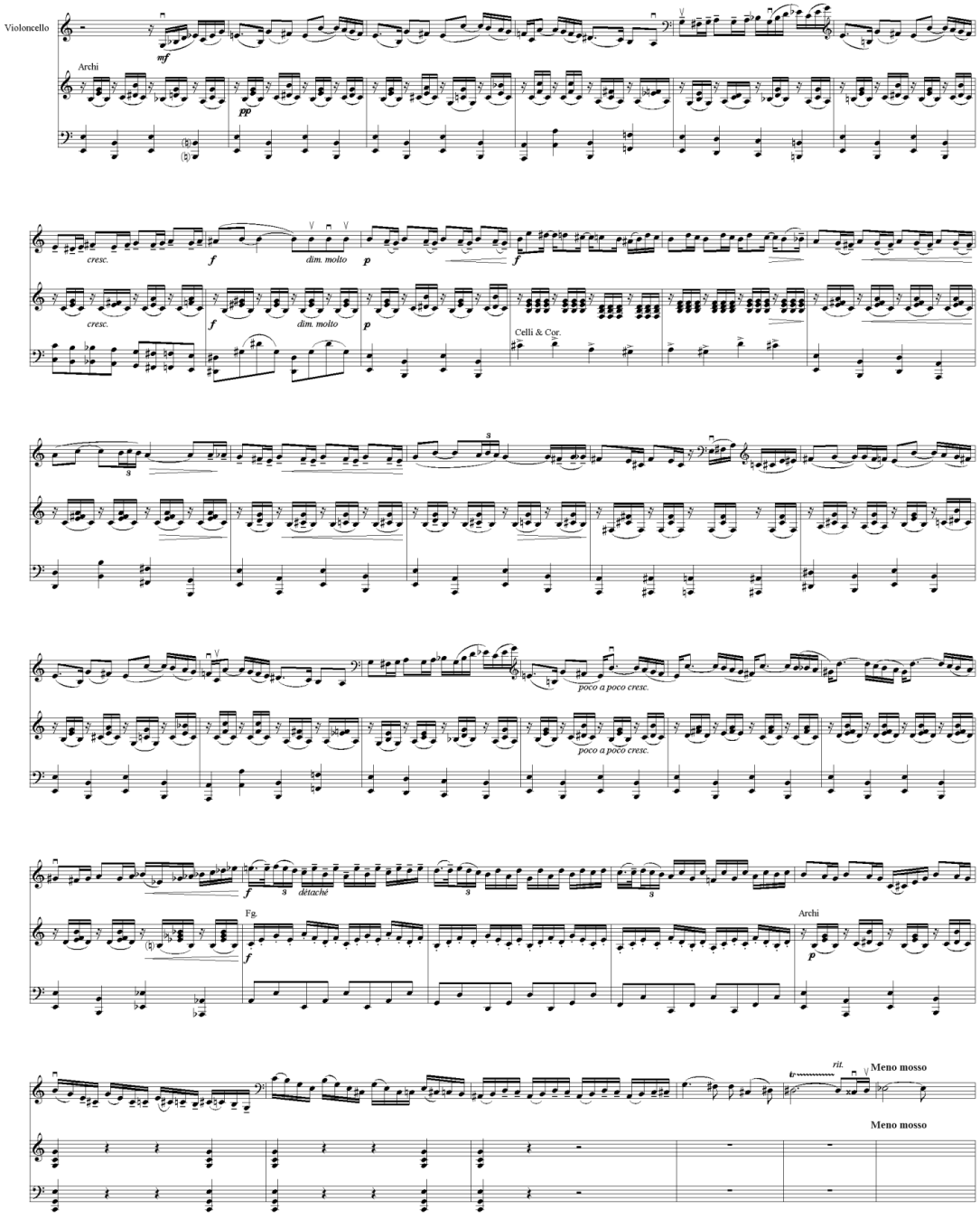
Fig. 4.10: Cello Concerto, III, formal plan

One of the Cello Concerto's most significant features is its (often chromatic) transposition of thematic material, which makes the work extremely economical with regards to its motivic construction. Although many of the phrase lengths in the concerto are regular, they nevertheless undergo frequent internal development within these uniform patterns. Two examples—the main themes of both the first and second movements—will stand as representatives for the material in the concerto as a whole, and are among the most interesting examples of integrated motivic construction in Khachaturian's entire oeuvre.

The first important idea of the first movement occurs in bar 2, the gradual rise and fall of which is to return throughout the concerto as a whole. This five-bar line is constructed of dotted crotchets and crotchets, but each bar contains a slightly different rhythm. The constant semiquavers of bar 7 are made significant both immediately (in the subsequent pedal point pattern), and over the course of the work as a whole. Above tremolo B♮s the violin Is play a quaver-semiquaver rhythmic pattern, in which the quavers move in constant, conjunct chromatic movement and the semiquavers present a stable figure moving from A♮ to G♮. In the second bar of the motif (bar 9) this descent of a tone returns, but is developed into an offbeat quaver-crotchet pattern and an ascending quaver triplet cell recalling the shape of bars 2-3.

Ex. 4.144: Cello Concerto, I, bars 1-9

This two-bar cell is repeated at bar 10, although the second bar is already developed: its second half is reworked into four sequentially descending quavers, a pattern which links directly to the shape of bar 4. At bar 12, these two bars are combined into one bar, the first two beats of which are a repeat of bar 8 transposed down by a tone, and the second two beats of which restate the quavers of bar 11. As previously noted, these quavers relate to bar 4, and the following three bars are likewise connected to bars 5-7. At bar 13 the chords and rhythmic pattern of bars 5-6 are reiterated (although the dotted crotchet-quaver rhythm is now replaced by a minim). Whereas this pattern originally concluded on the first chord of bar 7 (E♯ half-diminished), this harmony forms the start of a further sequential statement of the pattern at bar 15. Instead of a complete two-bar presentation, however, a repeat of bars 8-15 is heard after a bar, now down an octave and reorchestrated (as well as approached chromatically). However, bar 22—which is comparable with bar 14—is now in a dotted crotchet-quaver rhythm instead of a minim. The latter of these is itself is a further development of the initial presentation at bar 6 (which was never originally a dotted crotchet-quaver, unlike the other bars of the opening of the introduction). Instead of continuing the sequence as in bar 15, the final F half-diminished chord forms the descending bass clarinet arpeggio which leads into the first subject.

Ex. 4.145: Cello Concerto, I, bars 10-25

The first subject is preceded by a bar and a half of accompaniment, which features crotchets moving between E♮ and B♮ and violin semiquavers based on the accompanying pattern from bar 8. At bar 28 the cello enters with the first subject; this is anticipated by half a bar of semiquaver material, based upon the triple-semiquaver pattern of bar 8 and the falling and rising pattern of bar 9. This semiquaver material recreates the concluding figuration of the bass clarinet line at bar 25 as a means of moving into the subject proper.



Ex. 4.146: Cello Concerto, I, bars 27-60

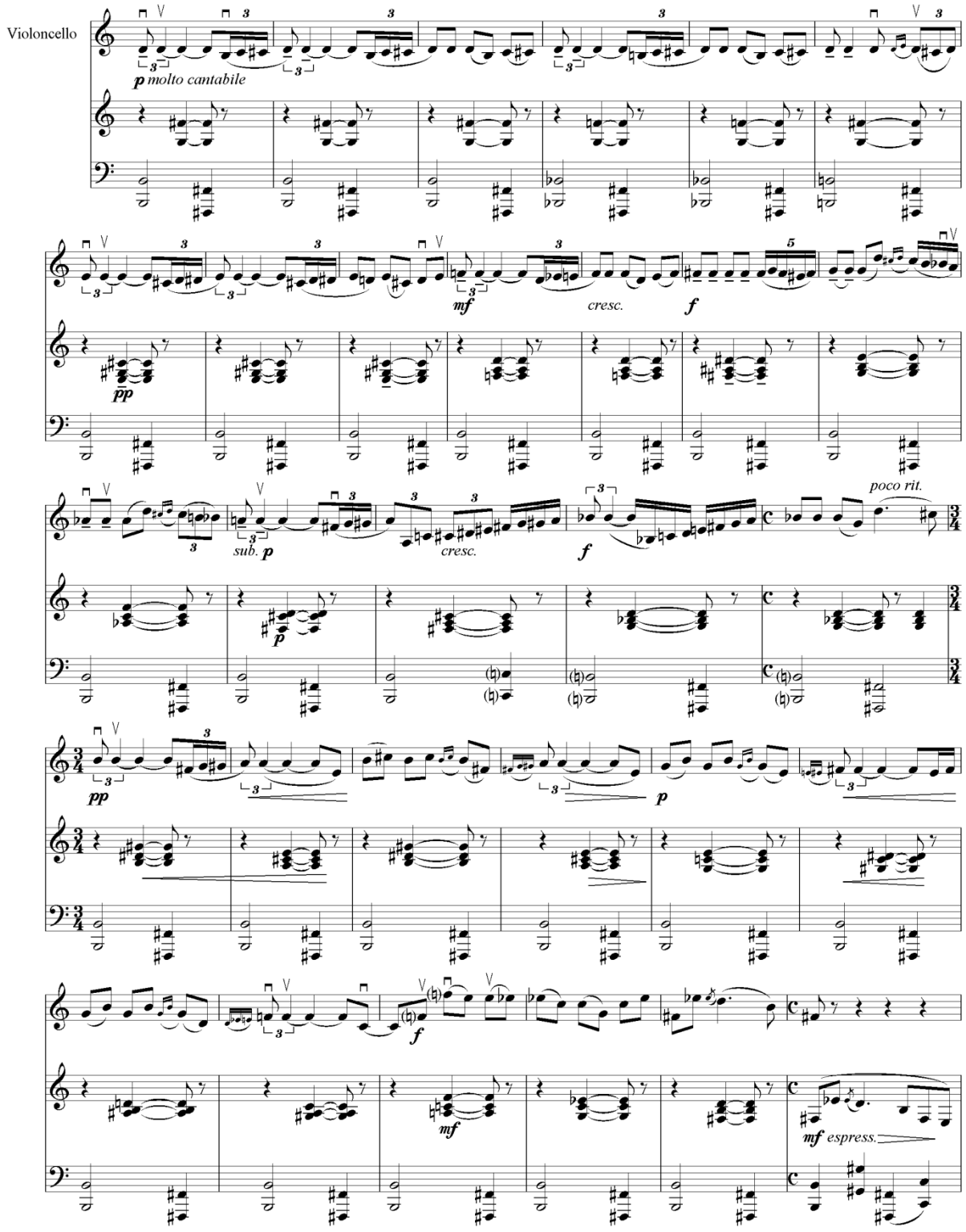
The construction and progression of this subject is one of the most adroit of Khachaturian's entire body of work. The material can be split into three parts. The first (1a) lasts for four bars (bars 28-31) and is assembled from various cells of the introduction—the dotted rhythm from the opening five bars, the three note conjunct descents from bar 8, and, in bar 31, the quaver-semiquaver pattern originating from the rhythms of bars 8-9 (the latter of which also pre-empted by bars 24-25). From these fundamental cells, the theme is further developed through sequential development—the final quaver and subsequent semiquavers are now presented a tone higher, and in bar 30 the second half of the bar now precedes the first. This bar is further elaborated by the extension of the opening quaver into two semiquavers—furthermore, the quaver descents strongly suggest the motivic material of bar 5.

1a appears to repeat at bar 32, but after its first bar a sequential development of the cell from bar 31 is heard, unexpectedly beginning on E♮ (the same pitch which originally followed the first bar at bar 29). This moves chromatically to a bar of new, interjectory material, which begins with rising quavers in the manner of the third beat of bar 28. This bar features repeated quavers which are to become an important motif in the second subject of this movement, not to mention the finale as a whole. The source of these repeated notes is the repeated-note pedal accompaniment present throughout the introduction section. This area is the preface to the start of 1b. This section of the subject is two bars long, and is formed from the quaver-semiquaver material heard in bar 8 (at pitch) and a syncopated, chromatically descending pattern related to bar 9. This is followed by bar 37, a transitional bar which amalgamates the material of bars 35-36 into one bar (although the semiquavers of the first half now rise and fall instead of merely falling, and the second half is notably less chromatic than bar 36) as a means of leading into the next development of this section.

The subject progresses chromatically into bar 38, which is a repeat of bar 35 sequenced down a tone (although the E♮-B♮ pedal point remains present against this). However, the second bar (comparable with bar 36) is now rhythmic modified into a pattern loosely based on the conclusion of bar 28, although maintaining the general rising and falling contour of the idea. This moves chromatically into bar 40, a sequential repeat of bars 38-39; this area features a chromatic descent and ascent in the accompaniment, and includes the semiquavers of bar 36 in the final beat of the bar. At bar 42 this two-bar phrase repeats again, sequenced down a further tone. After two beats, however, this also deviates from the basic pattern, and moves into the semiquavers which originally heralded the start of 1a (bar 27). At this juncture, the cello part attempts to return to 1a, but is not immediately successful: the quavers-semiquaver descent (as in the last beat of bar 28) is presented, before second half of bar 28 finally heralds the return of this subject area. From bars

43-46, 1a is repeated as at bars 28-31. At bar 47, the music progresses as in bar 32, but the quaver movement from E♮-B♮ on the third beat is transformed into a semiquaver-dotted quaver figuration. The third and fourth beats of bar 47 are then sequentially developed in the next two bars (the underlying E♮-B♮ pedal remaining against this).

The material from bar 46 returns at bar 50 as a lead into 1c at bar 51. 1c is essentially one bar's worth of material; the first beat is a development of the folk-like semiquaver triplet embellishment introduced in bar 39, although now only descending instead of rising and falling, and is followed by semiquavers ascending and descending against a fixed pedal point. This is repeatedly sequenced downwards, onto harmonic centres of G, F, and finally back into E minor at bar 54, where an abrupt return to the cells of bar 42 is heard. Here, the music is wrenched in a new direction once more—the solo cello plays descending arpeggios over chordal stabs of C major, before repeats of the pattern at bar 36 (which in turn outline a version of bar 9) lead directly into the second subject of the movement.

Although the above method of thematic transposition is susceptible to banality if overused or used unimaginatively (which arguably does occur at certain points throughout the concerto), the technique is successfully utilised in the second movement to create a genuinely improvised-sounding theme. This is broadly constructed of three sections which share thematic motifs, all of which have their origins in the material of the first movement.

Ex. 4.147: Cello Concerto, II, bars 27-56

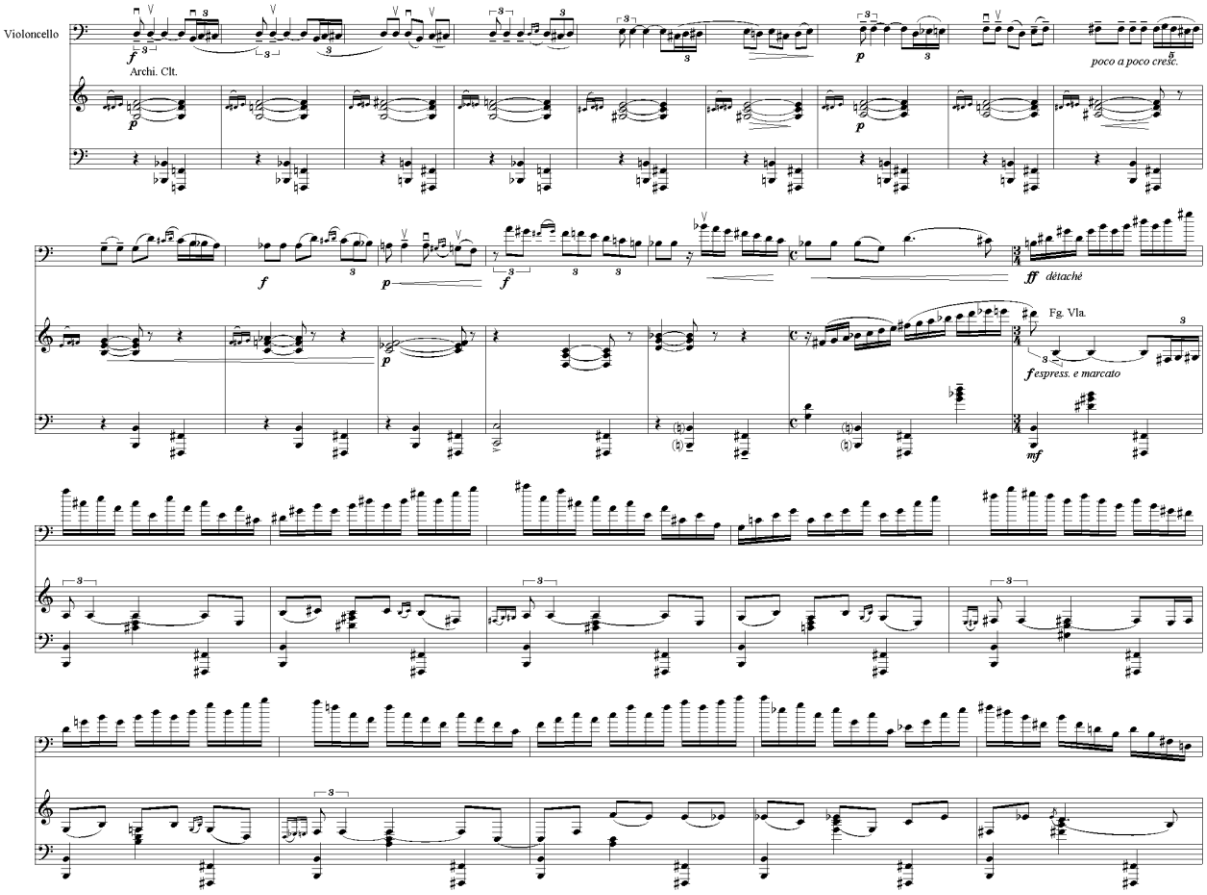
The first section ($1a^2$) is six bars long, and can itself be split into two parts. The first of these parts presents the fundamental cell twice, and is followed by a bar of quaver material which rhythmically augments the chromatic rise (bar 29). The second part is constructed from one bar of the fundamental cell, followed by two bars of quaver material which makes use of chromatically ascending quaver triplets as a means of repeating $1a^2$ in a new transposition. The first movement is variously recalled in this section of the theme: this includes bars 25, 39, 51, 59, and the cell of the second subject (bar 67); the syncopated opening, which is an echo of bar 9 of both the first and second movements; and the use of repeated notes, which are so pervasive in the earlier movement as to not require particular examples.

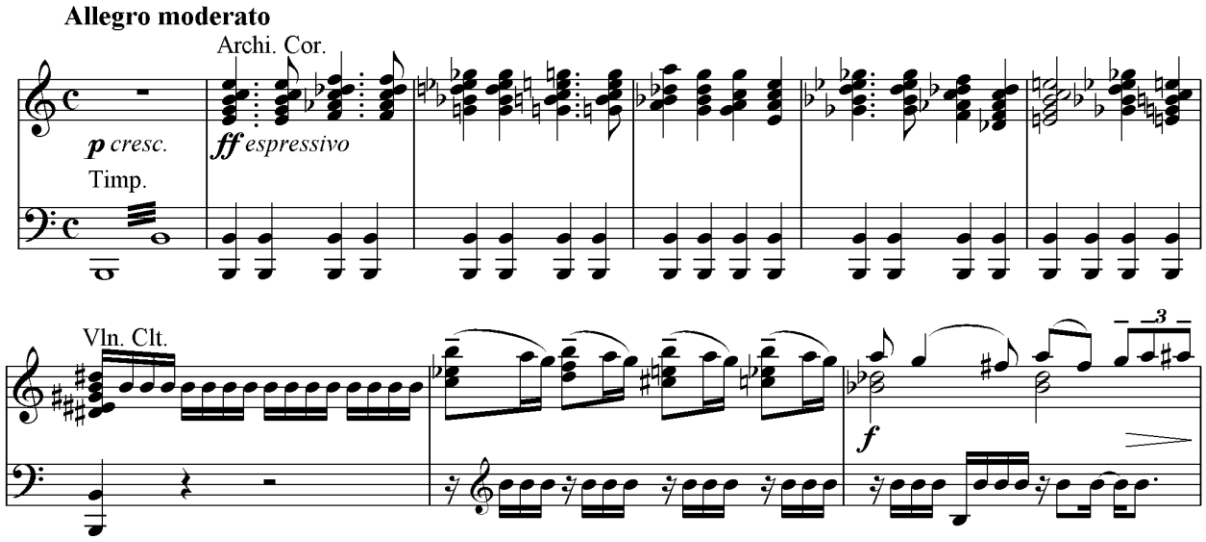
At bar 33, $1a^2$ is repeated a tone higher (this rise again being prepared by the ascending triplet quavers of bar 32), a transposition which is also reflected in the harmony. However, this repeat of the theme contains notable differences, breaking out of the relative constrictions prescribed by the initial statement. The quavers of the third bar (bar 35) oscillate downwards instead of merely repeating, and the final ascent is no longer entirely chromatic—because of this, the second half of $1a^2$ (bar 36) is presented a semitone higher (a process also mirrored in the harmony, which is now on D minor). Due to the modified intervals in the bar of quaver material (bar 37), the final bar of the statement rises a further semitone in bar 38, and features a semiquaver turn as a lead into $1b^2$ (bar 39).

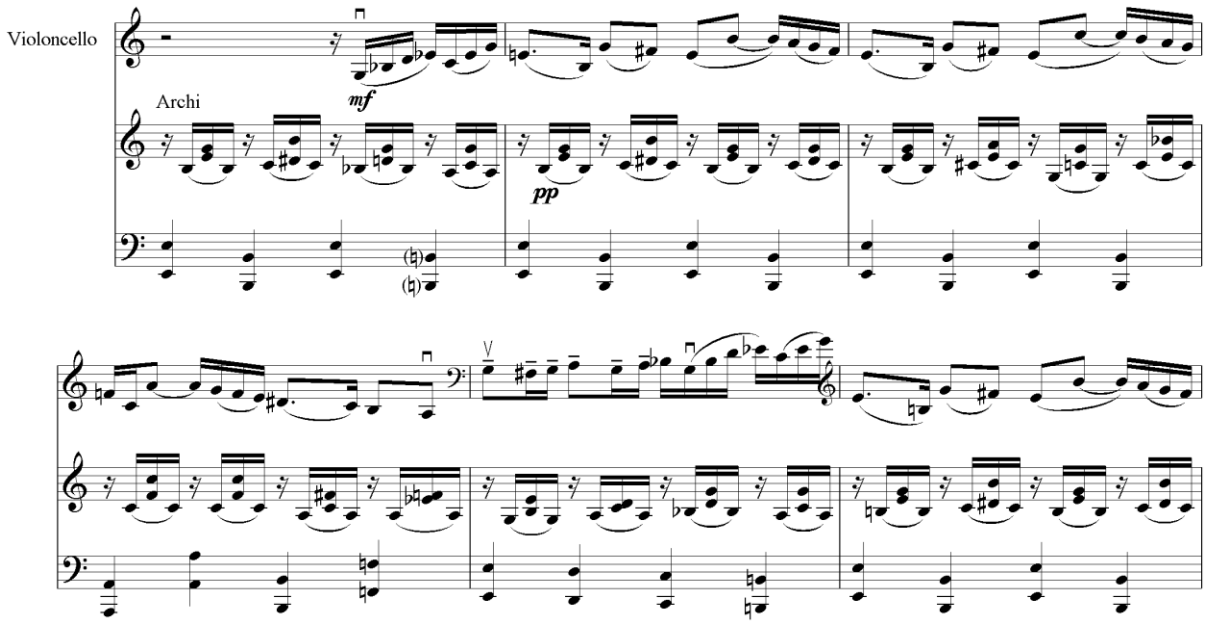
$1b^2$—whose characteristic ascent is reminiscent of bar 28 (1a) of the first movement—is constructed from repeated quavers, which progress to a chromatic descent (first in semiquavers, then in triplet quavers) featuring prominent grace-note elaboration. The its fourth bar (bar 41), $1b^2$ utilises $1a^2$ material, but this is transformed into an ascent in the following bar, which recalls areas such as bars 27 and 64 of the first movement. $1a^2$ is also suggested in bar 43 (the music similarly transposed upwards by a semitone), but with the ascending triplets developed into two beats of semiquaver material, before a bar of 4/4 featuring repeated quavers clashes semitonally with the pedal point and ritenutos into $1c^2$ (bar 45).

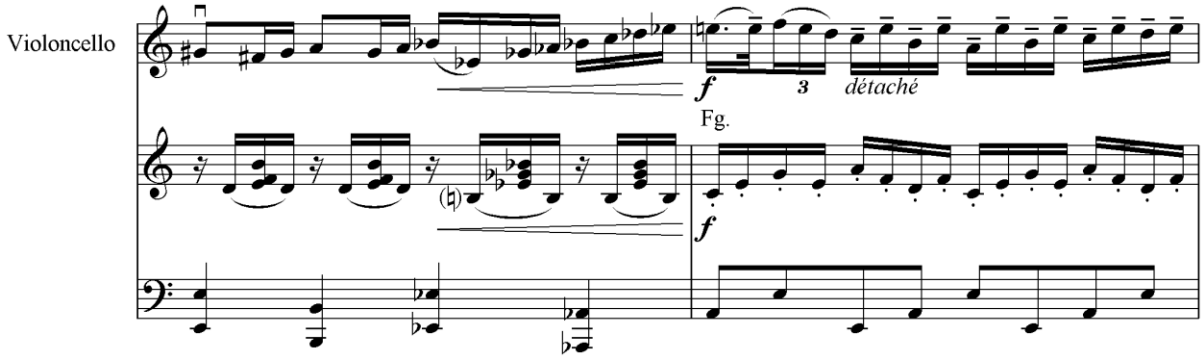
$1c^2$ is essentially twelve bars long and, like $1a^2$, contrasts the prominent repeated note/chromatically ascending ideas with quaver material. The first bar restates the opening of $1a^2$, with some minor intervallic. The next bar (transposed downwards onto A♮) begins with the same repeated notes but concludes on a quaver descent. This is in turn leads to a lyrical, oscillating quaver pattern and a return to the music of bar 46 in bar 48, the triplet ascent now shifted to the opening of the bar. This comprises the first third of $1c^2$; the second third alternates this undulating quaver pattern with the $1a^2$ cell (with the ascent transferred again to the beginning of the bar).

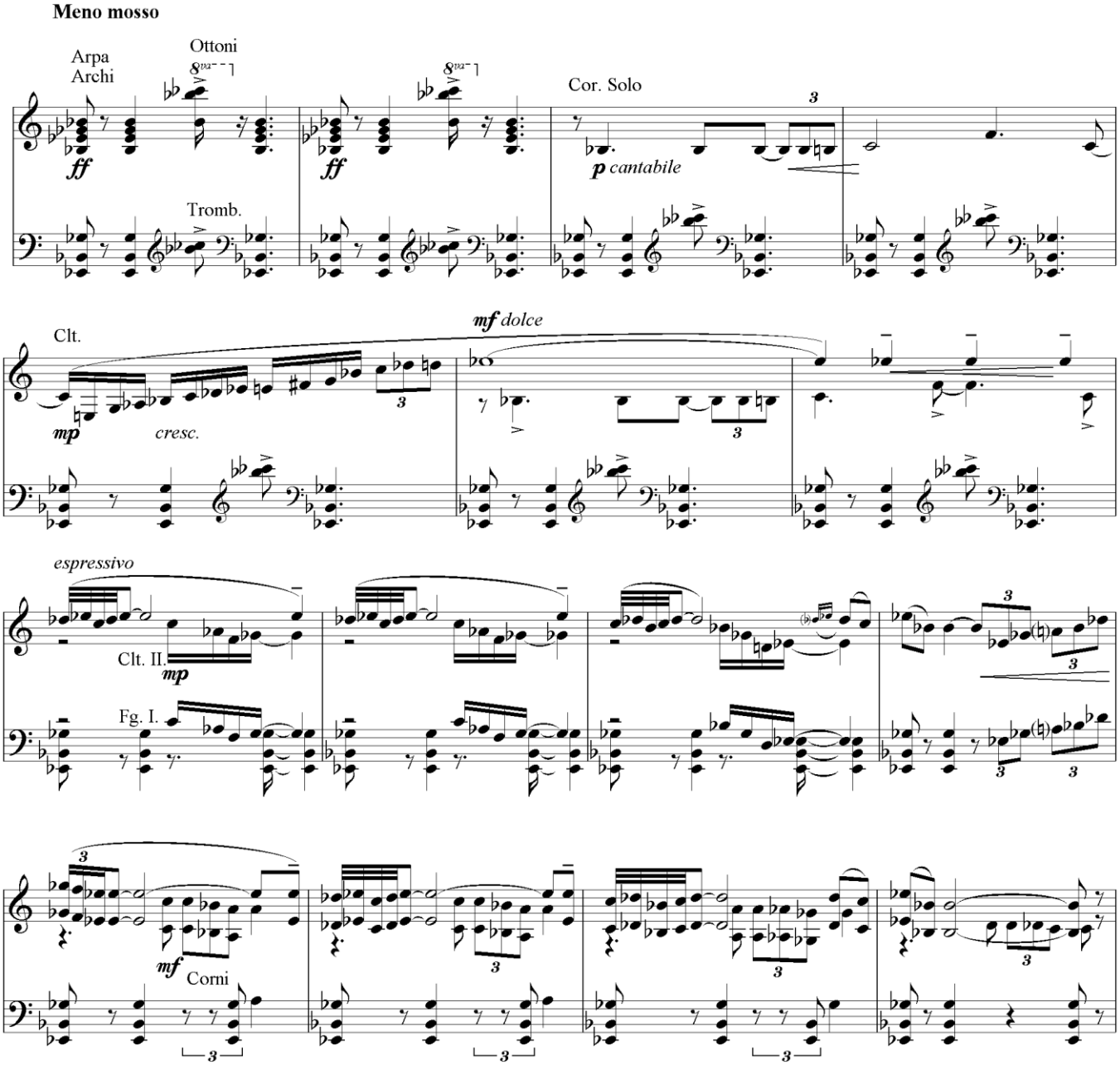
After a repeat of these two bars at bars 51-52, the quaver idea asserts full dominance in the third third of $1c^2$. Here, the quavers gradually descend, concluding with a version of the expressive melodic pattern heard in bar 44 (the end of $1b^2$) which is subsequently answered by the orchestra in the following bar.

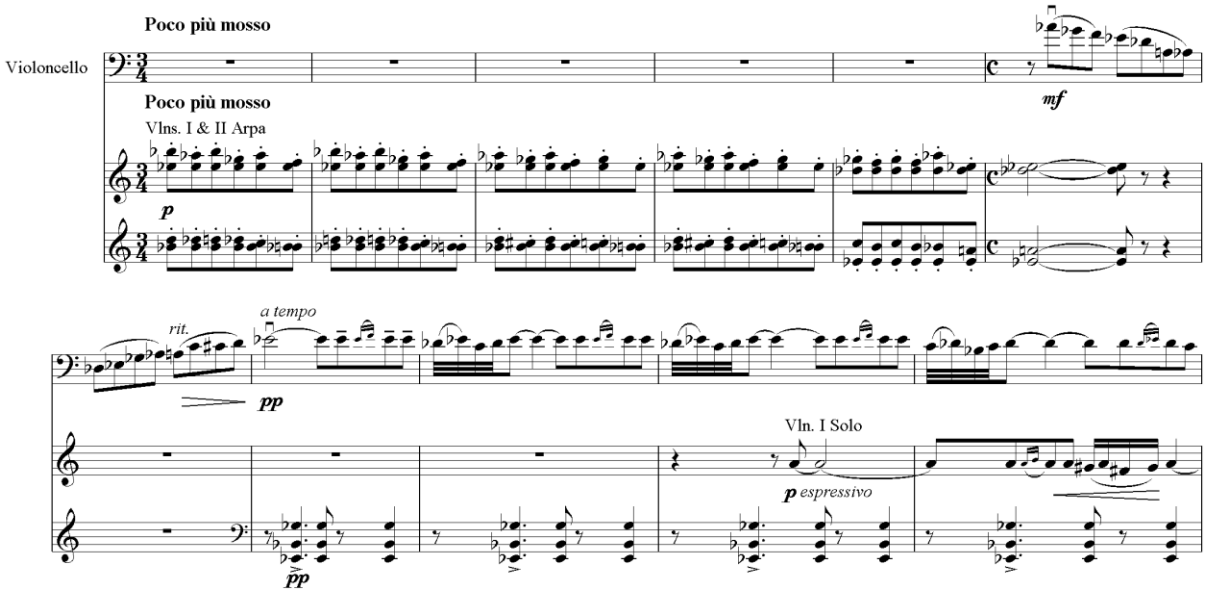
The second statement of the theme begins at bar 57, although this is significantly modified and reorchestrated. The first presentation of $1a^2$ is curtailed from six bars into four (although the last of these four bars utilises the cello pattern of the original sixth bar at bar 32), before progressing to the second presentation of $1a^2$ at bar 61 and to $1b^2$ at bar 65. This restatement is again curtailed—the second bar (bar 34) is omitted, and the third to the sixth bars of $1b^2$ (bars 68-71, compare with bars 41-44) are both harmonically and thematically altered. The final bar of the restatement features an ascending G minor semiquaver scale in the accompaniment which, typical of the composer, becomes chromatic in the last three notes as a means of leading into $1c^2$ at bar 72. $1c^2$ is restated as before, although now presented in the bassoons and violas. The cello plays an arpeggiated semiquaver pattern above this, which is subtly varied throughout its progression. The final bar of $1c^2$ (bar 83, compare with bar 56) features a degree of overlap, as the cello semiquaver figurations are reallocated into the orchestral accompaniment.

Ex. 4.148: Cello Concerto, II, bars 57-82

As in the Violin Concerto, the Cello Concerto combines traditional tonal procedures with non-functional dissonances to create a multifaceted harmonic bedrock. The first subject of the first movement is firmly in the global tonic of E minor, and the second movement is largely based in the dominant, with extensive pedal points alternating between B♮ and F♯. However, the widespread utilisation of sequential transposition substantially tarnishes such diatonicism. For example, the B♮ pedal which underpins the entire introduction of the first movement acts as a sustained dominant to the overarching tonic of E minor, but the opening fanfare moves chromatically in disregard of this: C major (with added leading note)-D♭ major (with added leading note)-E♭ minor (with major seventh)-C major (with added leading note)-B♭ minor (with major seventh)-G diminished-A minor-E♭ minor (with major seventh)-D♭ major (with added leading note)-C major (with added leading note)-E♭ minor (with major seventh)-C major (with added leading note)-E♯ half-diminished. This progression is subjected to further sequential transposition upon the repeat of bars 5-7 (bars 13-15).

Ex. 4.149: Cello Concerto, I, bars 1-9

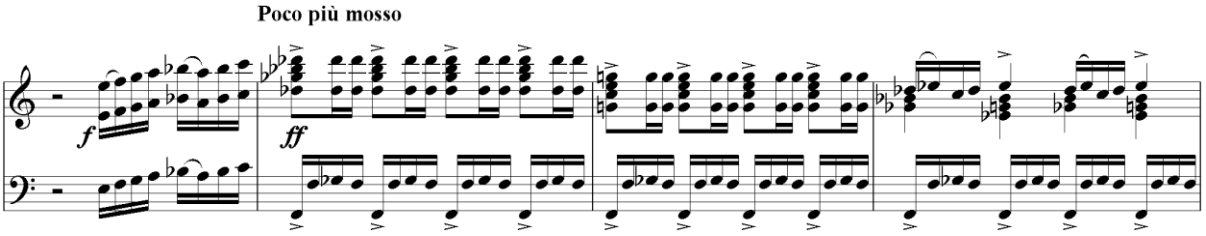
As previously noted, the main theme of the movement is clearly in E minor; however, the opening violin figuration in bar 27 actually outlines E♭, and the brief move to the Neapolitan in bar 30 (and from there on to the dominant) results in a tritonal progression.

Ex. 4.150: Cello Concerto, I, bars 27-32

Semitonal and tritonal progressions are also apparent in the movement into 1c from E-E♭-A minor at bars 50-51. This E♭ harmony is additionally heard against the continuing B♮ pedal, which creates a further semitonal conflict with the fifth of this chord.

Ex. 4.151: Cello Concerto, I, bars 50-51

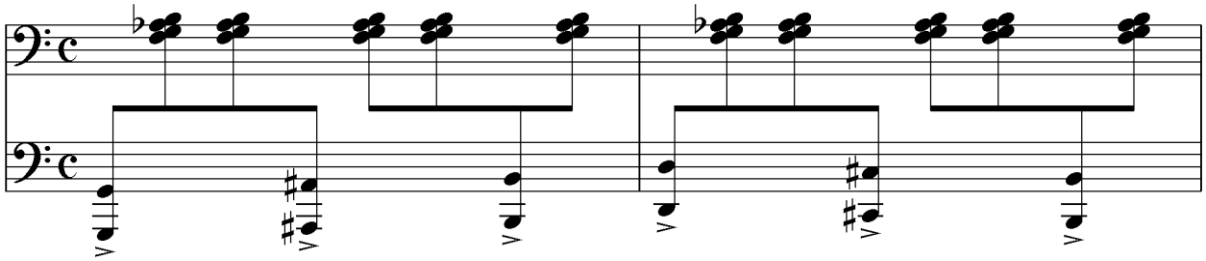
The transition section cadences into the second subject, a semitone lower than the first subject; interestingly, this procedure is prepared in the solo figuration to sound as if the second subject will begin in the same key (by resolving upwards in the traditional manner of a trill), but this instead remains rooted on the trilling pitch of E♭. The theme itself outlines E♭ Dorian, with prominent C♭s on the third beat of the bars providing a semitonal clash with the fifth of the chord. Octatonic overtones are also heard in the rising clarinet semiquaver line in bar 64.

Ex. 4.152: Cello Concerto, I, bars 60-74

Once again, the eight-bar theme is transposed down a semitone on its third repeat (bar 69), and the brief interlude at bars 75-80, which begins in E♭ minor, is transposed down by a tone every two bars, ending in bar 80 with a cluster chord outlining the tritonal relationship between E♭ and A♮. This interval is thrown into greater relief in bar 84, where a countermelody in the solo violins I asserts the pitch of A♮ against the pedal E♭, as well as in the relationship between A♭ and D♮ in the codetta.

Ex. 4.153: Cello Concerto, I, bars 75-85

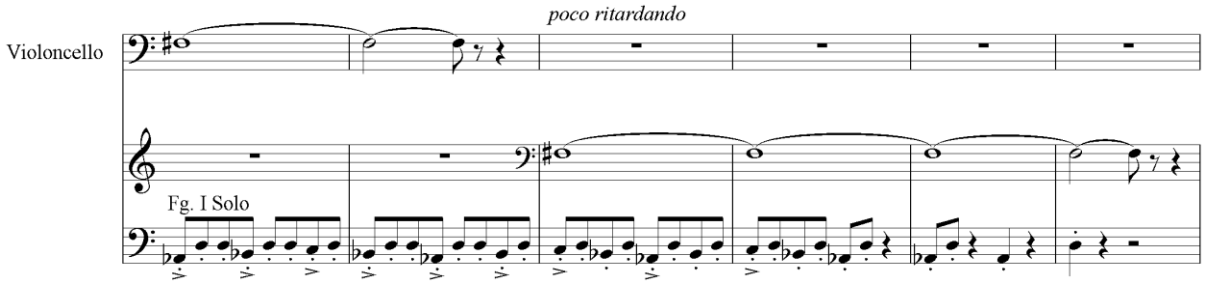
The development section begins in D minor. The pattern (based on 1a) is transposed back up a semitone onto E♭ a bar later, however, and is followed by descending chromatic cluster chords above a pedal point of A♮, a tritone away. This pedal point is approached chromatically, and ascending chromatic transpositions are likewise readily apparent in bars 103-104. (It is important to note that the second subject is also recapitulated a tone higher than originally on F, which consequently prolongs the avoidance of the home E minor tonality.)

The combination of traditional and non-traditional tonal processes continues at bars 140-143. Here, the repeated D♭s of the first bar act as a dominant into a new pedal point of G♭. This arrival is negated somewhat by the F♮ pedal point a semitone lower, however, and the move into C♮ in bar 142 (alternating back in the following bar) is jarring and tritonal.

Ex. 4.154: Cello Concerto, I, bars 140-143

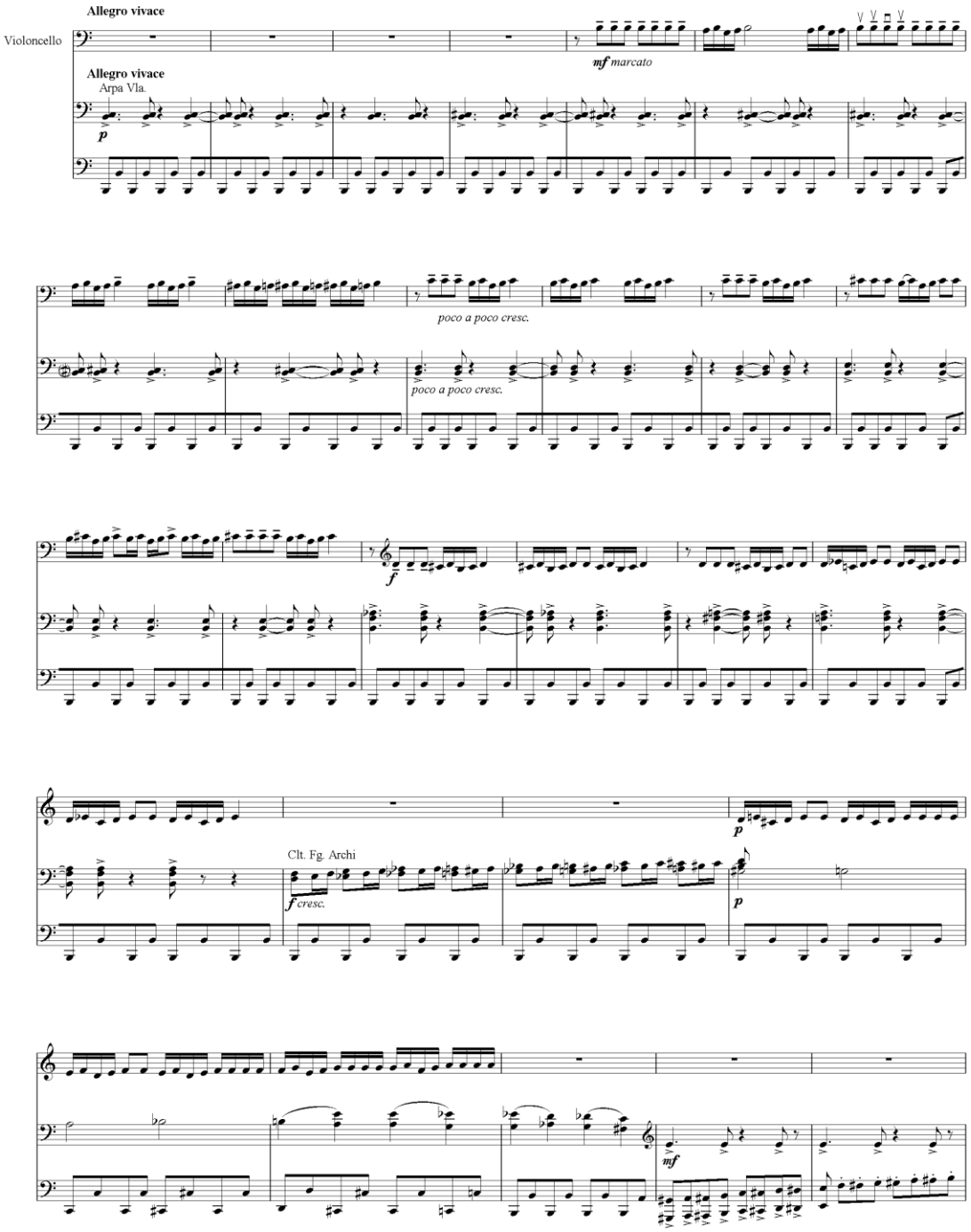
The second section of the development (bar 147) creates genuine cluster harmonies centred on G♮, with a pedal point based on an octatonic series moving from G♮-A♯-B♮-D♮-C♯-B♮.

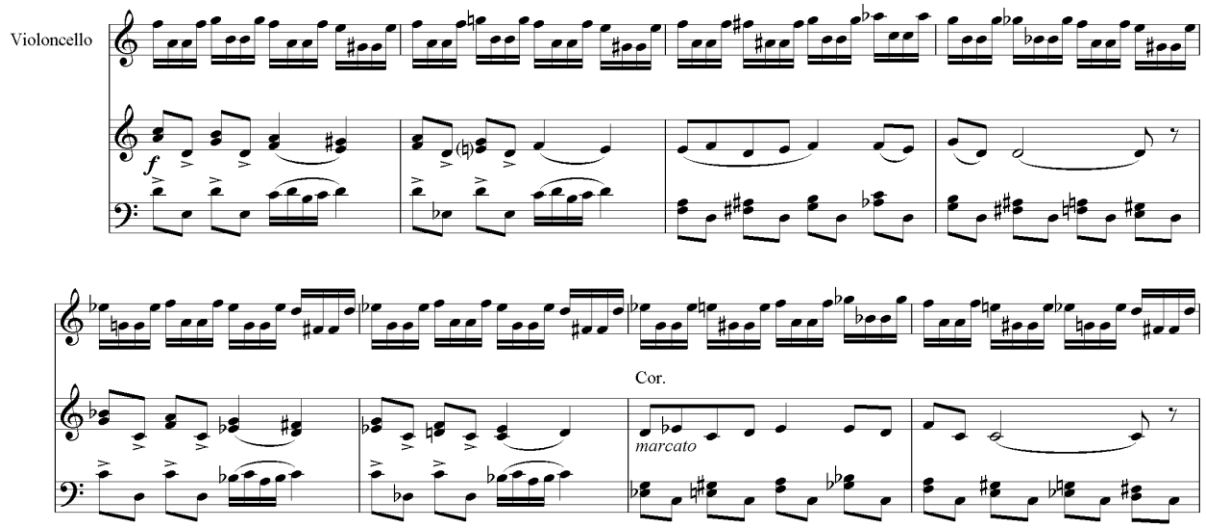


Ex. 4.155: Cello Concerto, I, bars 147-148

The tritonal pitches of A♭ and D♮ are explicitly stated at the approach to the cadenza at bar 173; these are isolated in gradual rhythmic augmentation in the bassoon ostinato from bar 176.

Ex. 4.156: Cello Concerto, I, bars 173-178

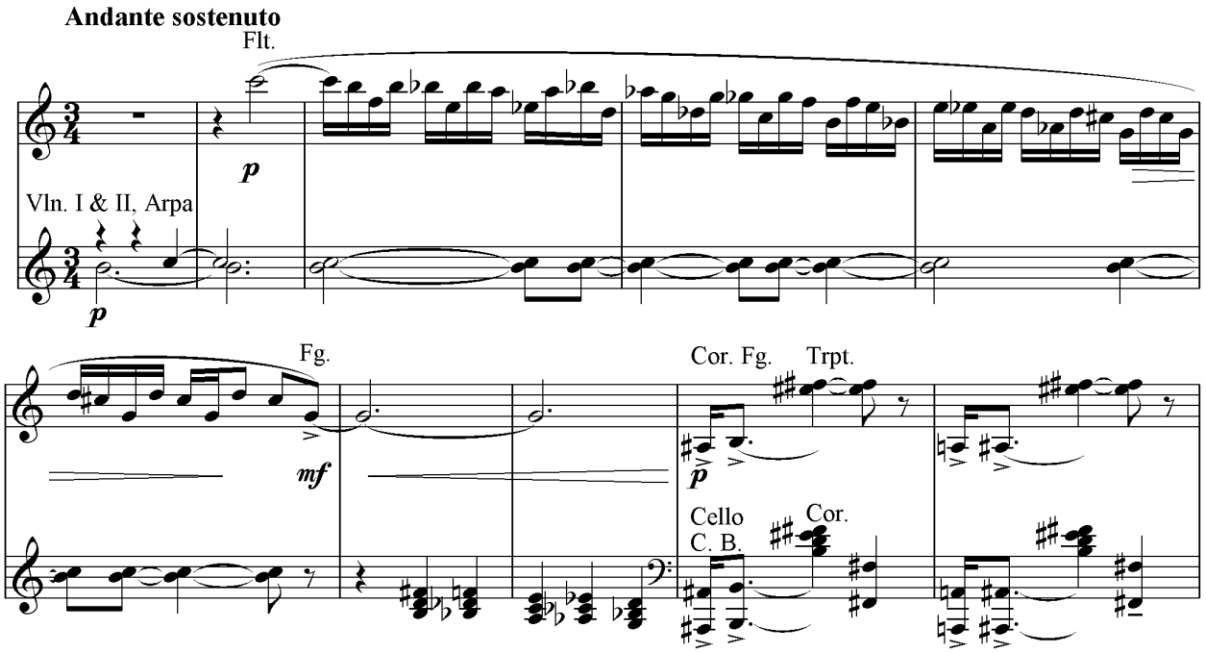
The coda is a veritable treasure trove of chromatic movement. Over a constant B♮ quaver octave pedal (the dominant of the home key), the section opens with a semitonal clash between this pitch and C♮, the latter of which rises chromatically to C♯ after three bars (bar 287). The cello enters a bar later, and its thematic fragments likewise ascend chromatically against the B♮ pedal point,

producing a multitude of harmonies (such as a B diminished seventh chord in bar 299). Importantly, the rate of this ascent does not always correspond with that of the accompaniment. The orchestra interrupts the soloist and the sequential transpositions of the music with its own chromatic sequential ascent in bars 304-305. The coda restarts unabated after this interruption, however, and transpositions continue to occur at different temporal rates—this occurs in bar 310 over a chromatically ascending bassline.

Ex. 4.157: Cello Concerto, I, bars 286-311

By bar 312, the layers of chromatic movement reach their densest point. There are three different levels of chromaticism which must be observed: the first is the pedal point, which moves in constant chromatic motion, remaining on each note for a different length of time. This begins on E (approached by a perfect cadence, due to the previous B which ended the chromatic ascent in bar 311) and proceeds in the following progression: E-E♭-D-D♭-C-B-B♭-A-E-D♯-E-F-F♯-G-F♯-F-F♯.

Ex. 4.158: Cello Concerto, I, bars 312-319

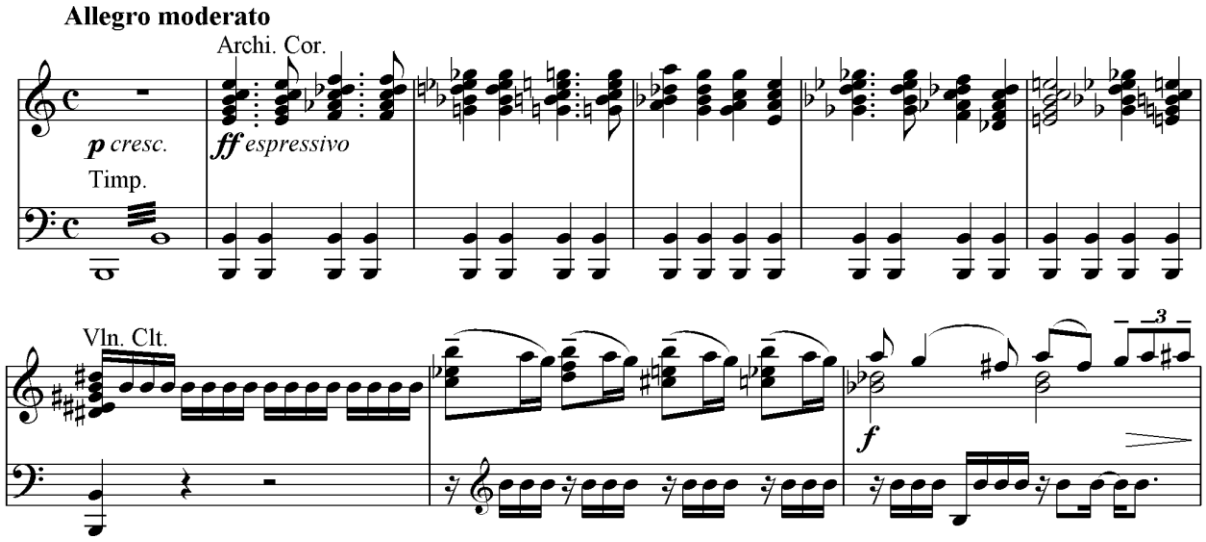
Against this, the cello relentlessly transposes a four-note semiquaver cell. The harmony rises and falls chromatically, gradually ascending towards semiquaver arpeggios on F♯ minor at bar 330. This orchestral entry is typical of the composer in its bright, garish reorchestration of earlier material, in this case a further statement of the thematic material played by the cello in bar 299, moving between the pitches of G♮ and F♯. At bar 334 the music—which uses a full bar of repeated quavers, in the manner of bar 288—is transposed by a tritone (D♭), and subsequently alternates between D♭ and C♭.

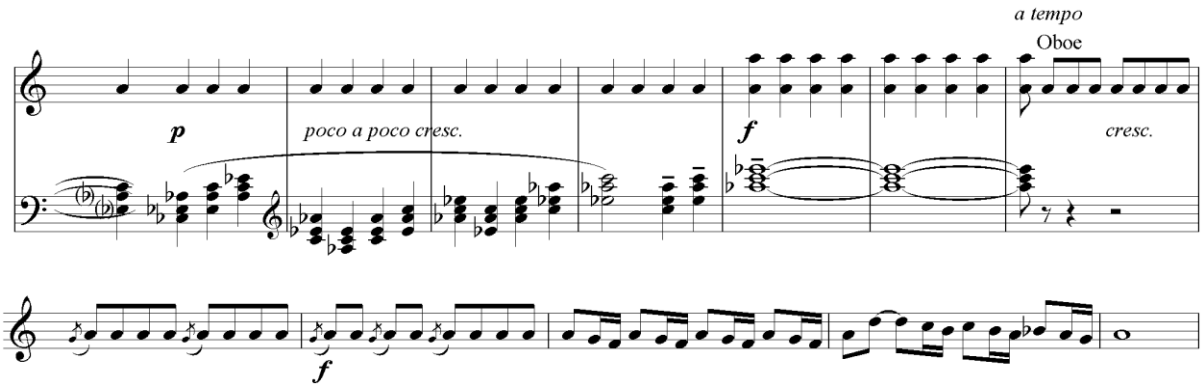
The second movement establishes that semitonal clashes are also presented simultaneously within the concerto. Bar 9 continues the previous movement's saturation of chromatic movement against pedal points, most notably in the semitonal trumpet clashes between E♯ and F♯. This motion continues the recourse to sequential progressions in the concerto, in this case harmonically rather than thematically.

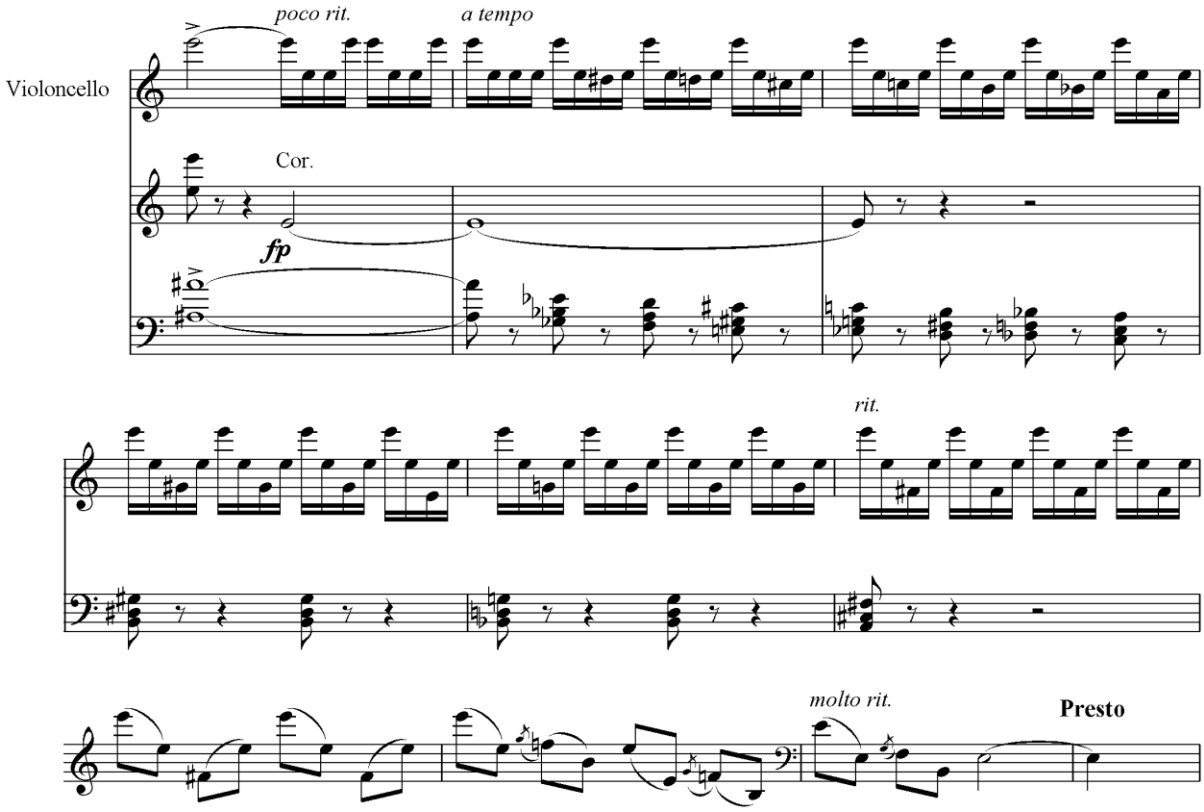


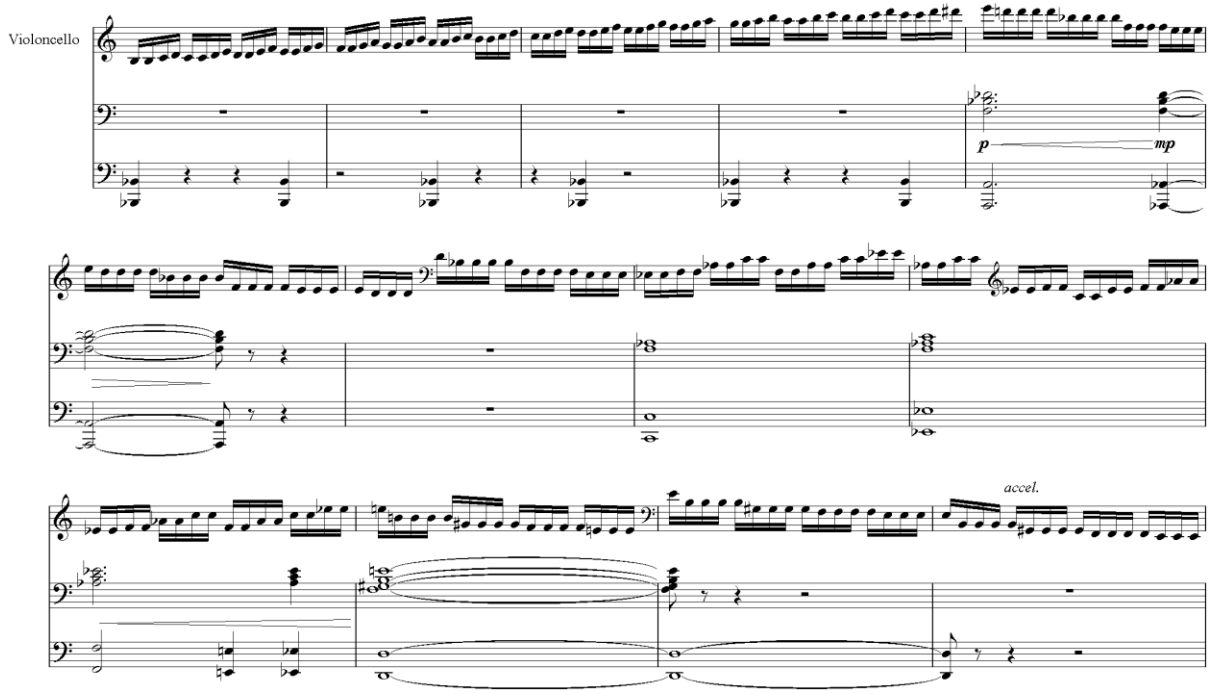
Ex. 4.159: Cello Concerto, II, bars 1-10

The accompaniment to the first statement of the main theme of the second movement moves constantly between B♮ and F♯, except for at bar 30 (between B♭ and F♯) and bar 42 (between B♮ and C♮). Moreover, the third statement of the theme begins in the key of F minor, a tritone away from the fundamental tonic. With regards to the theme, the introduction opens with a sustained violin pitch of B♮, but this is almost immediately negated semitonally by a C♮ in the harp and flute (see the above example). The flute also plays a chromatically descending string of semiquaver tritonal descents above this pedal. Finally, chromatically descending minor chords (the F♯ of the first chord following semitonally on from the pedal G♮) lead into the next section of the introduction at bar 9.

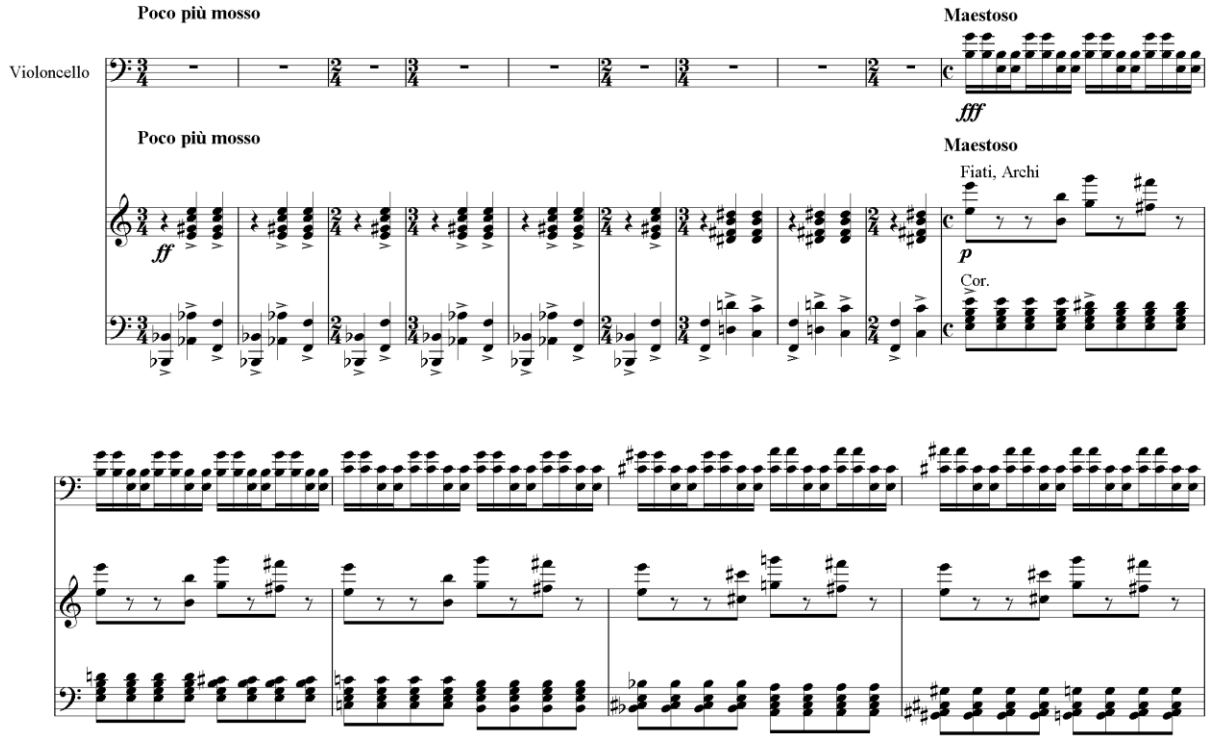
As a result of such transpositions, semitonal and tritonal harmonies are rife in the Cello Concerto. This can be seen in the progression in the opening of the first movement from A minor-E♭ minor (with major seventh), a relation also outlined in the sudden move to repeated B♮ semiquavers following the final E♯ half-diminished chord. Comparable clashes continue throughout the introduction; the figuration at bar 8 features conjunct chromatic motion against static pitches, and the G diminished chord in bar 9 clashes strongly with the continuing pedal point.

Ex. 4.160: Cello Concerto, I, bars 1-9

The finale contains particularly noteworthy examples of such clashes. A number of tritonal relationships, for instance, are apparent in the development of $1b^3$, where the recurring note D♮ frequently clashes with the A♭ often present in the bass pedal. One of the most significant harmonic clashes of the movement is heard at the arrival of the second theme. This theme is pre-empted by repeated crotchets on A♮ (bars 61-62), which developed out of the aforementioned return of theme 1^3 in the tonic key. The second theme struggles against these crotchets on B♭. Furthermore, this theme is underpinned by chromatic inner movement, both rising and falling (although not every harmony is necessarily chromatic in itself). Such chromatic motion continues unabated during the transposition of the theme onto the tonic of A♮ at bar 67. These descents wholly characterise the second section of the second theme (bar 70), and the harmonic progression obviously presents this clash, maintaining the elevated level of musical dissonance. The tonal combination of B♭ and A♮ is thrown into greater relief at bar 113, where the A♮ pedal becomes a relentless, emphatic crotchet repetition. The ascending quaver cello line is expected at bar 129 (compare with bar 94), but one final statement of the dotted minim-crotchet cell is heard instead. This is followed by a chromatic ascent to ascending A♭ chords, the pedal A♮ still strongly asserted against this. By bar 136 the latter tonality has won out against the former, and continues to powerfully assert itself via insistent, repeated quavers.

Ex. 4.161: Cello Concerto, III, bars 130-141

Tritonal relationships are also present in bar 210, where the sustained pitch of A♯ does battle with octave E♮s in the cello, before progressing to chromatic descents in both voices. The solo cello in bars 216-218 outlines both the note E♮ and the tritonal movement from F♮-B♮, the former of which is sustained into the entrance of the coda.

Ex. 4.162: Cello Concerto, III, bars 210-219

Despite the E♮ pitch appearing victorious at the point of the coda, B♭ nevertheless remains present as a pedal point in the harp and timpani—evidently, this tritonal conflict has not yet been resolved. This battle between E♮ in the cello and B♭ in the accompaniment is resumed in bar 234 by the subsequent descending pattern from bar 340 of the first movement.

Ex. 4.163: Cello Concerto, III, bars 230-242

In bar 240, the bass moves chromatically down to D♮, and the sequential descent of bar 234 is heard with an underlying harmony of E dominant seventh (with flattened supertonic), suggesting that the B♭ pitch has finally been suppressed. In bar 243 it becomes clear that the B♭ pitch is still a dominant presence in the pedal harmony: over a five-beat pedal point outlining B♭, fanfare-like offbeat orchestral chords are heard on E♮. Semitonal clashes predominate in the B (with flattened supertonic) chords at bars 261-263 and the clashing dyads of G and G♯ at bars 270-271. Tritonal movement is also apparent from F-B major in bars 249-251, the latter consequently progressing to E minor in bar 252 (although the ♭9 remains present against this in the bass). A similar process also occurs in bars 265-266. Here, the cadential movement now resolves onto E major, but F♮s and G♮s create a conflicting Phrygian effect against the pure major accompanying chords. Tritonal

movement also prevails at this late stage of the finale, as seen in the harmonic movement between G and C♯ minor (with added sixth) (bars 254-255).

Ex. 4.164: Cello Concerto, III, bars 243-256

The Violin and Cello Concertos both exhibit a dimension of Khachaturian's concertante practice not evident in the earlier Piano Concerto, with the solo instrument now entering into a more collaborative, symbiotic relationship with the orchestral background. Moreover, the musical language is largely diatonic in nature, although extended harmonic processes are also present and give the concertos that distinctive colouring which is a stylistic trait of the composer. Furthermore, the later two works feature a greater degree of lyricism than seen in the Piano Concerto, although Khachaturian's recourse to intense motivic development remains as a dominant method of construction, especially in the Cello Concerto. The following chapter of the thesis will investigate the later trio of concerto-rhapsodies (1950s-1960s), which extend the composer's concertante practice via the insertion of understated, rhapsodic elements into the musical framework of the trio.

Chapter 5

The Concerto-Rhapsodies

The trio of single-movement Concerto-Rhapsodies, written in the final period of Khachaturian's compositional career, differ from the earlier trio of concerti in two main ways. First of all, their instrumental textures are considerably starker and more contrapuntal; secondly, they conspicuously eschew the use of vivid, transparent thematic material so closely associated with the composer in works such as the Violin Concerto and First Symphony. Indeed, these three works (one each for violin (1961), cello (1963), and piano (1968)) present a considerable transformation of musical style, featuring darker and less immediate musical material. In 1962, Khachaturian himself gave a vivid description of this dissimilarity to the conductor and composer Nicolas Slonimsky when he explained that '[a] concerto is music with chandeliers burning bright; a rhapsody is music with chandeliers dimmed, and the Concerto-Rhapsodies are both.'[584] The Soviet critic Vladimir Vlasov further highlighted this stylistic disparity by stating that 'we are accustomed to festive, dancelike rhapsodies abounding in technical brilliance and virtuoso effects. Khachaturyan's Violin Rhapsody is more of a concerto, a poem, a meditative improvisation.'[585] The writing for the solo instruments across the three works reflects this duality of style—the material given to the piano in the Piano Concerto-Rhapsody, for instance, maintains the level of technical difficulty set by the Piano Concerto but does not contain the same degree of virtuosic opulence.

As in the case of the concertos, all three of the concerto-rhapsodies were dedicated to famous performers: the Violin Concerto-Rhapsody to Leonard Kogan, who the composer had met at the Moscow Conservatoire in 1936;[586] the Piano Concerto-Rhapsody to Nikolai Petrov; and the Cello Concerto-Rhapsody to Mstislav Rostropovich. The young cellist Karene Georgian was one of the first to play the Cello Concerto-Rhapsody, taking it on a 'highly successful tour' of the United States (presumably alongside the composer). Indeed, '[w]ith Nikolai Petrov, who premiered the Piano Rhapsody, and Kogan's son Pavel, who like his father performed the Violin Rhapsody, Georgian later toured Moscow and other Soviet cities playing the entire second trilogy.'[587] Khachaturian received the USSR State Prize for the entire trio in 1971.[588] According to Shneerson,

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[584] Shneyerson, Grigoriy. *Aram Il'ich Khachaturyan: stranitsï zhizni i tvorchestva* (Moscow: Sovetskiy kompozitor, 1982), 82
[585] Yuzefovich, *Aram Khachaturyan*, 239
[586] Ibid., 240
[587] Ibid., 241
[588] Hakobian, *Music of the Soviet era*, 401

the composer planned to write a fourth concerto-rhapsody, featuring all three instruments in the manner of a triple concerto,[589] although this idea was never realised.

Yuzefovich judged Khachaturian's talent well-suited to the leaner form of the concerto-rhapsodies,[590] and Leonid Kogan held that it was difficult to believe that the composer was sixty at the time of their composition, as they demonstrated that his talent was 'as young and fresh as ever.'[591] Not all commentators felt that this was a particularly fruitful period in Khachaturian's oeuvre, however; Boris Schwarz, for instance, believed that his creativity 'seemed to have slackened during the last years of his life, particularly after the death of his wife, Nina Makarova, in 1976', and explained that his 'inspiration was faltering' by the time he wrote the three later unaccompanied solo sonatas for cello (1975), violin (1976), and viola (1977).[592] Although the concerto-rhapsodies are undoubtedly slighter works than the trio of concertos in the sense that they are more compact, it is certainly not the case that they are lacking in musical substance—instead, their sombre characteristics and starker musical textures represent a further step in the composer's stylistic development.

Although Khachaturian's description of the concerto-rhapsodies above gives some indication as to the reason for their unusual nomenclature, the term 'concerto-rhapsody' itself nonetheless merits closer examination. Although there appears to be no precedent for the label, a number of comparable earlier models in one movement certainly exist—these include Weber's *Konzertstück*, Liszt's A Major Piano Concerto, and a number of fantasy works such as Saint-Saëns' *Africa* and Tchaikovsky's Third Piano Concerto. A discussion of the Piano Concerto-Rhapsody by Ates Orga explained that the composer had endeavoured to 'redefine concerto convention' in the trio by combining cadenza and fantasy form, and suggested a possible precursor for such a structure in Gershwin's *Rhapsody in Blue*.[593] The designation 'rhapsody' implies music of an improvisatory nature and perhaps a certain looseness of formal construction, not to mention associations with Romantic escapism; however, much of the scoring and sonority of Khachaturian's trio has a distinctly abrasive edge, and the works retain a sophisticated level of formal integration. The composer himself emphasised that '[a]ll three rhapsodies are composed in the following form: introduction, cadenza of the solo instrument, the slow theme and its

589 Shneerson, *Aram Khachaturyan*, 95
590 Yuzefovich, *Aram Khachaturyan*, 239
591 Ibid., 238
592 Schwarz, Boris. *Music and musical life in Soviet Russia: 1917-1981* (Bloomington: Indiana University Press, 1983), 613; Hakobian, *Music of the Soviet age*, 189
593 Orga, Ates. 'Linear notes', *Piano Concerto in D flat major; Concerto Rhapsody in D flat major* (Naxos, 8.550799, 1997) http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.550799&catNum=550799&filetype=About%20this%20Recording&language=English [accessed 09/04/16]

homophonic development, the fast theme and its polyphonic development, and the coda, where both themes merge, enriching each other emotionally and achieving extreme virtuosity.'[594] Nevertheless, although the composer's broad description of the formal properties of the concerto-rhapsodies is relatively accurate, each work contains its own individual characteristics which lie outside of this plan. Furthermore, musical development, a prominent feature across all three works, is best considered purely in terms of motivic transformations rather than in particular relation to homophonic or polyphonic manipulations.

For this reason of the compositions' relative structural similarity, it is possible to discuss them as a single unit. The Cello Concerto-Rhapsody, however, will receive significantly less attention in the ensuing investigation, given that it is the most conventional with regards to its organisation and tonal language, and adds little of novelty to the tonal and concertante models constructed in the other two works. Of these, the Violin Concerto-Rhapsody is notably the most complex with regards to its structure. It is worth noting at this juncture the form and tonal structure of each work in tabular form—this will not only allow for ease of general discussion, but will clarify important deviations between the individual works. It is impractical to discuss the Piano Concerto-Rhapsody in tonal terms, due to its exceptionally mercurial nature and the fact that it is constructed almost entirely on semitonal dissonances.

[594] Yuzefovich, *Aram Khachaturyan*, 239

	Section 1			Section 2							
Bar number	1-20	19-47	48-53	54-70	69-74	75-84	85-95	96-105	106-110	111-115	116-134
Section	Introduction	Cadenza	Interlude	(theme) 1a	Interlude	1a (development) (violin/orchestra)	1a (development) (violin)	1a	1a (development) (violin)	Interlude	1a (development) (violin)
Tonal centre	D/octatonic—Db/G	A—chromatic	Eb—Em/Eb	Ebm	chromatic/Eb	? tritonal/diminished/Ebm	? diminished	Ebm—F	chromatic descent	F/chromatic	? diminished/chromatic

	Section 2						Section 3				
Bar number	134-144	144-155	156-165	166-172	173-191	190-195	196-215	216-220	221-234	235-251	252-267
Section	1b (development of 1a) (violin)	Interlude	1b (development) (violin /orchestra)	Climax	1a (development) (violin)	Interlude (now codetta)	2	Interlude	2 (development) (violin)	2 (development) (orchestra)	Climax—interlude
Tonal centre	Ebm	F/E/chromatic	Ebm/sequential/Bb	diminished/A	C—chromatic—Eb	chromatic/Eb	A—E—A—E—A	A/G	E/chromatic	sequential/chromatic	? diminished—F

	Section 3					
Bar number	267-301	302-312	313-380	380-396	396-437	438-447
Section	2 (development) (violin)	Interlude	2 (development) (violin)	Climax / 1b (development) (orchestra)	1b (development) (violin)	Codetta
Tonal centre	E—chromatic descent	C♯/ chromatic descent	diminished/ A/D—G/D—E/B♭—A/D	? diminished/ E♭/F♯	D/chromatic—G/chromatic	chromatic—A

	Section 4						Section 5		
Bar number	448-470	471-479	480-490	491-496	497-503	503-517	518-601	539-562	563-601
Section	Introduction	1a (development) (violin)	1a (development) (violin)	1b (development) (orchestra)	1b (development)	Codetta	Coda	(+ 2 (development) (violin /orchestra)	Virtuosic figurations (violin)
Tonal centre	D/octatonic —C/D♭/F	Dm	G/D—chromatic	E♭m	? diminished/ chromatic	? diminished/ chromatic—G/F/ chromatic	diminished/ chromatic—B♭—B♭/E	B♭/E	Dm/ chromatic—A—chromatic—B♭—G—A—B♭

Fig. 5.1: Violin Concerto-Rhapsody, formal plan

	Section 1			Section 2							
Bar number	1-25	26-106	107-147	148-174	175-186	187-198	199-214	215-225	226-233	234-239	239-257
Section	Introduction / (theme) 1 (orchestra)	Cadenza	Cadenza /orchestral development	1 (development) (orchestra) /cadenza-like solo	Climax /interlude (orchestra)	1 (development) (orchestra)	1 (development) (cello)	1 (development) (cello)	Rhapsodic development (based on 1) (cello)	1 (development) (cello)	Rhapsodic development (based on 1)
Tonal centre	D (Dorian)/ B°— diminished/ chromatic— F♯	chromatic/ sequential	A— chromatic/ sequential— ? F/F♯/C♯	chromatic/ sequential—C	B♭/E	F/chromatic descent	F/chromatic transposition	D (Dorian)/ B°— diminished/ chromatic	chromatic	C—chromatic/ sequential	chromatic/ sequential— Fm♭5

	Section 2			Section 3						
Bar number	258-269	270-282	283-285	286-298	303-317	318-326	328-339	340-345	346-356	357-370
Section	1 (development) (cello)	1 (development) (cello)	Codetta	2 (cello)	2 (development) (cello)	2 (development) (orchestra)	2 (development) (cello)	2 (development) (orchestra)	2 (development) (cello)	2 (development) (orchestra /cello)
Tonal centre	A♭m/ chromatic/ sequential	C♯°— sequential/F♯	G/D♭	C♯/ chromatic	F♯/ chromatic—G^7	A/G^7— D/chromatic	B♭/$A♭^7$/ chromatic/ sequential	diminished	$B°^7$— chromatic/ sequential	chromatic

	Section 3									
Bar number	371-396	397-414	415-425	426-446	447-459	460-465	465-484	485-494	495-508	508-510
Section	2 (development) (orchestra /cello)	Interlude	2 (development) (orchestra) /climax	1 (/2) (development) (orchestra /cello)	Rhapsodic development (based on themes)	1 (development) (orchestra /solo figurations)	Rhapsodic development (based on themes)	1 (development) (orchestra) /climax	1 (development) (cello)	Codetta
Tonal centre	G/chromatic—A/chromatic—C^{maj7}—A—D♭—B°7/chromatic	chromatic/ sequential—diminished/A	$A/B^{min7\flat5}$/G♯—chromatic	D (Dorian)/F—chromatic/ sequential	chromatic/ sequential	D (Dorian)/F	chromatic/ sequential—diminished/E♭	C♯°—chromatic/ sequential—D♭	C♯°/F♯—chromatic/ sequential/F♯—G♯/D	$G^{\circ(\flat 9)}$

	Section 4									
Bar number	511-619	522-529	533-539	542-548	549-560	560-567	568-572	572-591	591-598	599-619
Section	Coda (based on themes)	(+ 2) (orchestra)	(+ 1) (orchestra)	Climax	(+ 1) (cello)	Virtuosic figurations (cello)	(+ 1) (orchestra)	Virtuosic figurations (orchestra /cello)	(+ 1 /virtuosic figurations) (cello)	Virtuosic figurations (cello) —end
Tonal centre	Bm— G/F♯/ chromatic	F♯— chromatic/ sequential	chromatic/ sequential	D♭/C	G/C/ sequential	chromatic/ sequential	C♯m/chromatic/ sequential	chromatic/ sequential/D— chromatic/B/F	B♭— Dm/B♭— G^7	chromatic/ sequential— C♯°7—B°7/ chromatic/ sequential—D

Fig. 5.2: Cello Concerto-Rhapsody, formal plan

	Section 1	Section 2										
Bar number	1-41	42-77	78-91	92-104	105-132	133-150	151-196	197-207	207-213	214-233	228-232	233-235
Section	Solo Introduction	(theme) 1a	Interlude	1b	Solo 1b development	Solo interlude—development	1b development	1a development	1a/1b interlude	1a/1b	Dovetailing of 2a material	Interlude (motifs from Introduction)

	Section 2		Section 3									
Bar number	236-245	246-271	272-281	281-286	287-297	298-307	308-311	312-322	323-340	341-371	371-378	382-395
Section	1a/1b	1a—transition	2a	2b	2a	2c	2a/2b	2b/2c	2d	2d development	2b development	2c development

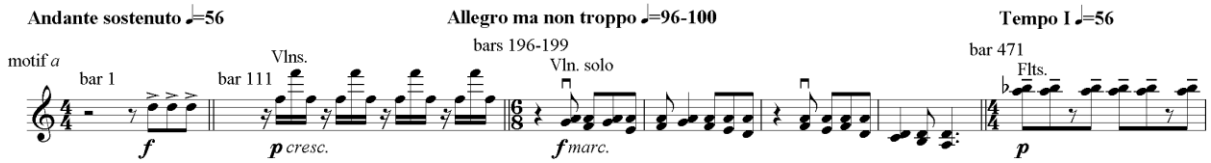
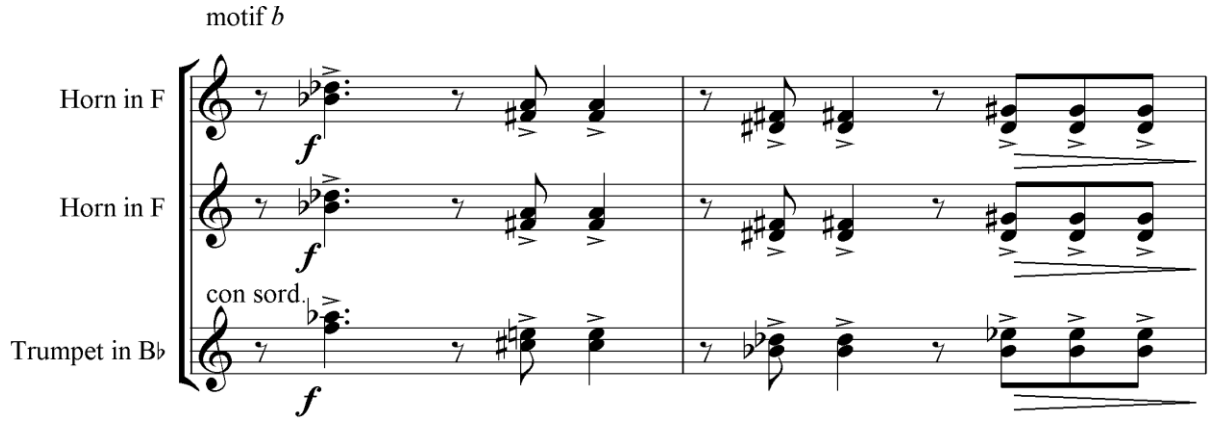
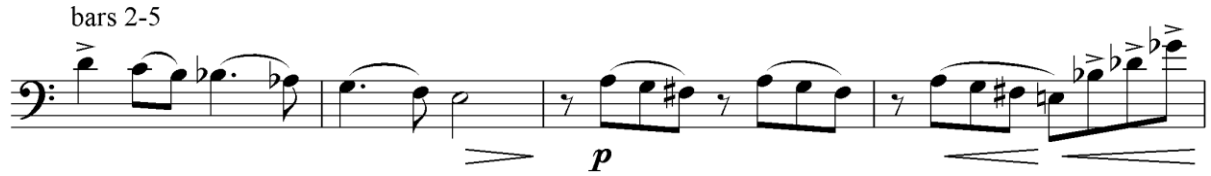
	Section 3									
Bar number	396-402	403-414	414-440	440-442	443-456	457-464	465-474	474-488	489-502	503-511
Section	2a development	2c development	2d development	2c development	2b development	2a development	Introduction development	2c development	2a/2c development	Climax (2c development)

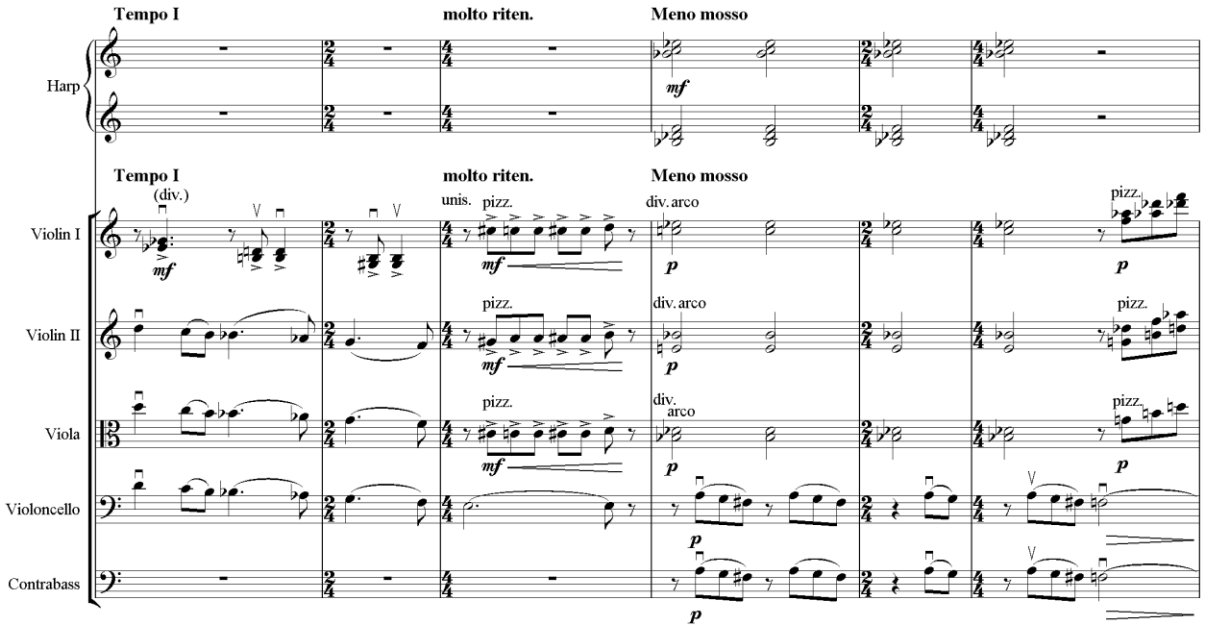
					Section 4				
Bar number	512-521	522-536	537-540	541-555	555-559	560-589	589-602	603-616	617-634
Section	2c development	2a/2d development	Climax (2c development)	Closing section	Solo introduction	Solo introduction/1b development	1b climax	Solo introduction material	Coda (1a)

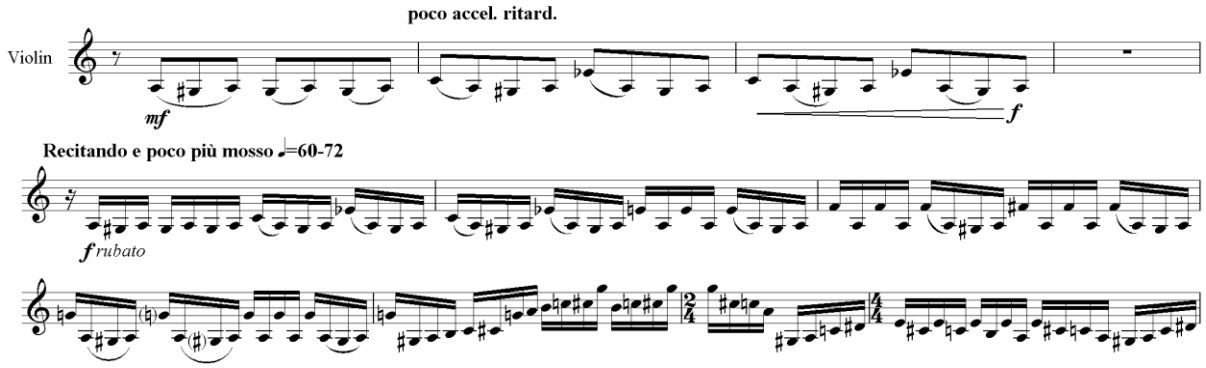
Fig. 5.3: Piano Concerto-Rhapsody, formal plan

The most interesting formal plans are contained in the Violin and Piano Concerto-Rhapsodies. The Cello Concerto-Rhapsody, as previously noted, largely conforms to Khachaturian's basic formal description, although it should be observed that this work that a) the introduction section concerns itself immediately with presentations of the first theme, b) the cadenza is interrupted by the orchestra (from bar 107), c) theme 2 is suggested during the theme 1 section at bars 255-257, and d) theme 1 returns at bar 426 (that is, during the theme 2 group). Regarding the last of these points—that is, the combination of thematic groups before the arrival of the coda—it is only the Piano Concerto-Rhapsody which keeps the two thematic areas fully separated until this moment (discounting the arguable foreshadowings of 2a at bar 228 and 2d at bar 263): the Violin Concerto-Rhapsody restates 1b material at bar 380. The Piano Concerto-Rhapsody is also remarkable for combining introduction and cadenza, opening as it does with virtuosic solo figurations.

The Violin Concerto-Rhapsody presents the most dexterous handling of motivic material seen within the concerto-rhapsodies as a whole, the material of the other two works being clear-cut and easily comprehensible. Furthermore, the Violin Concerto-Rhapsody can be considered the most rhapsodic of the trio: its main theme is particularly challenging to separate into discrete thematic sections, and melodic construction is noticeably irregular across the work in general. As previously noted, however, the music is certainly not improvisatory: Khachaturian's keen procedure of continuous motivic development is at its peak in creating the extended solo line, with a number of motivic shapes supplying overall cohesion and acting as structural markers to divide the various thematic developments (as suggested in the table above). The economy of material in the Violin Concerto-Rhapsody is considerable; this reaches new heights of motivic integration, and consequently looks backwards to the Cello Concerto.

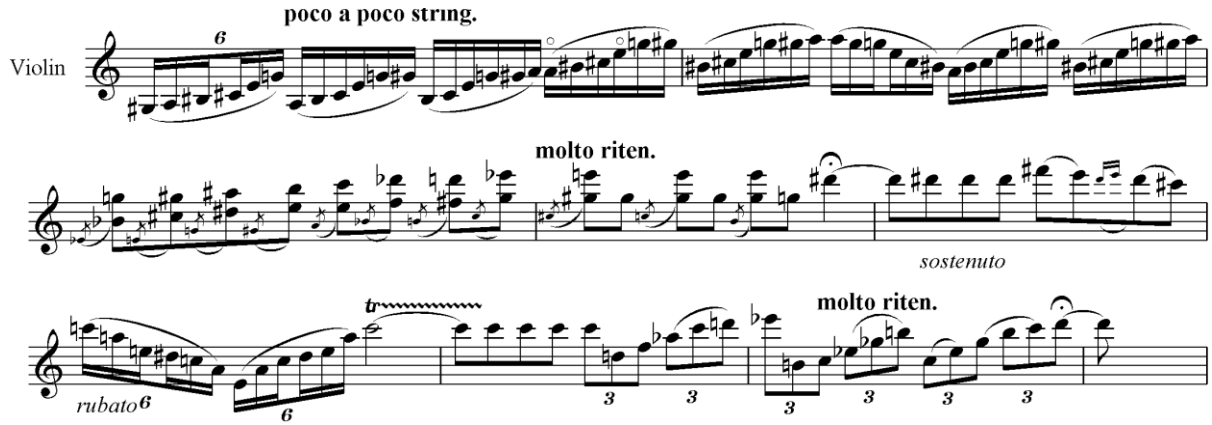
The introduction of the Violin Concerto-Rhapsody presents many important cells, which are subjected to extensive development as the work unfolds—these include the opening repeated quavers (motif *a*) and the syncopated brass rhythm of bar 2 (motif *b*). The former, for instance, returns throughout the work: in the interlude section at bar 111; as a foundation to the second theme in general; and in the reworking of the constant quaver pedal at bar 471 into this initial three-quaver pattern, to list just three examples. Additionally, such cells are now subjected to *immediate* modification—for example, the opening repeated quavers reappear in the brass at the end of bar 3 as a development of the latter's offbeat syncopated pattern. In the next bar the pattern is developed into a descent (motif *c*), which itself becomes an arpeggiated ascent in bar 5.

Ex. 5.1: Violin Concerto-Rhapsody, development of motif a

Ex. 5.2: Violin Concerto-Rhapsody, motif b

Ex. 5.3: Violin Concerto-Rhapsody, motif c

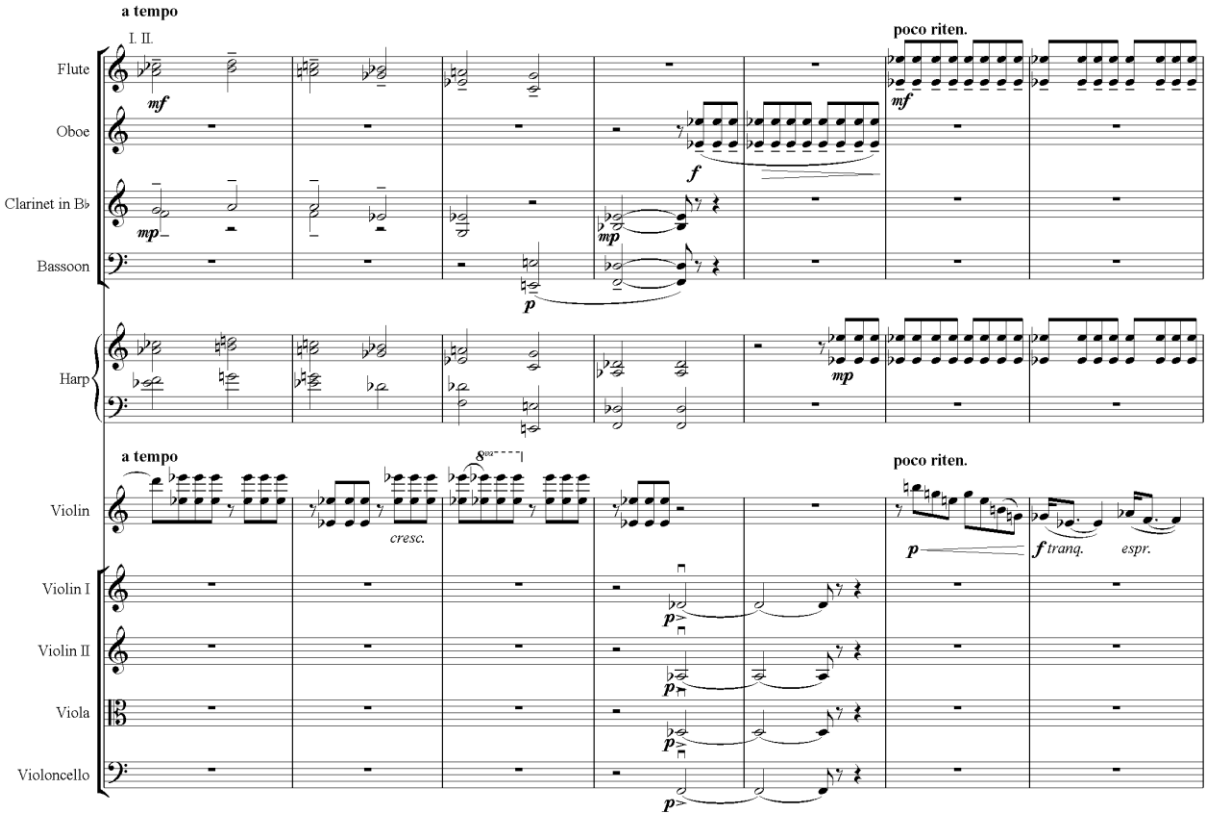
At the repeat of the opening bars at bar 9 (reorchestrated, with the brass now stating the melody instead of accompanying), the repeated notes presented under the final note of the melody are extended, and move chromatically. The octatonicism and descent of motif *c* is then repeated exactly, although the descent is delayed and curtailed after the first bar, and the subsequent ascending inversion (as in bar 5) produces three-quaver arpeggios at bar 15, which are simultaneously underpinned by three-note semiquaver arpeggios in the harp. The entrance of the soloist in bar 19 makes obvious use of motif *a* from the very opening of the work.

Ex. 5.4: Violin Concerto-Rhapsody, bars 9-17

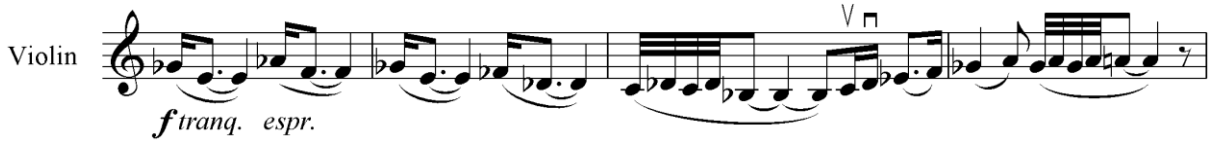
The cadenza begins at bar 23 with a development of bars 19-21 into semiquaver passagework. These figurations form the basis of this section, and make frequent use of chromatic transposition. Such figurations, and their gradual, continuous transformations,[595] are the origins of many later motifs, which will be highlighted as they arise in the present analysis.

Ex. 5.5: Violin Concerto-Rhapsody, bars 19-29

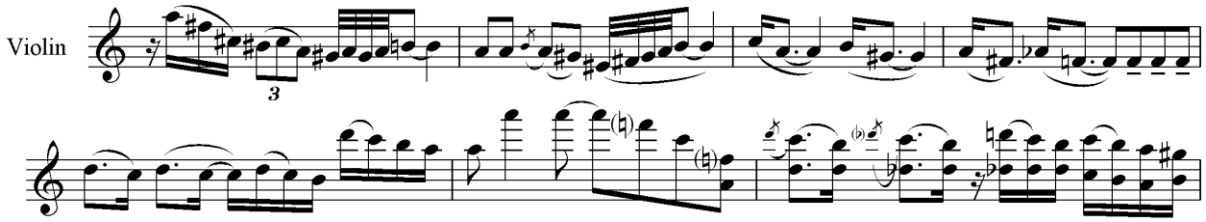
[595] Note, for instance, the second half of bar 27, in which the previous pattern is placed into retrograde inversion, and then simply inverted in bar 28.

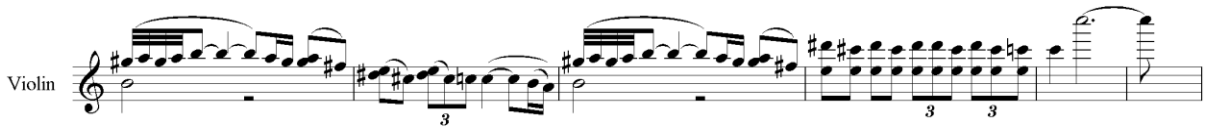
Indeed, the semiquaver harp figurations from bar 15 are wholly recognisable in bars 40-41, and the opening three-quaver declarations return in bar 44. Moving out of the cadenza at bar 48, this opening idea becomes octavely displaced and repeated, before being passed between the oboe (bar 51), harp (bar 52) and flute (bar 53); here, it becomes a constant quaver pattern, and the bedrock of the first theme.

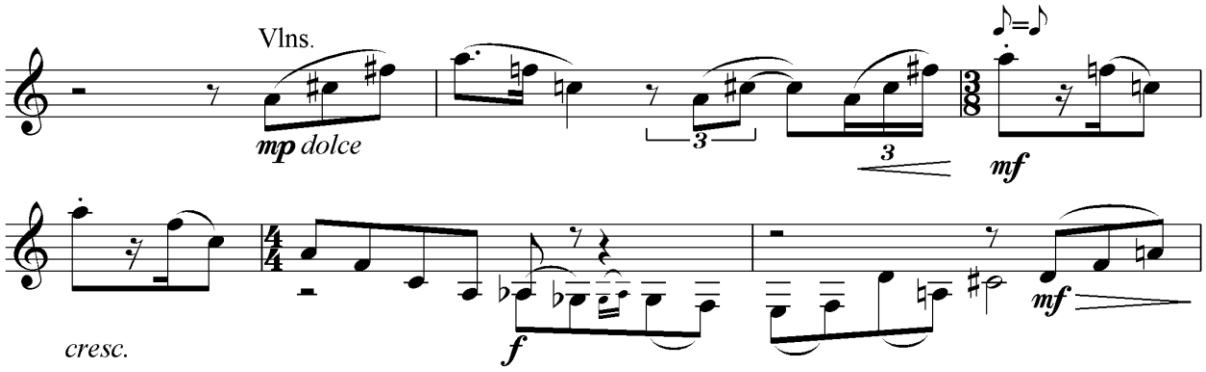


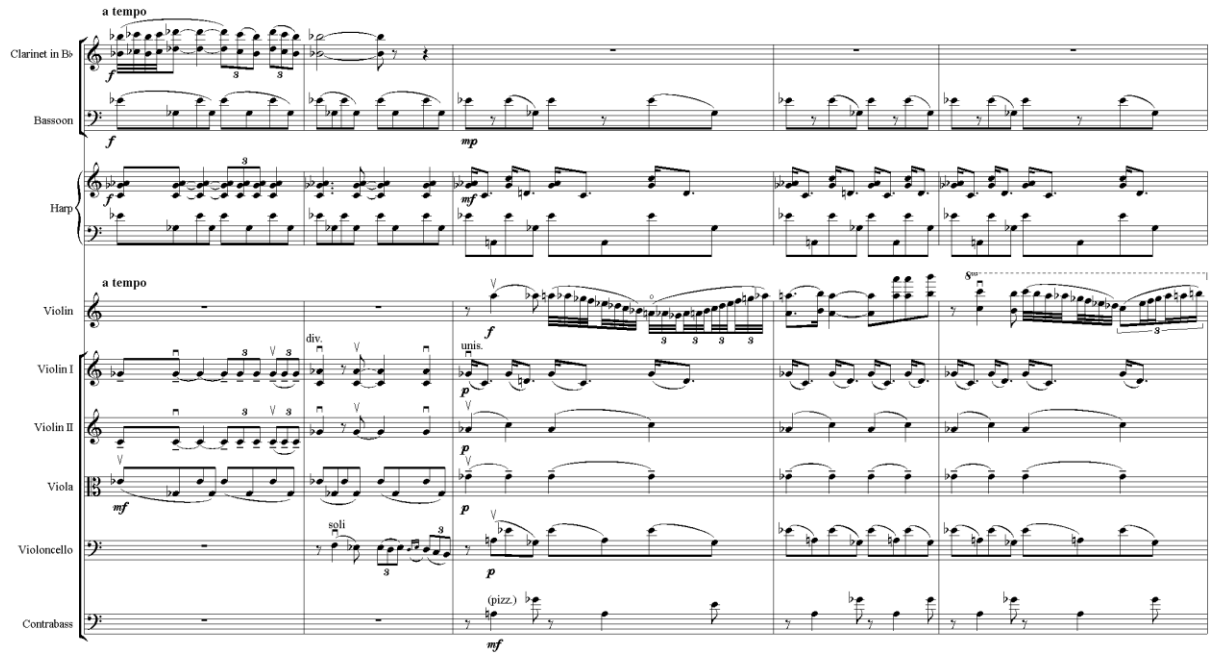
Ex. 5.6: Violin Concerto-Rhapsody, bars 40-48

Ex. 5.7: Violin Concerto-Rhapsody, bars 48-54

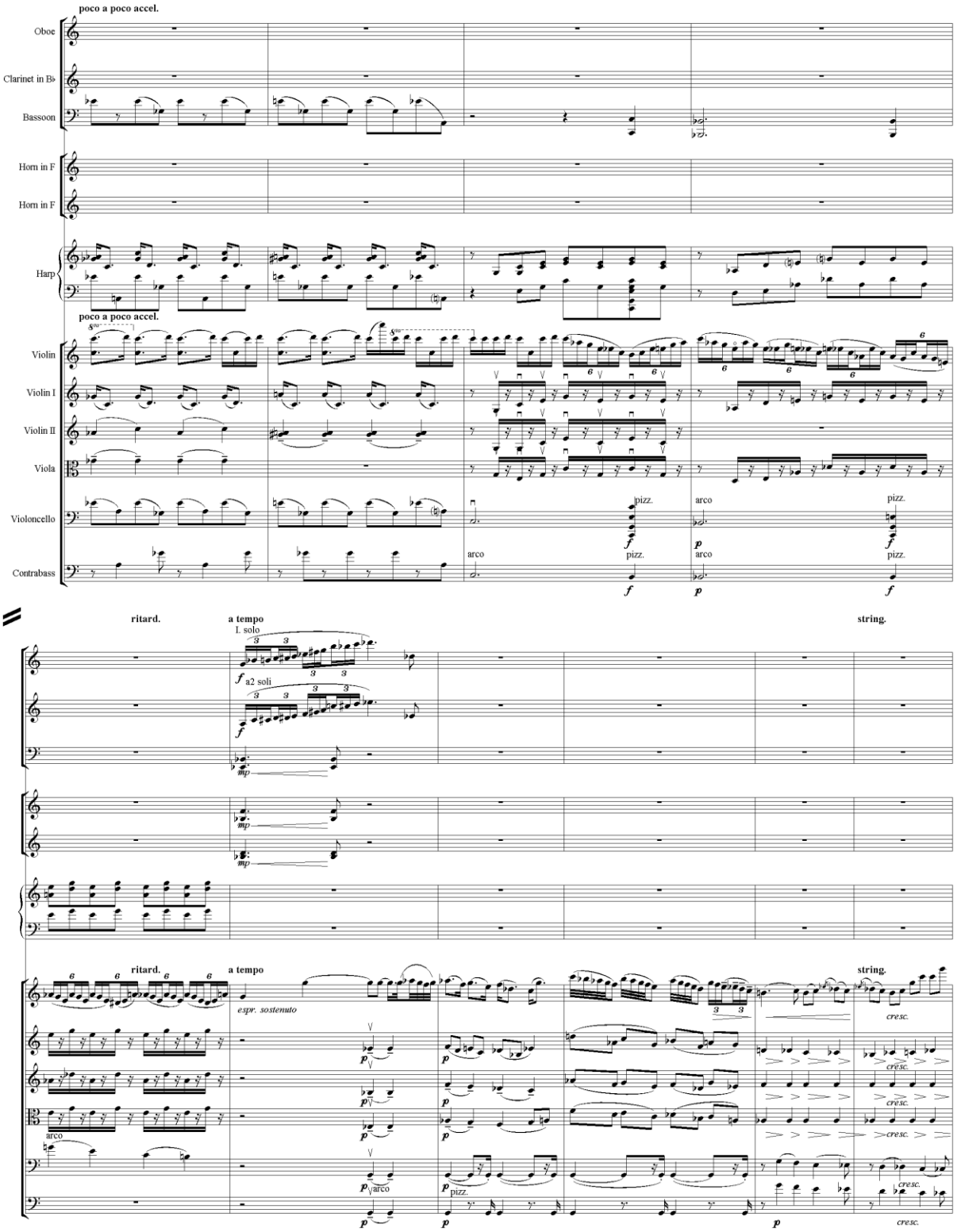
This theme, as previously noted, is constructed of a number of cells, which are observable in the introduction and come to possess great importance later in the work. Motif *d* features a semiquaver-dotted quaver (tied to crotchet) idea which presents a fall of a minor third, transposed both upwards and downwards (bar 54). Motif *e* (bar 56) features a prominent demisemiquaver turn related to the opening of the cadenza (and also to the pattern at bar 31, with its descending final note). This cell is surrounded by fragments of material which are to be recalled later in the work, most notably the dotted cell in the fourth beat of bar 56. The opening of bar 57 (the dotted crotchet) is closely linked to bar 9, and the turn idea (motif *e*) now rises on its final note, already displaying a modification from the previous bar.

Ex. 5.8: Violin Concerto-Rhapsody, bars 54-57

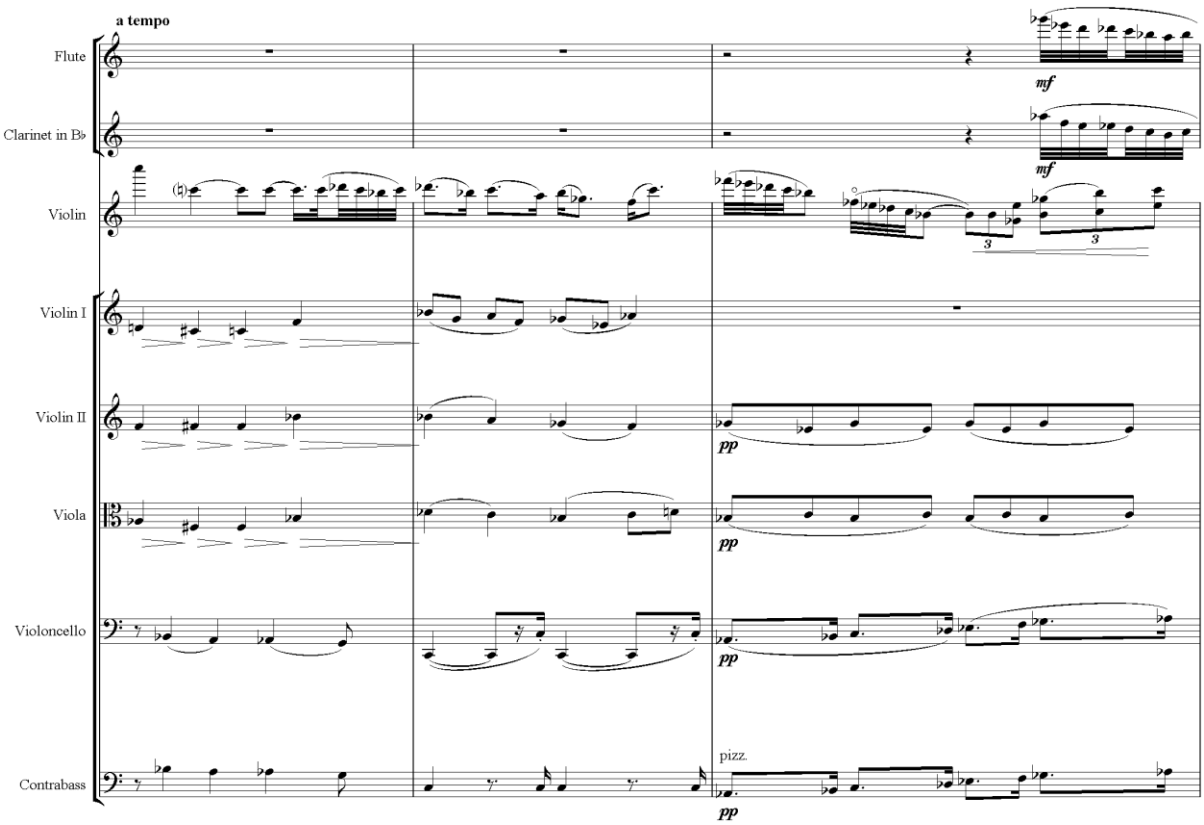
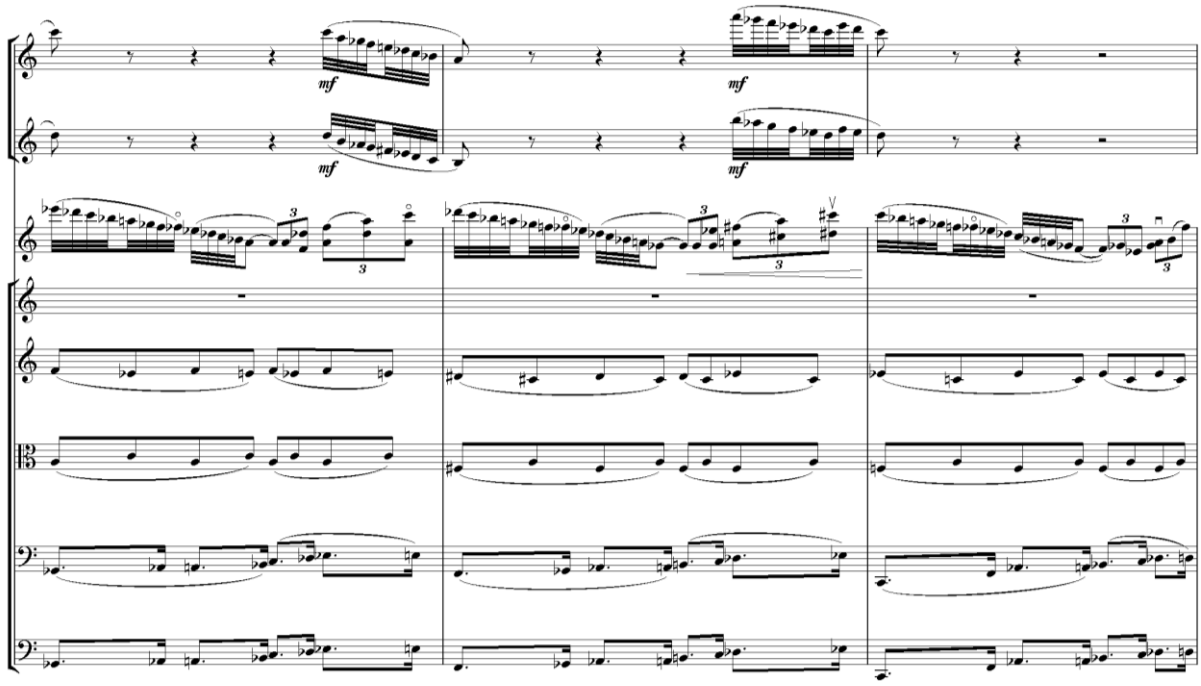
Although the violin line appears to be superficially improvisatory, a closer inspection reveals its clear connection with the music of the introduction and cadenza. This fact will be demonstrated through the following analysis of the line's construction. Bar 58 features a descending semiquaver arpeggio similar to the descending quavers in bar 4 (as well as to the chordal descents in bar 30), and the subsequent quaver triplet figuration is comparable with the semitonally moving opening of the cadenza. The fall of a minor third (motif *d*) leading into the turn idea (motif *e*) should also be noted. Likewise, bar 59 presents both repeated quavers and motif *e* (now rising octatonically). At bar 60 motif *d* returns, but now descends on each of its statements. The tied crotchets disappear in bar 61, and the theme instead utilises the repeated quaver idea as a bridge into the following bar. In bar 62, the dotted-note idea of bar 56 returns and is repeated; this is followed by a semiquaver version of the descent heard in bar 4 and a syncopated cell related to the accompaniment to bar 2 (bar 63). In bar 64, the components of bar 62 return alongside a chromatically descending crotchet clarinet line, with the dotted idea now transformed into dyads (featuring occasional semitonal clashes) and the semiquavers octavely displaced.

Ex. 5.9: Violin Concerto-Rhapsody, bars 58-64

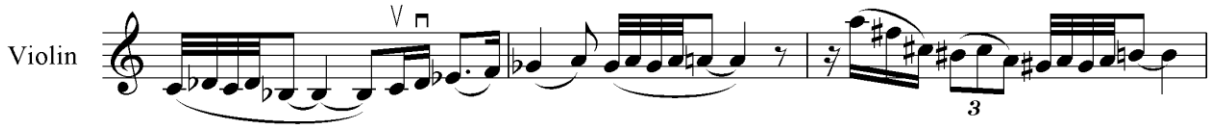
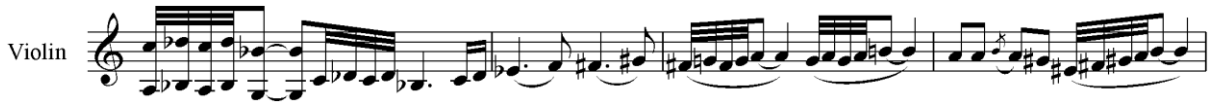
From bars 65-70 an apparent stabilisation of a main theme on B is achieved: the violin plays a melody related to bar 56, although with the final dotted cell regulated into two quavers. The consequent bar 66 recalls bar 58, with the opening semiquaver figuration modified into two quavers and the second half of the bar being a repeat of the second half of bar 56 (that is, crotchet tied to quaver, followed by two semiquavers). The first bar of this more stable thematic presentation is then repeated at bar 67 but though the concluding bar (bar 68) maintains the fall of the second bar (bar 66, at pitch), the theme concludes in the second half of the bar with descents above a pedal point (in the manner of bar 64).

Ex. 5.10: Violin Concerto-Rhapsody, bars 65-70

The brief idea at bars 69-74 consists of a violin statement combining the rising quavers of bar 5, the dotted motif *d*, and a version of the material from bar 58 (that is, triplet quavers and semiquaver arpeggios). The initial dotted idea is then isolated, forming the basis of a change in time signature to 3/8, and is repeated in bar 72 (which also features a syncopated re-articulation in the viola part originating from the accompaniment at bar 2).

Ex. 5.11: Violin Concerto-Rhapsody, bars 69-74

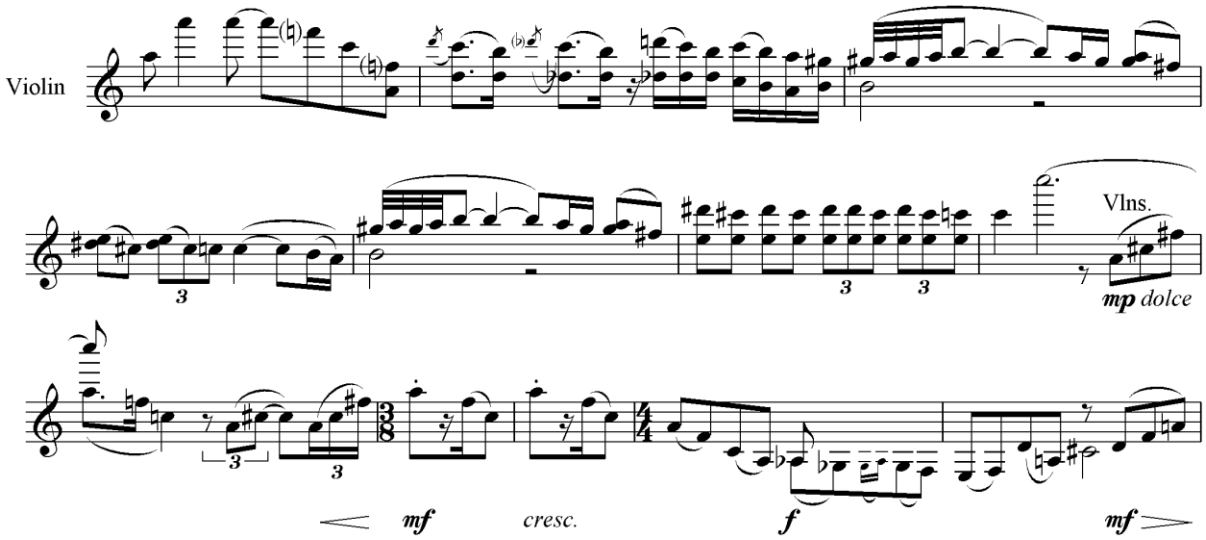
The rising quavers in bar 74 (as in bar 5) introduce a perceptible 'new paragraph' in the violin line. The clarinets play a version of the idea heard at bar 56, although with the second half of the bar now developed into repetitive triplet quavers, which are appropriated by the octatonic cello line in the following bar. This produces the impression that, in the typical manner of the composer, the idea will be repeated, and perhaps sequenced. However, this is instead interrupted by the solo violin, which plays demisemiquaver descents and triplet ascents recalling bar 45 of the cadenza (as well as the turn idea of motif *e*). The accompaniment features both a syncopated bass reminiscent of bar 63 and the semiquaver-dotted quaver pattern of bar 54. This leads directly into the dotted idea heard in the first half of bar 62, followed by the repeated quavers of the very opening of the work. At bar 79, the solo violin introduces a figuration comparable with bar 77, although with modifications: the figure now beings on C♮ instead of A♮, and the first two ascending demisemiquaver triplets are presented merely as a quaver, the B♭s which previously featured in the scale now altered into B♮s.

Ex. 5.12: Violin Concerto-Rhapsody, bars 75-79

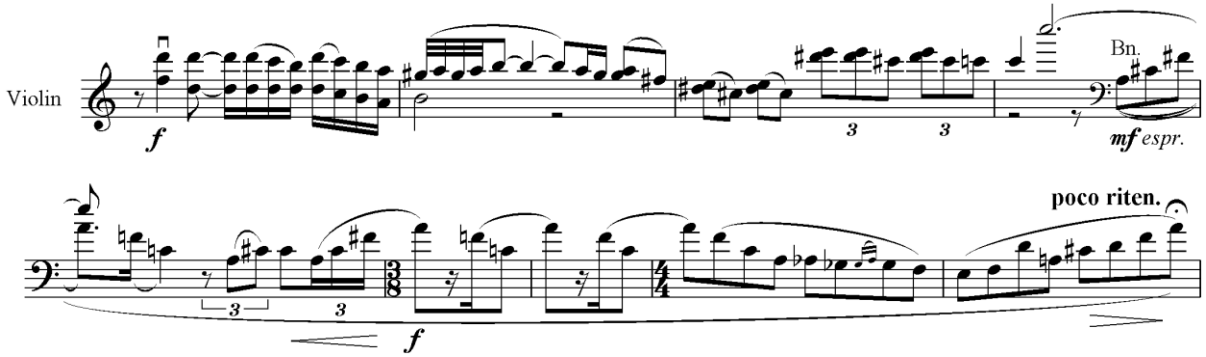
In bar 80 the dotted dyad cell from the opening of bar 78 is repeated; this concludes on the fourth beat of the bar with a semiquaver figuration clearly recalling the cadenza. This is then repeated, the figuration underpinned by harp and string accompaniment, which replicates the musical atmosphere of bars 14-15 (that is, the three-quaver rise and subsequent oscillation). After two beats of this figuration, the violin plays continuous semiquaver triplets (recalling bar 15) which, in bar 82, suggest bar 45 of the cadenza. The violin continues its lyrical progression at bar 85, opening with repeated notes and motif *e* before sequential descents of the dotted quaver-semiquaver motif to semiquaver-dotted quaver motif arise in the second half of the bar. The soloist plays sequentially descending demisemiquavers in bar 87. These correspond to many of the previous themes, most notably the retrograde of bar 59, the quavers of which are subsequently stated in bars 88-89. The progression from dotted to semiquaver rhythm, although not a restatement of the turn idea *per se*, is reminiscent of the original presentation of this cell at bars 55-56.

Ex. 5.13: Violin Concerto-Rhapsody, bars 80-89

At bar 90, the music from bar 85 is repeated, although there are a number of developments: the first note is higher (rather than lower) than the subsequent note; the music is transposed up a fourth onto C♮; and there are a number of additional, minor changes in orchestration. After two bars, however, the falling demisemiquaver idea of bar 87 begins on an F♭ (rather than the expected F♮), and is repeated down the octave instead of being sequenced down the scale. This progresses to triplet quavers, the demisemiquaver descents imitated in the flute and clarinet, and the cellos and basses playing a rising scale based on the dotted motif. This music is repeated for three more bars, sequenced gradually downwards (with additional chromatic inflections), and featuring the characteristic fall of a minor third (from bar 54) in the triplets of the final bar (bar 95). The end of this bar, in the typical manner of the composer, rises chromatically to the E♭ quaver pedal of the first section of the theme (that is, bar 54).

Ex. 5.14: Violin Concerto-Rhapsody, bars 90-95

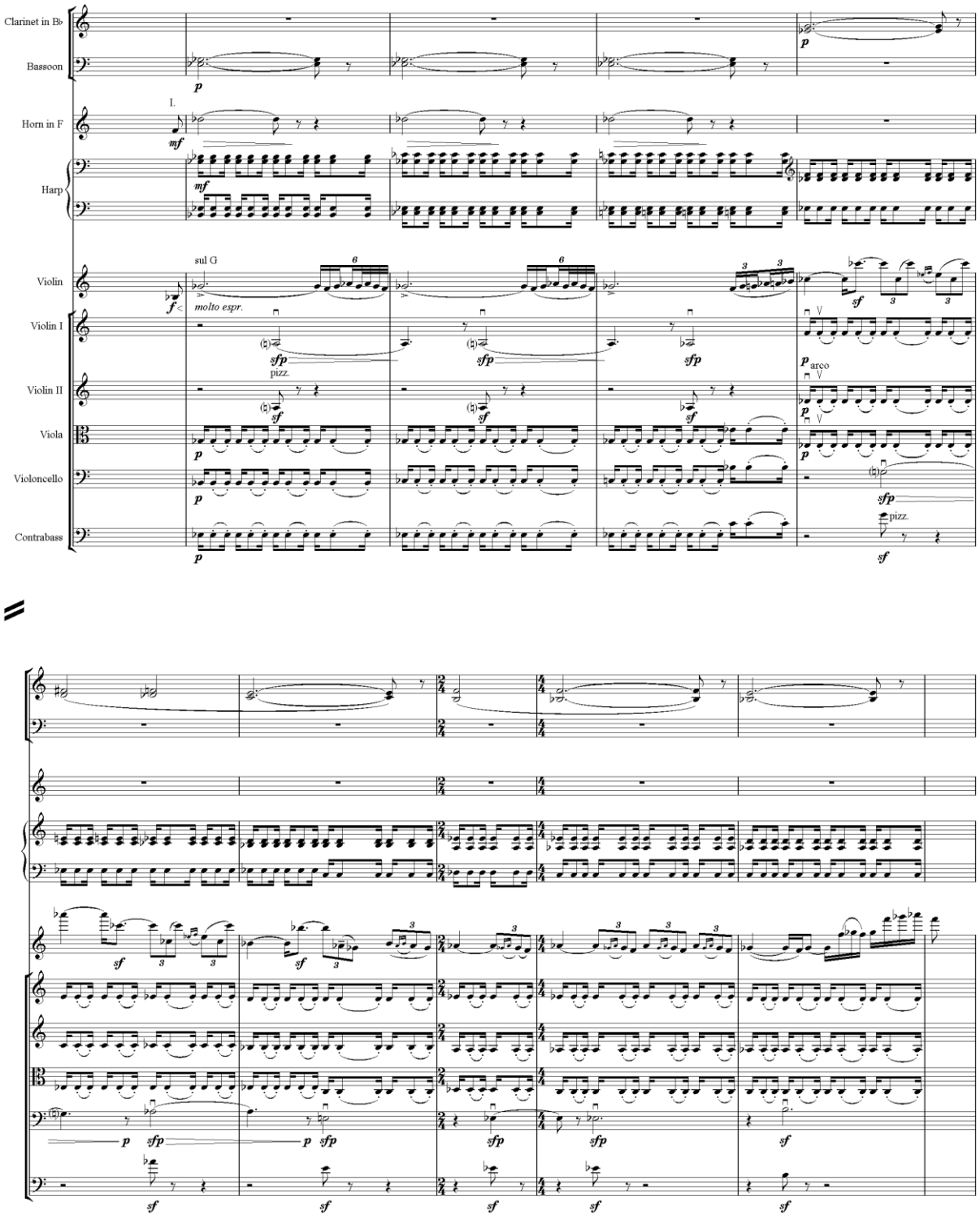
The preceding examination has highlighted the intensive degree of motivic integration and development already apparent in the first section of the Violin Concerto-Rhapsody, and a handful of further examples will serve to fully illustrate the multifaceted means by which such constant development is achieved across the work in its entirety. The semiquaver-dotted quaver motif from the beginning of the first theme returns a number of times over the course of the work, and consequently provides a modicum of structure. Bars 177-184, which can be considered a repeat of bars 55-62 (at pitch) supply a similar organisational function, the accompanying chords and E♭ pedal point being largely identical to the earlier statement (although reorchestrated, and with a number of minor modifications at the opening of the line). These alterations include: the line being stated a tenth lower in the solo violin for two bars; certain harmonic modifications (instead of remaining on F as in bars 58-59, the harmony now alternates between A♭ and F in bars 180-181, and the B harmony from bar 60 becomes F♯ minor in bar 182); and bar 178 (compare with bar 56), where the turn is repeated down the octave and the subsequent rise is rhythmically augmented. This augmentation extends bars 56-57 into three bars (bars 178-180, the final bar repeating the turn motif), with the result that bar 58 is omitted from this restatement.

Ex. 5.15: Violin Concerto-Rhapsody, bars 56-58

Ex. 5.16: Violin Concerto-Rhapsody, bars 178-181

In bar 185 the violins I and violas repeat the previous bar's solo theme, and lead seamlessly into a repeat of the music from bars 122-123, although this is now curtailed into the length of one bar. These two bars act as a brief interlude; following it, the thematic repeat restarts where it left off, skipping forward slightly to halfway through bar 64 (with a number of chromatic alterations). This is a particularly ingenious moment in the music. Due to its off-beat character, the opening of bar 187 suggests that the music is preparing to start from bar 63 (that is, exactly where the music stopped before the interlude), but it soon transpires that this is not the case. This section also features slight thematic alterations: bars 66-67 are cut, although the violin line at bar 189 (compare with bar 68) begins as if it were the start of bar 66. This gives the impression that the music is going to repeat verbatim, although this promise is equally left unfulfilled. Bars 69-74 are then restated at bars 190-195, although the bassoon alters the orchestration by amalgamating a number of previously disparate motifs.[596]

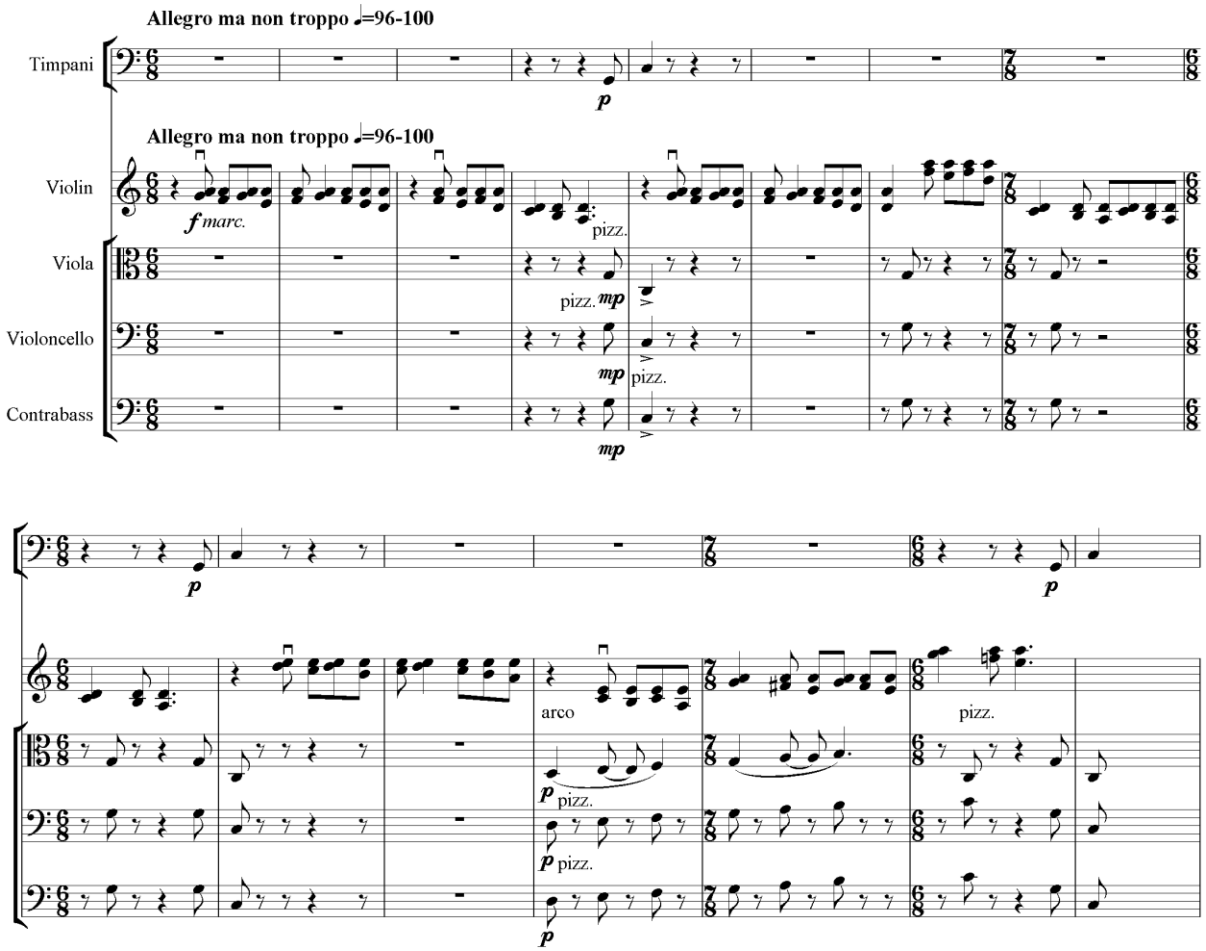
[596] Incidentally, bar 186 is strikingly reminiscent of the second theme of the Cello Concerto-Rhapsody.

Ex. 5.17: Violin Concerto-Rhapsody, bars 63-74

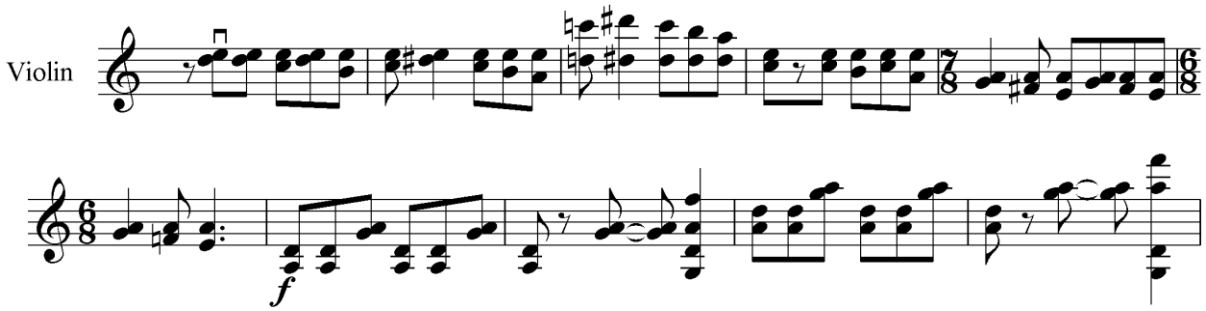


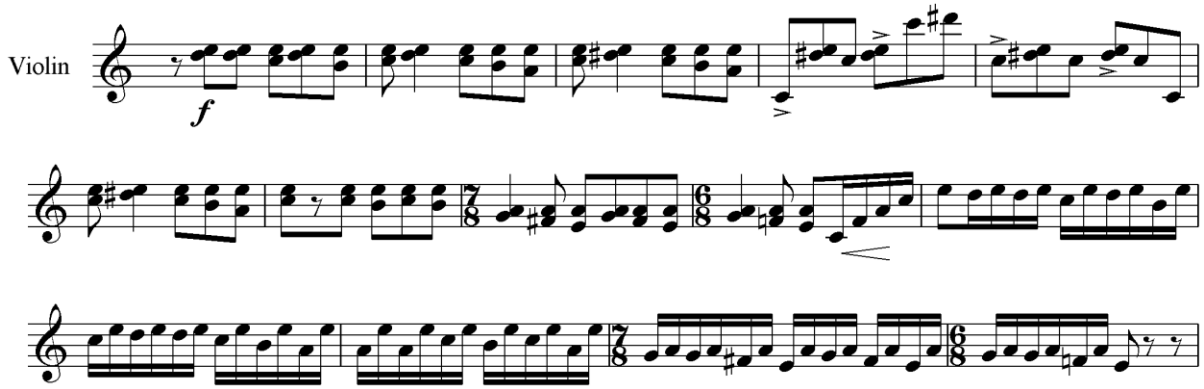
Ex. 5.18: Violin Concerto-Rhapsody, bars 187-195

The passionate 1b (bar 134) is so demarcated in the above table because of the clearly perceptible 'gear change' at this juncture: there is a definite movement into a clear centre of tonality (E♭ minor), a situation which occurs rarely in the work, and a prominent, syncopated accompanying rhythm emerges (arguably related to the accompaniment in bar 2). This rhythm continues over into the climax point at bar 166, consequently maintaining its importance across the concerto-rhapsody.

Ex. 5.19: Violin Concerto-Rhapsody, bars 134-144

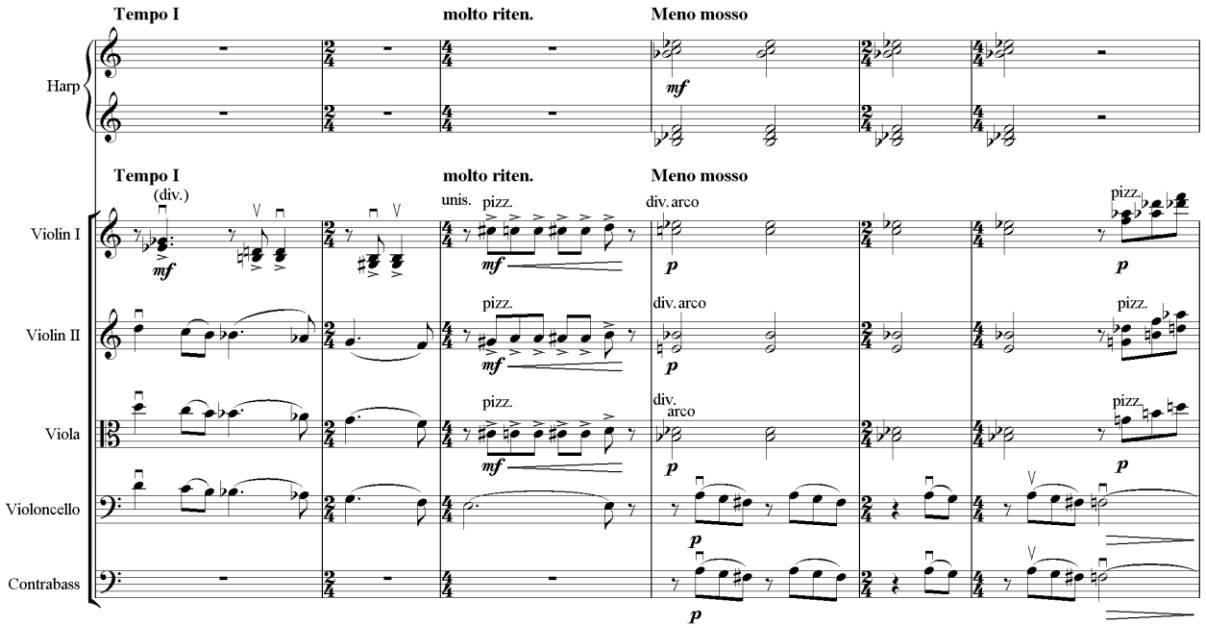
The rustic second theme, which is much more distinct than the first, moves through a series of reworkings of its basic idea, although it similarly succumbs to regular development. Although clearly a separate musical idea, it nevertheless develops out of the first theme, featuring syncopated rhythms, repeated notes, and groups of three quavers (as at the very opening of the work). The

shape of the line also bears resemblance to the figurations at the beginning of the cadenza, as well as to the turn figuration (for example, at bar 56). Moreover, the utilisation of simultaneous constant and moving pitches recalls bar 64; the falling quaver portion of the theme suggests bars 141-142; and the rhythm is reminiscent of bar 70. The theme is repeated at bar 200: after two bars, however, the final note is restated, and the remainder of the theme is transposed upwards by an octave. Here, the final bar is modified into quavers, and the theme's B♮s are altered into B♭s. At bar 205, the whole theme is repeated a fifth higher, now centred on E♮. Although this follows the plan of the first thematic presentation (bars 196-199), this statement now concludes with a complete presentation of the theme (compare with bars 203-204), with the final phrase transposed upwards by an octave.

Ex. 5.20: Violin Concerto-Rhapsody, bars 196-210

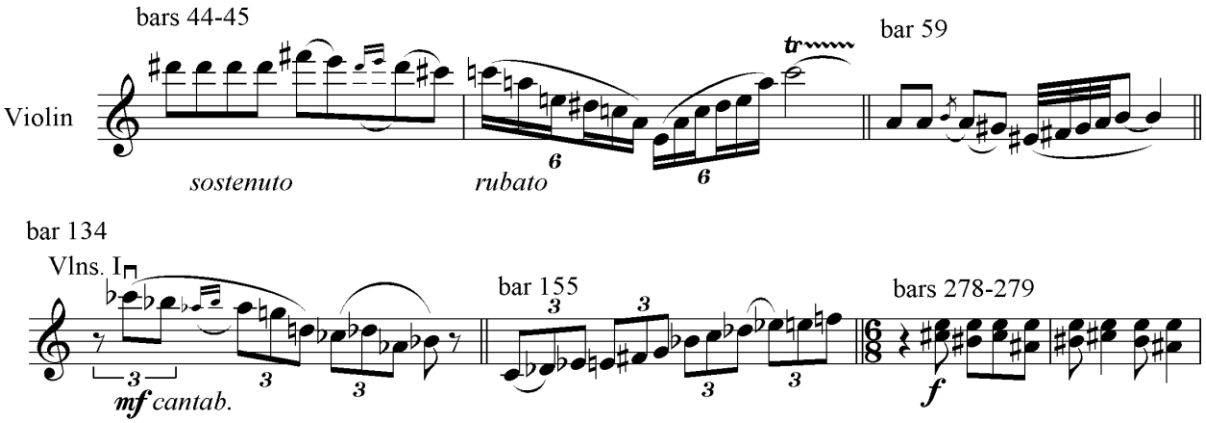
A further statement of the theme is heard at bar 210. This is once again centred on E♮, but features both modified accidentals (D♯s) and an extra quaver at its opening. The theme is again transposed up the octave in bar 212, with the dyad now inverted and the pedal tone falling a semitone to the D♯. This bar (bar 212) acts as a brief interruption—the theme continues its progression unabated in bar 213 (compare with bar 207), beginning up the octave before falling to the original pitch at bar 214 and maintaining this pitch degree in bar 215 (instead of rising, as in bar 209). In this way, the preservation of the original pitch connects with the original presentation as at bar 204. This suggests that this statement is the 'true' version of the theme, which has coalesced from previous motivic fragments, much in the manner of Vincent d'Indy's *Ishtar* Variations.

Ex. 5.21: Violin Concerto-Rhapsody, bars 210-219

Bar 221 is an amalgamation of the thematic presentations from bars 205 and 210. The music begins as at bar 205 (although with an added quaver at the beginning, and against a D major (with added eleventh) string harmony), and after two bars cuts directly to the second bar of the presentation at bar 210 (now over an A♭ harmony, which consequently creates a number of semitonal clashes with the violin line). Alongside this distinctive character of this presentation (that is, based on E♮ and with prominent D♯ clashes), the violin rises in quavers for two bars (in the manner of the bridge at bar 216) over chromatically descending dyads in the strings. It becomes obvious that these two bars are interruptory, as the rest of the theme (from bars 213-215) is subsequently heard over a chromatically ascending string scale and E♮ pedal point, which strongly recalls the repeated quavers that permeate the entire work. The end of this theme is extended by a rising semiquaver arpeggio. This progresses to constant semiquavers, which are a development of the second theme, as well as a recall of the violin I figure from bar 114.

Ex. 5.22: Violin Concerto-Rhapsody, bars 221-234

Turning away from the issue of thematic development, it should be equally appreciated that tonal and harmonic processes play an exciting and important part throughout all three of the works, which return to the considerably dissonant sound worlds of the Piano Concerto and even, on occasion, the Third Symphony. As well as the various chromatic inflections and extended harmonic language already discussed in the previous chapters of this thesis, the Violin Concerto-Rhapsody makes particular use of octatonic writing. Some of the most pertinent examples of this mode of writing will be outlined here.

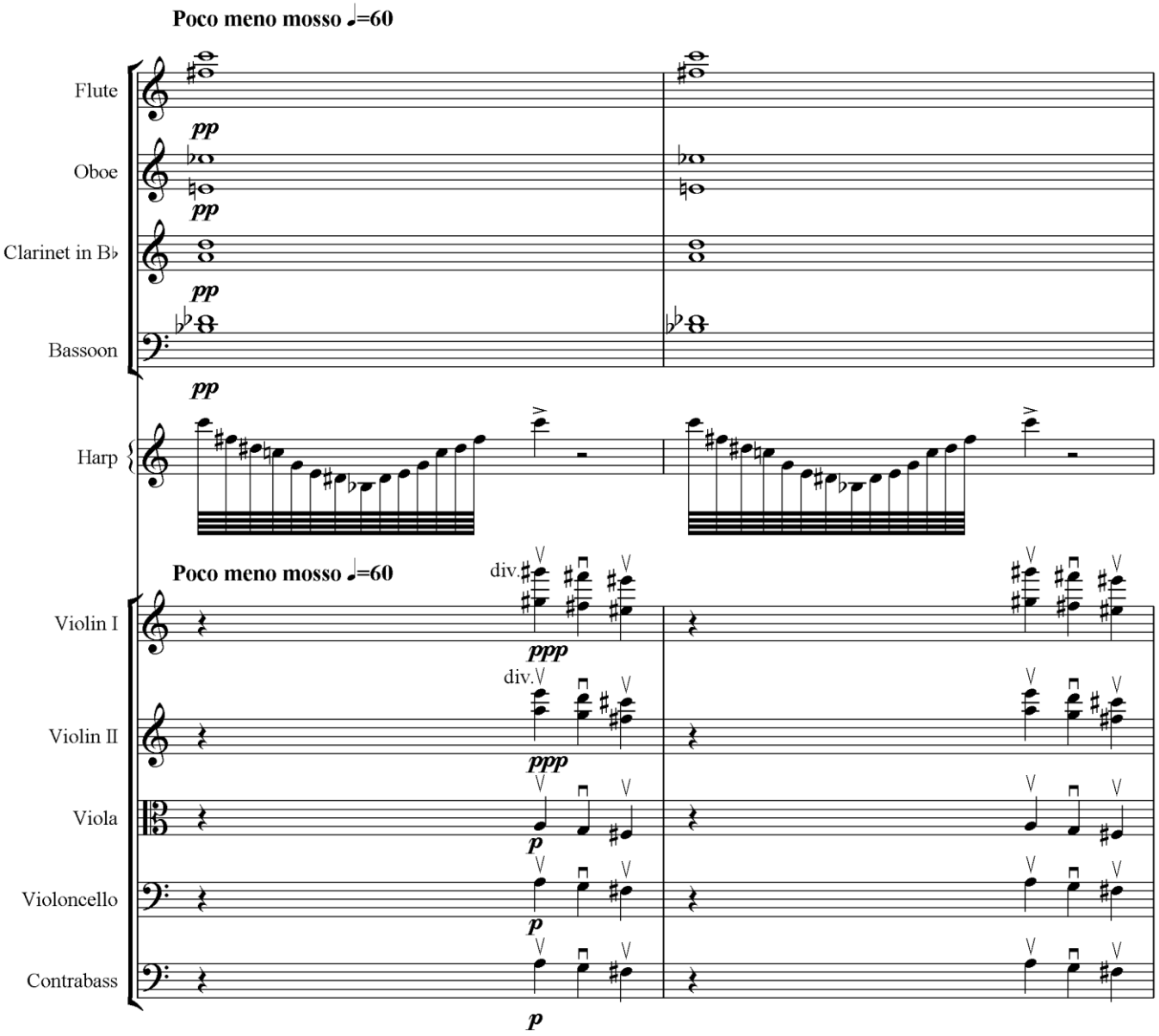
The opening line features three repeated D♮ quavers in the strings and woodwind, which subsequently descend through a tonally indiscriminate scale with strong octatonic inflections. The syncopated brass minor third dyads likewise give the music a diminished quality, through their own minor third descent and especially in the semitonal clashes that these intervals create against the melodic line. The consequent string and harp harmonies outline an entire octatonic scale against the descending bassoon, cello, and double bass quaver motif, and tritonal relationships are additionally heard in bar 14, with ascending quavers in D♭ above G major arpeggios. This relationship is maintained at bar 15, where gradually descending quaver arpeggios in the flutes, clarinets, and strings are presented beneath semiquaver arpeggios in the harp.

Ex. 5.23: Violin Concerto-Rhapsody, bars 9-17

Although chromatic writing is a prominent feature of the cadenza, octatonicism nevertheless remains present in such regions as bars 44-45, and is also conspicuous throughout the first theme, for instance in the solo violin at bar 59, the violins I at bar 134 and the cellos at bar 76. Similarly, octatonic writing can be very clearly observed in the solo violin ascending scale in bar 155 (and then again in bar 165), and the brief climax at bars 252-253 is presented over an entire octatonic scale (although with some notes of the scale missing). The version of the second theme at bar 278 is notable for its transformation into an octatonic scale, and the climactic section at bar 380 outlines harmonies of D major (with added leading note) and D♯ half-diminished. This motif is octatonic, as is the consequent idea in the woodwinds (bars 388-391). Moreover, octatonic overtones are present in the descent in the solo violin line in bar 413, and an octatonic accompaniment occurs in the descent in the bassoons and cellos from bar 438.

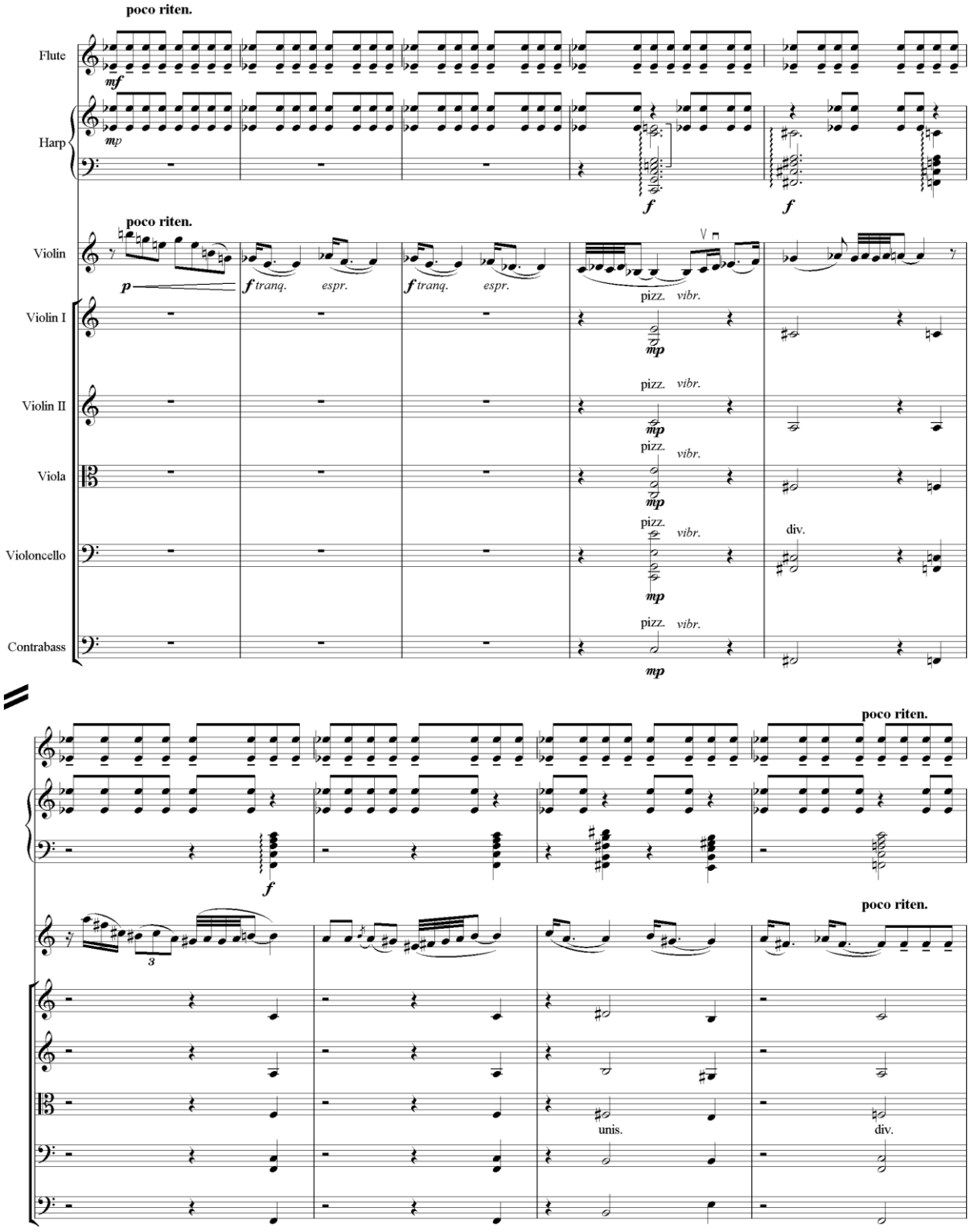


Ex. 5.24: Violin Concerto-Rhapsody, examples of octatonicism

It has already been noted that bar 4 is entirely constructed from an octatonic scale, although this scale is only made apparent if the descending quavers in the bassoons, cellos, and basses are included. However, following the return of the introduction in bar 448, the scale is presented harmonically via the woodwind chords of bar 453. This orchestral effect is particularly effective, with a descending and ascending harp arabesque enhancing the otherworldly sensation of this scale. Octatonic movement also returns in the violin ascent at bar 469 (with the chromatic addition of a C♮), which in the composer's typical manner rises chromatically into the return of first-theme material at bar 471. Finally, the violin plays octatonic figurations (centred around D♭) in the coda, the pattern transposed onto G♭ in bar 522 and then again onto B♭ in bar 526.

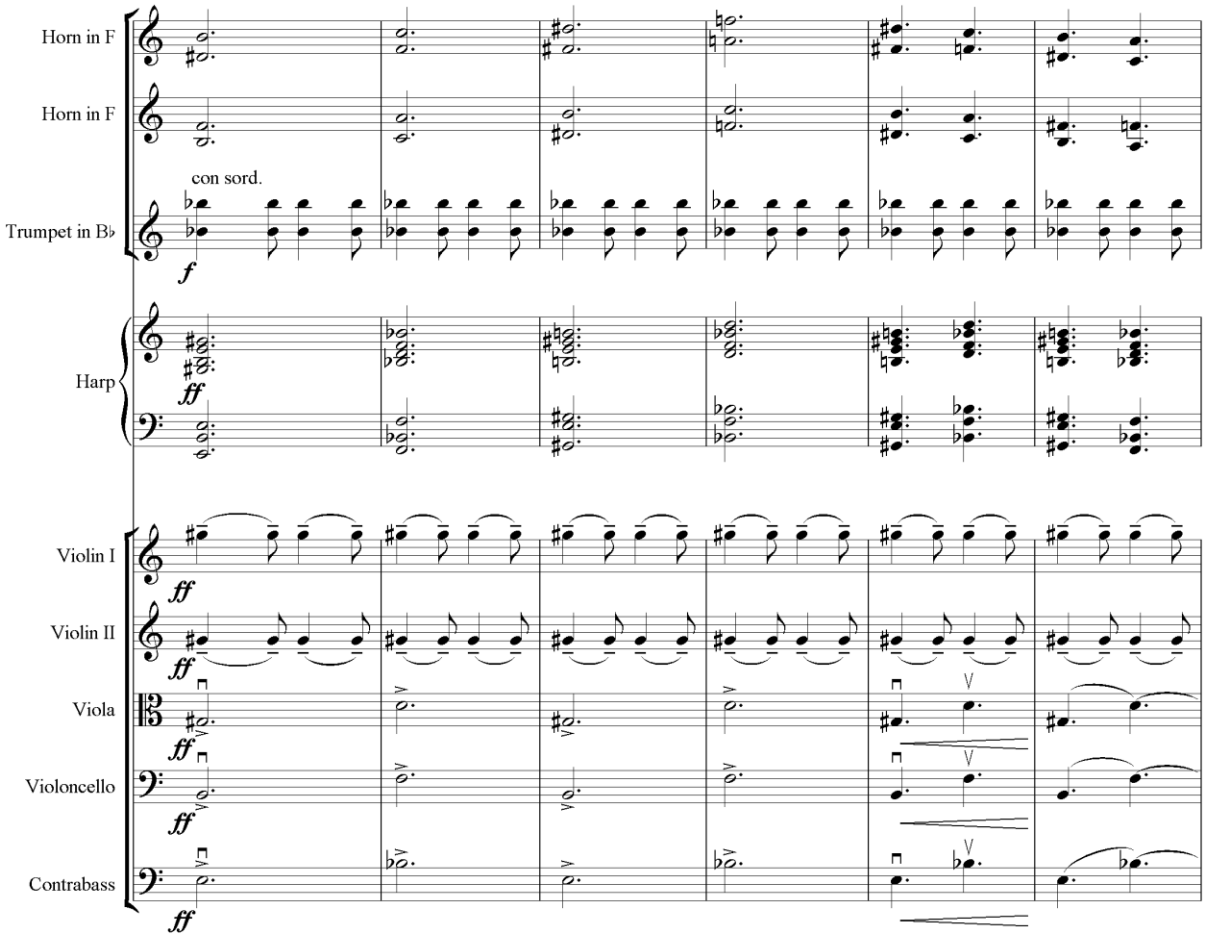


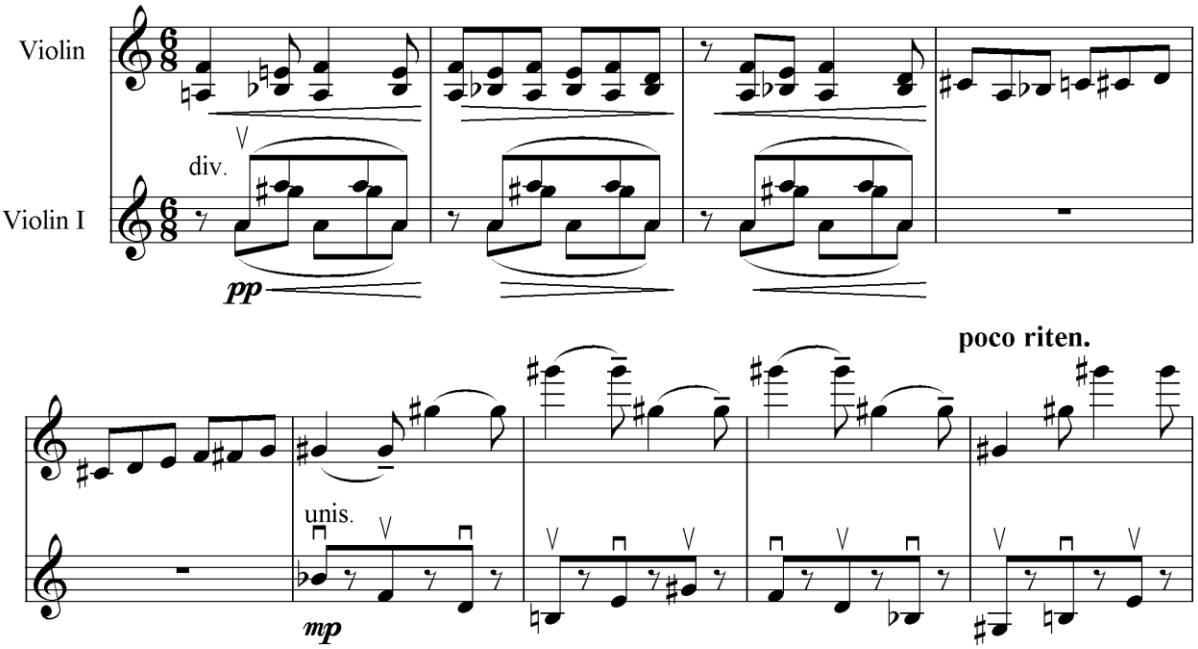
Ex. 5.25: Violin Concerto-Rhapsody, bars 453-454

The Violin Concerto-Rhapsody features a wealth of further extended harmonic techniques. Hints of bitonality, for instance, are presented in the movement into the first theme at bar 53 through the constant pedal E♭s against E minor violin arpeggios. The pedal roots the music in this tonality until bar 70, despite the contradictory harmonic movement heard in the strings and harp. Each of these instrumental voices functions on an individual level: at bars 57-58, for example, a chord of F is presented in the strings and harp against the continuing pedal point of E♭; the solo violin is based a semitone away from this in F♯ minor; and a sustained pitch of B♮ is asserted in bar 58, a tritone away from the F harmony. This relationship is then mirrored in the harp and string harmony in bars 59-60, which functions as a quasi-dominant to E and consequently ascends by a semitone back onto F in bar 61. Similarly, the harmony outlines F♯ minor-B at bar 63, although the solo part is clearly rooted in F. The interlude at bar 69 moves semitonally between harmonies of F and F♯ minor, and the initial dotted F arpeggiated descent is isolated, progressing towards D minor in the viola line and the violin anacruses. However, this section resolves onto A♭ dominant seventh, a tritone away from the latter tonal centre. A comparable relationship is heard at the brief pedal point of A♮ in bar 103, which contrasts starkly with the return of the E♭ pedal point at the reprise of the opening thematic material in bar 96.

Ex. 5.26: Violin Concerto-Rhapsody, bars 53-61

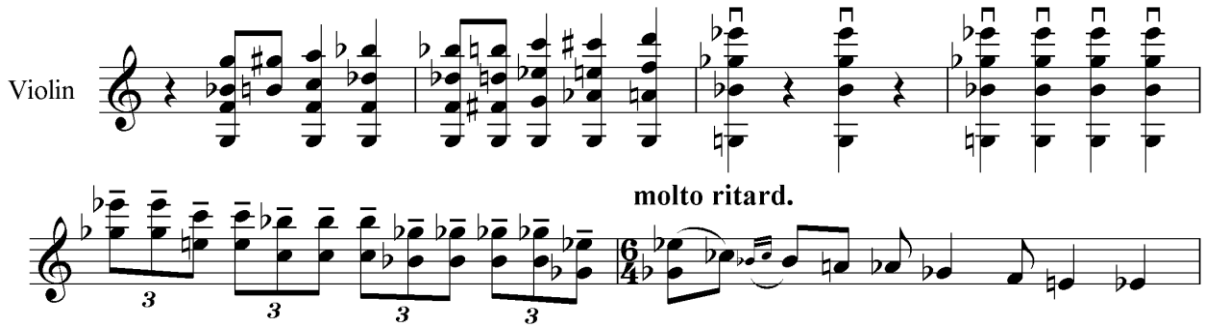
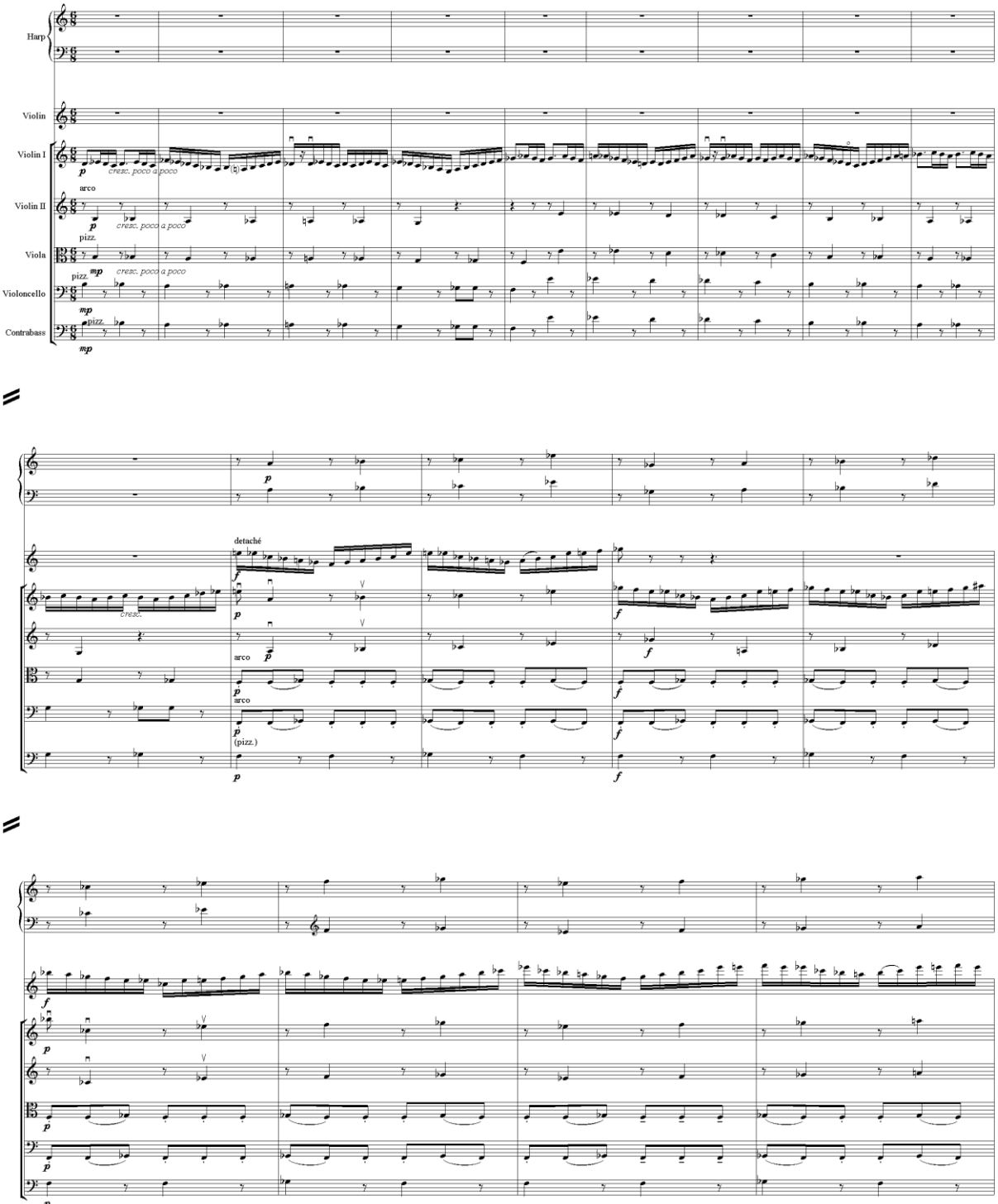
Such tritonal movement is another important feature of the concerto-rhapsody. Although a period of apparent tonal stability is reached at 1b (bar 134), this is quickly negated by the prominent tritonal A♮ in the violins, as well as a chromatic descent in the clarinet line (bars 138-140).[597] The music moves from B diminished seventh (with flattened supertonic) into the interlude at bar 144, which is based a tritone away on F♮. Similarly, the pedal lurches noticeably from F♮ to B♮ in bars 171-172. The violin I pattern in bars 324-326 is followed by a violin line outlining ascending and descending arpeggios, which move tritonally from B♭-E♮. Here, the G♯ pedal in the violin functions as both the ♭7 and major third; this tritonal relationship is then prominently displayed between bars 353-358. Although B♭ eventually triumphs in bar 359, E♮ is reasserted by sequentially ascending quavers in bar 361. At bar 539, the music unexpectedly arrives at a calm, sunny oasis. Here, the second theme is stated in the key of B♭ major, although this is soon compromised by the reappearance of conflicting tritonal/semitonal E♮s (from bar 545) onwards.

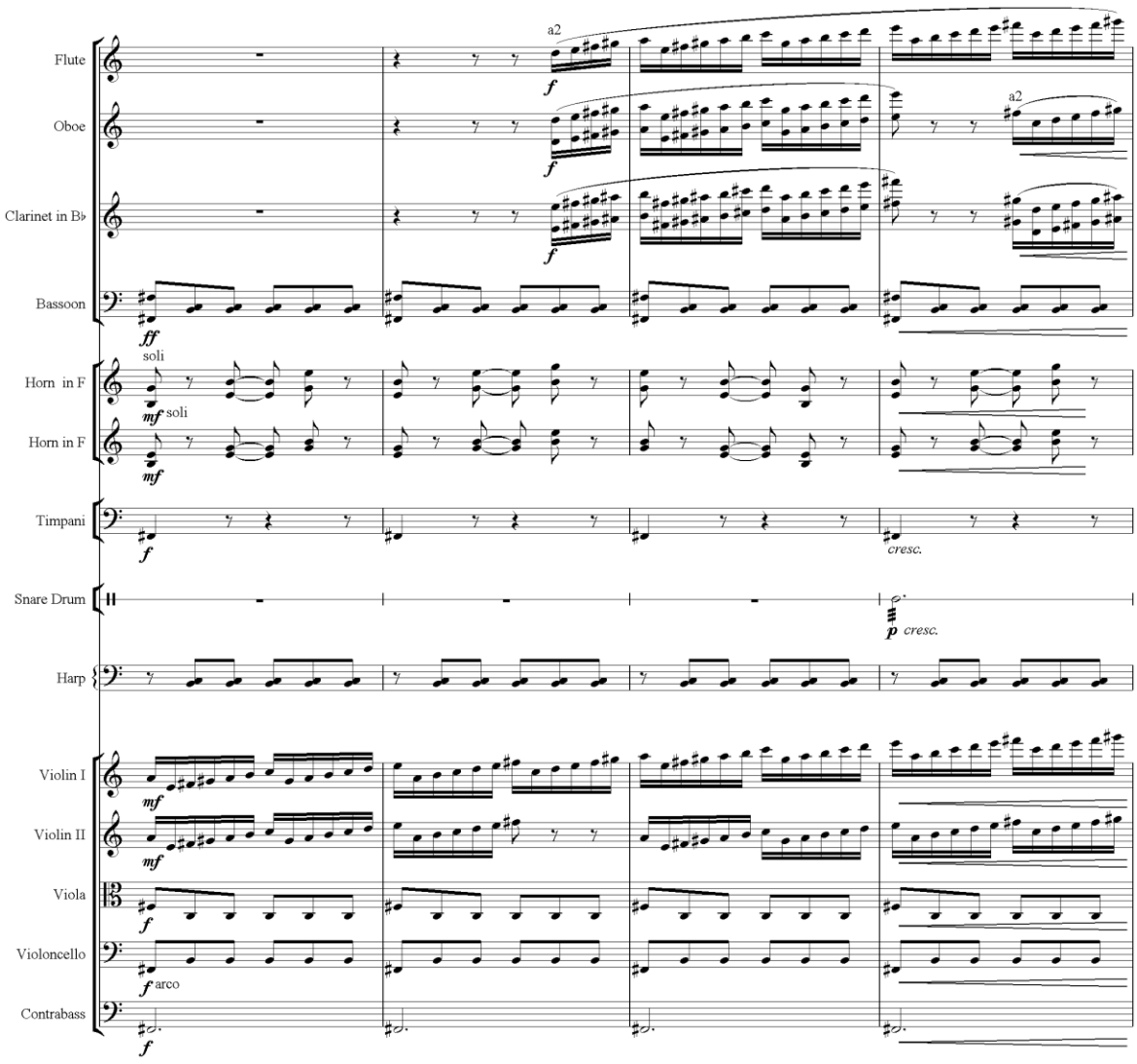
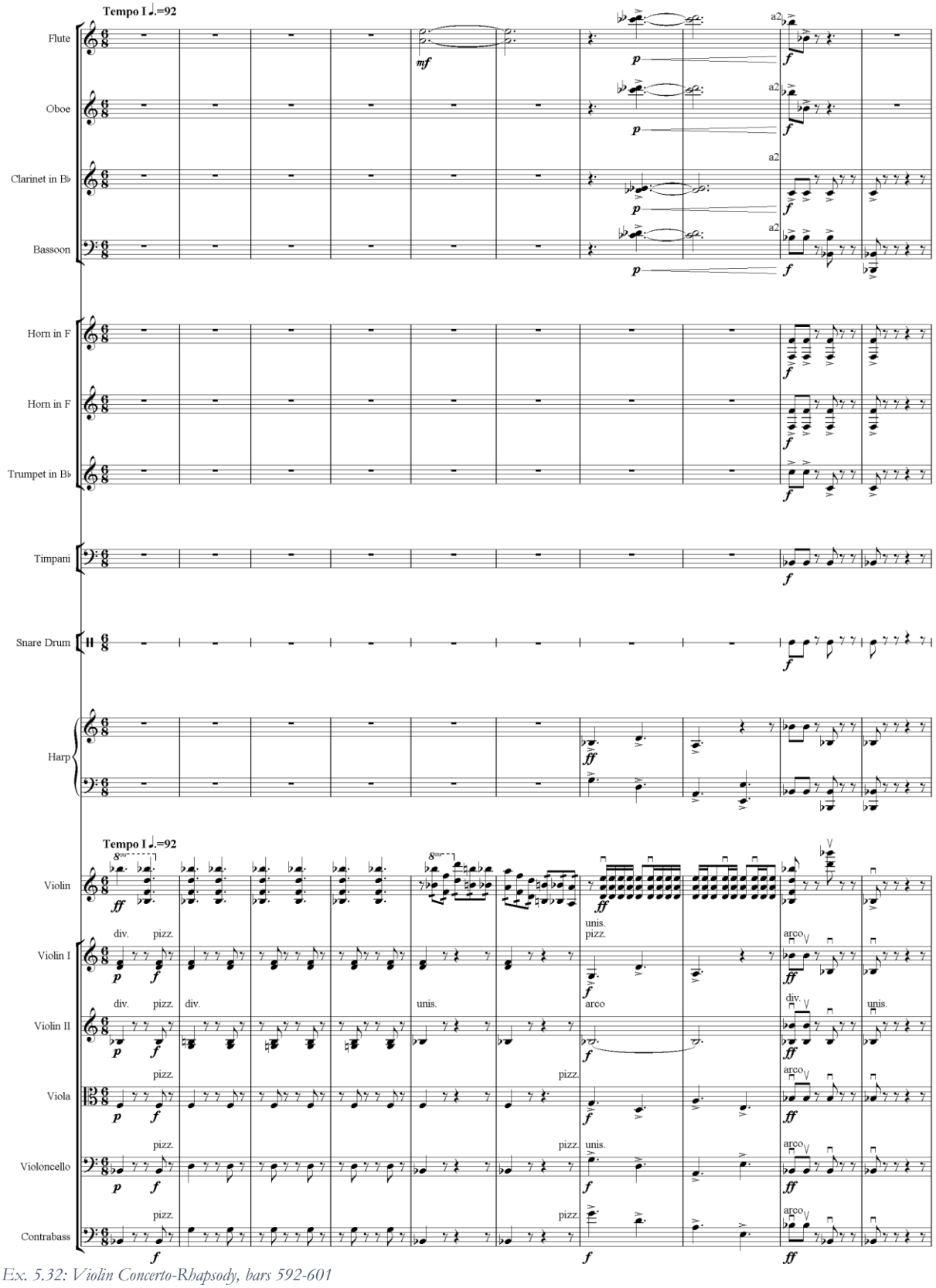
Chromatic movement is also an integral component of the concerto-rhapsody. During the interlude at bar 304 the strings descend chromatically in dominant seventh chords against repeated C♯ quavers, and by bar 311 constant quavers outlining D minor are presented over an E♭ dominant seventh harmony in the horns. Every note of the chromatic scale is represented in the sequential descent in bars 321-323, and prominent semitonal clashes are heard in the violin I pattern in bars 324-326.

[597] It should be noted, however, that upon the return of 1b at bar 156 this A♮ is no longer in effect.

Ex. 5.27: Violin Concerto-Rhapsody, bars 353-358

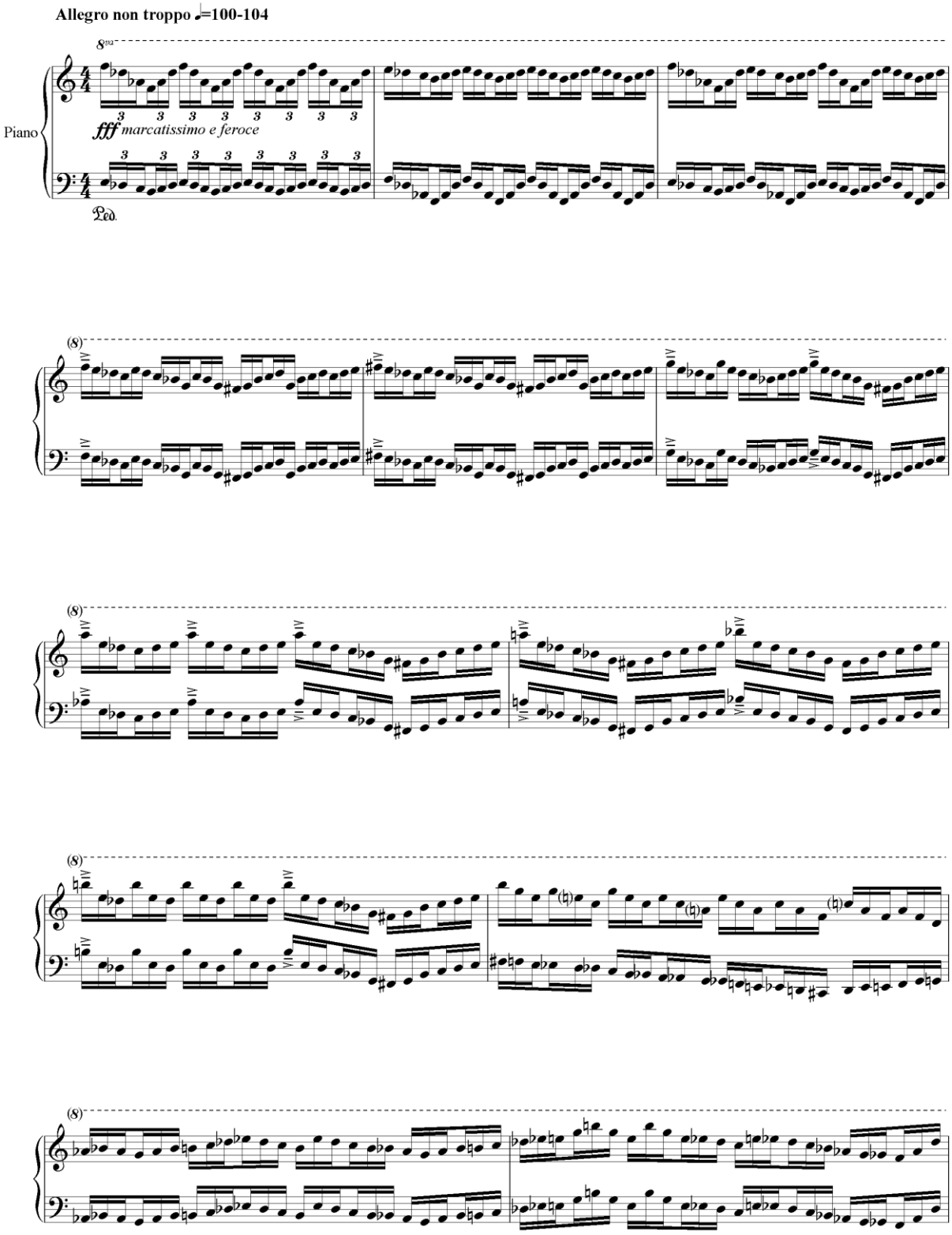


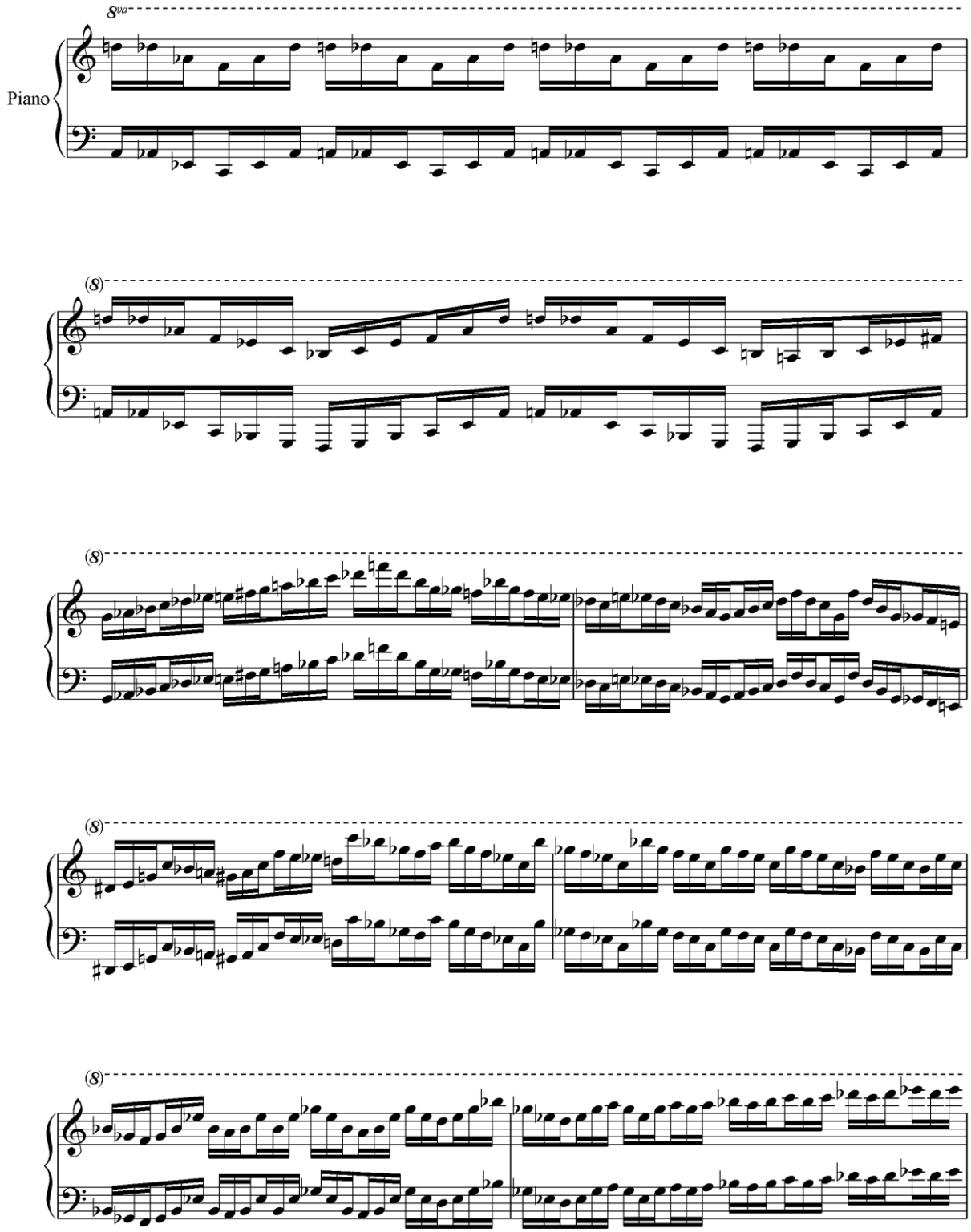
Ex. 5.28: Violin Concerto-Rhapsody, bars 324-332

Chromatic descents are heard in the violin from bar 504, and the re-entrance of the soloist in bar 512 introduces a striking series of chromatically rising chords, which make use of the open G as a de facto pedal point. A largely chromatic solo violin descent in bar 517 leads directly into the coda. In this section, the strings descend chromatically from B♮ to the F♮ (an octave below) from bars 518-528. The solo violin figurations which are heard from bar 528 are built from semitonal cells, which are appropriated by the woodwind in bars 536-539. At this juncture, the violins and harp outline G♭ arpeggios a semitone away from the F♮ pedal point.

Ex. 5.29: Violin Concerto-Rhapsody, bars 512-517

Ex. 5.30: Violin Concerto-Rhapsody, bars 518-535

At the movement into the climax (bars 549-552), the fundamental B minor tonal centre contains C♮ in the general pedal point; moreover, the horns and ascending semiquaver scales are in A minor. At this juncture, the second subject also contains A♭s, which results in Mixolydian overtones being added to the music. In bar 579 the tonality suddenly modulates to A major, although this returns semitonally to B♭ in bar 583. A B♮ pedal point emerges in bar 589, and is briefly suggested as a potential tonal centre (although one sullied by ♭9s). Nevertheless, a definite move to B♭ is indicated in bar 596, although this is negated by the A/E fifth heard in the flute against the violin's B♭ arpeggios (which also include the semitonal pitch of B♮). The solo violin then replicates the flutes' A/E fifth, and moves semitonally/tritonally to a jarring final statement of B♭ harmony in the closing bars of the concerto-rhapsody.

Ex. 5.31: Violin Concerto-Rhapsody, bars 549-552

Ex. 5.32: Violin Concerto-Rhapsody, bars 592-601

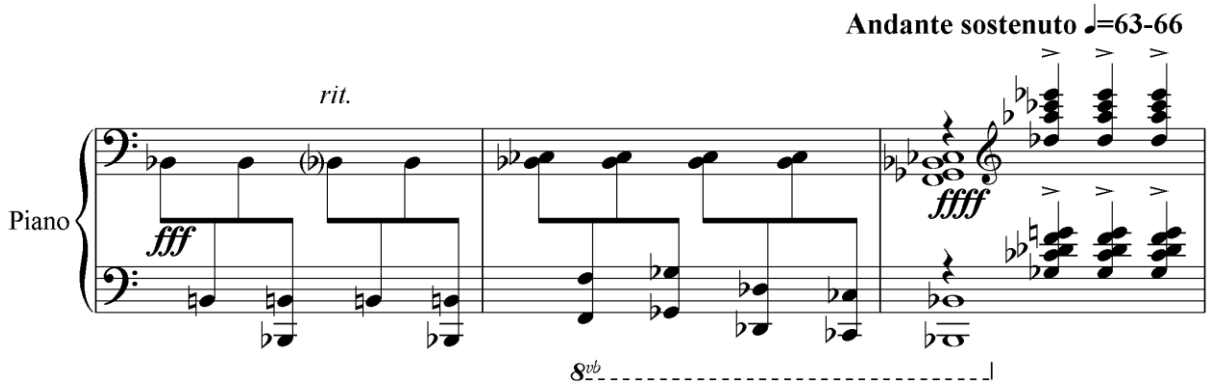
The harmonic language of the Piano Concerto-Rhapsody is certainly this work's most essential element. The concerto-rhapsody's application of semitonal dissonance, often in combination with tritonal and octatonic writing, acts as an 'infection' throughout the composition, relentlessly tainting otherwise diatonic centres. It is this interval which permeates the concerto-rhapsody's language above all, and although not every single instance of the interval in the work need be noted, a varied selection will be supplied here in order to demonstrate its ubiquity. A prime example occurs at the very opening of the work; here, the right hand plays D♭ major arpeggios while the left hand oscillates chromatically from D♭-B♮ (barring the very first note, which itself clashes semitonally against the opening F♮ in the right hand). As a result, the very first note of the concerto-rhapsody is a semitonal clash.

The piano figurations of the opening section are subjected to frequent chromatic transposition, which negates a clear perception of a tonal centre; at the repeat of the opening theme at bar 13, moreover, D♮s are introduced into the D♭ major arpeggios of the right hand. The simultaneous doubling of the right hand a fourth lower in the left hand at this juncture contributes further to the ambiguous impression of tonality. Octatonic overtones are introduced in bars 16 and 20, and a tritonal relationship is established in bar 19 between the A♮s and the of E♭ minor scale. This ♯4 degree is heard frequently, alongside additional accidentals such as the ♭3 and ♭7, in the subsequent motivic transpositions.

Ex. 5.33: Piano Concerto-Rhapsody, bars 1-12

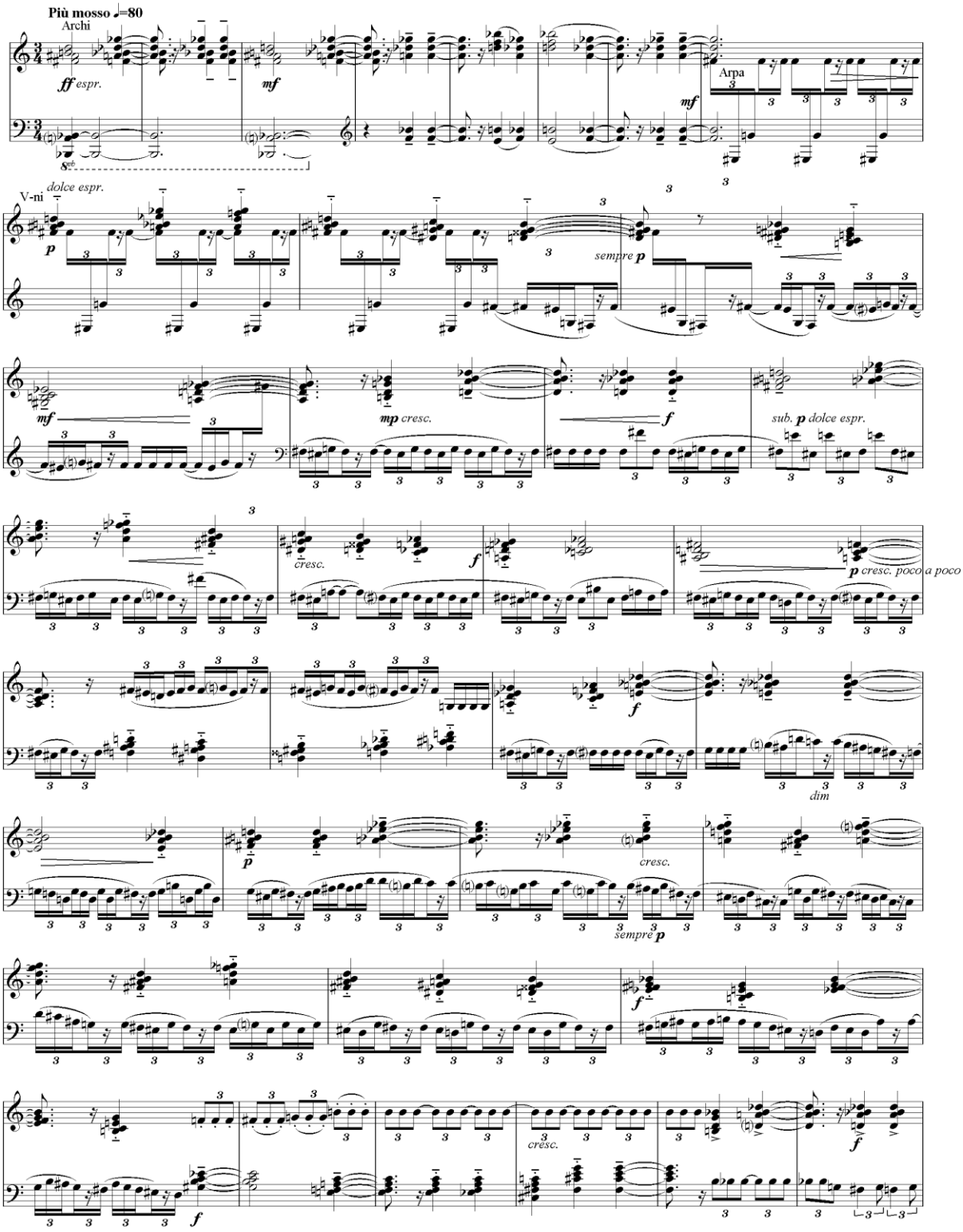


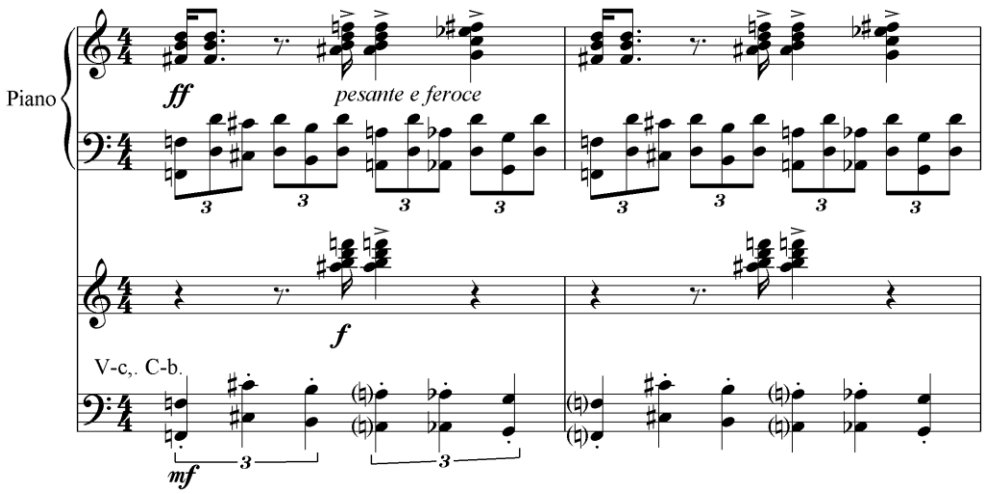
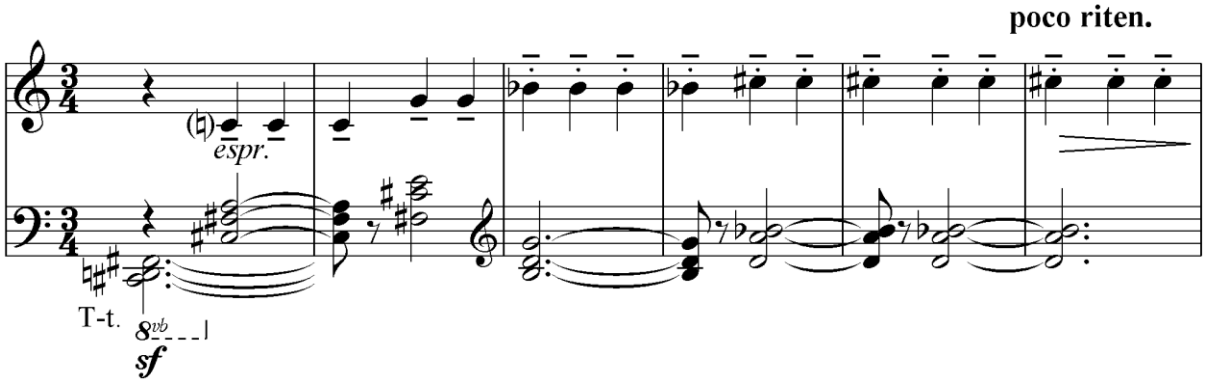
Ex. 5.34: Piano Concerto-Rhapsody, bars 12-20

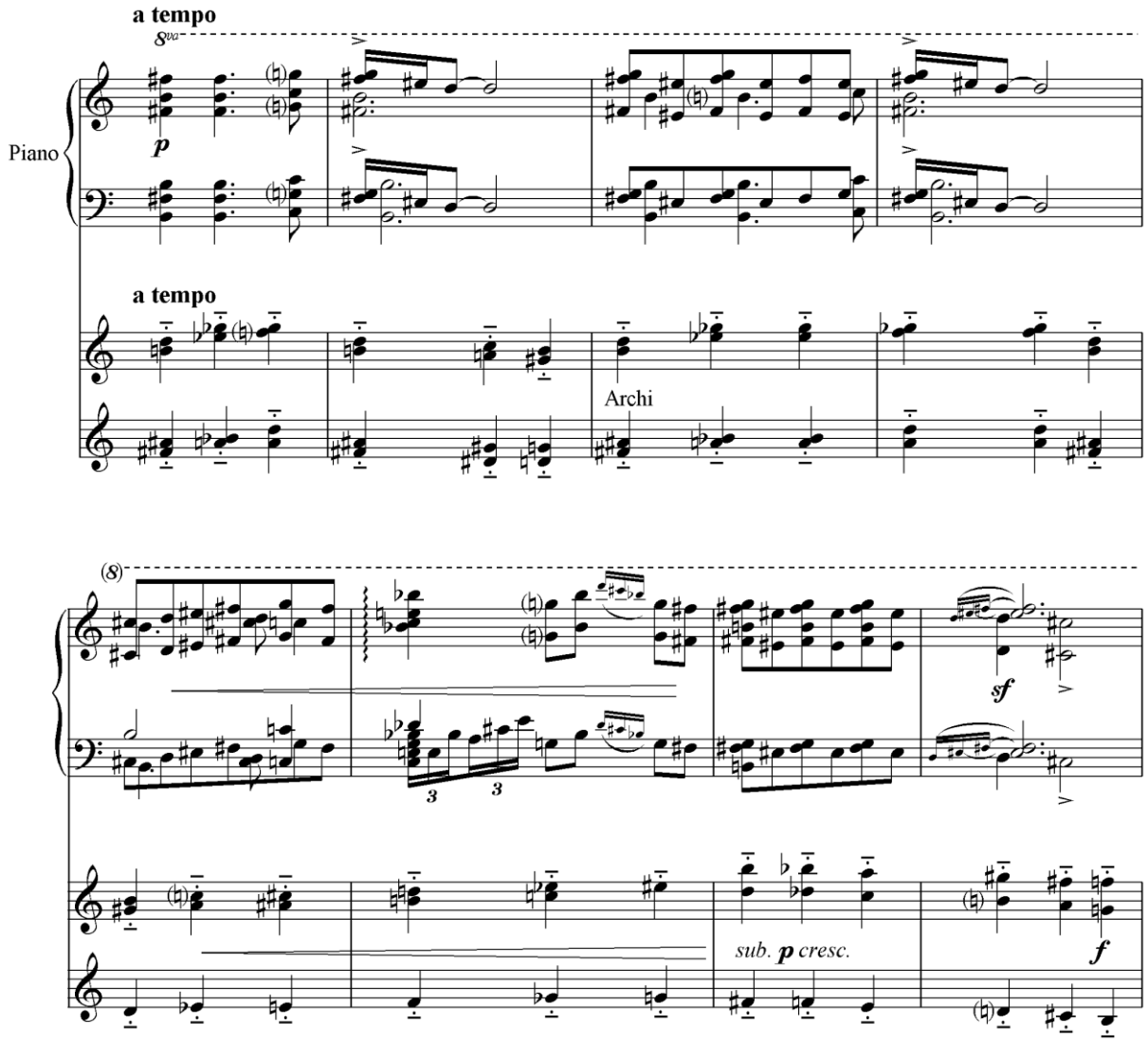
A pedal point of B♮ is attained at the close of the introduction, which clashes powerfully against the B♭ and F♮ pitches of the motif established at this juncture. In the case of the former (semitonal) clash, these two pitches alternate in bar 38, before being combined simultaneously in bar 39. The next bar climaxes onto a double semitonal clash of B♭/B♮ and F/G♭, which progress to repeated crotchet chord clusters. These are highly dissonant, built almost entirely on semitonal clashes; in functional terms, it is perhaps possible to label them as chords of B♭ minor (with additional eleventh, flattened seventh, flattened ninth, flattened and natural thirteenth), the root being defined by the pedal point. This designation is clearly problematic, however, given the general tonal elusiveness of the work.



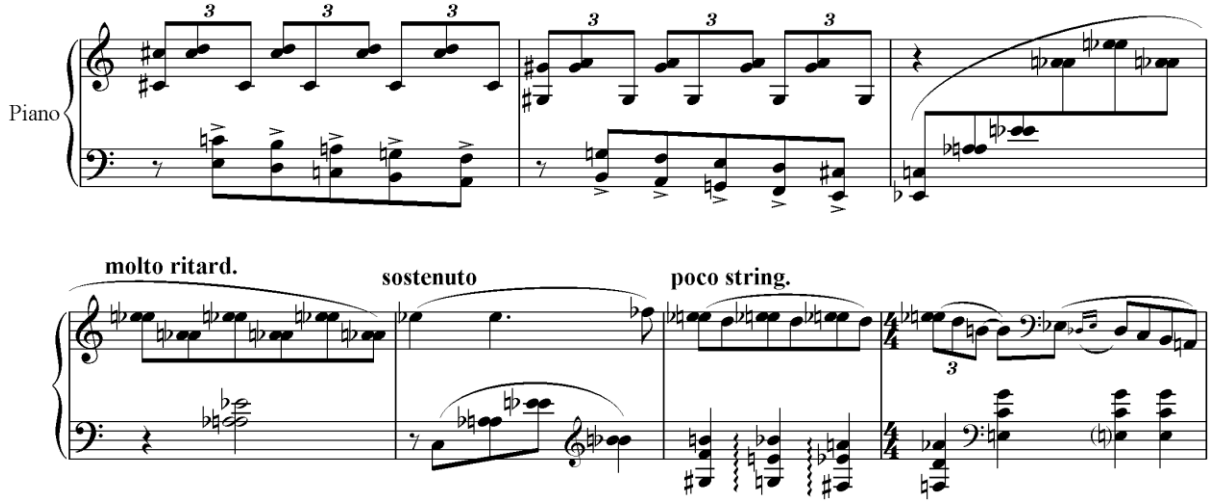
Ex. 5.35: Piano Concerto-Rhapsody, bars 38-40

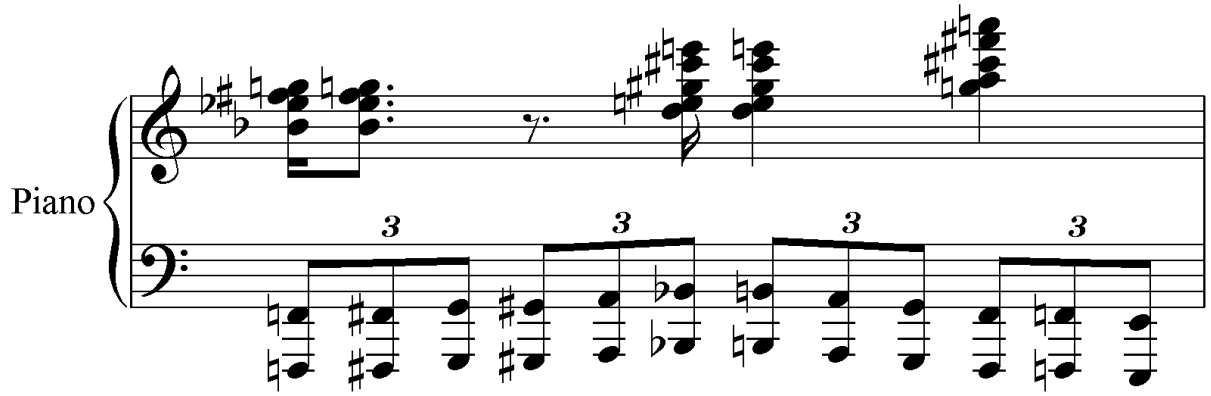
Semitonal clashes underpin a large portion of the quasi-parallel harmonies of the first subject, as well as the underlying pedal point from bar 41. The main component of 1a is a recurring harmonic movement from B minor (with major seventh)-G♭ major (with additional leading note and flattened third), a progression which features varied parallel chordal movement as a consequent. This dissonant tonal background is developed by the entrance of harp figurations at bar 49, which move between E♯-F♯-G♮; these are transposed to E♮-E♯-F♯ in bar 56, and to A♯-B♮-C♮ in bar 64.

Ex. 5.36: Piano Concerto-Rhapsody, bars 42-77

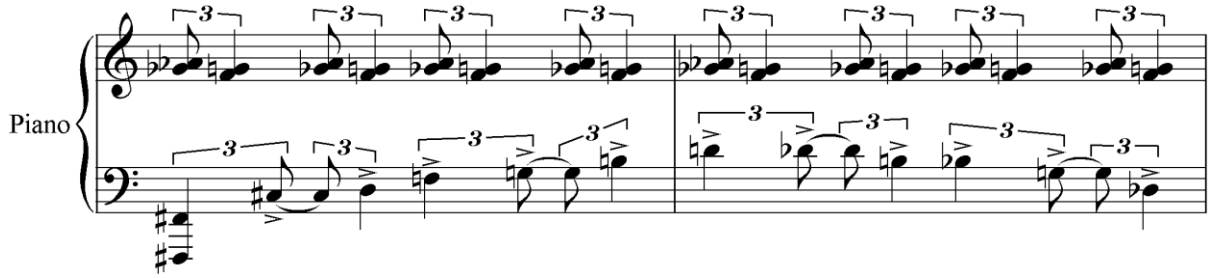
The movement into the transition (bar 78) introduces a harmonic progression from B♭ major/minor (with a major seventh)-B minor, although F♮s are occasionally heard against the latter in the bass, and the utilisation of semitonal clashes within chords continues unabated; in this way, the harmony advances from B minor-B diminished (with added leading note-C minor/diminished, before being subjected to transposition. From bar 82 the underlying figuration largely descends chromatically, and begins with a tritonal movement from F♮-C♭. In the following bar the pattern oscillates semitonally between G♭-G♮ (the former of which also creates a tritonal relationship against the constantly returning C♮s). This leads to the chromatic note of F♮—and, in turn, to a scale based on E. Indeed, the extreme concentration of semitonal harmonies can be summarised in bars 86-91, in which each of the repeated rising crotchets are underpinned by harmonies which create at least one semitonal clash.

Ex. 5.37: Piano Concerto-Rhapsody, bars 78-79

Ex. 5.38: Piano Concerto-Rhapsody, bars 86-91

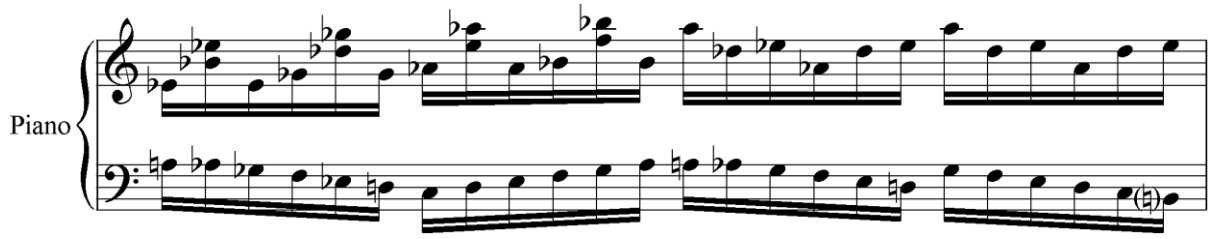
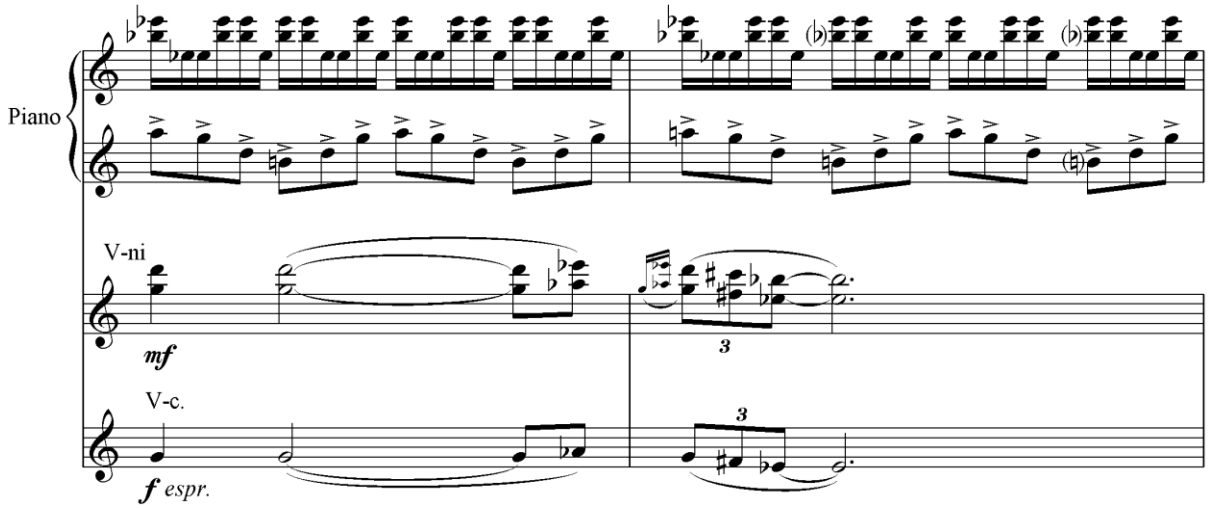
The interval of the semitone also underpins 1b, both in the shape of the piano line (melodically and harmonically) and in the accompaniment. The latter contains both semitonal clashes and chromatic movement, which results in parallel diminished chords in the second half of the theme (from bar 96).

Ex. 5.39: Piano Concerto-Rhapsody, bars 92-99

Notably, the subject is repeated a semitone lower (on B♭) at bar 100, a statement which is disrupted by the shrill tritonal harmony of E/B♭ at bar 104. At the development of the first idea (from bar 105), semitonal relationships once again permeate the tonal fabric (especially in the left-hand accompaniment), and tritonal relations are blatantly stated in bars 108-109. Perhaps the most blatant example of semitonal material in the entire concerto-rhapsody is heard at bars 114-120,

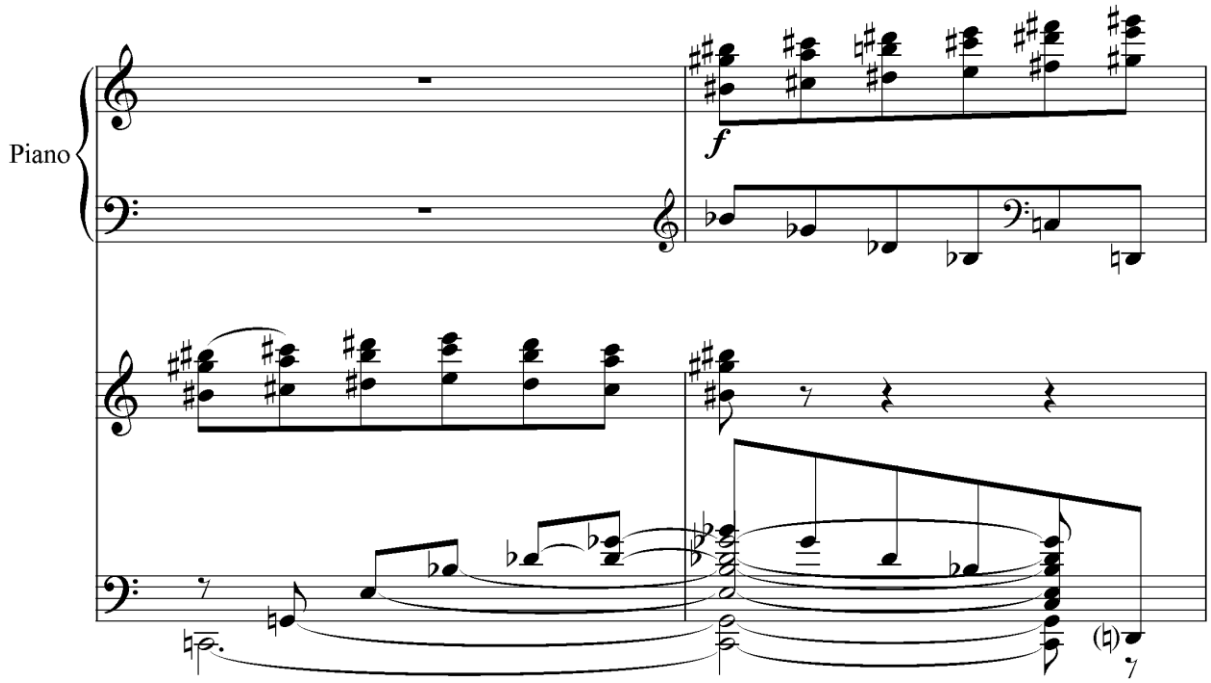
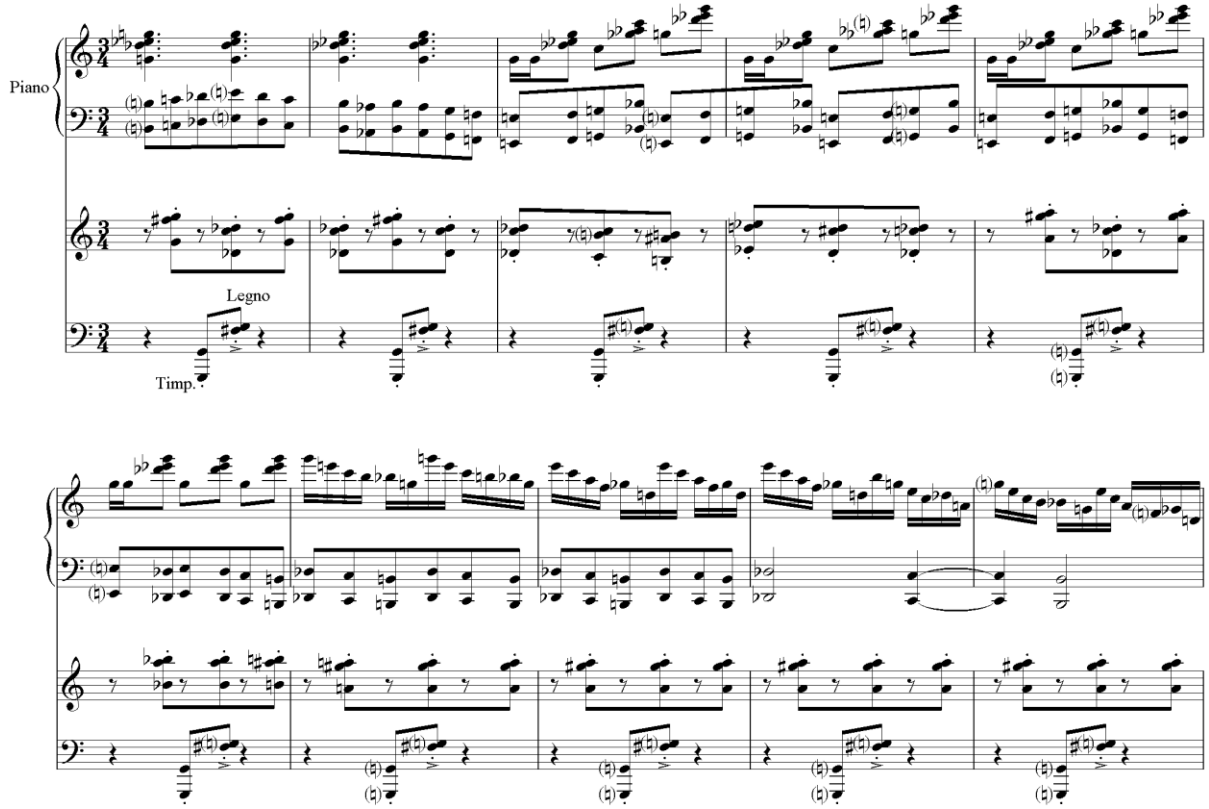
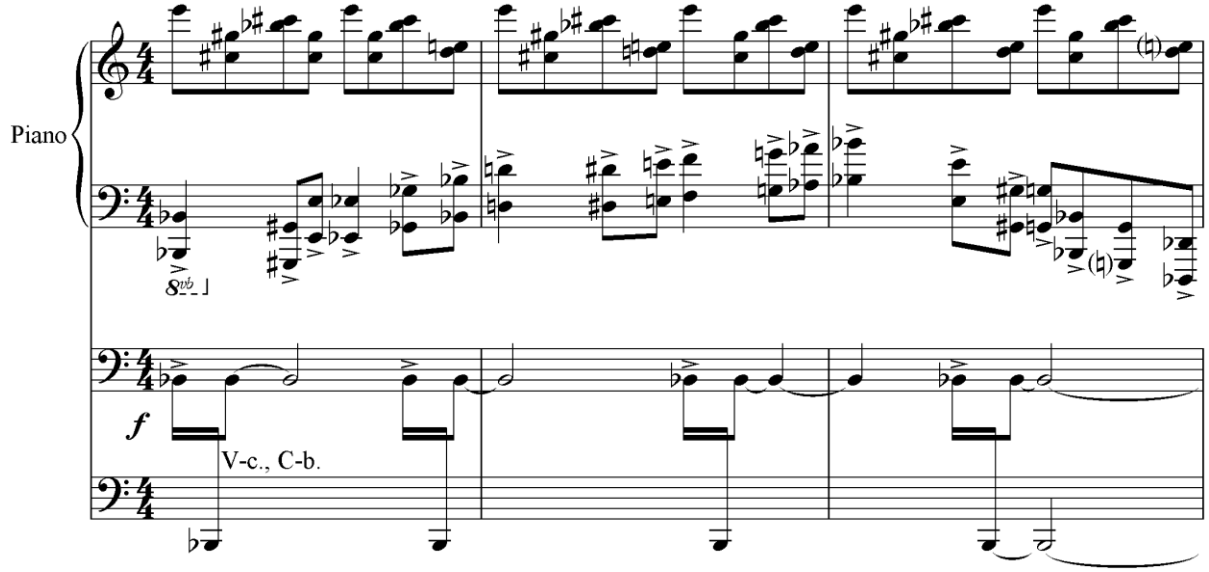
where these clashes are transposed upwards and downwards in fifths, the entire pattern itself transposed a fifth lower in bar 122. At bar 119 these clashes subsume 1b, and are combined with chromatically-descending diminished chords in the left hand of the piano.

Ex. 5.40: Piano Concerto-Rhapsody, bars 114-120

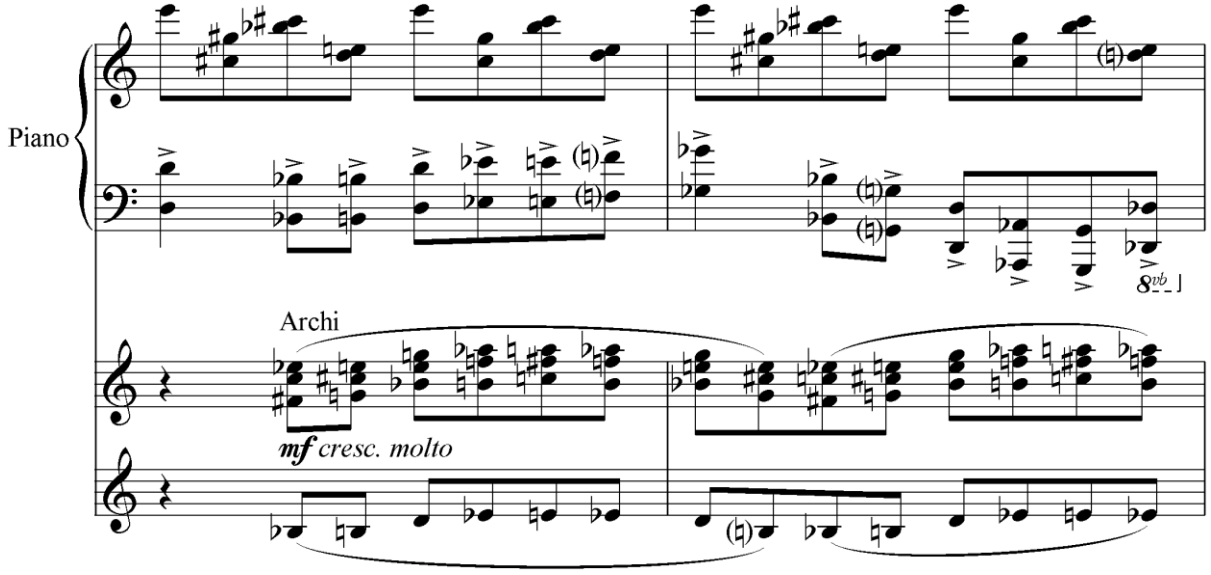
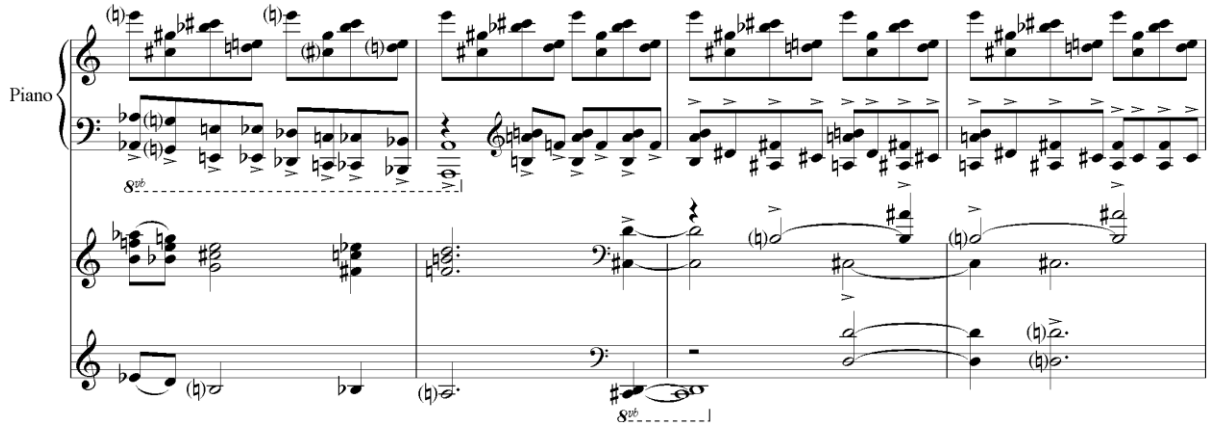
Bar 138 (compare with bar 83) is modified into a chromatically ascending and descending pattern, and the brief two-bar section of syncopated triplet material (bars 143-144) presents a repeated oscillation in the right hand between G♭/A♭ and F/G which, although not strictly semitonal, nevertheless produces a comparable harmonic bite. 1a is sequenced chromatically from bar 148, and tritonal relations are clearly perceptible in bar 151, with an E♭ pattern in the right hand and the left hand returning constantly to the pedal point of A♮.

Ex. 5.41: Piano Concerto-Rhapsody, bar 138

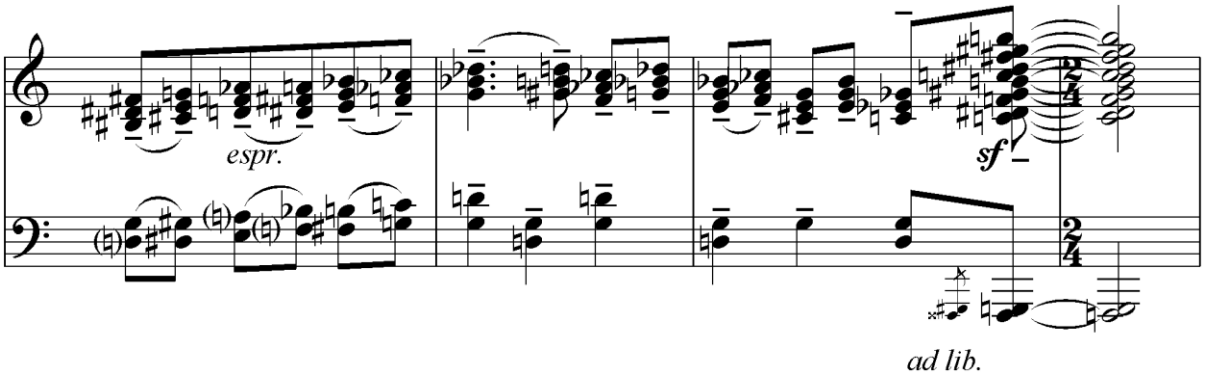


Ex. 5.42: Piano Concerto-Rhapsody, bars 143-144

Ex. 5.43: Piano Concerto-Rhapsody, bar 146

Ex. 5.44: Piano Concerto-Rhapsody, bars 151-152

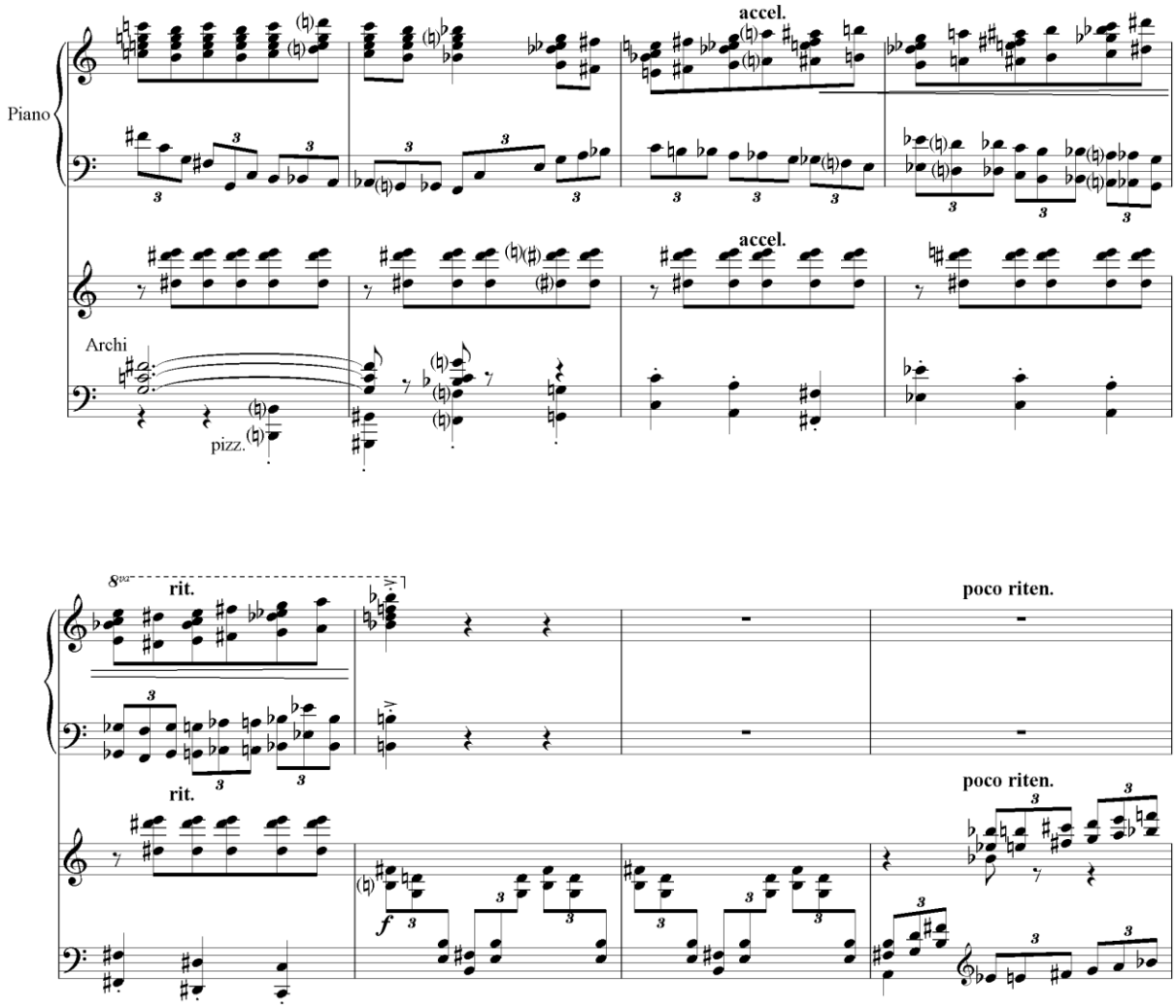
A subtler semitonal relationship is presented in bar 151: this is the return of 1b, but this statement is now based on G, a semitone higher than the original presentation from bar 92. A clear tritonal relationship is heard in bars 162-163, where a C pedal point underpins a rising and falling G♭ arpeggio. The next section (bar 172) features immediate semitonal clashes, with the new pedal point presenting the pitches of G♮ and F♯. The offbeat pizzicato chords similarly feature this tonal confrontation, and move both tritonally (bars 172-173) and chromatically, eventually forming a sustained clash on G♯/A♮ at bar 178. At bar 182 the right hand of the piano oscillates between a

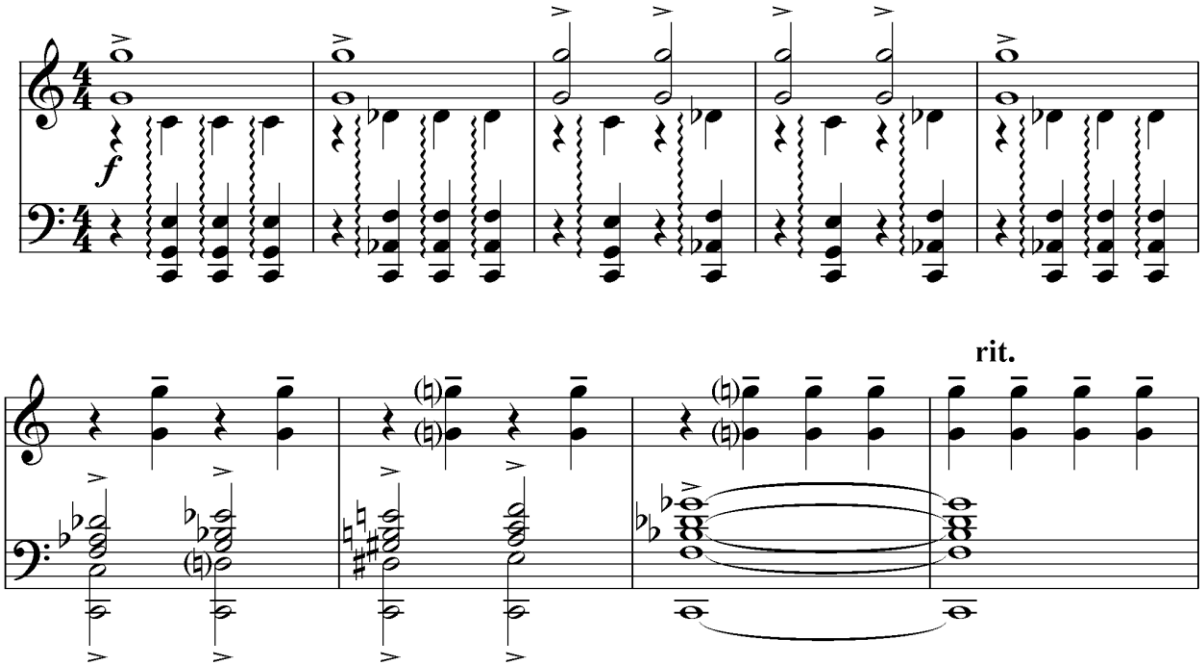
B♭ half-diminished chord and the tritonal E♮; against this, the left hand presents a line consisting of prominent octatonic/chromatic overtones.

Ex. 5.45: Piano Concerto-Rhapsody, bars 162-163

Ex. 5.46: Piano Concerto-Rhapsody, bars 172-181

Ex. 5.47: Piano Concerto-Rhapsody, bars 182-184

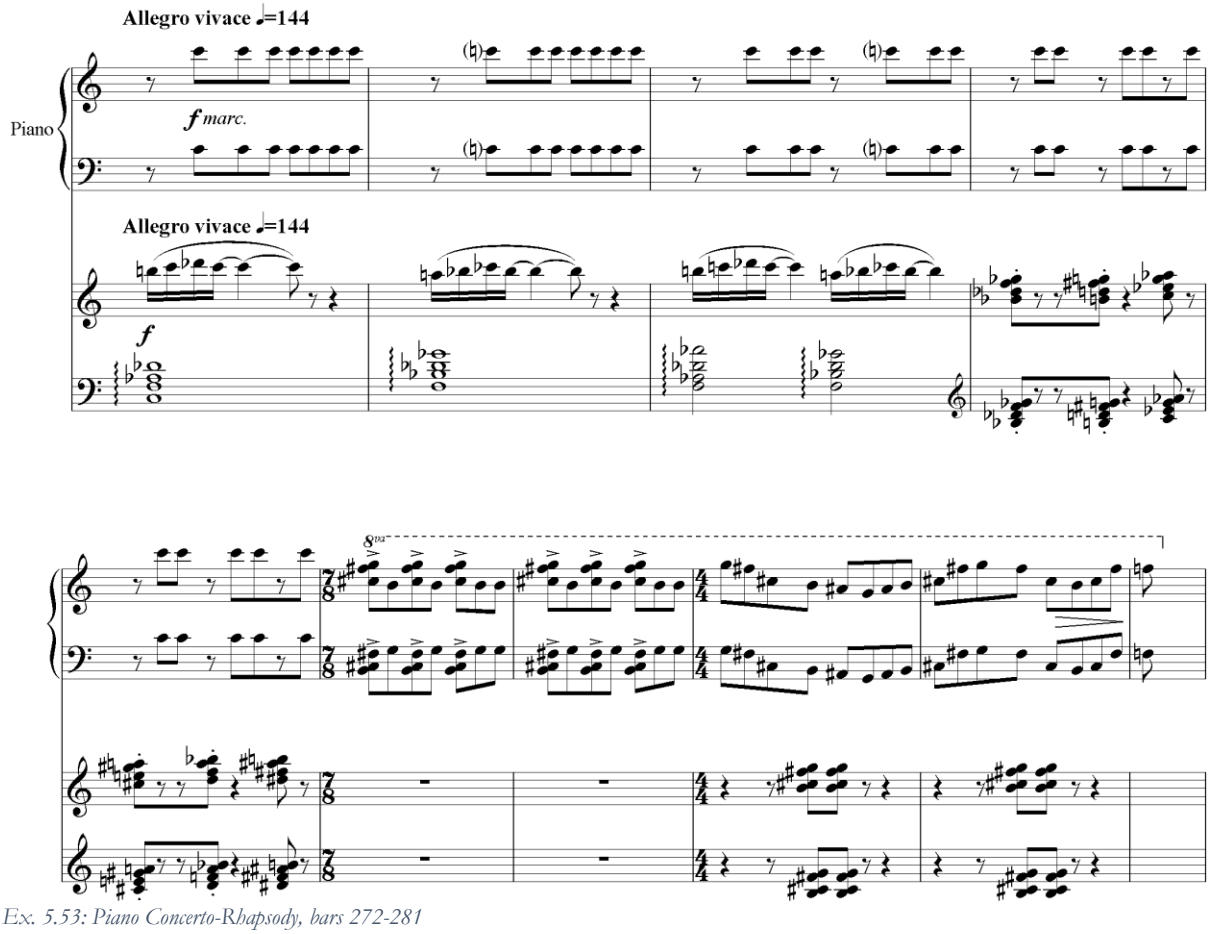
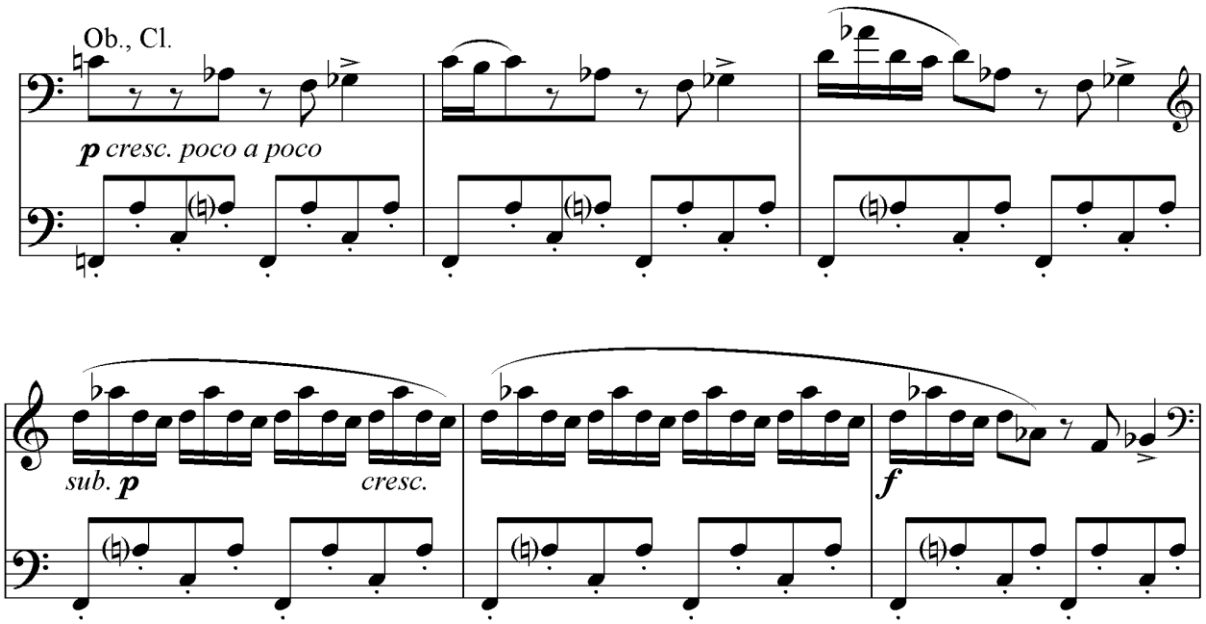
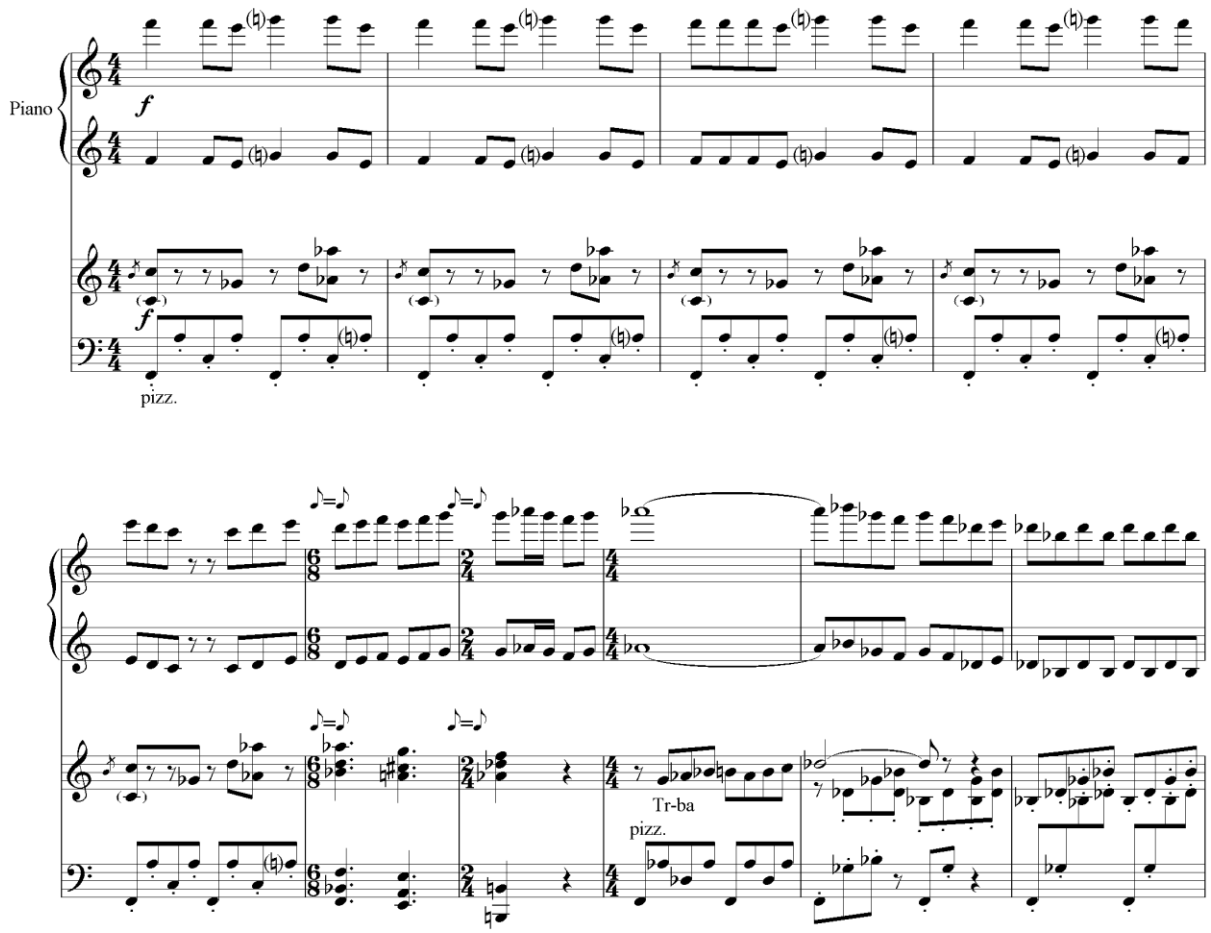
Parallel chromatic chords are heard in the strings in bars 186-187, and from bar 190 the music largely descends chromatically, before the bass rises chromatically to form a C♯/D♮ pedal at the end of bar 191. The parallel diminished chords heard at bars 211-212 climax onto a striking chord of B (with added sixth and flattened supertonic), and the subsequent presentation of 1a, although preserving elements of its original harmonic progression, now moves more chromatically than in its initial statement (especially at bar 218, which features chromatically ascending diminished chords).

Ex. 5.48: Piano Concerto-Rhapsody, bars 186-187

Ex. 5.49: Piano Concerto-Rhapsody, bars 190-193

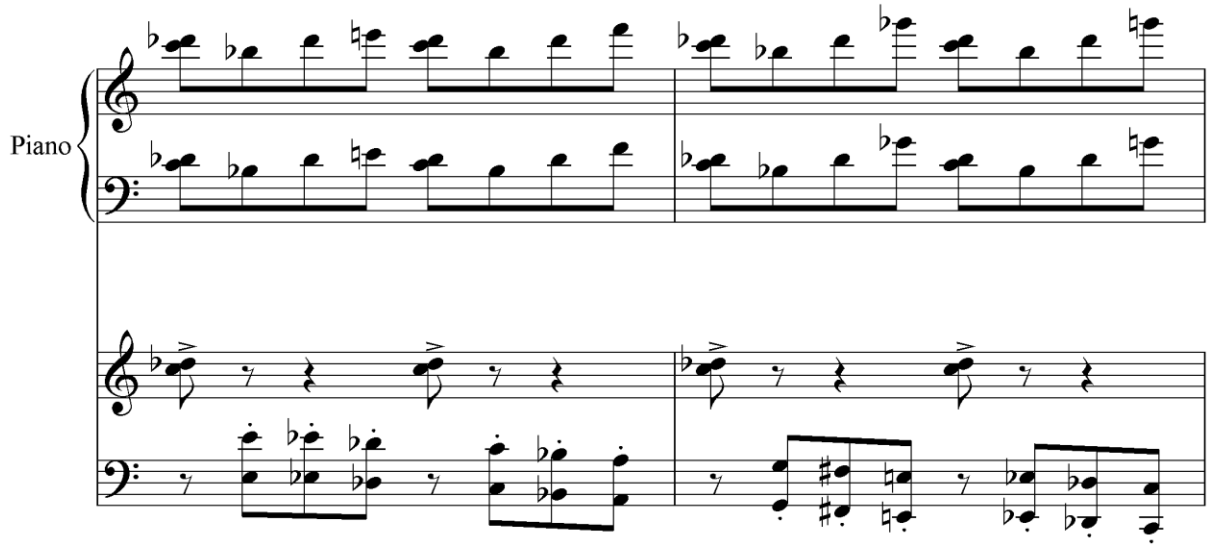


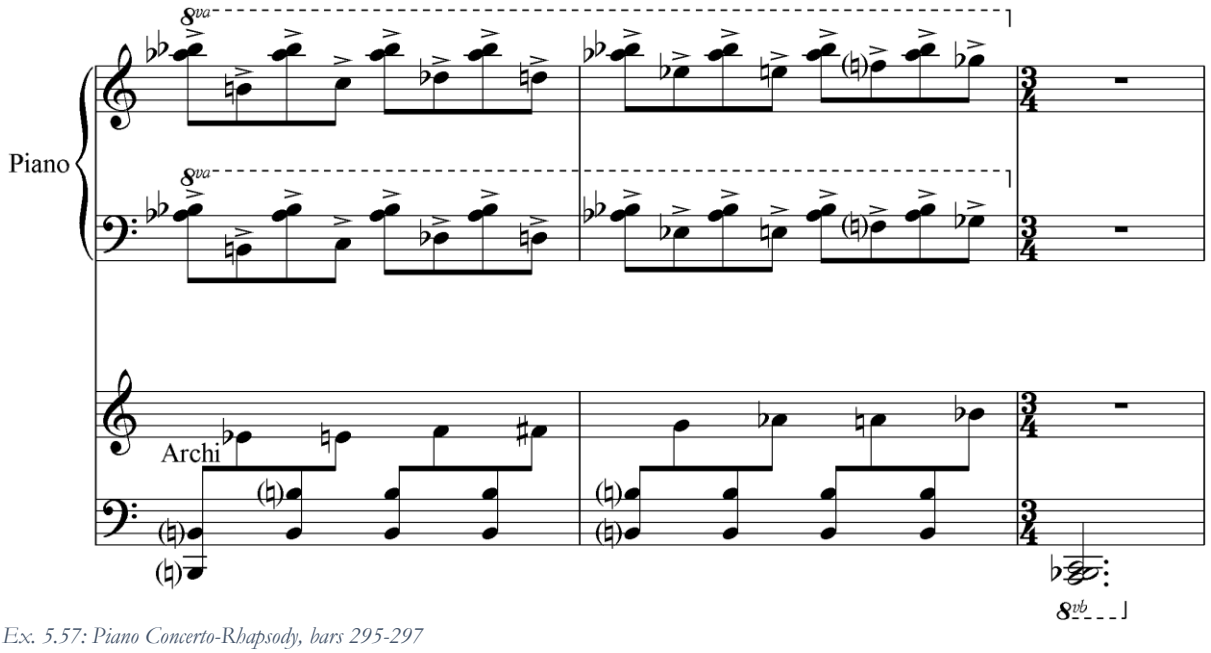
Ex. 5.50: Piano Concerto-Rhapsody, bars 210-213

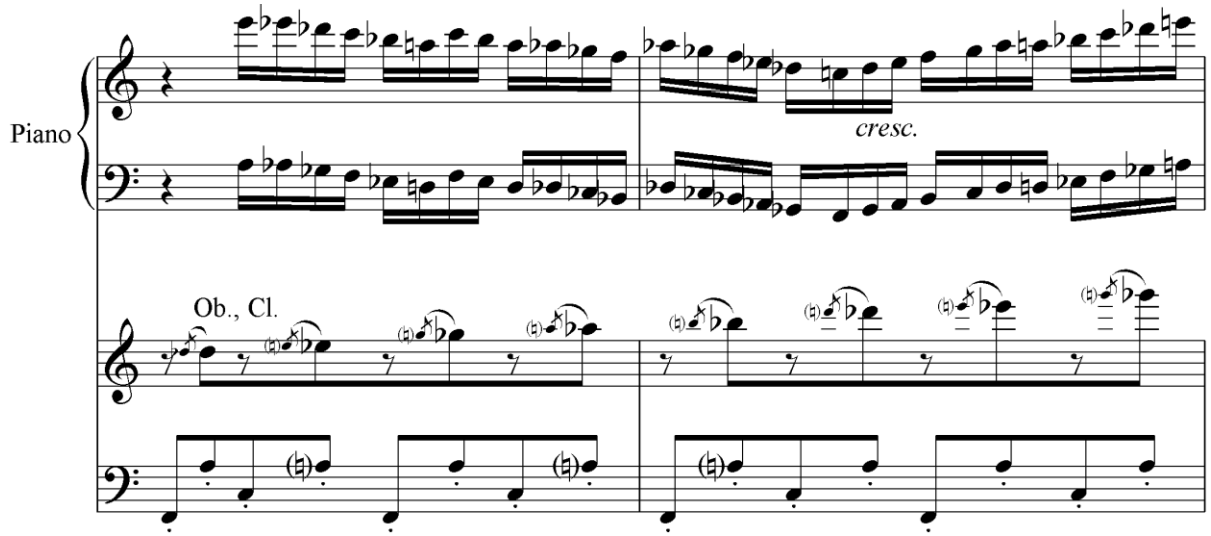
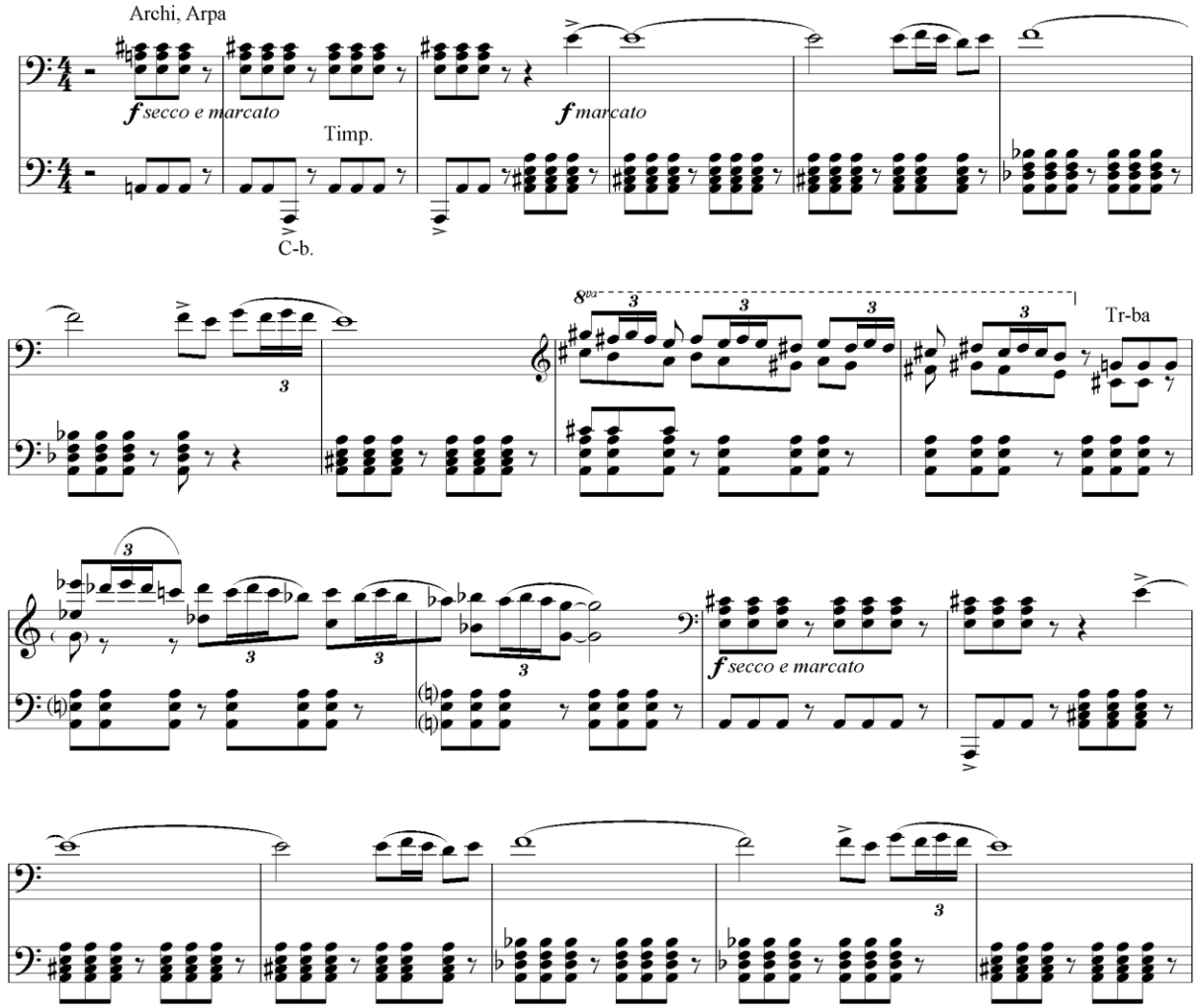
Repeated D♯/E♮ quavers are introduced in the orchestra at bar 228; these are to attain greater importance as the first motif of subject 2a, to be presently discussed. The left hand of the piano features chromatic quaver movement, and the right displays considerable octatonic inflections. These two lines conclude on conflicting centres of B♮ and B♭ respectively, and the music rises octatonically back into fragments of 1b at bar 235.

Ex. 5.51: Piano Concerto-Rhapsody, bars 228-235

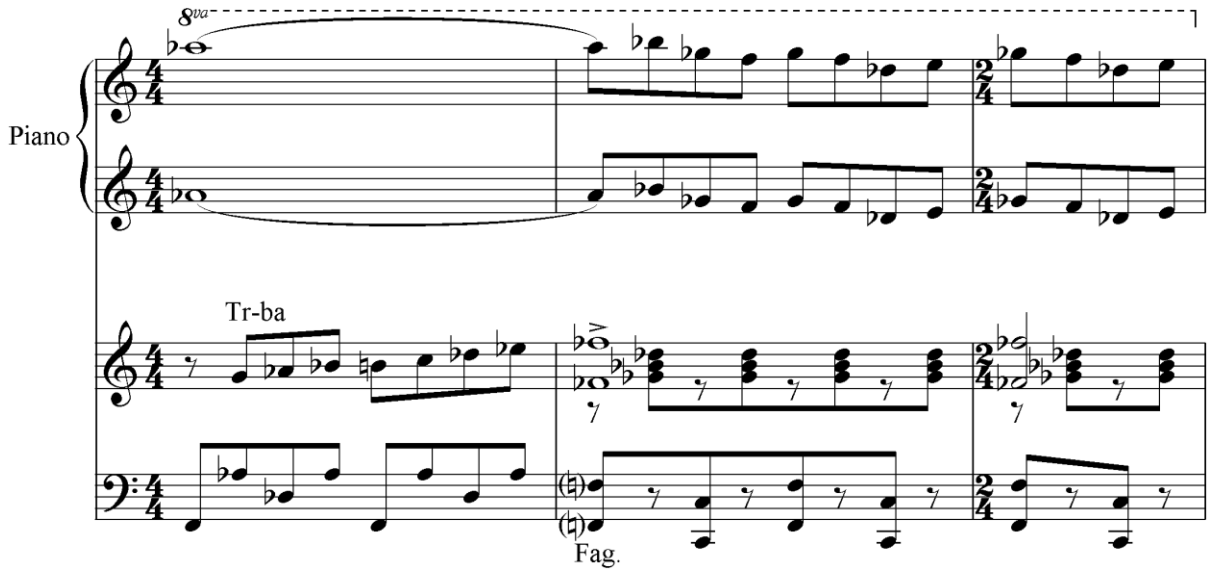
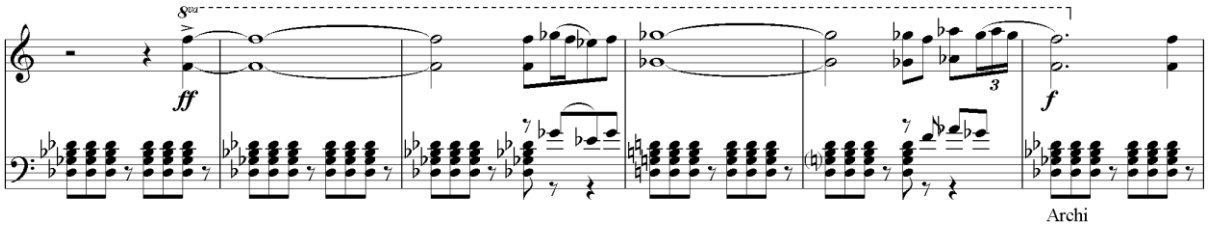
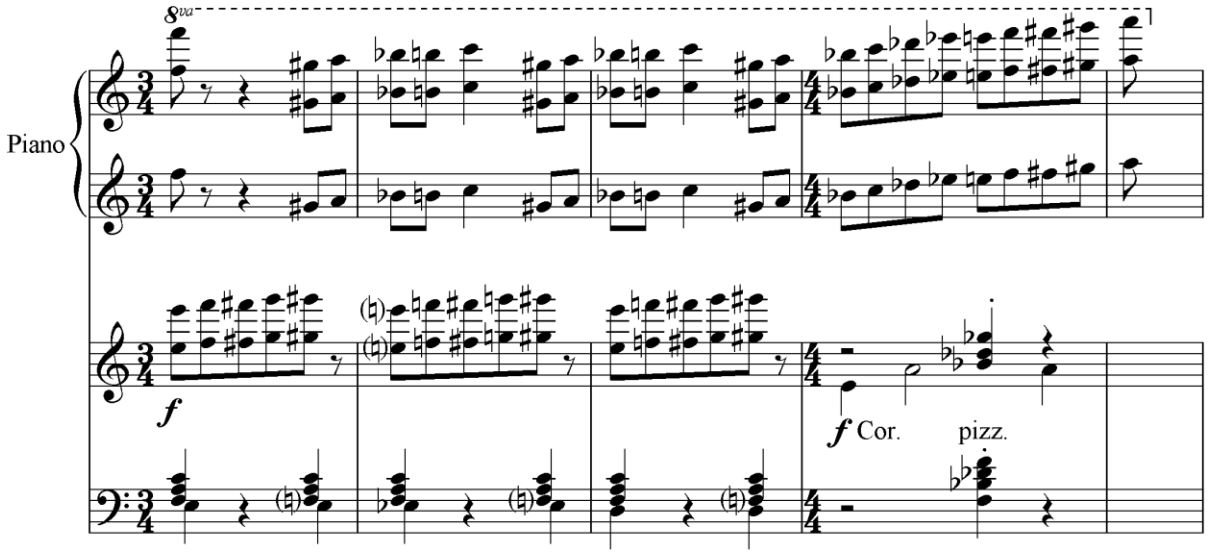
Parallel brass chords are stated at bar 246, largely diminished and featuring numerous clashes. Although these harmonies do not necessarily descend chromatically themselves, they each feature a note which does, and therefore a chromatic descent remains readily perceptible. At bar 262, the music falls chromatically to a clarinet G♮ over broken string chords suggesting a new tonality of C (this centre having been approached chromatically from the previous B♮ pedal point of bar 246). An alternation between semitonal harmonies of C and D♭ major (with added leading note) is subsequently presented in the music. These ascend chromatically at bar 268, the clarinet G♮ preserved in the woodwind, before coming to rest on a harmony of G♭/F♮ at bar 270 (which, over the repeated G♮s, forms a triple chromatic clash). The instrumentation and repeated tenuto crotchets give this section of the concerto-rhapsody a palpable sensation of a tonal struggle.

Ex. 5.52: Piano Concerto-Rhapsody, bars 263-271

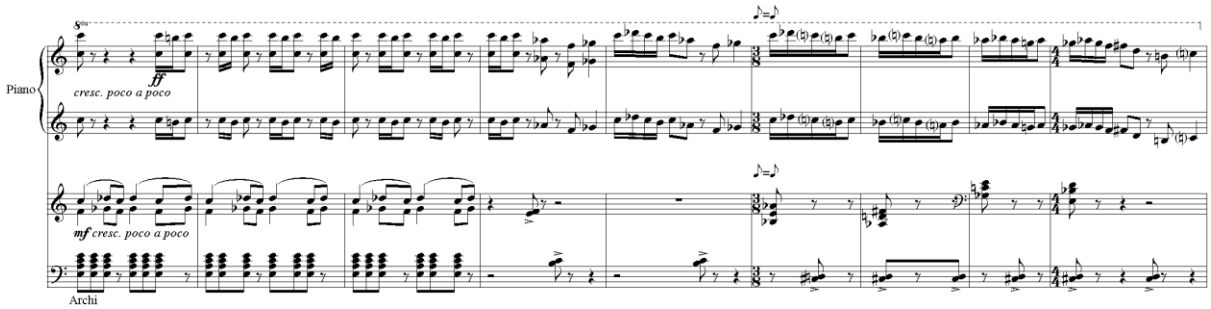
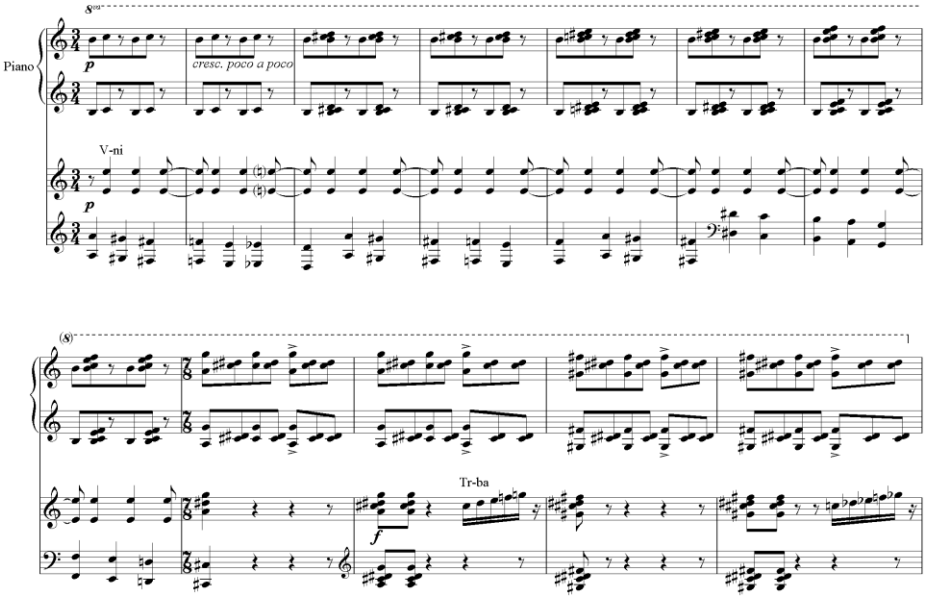
The second motif of 2a is a chromatic semiquaver turn (bar 272); this is subjected to transposition in the following bar. Chromatically-ascending major seventh chords (themselves containing a semitonal clash between the leading note and tonic) follow this in bars 275-276. Semitonal clashes similarly pervade the interjectory 7/8 sections of the theme (such as at bar 277), and the motif from bar 281 prominently features the ♭2 degree against the tonic in the melody. The appearance of B♮s against the modified version of the theme at bar 287 presents a double clash—that is, between the semitonal C♮ in the theme and the tritonal F♮ in the pedal point.

Ex. 5.53: Piano Concerto-Rhapsody, bars 272-281

Ex. 5.54: Piano Concerto-Rhapsody, bars 281-286

Ex. 5.55: Piano Concerto-Rhapsody, bars 298-307

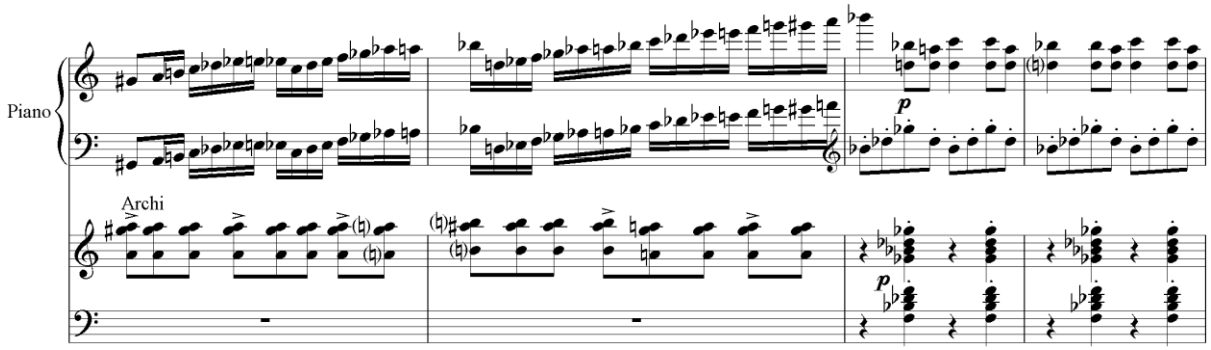
The developed version of the theme from bar 291 contains a number of excellent examples of these harmonic procedures. A descending octatonic pattern is heard in bars 293-294 (semitonal clashes continuing unabated in the orchestra), and the brief, quasi-interlude section at bars 295-297 combines both B♭s in the piano with B♮s in the pedal point, as well as a complete chromatic ascent. Likewise, the interlude at bars 310-311 presents a clear semitonal clash between the F♮ pedal and G♭ pentatonic scale in the orchestra, as well as palpable octatonic piano semiquaver patterns. Theme 2d is also concerned with semitonal relationships; following its antecedent phrase, the underlying harmony is transposed up a semitone onto B♭ minor (although the A♮ pedal continues underneath this alteration). Moreover, the solo part at bar 343 contains blatant semitonal conflicts between F♮, G♭ and G♮, and is immediately followed by a further clash between C♯ and D♮.

Ex. 5.56: Piano Concerto-Rhapsody, bars 293-294



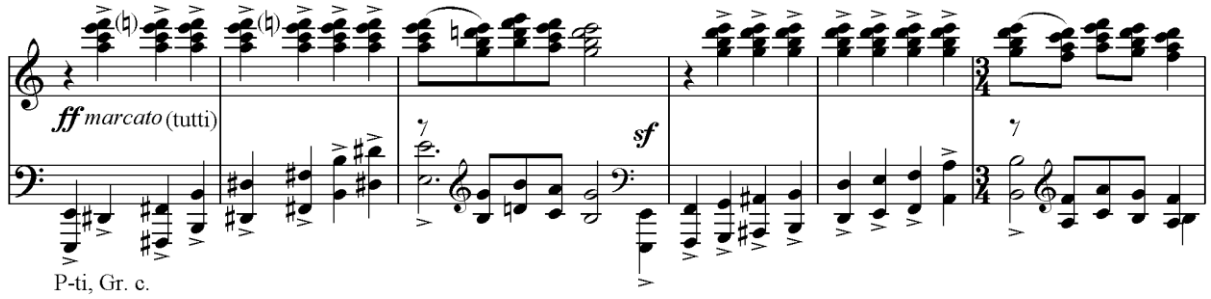
Ex. 5.57: Piano Concerto-Rhapsody, bars 295-297

Ex. 5.58: Piano Concerto-Rhapsody, bars 310-311

Ex. 5.59: Piano Concerto-Rhapsody, bars 322-340

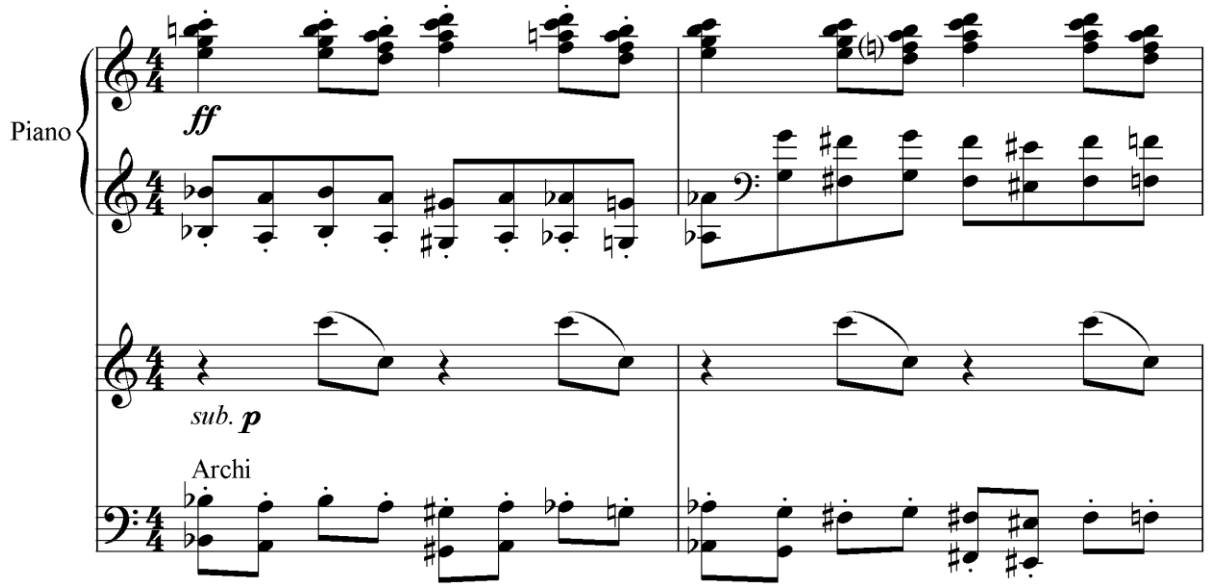
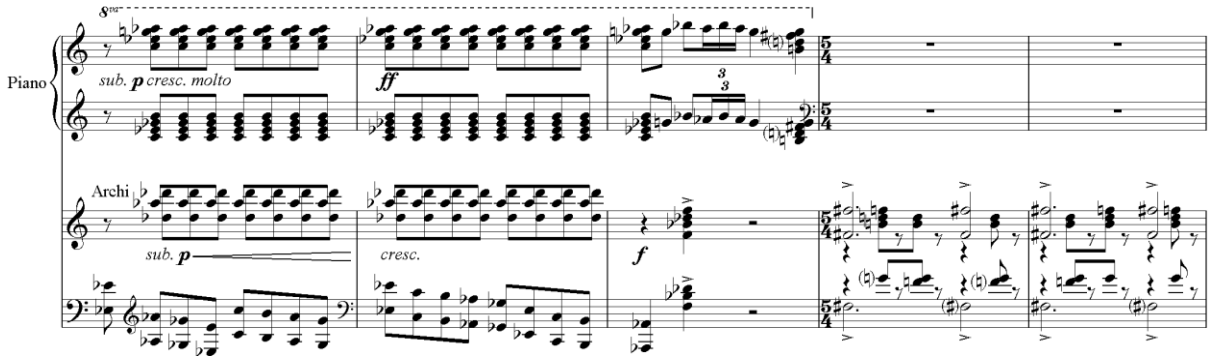
The development of 2c at bar 390 pits F♭ and G♭ harmonies against the F♮ pedal point. This example demonstrates that semitonal clashes operate equally comfortably on the harmonic level as in the superficial upper piano part. A chromatic descent is evident within the figurations from bars 402-406 (G♭-D♮), the latter of which is frequently presented against numerous tritonal A♭s from bar 407. This presentation of the theme features a number of harmonic departures from the original statement, and the new G half-diminished harmony of bar 410 is a tritone away from the original D♭ in bar 321. 2d enters on F♮ in bar 416, a semitone higher than the initial thematic presentation and semitonally connected with the underlying G♭ harmony. The accompaniment at bar 425 is tritonal between the E♭ repeated notes and the A half-diminished chords, the root of which also oscillates chromatically with the pitch of G♯. Bar 433 features a chromatically descending bassline, and the orchestra and piano are presented antiphonally in chromatically ascending quaver scales. Importantly, the dovetailing of these scales is at the distance of a tritone between the instrumental voices, and Khachaturian's characteristic octatonic/chromatic scale appears in the piano in bar 436.

Ex 5.60: Piano Concerto-Rhapsody, bars 389-391

Ex. 5.61: Piano Concerto-Rhapsody, bars 416-421

Ex. 5.62: Piano Concerto-Rhapsody, bars 433-437

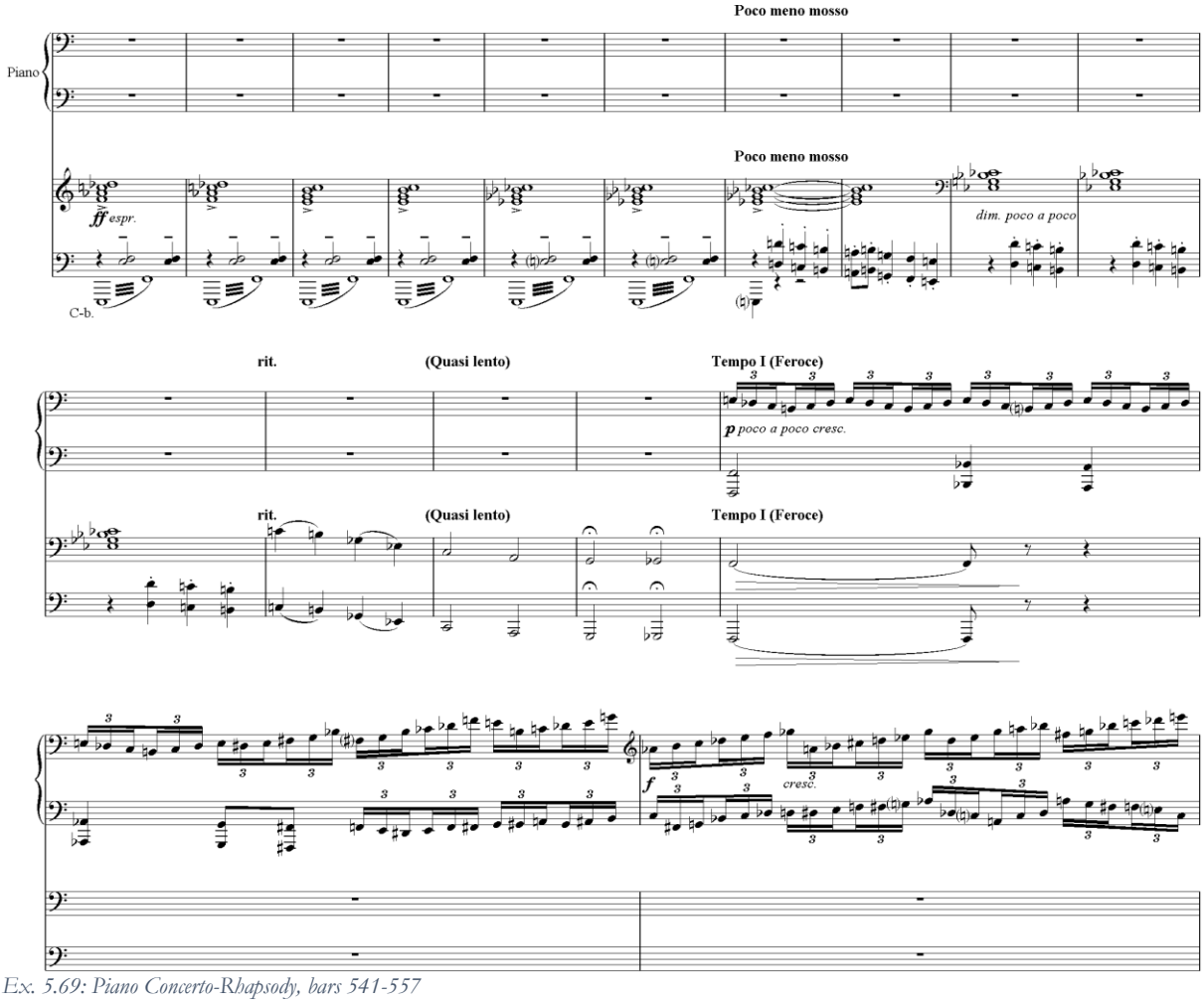
The developmental mixture of motivic material established at bar 440 combines 1b, now oscillating between tonal centres of F♮ and G♭, with the B♮s of the 2d motif present in the piano (itself fluctuating semitonally between B♮ and C♮). The development of the 2b cell from bar 445 revolves around a chromatic turn, variously sequenced over a clashing C♯/D♮ pedal. The following section features a repeated piano ostinato; this begins semitonally between B♮ and C♮, and gradually accumulates additional semitonal clashes to form genuine cluster chords, themselves transposed upwards from bar 451.

Ex. 5.63: Piano Concerto-Rhapsody, bars 440-448

Ex. 5.64: Piano Concerto-Rhapsody, bars 449-460

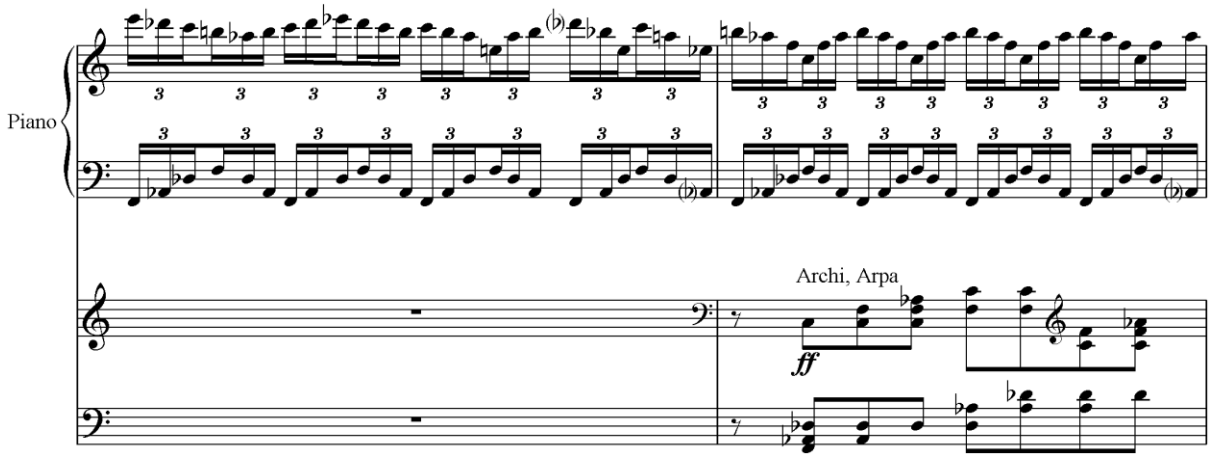
The movement from bar 472-473 progresses tritonally from a tonal centre of A to E♭ minor (with chromatic/octatonic additions); here, a prominent semitonal clash runs throughout the assertive repeated quaver accompaniment, and leads chromatically into a restatement of 2c over a harmony of G♭ (with added leading note).

Ex. 5.65: Piano Concerto-Rhapsody, bars 472-475

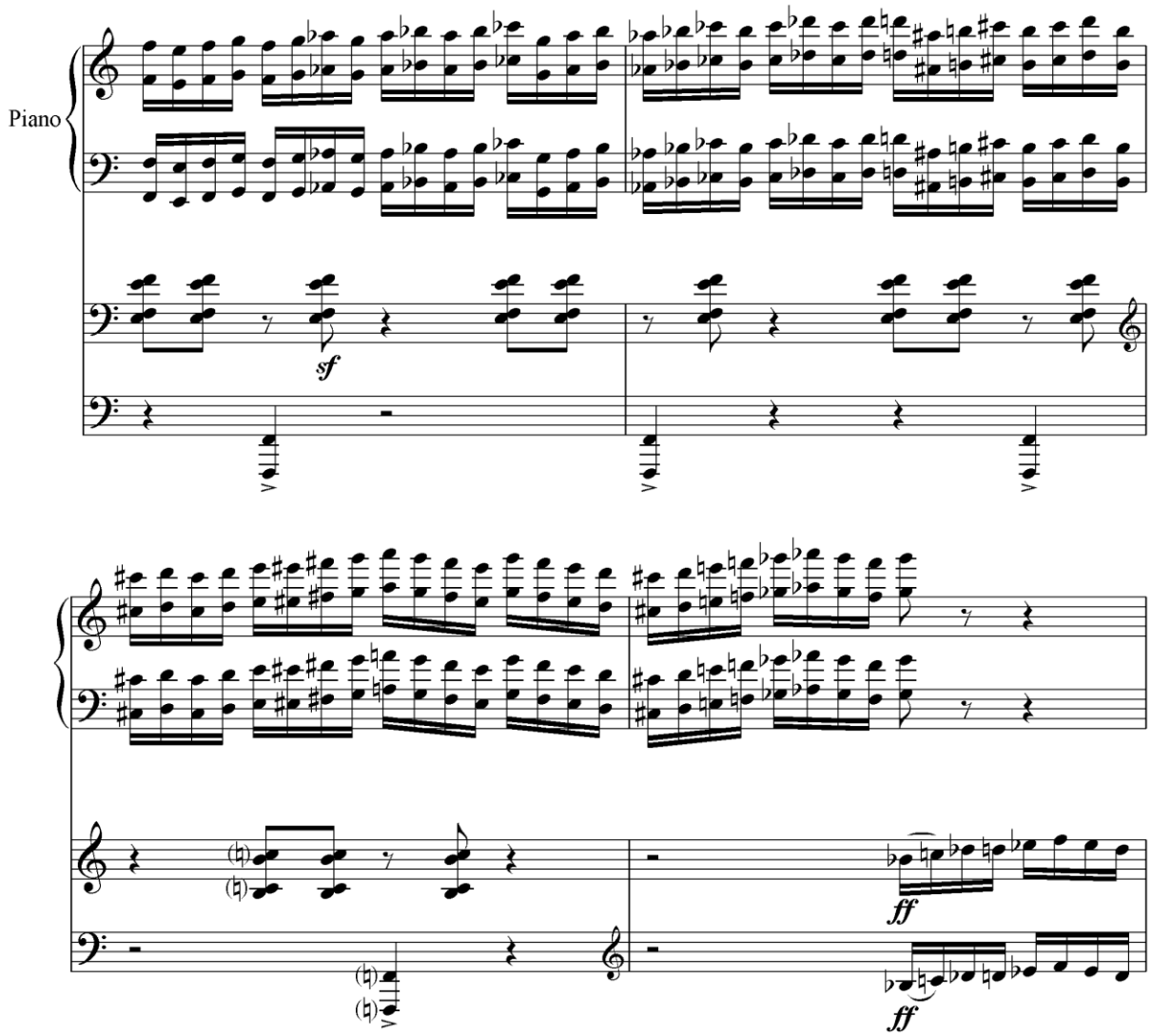
The climactic section at bar 503 is repeated a semitone lower at bar 506, and at the return of 2c at bar 512, the left hand of the piano and the orchestra play a chromatically descending six-quaver pattern, which is itself repeated and chromatically sequenced downwards. Chords of B (with the flattened supertonic) are heard as an assertive repeated quaver accompaniment in bar 523, a harmonic colouring which rings out particularly strikingly in the musical texture. An octatonic scale is presented beneath this harmony, although this is interrupted by a two-bar interlude, in which G dominant seventh chords create a double semitonal clash against a solid pedal point of F♯. This is followed by a return to bars 523-524, transposed down a tone and with the bassline featuring additional chromatic elements.



Ex. 5.66: Piano Concerto-Rhapsody, bars 503-508

Ex. 5.67: Piano Concerto-Rhapsody, bars 512-513

Ex. 5.68: Piano Concerto-Rhapsody, bars 523-527

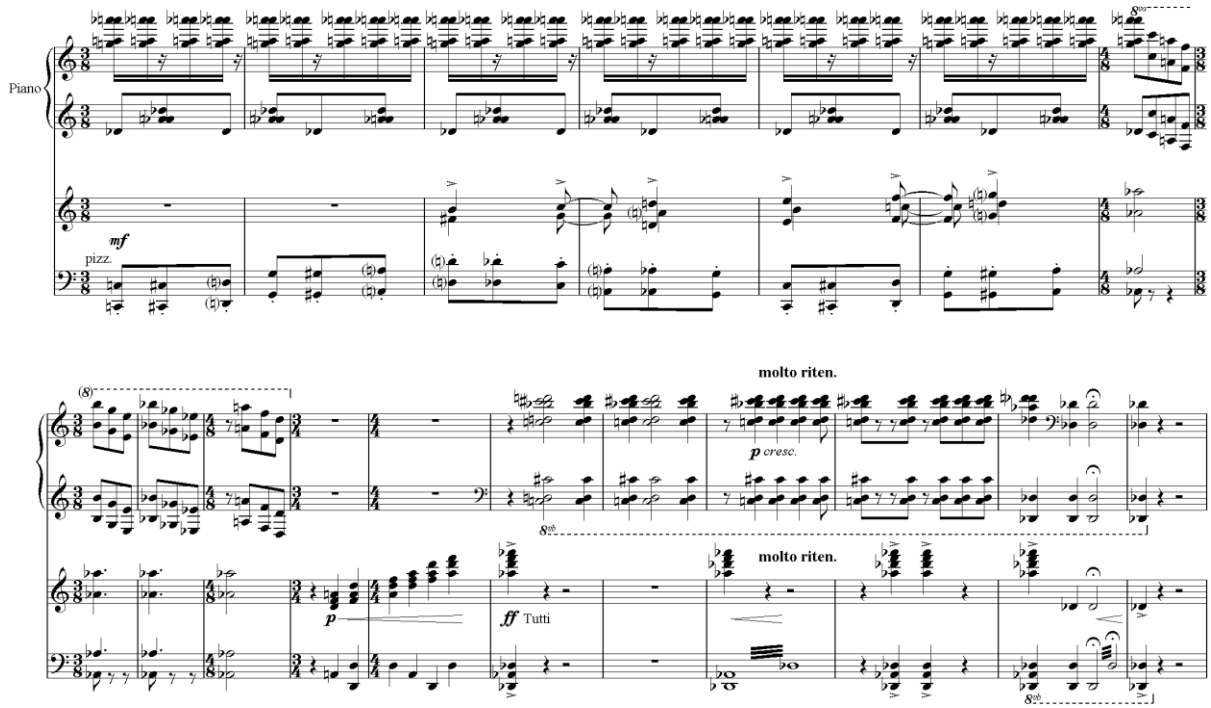
The final chord of bar 540 (D dominant seventh) descends chromatically to D♭ major (with added leading note), and is presented over a tremolando bass pedal consisting of the pitches of F♮ and E♮. The overlying chords descend chromatically every two bars, and a further chromatic descent leads back into the music of bar 1. Bars 556-557 feature a selection of motifs originating from the introduction, presented in semiquaver triplets above scales containing octatonic and chromatic inflections.

Ex. 5.69: Piano Concerto-Rhapsody, bars 541-557

This final section of the Piano Concerto-Rhapsody features a particular abundance of harmonic clashes: bar 583, for instance, presents chords outlining the tritonal centres C♮ and G♭. These harmonies lead back into chromatically ascending diminished chords, recalling bar 96 from bar 584 (a G♮/A♭ pedal point stated in bar 588). A new version of 1b at bar 597 features a pedal point clash between B♮ and C♮, and the version of the opening piano material from bar 605 features further chromatic transpositions of motivic material.

Ex. 5.70: Piano Concerto-Rhapsody, bars 605-606

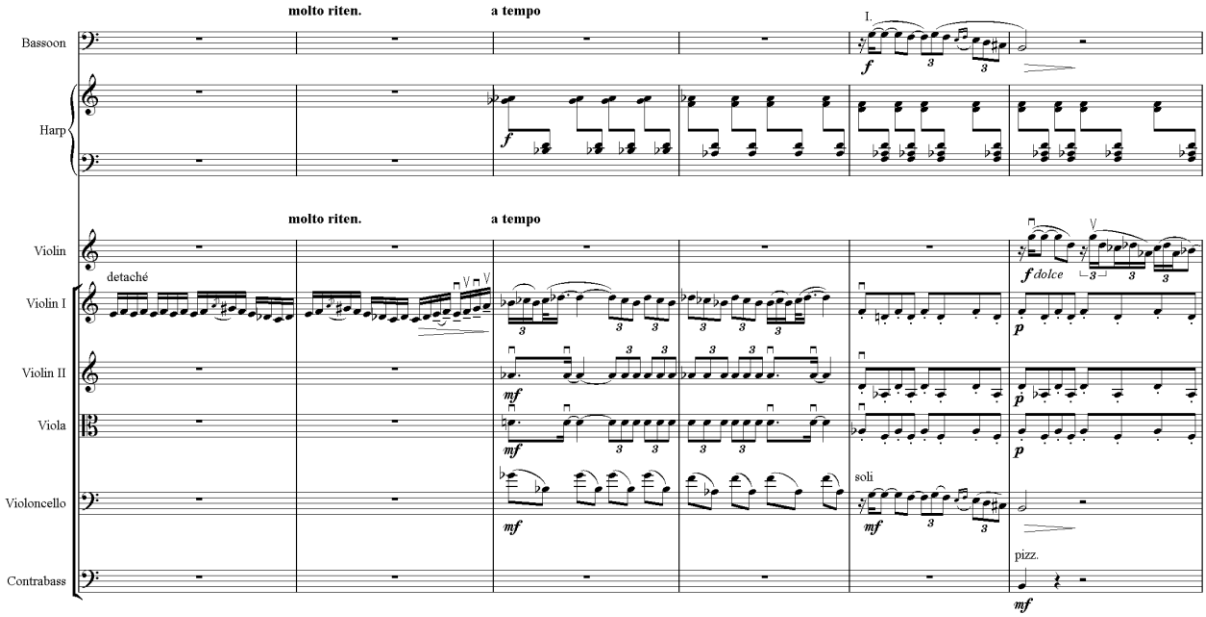
The coda section features a sequentially-rising octatonic pattern (with chromatic additions), presented in octaves in the piano at bar 611. Beneath this, the orchestra asserts a syncopated semitonal clash between F♮ and E♮, which moves briefly to C♮/B♮ in bar 613.

Ex. 5.71: Piano Concerto-Rhapsody, bars 611-614

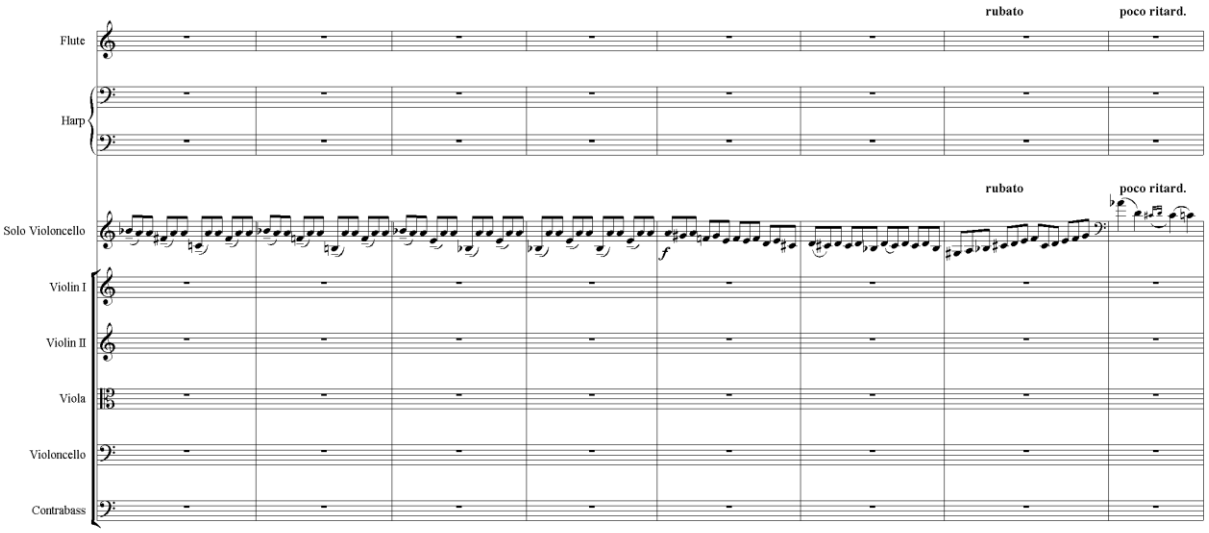
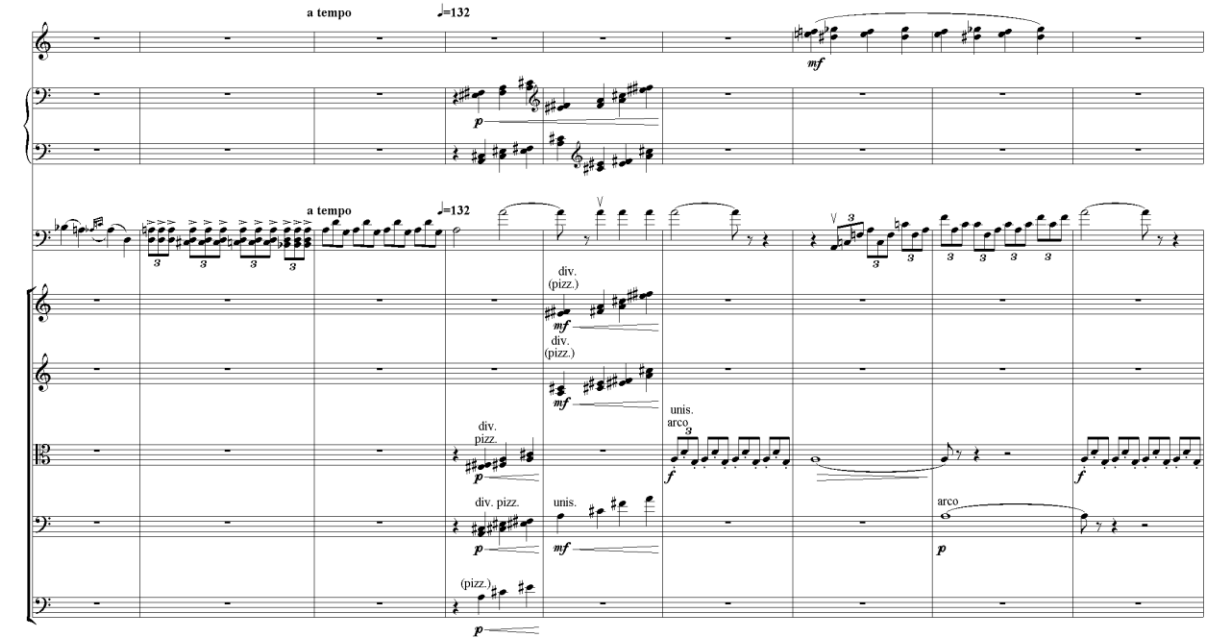
The final pages of the score preserve the concentrated dissonance heard throughout the concerto-rhapsody. The piano leads chromatically into a 3/8 section in bar 616, which features blatant semitonal clashes (G♮/A♭/A♮ in the right hand, A♭/A♮ in the left hand) against chromatically sequenced blocks of quaver accompaniment. Descending quaver arpeggios moving between 4/8 and 3/8 time suggest opposing tonal centres, beginning with D♭ major (with added leading note) and D minor (with flattened seventh) in bar 623; these are transposed through centres of E major/minor-E♭ minor/A♭-D minor/A♭, the latter outlining a tritonal relationship. This D minor centre is extended into two bars of rising chords, which progress chromatically to a centre of D♭ in bar 629. Although this D♭ tonality remains present until the very end of the work, blatant harmonic conflicts continue to undermine this sense of resolution: the repeated piano chords clash

between pitches of B♭/C♮/C♯/D♮, and it is only in the penultimate bar that the music is able to joltingly conclude with unison notes in the global tonic.



Ex. 5.72: Piano Concerto-Rhapsody, bars 617-634

The three concerto-rhapsodies each present a different instrumental relationship between the soloist and the orchestra. Barring the brief introduction, climaxes, and interludes, the soloist is at the forefront of the Violin Concerto-Rhapsody. Indeed, the orchestra clearly functions as an accompaniment throughout this work, even when in places—such as at bar 116—it gives the impression that it is to present thematic material, an impression which is swiftly negated by the soloist.

Ex. 5.73: Violin Concerto-Rhapsody, bars 114-119

The cadenza section of the Cello Concerto-Rhapsody, in comparison, is overtaken by the orchestra at bar 107, which appropriates the soloist's constant triplet quaver pattern (for instance in the violas in bar 109). The soloist is able to wrestle control back at bar 115, but the figure is completely overwhelmed by the harp and violins I in bar 129. This provides an accompaniment for the cello at bar 131, but the forces continue to struggle for dominance until bar 148, where the soloist is forced to provide semiquaver figurations as a backdrop to the first theme in the violas. Following the climax point, the orchestra manages to present the first theme (bar 187) before the soloist (bar 199), and the instrumental forces alternate statements of the main thematic cell at bar 210. The cellist subsequently regains control of the music at bar 216, and from this moment until the end of the first thematic section the soloist is undoubtedly the dominant instrumental force, although the orchestra continues to participate as an active member of the musical discourse.

rubato
poco ritard.
Flute
Harp
rubato
poco ritard.
Solo Violoncello
f
Violin I
Violin II
Viola
Violoncello
Contrabass

a tempo
♩=132
mf
p
a tempo
♩=132
div.
(pizz.)
mf
div.
(pizz.)
mf
unis.
arco
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pizz.
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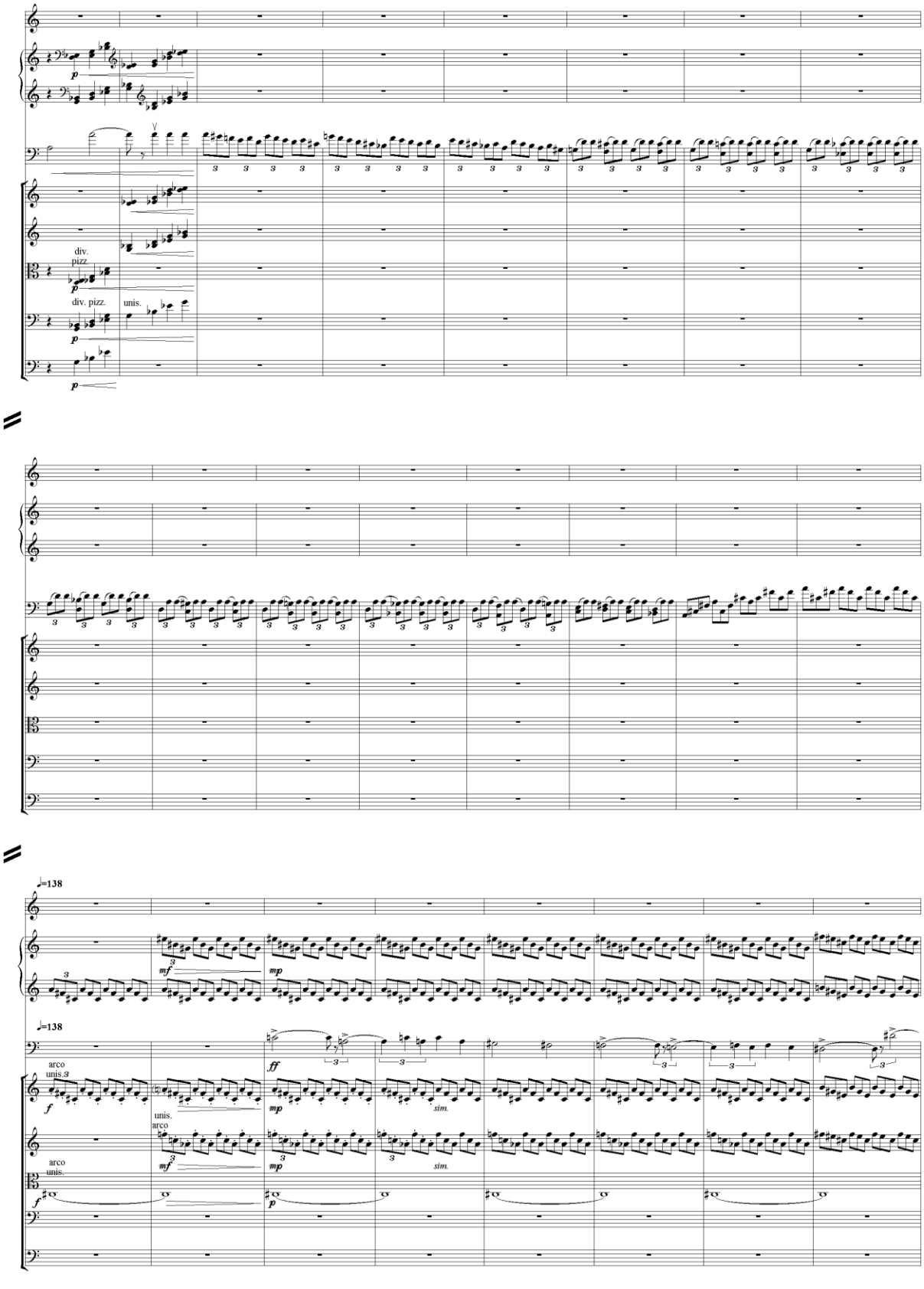
div. pizz.
p
unis.
mf
arco
p
f
(pizz.)
p


p
div.
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p
♩=138
mf
mp
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arco
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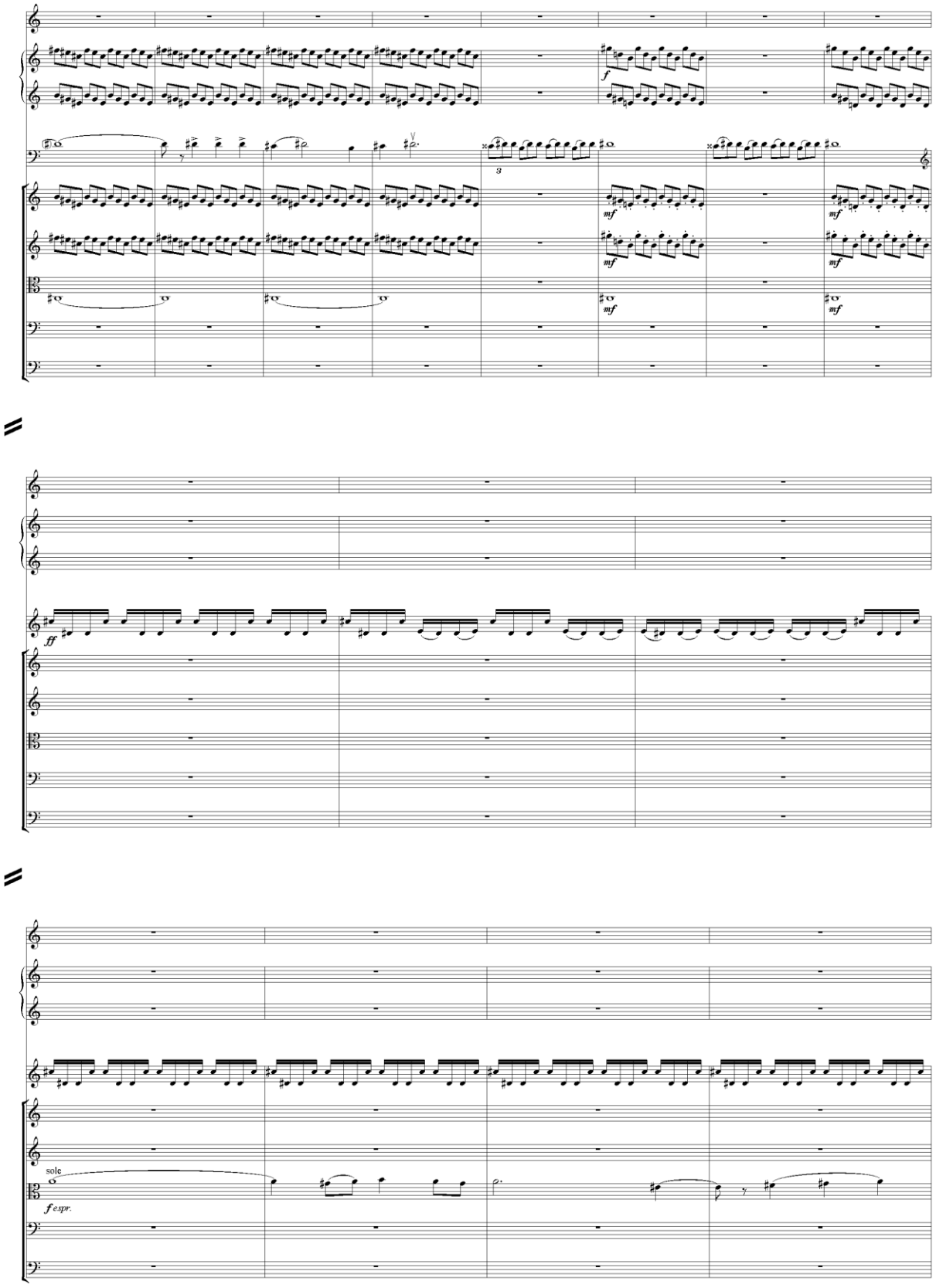
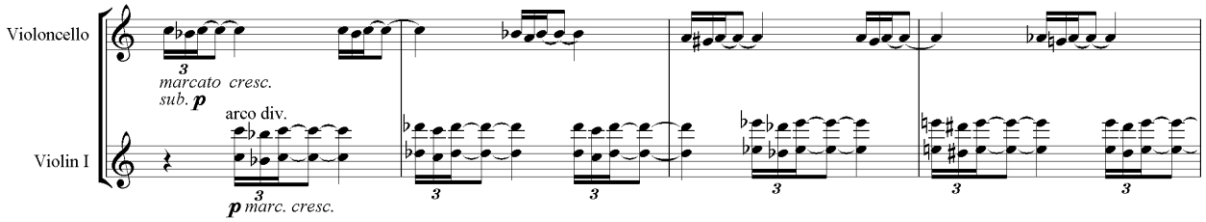
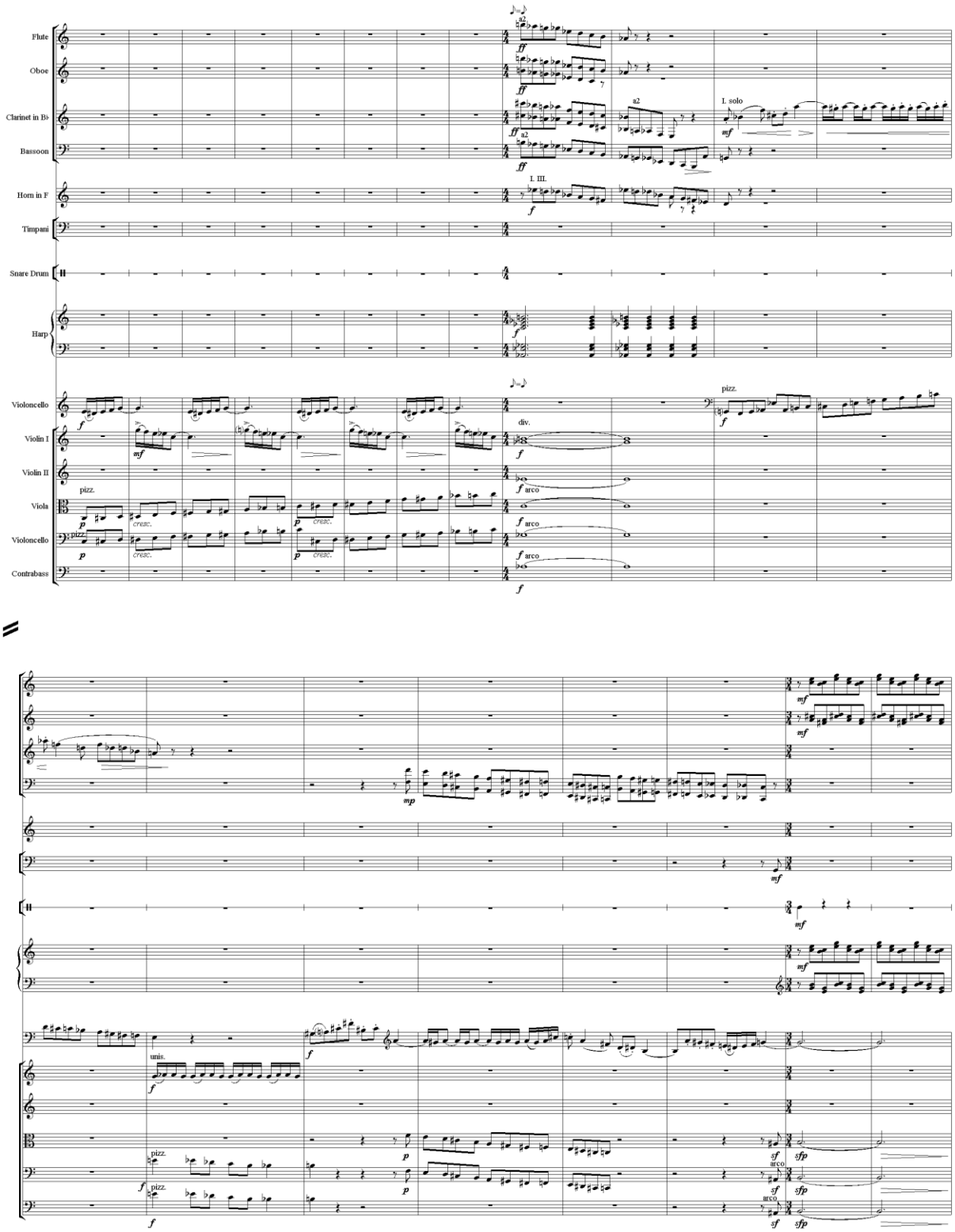
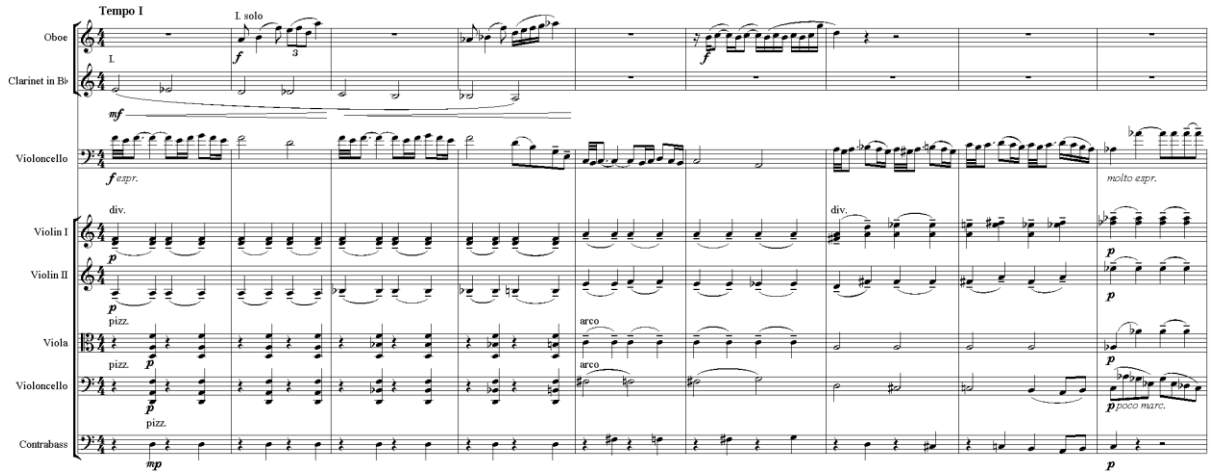
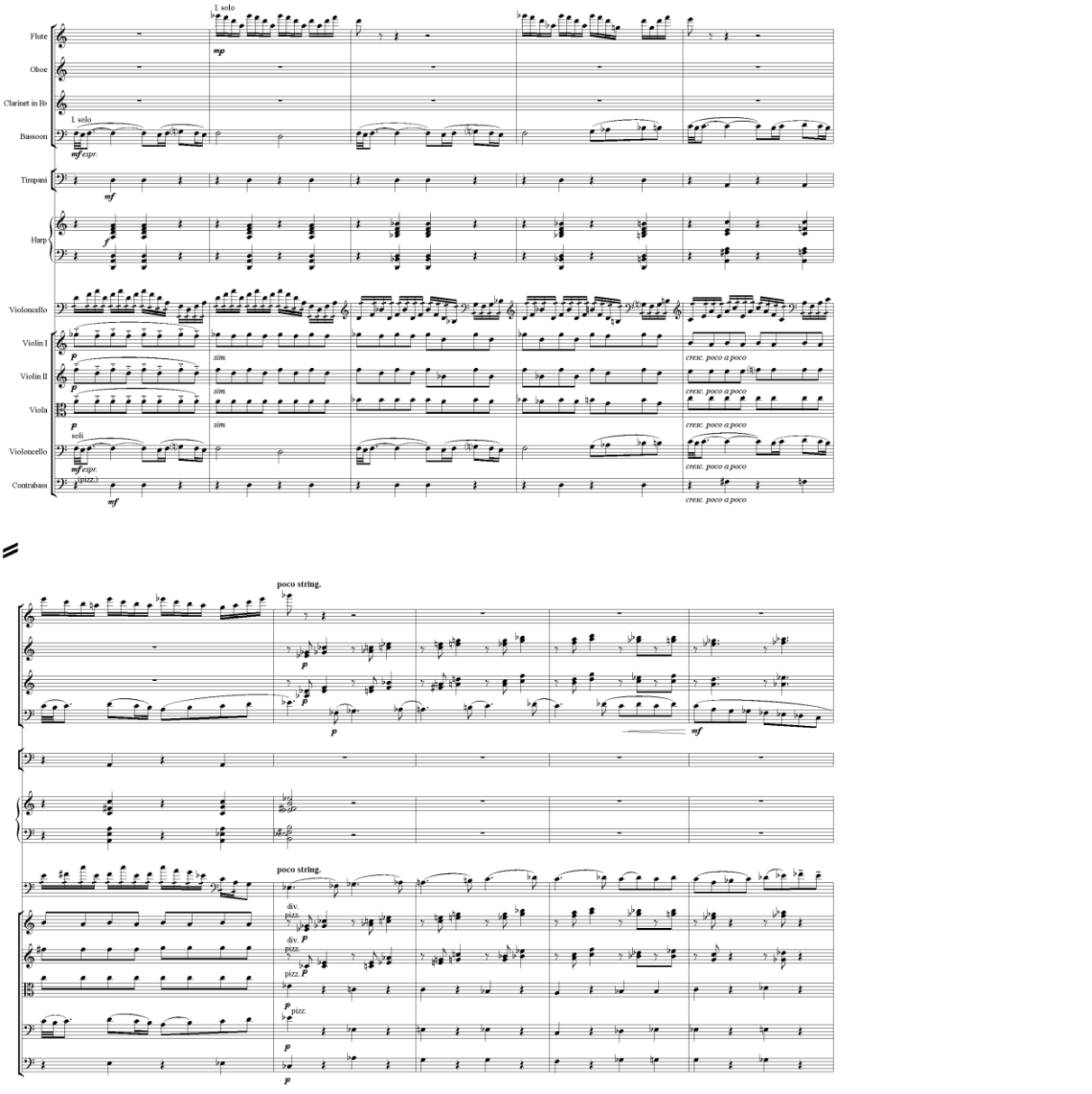
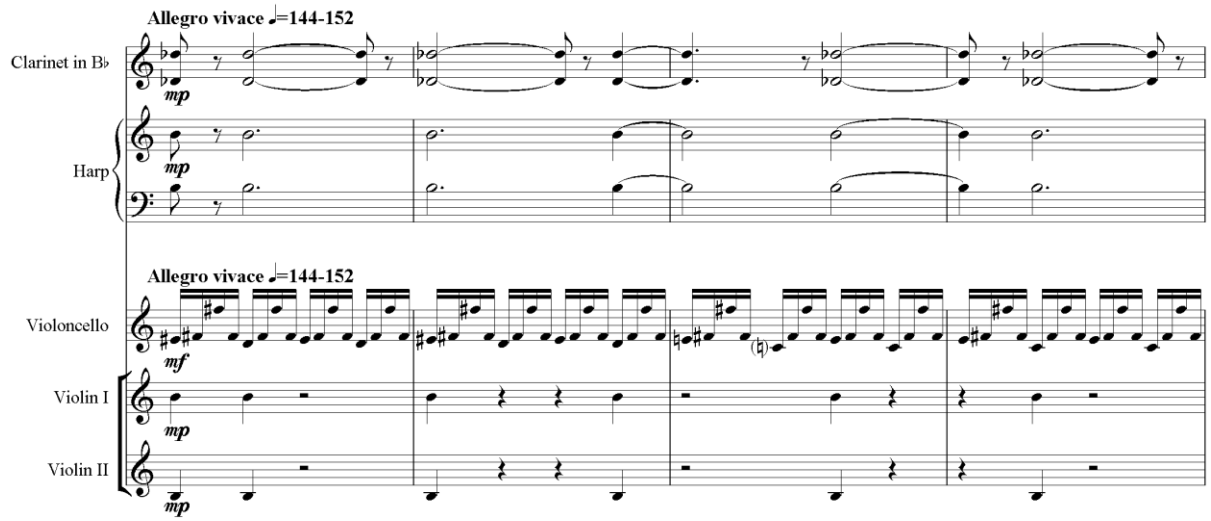
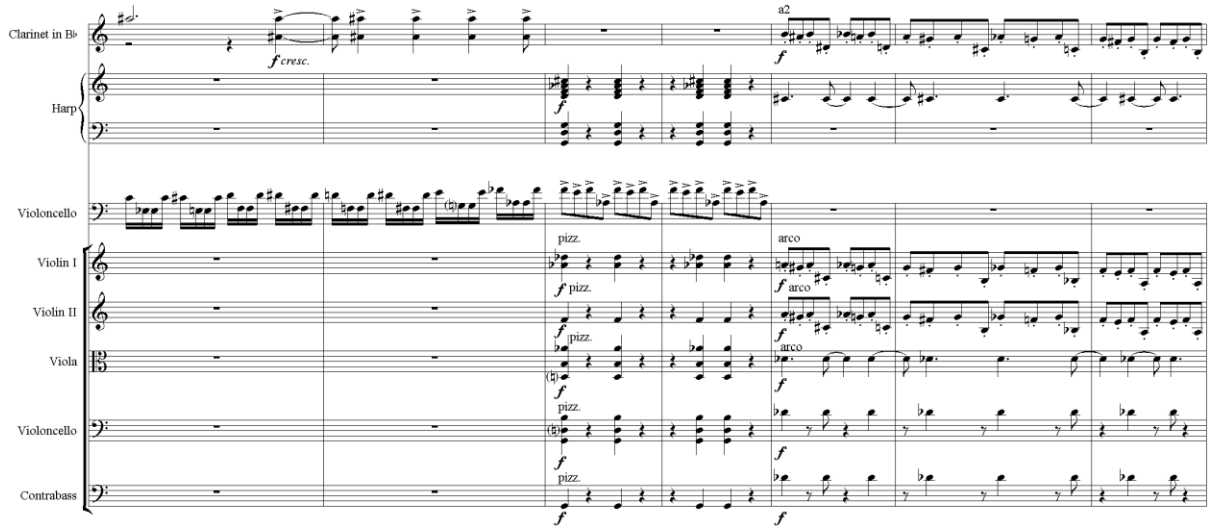
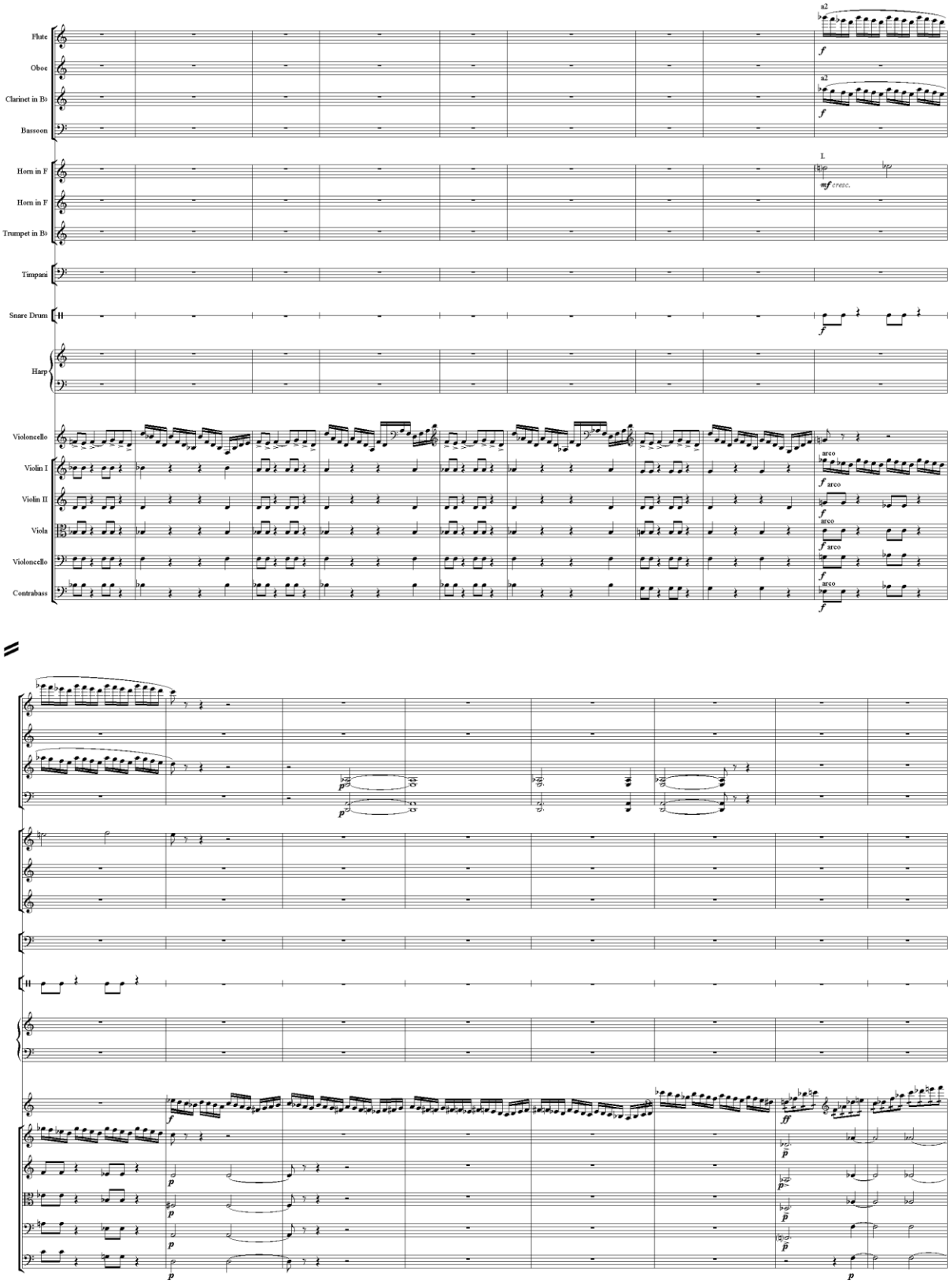

Ex. 5.74: Cello Concerto-Rhapsody, bars 96-151

Ex. 5.75: Cello Concerto-Rhapsody, bars 210-213

The second theme certainly belongs to the soloist initially, but the orchestra is once again an active participant, far removed from the more supportive approach witnessed in the Violin Concerto-Rhapsody. This is apparent, for instance, in the antiphonal bars 361-368, bar 371, and the climactic bars 415-425, moments where the orchestra is able to briefly regain control of the theme. From bar 433, the cellist (playing theme 1) converses with the orchestra (playing theme 2). Although the former achieves dominance in its statement from bars 433-459, it is once again subjugated into accompanying figurations at bar 460, the bassoons and cellos stating the first theme in defiance of this. The cellist returns to the forefront of the music at bars 466-483, but the climax in the tutti orchestra at bar 485 overpowers the soloist, who is only able to muster a quiet, neutered response at bars 494-508. In the coda, the soloist plays constant semiquaver figurations, interjected by both orchestral climaxes (as in bars 520-521) and thematic presentations (as in bar 522). Nevertheless, sections of its material—such as the accented quavers of bars 528-529—briefly influence the subsequent orchestral presentations. The soloist is then able to state thematic material at bars 549-560 and bars 591-598, before virtuosic semiquaver figurations bring the concerto-rhapsody to its conclusion.

Ex. 5.76: Cello Concerto-Rhapsody, bars 361-380

Ex. 5.77: Cello Concerto-Rhapsody, bars 433-441

Ex. 5.78: Cello Concerto-Rhapsody, bars 460-474

Ex. 5.79: Cello Concerto-Rhapsody, bars 511-514

Ex. 5.80: Cello Concerto-Rhapsody, bars 526-532


Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Horn in F
Trumpet in B♭
Timpani
Snare Drum
Harp
Violoncello
Violin I
Violin II
Viola
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a2
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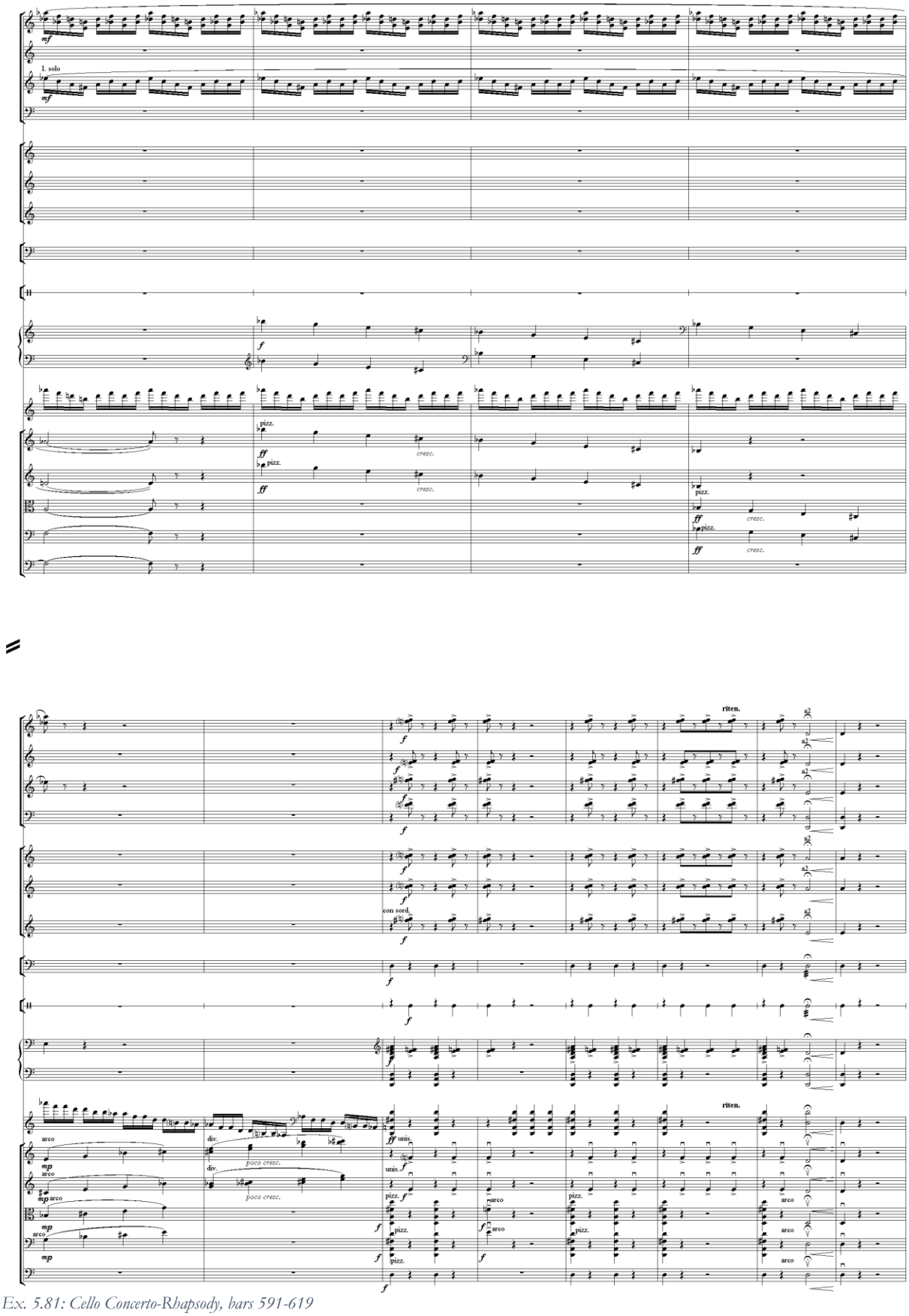
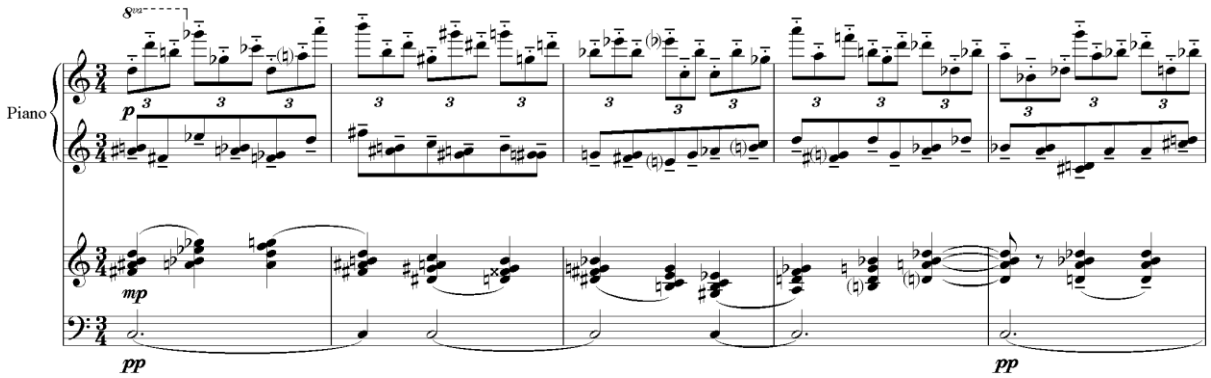
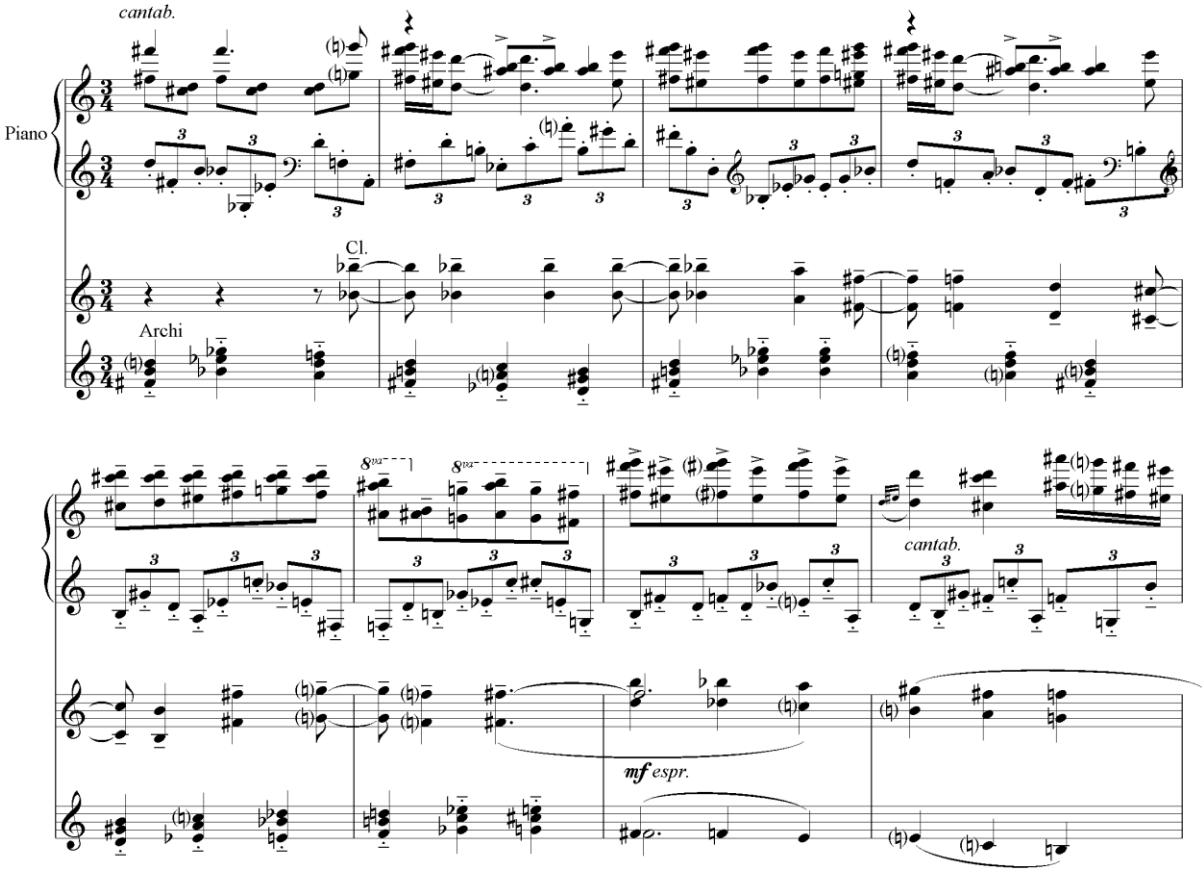
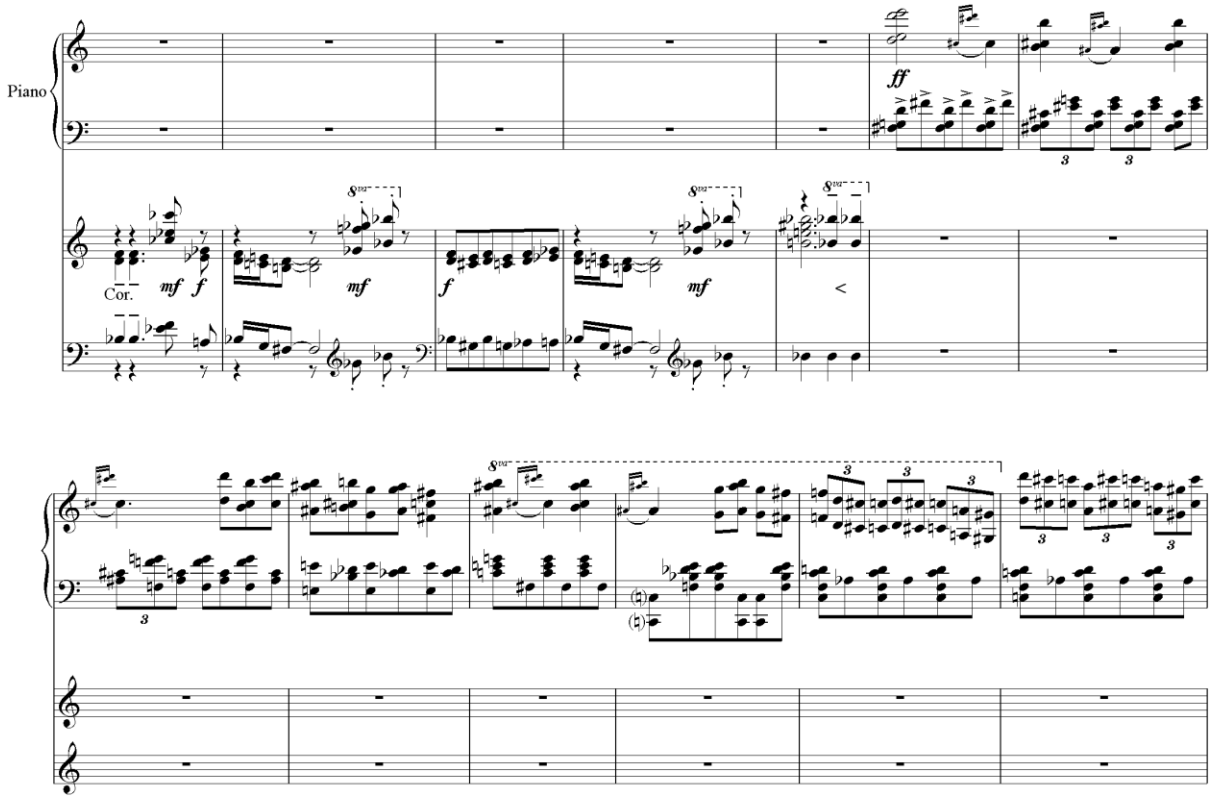
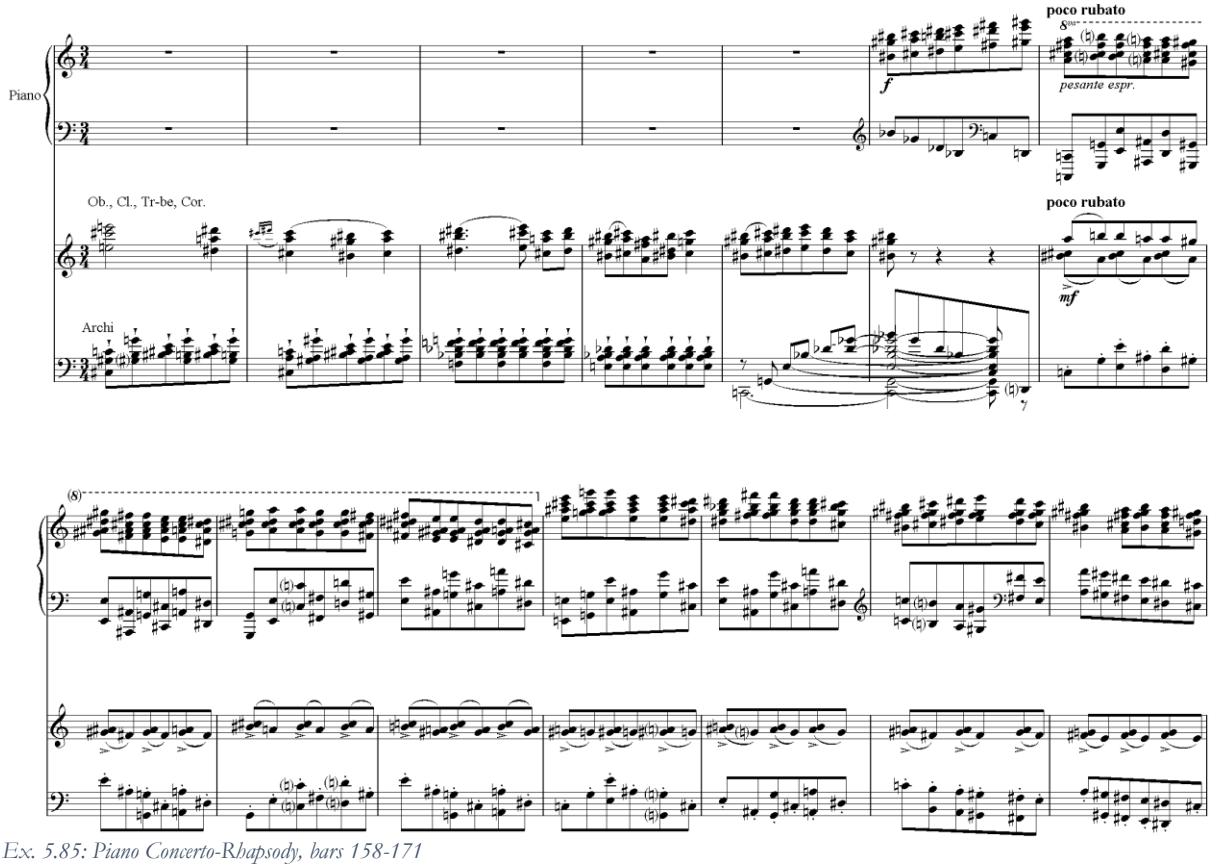
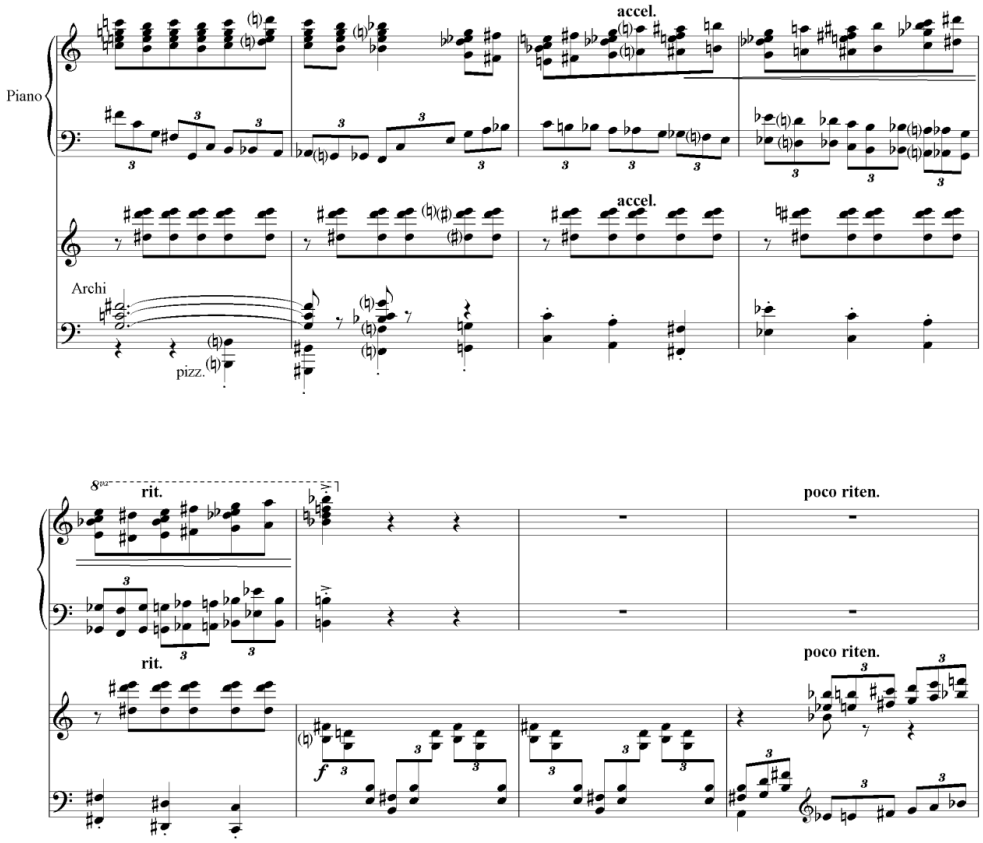
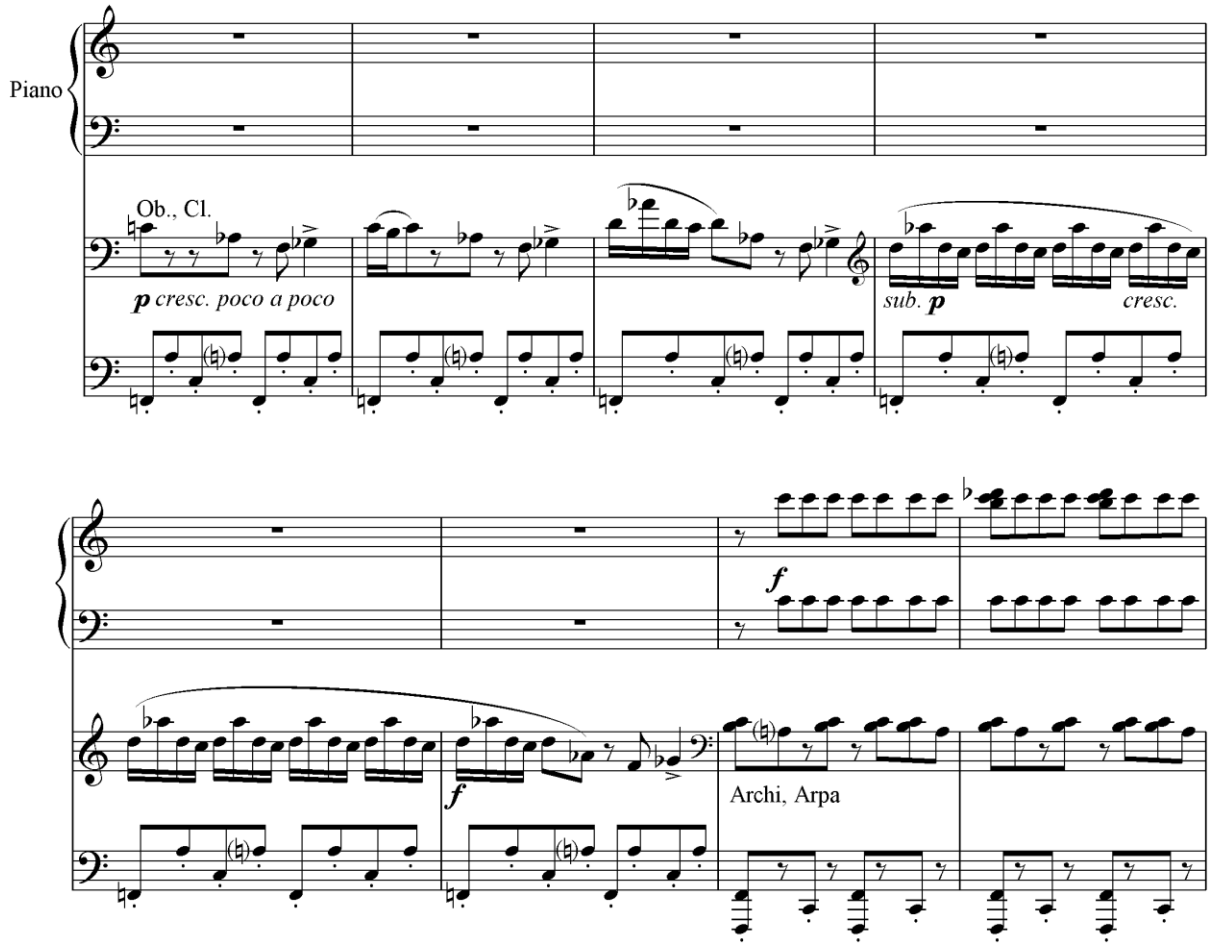
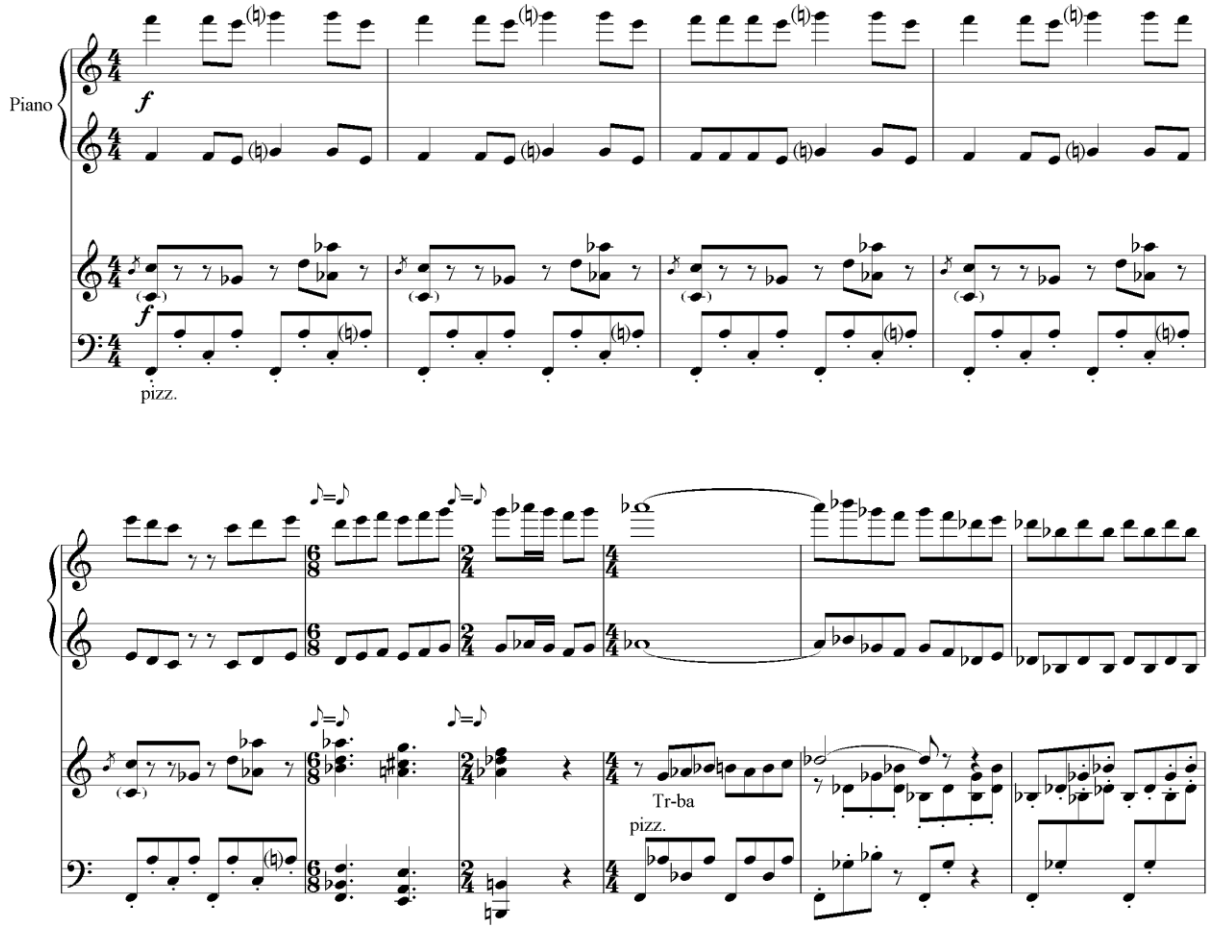
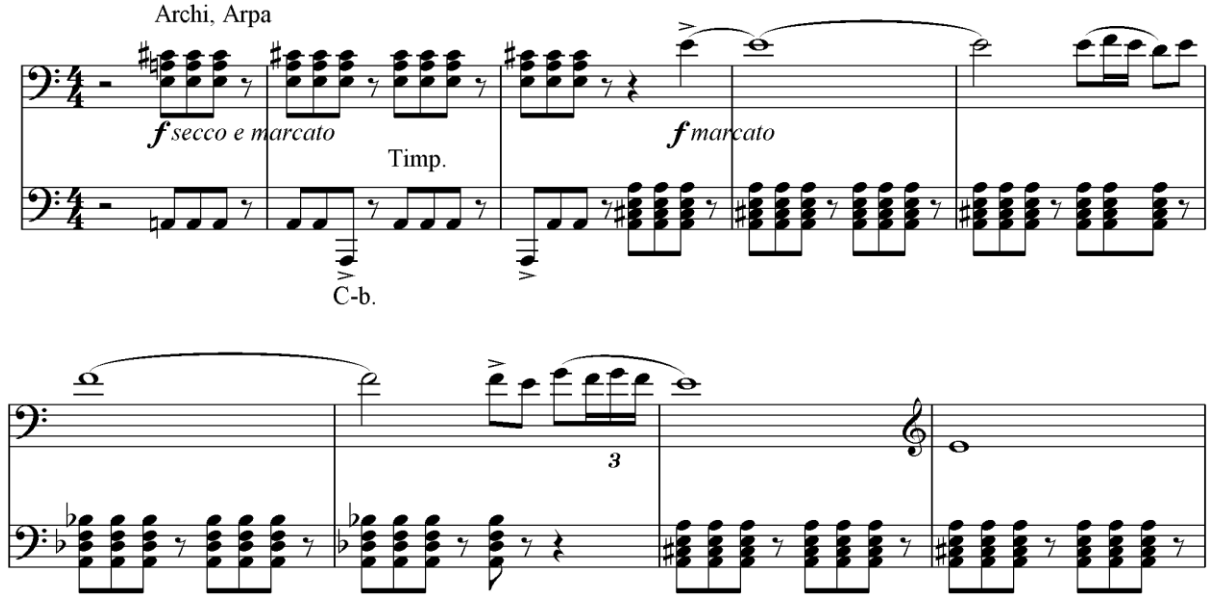
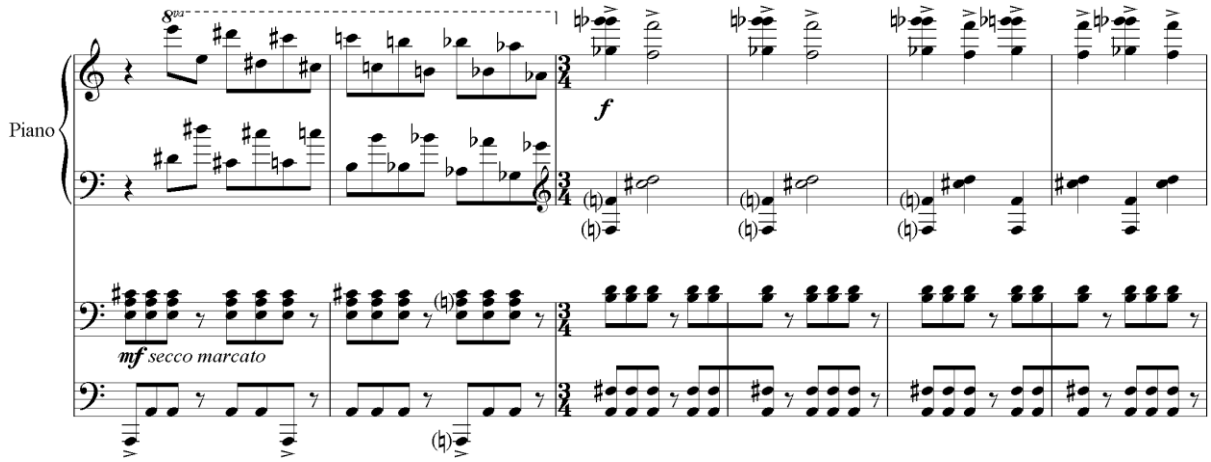

Ex. 5.81: Cello Concerto-Rhapsody, bars 591-619

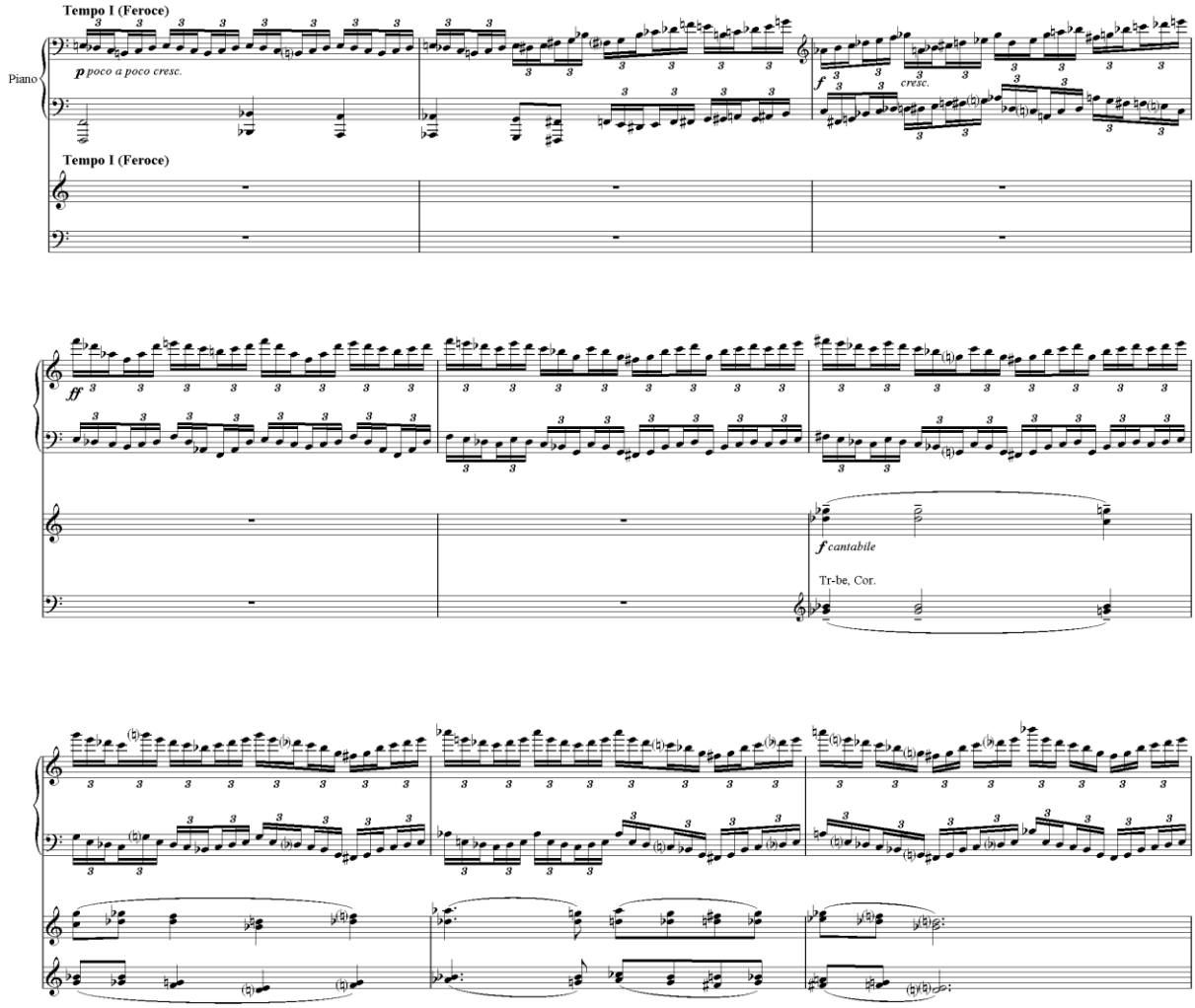
The Piano Concerto-Rhapsody also features more interplay between the instrumental forces than the Violin Concerto-Rhapsody: it opens with the soloist (bars 1-39); theme 1a is in the clear domain of the orchestra (although the piano is occasionally present); and 1b is virtually always stated by the piano (the statement at bar 236 being a notable exception). Indeed, this work is certainly more collaborative than the other two concerto-rhapsodies; between bars 174-196, for instance, neither voice particularly comes to the forefront, but both allude to important fragments of thematic material. At bar 214, these two voices and themes are presented simultaneously.

Ex. 5.82: Piano Concerto-Rhapsody, bars 197-201

Ex. 5.83: Piano Concerto-Rhapsody, bars 214-221

The orchestra briefly steals 1b away from the soloist in bar 100, but a bar of surprise material (bar 104) immediately pulls the music into an extended developmental section for solo piano (bars 105-150). However, these figurations in turn become the foundation of a version of theme in the orchestra from bar 150. A new orchestral development of theme 1 occurs at bar 158, although the piano joins this midway through its presentation (bar 164). The orchestra is also an active participant in bar 228, where it begins presenting piercing repeated quavers which are to become the basis of 2a later in the work.

Ex. 5.84: Piano Concerto-Rhapsody, bars 100-112

Ex. 5.85: Piano Concerto-Rhapsody, bars 158-171

Ex. 5.86: Piano Concerto-Rhapsody, bars 228-235

Although the orchestra closes the first formal section from bars 233-271, the soloist announces the second theme (bar 272). However, 2b (bars 281-286), a sudden interruption which is always stated in the orchestra, disrupts the flow of 2a (in the piano). The latter immediately returns, however, and progresses into 2c at bar 298. This is a thematic section which is virtually always stated by the soloist; a notable exception is the presentation at bar 403, although the orchestral timbre at this juncture is comparable with the soloist's, mirroring its figuration. 2d (bar 322), on the other hand, is orchestral. The soloist imposes upon this foundation at bar 341 with fragments of the turn of 2d apparent from bars 363-368. (A similar virtuosic approach is heard at the statement of 2d in bar 414, the soloist entering with semiquaver scales at bar 421.)

Ex. 5.87: Piano Concerto-Rhapsody, bars 281-288

Ex. 5.88: Piano Concerto-Rhapsody, bars 298-307

Ex. 5.89: Piano Concerto-Rhapsody, bars 322-329

Ex. 5.90: Piano Concerto-Rhapsody, bars 341-346

The return of the introductory material at bar 555 is again stated by the soloist, until 1b returns climatically in the orchestra at bar 560 (additionally suggesting 1a at bars 574-575). At bar 589, the orchestral 1b climax completely subjugates the soloist until bar 603; at this juncture, the pianist's virtuosic figurations take control, although an imitative interaction with the orchestra remains until the very end of the work.

The trio of Concerto-Rhapsodies were the last substantial works composed by Khachaturian; the only works of note which followed were the short trio of solo sonatas already mentioned. Despite the opinion of critics such as Hakobian, the trio of concerto-rhapsodies are worthy of the composer's earlier concertante offerings, and indicate a new direction in Khachaturian's understanding of the possibilities of concerto form. There is a great amount of artistic value in these works, especially with regards to their elasticity of form and their combination of superficial dissonance and diatonic harmony, and this curious trio undoubtedly deserves a place in the standard repertoire alongside the Piano and Violin concertos.



Ex. 5.91: Piano Concerto-Rhapsody, bars 555-563

Conclusion

Twenty-five years after the fall of the Soviet Union, Khachaturian's orchestral works occupy a marginal place in the standard repertoire, at least in the West. Despite the composer's original and distinctive contributions to the Soviet canon, his music remains underrepresented in academic publications, and even a casual perusal of contemporary Western concert programmes emphasises the fact that Khachaturian's music is performed with considerable infrequency. According to the BBC Proms archive, for instance, Khachaturian's music has only been performed at the festival on nineteen occurrences—a paltry amount, when compared with the 237 and 239 performances of Prokofiev and Shostakovich's music respectively.[598] Moreover, those works which are featured on concert programmes present only a modest segment of the composer's output: generally only the Piano and Violin Concertos, *Gayane*, and *Spartacus*.

Irrespective of this regrettable state of affairs, Khachaturian's work undoubtedly furnishes a novel contribution to the Soviet school of symphonism. This thesis has expounded the composer's remarkable motivic and tonal procedures at great length, but of significance also is the cultivation of a 'national' style of symphonism. Unlike other prominent composers such as Shostakovich, Prokofiev, and Myaskovsky, Khachaturian was the first major Soviet composer to develop this approach, with involved the utilisation of Transcaucasian-inspired thematic material alongside harmonic colourings based on the tuning of Armenian instruments. These ingredients were combined with Western developmental techniques, and the final result was promoted as a viable model for composers from other republics to emulate for their own creation of comparable national styles (in this respect, the Third Symphony was something of an anomaly). A brief perusal of David Fanning's chapter in Robert Layton's *A Guide to the Symphony*[599] shows that Khachaturian is an extremely important for being one of the earliest significant symphonists educated within the Soviet Union, alongside figures such as Shebalin (1931), Kabalevsky (1932), and Khrennikov (1935).[600]

Khachaturian's continuation of Romantic/Russian traditions further distinguishes his compositions from his Soviet contemporaries; their sumptuous sonorities and lush instrumental scorings were entirely unlike the sparse leanness of a score by Shostakovich, for example, and

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[598] https://www.bbc.co.uk/proms/events/composers/ [accessed: 04/04/17]
[599] Fanning, David. 'The Symphony in the Soviet Union (1917-91)', in *A Guide to the Symphony*, ed. Layton, Robert (Oxford: Oxford University Press, 1995)
[600] Ibid., 319

although Myaskovsky was equally influenced by the music of the *moguchaya kuchka*, he did not attempt a symphonic 'nationalism' of the kind observable in the compositions of his student. As a result of such influences—which includes the utilisation of traditional formal templates—Khachaturian's first two symphonies superficially correspond with the standard Soviet style as it is generally understood. Indeed, Khachaturian did not attempt anything like the experimental Second and Third Symphonies of Shostakovich, which featured choral sections, or the song-symphony model of a composer such as Lev Knipper. Nevertheless, parallels can be drawn between Khachaturian's experimental Third Symphony and Shostakovich's similarly dissonant Fourth Symphony. Furthermore, Khachaturian's Second Symphony contains the predominant traditionalism of Shostakovich's Fifth Symphony, and, like Shostakovich's Seventh and Eighth Symphonies, also contains the spirit of a war symphony, although rather different in conception. It is more difficult to draw parallels with Prokofiev's symphonic output, as of the first four symphonies, all except the First Symphony were written outside of the Soviet Union. However, the Fifth Symphony is in the monumental, heroic vein, which is also to be seen in Khachaturian's Second and, perhaps, Third Symphonies. Khachaturian's experimentation with three-movement form owes a certain indebtedness to Myaskovsky. Although the older composer produced works of a somewhat experimental nature, both harmonically and formally (such as the Tenth and Thirteenth Symphonies),[601] many works such as the Eighth and Ninth Symphony drew strongly on Russian traditions, and it seem highly likely that Myaskovsky would have encouraged his student to explore these traditions in his own work. Nevertheless, the composer's music is fresh and highly original, rather than merely a copy of nineteenth-century practice; although the music may relate to traditional formal designs, this thesis has made clear that these structures are frequently extended or made hybrid in a variety of ways.

However, Khachaturian is not only integral to the history of the Socialist Realist school of composition, but also to the broader context of twentieth-century Western art music. As well as the fact that his distinguished music is technically excellent (and worthy of attention for this reason alone), the most distinctive features of the composer's music afford him a permanent place in the international canon: intensive, creative motivic development, an orchestral palette of extraordinary opulence, and the combination of nationalistic and Western musical systems. Another interesting feature not already mentioned concerns Khachaturian's remarkable stylistic progression and growing sophistication, which is heard throughout the composer's oeuvre as a whole. Khachaturian did not write anywhere near as many symphonic works as Prokofiev and (especially)

[601] Ibid., 296-297

Shostakovich, but each symphony of the composer's trio presents a new perspective of his understanding of symphonism. As already noted, the First Symphony is inspired by Armenian and Transcaucasian musical material; the Second betrays the influence of Shostakovich's Eighth Symphony in its tragic, dissonant vein; and the Third Symphony pushes the dissonance of the latter to an oppressive and unparalleled degree.[602] It must be appreciated, however, that the progressively-increasing dissonance of the symphonies is primarily colouristic, rather than a proper move towards atonality.

The structural properties of the symphonies also demonstrate Khachaturian's development of symphonic technique. This trajectory works in opposition to the gradual increase in the use of surface dissonance throughout the works; instead, Khachaturian becomes more formally conservative as his musical content becomes more radical. In this way, although traditional structures are apparent, for instance, in the Third Symphony and the first movement of the Second Symphony (both of which clearly relate to sonata form), earlier examples display considerable formal flexibility. The first movement of the First Symphony extends sonata processes by including a prologue and epilogue, and the immediately development of material within each subject group is substituted in place of a true development section. Furthermore, the finale of the First Symphony combines scherzo and sonata elements to create a body which ends unusually.

This diminishment of formal experimentation can also be seen in the concertos. The early Piano Concerto is by far the most interesting of the trio, especially in the finale, which features a number of interruptions to the musical fabric, as well as a sudden return to the material of the first movement. Similarly, the form of the later concerto-rhapsodies basically corresponds to a simple remark made by Khachaturian about the fundamental form of each ('[a]ll three rhapsodies are composed in the following form: introduction, cadenza of the solo instrument, the slow theme and its homophonic development, the fast theme and its polyphonic development, and the coda, where both themes merge, enriching each other emotionally and achieving extreme virtuosity.')[603] However, here too, the situation is less black and white: the particularly rhapsodic content of the Violin Concerto-Rhapsody, for instance, blurs the structural boundaries substantially.

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[602] Although I have been unable to uncover the precise reason for the renaming of the *Symphony-Poem* as the Third Symphony, it is probable that this was due to the fact that the composition suggested a sufficient weight of musical argument to qualify for the designation. Hakobian writes that the Third Symphony was subtitled *Symphony-Poem* [Hakobian, *Music of the Soviet age*, 174], but this chronology appears to contradict Yuzefovich and others.
[603] Yuzefovich, *Aram Khachaturyan*, 239

Within the preceding discussion of the works, the question of Khachaturian's tonal processes may not appear to have been investigated to as detailed an extent as the thematic organisation. As already explained at the opening of the thesis, this is due to a number of reasons, and I restress the point here—although Khachaturian's music is broadly tonal, ultimately tonality does not play a crucial role in delineating the form to the same extent that thematic organisation does. Underlying tonal logic is often difficult to detect, and it is consequently difficult to draw meaningful analytical conclusions; indeed, it is difficult to uncover a connecting thread in long-range tonal progressions. As a result, Khachaturian is able to fill musical space in his symphonies by means of a different process, with dynamism and tensions achieved not so much by harmonic textures as through rhythm, texture, and tessitura. This creation of momentum via non-harmonic means is a novel way of constructing a symphonic argument, and the individuality of its effect should not be underestimated.

The first chapter of this thesis outlined the various inadequacies of Western scholarship in dealing with the music of the Soviet Union—for instance, by considering that Khachaturian's music is of negligible aesthetic value, or that Soviet music in general can be dismissed en masse as uninteresting, clumsy, and even unnatural. However, in 'Soviet Music Studies Outside Russia: *Glasnost'* and after',[604] an article which examines Western scholarship since *glasnost'*, Patrick Zuk demonstrates the growing body of opinion which is beginning to challenge this 'ghettoisation' of Soviet composers under the general rubric of totalitarian art; indeed, it is becoming increasingly clear that Soviet music contained much in common with contemporaneous music composed outside of the Soviet Union—by composers such as Vaughan Williams, Arnold Bax, and Aaron Copland—than has been previously assumed.[605] This view challenges the established narrative of twentieth-century music, and certainly allows for a more-balanced judgment of Khachaturian's significant achievements. I hope that the present study will contribute to this gradual process of re-evaluation of Soviet music.

[604] Zuk, Patrick. 'Soviet Music Studies Outside Russia: *Glasnost'* and after', in *Russian Music Since 1917*, ed. Frolova-Walker, Marina and Zuk, Patrick (Oxford: Oxford University Press, 2017)
[605] Ibid., 69-70

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