

## Shostakovich Symphony #6 and Violin Concerto

First movement, 4 measures before # 32. Tempo, half note ca. = 44-52

This is a very lyrical and legato solo that comes near the end of the 1<sup>st</sup> movement and needs to be played smoothly and straightforward. Strive for a very even tone quality and don't over phrase. Color the phrase a little by subtly following the musical line so it is not dull. You can breathe after the last C in the second measure because the strings stop at that point and the exposed solo really begins here. Then you should be able to make it to the end of the low A after # 33. Be aware of the possible intonation problems on the low E, D and C#. I would suggest leaving the right hand down in the first two measures for a better legato.

The second important exposed passage comes in the next movement where the dotted-quarter note = ca. 92 –100 at # 68.

Make sure this is played very evenly; this is a duet with the flute. After the small breathe accent in measure 4, lean slightly on the low D to help prevent rushing off of it. Make sure you observe the staccato marks in the second half of this solo to give it a light, bouncing effect, and be certain it does not get heavy or bogged down. Once again, let the dynamics flow with the line, but don't overdo it. Depending on which instrument you have, you will have to choose the fingering combination for the low D and F# in measure 5 of the solo. I prefer the right-hand D and left-hand F# in measure 5 on my horn. In measure #7 I would suggest the side keys for the F#.

### Shostakovich Violin Concerto.

There are also two very fast passages in his Violin concerto at the beginning of the second movement in a duet with the flute and later a shorter duet with the clarinet. One of the problems in the first solo is the use of the lowest notes on the bass. You have to work out the most comfortable fingerings depending on the key layout of your instrument. Both solos go extremely fast, the dotted quarter note ca. 104=112 depending on the violin player because they are also playing during this passage. Both of these need to be approached the same way as the fast solo in his 6<sup>th</sup> symphony, fast, clean and brilliant. Either or both will probably be asked at an audition. The concerto has become more popular in recent years.