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NIKOLAY ALEXEEV CONDUCTOR

GARRICK OHLSSON PIANO

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The Granada Theatre (Santa Barbara Center for the Performing Arts)

**JOHANNES
BRAHMS** (1833-1897)

Piano Concerto No.1 in D minor, Op.15

I. Maestoso

II. Adagio

III. Rondo: Allegro non troppo

Garrick Ohlsson, Piano

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**DMITRI
SHOSTAKOVICH** (1906-1975)

Symphony No.10 in E minor, Op. 93

I. Moderato

II. Allegro

III. Allegretto

IV. Andante; Allegro

Programs and artists subject to change

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ST. PETERSBURG PHILHARMONIC ORCHESTRA

According to foreign critics, the history of the St. Petersburg Philharmonic Orchestra - "part of the world elite and, no doubt, historically the most important of the Russian orchestras" - began with the decree of Alexander III dated 16 July 1882, which initiated the creation of the Court Choir. Transformed into the Court Orchestra at the beginning of the XX century, for the first time in Russia, the orchestra performed the symphonic poems "The Life of a Hero" and "Thus Spake Zarathustra" by Richard Strauss, Mahler's First Symphony and Bruckner's Ninth Symphony, Scriabin's "Poem of Ecstasy" and Stravinsky's First Symphony. A.Nikish and R.Strauss conducted the orchestra as well as A.Glazunov, who dedicated the "Festival Overture" to the orchestra. In 1917, the Court Orchestra became the State Orchestra, and was headed by S.Koussevitzky.

In 1921, the orchestra, given the hall of the former Noble Assembly at its disposal, opened the country's first Philharmonic. The unprecedented in scale activities of the orchestra drew a new and sometimes far removed from classical music audience to its Grand Hall. Outstanding Russian musicians underwent a rigorous test of their conducting skills with the orchestra. Such legendary Western conductors as B.Walter, F.Weingartner, G.Abendroth, O.Fried, E.Kleiber, P.Monteux and O.Klemperer; soloists V.Horowitz and S.Prokofiev, performed with the orchestra. The orchestra mastered a vast contemporary repertoire. In 1918, it presented the premiere of Prokofiev's "Classical Symphony", and in 1926 - Shostakovich's First Symphony.

In 1934, the orchestra - the first in the country - was awarded the title "Honored Collective of the Republic." 1938 ushered in a half-century

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of the "Age of Mravinsky" - years of hard work, which earned the orchestra a place among the most prominent orchestras of the world. In 1946, the orchestra embarked on its first foreign trip - and gave its first overseas performance in the country's symphonic performance history. This was followed by regular tours around the world, performing at the most prestigious European festivals. A unique and creative alliance formed between D.Shostakovich and E.Mravinsky, to whom the composer devoted the Eighth Symphony. The conductor and the orchestra performed five Shostakovich's symphonies for the first time.

In fact, a tradition of an original interpretation of famous scores was born. Music of the twentieth century as a whole assumed a significant role in the orchestra's repertoire. Alternating as the second conductor of the orchestra were K.Sanderling, A.Jansons and M.Jansons; at the podium were L.Stokowsky, L.Maazel, Z.Mehta, K.Masur, E.Svetlanov, G.Rozhdestvensky and composers B.Britten, A.Copland, Z.Kodály, W.Lutoslawski, L.Berio,

K.Penderecki, and soloists: V.Cliburn, G.Gould, A. Benedetti Michelangeli, I.Stern, S.Richter, E.Gilels, D.Oistrakh, E.Virsaladze, N.Petrov, G.Sokolov, V.Tretyakov, L.Kogan, N.Gutman, V.Kraiev, V.Spivakov, and A.Lyubimov.

Since 1988, Yuri Temirkanov has headed the orchestra. Every year, the fruits of the collaboration of these musicians have received rave press reviews. "Who says that Russian orchestras are not the same anymore? The St. Petersburg Philharmonic Orchestra with its Russian program ... gave one of the most mind-blowing concerts held in Scotland for many years, including at the Edinburgh Festival" (The Scotsman, 2014). "It was a very ordinary Thursday evening in Vienna's Musikverein. Or was it? ... How to describe the thrill caused by every chord of Shostakovich's incredible Fifth Symphony, played by inspired guest performers?" (Wiener Zeitung, 2015). "If the first evening of the St. Petersburg Philharmonic Orchestra at the BBC Proms was unique, the second, also conducted by Yuri Temirkanov, became a celebration of characteristically



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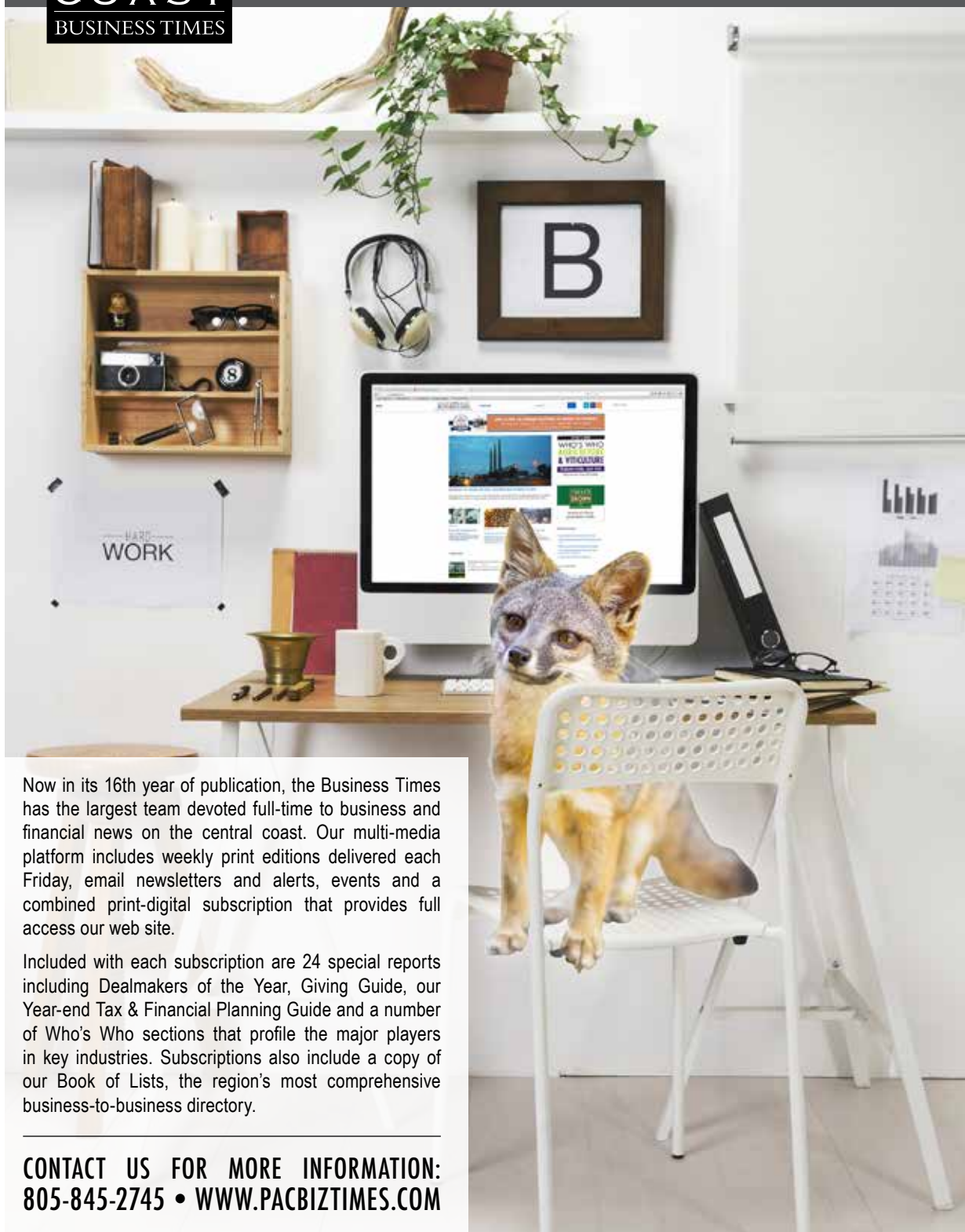


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Russian sound..." (The Guardian, 2015). "... We have heard it's wonderful performance [Shostakovich's Seventh Symphony]... the Crescendo of the recurring theme of invasion, startling development, exquisite pianissimo in the first part, some little sarcastic tones in the Moderato, the integrity of the musical phrasing by the strings, the ultimate sharpness of the Adagio and the vivid resolution in the Finale literally chained us to our seats." (Beckmesser, 2016). "This is a unique orchestra with a special, 'Leningrad' sound..." (Codalario, 2016).

The orchestra's repertoire is constantly being updated with new works - among the most recent are the Russian premieres of Nono's "Interrupted Song", Penderecki's "Polish Requiem" and the First Symphony by Borisova-Ollas. The orchestra's busy touring schedule, only for the 2015/2016 Season included concerts at Milan's La Scala and Rome's Academy of Santa Cecilia, London's Royal Albert Hall, the Paris Theatre des Champs Elysees, Madrid's National Music Auditorium, Jurmala's "Dzintari", Tokyo's Suntory Hall and the Beijing Concert Hall in the Forbidden City, where the musicians performed as part of the the project - "Day of Russia in the World".

This season, along with tours in France, Switzerland, Netherlands, UK, Spain and USA, the Orchestra has performances scheduled at the opening of the International Festival of Mstislav Rostropovich in Moscow. On the St. Petersburg poster - and Tchaikovsky's First Piano Concerto in the composer's first edition, Rachmaninoff's First Symphony in a modern version for piano and orchestra by A. Varenberg (World premiere) and Nocturne "Sur le même accord" by Dutilleux (Russian Premiere), the program "Paintings of Provence" (from the joint cycle of the Grand Hall of the Philharmonic and the State Hermitage), which received its name from the little-known to the Russian public composition by the Frenchwoman, Paule Maurice. Also featured will be "Passacaglia" by Webern, Berg's "Seven Early Songs", "Century Rolls" by Adams, Mijo's suite "Scaramouche", "Children's Suite" by Ustvolskaya and Symphony № 21 from "Faust by Goethe" by Slonimsky. Conductors such as M.Janowski, T.Sanderling, J.-C.Casadesus, V.Sinaysky, I.Marin,

A.Polianichko, J.Domarkas, P.Bubelnikov, A.Titov and F.Korobov will lead the orchestra; soloists J.Fisher, S.Khachatryan, A.Baranov, I.Gringolts, S.Dogadin, A.Knyazev, A.S.Ott, R.Buchbinder, D.Matsuev, B.Berezovsky, N.Lugansky, K.Gerstein, M.Kultyshev, V.Mishchuk, F.Kopachevsky, A.Zuev, N.Koutcher and O.Petrova. ■

NIKOLAY ALEXEEV CONDUCTOR

Nikolay Alexeev - People's Artist of Russia, deputy Artistic Director of the St.Petersburg Philharmonia graduated from the Leningrad Choral College named after M.I.Glinka and the Leningrad Conservatory, where he studied choral conducting with A.Mikhailov and opera and symphony conducting with M.Jansons. The creative activity of the musician, the laureate of international contests such as the Herbert von Karajan Foundation (West Berlin, 1982), V.Talich (Prague, 1985) and Min-On (Tokyo, 1985), is extremely rich. He led the Orchestra of the Zagreb Philharmonic, conducted the Moscow Philharmonic Orchestra, the Bolshoi Symphony and the Russian National Orchestra. He has worked with such foreign orchestras as the Royal Concertgebouw Orchestra, the philharmonic orchestras of Rotterdam, Dresden, Stuttgart and Copenhagen, the symphony orchestras of Berlin and Baltimore, the Liverpool Royal Philharmonic Orchestra, the Scottish BBC Symphony orchestra and the New Japan Philharmonic.

From 2001-2010, Nikolay Alexeev led the oldest orchestra in the Baltic States - the Estonian National Symphony Orchestra (for which the musician was awarded the State Culture Prize of the Republic of Estonia). At present, the artist's concert activity covers the countries of Europe (Germany, France, Italy, UK, Belgium, Netherlands), Latin America, Japan and the United States.

Since 2000, Nikolay Alexeev has been the conductor of the St. Petersburg Philharmonic Orchestra. The musician's repertoire encompasses



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the Viennese classics, works by Tchaikovsky and Shostakovich. With Nikolay Alexeev, the orchestra has performed all Brahms' symphonies, a number of works by Stravinsky and Prokofiev, Mahler's Eighth Symphony, "Gurre-Lieder" by Schoenberg and "Turangalila" by Messiaen. The conductor regularly introduces the audience to new compositions. Thus, Tishchenko's Second and Fifth "Dante Symphony", Slonimsky's Thirteenth Symphony, Korolev's "Figure of Speech" and "Heretic", Korchmar's "Royal Chants" as well as the Russian premieres of the First Symphony and "Wunderbare Leiden" by Borisova-Ollas, the St. Petersburg premieres of Shchedrin's Concerto Cantabile and Paganini's Fifth Violin Concerto first sounded with Alexeev at the podium.

Nikolay Alexeev's plans for the 2016-2017 Season program include collaboration with the State Hermitage Museum. One of the subjects will be the Gospel parable of the Prodigal Son, and the performance of the "Isle of the Dead" by Rachmaninoff with the demonstration of an image of Böcklin's picture, with the same title, on the screen as well as the premiere of Rachmaninoff's First Symphony transformed into the Piano and Orchestra version by A.Warenberg (who previously transcribed the Second Symphony into the Concerto for Piano and Orchestra № 5), and the journey through the pages of the musical "Faustiana" (Liszt, Wagner, Berlioz, Gounod and Slonimsky), the new Philharmonic concert series devoted to the works of Dvorak, as well as one of the events of the "Arts Square" Festival – the performance of Scriabin's "Prometheus" including the light show envisioned by the composer. ■

Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. To date he has at his command more than 80 concertos, ranging from Haydn and Mozart to works of the 21st century, many commissioned for him. This season that vast repertoire can be sampled in concerti ranging from Rachmaninoff's popular Third and rarely performed Fourth, to Brahms Nos. 1 and 2, Beethoven, Mozart, Grieg and Copland in cities including Philadelphia, Atlanta, Detroit, Dallas, Miami, Toronto, Vancouver, San Francisco, Liverpool, and Madrid ending with a spring US West Coast tour with the St. Petersburg Philharmonic conducted by Yuri Temirkanov. In recital he can be heard in LA's Walt Disney Concert Hall, New York, New Orleans, Hawaii and Prague.

A frequent guest with the orchestras in Australia, Mr. Ohlsson has recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide and Hobart as well as the New Zealand Symphony in Wellington and Auckland. An avid chamber musician, Mr. Ohlsson has collaborated with the Takacs, Cleveland, Emerson, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Passionate about singing and singers, Mr. Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podleś.

Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion and Virgin Classics labels. His ten-disc set of the complete Beethoven Sonatas, for Bridge Records, has garnered critical acclaim, including a GRAMMY® for Vol. 3. His recording of Rachmaninoff's Concerto No. 3, with the Atlanta Symphony and Robert Spano, was released in 2011. In the fall of 2008 the English label Hyperion re-released his 16-disc set of the Complete Works of Chopin followed in 2010 by all the Brahms piano variations, "Goyescas" by

GARRICK OHLSSON

PIANIST

Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of



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Enrique Granados, and music of Charles Tomlinson Griffes. Most recently on that label are Scriabin’s *Complete Poèmes*, Smetana *Czech Dances*, and études by Debussy, Bartok and Prokofiev. The latest CDs in his ongoing association with Bridge Records are “*Close Connections*,” a recital of 20th-Century pieces, and two CDs of works by Liszt with Scriabin complete sonatas due for release this season. In recognition of the Chopin bicentenary in 2010, Mr. Ohlsson was featured in a documentary “*The Art of Chopin*” co-produced by Polish, French, British and Chinese television stations. Most recently, both Brahms concerti and Tchaikovsky’s second piano concerto were released on live performance recordings with the Melbourne and Sydney Symphonies on their own recording labels, and Mr. Ohlsson was featured on Dvorak’s piano concerto in the Czech Philharmonic’s live recordings of the composer’s complete symphonies & concertos, released July of 2014 on the Decca label.

A native of White Plains, N.Y., Garrick Ohlsson began his piano studies at the age of 8, at the Westchester Conservatory of Music; at 13 he

entered The Juilliard School, in New York City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montréal Piano Competition, it was his 1970 triumph at the International Chopin Competition in Warsaw, where he won the Gold Medal (and remains the single American to have done so), that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, MI. He is also the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music. He makes his home in San Francisco. ■

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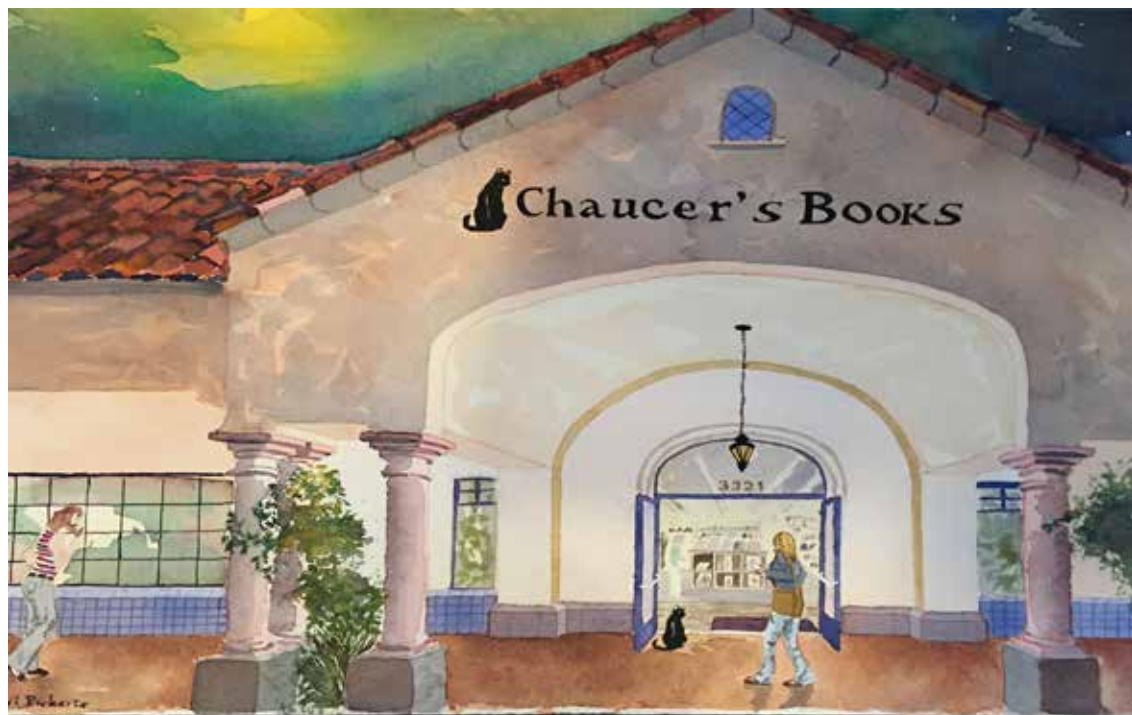
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JOHANNES BRAHMS was born in the Free City of Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. Using some material that goes back to 1854 and was originally intended for other purposes and designs, he completed his Piano Concerto No.1 early in 1858 but continued to tinker with details of the first movement even after the first performances. With Joseph Joachim conducting the Hanover Court Orchestra, Brahms played a reading rehearsal on March 30, 1858, and gave the first public performance with the same partners on January 22, 1859.



Reason tells you that every adult you encounter had to have had a childhood, but you surely have met people you cannot imagine having been young. Among composers, Johannes Brahms is one who seems stuck in eternal middle age. He contributed to that image himself, with a beard just this side of gross. You may wonder why I'm dwelling on a composer's personal appearance instead of his music. It is because we are talking here about a work by someone many of us believe never existed, a Johannes Brahms in his early twenties.

The Piano Concerto No.1 was born in psychoturbation. Between 1854 and 1858, with no Dr. Freud available for consultation, Brahms came to terms with himself by writing this music. Today we might say that he was confronting his oedipal relationship with his surrogate parents, Robert and Clara Schumann. He wouldn't have known what that meant. He would have thought of himself primarily as a Romantic, as puzzled and frustrated in love as many other young men of his time or any other. What continues to set him apart was his possession of the intellectual and technical means to express his emotions.

In 1853, when Brahms arrived in Düsseldorf to present some of his piano pieces to the great Robert Schumann, he was twenty and trim, with

silky light-brown hair that flowed to his shoulders and a clean-shaven face whose bone structure would have enabled him to moonlight as a model, had he been working today. Schumann, then forty-three, was known not only for his music but for his critical writing, which he published in Europe's foremost music journal, which he also edited, the *Neue Zeitschrift für Musik*. Every young composer needs a Schumann on his side. To help make this happen, Brahms's friend Joseph Joachim—only two years Brahms's senior but far older in experience and already a renowned violinist—had introduced him to the former concertmaster of Schumann's Düsseldorf orchestra, and this man in turn provided a letter of introduction to Schumann himself. But nothing, not Joachim's pleading nor Johannes's looks, would have mattered if Schumann had not been won by this young man's music. In Brahms he saw the one for whom the contemporary concert hall had been waiting. He told the world as much in his article "New Paths," written a month after his first meeting with Brahms. The shy young artist from Hamburg was famous, famous and terrified. Overnight, expectations had gone from zero to stratospheric. Others might not have survived the acclaim. Brahms accepted the cup.

Had Schumann lived another twenty years,

“Age is an issue of mind over matter.
If you don’t mind, it doesn’t matter.”
– Mark Twain



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he would have seen how right he had been in his assessment of his young colleague—assuming Brahms had become the Brahms we know today. And that may not have happened. Because what Brahms would be was shaped by the crisis about to be triggered.

Conflict, they say, is the mother of art, and an artist who fails to encounter conflict in the normal course of things has to invent it himself. Brahms did a little of both. On February 27, 1854, Robert Schumann gave in to the voices he was hearing and attempted to drown himself in the Rhine. He was rescued, declared mentally incompetent, and confined to an asylum, where he died two years later. Throughout that time, Clara was denied the privilege of visiting her husband on the grounds that her presence might be too upsetting. Considering what we know today about the Schumanns' relationship, nothing could have been worse for Robert. Clara was his muse, his helper, and his friend. And more. Throughout their marriage, they had enjoyed a healthy carnal hunger for each other and indulged it regularly.

Brahms surely knew none of this, nor would he have wanted to, but the evidence of Robert and Clara's family of seven would have been a constant reminder that Robert Schumann had made for himself the kind of life about which he, Brahms, was and would continue to be conflicted. Robert was a husband and a father. And now he was out of the scene.

While Clara was not able to visit the asylum, Brahms faced no such prohibition. He spent time with his friend, of course, but throughout Schumann's confinement he was also a constant source of comfort to Clara. Have I said that Clara was among the great piano virtuosos of her day? And a composer in her own right? And able to hold her own in any conversation? Smart? Beautiful? The cards were stacked against Brahms. He couldn't help but fall in love with her. Yet even with Robert out of the picture, obstacles remained. The first one was moral. Imagine the guilt of being attracted to your friend's wife, while your friend—your friend/father figure—lay sick in an asylum. Then there was Clara's age. She was almost fourteen years older. But Brahms's own mother was seventeen years his father's senior,

so he knew that age gaps could be breached—if one could also overlook the fact that a woman to whom you were drawn was entering her childbearing years when you were born. In the end, perhaps it was all a little too strange—the paternal figure locked away, the mother attracting him with a power more potent than any he had felt before. For as far as we know, no romance developed between Brahms and Clara, although they would remain devoted friends to the end.

Schumann's death on July 29, 1856, closed a chapter in Brahms's life, but turmoil continued. Later that year Brahms became romantically involved with a young woman, Agathe von Siebold, and would go so far as to wear an engagement ring before he came to his senses and realized just how terrified he was of making a commitment. When he looked ahead, he saw clearly that music was going to be his first love.

The D-minor Piano Concerto was born in the turbulence of these years. It began life as a symphony and became a sonata for two pianos before the composer settled on the form in which we know the work today. He built this music with his typical diligence, working and re-working passages—with much consultation from Joseph Joachim—until he felt certain he had gotten things right. The long gestation of the concerto tells a story in itself.

The audience at the work's Hamburg premiere early in January 1859 was puzzled, as Jan Swafford points out in his 1997 biography of Brahms. Swafford tells us what the public expected from concertos: “virtuosic brilliance, dazzling cadenzas, not too many minor keys, not too tragic. To the degree that these were the rules, the D-minor Concerto violated every one of them.”

Those at the Leipzig premiere a week later reacted as many listeners today do to new works (“You call *that* music?”), for no concerto they had heard before would have prepared them for such emotional directness and its simultaneous demand for attentive concentration—or for the means Brahms employed to accomplish his ends. The opening gestures, for example, are meant to disturb, a stark jab of sound dominated by



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timpani, followed immediately by string passages that seem to pull in different directions, as though struggling for air. Things continue in this vein until the lyrical second theme is introduced, a not-too-soothing lullaby, still in the minor mode, but growing ever more reflective, deliberate in pace, and descending toward silence. Reality cannot be denied so easily, and a cataclysmic outburst returns us to the work's opening gestures, now even stormier than in their first appearance. The cataclysm subsides, and the soloist enters with a waltz-like tune that will lead both to subsequent recollections of

the opening and to meditation. This is not happy music, but now a theme in the major mode offers respite in a chorale-like passage for the soloist; and after a short transition in the high winds, the passage is echoed by the strings, burnished to full glow and leading to a rare moment of exaltation in the brass. Reflection follows, both from the soloist and from the brass, pondering its triumphant figure. Then the soloist is newly roused as Brahms begins to dwell upon and develop everything we have heard to this point. Prominent is a wistful waltz-like tune, not something to which you would want to dance, perhaps, as much as something to which, lost in daydream, you might want to sway, conjuring images from what might be or have been. When at last the orchestra reaches a peak of agitation, the soloist enters with the gestures heard at the work's very outset, as the strings ripped the sonic texture apart. About that opening: Those first gestures are so powerful and impress themselves upon us so forcefully that, if we are not listening with all our attention, we can easily overlook how much of this movement is quiet and reflective, dominated by a strangely wistful sense of the dance, the setting an odd ballroom of your dreams, where you and your unidentifiable partner are the only ones on the floor. This is

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not the neurotic music it is sometimes made out to be. It is the utterly sane, utterly honest statement of someone who at the age of twenty-five already knew that certain realities could not be changed and therefore had to be accepted. Put bluntly, Brahms, given lemons, made lemonade.

In the quietly impassioned second movement, Brahms respected his audience enough to give them music that invited thoughtful participation in a way that few orchestral adagios had since the slow movement of Beethoven's Ninth, premiered thirty-five years earlier. This movement could not be more unlike the

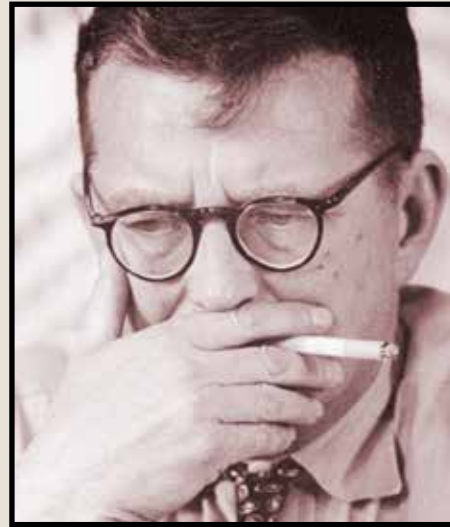
first in character. "Blessed, who comes in the name of the Lord": *Benedictus qui venit in nomine Domini*, Brahms wrote above the first theme in his sketch of his Adagio, which he also described to Clara Schumann as a lovely portrait of her. Brahms was no churchgoer, but he had a sense of life's mystery and wonder, and it is probably not stretching the imagination too far to say that he thought of Clara as a gift from God. As this movement opens, listen to the wind figures that accompany the serene string writing. This is a clue to how Brahms structures accompaniments not simply as decorative devices, but to deepen and intensify his main line of argument.

The finale is confident music, music that wants to emerge into sunlight and that is able to breathe freely at last. Demons are conquered. We are back in the world of dance, but we have left the ballroom of dreams for the theater of the real world. The Leipzig audience hated the concerto and hissed when it was over, as though four years of the composer's work counted for nothing. Was Brahms hurt? Yes. Did he allow it to stop him? We all know the answer to that.

—Larry Rothe, former editor of the San Francisco Symphony's program book, is author of the SFS history *Music for a City*, *Music for the World* and co-author of *For the Love of Music*.
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DMITRI SHOSTAKOVICH

The story behind many of Dmitri Shostakovich's symphonies tends to be more mystery than history, and the Tenth Symphony is as mysterious as any.



Shostakovich came of age in the early days of the Soviet Union, when the new communist state allowed artists (who were, like everyone else, its employees) to experiment and push boundaries. As Stalin solidified his grip on power, the government pushed for government-approved art that reflected the ideals of socialism, a concept that came to mean art that advanced the government's propaganda goals. A state that fancied itself a dictatorship of the proletariat was naturally suspicious of elitist classical music (which was, after all, traditionally composed for the monied classes and the church, two institutions the Revolution had eliminated), but more specifically, it wanted music that was tuneful, optimistic and uplifting, in keeping with the regime's view of itself as the invincible way of the future.

Shostakovich spent much of his career being honored or vilified by the Soviet state. Some of the vilification came because his music could be thorny, complex, and not particularly cheery. Even when he was conservatory student, his penchant for the grotesque in his music annoyed his professors. But he also attracted hostile attention because he was the undisputed musical star of the post-Revolution, and when the government

decided to crack down on unwanted tendencies it made sense to start with him, making it clear that no amount of talent, or even genius, would exempt a composer from the duty to toe the party line.

The chief unwanted tendency was "formalism," an elastic term that could mean pretty much anything that didn't meet the criteria for good socialist art.

So Shostakovich was officially denounced in 1936, made a triumphant return to grace with his Fifth Symphony a year later, and won the Stalin Prize for his Piano Quintet in 1940 and his Seventh Symphony in 1941. Things started to go sour again when, after announcing in 1945 that his Ninth Symphony would be a large-scale choral work "about the greatness of the Russian people, and about our Red Army liberating our native land from the enemy," he turned out a lightweight, and often humorous, symphony that the higher-ups must have considered a mockery. In 1948, he was again officially censured for "formalism," and many of his works were effectively banned. His patriotic oratorio *Song of the Forests* brought him part of the way back to favor the next year. He learned to keep his head down, and kept some of his

compositions to himself until after Stalin's death in March 1953.

The Tenth Symphony may have been one such work. Shostakovich gave it out that he composed it in the months after Stalin's death, but his friend, the pianist Tatiana Nikoleyeva, insisted that he composed it, or at least an early version of it, in 1951. Shostakovich likely would not have wanted it known that he was withholding works for fear of official disapproval, so he had reason to make the new symphony out to be more recent than it was. In any event it was premiered in December 1953 by Yevgeny Mravinsky and the Leningrad Philharmonic.

The Tenth symphony is a powerful, intense work that seems rooted in struggle, but the same can be said of the Fifth Symphony, or a raft of other large-scale Shostakovich works. He was not afraid of the dark. The first movement is constructed as an arc that begins in near silence in the basses and ends in near silence with a solo piccolo. It has the character of a solemn slow movement for the first half, until the flute introduces a slithering theme reminiscent of a waltz.

The second movement is a ferocious scherzo. A spurious "memoir" published after Shostakovich's death has him saying, shortly before his death in 1975, that the Tenth Symphony is about the Stalin years and the second movement is a portrait of Stalin, something that "no one has yet guessed." The "Stalin portrait" has continued to hover in the ether even though the memoir has long been debunked as a bunch of material plagiarized from Soviet magazines, grafted onto a recitation of rumor and scuttlebutt that had been circulating about Shostakovich.

Scuttlebutt is not necessarily wrong, of course, but there are good reasons to discount the whole "it's about Stalin" approach. One is that if, indeed, nobody had guessed it in two decades, it was likely not important in understanding the symphony. Another is that conductor Maxim Shostakovich, the composer's son, said, "Father never said it was a portrait of Stalin." Yet another is that there is nothing in particular that distinguishes it as a post-Stalin depiction of Stalinism. The music in the Tenth Symphony would not be out of place in the Fifth or Eighth symphonies (of course, there are those who

see nearly everything Shostakovich wrote as a protest of the Soviet system by a closet dissident), and if the scherzo had a title such as "Daring Rescue in a Terrible Storm," no one would question it.

(We actually have a known musical reaction from Shostakovich about his travails with official displeasure over "formalism": the *Anti-Formalist Peep Show*, a satirical cantata for four voices in which the officials enforcing orthodoxy are depicted as self-important dullards spouting meaningless tautologies, which is more or less how history has judged them. Only friends and family saw it before his death.)

Those looking for symbolism will find it in heaps in the third movement, in which Shostakovich's motto theme makes a prominent series of appearances a few minutes in. In German parlance, the notes D-E-flat-C-B-natural are rendered D-S-C-H, which is a sort of monogram for (again in German spelling) Dmitri Shostakowitsch. It returns repeatedly during the movement, all the more noticeable because the texture is spare and the rhythm often nearly static, with solo winds offering plaintive songs. The last movement starts in much the same way, but turns into a rapid romp midway through, with the DSCH theme reappearing insistently, asserting itself in something like triumph at the end.

This would not be the last time Shostakovich inserted his personal motto into a major work, and he probably did not do it just to make a cameo appearance in his own music. The likely meaning in the Tenth Symphony is that his music will emerge victorious no matter what gets thrown against it. He had inserted that message into his Fifth Symphony in the form of a quotations from his setting of a Pushkin poem, "Rebirth," in which a "barbarian painter" can only blacken, but not destroy, a genius' painting." Because Shostakovich held back his Pushkin Romances until three years after the Fifth Symphony, it was a message in a bottle, but a clear one. His motto's appearances in the Tenth Symphony create a message that is less clear but more forceful.

—© 2017, Howard Posner. Howard Posner plays lute and baroque guitar and practices appellate law in Los Angeles. He writes program notes for the Los Angeles Philharmonic.



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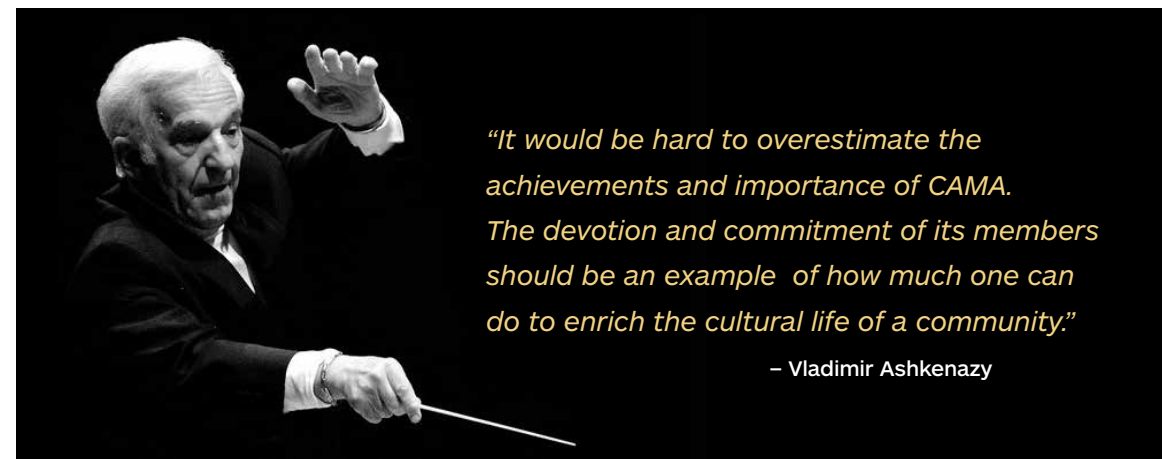


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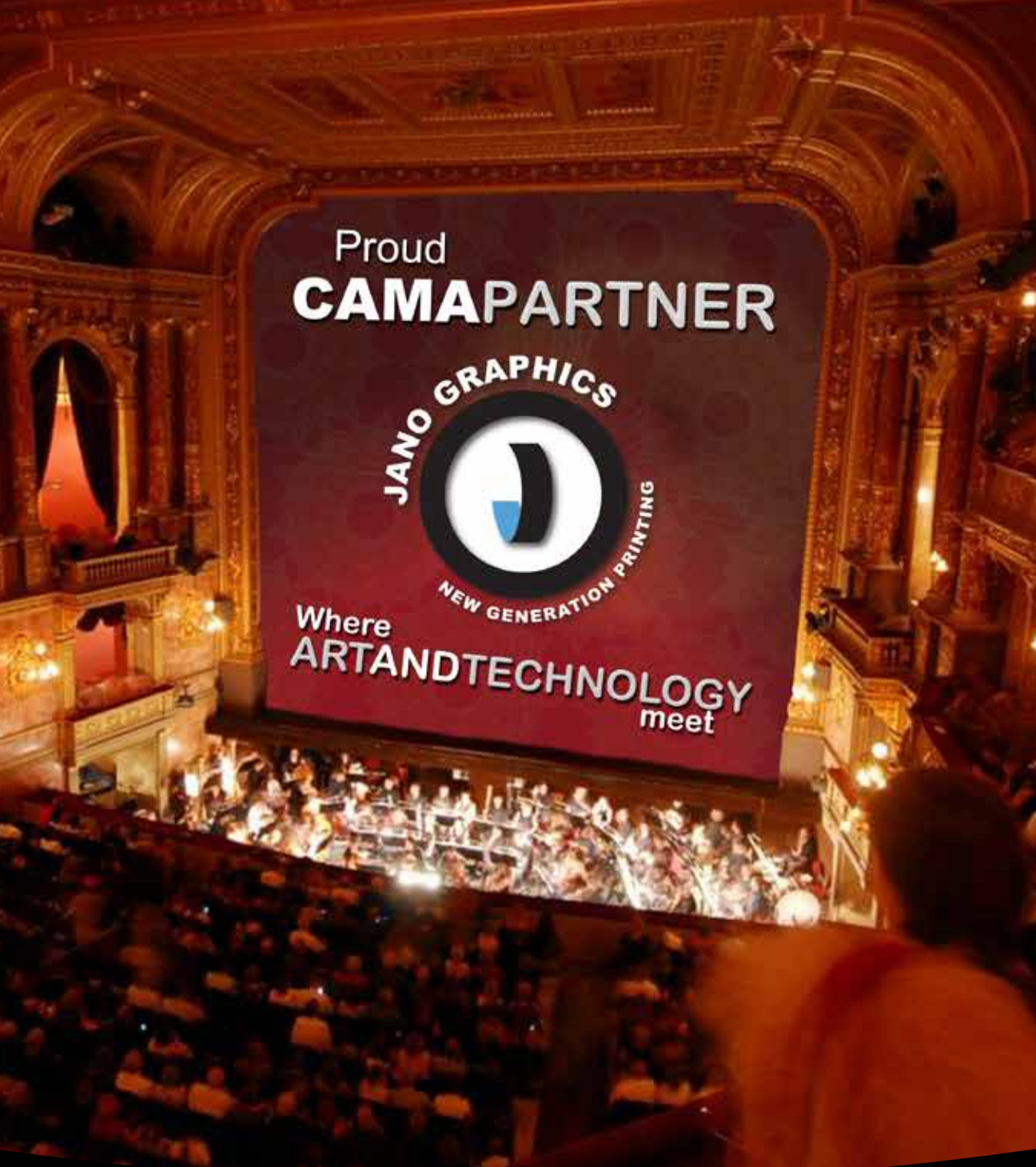
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\$100 - \$999

Lynn P. Kirst

(Gifts and pledges received from June 1, 2015 – March 2, 2017)

CAMA Education Endowment Fund Income

\$10,000 AND ABOVE

William & Nancy Myers

\$1,000 - \$4,999

Linda Stafford Burrows –

This opportunity to experience great musicians excelling is given in honor and loving memory of Frederika Voogd Burrows to continue her lifelong passion for enlightening young people through music and math.

Kathryn H. Phillips, in memory of Don R. Phillips

Walter J. Thomson/The Thomson Trust

\$50 - \$999

Lynn P. Kirst

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*(List reflects support received
as of March 2, 2017)*

COMMUNITY ARTS MUSIC ASSOCIATION



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