

ALC 1005 Shostakovich & Tchaikovsky Piano Trios / Rosamunde Trio (new rec.)
 ALC 1010 Sonatas with Richter: Haydn, Mozart, Beethoven (also Oleg Kagan)
 ALC 1011 Liszt: Piano Concertos 1,2 / Sonata B minor / Mephisto Waltz/ Jorge Bolet
 ALC 1012 MacDowell: Pno Concs 1,2 / To a Wild Rose/New England Sketches/ Donna Amato
 ALC 1016 Beethoven "Named Piano sonatas" Moonlight, Appassionata, Pathetique"/ Brendel
 ALC 1019 Khachaturian: Widow of Valencia/ Battle of Stalingrad/ Masquerade/ Armenian PO
 ALC 1021 Myaskovsky: Symphonies 15, 27 / Russian Academic F.O/ Svetlanov
 ALC 1022 Myaskovsky: Symphonies 16, 19 / Russian Academic F.O / Svetlanov
 ALC 1023 Myaskovsky: Symphonies 17, 21 etc / Russian Academic F.O / Svetlanov
 ALC 1024 Myaskovsky: Symphonies 23, 24 / Russian Academic F.O / Svetlanov
 ALC 1029 Sviridov: Choral Music: 3 Choruses Pushkin's Garland, Troubled Times etc
 ALC 1030 Rachmaninov Symphony 3/ Slavonic Dances/ Moscow State Orch/ Pavel Kogan
 ALC 1031 Rachmaninov Symphony 2 / Vocalise/Scherzo/ Moscow State/ Orch Kogan
 ALC 1032 Rachmaninov Symphony 1/ Isle of the Dead / Moscow State Orch/ Pavel Kogan
 ALC 1036 Weinberg: Chamber syms 1 & 4 / Umea Symphony Orch/ Thord Svedlund
 ALC 1037 Weinberg: Chamber sym 2 & Sym.2 / Umea Symphony Orch/ Thord Svedlund
 ALC 1040 Brendel plays Schubert: Sonatas D840, 958, German Dances
 ALC 1043 Myaskovsky: Alastor; Lyric Concertino Op32/3; Sinfonietta Op68/2 / Svetlanov
 ALC 1044 Dvořák Piano music played on Dvorak's own Bosendorfer piano/ Kvapil
 ALC 1046 Brendel plays Schumann: Fantasy in C; Symphonic Studies
 ALC 1047 Brendel plays Mozart in Vienna: Pno.Concs 9 (K271), 14 (K449), Sonata K310
 ALC 1049 Golden Operetta of Vienna: Wunderlich / Schwarkzopf/ Gueden/ Tauber / etc etc
 ALC 1050 Segovia plays Lo Mestre (Catalan folksong) plus Bach, Villa Lobos, Rodrigo etc
 ALC 1052 Bartók: Concerto for Orchestra/ Music for Strings etc/ Minnesota / Skrowaczewski
 ALC 1057 Martini: Cello Sonatas & Variations etc/ Karine Georgian/ Ian Munro
 ALC 1058 Dvořák Piano Trios F minor and Dumky / Rosamunde Trio
 ALC 1060 Monteverdi Duets/ Emma Kirkby & Evelyn Tubb/ Consort Musicke/ Rooley
 ALC 1062 Shostakovich: Symphony 15/ Violin Conc 2/ David Oistrakh / Moscow/Kondrashin
 ALC 1064 Berlioz: Symphonie Fantastique/3 Overtures incl Carnaval Romain/ RPO/Mackerras
 ALC 1065 Wagner Orchestral Favourites from the operas / RPO / Simonov
 ALC 1066 Davidoff: Cello Concertos 1,2 / Salon Pieces incl At the Fountain / Marina Tarasova
 ALC 1067 Shostakovich 5th sym/ Excerpts "Gadfly" / L.S.O / Maxim Shostakovich
 ALC 1068 Scriabin Preludes & Mazurkas / Artur Pizarro (Penguin 3*)
 ALC 1069 Gretchaninov Liturgy of St John Chrysostom / Cantus Sacred Ensemble Moscow
 ALC 2008 Britten: Peter Grimes (2CD) Pears / Watson / Covent Garden / Britten
 ALC 5001 (5CD set) Complete Sibelius Piano Music / Annette Servadei

Dmitri Shostakovich
Symphony No.10 in E minor
London Symphony Orchestra
Maxim Shostakovich

[1] <i>I. Moderato</i>	27:19
[2] <i>II. Scherzo: Allegro</i>	4:32
[3] <i>III. Allegretto - Largo</i>	13:44
[4] <i>IV. Andante - Allegro</i>	13:45

Total Playing Time 59:22

Producer for Collins Classics:
James Mallinson Engineer: Simon Rhodes
Venue: Abbey Road Studios, London, Date: January 1990

Licensed via Phoenix Music International Ltd

Mastered for *alto* by Paul Arden-Taylor
(www.dinmore-records.co.uk)

Shostakovich

Symphony 10 in E minor

London Symphony Orchestra
Maxim Shostakovich



alto

How much of a coincidence is it that two of Shostakovich's most frequently performed and recorded symphonies should have been composed in the wake of denunciations of him by the Soviet leadership? His *Symphony no 5* (1937), subtitled 'A Soviet artist's reply to just criticism' followed a vicious attack on *Lady Macbeth of the Mtsensk District* entitled 'Muddle instead of music', allegedly penned by Stalin himself after a visit to see Shostakovich's opera at the Bolshoy. *Lady Macbeth* was hurriedly removed from the repertoire and the *Fourth Symphony*, a work then in rehearsal but of sufficient modernity to raise Stalin's hackles still higher, was suppressed. Shostakovich's *Fifth Symphony* became a substantial success and continues in the repertoire of every orchestra of note. His *Seventh Symphony*, composed during the siege of Leningrad, also enjoyed a cult following. Not so his *Ninth Symphony*, composed at the end of the war: Shostakovich had been expected to come up with something triumphalist and stirringly patriotic. Instead he produced a relatively small-scale work full of biting sarcasm.

Since he was once again in Stalin's bad books it perhaps comes as a surprise to learn that in 1947 Shostakovich was given an apartment in Moscow and was made a People's Artist. Whilst this may have been a heavy-handed attempt to draw him closer under the Party's control in Moscow, it might also have served as a warning to him to act with due care since various writers (most notably Anna Akhmatova) had recently been singled out for criticism in a new wave of purges against artists and intellectuals. In February 1948 it became the turn of the 'formalist' musicians: Shostakovich, Prokofiev, Khachaturian and others were criticised in sustained attacks by Andrei Zhdanov (1896-August 1948), Stalin's so-called Cultural Commissar. Having been through this before, Shostakovich was understandably pessimistic about his freedom to compose and said at the close of his defence at his hearing: 'I suppose now instructions will be given'. Following this second wave of personal attacks Shostakovich suppressed his *First Violin Concerto* and *From Jewish Folk Poetry*. Despite being stripped of his artistic freedom and losing vital income from teaching, in 1949 he was allowed to represent the USSR at the Culture and Scientific Congress in New York. His work for public consumption (for example

his film scores and the populist cantata *Song of the Forests* which received official recognition) were very much at odds with private, more pessimist works which he was afraid to put before the public.

Sources vary as to the actual composition date of the *Tenth Symphony*: according to the pianist Tatiana Nikolayeva, Shostakovich completed the entire work in 1951. However this does not tally with the composer's own correspondence which states that it was composed between July and October 1953 with some of the ideas dating back as far as 1946. The death of Stalin in March 1953 and the hoped-for thaw would appear to have led to Shostakovich's decision to return to orchestral writing.

The work opens fearfully and broodingly, making apparent reference to Liszt's *Faust Symphony* and builds eventually towards a tortured climax. There is no solace at the end of this massive movement, only exhaustion. The relentlessly savage second movement races at breakneck speed and has been considered descriptive of Stalin himself. During the third movement Shostakovich introduces two motifs, one of which (D, E flat, C, B) stems from the German transliteration of his own name D SChostakowitsch – E flat being 'es' in German and B being 'H'. The other motif (E, A, E, D, A), by combining French and German notation, spells out Elmira (the first name of a student with whom Shostakovich fell in love). Intriguingly both themes occur in other composers' music: the first is used in Martinů's *Sixth Symphony* (begun in 1951, completed like Shostakovich's symphony in 1953); the second echo is perhaps more intentional for it occurs during the first song of Mahler's *Das Lied von der Erde*, a favourite work of Shostakovich's. The final movement of Shostakovich's *Tenth Symphony* begins uncertainly, as if searching for a resolution, which arrives unexpectedly. The chirpy *Gopak* (a Ukrainian dance) is at times uncomfortably reminiscent of the terrifying second movement. The thundering restatement of the DSCH motif by the brass, horns and timpani could then be said to portray Shostakovich's triumphant survival post-Stalin, since it has been many times pointed out that this was the first symphony by

Shostakovich that Stalin would never hear. Later Shostakovich made further use of the DSCH motif in his *First Cello Concerto* (1959) and *Eighth String Quartet* (1960).

Yevgeny Mravinsky conducted the premiere of the *Tenth Symphony* in Leningrad on 17 December 1953. Reaction on the day was mixed, but critics soon agreed on the work's importance in music history. It has long been popular with audiences.

Maxim Shostakovich (b1938) was born in Leningrad and studied piano and conducting at the Moscow Conservatory with Alexander Gauk, Igor Markevitch and Gennady Rozhdestvensky. He was the dedicatee of his father's *Piano Concerto No.2* and was the soloist at its premiere in 1957. For some years he was assistant conductor of the Moscow Philharmonic and USSR State Symphony Orchestras. In 1972 Maxim conducted the premiere of his father's *Symphony No. 15*. Having defected to the West in 1981 he became Music Director of New Orleans Symphony Orchestra (1986-91); before this he was Guest Conductor of the Hong Kong Philharmonic Orchestra, before returning to post-Glasnost Russia. A familiar orchestral conductor in the UK and Europe, he has also conducted memorable productions of *The Nose* (1979 London) and *Lady Macbeth Of the Mtsensk District* in Hamburg (directed by Lyubimov), New York and Sweden.

© 2010 James Murray (www.kernowclassics.co.uk)

**alto = a label of Musical Concepts: www.musicalconcepts.net
(43-40 Thirty-Fourth St., Long Island City, NY 11101 (USA))**

Cover image: The Victory Day by Ponomarenko, Oleg Grigorievich (*1948), Russia, 1974.
© culture-images/Lebrecht
Design produced by Imergent Images Ltd (info@imergent.co.uk)
Project Co-ordinator: Robin Vaughan (musicalmerit@blueyonder.co.uk)

Others available:
ALC 1074 Schubert: Piano Sonatas D958, D960 / Sviatoslav Richter
ALC 1072 Rachmaninov Preludes & Etudes-Tableaux / Sviatoslav Richter