



# MARIINSKY THEATRE

WORLD PREMIERE FOR TELEVISION **HDTV**

## THE COMPLETE SYMPHONIES OF **Shostakovich**

**VALERY GERGIEV** MUSICAL DIRECTOR AND CONDUCTOR  
**THE MARIINSKY ORCHESTRA AND CHORUS**



DMITRI SHOSTAKOVICH IN HIS APARTMENT ON KIROV STREET, MOSCOW, AROUND 1947

**ARTHAUS**  
MUSIC

**ARTHAUS MUSIK**  
proudly presents

THE COMPLETE  
**SYMPHONIES**  
AND CONCERTS  
OF SHOSTAKOVICH  
CONDUCTED BY  
VALERY GERGIEV

ON 8 DVD AND BLU-RAY  
IN A LUXURY BOX.

Out Spring 2015

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Worldwide TV rights



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# MARIINSKY THEATRE



**Valery Gergiev**

General and Artistic Director

## Introduction

**Nobody is better suited to undertake such a challenge than Valery Gergiev and his Mariinsky Orchestra.** Over a period of a year all 15 symphonies and concertos will be recorded at Salle Pleyel in Paris. What an adventure for television director Don Kent and producer Telmondis! Never before in the history of television has something like this been undertaken including the very first Ring for television at Bayreuth. After the success of the complete Tchaikovsky Symphonies Gergiev turned his mind to Shostakovich whose foremost interpreter he is.

In Beethoven's times it was customary that publishers offered new compositions on a subscription bases in order to recoup the cost of printing scores and parts. Telmondis today turns to you, the broadcasters, with a modern times subscription offer for this vast enterprise. It will be 25% cheaper for you to acquire the entire cycle instead of cherry picking at your best tariff. Telmondis hereby invites you to help making this truly unique venture possible and provide you with an "in association with" credit at the end.



Dmitri Shostakovich is arguably one of the greatest composers of the 20<sup>th</sup> century. He graduated from the Leningrad conservatoire under the tutelage of Alexander Glazunov at the age of nineteen. His graduation piece was the First Symphony which virtually made him famous overnight. Bruno Walter performed it in Berlin in 1927 and Leopold Stokowski in Philadelphia the following year. Shostakovich had envisaged a dual career as concert pianist and composer and had even obtained an “honorable mention” at the very First International Frederic Chopin Competition in Warsaw in 1927 but then decided to devote himself exclusively to composition while playing only his own works in public as long as his health permitted.

Lenin’s New Economic Policy and the rather liberal and intellectual Anatoli Lunacharsky, first Commissioner for Education and Enlightenment, created a favorable climate for experimentation and innovation. Western avant-garde drama was staged, Picasso and other leading cubists were exhibited and Jazz became a sort of popular craze. Intellectuals were full of hope and enthusiastic to co-operate with the new leadership in reconstructing the country. An artist of the stature of Malevich even compared Lenin to Christ in an ode. In post-revolutionary Russia the symphony was understood to serve as a public statement reflecting the new spirit. Artists were supposed to deliver recognizable human content in a strong and optimistic tone.

It is in this context that one has to see Shostakovich’s Symphonies no. 2 and 3. They also show the composer’s high sense of civic duty combined with an ability to express personal thoughts and feelings. Inspired by Meyerhold he took to writing incidental music for plays and created a worldwide success with his opera “Lady Macbeth of the Mtsensk District” in 1934. Only two years later, with Stalin firmly in power, Shostakovich became for the

first time the subject of violent official attacks. In an article entitled “Muddle instead of Music”, probably instigated by Stalin himself, the very successful opera, which had been hailed as a brainchild of a true Soviet composer, was now denigrated and eventually banned. Shostakovich began to fear for his life. During the ensuing purges he lost many friends and relatives who were either murdered or imprisoned.

Nevertheless the composer finished his Fourth Symphony and rehearsals were underway when, due to pressure or friendly advice, he withdrew his piece. Next came his Fifth Symphony, announced by the composer as “the creative reply of a Soviet artist to justified criticism”. The always vigilant Composers’ Association did not detect the carefully hidden messages by the composer who was partly rehabilitated.

During the siege of Leningrad Shostakovich joined the Leningrad Conservatoire’s fighter brigade as a volunteer and at the same time composed the first three movements of his 7<sup>th</sup> Symphony nicknamed “Leningrad”. He completed the symphony in Kuibeshev to which he and his family were evacuated. His next symphonies were grudgingly accepted by the authorities until 1948 a Party Resolution condemned Shostakovich and other prominent Soviet composers for “formalistic distortions and anti-democratic tendencies alien to the Soviet people”.

Shostakovich lost his teaching assignments and most of his privileges. He began to compose mainly for the drawer while living on film music and rare commissions. As his international reputation had been steadily growing Stalin did not hesitate to send him to NY for a Peace Conference in 1949. The ailing and aging composer was forced to become part of Stalin’s propaganda machine. Nicolas Nabokov, an eyewitness at the time, summed up his impression of the composer



CARTOON OF SHOSTAKOVICH – 1955

as follows: “To me he seemed like a trapped man, whose only wish was to be left alone, to the peace of his own art and to the tragic destiny to which he, like most of his countrymen, has been forced to resign himself.” Only after Stalin’s death and the following cultural thaw initiated by Nikita Khrushchev did he surprise the public with his Tenth Symphony.

Khrushchev forced him to join the Communist Party in order to have him appointed First Secretary of the Russian Chapter of the Composers’ Union, an honour Shostakovich could have happily done without as we can gather from his correspondence with Isaak Glikman. With the Thirteenth Symphony, Babiy Yar’ Shostakovich aroused new controversy, this time not so much with his music as with Evtushenko’s poem, which gave the symphony its title.

Two more symphonies, the second Violin and Cello Concertos and a string

of wonderful chamber music crowned the ailing composer’s output in the last years of his life. To understand his music one needs to see it in the context of his life, his social environment, the political situation, the unbelievable brutality with which the Communist Party enforced its ideological credo and the subtle ways with which Shostakovich succeeded in combining his innermost thoughts with the demands of Socialist Realism.

He was a man of many faces as we shall see when we look at his symphonies in more detail, and a master of hidden messages in order to outwit censorship, a Russian tradition that goes back at least to the times of Pushkin.

Influenced by Mahler, Stravinsky, Mussorgsky, Borodin and Tchaikovsky, inspired by folklore and Jewish themes, one might call Shostakovich eclectic, but at the same time he was a genius in arousing emotions.

# Complete cycle of symphonies

## FIRST SYMPHONY IN F MINOR, OP. 10 (1924/25)

Written as the graduation piece from the Leningrad Conservatoire it made the 19 year old Shostakovich famous overnight. Here was a new voice out of Russia. The piece is strongly influenced by Prokofjev's "Classical Symphony" and Stravinsky's "Petrouchka". It was premièred by Nikolai Malko, the then chief conductor of the Leningrad Philharmonic. It bursts with theatricality and reveals a young man with little or no self-doubt: "the narrative method employed, the concise exposition of themes, the economy of texture, all point to a remarkable honesty and confidence, not to mention mastery of orchestral styles". (Norman Kay)

Bruno Walter conducted the symphony in Berlin in 1927 and Leopold Stokowski in Philadelphia a year later.

**DURATION: 34'28"**  
**FILMING DATE: JANUARY 7<sup>TH</sup>, 2013**

## SECOND SYMPHONY 'TO OCTOBER' IN B MAJOR, OP. 14 (1927)

Commissioned by the State Publishing House to commemorate the 10<sup>th</sup> anniversary of the October Revolution this symphony, subtitled "To October", combines in a witty way modern idiom and Marxist ideology.

The one movement piece consists of two parts, the latter being a choral finale set to words by Alexander Besymenski. From chaos the listener is led to a finale in which light and order triumph, and at the very beginning of the choral second half you can clearly hear a factory siren. October and Lenin, the new era and Lenin, the commune and Lenin belong to the words of praise for these new and exciting times.

**DURATION: 21'09"**  
**FILMING DATE: JANUARY 7<sup>TH</sup>, 2013**

## THIRD SYMPHONY 'THE FIRST OF MAY' IN E-FLAT MAJOR, OP. 20 (1930)

While working on film music and a ballet Shostakovich composed this symphony entitled "The First of May". Again it is a one movement piece ending with a final chorus this time set to words by Semjon Kirsanov. In the words of the composer it was written "in the spirit of peaceful reconstruction".

And one can detect abstract musical pictures of a street parade. His film work inspired Shostakovich to use the "quick cut technique" in such a way that he said himself: "there is no theme that repeats itself".

**DURATION: 33'43"**  
**FILMING DATE: JANUARY 8<sup>TH</sup>, 2013**

## FOURTH SYMPHONY IN C MINOR, OP. 43 (1936)

In spite of the violent attacks Shostakovich underwent in 1936 he completed his Fourth Symphony in 1936 but had to withdraw it before its Leningrad première probably due to pressure from the Secretary of the Composers' Union who attended rehearsals with Stiedry and the Leningrad Philharmonic.

In fact the symphony only saw the light of day 25 years after it was composed, on December 30<sup>th</sup>, 1961, at the Great Hall of the Moscow Conservatoire under the baton of Kirill Kondrashin. Shostakovich confided to Glickman "I think that in many respects the Fourth is superior to any later symphonies". Otto Klemperer, who gave a concert in Leningrad in May 1936, looked at the score and was very impressed while the composer played it for him on the piano.

The work is one of the largest in size and duration ever undertaken by Shostakovich and requires enormous forces including a whole battery of percussion instruments.

**DURATION: 65'50"**  
**FILMING DATE: DECEMBER 1<sup>ST</sup>, 2013**

## FIFTH SYMPHONY IN D MINOR, OP. 47 (1937)

Composed from April 18<sup>th</sup> until July 20<sup>th</sup> 1937 in Leningrad this symphony was intended to rehabilitate the composer after his fall from favour in 1936. Nonetheless the composer's announcement was full of irony for those who knew him when he stated it to be "the creative reply of a Soviet artist to justified criticism". And creative it was indeed, wrapping up criticism of Stalin and the suffering he brought to the Soviet people in accessible sounding music. Shostakovich himself later explained "the music was dealing with rites of passage, a personality in the making living through many challenges". Brutal military sounds give way to a false Gemütlichkeit in operetta style, only to be followed by a plaintive Largo and a hollow finale, far from being positive and triumphant. We get a glimpse of the composer's true intentions when we consider that the Largo was played at a commemoration for his murdered friend Meyerhold in 1974. The première took place on November 21<sup>st</sup>, 1937, under the baton of Jewgenij Mravinsky with the Leningrad Philharmonic.

**DURATION: 50'12"**  
**FILMING DATE: DECEMBER 2<sup>ND</sup>, 2013**

## SIXTH SYMPHONY IN B MINOR, OP. 54 (1939)

After the fake apotheosis of the finale in his fifth symphony followed with a certain logic the opening Largo of his sixth which could be considered as an expression of deep apathy. This over long slow opening movement is followed by two quick ones, an airy Scherzo and a gallop-like finale.

It is a symphony with a philosophical beginning and a boisterous ending. Although Shostakovich complied to a large extent, particularly in the second and third movement, with the Communist Party's directive the official reception was lukewarm while the audience at the première, again under the baton of Mravinsky, happily encored the Finale.

**DURATION: 36'01"**  
**FILMING DATE: DECEMBER 3<sup>RD</sup>, 2013**



SHOSTAKOVICH IN LENINGRAD,  
TWO DAYS BEFORE HIS FIRST SYMPHONY'S  
ACHIEVEMENT, JUNE 28, 1925

## ... Complete cycle of symphonies

### SEVENTH SYMPHONY 'LENINGRAD' IN C MAJOR, OP. 60 (1941)

Shostakovich composed the first three movements of his "Leningrad Symphony" during the siege of the city and finished it in Kuibyshev to where he and his family were eventually evacuated. The music is a description of war and the original titles of the movements, later discarded by the composer, may be helpful for its understanding: "War", "Evocation", "Native Expanse" and "Victory". Being a work by Shostakovich it is at the same time a model piece of anti-war music. "I did not intend to describe war in a naturalistic manner... I was trying to present the spirit and essence of those harsh events". Watch out for the "invasion" theme in the first movement which is based on a melody from Hitler's favourite operetta "The Merry Widow" and develops in a Boléro-like fashion until its fortissimo climax.

The première took place on March 5<sup>th</sup>, 1942, in Kuibyshev with the equally evacuated Boshoi-Theatre Orchestra under the direction of Samuil Samosud. Performances in Moscow

and the besieged Leningrad followed. Valerian Bogdanov-Berezovsky, head of the Leningrad Composers' Uniaion noted in his diary: "One cannot speak of an impression made by the symphony. It was not an impression but a staggering experience. This was felt not only by the listeners but also by the performers, who read their music sheets as if they were reading a living chronicle about themselves..."

A microfilm of the score had been flown to the West and Sir Henry Wood conducted a performance which was broadcast by the BBC in June 1942 marking the first anniversary of the Nazi invasion into Russia. On July 19<sup>th</sup>, 1942, Toscanini gave a performance with his NBC Symphony Orchestra. 62 further performances followed in the US alone where "The Leningrad" became a symbol of resistance against Nazism. Carl Sandberg described it as "music written with the heart's blood".

**DURATION: 79'05"**

**FILMING DATE: FEBRUARY 16<sup>TH</sup>, 2014**

### THE EIGHTH SYMPHONY IN C MINOR, OP. 65 (1943)

Composed two years after the 7<sup>th</sup> symphony this one lead into Shostakovich's inner world. It reflects the pain and anguish of the war punctuated by anger and hope. The slow opening movement is followed by two aggressive and scherzo-like movements which lead without a break into a Largo in the form of a passacaglia conveying the mood of desolation and loneliness. The symphony closes with an Allegretto which could be described as "cheerful resignation". The C major here is indicative.

The première took place on November 4<sup>th</sup>, 1943, in Moscow with Mravinsky conducting the State

Symphony Orchestra of the USSR. The symphony was quickly denounced as "formalist, repulsive, ultra individualist... not a musical work at all". Its power did however not go unrecognized elsewhere. Sir Henry Wood conducted the new work with the BBCSO in 1944 and Artur Rodzinski gave a performance in New York.

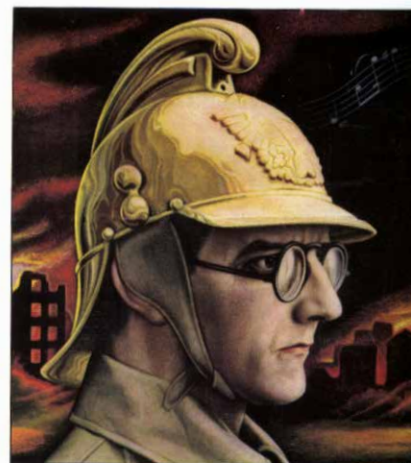
Koussevitzsky premièred it in Boston and said about the music of the first movement "which by the power of its human emotion surpasses everything else created in our time".

**DURATION: 72'36"**

**FILMING DATE: FEBRUARY 17<sup>TH</sup>, 2014**

## TIME

THE WEEKLY NEWSMAGAZINE



FIREMAN SHOSTAKOVICH  
Amid bombs bursting in Leningrad he heard the chords of victory.  
**FIREMAN SHOSTAKOVICH,  
TIME'S FRONT PAGE, JULY 20, 1942**

### THE NINTH SYMPHONY IN E-FLAT MAJOR, OP. 70 (1945)

Although the composer had it let be known that his new work would be a song of victory on a grand scale he delivered a work that was "Haydn-like in its proportions and Rossini-like in its wit". (Timothy Day)

We could also call it "music for a hollow victory", and this time the officials did understand that Shostakovich was making fun of them, their ideology and the pomp with which a victory was celebrated, only to hide the desolate state of affairs in a country that had barely survived the war. Shostakovich unmasked the truth by means of comedy and showed its absurdity in his music.

The people in power saw this symphony as a calculated provocation and made the composer's life almost unbearable. A phase of mainly composing for the drawer began and Shostakovich did not première another symphony till after the death of his great oppressor, Stalin, in 1953.

**DURATION: 29'06"**

**FILMING DATE: DECEMBER 1<sup>ST</sup>, 2013**

### THE TENTH SYMPHONY IN E MINOR, OP. 93 (1953)

It took Shostakovich 8 years to revert to the symphony, and his tenth was begun after Stalin had died on March 5<sup>th</sup>, 1953. This is probably one of his finest achievements and also a sort of personal confession.

The first movement quotes from the 8<sup>th</sup> symphony and underpins the Lamento character of the Moderato remembering the victims of all totalitarian states. The second movement is a musical portrait of Stalin with a quote from Mussogorsky's "Boris Godunov".

The following movement relates to the denigration and destruction of the individual with a turn into the most personal. The Allegretto marks the very first overt appearance in Shostakovich's music of his D-S-C-H monogram which is forcefully taken up in the finale. The message here is very clearly: Shostakovich and the Soviet people have survived and, yes, there may be hope for better times.

**DURATION: 56'42"**

**FILMING DATE: DECEMBER 3<sup>RD</sup>, 2013**



## ... Complete cycle of symphonies

### THE ELEVENTH SYMPHONY 'THE YEAR 1905' IN G MINOR, OP. 103 (1957)

Shostakovich composed this symphony after the crushing of the Hungarian uprising in 1956 and gave it the subtitle "The Year 1905". While his 10<sup>th</sup> symphony dealt with his personal suffering the eleventh spoke of the enslaved Soviet people. The 1905 uprising was put into parallel with contemporary events. While the tenth prominently featured the composer's monogram D-S-C-H the eleventh uses folklore and revolutionary songs. They already indicate the subtext as so often with Shostakovich. The symphony depicts the tragic events surrounding the crushed Revolution of 1905 and includes a prophecy, clearly audible, that the present orthodox

revolutionary state will perish and give way to the chaos of 1905! The four movements have very revealing titles: "Palace Square", "Ninth of January", "In Memoriam" and "Tocsin". All quotations are so brilliantly worked into the musical flow that they seem to have been invented by the composer himself and yet they carry a very clear message: History repeats itself, we are getting more of the same. The première took place on October 30<sup>th</sup>, 1957, in Moscow with Nathan Rachlin conducting the State Symphony Orchestra.

**DURATION: 60'32"**

**FILMING DATE: FEBRUARY 18<sup>TH</sup>, 2014**

### THE TWELFTH SYMPHONY 'THE YEAR 1917' IN D MINOR, OP. 112 (1961)

Soviet musicologist Boris Asafiev called this symphony an example of "musico-historical painting". It bears a dedication "To the memory of Vladimir Ilyich Lenin" and at the beginning of the score there is an inscription which reads "The year 1917". It does not glorify Lenin but rather speaks in fairly abstract terms about the struggle between good and evil, light and darkness. The four movements are played without a break and each one has a specific subtitle: "Revolutionary

Petrograd", "Razliv" (a place outside Petrograd where Lenin hid and from where he directed his activities), "Aurora" and "The Dawn of Humanity". The composer's sympathies lie with the suffering people, not so much the leaders of the October Revolution which becomes clear when one looks for the quote of revolutionary songs, of which there are none in this piece.

**DURATION: 41'40"**

**FILMING DATE: FEBRUARY 17<sup>TH</sup>, 2014**



SHOSTAKOVICH DURING REHEARSALS OF THE TWELFTH SYMPHONY, SEPTEMBER 23, 1961

### THE THIRTEENTH SYMPHONY 'BABI YAR' IN B-FLAT MINOR, OP. 113 (1962)

Written in 1962 this is a setting of five poems by the enfant terrible amongst Russian poets, Evgeny Evtushenko. Scored for solo baritone, male chorus and orchestra, this symphony, which could also be seen as an oratorio, opens with "Babi Yar" which also gives it its name. The poem speaks of the massacre Hitler's army committed after capturing Kiev in autumn 1941. Thousands of Jewish citizens were rounded up, horded together and shot at a nearby ditch called Babi Yar. Nowhere in Shostakovich's work is the influence of Mussorgsky more recognizable than here.

The première was eagerly awaited and took place on December 18<sup>th</sup>, 1962, with Kyrill Kondrashin conducting, who should later defect when on tour in the Netherlands. Eye-witness Tamara Grum-Gzhimailo remembers: "The composer got up – a bundle of nerves – and acknowledged the ovations and the rejoicing of the orchestra with an expression of being desperate and forlorn on his pale face as if on his way to the scaffold. From the other side came with energetic steps, nay, nearly leaps, the tall poet. Now they were standing next to each other, Shostakovich and Evtushenko – The incarnation of modesty and the reassured self-confidence – stuck between music stands and baskets filled with flowers. And Evtushenko holds the incomparable DD tightly by his forearm."

The criticism of the Stalinist past was not lost on the audience and officials forced Evtushenko to change a few lines in "Babi Yar" while the music remained untouched. A few performances were allowed before the work was banned for years.

**SOLOIST: MIKHAIL PETRENKO (BASS)**

**DURATION: 63'48"**

**FILMING DATE: JANUARY 8<sup>TH</sup>, 2013**

### THE FOURTEENTH SYMPHONY, IN G MINOR, OP. 135 (1969)

Shostakovich had first thought about a composition dealing with death when he orchestrated Mussorgsky's "Songs and Dances of Death" in 1962. On one of his more and more frequent stays in hospital he read and re-read works by Lorca, Apollinaire, Rilke and the novel Kjuchlja about the germano-russian poet Küchelbecker. A week later he began to sketch out a piece for soprano, bass, strings and percussion, which would become his 14<sup>th</sup> symphony.

Two months later the complete score was finished. The composer dedicated this work to Benjamin Britten whom he greatly admired. Obviously "death" was not a very convenient subject matter for a society, which was already under the spell of preparing for Lenin's 100<sup>th</sup> anniversary.

Again the composer's message is clearly understood, if one listens carefully to the music and puts the words into context. For example Küchelbecker, who was a schoolmate of Pushkin's, languished in prison for twenty years. In "To Delwig" he sighs: "What comfort is there for talent amongst villains and fools?" Shostakovich himself said the following about his new work: "The entire symphony is my protest against death. Composers such as Mussorgsky have written calm works about death, works that have a soothing effect upon the listener. My intention was just the opposite. That is why I chose the texts I used and which I have known for some time."

**SOLOISTS:**

**VERONIKA DJOEVA (SOPRANO)**

**AND MIKHAIL PETRENKO (BASS)**

**DURATION: 50'49"**

**FILMING DATE: DECEMBER 2<sup>ND</sup>, 2013**

## ...❖ Complete cycle of symphonies

### THE FIFTEENTH SYMPHONY IN A MAJOR, OP. 141 (1971)

The composer was well aware of the increasing frailties of his own body and yet his last symphony is neither brooding nor full of resignation. He just took stock, and as so often with him, the distance between what is apparent on the surface and an underlying subtext is key for the understanding. Surreal and symbolic musical quotations, which as Shostakovich said, simply took possession of him, punctuate the surface.

The first movement “keeps crashing into the gallop section of Rossini’s William Tell” while the finale is coloured by Wagner’s fate motif from

“The Ring”, traces of “Tristan” and finally a quotation from a song by Glinka “Do not tempt me needlessly!”. Motifs from Tchechov’s novella “The Black Monk” appear as well as references to his own setting of Marina Tsvetaeva’s poems and the “invasion” theme from his 7<sup>th</sup> symphony. It is a looking back over his life, open ended but with an inkling of hope. The première took place in Moscow on January 8<sup>th</sup>, 1972, with his son, Maxim, conducting.

**DURATION: 50'44"**

**FILMING DATE: JANUARY 7<sup>TH</sup>, 2013**



SKETCH BY MAXIM SHOSTAKOVICH – 1973

...❖ 14.

## ...❖ Cycle of Concertos

Dmitri Shostakovich, a good pianist himself, has enriched the 20<sup>th</sup> century music repertoire with fine concertos for Violin (2), Violoncello (2) and Piano and Orchestra (2) who will complement, with world class soloists, the complete symphonies performed by Valery Gergiev and the Mariinsky Orchestra and recorded for television and homevideo by Telmondis.

**The last recordings will take place at Salle Pleyel in Paris in February 2014.**



SHOSTAKOVICH INTERPRETING THE FINALE OF HIS FIRST CONCERTO FOR PIANO IN THE GREAT HALL OF THE MOSCOW CONSERVATORY IN THE LATE 1930'S

...❖ 15.



## CONCERTO FOR PIANO, TRUMPET AND STRINGS NO. 1

IN C MINOR, OP. 35 (1933)

This youthful work was given its première on October 15<sup>th</sup>, 1933, by Fritz Stiedry and the Leningrad Philharmonic with the composer at the piano. Already here Shostakovich's predilection for quoting his and other composers' work can be clearly detected. In this piece wavering between brilliancy and moodiness we recognize bits from incidental music for "Hamlet", "Allegedly Murdered", the "Preludes for Piano" and a Haydn Sonata. When the pianist Lev Oborin looked at the music he told Shostakovich that a concerto without a proper cadenza for the soloist was not worth its salt.

Shostakovich obliged with an all stops out paraphrase of Beethoven's "Rage Over a Lost Penny". The third movement is nothing more than an introduction to the finale which sees the trumpet as an equal partner to the solo piano. The first and last movements with their abrupt moves could have been influenced by the silent cinema of which the composer had some experience as an accompanying pianist.

**SOLOISTS: DANIIL TRIFONOV (PIANO)  
AND TIMUR MARTYNOV (TRUMPET)**  
**DURATION: 27'32"**  
**FILMING DATE: DECEMBER 1<sup>ST</sup>, 2013**

## CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1

IN A MINOR, OP. 77 LATER REVISED TO 99 (1947/48)

Given its dark and introspective nature the composer withheld this work and only had it premièred on October 29<sup>th</sup>, 1955, with Evgeny Mravinsky conducting the Leningrad Philharmonic and David Oistrakh, to whom the concerto is also dedicated, as soloist. This work is very close in spirit to the 10<sup>th</sup> symphony. A dreamy inward looking Nocturne is followed by a Scherzo which hints at the D-S-C-H motto. The following Andante in form of a passacaglia brings one

orchestral section after the other to the fore, followed by a long cadenza which leads into the Allegro con brio, in the mood of a burlesque. Again there is a striking similarity to the last movement of the 10<sup>th</sup>. The work was very obviously inspired by Oistrakh, who shared his intimate knowledge of the instrument with the composer.

**SOLOIST: VADIM REPIN**  
**DURATION: 43'19"**  
**FILMING DATE: FEBRUARY 18<sup>TH</sup>, 2014**

## CONCERTO FOR PIANO AND ORCHESTRA No.2

IN F MAJOR, OP. 102 (1957)

This concerto was written as a birthday present for son Maxim turning 19 and was premièred by Nikolai Anassov and the State Symphony Orchestra of the USSR with Maxim Shostakovich as soloist. The two outer movements are dominated by lively themes for

the wind instrument and the piano while the slow movement has been seen as a parody of Rachmaninov's Second Concerto for Piano and Orchestra.

**SOLOIST: DENIS MATSUEV**  
**DURATION: 26'08"**  
**FILMING DATE: JANUARY 7<sup>TH</sup>, 2013**

## CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 1

IN E-FLAT MAJOR, OP. 107 (1959)

For this concerto Shostakovich was quite clearly inspired by Prokofiev's Symphony-Concerto for Violoncello and Orchestra op. 125 which was dedicated to Mstislav Rostropovich. Shostakovich followed suit. The première took place on October 4<sup>th</sup>, 1959, with Evgeny Mravinsky conducting the Leningrad Philharmonic and Mstislav Rostropovich as soloist. The opening movement, described by the composer as "an Allegretto in the style of a cheerful

march", comes closest to what Shostakovich was looking for in his symphonies: a true opening Allegro. We recognize C-H-S-D as basic material which in the last movement turns into his motto D-S-C-H while Stalin's favourite song "Souliko" from Georgia is quoted and torn to pieces, another clear message by the composer.

**SOLOIST: GAUTIER CAPUÇON**  
**DURATION: 36'31"**  
**FILMING DATE: DECEMBER 3<sup>RD</sup>, 2013**

## CONCERTO FOR VIOLONCELLO AND ORCHESTRA NO. 2

IN G MAJOR, OP. 126 (1966)

Composed at the time of the 60<sup>th</sup> birthday of the composer and premièred on the very day, the 25<sup>th</sup> of September, 1966, by Evgeny Svetlanov and the State Symphony Orchestra of the USSR, this concerto was again dedicated to Mstislav Rostropovich who was also the soloist. Although the composer received many honours at the time and felt in a more cheerful mood, the piece has to be seen in

connection with the poet Anna Akhmatova who had passed away in March of the same year. Therefore introspective mood prevails, only interrupted by the quotation of a popular song from Odessa in the middle movement, which unabashedly invites to carnal pleasures.

**SOLOIST: MARIO BRUNELLO**  
**DURATION: 45'09"**  
**FILMING DATE: JANUARY 8<sup>TH</sup>, 2013**

## CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2

IN C SHARP MINOR, OP. 129 (1967)

This concerto, dedicated to David Oistrakh, was premièred on September 26<sup>th</sup>, 1967, by Kirill Kondrashin and the Moscow Philharmonic with Oistrakh as soloist. This is a classic concerto in three movements with an Adagio framed by two faster ones. The neighbourhood to the Concerto for Violoncello and Orchestra no. 2 and the String Quartet no. 12 is evident. The

first theme is a variant of the notorious D-S-C-H motto, which forms the main musical material for the movement. The virtuosic cadenza was written by Oistrakh himself, who blended motifs from all three movements of the concerto.

**SOLOIST: ALENA BAEVA**  
**DURATION: 35'32"**  
**FILMING DATE: FEBRUARY 16<sup>TH</sup>, 2014**

### BIOGRAPHY

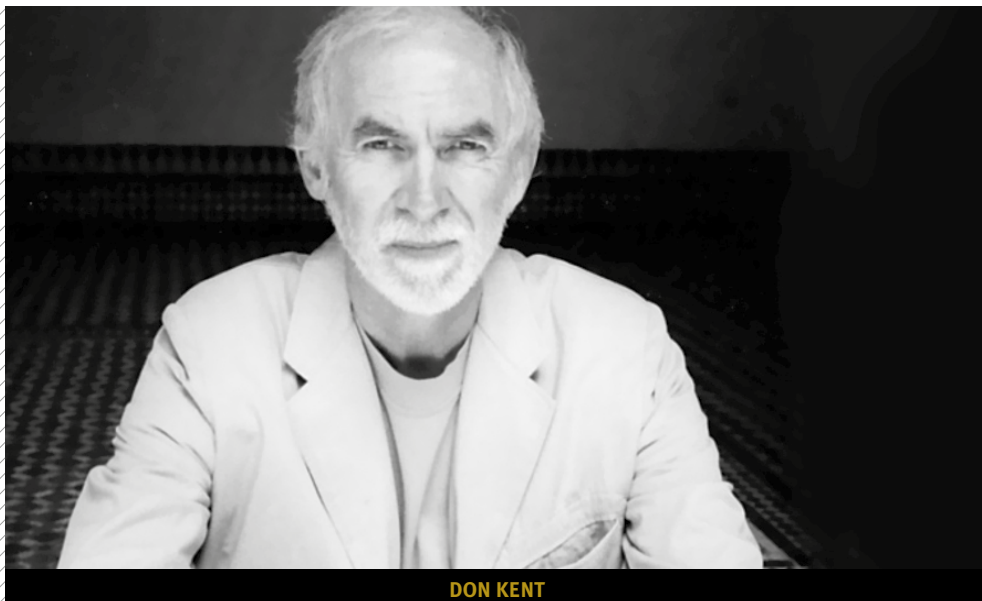
Don Kent is English by birth and makes television programmes, documentaries, and celebrity primetime talk shows. He is also an impassioned filmmaker who films the living arts: plays, operas, and dance. **“I don’t like recorded or taped words which conjure up a cage. I always try to interpret, to convey something, a window”.** For him “filming is like poetry”.

Don Kent has received some top awards such as the Sept d’Or from French television, Golden Prague, Diapason d’Or, the German Record Critic’s Award, Orphée d’Or, Victoire de la Musique Classique, Grand Prix de la Sacem, FIPA d’argent in Biarritz, FIPA d’Or in Cannes.

In 2009, he recorded Metallica’s last live video *French for One Night* in the Arena in Nimes and in 2001 he made *Ballad for a Queen*, a documentary about the monarchy and British society for Elizabeth II’s diamond jubilee.

### SELECTIVE FILMOGRAPHY

- **Arabella** | Richard Strauss Staatsoper Vienna | 2012 |
- **Jiri Kylian** | Documentary 2011 | Golden Prague Prize and Public Prize Cinedans Amsterdam |
- **La Traviata** | Aix en Provence Festival 2011 | Diapason d’Or |
- **Sidi Larbi Cherkaoui** | Documentary 2010 | German record Critic’s Award 2010 |
- **La Petite Renarde Rusée** | Leos Janacek | Staging : André Engel | Opéra Bastille 2009 |
- **Carmen** | Live from Staatsoper Berlin | Staging: Martin Kusej | 2006 |
- **La Traviata** | Aix en Provence Festival 2005 | Staging: Peter Mussbach | Golden Prague Prize |
- **L’Heure Espagnole & Gianni Schicchi** | Staging: Laurent Pelly | Palais Garnier 2004 | Sacem Prize |
- **Platée** | Staging: Laurent Pelly | Palais Garnier 2002 | Silver Fipa Prize, Choc de la Musique and Midem Classical DVD Prize |
- **Didon et Enée** | William Christie & Les Arts Florissants 1990 | Golden Prize at FIPA.



DON KENT

### DVD SAMPLER

SYMPHONY No. 1, ALLEGRO MOLTO, 4TH MOVEMENT	(8'38")
SYMPHONY No. 4, MODERATO CON MOTO, 2ND MOVEMENT	(8'45")
SYMPHONY No. 5, MODERATO, 1ST MOVEMENT	(15'28")
SYMPHONY No. 7, WAR, ALLEGRETTO, 1ST MOVEMENT	(26'20")
SYMPHONY No. 8, ALLEGRETTO, 5TH MOVEMENT	(13'45")
SYMPHONY No. 10, ALLEGRO, 2ND MOVEMENT	(4'31")
SYMPHONY No. 13, BABI YAR, 1ST MOVEMENT	(17'09")
SYMPHONY No. 14, NR. 9 OH DELVIG	(4'23")
SYMPHONY No. 15, ALLEGRETTO, 1ST MOVEMENT	(8'19")
CONCERTO FOR PIANO, TRUMPET AND ORCHESTRA No. 1, ALLEGRO CON BRIO-PRESTO, 4TH MOVEMENT	(6'27")
CONCERTO FOR VIOLIN AND ORCHESTRA No. 1, BURLESQUE, 4TH MOVEMENT	(5'00)
CONCERTO FOR CELLO AND ORCHESTRA No. 1, ALLEGRO CON MOTO, 4TH MOVEMENT	(4'47")



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