

SHOSTAKOVICH • THE 2 VIOLIN CONCERTOS

DMITRI KOGAN

MAXIM SHOSTAKOVICH



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DMITRI KOGAN violin MAXIM SHOSTAKOVICH conductor

TCHAIKOVSKY SYMPHONY ORCHESTRA

CONCERTO FOR VIOLIN NO.1
IN A MINOR, OP.77 [37:55]

- 1 Nocturne [11:41]
- 2 Scherzo [6:57]
- 3 Passacaglia [14:24]
- 4 Burlesque [4:53]

CONCERTO FOR VIOLIN NO.2 IN
C-SHARP MINOR, OP.129 [33:41]

- 5 Moderato [14:42]
 - 6 Adagio [9:45]
 - 7 Adagio. Allegro [9:14]
- ▶ Total Playing Time: 71:38



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Tchaikovsky Symphony Orchestra

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MAXIM SHOSTAKOVICH conductor DMITRI KOGAN violin

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Concerto for Violin No.1 in A Minor, op.77 [37:55]

1. Nocturne (11:41)
2. Scherzo (6:57)
3. Passacaglia (14:24)
4. Burlesque (4:53)

Concerto for Violin No.2 in C-Sharp Minor, op.129 [33:41]

5. Moderato (14:42)
6. Adagio (9:45)
7. Adagio. Allegro (9:14)

Total Playing Time: 71:38



The year 2006 marks the centenary of Dmitri Shostakovich. It is a great honor for ROSBANK to participate in the release of this CD dedicated to the memory of the great Russian composer.

The two violin concertos written by Dmitri Shostakovich in 1948 and 1967 for his friend, the renowned violinist David Oistrakh, have become true gems of the world's musical culture and famous for their brilliance, lyricism and uniqueness of form. They have been noted by David Oistrakh for their "striking earnestness, depth of the composer's creative approach, and a truly symphonic thinking."

We hope that the admirers of Dmitri Shostakovich's art will be able to appreciate this unique recording of his Concertos Nos. 1 and No. 2 for Violin and Orchestra, made by Dmitri Kogan and the Tchaikovsky Symphony Orchestra conducted by Maxim Shostakovich, one of the outstanding interpreters of his father's music.

Recording Information

Produced by Tatiana Vinnitskaya for SVIP Production, Ltd

Engineered and mixed by Tatiana Vinnitskaya
Recorded 17-20 September 2005 at Studio 5 of the Russian TV and Radio Broadcasting Company "Kultura," Moscow, Russia

Microphones: Holophone 7.1 system, Neumann TLM 50, Neumann M58, Schoeps CCM 21, CCM 21H, CCM 4, BLM 3, DPA 4022
Interconnecting Monster Cable series Prolink

On-Stage Microphone Preamplifiers: Millenia HV-2, Grace 801

Analogue to digital converter: Prism Sound ADA-8

Edited and mixed at SVIP Studios, Moscow
Assistant engineers: Andrew Maygkov
Edited by Dmitri Misailov
Mastered by Oleg Ivanov

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Creative Direction: Harry Pack, Tri Arts and Associates

Graphics: Mark Evans



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NOTES ON THE PROGRAM

I have performed with the young, talented violinist Dmitri Kogan on numerous occasions in many countries; and witnessed the enthusiastic response he receives from audiences everywhere.

His performance is characterized by deep penetration into the composer's ideas, perfect technical skills, and passion.

In this recording featuring both violin concerti by Dmitri Shostakovich, Dmitri Kogan demonstrates the finest qualities of his performing art.

Especially dear to me is his personal attitude toward my father's compositions, where he shows considerable maturity, and continues the best traditions established by his predecessors and contemporaries.



Maxim Shostakovich

This recording is of unique interest because it offers two masterpieces by one of the great composers of the 20th Century, Dmitri Shostakovich, played and interpreted by artists who have a very special history with the composer.

It is well known that Maxim Shostakovich, the gifted

son of Dmitri Shostakovich, is a distinguished conductor and an important interpreter of his father's music.

Maxim Shostakovich was born in 1938, when his father was in his youthful prime.

Dmitri Kogan's musical lineage is also a fascinating one. His grandfather, the legendary Russian violinist Leonid Kogan, was a celebrated interpreter of Shostakovich's music. Although the two Shostakovich Violin Concertos were dedicated to and often performed by David Oistrakh, Leonid Kogan's senior by 16 years, Kogan knew and worked with Oistrakh and Shostakovich on both a personal and professional level.

Dmitri Kogan's grandmother, Elizaveta Gilels, was also a brilliant, well-known violinist, and the sister of renowned Russian pianist Emil Gilels. To this day, portraits of Leonid Kogan, David Oistrakh and Emil Gilels honor the spirit of these musical giants in the Artist Room of the Great Hall of the Moscow Conservatory.

Leonid and Elizaveta's son, conductor Pavel Kogan, began his musical career as a violinist and subsequently turned his energies to becoming an outstanding conductor. Dmitri Kogan, Pavel's son, was born in 1978 and has continued the legacy handed down from his father and grandfather, thus forming a direct link with Dmitri Shostakovich.

Maxim Shostakovich's personal statement, featured

in this booklet, expresses his deep regard and respect for Dmitri Kogan's artistry. It is interesting to note that he and Dmitri have performed together often, both in Russia and internationally.

The mysteries of musical genius are endlessly intriguing, and certainly extend to those relatively rare cases where nature and nurture converge in families of great musicians. In that sense, the joining together of today's musical royalty to perform masterpieces composed and originally performed by their legendary forbears offers the contemporary listener an extra sense of excitement. Born in 1978 to a the family of renowned musicians — his grandfather was the world-famous violinist Leonid Kogan — **Dmitri Kogan** began to study violin at the age of six at the Central Music School of the Moscow Conservatory and continued his musical education at the Moscow Conservatory and the Sibelius Academy of Music in Helsinki, where his teacher was the distinguished musician Igor Bezrodniy, and after his death, Tuomas Haapanen. Kogan made his first public appearance with a symphony orchestra at the age of 10, and at 15 his first recital took place with orchestra under Arnold Katz at the Great Hall of the Moscow Conservatory. In 1997 he made his British debut in the Birmingham Symphony Hall with the Tchaikovsky Violin Concerto, and at 20, in the USA with the Utah Symphony Orchestra. He has toured extensively throughout Europe, Asia, USA, the Middle Eastern and Far East countries, in the former USSR and Baltic countries, and appeared as a recitalist with major symphony orchestras and

distinguished conductors.

Dmitri Kogan has also made appearances at numerous festivals, including Summer in Austria, the Perth festival in Scotland, the Tchaikovsky festival, the Russian Winter and Musical Kremlin Festivals, as well as festivals in Athens, Hong-Kong, Tbilisi, and Istanbul.

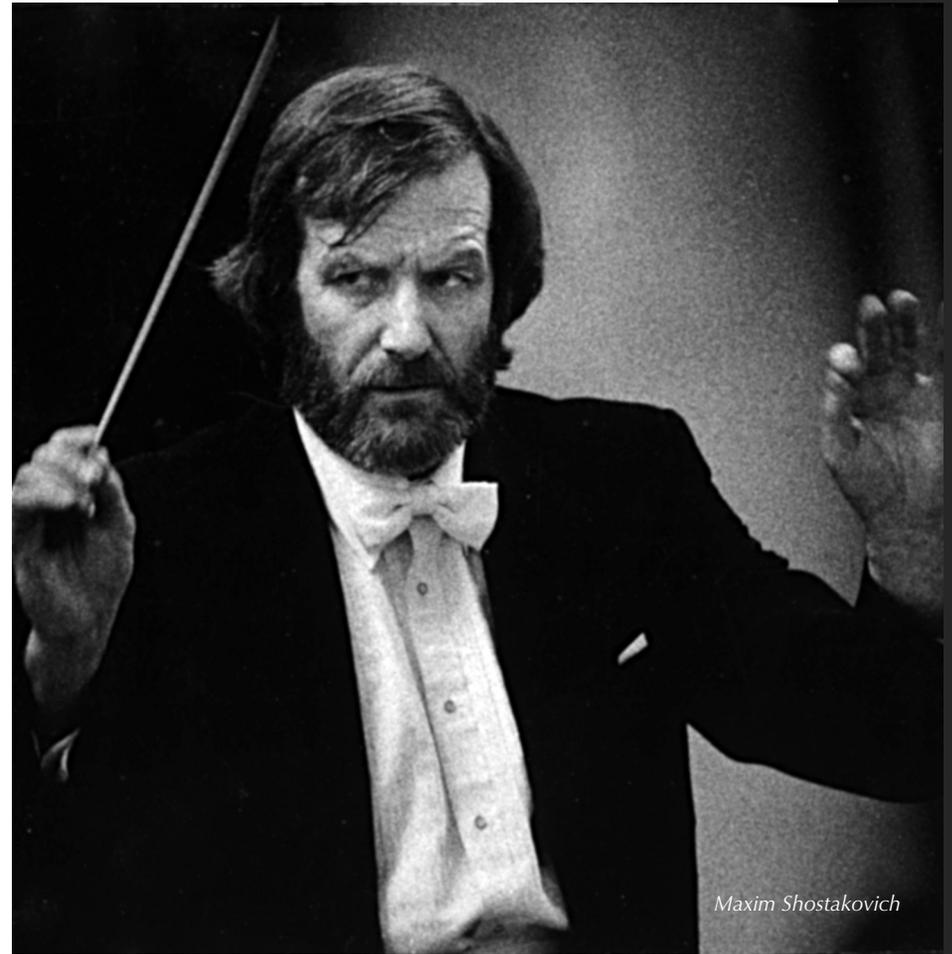


Maxim Shostakovich was born in Leningrad in 1938 and graduated from the Moscow Conservatory where his teachers were Yakov Fliere in piano and Alexander Gauk and Gennady Rozhdestvensky in conducting. He also studied with Igor Markevich. Beginning in 1965, he worked as assistant conductor with Evgeni Svetlanov at the State Symphony Orchestra of the USSR. In 1966 he became a prize-winner of the second All-Union conductors competition, and after that he headed the Symphony Orchestra of the TV and Radio network for over 11 years. Since 1980, he has resided in the USA, and has been Music Director of the New Orleans Symphony Orchestra. He has toured all over the world and has conducted nearly all of the major symphony orchestras, appearing with the greatest performers of the present day. In 1994 he visited Russia for the first time after a long break, and performed Dmitri Shostakovich's Eighth Symphony with the St. Petersburg Philharmonia Orchestra.

Internationally recognized as one of Russia's most prestigious and versatile orchestras, the **Tchaikovsky Symphony Orchestra** (formerly the Moscow Radio Symphony Orchestra) was founded in 1930, and was the official orchestra of the Soviet radio network until the breakdown of the Soviet Union.

Alexander Orlov became the orchestra's first director in 1930 and is credited with developing a diverse and voluminous repertoire. From 1937 to the present, a series of outstanding directors have contributed to the orchestra's

distinctive artistic style and personality: Nikolay Golovanov (1937-1953), Alexander Gauk (1953-1961), and Gennady Rozhdestvensky (1961-1974). In 1974, Vladimir Fedoseyev assumed leadership, and turned the orchestra into one of Russia's most widely acclaimed ensembles.



Dmitri Shostakovich's two major works for violin, written between 1948–1967, basically follow the traditions of violin music established by his distinguished predecessors and colleagues, the great Russian composers Sergei Prokofiev, Nikolai Miaskowsky and Aram Khachaturian. The two Shostakovich concertos are widely regarded as true masterpieces of 20th century violin music.

By the time Shostakovich began writing his violin concertos, he had already composed nine symphonies, three string quartets, two pieces for string octet, a piano quintet and two piano trios. In these works he had honed and mastered his basic ideas on composing for the violin. He was strongly influenced by the Soviet school of violin performance as exemplified by such renowned musicians as David Oistrakh and Dmitri Tsiganov. Shostakovich dedicated both of his violin concertos to his friend David Oistrakh, who was also the first interpreter of these works.

Shostakovich's affinity for the violin allowed him to write with great freedom so that he seldom needed advice from even as great a colleague as David Oistrakh. Shostakovich recalled: "when I showed my First Concerto to Oistrakh, I was very surprised to hear from him that nothing needed to be changed, everything could be played." The composer attributed this splendid facility to the serious education he had received in the conservatory from his distinguished teacher in composition, Maximilian Steinberg.

Concerto for Violin No. 1 in A Minor, Op. 77 was written in 1947–48 during one of the most difficult periods in Shostakovich's career. Under intense government scrutiny for continuing to write music of a "formalistic" nature rather than simple tonal fare aimed at the masses, he was denounced, together with Prokofiev and Khachaturian, as unpatriotic and traitorous in February 1948.

Knowing that his first Violin Concerto was far too progressive to meet government standards, he put it away in a desk drawer and only brought it out for review after Joseph Stalin's death in 1953. During the subsequent thaw, Oistrakh took up the work and premiered it with great success in Russia and the United States in 1955.

The concerto is a masterpiece, symphonic in stature, over a half-hour in length, in four movements with a monumental cadenza after the third, almost the equivalent of an extra fifth movement. The orchestration includes a full complement of instruments, absent only trumpets and trombones. The violin solo part demands everything a virtuoso soloist can give: technical finesse as well as physical and emotional stamina far beyond the norm.

The first movement, titled *Nocturne*, is a long meditation for violin and orchestra. The latter provides a darkly hued background for the soaring and melancholy cantilena of the solo violin. The music seems to reveal the deepest thoughts and musings of the soloist. Only once does the violin solo rise to an impassioned level, and then recedes once again to the sad ruminations that had come before. The lonely song of the violin continues but finally

vanishes amid repeated tolling of the harp and celesta.

The second movement, *Scherzo* is anything but a joyous romp. Savage, bitter, sarcastic, with sharp interjections from the violin over frenzied woodwinds, forced and repeated reiterations of the musical phrase spelling out Shostakovich's own initials DSCH from both orchestra and soloist, all climax in a wild country-dance with both soloist and orchestra rushing hell-bent to the conclusion.

The true center of the concerto is the third movement, a classic *Passacaglia* in which the orchestra intones a repeated bass (17 measures long); and in a series of nine variations, we hear many combinations of instruments, in addition to the solo violin, gradually increase the pressure and intensity of the music until the composer concludes the relentless dialogue with a five minute violin solo cadenza like no other, bringing the concerto to its emotional peak. Everything the soloist has to give is called forth, the cadenza ranging through the densest technical thickets and lyrical and emotional outbursts until it climaxes into the opening of the final movement *Burlesque*, a frantic recollection of material from the earlier movements, with orchestra and soloist surging pell-mell to a shattering finale.

As in all his finest work, Shostakovich impresses us with his depth and intensity, his knowledge of the human condition and his brilliant musicianship. It takes multiple hearings to uncover the many layers of meaning and the musical beauty of this great work.

Concerto for Violin No. 2 in C-Sharp Minor, Op. 129 was written in the spring of 1967 and premiered in Moscow later the same year by David Oistrakh, a sharp

contrast to the lengthy delay between composition and performance of the First Concerto. Oistrakh recalled: "Shostakovich decided to make me a present for my 60th birthday, but he made a mistake with my birth-date and the concerto was ready by my 59th birthday."

Almost the same length as the First Concerto, this work was laboriously composed "slowly and with great difficulty, squeezing out one note after another," to quote the composer. Specifically tailored to the personal style of David Oistrakh, the finished composition, in three movements, uses a traditional orchestra minus trumpets, trombone and tuba.

The first movement, *Moderato*, is in sonata form with recollections of the composer's 5th Symphony, concluding with a contrapuntal cadenza. The tortured *Adagio* second movement divides into three sections, the middle one being an accompanied cadenza. The last movement begins with another *Adagio*, followed by a complex *Allegro*, which includes a final long cadenza bringing back material from earlier in the work.

As Oistrakh comments, the Second Concerto differs so greatly from the First that there seem to be no discernible links between them. Having lived through the pressures of near mortality and his earlier persecution, the composer concentrates on the relationship between man (the solo violin) and the world surrounding him (the orchestra). Introversion, pain and deadly conflict are reflected in the chain of related cadenzas that occur in every movement and play an important role in the dramatic development of the entire concerto.

Also featuring Dmitri Kogan on DELOS

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DMITRI KOGAN

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