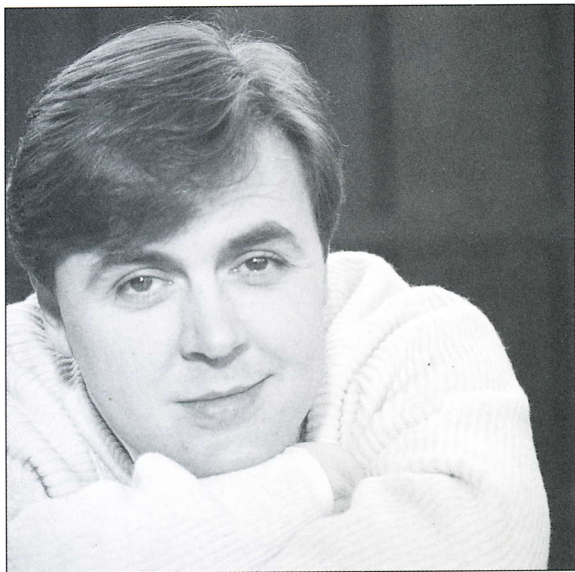


A painting of a town square with a church and a wooden bridge. The scene is set on a hillside. In the background, a large church with a tall, white steeple and blue domes stands prominently. The church is surrounded by other buildings, including a large, light-colored building with a red roof. In the foreground, a wooden bridge with a white railing spans across a stream. Several people are walking on the bridge, and a horse-drawn carriage is visible. The overall atmosphere is peaceful and historical.

Shostakovich
2 Piano Concertos
24 Preludes Op. 34

Oleg Marshev
Helsingborg Symphony Orchestra
Hannu Lintu



SHOSTAKOVICH
2 Piano Concertos
24 Preludes Op 34

Oleg Marshev
Helsingborg Symphony Orchestra
Hannu Lintu

DMITRI SHOSTAKOVICH (1906-1975)

Concerto for piano, trumpet and strings in C minor, op. 35 (1933) 22:06

- [1] Allegretto – Allegro vivace (attacca) 5:43
- [2] Lento (attacca) 8:06
- [3] Moderato (attacca) 1:29
- [4] Allegro con brio 6:46

Jan Karlsson, trumpet

Piano Concerto No 2 in F, op. 102 (1957) 21:09

- [5] Allegro 7:40
- [6] Andante (attacca) 7:46
- [7] Allegro 5:42

OLEG MARSHEV, piano

HELSINGBORG SYMPHONY ORCHESTRA

HANNU LINTU, conductor

Recorded Konserthuset, Helsingborg, Sweden, 29 July - 2 August, 2002

Recording Producer and Supervisor: Lennart Dehn

Balance Engineer, Editing and Mastering: Stephan Flock

Executive Producer: Jesper Buhl

Cover painting: Alexy Lieberov

Photo p. 2 Oleg Marshhev © Danacord. Photo orchestra back cover + p. 15 Hannu Lintu © Ulla Alderin

Publisher: Concertos: State publishers "Music", Moscow (1982). Preludes: Boosey & Hawkes, London (1992)

24 Preludes for piano, op. 34 (1932-33) 33:37

- [8] No 1 Moderato *1:43*
- [9] No 2 Allegretto *0:53*
- [10] No 3 Andante *2:24*
- [11] No 4 Moderato *2:21*
- [12] No 5 Allegro vivace *0:31*
- [13] No 6 Allegretto - Moderato *1:14*
- [14] No 7 Andante *1:21*
- [15] No 8 Allegretto *1:02*
- [16] No 9 Presto *0:39*
- [17] No 10 Moderato non troppo – Allegretto – Moderato non troppo *1:54*
- [18] No 11 Allegretto *0:48*
- [19] No 12 Allegro non troppo *1:14*
- [20] No 13 Moderato *1:04*
- [21] No 14 Adagio *2:23*
- [22] No 15 Allegretto *1:04*
- [23] No 16 Andantino *1:16*
- [24] No 17 Largo *2:02*
- [25] No 18 Allegretto *0:48*
- [26] No 19 Andantino *1:34*
- [27] No 20 Allegretto furioso *0:41*
- [28] No 21 Allegretto poco moderato *0:52*
- [29] No 22 Adagio *2:31*
- [30] No 23 Moderato *1:30*
- [31] No 24 Allegretto *1:37*

OLEG MARSHEV, piano

DMITRI SHOSTAKOVICH (1906 - 1975)

"Piano and Circumstance" - Musings on the Music and its Context

"Shostakovich." Go on, *say* it. The very *sound* of that word makes my ears water. Why? *Listen*, and I'll tell you why.

Foremost is his endlessly involving music. To summarise it in one word, I'd have to say "big". In what way "big"? In *every* way - ranging from massive to minuscule, brazen to balmy, crude to contemplative, cerebral to simple. Bigger still is how he enfolds and secretes different facets one inside another - his music's like an onion! You imagine you've "known" a Shostakovich work for years, then suddenly fall through seemingly safe ice into entirely unsuspected realms of meaning.

His life too is a spellbinding story, of heady success and stupefying misfortune, fit for a gripping epic of the silver screen. This shy, nervous, sensitive soul looked like he'd run a mile if you so much as said "boo". Yet when confronted by the most appalling, protracted threat Shostakovich summoned the will and courage to endure - and *survive*. However, the miracle was the *way* he survived. Music is an ambiguous art-form, but Shostakovich made an art-form of *ambiguity* itself - his means of survival and counter-attack.

The music on this disc elucidates one (at least!) aspect of his complex character. The conclusion may seem oh-so-simple, but then isn't something similar true of the tip of any iceberg?

Dmitri Shostakovich hit the mat in Maternity in 1906, seemingly born out of the ashes of the abortive 1905 Narodnik revolution! Having grown up in the shadow of the Great War, he was still in short pants when Lenin & Co. hit the streets in 1917, liberating long-suffering Russia from the yoke of Tsarism.

It's one of the Twentieth Century's great tragedies that this became the ultimate example of "out of the frying pan, into the fire". Nevertheless, at the time, in spite of dreadful hardship and deprivation, morale was the major growth industry. Although the State controlled everything, the accent was on *broadcasting* Soviet virtues.

In 1926 Shostakovich, hardly out of short pants, submitted his graduation thesis - the *First Symphony* - to the Petrograd Conservatoire. This youthful *tour de force* exposed the influences of Glazunov (his teacher), Prokofiev, Stravinsky, and Mahler as blatantly as ripped breeches might any lad's underpants. Of Rimsky-Korsakov, Glazunov's and Prokofiev's teacher, there was no sign because he'd already hurdled that influence.

Faster than you can say "Jack Robinson" Shostakovich was channelling his creative energies like nobody's business. In those euphoric years of cultural revolution the artistic community hummed with invention and experiment. Shostakovich, as happy as a pig in muck, tried everything, from symphonies to riotous farce. Occasionally,

especially in “proper” scores like *The Age of Gold* and *The Bolt*, his crude humour met with tut-tutting, but no more than that. In 1932 he wrote *Lady Macbeth of Mtsensk*, which would land him in boiling oil, never mind hot water.

Shostakovich the pianist knew the “trade” like the back of his hand, both through studying the masters - Bach, Beethoven, Chopin, Schumann, Brahms - and experiencing the sharpest of sharp ends as a silent film accompanist. He must have learned a lot, even though he grumbled mightily that the work was terminally tedious. This maybe decided him against a performing career, but luckily not against composing for the piano. In the early 1930s, he wrote several Doll’s Dances, and . . .

Twenty-Four Preludes, Op. 34

After Chopin’s one and only, truly original set, probably the most famous piano *Preludes* are Debussy’s, each provocatively titled, each an evocative masterpiece. Shostakovich’s *Preludes* are nothing like that! Each is plainly numbered and marked, each is aphoristic. They parade, like a queue of stand-up comics, each barely delivering his “one-liner” before being shunted off by the next. However, not all the “jokes” are funny, suggesting another, better viewpoint.

His cinematic experience was still fresh. These little pieces probably aren’t, but could *almost be* from his “crib sheets”. Cinema pianists needed a “stock” of tunes and dramatic gestures (even with this they lived on their wits!). The *Preludes* cover many moods and styles, among which occasionally hover the shades of Chopin and Debussy. Many sound improvisatory; unless cut off short they tend to “drift off” into meandering, inconclusive conclusions. However, there is another, not necessarily better, viewpoint.

They’re called “preludes”, but to what? Of course, there’re shed-loads of “overtures” to nothing, “intermezzi” that aren’t between, and even “postludes” that don’t follow. These are not of that ilk. “Aphorism” and recurring feelings of “I’m sure I’ve heard this before” convince me that they’re exercises, preludes to the future. His *Preludes and Fugues, Op 87* are a different kettle of fish, a polished product of his maturity, whereas these are more like the games children play: that “drifting off” is like children getting bored with their toys - No. 4 is an embryonic fugue that degenerates into disinterested doodling, coincidentally implying that Shostakovich, perhaps aware that he wasn’t ready for such lofty art, never meant these *Preludes* to precede fugues.

That’s three viewpoints! By now you’re probably groaning inwardly, expecting this rag-bag of sound-bites to be as dull as ditchwater. Not (expletive deleted) likely! This is *Shostakovich’s* rag-bag, and his sound-bites are all absolute gems! They may not be that well-known, but No. 15 is very familiar, as the inspired choice of theme music for the BBC comedy series *Ever Decreasing Circles*. If you don’t support the “crib sheet” theory, then just pretend: play the CD, close your eyes, and open your imagination. Have fun!

Concerto No. 1 for Piano, Trumpet, and Strings, Op. 35.

Coming hot on the heels of the *Preludes*, this concerto finds Shostakovich as keen as mustard to capitalise on his “exercises”. Neither is laden with Romantic velour-upholstery. In fact, so keen was he to keep it “clean” that he ditched half the orchestra! Moreover, the frequently brittle, spiky piano scoring makes even Prokofiev sound Brahmsian; the equally keen-edged strings even when lyrical remain as lean as greyhounds. The result? Textures so translucent that you look askance at the stodgy-sounding Mozart.

If Shostakovich’s getting paranoid about hygiene, why muddy the water with a trumpet? Ah (said the Bard), *there’s the rub!* I suspect that Shostakovich surveyed his plans for the finale, and realised that for the desired effect he *needed* that trumpet. To preserve his punch-line, he strategically limited its earlier involvement - European regulations would impose the description “*Concerto for Piano and Strings, with Trumpet*”. Happily, it’s a union made in heaven: the trumpet’s bell-clear tang fitting razor-sharp piano and astringent strings like a glove.

Alright, but *why?* Well, he probably wasn’t happy about his reputation, desiring to demonstrate that Dmitri Shostakovich was equal to Franz Joseph Haydn in respect of *refinement* and *wit*. The “problem” with his stratagem was its culmination, that sore thumb of a belly-laugh, by contrast all the more shocking (or hilarious!), paralleling that “piece of torn bus ticket stuck in the middle of an oil-painting” in Bartók’s *Fifth Quartet*.

Like Beauty, Wit is “in the eye of the beholder”, and many witticisms gladden the eye (or rather, ear) of *this* beholder. After the piano establishes thoroughly inoffensive “normality”, the first subject gets progressively wilder. Strings prepare the expected “feminine” second subject, but instead it’s even *more* of a firecracker! The “formal clarity” of exposition and development is engulfed by the sheer torrent of virtuoso imagination, aphoristic machine-gunning echoing the picture-house pianist’s hectic craft.

The second movement finds strings playing a saccharine “romance”, sentimental yet refined and utterly delicious, presaging similarly tender episodes in his later music. Taking this up, the concerto pianist becomes an elegant bar-pianist. At the opposite pole the (muted) trumpet, not to be outdone, croons the tune (in June?). In between? An incongruously mock-portentous, finger-bruising climax, what else?

The tiny third movement, its flurrying figurations recalling one of the *Preludes* (you guess which!), recalls Mendelssohn’s *Violin Concerto* famously bridging from serenity to celerity. Shostakovich bridges from serenity to circus, then surpasses the earlier “virtuoso imagination” with a mind-boggling succession of twists. That crunch-point is announced by galumphing basses: over tinder-dry col legno strings the trumpet warbles a fair approximation to a Bavarian thigh-slapper! The tune’s aroma of *Der Liebe Augustine* offended many of delicate sensibilities. Sad, that. The whirlwind resumes, leaving this somewhat substantial “torn bus ticket” - and its audience - gasping in its wake. What *would* Franz Joseph have made of it?

In 1934, *Lady Macbeth* went into production. Being stuffed with everything that makes opera so endearing - drunkenness, brutality, immorality, betrayal, rape, murder etc. - success was guaranteed. At this high point, with immaculate dramatic timing, the roof fell in on Shostakovich. Even the rising smell of muck spreading through his bed of roses couldn't warn him: thinly disguised as a *Pravda* "review", Stalin's "tut-tutting" over the purported "Muddle instead of Music" was more than that - it was the kiss of death. Before long, Shostakovich was an "Enemy of the People".

What could he do? At one extreme, he could churn out the now-statutory "propagandist pap", at the other he could flee into exile. As an artist of the highest integrity and a proud Russian, he would do neither. Yet he couldn't fight openly - that was a one-way ticket to the salt-mines. He was in a right pickle.

What did he do? The answer used to be simple: "he threw in the towel". However in 1979, like the serpent into the Garden of Eden, Solomon Volkov's *Testimony* slid onto our bookshelves. Initially it seemed preposterous. Aided by the Fall of the Wall and subsequently the Soviet, hard evidence emerged. Even more preposterously, this *supported* the thrust of Volkov's account.

So, in *post-Testimony terms*, what did he do? There was only one option: he became a *musical* "Resistance Movement". Within outwardly conformist compositions he enfolded his truths: musical wolves in sheep's clothing. This path left him in constant, glacial fear of being rumbled. He kept a bag packed, awaiting the fateful knock. Imagine! This was, more or less, how he spent the *rest of his life*. I lose sleep just thinking about it.

Sometimes he survived only through luck. Would the *Eighth Symphony's* almost incoherent outrage have earned him that ticket, were it not for the *Seventh's* contribution to the War effort? Zhdanov's infamous 1948 "Purge" crucified him. Only after Stalin's death in 1953 was Shostakovich gradually "rehabilitated", but "cooperation" was the price of being allowed to earn a living, and even "honoured". The peak of this "thaw" coincided with the composition of . . .

Concerto No. 2 for Piano and Orchestra, Op. 101 (1957)

Shostakovich harboured hopes that his son, Maxim, would become a pianist (so he became a conductor). Maxim premiered this effervescent concerto on 10th. May 1957, his 19th. birthday. It was clearly meant as a "birthday present": utterly devoid of subterfuge, instead brimming with youthful vitality, romance - and such sheer damned mischief that I reckon it's a character-study of Maxim.

In the *First Concerto's* pursuit of wit and refinement Shostakovich (happily!) failed miserably to tame the wild beast of his hyperactive imagination. In the *Second*, without being so rash as to *domesticate* the beast, he caged it in a Haydn-esque formal corral: a classically *correct* three movements. Haydn himself might have been overjoyed at the "rabbits" Shostakovich pulls out of his three-cornered "hat".

The first movement is a sonata form, but one with its tongue firmly in its cheek. For starters, Shostakovich deftly delves into Bartok's box of tricks, reprising the two subjects in reverse order. The perky bassoon-led introduction and the piano's response are like verse and refrain, sharing the same perkiness, but the "refrain" hasn't shared its vodka with its little brother. Contrary to our experience in the *First Concerto*, the piano and snare-drum romp isn't the second subject, as we discover when brothers Verse and Refrain re-emerge and slap down a classical cadence. The second subject's prim femininity is also somewhat undermined by a faint whiff of vodka. The piano kick-starts an amazingly prolific development by vamping fit to bust on a fragment of the *second* subject! A disproportionately *huge* climax seems to parody Rachmaninov, but Shostakovich immediately evens things up by skitting his *own* symphonic habit, spilling into the reprise on a massive, unison tutti.

The second movement sounds like a "developmental extended ternary form". Like the *First Concerto*'s slow movement, it is exquisitely beautiful, lacking only the saccharine and portentous pounding. After the spirited high-jinks, it seems to express the fragile melancholy of youth. Simplicity is the key, and for the cloud-shrouded string theme the key is *minor*. Like a penetrative sunbeam, an effect as magical as it's simple, the piano counter-melody enters in the *major*. This blossoms, then gradually clouds over, the musing piano drifting into the first theme. The sun sets in arpeggiated figurations, whose tips evolve the merest wisps of rhythm, which the finale's eruption reveals as a distillation of the device in Beethoven's *Emperor Concerto*!

Finales "should" be rondos or, to raise your audience's eyebrows, sonatas. Shostakovich pulls a real fast one. It sounds like a rondo, but isn't - it's more like a comical boxing match! The two subjects strictly alternate. Whilst the first is a cheekily chattering duple time, the second is in a bumpy *septuple* time, so must willy-nilly play "chalk" to the other's "cheese". These two incompatible clowns constantly elbow one another aside, capering ever more outrageously. In and amongst, there's a recurring, rippling figuration, a "straight man" vainly trying to referee the contest. Recently, I learnt that this is a quotation from Hanon's finger exercises. Shostakovich said this was the only way he could get his son to practice them. In a cock-eyed way, that fits a treat. Anyway, don't ask me who wins - just enjoy the bout!



Things might have been improving, but the Soviet remained totalitarian, and Shostakovich covertly dissident. The *Eleventh Symphony* followed the brutal repression of the 1956 Hungarian uprising. Seeing the score, the horrified Maxim wondered, "Father, what if they hang you for this?" Apparently, the executioner's hand was stayed by Shostakovich's growing international reputation and perceived propaganda value. This reputation was the silver lining that tinged, however faintly, the cloud covering almost half his life, casting a ray of hope to illuminate his final years.

Shostakovich, a real piano fan, nevertheless wrote only two concertos. In the *First* solo honours were shared, whilst the *Second* might never have been conceived, had not father harboured ambitions for son. However these concertos have a very particular relationship: the *First* effectively marked the end of his “carefree youth”, whilst the *Second* came after the years of Terror. What difference did the nightmare they bracketed make?

The answer is a startling “None whatsoever”! The *Second* is blessed with the same robust blend of sharp wit, tender sentiment and sheer rollicking fun as was the *First*. The only real difference is the *Second*’s more disciplined structure, which is simply what you’d expect of a more mature composer. Considering what he’d endured, isn’t this *astonishing*? He seems to have emerged not only with a full set of marbles, but also without even the tiniest chip out of a single one. What does that tell us about this amazing man and his music?

©Paul Serotsky, 2002



Born in Baku, ex-USSR, **Oleg Marshev** trained with Valentina Aristova at the Gnesin School for Highly Gifted Children and with Mikhail Voskresensky at the Moscow Conservatory where he completed his Performance Doctorate in 1988 gaining the Diploma with Honour. Marshev is thus a direct representative of the fifth generation of Russian pianists since Liszt, through Alexander Siloti, Konstantin Igumnov and Voskresensky's teacher, Lev Oborin.

Marshev's First Prize in the 1988 "Pilar Bayona" International Piano Competition (Spain) proved the first in a series of illustrious competition victories which have confirmed the artist's reputation as one of the most talented Russian pianists of his generation: in 1990 he took First Prize and the Gold Medal at the AMSA World Piano Competition of Cincinnati; in 1991 First Prize at the Concorso Pianistico Internazionale "Citta di Marsala" and the following year he was awarded the coveted *Primo Premio Assoluto* in the Italian capital's premier competition, the Concorso Pianistico Internazionale "Roma 1992".

In addition to numerous engagements in his native country, Marshev has performed in Hungary, Poland, Spain, Germany, Holland, France, Scandinavia, Japan, New Zealand and in the United States and Canada. 1991 saw his New York debut with a highly acclaimed recital at the Lincoln Center "Alice Tully Hall" which led to an invitation to perform at the Amsterdam Concertgebouw. Resident in Italy, the artist gives concerts regularly in that country's leading music centres, from Messina, Catania and Palermo in the south, via Rome and Tuscany to the major cities of the north such as Turin and Milan. He is also in increasing demand as a teacher, holding masterclasses in Spain, Italy and the USA, and as a competition jury member (including that of the World Piano Competition in Cincinnati).

Marshev's activities also extend to the recording studio: in addition to the present recordings numerous compact discs are available on Danacord. All these releases have been received to critical acclaim by leading international publications such as *Gramophone*, *High Fidelity*, *Fanfare*, *In Tune*, *Fono Forum*, *Diapason*, *Pianist Magazine*, *Cd Classica* and *Repertoire des Disques*.

OLEG MARSHEV on Danacord (www.danacord.dk)

Sergei Prokofiev · The complete original solo piano music

Vol. 1 incl. Sonatas 6 and 7 · DACOCD 391

Vol. 2 incl. Sonatas 1 and 8 · DACOCD 392

Vol. 3 incl. Sonatas 3 and 5 · DACOCD 393

Vol. 4 incl. Sonatas 2 and 4 · DACOCD 394

Vol. 5 incl. Sonata no. 9 · DACOCD 395

Anton Rubinstein · Piano concertos nos 3 and 4

Artur Rubinstein Philharmonic Orchestra · Conductor Ilya Stupel · DACOCD 411

Richard Strauss · The original solo piano music incl. Sonata and Pieces opp 3 and 5 · DACOCD 440

Pavel Pabst · First recording of Opera and Ballet Paraphrases for solo piano · DACOCD 450

Emil von Sauer · First recording of the complete music for solo piano.

Vol. 1 Etudes de Concert I · DACOCD 487

Vol. 2 Etudes de Concert II · DACOCD 488

Vol. 3 Sonatas I · DACOCD 533

Vol. 4 Sonatas II · DACOCD 534

Vol. 5 Suites and arrangements · DACOCD 595 *In preparation*

Vol. 6 Piano Concerto No 2 and misc. piano pieces

with the Aarhus Symphony Orchestra conducted by James Loughran DACOCD 596 *In preparation*

Sergei Rachmaninov · Sonata no 2, Morceaux de Fantasie, op 3, Corelli variations · DACOCD 525

Franz Liszt: HEXAMERON · and piano music by Chopin, Thalberg, Pixis, Herz and Czerny · DACOCD 530

Siegfried Langgaard and Rued Langgaard

Piano Concertos (Danish Romantic Piano Concertos Vol 1)

Sønderjyllands Symfoniorkester · The South Jutland Symphony Orchestra

Conductor Matthias Aeschbacher · DACOCD 535

August Winding and Emil Hartmann

Piano Concertos (Danish Romantic Piano Concertos Vol 2)

Sønderjyllands Symfoniorkester · The South Jutland Symphony Orchestra

Conductor Matthias Aeschbacher · DACOCD 581

Victor Bendix and Ludvig Schytte

Piano Concertos (Danish Romantic Piano Concertos Vol 3)

Aalborg Symphony Orchestra · Conductor Matthias Aeschbacher · DACOCD 597 *In preparation*

Sergei Rachmaninov · The complete works for piano and orchestra

Aarhus Symphony Orchestra · Conductor James Loughran · DACOCD 582 & DACOCD 583

Sergei Prokofiev · The complete works for piano and orchestra

Sønderjyllands Symfoniorkester · The South Jutland Symphony Orchestra

Conductor Niklas Willén · DACOCD 584 & DACOCD 585

Peter Tchaikovsky · The complete works for piano and orchestra

Aalborg Symphony Orchestra · Conductor Owain Arwel Hughes · DACOCD 586 & DACOCD 587

Hannu Lintu was born in Finland in 1967 and studied piano and cello first at the Conservatory in Turku and later at the Sibelius Academy in Helsinki. He began studying conducting with Atso Almila and continued with Jorma Panula, Ilja Musin and Eri Klas at the Sibelius Academy. He has also studied with Myung Whun Chung at the Accademia Chigiana in Siena.

In 1994 Hannu Lintu won the Nordic Conductor's Competition in Bergen.

From 1995-1997 Hannu Lintu was the Artistic Director of the Bergen Collegium Musicum Chamber Orchestra and from 1998-2001 he was engaged as Music Director of the Turku Philharmonic Orchestra.

From 2002/03 he will be Chief Conductor of the Helsingborgs Symphony Orchestra. Hannu Lintu is also a frequent guest conductor of Avanti! Chamber Orchestra.

Hannu Lintu is known in Scandinavia especially for his contributions to contemporary music and he has premiered numerous works by Per Nørgård, Marc Anthony Turnage, Jouni Kaipainen and Kaija Saariaho.

Hannu Lintu conducted the Toronto Symphony Orchestra, Swedish Radio Symphony Orchestra, Norwegian Radio Symphony, Bergen Philharmonic, Adelaide Symphony Orchestra, Dortmund Philharmonic, Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra and Lahti Symphony Orchestra.

He was invited by the Flanders Festival, Adelaide Festival, Golden Autumn Festival Beijing, NYYD Contemporary Music Festival Tallinn and all major Finnish festivals.

Hannu Lintu conducted Aulis Sallinen's King Lear at the Finnish National Opera.

In 2001/02 Hannu Lintu has been invited to conduct the Staatsphilharmonie Rheinland-Pfalz, Berliner Symphoniker, Finnish National Opera, Finnish Radio Symphony Orchestra and Helsinki Philharmonic Orchestra.

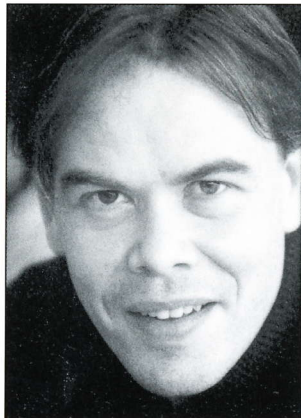
Hannu Lintu's discography includes recordings with Kaija Saariaho's From the Grammar of Dreams with the Avanti! Chamber Orchestra for Ondine, Einojuhani Rautavaara's Symphony No. 3, Cantus Arcticus and the Piano Concerto No. 1 with the Scottish National Orchestra for Naxos, Sibelius' Pelleas and Melisande, King Kristian II and Belsazar's feast for Naxos.

Ondine will release Kaija Saariaho Solar, Lichtbogen and Graal Theatre with the Avanti! Chamber Orchestra in 2002.

The **Helsingborg Symphony Orchestra** relishes challenges and has the reputation of being an ambitious ensemble. The HSO has its own distinctive sound, which is clear, vivacious and expressive. This is not just because the Helsingborg Concert Hall is one of Europe's best concert venues in terms of acoustics, but rather the result of the musicians' ability and commitment and a carefully cultivated playing style that has developed over many years – the orchestra was founded in 1912. The orchestra has the ability to combine precision with musical zeal, to be both dedicated and disciplined.

A highlight of many successful international tours came in autumn 1999 with former chief conductor Okko Kamu. The tour took the HSO to Germany and Austria where it performed at some of Europe's most prestigious arenas: the Liederhalle in Stuttgart, Die Philharmonie in Cologne and the Grosses Festspielhaus in Salzburg. The HSO was given a very warm reception, excellent reviews, and was invited to return to all the venues. In spring 2001 the orchestra took part in an international opera gala led by Bertrand de Billy at the Théâtre Musical du Châtelet in Paris.

Several of the HSO's recordings have been critically acclaimed by international music publications. Okko Kamu's interpretations of Franz Berwald's Symphonies (Naxos) won a Diapason d'Or, and the CD featuring the music of Benjamin Britten (Ondine) made the Editor's Choice list in Gramophone magazine. Swedish Orchestral Favourites (Naxos) has sold more than 150,000 copies, an exceptional figure for classical music, and earned the HSO both gold and platinum discs.







DACOCD 601

DIGITAL DDD

Total playing time
76:52

Recorded Konserthuset,
Helsingborg, Sweden
29 July - 2 August, 2002

Recording Producer and
Supervisor:
Lennart Dehn

Balance Engineer,
Editing and Mastering:
Stephan Flock

Cover painting:
Alexy Lieberov

Executive Producer
Jesper Buhl

DANACORD
Nørregade 22
DK-1165 Copenhagen
©DANACORD 2002

www.danacord.dk



DMITRI SHOSTAKOVICH (1906-1975)

**Concerto for piano, trumpet and
strings in C minor, op. 35 (1933) 22:06**

- [1] Allegretto - Allegro vivace 5:43
(attacca)
- [2] Lento (attacca) 8:06
- [3] Moderato (attacca) 1:29
- [4] Allegro con brio 6:46

Jan Karlsson, trumpet

**Piano Concerto No 2 in F, op. 102
(1957) 21:09**

- [5] Allegro 7:40
- [6] Andante (attacca) 7:46
- [7] Allegro 5:42

OLEG MARSHEV, piano
HELSINGBORG SYMPHONY ORCHESTRA
HANNU LINTU, conductor

**24 Preludes for piano, op. 34
(1932-33) 33:37**

- [8] No 1 Moderato 1:43
- [9] No 2 Allegretto 0:53
- [10] No 3 Andante 2:24
- [11] No 4 Moderato 2:21
- [12] No 5 Allegro vivace 0:31
- [13] No 6 Allegretto -
Moderato 1:14
- [14] No 7 Andante 1:21
- [15] No 8 Allegretto 1:02
- [16] No 9 Presto 0:39
- [17] No 10 Moderato non troppo -
Allegretto - Moderato
non troppo 1:54
- [18] No 11 Allegretto 0:48
- [19] No 12 Allegro non troppo 1:14
- [20] No 13 Moderato 1:04
- [21] No 14 Adagio 2:23
- [22] No 15 Allegretto 1:04
- [23] No 16 Andantino 1:16
- [24] No 17 Largo 2:02
- [25] No 18 Allegretto 0:48
- [26] No 19 Andantino 1:34
- [27] No 20 Allegretto furioso 0:41
- [28] No 21 Allegretto poco
moderato 0:52
- [29] No 22 Adagio 2:31
- [30] No 23 Moderato 1:30
- [31] No 24 Allegretto 1:37

dana
cord