

A close-up, artistic photograph of the strings and hammers of a piano. The strings are taut and run diagonally across the frame. The hammers, which are covered in red felt, are positioned below the strings. The lighting is warm and golden, creating a sense of depth and texture. The background is softly blurred, focusing attention on the intricate details of the piano's mechanism.

London Philharmonic^{*} Orchestra

SHOSTAKOVICH

PIANO CONCERTO NO.1

PIANO CONCERTO NO.2

PIANO QUINTET IN G MINOR

VLADIMIR JUROWSKI *conductor*

MARTIN HELMCHEN *piano*

LONDON PHILHARMONIC ORCHESTRA

SHOSTAKOVICH

PIANO CONCERTO NO.1

Shostakovich was a fine pianist, and composed a good deal for his instrument, including two concertos. He wrote the first of them in the spring of 1933, gave the première with the Leningrad Philharmonic Orchestra and its conductor Fritz Stiedry in October 1933, and continued to play it for many years. It has the distinctive accompaniment of a single trumpet and string orchestra. And, as if to avoid the problem of creating a Soviet concerto glorifying the individual soloist at the expense of the orchestral mass, it puts the emphasis not on heroism or passion, but on entertainment and even parody.

Thus the work opens, after a brief introductory flourish, with a broad, modal melody that might well have been written by the arch-Romantic Rachmaninov. But, in place of one of Rachmaninov's luscious second subjects, the piano comes up with a clumsy fanfare-like tune in the bass, accompanied by springing and then yelping strings. And a little later the trumpet, unheard since the introduction, re-emerges – with a theme seemingly borrowed from the classical period – to take on the role of a predominantly comic second soloist. The second movement, in slow

waltz time, is equally ambiguous in mood. The strings' opening melody seems serious enough, as do the other ideas that follow it in dream-like profusion. But the piano's central burst of rhetoric is deflated by a single pistol-shot pizzicato; and when the opening theme returns, it is on the muted trumpet, largely in its strained lower register. A brief interlude, a combination of piano toccata and string cantilena, leads into the riotous finale. This gleefully combines scurrying string melodies, cartoonish piano cadenzas, a furious galop, an insouciant popular tune treated in the manner of a cornet fantasy, and much else besides, on its way to a grotesquely over-emphatic C major conclusion.

Anthony Burton

PIANO CONCERTO NO.2

Famously, it is seldom easy to tell what message Shostakovich intends in any given piece. When he says of his disarmingly simple Second Piano Concerto that it had 'no artistic value', what are we to make of it? There is certainly a case for saying that it was functional, yet that function was a personal one in its way, since Shostakovich composed it early in 1957 for



his son Maxim to play at his (successful) audition for the piano class at the Moscow Conservatory. The lightly scored Concerto is by turns jauntily humorous and glowingly tender, has no apparent extra-musical programme or message, and is unashamedly euphonious. And whereas the complex First Concerto requires power and dexterity of its soloist, the less technically demanding Second instead emphasises interpretative agility and warmth of expression.

The first movement opens with padding bassoons and oboes leading swiftly to the soloist's gentle first entry, playing in Schubertian parallel octaves as will be the

case throughout much of this movement and the last. The perky theme seems unassuming and straightforward, yet Shostakovich's melodic invention and transformative skills are not only enough to maintain interest, but also to allow the music to gain strength towards an impressive climax and then power a strongly driven cadenza. The second movement is surprising; a dreamily romantic *Andante* whose underlying rhythm is borrowed from a stately baroque dance – the sarabande – but whose expressive atmosphere owes much to the piano concertos of Grieg and Rachmaninov. It is followed directly by the finale, which re-establishes the dashing jokiness of the first movement;

a rondo, it alternates its energetic opening theme with a cheekily percussive passage in 7/8 and a section that seems happy to hurl itself into frenetic memories of childhood five-finger exercises, all swirling to a conclusion of captivating brilliance. This is light music alright, especially when compared to many of Shostakovich's larger works; but it is light music by a composer of effortless natural skill and flair.

Lindsay Kemp

PIANO QUINTET IN G MINOR

Shostakovich wrote his Quintet for piano and strings in 1940, two years after he had embarked on his sequence of fifteen string quartets. He gave the first performance with the Beethoven Quartet in Moscow in December 1940, to an immediately favourable reception, followed by the award of a Stalin Prize. One of the work's most remarkable features is the clarity of its textures: the piano and the string quartet are treated as separate entities, with virtually no doubling, and very little filling-in of the middle register. Mahler's Fifth Symphony may have been the

model for the Quintet's unusual formal plan of two linked pairs of movements around an extended central *Scherzo*; but it was surely Shostakovich's lifelong admiration for Bach that prompted his decision to begin with a *Prelude* and *Fugue* in G minor. The *Prelude* relaxes its initial intensity in a lightly scored middle section, but redoubles it at the end of the movement; the *Fugue* is intense and concentrated throughout, and in its later stages quotes an expressive phrase from the *Prelude*. The *Scherzo*, in rondo form, is a movement of brittle high spirits in the bright key of B major. The final two movements are a lyrical D minor *Intermezzo*, beginning over a cool Bachian pizzicato bass line but rising to a passionate climax, and a generally relaxed G major *Finale*, which recalls the expressive phrase from the *Prelude* and *Fugue* in its central development section, but ends with an unassuming signing-off.

Anthony Burton

VLADIMIR JUROWSKI *conductor*

Vladimir Jurowski was born in Moscow, but in 1990 moved with his family to Germany, where he completed his musical studies at the High Schools of Music in Dresden and in Berlin. In 1995 he made a highly successful debut at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, which launched his international career. Since then he has worked with the world's leading orchestras and opera houses such as the Berlin Philharmonic, Royal Concertgebouw, Dresden Staatskapelle and Philadelphia orchestras as well as the Royal Opera House Covent Garden, Opéra Bastille de Paris, La Scala Milan and Metropolitan Opera New York.

In January 2001 Vladimir Jurowski took up the position of Music Director of Glyndebourne Festival Opera. In 2005 he was appointed Principal Guest Conductor of the Russian National Orchestra and granted the title of "Special Artist" of the Orchestra of the Age of Enlightenment. In September 2007 he became the London Philharmonic Orchestra's twelfth Principal Conductor.

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MARTIN HELMCHEN *piano*

Helmchen has performed with the Berlin Philharmonic under Herbert Blomstedt, Vienna Philharmonic under Valery Gergiev, London Philharmonic with Vladimir Jurowski, Orchestre National de France and Kurt Masur, City of Birmingham Symphony Orchestra and Andris Nelsons and Orchestre de Paris and Christoph von Dohnányi.

Other notable highlights include performances with Sir Mark Elder and the Hallé Orchestra (UK), Leipzig Gewandhaus with Christoph von Dohnányi, with the Boston Symphony Orchestra at Tanglewood Festival and his North American recital début at the prestigious Vancouver Recital Society.

The winner of the 2001 Clara Haskil Competition, an award-winner of the Borletti-Buitoni Trust in 2004 and former soloist of the “BBC New Generation Artist Scheme”, Martin Helmchen’s passion for chamber music was largely ignited in early collaborations with the late cellist Boris Pergamenschikow. He now performs regularly with Heinrich Schiff, Marie-Elisabeth Hecker and Julia Fischer. Martin Helmchen’s discography on the Pentatone label has most recently included a Schubert duo recording with Julia Fischer, Mendelssohn piano concerti with Philippe Herreweghe and the Royal Flanders Philharmonic, and a solo Schubert disc.



© Marco Borggrievé



The Borletti-Buitoni Trust helps outstanding young musicians to develop and sustain international careers with awards that fund tailor-made projects. As well as financial assistance the Trust provides invaluable support and encouragement to an ever-growing family of young musicians.

A film about this recording and video excerpts from the performance are available at www.bbtrust.com

PAUL BENISTON *trumpet*

© Patrick Harrison



Paul Beniston started to learn the cornet at the age of eight in the Gillingham Salvation Army Brass Band and later took up the trumpet when he was ten. At fourteen he received the

diploma of Associate of the Royal College of Music, and that of Fellow of Trinity College, London, at sixteen. He studied music at Bristol University and later received a Masters Degree from the Royal College of Music. He served as Joint-Principal Trumpet at English National Opera for four years from 1989-93 and then in 1994 joined the London Philharmonic Orchestra as Principal Trumpet. He has appeared as soloist with the London Philharmonic Orchestra at London's Royal Festival Hall and Queen Elizabeth Hall and is a featured instrumentalist on a number of the Orchestra's recordings including Mahler Symphony No. 5 with Van Zweden, Vaughan Williams Symphony No. 3 with Haitink, Karl Jenkins *The Armed Man* and Dave Heath *African Sunrise*. He also features on the film soundtrack for *The Lord of Rings* trilogy. Paul was a member of London Brass from 1996 to 2002 and is a Professor at the Royal College of Music and the Guildhall School of Music and Drama.

PIETER SCHOEMAN *violin*

© Patrick Harrison



In 2002, Pieter Schoeman joined the London Philharmonic Orchestra as Co-Leader. In 2008 he was appointed Leader. Born in South Africa, he made his solo début with the Cape Town Symphony Orchestra

at the age of ten. He studied with Jack de Wet in South Africa, Eduard Schmieder in Los Angeles and in 1991 his talent was spotted by Pinchas Zukerman who recommended that he move to New York to study with Sylvia Rosenberg.

Pieter Schoeman has performed as a soloist and recitalist throughout the world in such famous halls as the Concertgebouw Amsterdam, Moscow's Rachmaninov Hall, Capella Hall St Petersburg, Staatsbibliothek Berlin, Hollywood Bowl Los Angeles and in London's Queen Elizabeth and Wigmore Halls.

As a soloist with the London Philharmonic Orchestra, he recorded Benjamin Britten's Double Concerto with Alexander Zemtsov, which was released on the Orchestra's own record label to great critical acclaim. He has recorded numerous violin solos with the LPO for Chandos, Opera Rara, Naxos, the BBC and for American film and television. He led the Orchestra in its soundtrack recordings for *The Lord of the Rings* trilogy. He teaches at Trinity College of Music.

VESELIN GELLEV *violin*



© Fran Collin

Praised by the New York Times for his "warmth and virtuosic brilliance", Bulgarian violinist Vesselin Gellev is Sub-Leader of the London Philharmonic Orchestra. He has been Leader of the New Haven

Symphony Orchestra and the Spoleto Festival Orchestra, and Guest Leader of a number of orchestras, including Royal Philharmonic Orchestra, Royal Scottish National Orchestra, BBC National Orchestra of Wales, and the Mahler Chamber Orchestra. He has been a featured soloist with the London Philharmonic Orchestra, the Spoleto Festival Orchestra, the New Haven Symphony Orchestra, and the Juilliard Orchestra, among others. He has recorded several albums as Concertmaster of Kristjan Järvi's Absolute Ensemble, a Grammy®-nominated, genre-blending "classical band," and performed around the world to popular and critical acclaim. Vesselin Gellev won First Prize at the Concert Artists Guild competition in New York as a member of the Antares Quartet. His passion for chamber music has also led to regular appearances at London's Wigmore Hall, as part of the London Philharmonic Orchestra's Chamber Contrasts series. He holds Bachelor and Master of Music degrees from The Juilliard School in New York.

ALEXANDER ZEMTSOV *viola*



© Giorgia Bertazzi

Alexander Zemtsov attended the Gnessin Music Lyceum in Moscow studying with Elena Ozol. He continued his education with Michael Kugel in Hoogeschool Maastricht and graduated

from the Hochschule Hanns Eisler Berlin in the class of Tabea Zimmermann. Zemtsov's mastery and artistry have been recognised internationally and have brought him numerous prizes including First Prize at the 8th Brahms Competition in Pörschach, Austria, in 2001. From the age of 19 he has worked with several European orchestras and in 2002 was appointed Principal Viola with the London Philharmonic Orchestra.

He is a founder member of The Hermitage Trio with Boris Garlitsky (violin) and Leonid Gorokhov (cello). As a soloist he has performed with Belgian Radio Orchestra, Konzertverein Orchester Vienna and the London Philharmonic Orchestra. Alexander Zemtsov is Professor of Viola at the Guildhall School of Music and Drama, Konservatorium in Vienna and The Academy Lions Club MOZART in Vienna. His recent recordings have been released on Naxos, Chandos and the London Philharmonic Orchestra label.

KRISTINA BLAUMANE *cello*

© Janis Dzinars



Kristina Blaumane graduated from the Latvian Academy of Music and the Guildhall School of Music and Drama, where she studied with Stefan Popov. She enjoys a busy career giving recitals and performing with orchestras

such as the Britten Sinfonia, Amsterdam Sinfonietta, Kremerata Baltica, Netherlands Wind Ensemble and all the major Latvian orchestras under conductors including Markiz, Nelsons, Oundjian, Sanderling and Vänskä. Kristina Blaumane has appeared at major international festivals such as Lockenhaus, Salzburg, Gstaad, Verbier, Jerusalem, Spitalfields,

Cheltenham, Aldeburgh, Moscow Homecoming and Crescendo, and has performed chamber music with artists such as Isaac Stern, Gidon Kremer, Yo-Yo Ma, Yuri Bashmet, Leif Ove Andsnes, Mischa Maisky, Nikolaj Znaider and Oleg Maisenberg.

In 2007 Kristina Blaumane released her debut recital CD of Barber, Grieg and Martinů with Jacob Katsnelson. At 22 she was appointed Principal Cellist of the Amsterdam Sinfonietta, and since 2007 has been Principal Cellist of the London Philharmonic Orchestra. She also regularly appears as Guest Leader with the Kremerata Baltica. Blaumane received the Latvian Great Music Award in 2005 and 2007, the highest music prize given by her home country.

© Mike Hatch



Piano Quintet recording session

LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is known as one of the world's great orchestras with a reputation secured by its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work. Distinguished conductors who have held positions with the Orchestra since its foundation in 1932 by Sir Thomas Beecham include Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003 and became Principal Conductor in September 2007. The London Philharmonic Orchestra has been resident symphony orchestra at Southbank Centre's Royal Festival Hall since 1992 and there it presents its main series of concerts between September and

May each year. In summer, the Orchestra moves to Sussex where it has been Resident at Glyndebourne Festival Opera for over 40 years. The Orchestra also performs at venues around the UK and has made numerous tours to America, Europe and Japan, and visited India, Hong Kong, China, South Korea, Australia, South Africa and Abu Dhabi.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski. www.lpo.org.uk



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Symphony

DMITRI SHOSTAKOVICH (1906–1975)

22:51 Piano Concerto No.1 for Piano, Trumpet & Strings, Op.35

- 01 06:25 Allegretto - Allegro vivace - Moderato
02 07:44 Lento
03 01:43 Moderato
04 06:59 Allegro con brio

18:51 Piano Concerto No.2, Op.102

- 05 07:02 Allegro
06 06:30 Andante
07 05:19 Allegro

34:07 Piano Quintet in G Minor, Op.57

- 08 04:53 Prelude
09 11:13 Fugue
10 03:28 Scherzo
11 07:08 Intermezzo
12 07:25 Finale

VLADIMIR JUROWSKI *conductor*

MARTIN HELMCHEN *piano*

PAUL BENISTON *trumpet*

PIETER SCHOEMAN, VESSELIN GELLEV *violin*

ALEXANDER ZEMTSOV *viola*

KRISTINA BLAUMANE *cello*

LONDON PHILHARMONIC ORCHESTRA

Boris Garlitsky *leader* (Piano Concerto No.1)

Pieter Schoeman *leader* (Piano Concerto No.2)

Piano Concertos recorded live at Southbank Centre's ROYAL FESTIVAL HALL, London