

CSO·RESOUND

CHICAGO SYMPHONY ORCHESTRA LIVE

SHOSTAKOVICH 5

CHICAGO SYMPHONY ORCHESTRA

MYUNG-WHUN CHUNG



SHOSTAKOVICH / SYMPHONY NO. 5 IN D MINOR, OP. 47

Chicago Symphony Orchestra / Myung-Whun Chung, Conductor

1	1. Moderato	18:11
2	2. Allegretto	5:01
3	3. Largo	5:13
4	4. Allegro non troppo	13:39

Total playing time	52:04
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SHOSTAKOVICH / SYMPHONY NO. 5 IN D MINOR, OP. 47

Dmitri Shostakovich first came to the United States in March 1949. Before a crowd of 30,000 people in Madison Square Garden, he sat at a piano and played the scherzo from his Fifth Symphony. He arrived here as an official participant in the Cultural and Scientific Conference for World Peace, and he came, against his better judgment, because Stalin had telephoned him and asked him to come.

It is a disturbing and symbolic image: this great man, so shy and unassuming behind his thick glasses, being trotted out to perform his best-known symphonic music on a piano in a sports arena. This was but one of many battles Shostakovich fought in his war between the public platform and his private thoughts. A photograph taken at the time shows Shostakovich, his eyes avoiding the camera, standing uneasily between Norman Mailer and Arthur Miller.

Dmitri Shostakovich's Fifth Symphony is perhaps the best-known work of art born from the marriage of politics and music. In 1949, when the Soviet composer came to America, the circumstances of its creation were as famous as the music itself.

The facts are few, but telling. On January 28, 1936, while Shostakovich was working on his Fourth Symphony, *Pravda* denounced his opera *Lady Macbeth of Mtsensk* in an article called "Muddle instead of Music." Although the opera had been triumphantly received in both Moscow and Leningrad during the previous two years—and in more than 175 performances—it was suddenly and decisively attacked as fidgety, screaming, neurotic, coarse, primitive, and vulgar. Although Shostakovich himself was not the recipient of such well-chosen adjectives, there was no question of where he now stood in the eyes of Soviet authorities.

Shostakovich went ahead and finished his Fourth Symphony—a vast, exploratory, tragic work—but when it came time to unveil it in public, he had second thoughts and withdrew the score. (It waited twenty-five years to be heard.) Then, after a long silence, came his official response, written in just three months. Shostakovich now issued "the creative reply of a Soviet artist to justified criticism," the astonishing phrase that is forever linked with the work's official title, Symphony No. 5.

Sorting fact from fiction is no mere pastime in discussing Soviet music. On such distinctions hangs our understanding of important musical impulses. Many a listener, as well as political historian, has pondered the justification for the Soviet criticism and the motivation for the reply. For the record, we can consider the composer's own words, written at the time, although they are less than enlightening: "The theme of my Fifth Symphony is the making of a man. I saw man with all his experiences in the center of the composition, which is lyrical in form from beginning to end. In the finale, the tragically tense impulses of the earlier movements are resolved in optimism and joy of living." There is, of course, some incontrovertible evidence, like the wild success of the Fifth Symphony when it was introduced on November 21, 1937, in Leningrad under the baton of Eugene Mravinsky, and the subsequent official embrace of Shostakovich, speedily returned to favor.

In the end, the music must speak for itself. In place of the "screaming," "primitive" music that got him into trouble, Shostakovich now gives us clarity and brilliance. And, despite intermittent tensions, we have a happy ending. Like Beethoven, Tchaikovsky, and Mahler before him, Shostakovich has written a fifth symphony that sets out to triumph over adversity, with the major key supplanting minor in the final movement. The power of this music is undeniable, although not everyone was satisfied that its deeper content was really politically correct—after hearing Shostakovich's new symphony for the first time, the great novelist Boris Pasternak wrote, "He went and said everything, and no one did anything to him for it."

Clarity of form and texture is the hallmark of the large—and not uncomplicated—first movement. From the jagged *Grosse Fuge*-like opening theme to the climactic, grotesque march over a relentless snare-drum rhythm, Shostakovich takes pains not to lose us in intricate lines of counterpoint or disorienting harmonies. For every page of the score that calls on the full resources of the orchestra, there are countless others on which few notes are written. The second theme, for example, is a serene, soaring violin melody of wide leaps—we are never quite certain where it will land next—over simple chords that slowly change colors as they repeat their "tum ta-ta" pattern.

The Allegretto that follows (a traditional scherzo and trio form) is as merry and good-natured as any music that came from Shostakovich's pen. If this were the only music of his that we knew, we might not be so quick to read a note of irony into the solo violin's teasing melody in the trio. But this is music in a singularly untroubled vein, and that is precisely what the Madison Square Garden crowd was meant to hear.

Shostakovich claimed he wrote the Largo at white heat, in three days—information that is hard to digest once one hears this calm and controlled music, moving slowly over vast, wide open spaces. The lucid, thin textures occasionally turn spartan—a solo oboe melody against a single sustained violin note, a flute duet accompanied by a quiet harp—but every phrase carries meaning and we hang on each note.

If darkness blankets the eloquent Largo, the finale erupts with power and brilliance. A triumphant conclusion was mandatory—particularly after the troubled thoughts of the preceding slow movement. When the D minor struggles finally shift into an affirmative D major blast, it is only our hindsight—our knowledge of the undeniable sorrow and despair of Shostakovich's last works—that suggests this happy ending is somehow forced.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.

MYUNG-WHUN CHUNG / CONDUCTOR



Myung-Whun Chung began his musical career as a pianist, making his debut with the Seoul Philharmonic at the age of seven. In 1974 he won the second prize at the Tchaikovsky Piano Competition in Moscow. After his musical studies at the Mannes School and the Juilliard School in New York, he became Carlo Maria Giulini's assistant at the Los Angeles Philharmonic in 1979, and two years later he was named associate conductor.

Chung was music director of the Saarbrücken Radio Symphony Orchestra from 1984 to 1990, principal guest conductor of the Teatro Comunale of Florence from 1987 to 1992, music director of the Opéra de Paris-Bastille from 1989 to 1994, and principal conductor of the Santa Cecilia Orchestra in Rome from 1997 to 2005. He has been music director of the Orchestre Philharmonique de Radio France since 2000. Outside Europe, he has been increasingly committed to musical and social causes in Asia through his role as music advisor of the Tokyo Philharmonic Orchestra and, since 2006, as music director of the Seoul Philharmonic Orchestra.

Myung-Whun Chung first conducted the Chicago Symphony Orchestra in April 1993 and has conducted virtually all the world's leading orchestras, including the Berlin and Vienna philharmonics, the Concertgebouw Orchestra of Amsterdam, all the major London and Parisian orchestras, the Filarmonica della Scala, Bavarian Radio Symphony Orchestra, Dresden Staatskapelle, Boston Symphony, Metropolitan Opera, New York Philharmonic, and the Cleveland and Philadelphia orchestras.

Many of Chung's numerous recordings have won international prizes and awards. He has been the recipient of honors and prizes for his artistic work, including the Premio Abbiati and the Arturo Toscanini Prize in Italy and the Légion d'Honneur in France. In 1991 the Association of French Theatres and Music Critics named him Artist of the Year, and in 1995 and 2002 he won the Victoire de la Musique.

Deeply sensitive to humanitarian and ecological problems of our age, Myung-Whun Chung has devoted an important part of his life to these causes. In 1994 he launched a series of musical and environmental projects for youth in Korea. He served as ambassador for the Drug Control Program at the United Nations (UNDCP); in 1995, he was named Man of the Year by UNESCO. In 1996, he received the Kumkuan, the highest cultural award of the Korean government, for his contribution to Korean musical life. Chung now serves as honorary cultural ambassador for Korea, the first in the Korean government's history.

CHICAGO SYMPHONY ORCHESTRA



The Chicago Symphony Orchestra's distinguished history began in 1891 when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited to establish a symphony orchestra in Chicago. Thomas served as music director until his death in 1905. His successor, Frederick Stock, was music director for thirty-seven years, from 1905 to 1942, and led the Orchestra in its first commercial recordings in 1916. Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw from 1943 to 1947, Artur Rodzinski in 1947–48, and Rafael Kubelík from 1950 to 1953.

The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director. Sir Georg Solti, who was music director from 1969 until 1991, led the Orchestra's highly acclaimed first European tour in 1971. The Orchestra has

since undertaken more than thirty international tours and performed on five continents. Daniel Barenboim became the Orchestra's ninth music director in 1991, a position he held until June 2006. Two celebrated conductors assumed titled positions in 2006: Bernard Haitink became the Orchestra's principal conductor, and former principal guest conductor Pierre Boulez became its conductor emeritus.

The Chicago Symphony Orchestra has produced more than nine hundred recordings since 1916. Recordings by the Chicago Symphony have earned fifty-eight Grammy® awards from the National Academy of Recording Arts and Sciences, more than any other orchestra in the world. In 2007, the Chicago Symphony Orchestra launched its in-house recording label, CSO Resound, with Mahler's Third Symphony conducted by Bernard Haitink, followed by Bruckner's Seventh Symphony, also conducted by Bernard Haitink.

For more information, visit cso.org.

CHICAGO SYMPHONY ORCHESTRA

Bernard Haitink

Principal Conductor

Pierre BoulezHelen Regenstein
Conductor Emeritus**Violins**

Samuel Magad

*Concertmaster**The Sarah and Watson**Armour Chair*

Robert Chen

*Concertmaster**The Louis C. Sudler Chair, endowed by
an anonymous benefactor*

David Taylor

Yuan-Qing Yu

Assistant Concertmasters

Cornelius Chiu

Nathan Cole

Alison Dalton

Kozue Funakoshi

Russell Hershow

Qing Hou

Nisanne Howell

Blair Milton

Paul Phillips, Jr.

Sando Shia

Susan Synnestvedt

Rong-Yan Tang

Akiko Tarumoto

Baird Dodge

*Principal**The Marshall and Arlene**Bennett Family Foundation Chair*

Albert Igonnikov

Assistant Principal

Lei Hou

Arnold Brostoff

Fox Fehling

Hermine Gagné

Rachel Goldstein

Mihaela Ionescu

Melanie Kupchynsky

Wendy Koons Meir

Joyce Noh

Nancy Park

Ronald Satkiewicz

Florence Schwartz-Lee

Jennie Wagner

Violas

Charles Pikler

*Principal**The Prince Charitable Trusts Chair*

Li-Kuo Chang

*Assistant Principal**The Louise H. Benton Wagner Chair*

John Bartholomew

Catherine Brubaker

Karen Dirks

Lee Lane

Diane Mues

Lawrence Neuman

Yukiko Ogura

Daniel Orbach

Max Raimi

Robert Swan

Thomas Wright

Cellos

John Sharp

*Principal**The Eloise W. Martin Chair*

Kenneth Olsen

Assistant Principal

Philip Blum

Loren Brown

Richard Hirschl

Katinka Kleijn

Jonathan Pegis

David Sanders

Gary Stucka

Brant Taylor

Basses

Joseph Guastafeste

*Principal**The David and Mary**Winton Green Chair*

Daniel Armstrong

Roger Cline

Joseph DiBello

Michael Hovnanian

Robert Kassinger

Mark Kraemer

Stephen Lester

Bradley Opland

Harps

Sarah Bullen

Principal

Lynne Turner

Flutes

Mathieu Dufour

Principal

Richard Graef

Assistant Principal

Louise Dixon

Jennifer Gunn

Piccolo

Jennifer Gunn

Oboes

Eugene Izotov

*Principal**The Nancy and Larry Fuller Chair*

Michael Henoeh

Assistant Principal

Scott Hostettler

Clarinets

Larry Combs

Principal

John Bruce Yeh

Assistant Principal

Gregory Smith

J. Lawrie Bloom

E-flat Clarinet

John Bruce Yeh

Bass Clarinet

J. Lawrie Bloom

Bassoons

David McGill

Principal

William Buchman

Assistant Principal

Dennis Michel

Burl Lane

Contrabassoon

Burl Lane

Saxophone

Burl Lane

Horns

Dale Clevenger

Principal

Daniel Gingrich

Associate Principal

James Smelser

David Griffin

Oto Carrillo

Susanna Drake

Trumpets

Christopher Martin

*Principal**The Adolph Herseeth Principal**Trumpet Chair, endowed by an
anonymous benefactor*

Mark Ridenour

Assistant Principal

John Hagstrom

Tage Larsen

Trombones

Jay Friedman

Principal

James Gilbertsen

Associate Principal

Michael Mulcahy

Charles Vernon

Bass Trombone

Charles Vernon

Tuba

Gene Pokorny

*Principal**The Arnold Jacobs Principal**Tuba Chair, endowed by**Christine Querfeld***Timpani**

Donald Koss

Principal

Vadim Karpinos

*Assistant Principal***Percussion**

Patricia Dash

Acting Principal

Vadim Karpinos

James Ross

*Acting Principal***Piano**

Mary Sauer

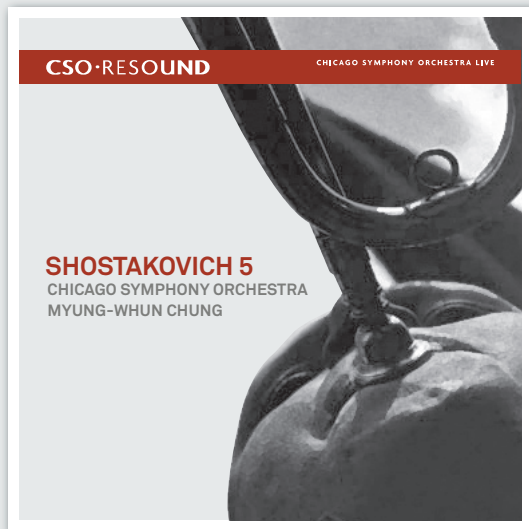
*Principal***Librarians**

Peter Conover

Principal

Carole Keller

Mark Swanson



COVER ART:

Pioneer with Trumpet (1930)

by Alexander Rodchenko (1891–1956)

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Myung-Whun Chung appears courtesy of
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Engineer: Christopher Willis
Editor: Michael Fine

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and Wolf-Dieter Karwatky at BKL
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