

1 An-Lun Huang – Saibei Dance No. 2, Lantern Festival

Dmitri Shostakovich – Symphony 10, op. 93 (1946-1953)

- 2 Moderato
- 3 Allegro
- 4 Allegretto - Largo - Più mosso
- 5 Andante - Allegro - L'istesso tempo

Texas Music Festival Orchestra, Mei-Ann Chen, conductor

Recorded in public concert 28 June 2014

BONUS TRACKS

- 6 Antonin Dvorak – Carnival Overture, op. 92
- 7 Sergei Rachmaninoff – Rhapsody on a Theme of Paganini, op. 43
- 8 Frederic Chopin – Etude, op. 25/7 (encore)

Kenneth Broburg, piano

Moore School Symphony Orchestra, Franz Anton Krager, conductor

Recorded in public concert 4 October 2013

The **Immanuel and Helen Olshan Texas Music Festival** (TMF) was founded in 1990 to provide young orchestral musicians on the cusp of their professional careers with an intensive summer training program to develop their skills in orchestral, chamber music, and solo performance. Based at the University of Houston's Moore School of Music for four intensive weeks each June, the **Festival Orchestra** is TMF's showcase ensemble, presenting four programs under the direction of distinguished guest conductors and soloists. Each of the 90 Orchestral Fellows receives a full scholarship and receives instruction from a faculty composed of Houston's finest artist teachers from the Moore School and Shepherd School of Music, members of the Houston Symphony, Houston Grand Opera and Houston Ballet orchestras, and internationally-recognized artist teachers.



IMMANUEL & HELEN OLSHAN
TEXAS MUSIC FESTIVAL®

DMITRI SHOSTAKOVICH SYMPHONY NO. 10

AN-LUN HUANG – SAIBEI DANCE NO. 2
LANTERN FESTIVAL

Mei-Ann Chen, conductor
Texas Music Festival Orchestra



Dvorak
Carnival Overture
Rachmaninoff
Rhapsody on a Theme of Paganini
Kenneth Broburg, piano
Moore School Symphony Orchestra,
Franz Anton Krager, conductor

Recorded in public concert 28 June 2014 and 4 October 2013
in the Moore Opera House, University of Houston



24/96 High Resolution
5.0 Surround
2.0 Stereo



pure
audio

dts-hd
Master Audio

The Symphony No. 10 in E minor, op. 93, by Dmitri Shostakovich (1905 - 1975) was premiered by the Leningrad Philharmonic Orchestra under Yevgeny Mravinsky on 17 December 1953, following the death of the Soviet Union's dictator, Joseph Stalin, in March of that year. It is not clear when the Symphony was written: according to the composer's letters, its composition was between July and October 1953, but the composer's close friend, concert pianist Tatiana Nikolayeva, stated that it was completed in 1951. Sketches for some of the material date from as early as 1946. The Symphony is scored for a huge orchestra comprising two flutes and piccolo, three oboes, three clarinets, three bassoons (including contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, triangle, cymbals, tambourine, tam-tam, xylophone and full compliment of strings. It is structured with the "traditional" four-movement symphonic form.

This symphony was Shostakovich's first symphonic work since his second denunciation by Soviet authorities in 1948. It thus has a significance comparable to that of the Symphony No. 5, which emerged as the composer's answer to the (first) denunciation in 1936. In content and structure of Symphony No. 10, Shostakovich follows the pattern of symphonic tradition on the one hand, while including musically encoded references to his own particular time, place and circumstance on the other.

The first and longest movement is a slow movement in approximate sonata form. As in Symphony No. 5, Shostakovich quotes from one of his settings of his Four Pushkin Monologues entitled "What is My Name?" This theme of personal identity is picked up again in the third and fourth movements. The second movement is a short and violent scherzo with syncopated rhythms and endlessly furious sixteenth note passages. The Solomon Volkov book *Testimony* quotes the composer:

"I did depict Stalin in my next symphony, the Tenth. I wrote it right after Stalin's death and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis."

Other musicologists and experts on Shostakovich disagree with the accuracy of *Testimony* in this instance.

The third movement Nocturne is built around two musical codes: the DSCCH theme representing the name "Dmitri Shostakovich" in musical notation (the notes D, E flat, C, B natural, or in German musical notation D, Es, C, H) and the Elmira theme in which the notes spell out "E La Mi Re A" in a combination of French and German notation. This motif, called out twelve times on the French horn, represents Elmira Nazirova, a student of the composer with whom he fell in love. The motif is of ambiguous tonality, giving it an air of uncertainty or hollowness.

The third movement is a moderate dance-like suite of Mahler-like *Nachtmusik* (Night Music), or Nocturne, which is what Shostakovich called it.

In the fourth and final movement, a naively happy tune at a slow andante pace (again heavily influenced by Mahler) suddenly changes into a fast finale that has the feel of a traditional Gopak – a Cossack dance from Ukraine – which recalls the second movement theme. The fast theme is in turn overpowered by the triumphant DSCCH theme, which is repeated with increasing agitation through the frantic conclusion of the Symphony.

Because of this use of the DSCCH musical signature, Symphony No. 10 is automatically linked to many of Shostakovich's other works that share this trait, such as the Cello Concerto No. 1 (1959), the String Quartet No. 8 (1960) and, most notably, his final Symphony, No 15 (1971).

The Carnival Overture by Antonin Dvorak (1841 - 1904), op. 92, B. 169, was written in 1891. It is part of his "Nature, Life and Love" trilogy of overtures, forming the second "Life" part. The other two parts of the trilogy are *In Nature's Realm*, op. 91 ("Nature") and *Othello*, op. 93 ("Love"). Its brilliant orchestration and vibrant themes make *Carnival* one of the most popular and frequently performed orchestral works by the Czech master.

The Rhapsody on a Theme of Paganini by Sergei Rachmaninoff (1873 - 1943), op. 43, is one of the most popular and frequently performed works for piano and orchestra by the Russian composer. The Rhapsody is a concertate work for solo piano and symphony orchestra, closely resembling a piano concerto and indeed fitting in as a seeming "appendix" to Rachmaninoff's four actual piano concertos. Composed in summer 1934, the Rhapsody was premiered in November 1934 with the Philadelphia Orchestra and Leopold Stokowski, Rachmaninoff's favored symphonic collaborators, and with the composer – himself a noted interpreter of his own works – at the keyboard. Rachmaninoff, Stokowski, and the Philadelphia Orchestra made the first recording shortly thereafter, on 24 December 1934, in the RCA Victor studio in Camden, New Jersey. The piece is a set of 24 variations on the twenty-fourth and last of Niccolò Paganini's Caprices for solo violin, the theme of which has likewise inspired additional works by other composers.

Mei-Ann Chen (b. 1973) is a Taiwanese-American conductor currently serving as Music Director of the Memphis Symphony since 2010 and of the Chicago Sinfonietta since 2011. In both positions, she has infused the orchestras with energy, enthusiasm and high-level music-making, galvanizing their audiences and communities alike. A sought-after guest conductor, Chen has earned a reputation as a compelling communicator, resulting in growing popularity with orchestras both nationally and internationally.

Before moving to Canada in 1980, Chinese composer An-Lun Huang (b. 1949) led a somewhat sheltered life as a composer. Before the Cultural Revolution, his exposure to Western classical music was entirely from the Moscow Conservatory syllabus, which was all that was taught in the Central Conservatory of Music in Beijing at the time. Following the Mao-led "Cultural Revolution" – which included a crackdown on western influences -- music students such as Huang were forced to leave the conservatory and live among the people. This proved an important influence on his work. Saibei is a region north of the Great Wall of China, and encompasses Hebei, Shanxi, and Inner-Mongolia. Huang composed two suites based on the folk music of the area in 1973 and 1975 respectively. They proved successful at their Chinese premieres. In 1985, Germany's Bamberg Symphony commissioned Huang to orchestrate two of the pieces from the suites. *Saibei Dance*, from Suite No. 2, is a brief, yet brilliant, musical evocation of northwest China.



American born and trained, conductor Franz Anton Krager has been making his artistic presence felt both at home and abroad. Performance engagements in some of the world's most celebrated concert halls and musical centers are testimony to his emergence as a conductor on the international music scene. In November 2000, Krager served as General & Artistic Director for "Shostakovich 2000," a five-day international music festival marking the 25th anniversary of Shostakovich's death. "Shostakovich 2000" drew people to Houston from across the U.S., Europe, and Russia, and was recognized by the DSCCH Journal as a major world event for ballet, opera, chamber, and orchestral music by Shostakovich. In October 2003, Krager again conducted Shostakovich with the Russian State Symphony Orchestra & Symphonic Cappella and Alexander Kisselev of the Bolshoi Theatre, inside the State Kremlin Palace in Moscow. This command performance, initiated by the Kremlin authorities, was given in honor of the great Russian poet, Yevgeny Yevtushenko, on the occasion of his 70th birthday. Krager conducted to a packed house of 6500 people. In September 2006, Krager was appointed as Artistic Consultant for the World Holocaust Forum Foundation's "Let My People Live," the International Forum in commemoration of the 65th anniversary of the tragedy in Babi Yar, Kiev, Ukraine. In addition, Krager directed a three-day international music festival in Houston celebrating the great Finnish composer, Jean Sibelius. The "Jean Sibelius Festival 2006," like "Shostakovich 2000," drew people to Houston from across the U.S. and abroad. Krager has worked with some of the pre-eminent artists of our time. In conjunction with the Moores School of Music, he has collaborated with Robert Shaw, William Warfield, Maxim Shostakovich, Marilyn Horne, John Corigliano, Horacio Gutiérrez, and Sergei Leiferkus, among others. Krager is Professor of Conducting, Director of Orchestras, and Chair of the Conducting Department at the University of Houston Moores School of Music, where he has brought the orchestra and orchestral conducting program into the realm of national prominence. Krager is also Music Director & Chief Conductor of the Texas Music Festival, Artistic Director of the Virtuosi of Houston, Artist-in-Residence at The Kinkaid School, Evaluator/Clinician for the Orchestra America National Festival, and has been a summer lecturer-in-residence at the Italtar Santa Chiara Study Center, near Florence, Italy, since 1987.



1 An-Lun Huang – Saibei Dance No. 2, Lantern Festival

Dmitri Shostakovich – Symphony 10, op. 93 (1946-1953)

- 2 Moderato
- 3 Allegro
- 4 Allegretto - Largo - Più mosso
- 5 Andante - Allegro - L'istesso tempo

Texas Music Festival Orchestra, Mei-Ann Chen, conductor

Recorded in public concert 28 June 2014

BONUS TRACKS

- 6 Antonin Dvorak – Carnival Overture, op. 92
- 7 Sergei Rachmaninoff – Rhapsody on a Theme of Paganini, op. 43
- 8 Frederic Chopin – Etude, op. 25/7 (encore)

Kenneth Broburg, piano

Moores School Symphony Orchestra, Franz Anton Krager, conductor

Recorded in public concert 4 October 2013



For more info visit our website: www.highdeftapetransfers.com



24/96 High Resolution
5.0 Surround
2.0 Stereo



24/96 High Resolution 5.0 Surround



DMITRI SHOSTAKOVICH
SYMPHONY NO. 10

AN-LUN HUANG – SAIBEI DANCE NO. 2
LANTERN FESTIVAL

Mei-Ann Chen, conductor
Texas Music Festival Orchestra

Dvorak
Carnival Overture

Rachmaninoff
Rhapsody on a Theme of Paganini
Kenneth Broburg, piano
Moores School Symphony Orchestra,
Franz Anton Krager, conductor

Recorded in public concert 28 June 2014 and 4 October 2013
in the Moores Opera House, University of Houston

SHOSTAKOVICH
ARTY 12/17/14



MANUEL & HELEN OLSSON
TEXAS MUSIC FESTIVAL®

