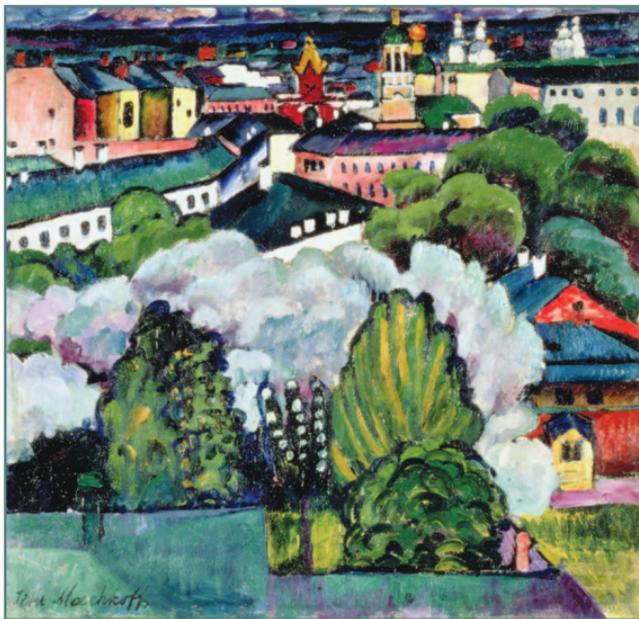


NAXOS

Boris
TISHCHENKO
Symphony No. 7



Moscow Philharmonic Orchestra
Dmitry Yablonsky

Boris Ivanovich Tishchenko (b.1939): Symphony No. 7

Often considered the direct heir to the legacy of Shostakovich, Boris Ivanovich Tishchenko was born in Leningrad on 23rd March 1939. Studies with Galina Ustvolskaya, a one-time pupil of Shostakovich, and at the Leningrad Conservatory led to his taking a postgraduate course with Shostakovich during the years 1962 to 1965. Active as a pianist, both as a soloist and in chamber music, he has taught at the Leningrad - now once more the St Petersburg - Conservatory since 1965, becoming a professor there in 1986.

With a list of some 130 works to his credit, Tishchenko is a prolific composer who has contributed to all the major genres. Folk and ethnic music have both played their part in his thinking, together with composers as diverse as Monteverdi and Mahler, in an idiom whose undogmatic approach to tonal thinking won him the approval of Shostakovich early in his career. This is particularly evident in the *Third* of his eleven symphonic works (1966), which the older composer singled out for the “richness of its emotions, its clarity of thought and its structural logic”, and the *First Cello Concerto*, written for Rostropovich in 1963 and re-orchestrated by Shostakovich for more conventional forces in 1969. Such an empathy reached its apogee in the *Fourth* and *Fifth Symphonies*, composed before and after Shostakovich’s death in 1975, where an avowedly public symbolism is pursued in impressively large-scale terms.

After these Tishchenko turned more to chamber and instrumental music (he has composed ten piano sonatas and five string quartets), and choral works, only returning to orchestral symphonic writing with his *Seventh Symphony* (1994). The work consists of five movements, a restrained slow movement framed by what might be termed a scherzo and intermezzo, and framed in their turn by substantial outer movements which exhibit a free though resourceful approach to symphonic form, such as can be found in Shostakovich’s later symphonies and string quartets.

The first movement of the symphony begins with a

fragment on muted trumpet, alternating with clarinet over pizzicato strings, before violins introduce a more wistful idea. These are heard in varied combinations before the clarinet idea gravitates to lower strings, then timpani, over which strings and bassoons pursue a hesitant discussion. Violins and upper woodwind, then brass enter as the mood grows more animated, arriving at a lively, rather sardonic dance, then a vigorous fugato dominated by trombone slides. The dance recommences, culminating in a brief climax based on the violins’ wistful idea, which continues as the movement moves back to its beginning, and a decidedly equivocal conclusion.

The second movement opens with a call to attention from brass, and a vigorous dance to which piano and xylophone make an unexpected but characterful contribution. The music builds to a riotous climax, in which the dance is angrily taken apart by timpani and tom-toms. It then continues with somewhat desperate jollity, passing through a passage of intensive string polyphony before regaining its initial focus. A skittering ascending gesture from piano, and the movement is brutally curtailed.

A plaintive oboe melody, accompanied by viola but gently offset by muted trombone, begins the third movement. Upper woodwind gradually coalesce into plangent discords, then into a series of repeated gestures in combination with trumpets and horns. The initial melody returns low in the bassoons, joined by other woodwind in a passage of increasingly dissonant polyphony, which reaches an ominous peak. The main idea again returns on low woodwind, and the movement ends somberly.

A graceful theme for violins is the main thematic element in the fourth movement, wryly commented on by woodwind and brass, which latter introduce a chorale motif as contrast, with some notably bizarre downwards woodwind glissandi as it evolves. The opening theme at length returns as a hushed string fugato, the mood growing livelier as woodwind hint at the chorale motif

and muted strings press towards a culmination that merely evanesces into fragmentary recalls of the opening theme.

Over pulsating tom-toms, the fifth movement opens with a lively theme for piccolo and violins in alternation, passing to other woodwind as a further passage of dissonant polyphony is built up. Strings and woodwind now introduce a more decisive idea, which gravitates to the lower reaches of the orchestra before moving towards a lengthy fugato on the main theme. At

its height the decisive idea is hammered out, and discussion of this continues energetically on brass and strings. The main theme now becomes the subject of lively debate in strings and woodwind, yet with the texture becoming ever sparer as it slows to a musing pause. At this point the main theme breaks out anew on the whole orchestra, bringing the symphony to a forceful yet hardly conclusive ending.

Richard Whitehouse

Moscow Philharmonic Orchestra

The Moscow Philharmonic Orchestra was founded in 1951 by Samuel Samosud, a distinguished conductor of the Bolshoy Opera. Originally part of the All-Union Radio Committee, the orchestra was established primarily for the broadcasting of operatic music, and was given its current title in 1953. Under the direction of its founder the orchestra performed the works of many new Soviet composers and also gave concert performances of operas seldom heard by Soviet audiences. In 1958 Kiril Kondrashin, beginning a long-lasting relationship with the orchestra, conducted the ensemble during the first International Tchaikovsky Competition, and in 1960 was named Music Director, a post he held until 1975. Under Kondrashin's direction, the Moscow Philharmonic toured extensively, participating in numerous festivals of modern music throughout the Soviet Union and in many of the world's important music centres. In 1976, Dmitry Kitaenko was named Music Director of the Moscow Philharmonic, which gave, under his direction, the first performance in the Soviet Union of Puccini's *Messa di Gloria*, and Messiaen's *Turangalila Symphony*. He resigned in 1990 and Vassily Sinaisky took over. In 1996, Mark Ermler was appointed chief conductor, and two years later he was succeeded by the eminent Russian conductor, Yuri Simonov. Dmitry Yablonsky was appointed principal guest conductor. The Moscow Philharmonic has made over a hundred recordings, many of which have been awarded some of the most coveted prizes. It has performed in over four thousand concerts.

Dmitry Yablonsky

Dmitry Yablonsky was born in 1962 into a musical family. His mother, Oxana Yablonskaya, is a highly regarded concert pianist, and his father is a principal oboist with the Moscow Radio and Television Orchestra. He entered the Central School of Music for Gifted Children in Moscow at the age of six, and at the age of nine made his orchestral debut with Haydn's *Cello Concerto in C major*. In 1977, he and his mother emigrated to the United States, where he studied at the Juilliard School of Music, the Curtis Institute, and Yale University. His principal cello teachers have been Isaak Buravsky, Stefan Kalianov, Aldo Parisot and Zara Nelsova. Dmitry Yablonsky has performed in many prestigious venues throughout the world, including La Scala, Milan, the Concertgebouw in the Netherlands, the Great Hall of Moscow Conservatory, and St Petersburg Philharmonic Hall, in addition to numerous appearances in the United States, including concerts at Lincoln Center and Carnegie Hall. He has appeared in collaboration with major orchestras and conductors, and together with chamber music partners of distinction. His interest in conducting began at Yale, when he studied with Otto-Werner Müller and also with Yuri Simonov. He made his debut as a conductor in 1990 with the Santa Cecilia Orchestra of Rome. In 1999 he was named Principal Guest Conductor of the Moscow Philharmonic Orchestra, and has appeared as guest conductor with orchestras in Europe and in the Far East, and was for three years Principal Guest Conductor of the Moscow Symphony Orchestra. In 1998 he founded the summer Puigcerda Festival on the French-Spanish border, and in 2002 became Principal Conductor of the Russian Philharmonic Orchestra. His many recordings, both as a cellist and as a conductor, include a number of releases for Naxos and Marco Polo.



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Often considered the direct heir to the legacy of Shostakovich, Tishchenko studied with both Galina Ustvolskaya, a one-time pupil of Shostakovich, and the great man himself. A professor at the St Petersburg Conservatory since 1986, Tishchenko is a prolific and highly original composer who has contributed to all the major genres. His *Seventh Symphony* (1994), which here receives its world première recording, consists of five movements. A restrained, plaintive slow movement is framed by what might be termed a scherzo and intermezzo, while the substantial outer movements exhibit a free yet resourceful approach to symphonic form, such as can be found in Shostakovich's later symphonies and string quartets.

**Boris
TISHCHENKO**
(b. 1939)

WORLD PREMIERE
RECORDING

Symphony No. 7, Op. 119

1	Movement I	11:19
2	Movement II	7:25
3	Movement III	11:08
4	Movement IV	9:03
5	Movement V	13:47

Moscow Philharmonic Orchestra • Dmitry Yablonsky

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