
SHOSTAKOVICH
SYMPHONY NO. 5
BARBER
ADAGIO
PITTSBURGH SYMPHONY ORCHESTRA
MANFRED HONECK, MUSIC DIRECTOR
fresh!
FROM RR!

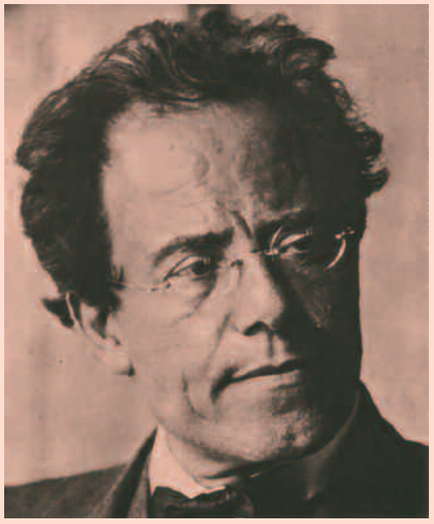
SHOSTAKOVICH 5 - VICTORY THROUGH PAIN

To begin to understand the complexities of the Fifth Symphony of Dmitri Shostakovich, it is perhaps best to start with Shostakovich's biography. His grandfather, a Roman Catholic revolutionary from Poland with the family name Szostakowicz, had been banned to Siberia, but would later move to St. Petersburg for the birth of his son. The son (Shostakovich's father) married the Russian pianist Sofia Kokulina, who would teach their young son (Dmitri) to play the piano. Already at the age of nineteen, Shostakovich wrote his First Symphony as a diploma project, and received immediate notoriety. Famous conductors including Toscanini, Stokowski and Bruno Walter conducted the work. Even Alban Berg congratulated the young Shostakovich. Shostakovich would next get a commission for the tenth anniversary of the Russian Revolution to write a hymn, and the Second Symphony would follow. His second opera, *Lady Macbeth of Mtsensk*, received its world premiere in 1934 to enormous acclaim and remained on the schedule for nearly two years until the fateful day when Stalin himself visited a performance (26 January 1936). One can assume that Stalin left during the break without saying a word, but let the music critic of the *Izvestia* know that this was laughable nonsense and not music. Immediately following, an article appeared in *Pravda* under the title "Chaos instead of Music," in which Shostakovich was strongly criticized for his formalism and avant-garde style. All further performances of the opera were cancelled. As a result, Shostakovich would receive continuous reproach from all sides, which at the time was the same as a death sentence, something that

was sadly all too familiar for Shostakovich; many of his friends had been sent to Siberia, among them a close relative.Therefore, Shostakovich lived in constant fear. It was said that he kept his luggage packed under his bed in the event that the secret police came knocking at his door.

Under this enormous pressure, one can imagine that the personality of Shostakovich underwent a change. He started to remove himself from everyday society and talked with nobody. As his daughter Galina later recalled, the children were asked to reveal nothing about their home life. We can now better understand what the renowned cellist Mstislav Rostropovich had shared as his impression: Shostakovich's behavior became entirely marked by mistrust. The famous conductor Kurt Sanderling also spoke of Shostakovich's isolation as a result of this condition. There can be no doubt that this affected Shostakovich in all ways—for example, he had already prepared his Fourth Symphony for rehearsal, but following the initial reading, took the symphony back on his own volition. He had to write a new symphony which justified the system of Soviet culture; he needed to make it somehow simpler and more listenable for the common person. In an article published in *Vecernaja Moskva,* Shostakovich confessed, "If I am successful in musical figures to portray what I have thought and felt after the critical article in *Pravda,* if the demanding mass of listeners of my music recognizes a turn for the better in greater clearness and simplicity, then I will be satisfied." As a result, Shostakovich immediately abandoned the increasing complexity of his compositional style and composed his Fifth Symphony as a reaction to the criticism. Interestingly, it was given the attribution "The Practical, Creative Response of a Soviet Artist to Just Criticism."

And while Shostakovich embedded his response in the music, others were not quite as fortunate, among them Shostakovich's friend, the director Vsevolod Meyerhold. Meyerhold had also been confronted with similar reproaches and was charged in 1937 that he had acted against the artistic goals of the state and was sent to prison. In light of these circumstances, it is no wonder that the Fifth Symphony of Shostakovich is imbued with a very special personal dimension and value. One could analyze and perhaps over-interpret the political views in this symphony, but it is Shostakovich's innermost feelings and psyche that undeniably shine through. As Shostakovich wrote, "Really true were the words of Aleksey Tolstoy, that the theme of my Symphony is the development of my personality. At the center of my mental conception of this piece was the human with all his life conditions."



RELATIONSHIP OF SHOSTAKOVICH TO MAHLER

A further key to understanding the world of Shostakovich is to examine the link between Shostakovich and Gustav Mahler. There is no doubt that Shostakovich had a tremendous affinity for Mahler; he loved Mahler and admired him enormously. As was written in the memoirs of Shostakovich which came out in the writings of Solomon Volkov, Shostakovich confessed, "The study of the pieces of Gustav Mahler changed my compositional taste. Mahler and Alban Berg are my favorite composers in contrast to

Hindemith, Krenek or Milhaud." It is therefore not surprising that many seeds of Mahler can be found throughout Shostakovich's music. Whereas Mahler was fascinated with mortality and the relationship of humans to the afterworld, Shostakovich adds to this a political dimension. Additionally, both Shostakovich and Mahler are masters of undertone, double entendre and irony, though the irony and the sarcasm of Shostakovich is slightly sharper, deeper, and more pungent.

It is interesting to explore how the ideas of Gustav Mahler flowed directly into the Fifth Symphony of Shostakovich. In addition to a tiny quotation by the cellos of the first movement of Mahler's Third Symphony (bar 43 or 3:57), it is mainly in the conception and disposition of the symphony, "Per aspera ad astra" ("through hardship to the stars") where similarities exist. (We know "Per aspera ad astra" not only from Mahler, but also in the Fifth Symphonies of Beethoven and Tchaikovsky). As is the case in Mahler where nearly every symphony has a hidden program, this is likewise true in Shostakovich's Fifth Symphony, which is based on personal experience. The second movement, taken out of the material of a ballet, is an obvious reminder of the dance movements of Gustav Mahler. It is neither a Menuet nor a Waltz, but clearly a vigorous and rustic Ländler. Already in the beginning, the cellos and contrabasses are reminiscent of the Ländler of Mahler's First Symphony. The Trio is likewise integrated into the world of Mahler. The tempo is therefore a little bit slower and calmer, which imitates the tradition. By contrast, the solo violin is very elegant and free, typical of the rubato of Mahler's world. Shostakovich even incorporates the characteristic interval of an Austrian Ländler, the sixth, which has arelationship to both the folk music of the Alps and yodeling (bar 97 or 2:10 in the solo violin, and bar 130 or 2:34 in the flute). Both composers also make use of the hemiola, again quite typical of the Austrian Ländler (bar 41 or 0:51, and bar 197 or 4:25).

Mahler's compositional influence on Shostakovich is also evident in choices of instrumentation and orchestration. Shostakovich calls for pizzicato in the recapitulation of the second movement, just as Mahler did in the Scherzo movement of his own Fifth Symphony. I also find the entrance of the oboe in the end to be noteworthy. Mahler often employed the oboe to depict innocent angels and children; here, Shostakovich expresses a similar sentiment in the oboe, now the sad and crying child (bar 242 or 5:25). I hold the tempo back a bit as it is drawn from the theme of the trio, but only for a moment before the movement comes to a quick finish. Additional Mahlerian similarities continue throughout the Fifth Symphony. Who would not be reminded of Mahler's Adagietto at the start of Shostakovich's slow movement, both movements beginning with three ascending quarter notes in the violins? Here again, Shostakovich makes similar orchestration choices to Mahler. Whereas Mahler's Adagietto is reduced to only strings and harps, Shostakovich likewise scores the strings as the prominent voice, while adding some solo woodwinds, harp, celeste and xylophone to the texture. As is the case in the Adagietto, the brass are notably absent. Similarities continue even into the last movement where the prominent use of the interval of the fourth in the timpani (bar 328 or 11:01) is noticeably reminiscent of Mahler's treatment of that same interval near the end of his Third Symphony.

ABOUT THE MUSIC

While considering Shostakovich's life and the circumstances surrounding the Fifth Symphony, one can already have the impression in the first few bars that this music was born of rage and desperation. It is only some measures later, though, that Shostakovich introduces the main theme, a melody which very clearly describes his inner condition, sadness. These two elements appear throughout, both indicative of the drama and deep emotion inherent in the music. One such example is the repeating, unrelenting notes in figure 7 (3:50). Directly following,

as the beautiful theme of hope emerges (bar 50 or 4:38), Shostakovich has not indicated any crescendo or dynamic change, yet I have allowed myself to add some warmth to the expression, especially as the harmonies shift (4:54, 5:01 and 5:12). Shostakovich next brings a variation of the lyric theme in the violas (figure 12 or 5:39), while underneath, creating a dark dialogue between the cellos and the second violas which flows in an almost threatening evocation of the almighty Soviet party (figure 13 or 6:17). Then, it is the flute which is written very freely while later, a wonderful E-Flat Major chord appears evoking the sunrise (6:59), though this optimistic atmosphere does not stay for very long.

In many moments throughout the Symphony, Shostakovich uses the three upbeats best known from Beethoven's Fifth Symphony, the fate symphony, which I call here the fate motive. This motive is seen for the first time in the violins in bar 98 (7:08) which is clearly marked with accents. (We will also come back to this in the third movement). The theme of sadness appears in the horns, now in a rather dramatic way (bar 122 or 8:17) and later, the trumpets. It is interesting to note that Shostakovich does not mark this theme with accents, therefore in this recording, I have asked for a rather cantabile quality. Later, Shostakovich uses the same theme in a sharp, march-like rhythm which breaks out in a strong, militant style (figure 24 or 10:26). Here, Shostakovich has noted the accents only from the third bar, with the last accent as the sharpest. I interpret this as Shostakovich perhaps thumbing his nose at all those who criticized him (bar 192 or 10:34).

The lyric theme appears in the low brass and now reaches a completely new meaning as it is set against the rhythm of the first bars of the main theme. Everything drives to figure 36 (12:03), a point of culmination, which arrives and is reached with great intensity and drama. At this moment, all of the strings and woodwinds play in the loudest dynamic possible (marked in the score as *fff*), while the rest of the brass join with mighty blocks of sound. It is quite remarkable that Shostakovich noted nearly every individual sixteenth

note with accents, and all of this in the context of the *fff* dynamic. I see it as a personal and desperate revolt against the mighty power of the State, further illustrated in bar 253 (12:49) with primitive, repeating notes, like hammer blows. Incidentally, the same repeating notes are also found at the end of the Symphony. It is inexorable and mechanistic, depicting the simple, but violent machine that insists to indoctrinate its ideology into the heads of the people. This is undoubtedly a challenge for every orchestra musician as it demands from every player the maximum amount of unbelievable power.

The lyrical theme again returns, this time as a duet between the flute and horn, perhaps a personal wish for freedom and hope. In figure 42 (14:26), the dark dialogue (already heard in bar 74 or 6:17) comes again now in the woodwinds, which leads to the coda. Here once more is the theme of sadness (bar 301 or 15:41), this time inverted (instead of up to down, now down to up in the flute), and the musical material receives at last a tone of reconciliation looking beyond to eternity. With the high solo violin, the piccolo and the celeste, Shostakovich makes use of those instruments that describe eternity. The harp is the typical instrument of musica angelica and the celeste is the instrument of heaven, always used in Mahler's music as the symbol for eternity. (Incidentally, it is also in the end of the third movement where the harp plays harmonics along with the celeste, where again thoughts of eternity are evoked). It is only momentary though, as at the same time, the trumpet and timpani interject a military upbeat which immediately re-introduces the feeling of unrest to bring the movement to a close.

The second movement is as has been described above, in the sense of Gustav Mahler, but written, of course, in Shostakovich's own distinct musical language. One can experience the fire of irony combined with wit and sarcasm, an interesting complement to the very delicate nature of the Austrian trio typical of Mahler's world.

The third movement is, for me, perhaps the center movement of the symphony to truly understand Shostakovich's inner heart and personal feelings. It is here that he is pure and musically honest; he speaks the truth in a very serious and deeply emotional way. Whereas all of the other movements have a great deal of irony and double meaning (this is the famous Shostakovich double meaning co-existing in two worlds at once), this movement is of a singular mind throughout. As Shostakovich himself said, "Most of my Symphonies are monuments of graves. Too many of my colleagues of my own country died in unknown locations…" And this movement, in my opinion, is one of the greatest grave monuments of all. The expression is deeply felt. Its landscape is deserted, abandoned and lonely with great sadness.

Throughout, there are moments of pain and short cries, for example, bar 77 (1:25), which calls out in despair. The fate motive appears with the entrance of the first violins in bar 78 (2:01), (the violins are split in three parts) and Shostakovich later brings the three repeating notes in the cellos and basses again (figure 83 or 5:02). From figure 88 onward, this motive will play a significant role in the upcoming dramatic development. Shostakovich continues with his quotation, "I would like to write a piece for every dead human, but this is not possible. So therefore, all my music is dedicated to them." It is in this middle part of the movement that Shostakovich has made a powerful musical monument for all those who were deported to Siberia. For me, this is perhaps the most personal and expressive point of the entire symphony. Above the tremolo of the violins, he scores three solo woodwinds in a very emotional song of lament. It is as if somebody is completely lost in the most deserted, cold ice and is left to mourn his own fate. It is utter despair and to further this depiction, I have asked the violins to play *ponticello* (on the bridge) at three before 84 (5:18) thus creating a white, cold and icy sound. In the following passage, I raise the question of whether this may depict three close

friends that Shostakovich lost in the camp. Could it be these three (oboe (5:40), clarinet (6:46), flute (7:59))? Here, I ask the musicians to play absolutely freely, almost in the style of an opera recitative, so as to give the necessary dramatic space to express the extreme pain and lament of utter loneliness. Again, a very dark sound in the clarinet, bassoon and contrabassoon appears (figure 87 or 8:43). We know it already from the first movement (6:17) and now at this moment, it introduces the most enormous and suffocating desperation. There is a great deal of tremolo, the fate motive comes over and over (for example, 10:04), and the cellos are scored in a high, shrieking register notated in the violin clef, while the basses repeatedly throw intensive short notes that sound like hammer strikes. The culmination and high point is reached again with the three separate beats. Here, it was of great importance for me to ask for the most violent and brutal sound that a string instrument can create (bar 147 or 11:34). It is utter and inexorable desperation. But also, in complete contrast, I likewise emphasize the moments of hope. For me, these are remarkable illustrations of "Per aspera ad astra," darkness to light, in the music. I ask the strings to start with non-vibrato (darkness and emptiness), which then develops throughout the phrase and harmonic changes with the added warmth of vibrato, bringing a glimmer of light, for example figure 81 (3:39) and figure 93 (12:25). The movement ends peacefully with a F-sharp Major chord.

The fourth movement comes back in the world of ambiguity, irony and sarcasm. Already in the first few bars, Shostakovich uses a rather trivial military march, which reappears in different variations. It is partly humoresque, sarcastic and then again rather threatening, until the trumpet (bar 81 or 2:22) and later the strings (bar 98 or 2:51) play a triumphant version with great enthusiasm. Everything leads to the big beat of the tam-tam, as well as the hammered beats of the timpani (bar 112 or 3:15), where one has almost the feeling of a last judgement with the recapitulation of the march theme. The triumph theme comes back again in the solo horn (bar 126 or 3:41), though it is quite different here, now more lyrical and conciliatory.

The passages that follow are reminiscent of the intensity of the third movement, and also individual moments from the first movement. The harp adds a feeling of magical satisfaction and peace (bar 239 or 8:03) before the timpani and snare drum prepare the recapitulation of the march theme (bar 247 or 8:20). It is a signal of something special to come as from this moment onward, something greater now happens. It is interesting to note that from this point until the very end, there is not a single bar without eighth notes. These repeating eighth notes, which might represent the "uneducated mass of audience listeners" serve the dramatic purpose of holding up a mirror to the various critics. The triumph develops incessantly and arrives after an impressive buildup (figure 131 or 10:51). Who would not now think here of the aforementioned majestic fourth interval of the timpani in the end of the Third Symphony of Gustav Mahler (bar 328 or 11:01)? I might suggest to listen to the last thirteen bars of Mahler's Third Symphony. There, Mahler writes, "Not with rough power. Saturated, noble sound." The timpani part is marked with a marcato sign and for the trumpet he writes, "Above the whole orchestra" indicating that the sound of the trumpet must carry above the entire group. For me, this is a wonderful, sublime ending, an untouchable and complete triumph purely in D Major, thus illustrating the total victory of man and human love.

Interestingly, Shostakovich similarly follows this idea, also writing in D Major, and employing parallel technique. The instrumentation is nearly the same (all of the brass are playing), though there are small, but important differences to notice. For example, the timpani is not marked with marcato, but instead accents. Shostakovich uses the main march theme of the beginning, but now in a major key. The strings and woodwinds repeat the eighth notes on the pitch A (remember again, that Shostakovich was asked to compose simply and to reach the uneducated mass. What could be more simple than repeating this single note?) But perhaps most significantly, Shostakovich reveals a powerful message to the listener through the dissonant harmony that is introduced within the D

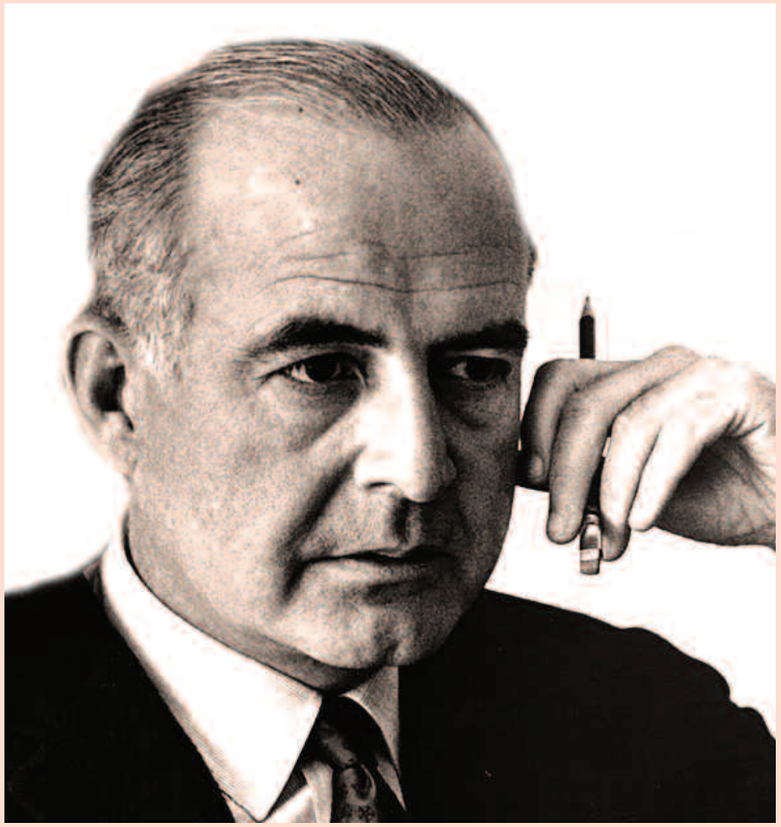
Major (bar 339 or 11:27). It is tinged with a certain sorrow, doubt, and uncertainty which somehow serves to undermine the prevailing mood. Therefore, the overall effect does not reach the saturated, noble tone of Gustav Mahler's D Major finale, but instead, it is a rather skeletal triumph. It does not depict the victory of a free human, but rather a person under the extreme pressure of an inhuman regime.

These small differences are perhaps critical to answering the endless debate of whether Shostakovich intended this ending as a glorification, or rather, critique of the regime. Similarly, the metronome tempo markings, originally notated as quarter note = 188, but later changed to eighth note = 188, contribute to this discussion. Perhaps it is best to consider the tempo of the conductor Mravinsky who gave the world premiere of this symphony and knew Shostakovich personally, along with the majority of the Russian conductors who have followed, for the answer. Let's also remember once again the circumstances of the composition of this symphony, greatly influenced by the arbitrary power of the Soviet State. As Shostakovich himself said, "Of vital importance was something else. How did the leader (Stalin) like your opus? And I emphasize: of vital importance. Because it was literally about life or death, and not in the figurative sense. One has to recognize that." With the Fifth Symphony of Dmitri Shostakovich, it is clear that Shostakovich has boldly chosen life over death, though it is life without the loss of his artistic integrity. Victory is indeed found, but it is victory through great pain.

BARBER ADAGIO THROUGH THE LENS OF THE AGNUS DEI

The Adagio of Samuel Barber is known worldwide and is without a doubt his most performed work. In a BBC survey, in which all radio listeners could choose the saddest piece of music, the Adagio was undeniably the winner.

zThe Adagio began its life as the second movement of the String Quartet No. 1, which Barber composed in St. Wolfgang, Salzburg during a stay in the year 1936. Upon hearing the work, Toscanini was so enthusiastic about the



slow movement that he asked Barber to write a version for full string orchestra. Barber fulfilled the wish of Toscanini and this movement received its world premiere in 1938 by the NBC Orchestra under the baton of Toscanini. On account of the expression in this wonderful music, from the beginning, people have intuitively associated the work with something spiritual. It is therefore no surprise that the Adagio has been used often for significant occasions of public mourning, most notably the funeral services of Franklin D. Roosevelt and John F. Kennedy, the September 11th Memorial, as well as countless films.

Less known is the fact that Samuel Barber made an a cappella version of this movement for mixed choir in the year 1967. For this, he used the text of the Agnus Dei, the last part of the Roman Catholic Mass. This text not only perfectly fits the music (Barber only had to make some very tiny emendations), but perhaps even more notable is the extremely homogenous content. Could it be that Samuel Barber already had this text in mind for the original String Quartet version? I raise this idea here, as the text is like a perfectly tailored dress. For me, this points to the idea that Barber was likely already in contact with it much earlier. Perhaps this is due to the fact that Barber was an organist for 12 years in his town in Pennsylvania before entering the Curtis Institute of Music to study composition with Rosario Scalero. One can also be sure that Barber encountered the tradition of the Catholic Mass when he visited Italy. Additionally, he was an excellent baritone singer. Could he have been inspired by the text of the Agnus Dei?

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

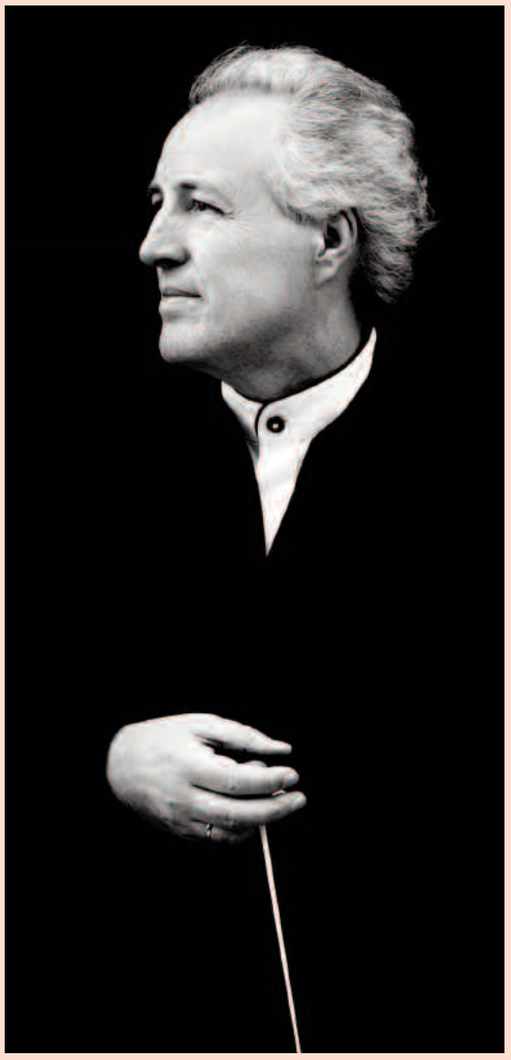
Lamb of God, you who take away the sins of the world, have mercy upon us.
Lamb of God, you who take away the sins of the world, have mercy upon us.
Lamb of God, you who take away the sins of the world, grant us peace.

While we cannot give a definitive answer, for me, the text forms the basis of the interpretation of this special piece on this recording. I have allowed myself, against traditional contrapuntal interpretation, to direct the phrasing according to the nuance of the spoken text. In this light, the wonderful long phrases may receive even more meaning and become even richer in content. A particular moment to highlight is the development of the dramatic middle part where the crescendo reaches a climax on the powerful words Dona Nobis Pacem, Grant Us Peace (bar 52 or 6:33). Considering the words of the text, it is as if all of humanity cries out for peace on the last chord, marked here with an accent. After a dramatic general pause, the music continues, again with a plea on the same words. The work comes to a rather ambiguous close, the final chord never returning to the main key, thus keeping the question open in the end as to whether peace is truly found.

Interpreting the Adagio in this light while considering the overlay of the profound Agnus Dei text, is for me, without a doubt, the key to finding a deeper sense of this piece. Perhaps it is for this reason that the Adagio has enchanted and moved audiences around the world since its very first incarnation and has continued to do so in all subsequent versions born since. Such is the mystery of the layered beauty of Barber's beloved Adagio.

—MANFRED HONECK

Renowned for his distinctive interpretations, **Manfred Honeck** has served as music director of the Pittsburgh Symphony Orchestra since the 2008-2009 season. He and the orchestra are consistently recognized for their performances and are celebrated both in Pittsburgh and abroad. To great acclaim, they regularly perform in major music capitals and festivals, among them the BBC Proms, Musikfest Berlin, Lucerne Festival, Rheingau Musik Festival, Beethovenfest Bonn, Grafenegg Festival, Carnegie Hall and Lincoln Center. Honeck and the Pittsburgh Symphony also have built a close relationship with the Musikverein in Vienna. Following a week-long residency in 2012, they returned for three performances in the course of an extensive tour of Europe in spring 2016. Their next tour, in summer 2017, will again lead them to Europe's most prestigious music festivals.



Felix Broede

Honeck's successful work with the Pittsburgh Symphony Orchestra has been extensively documented on recordings with the Reference and Exton labels. All SACDs released by Reference Recordings, among them Strauss tone poems, Dvořák's Symphony No. 8, Bruckner's Symphony No. 4, Beethoven Symphonies No. 5 and 7, Tchaikovsky's Symphony No. 6 and, most recently, Strauss' *Elektra Symphonic Drama* and the Suite from *Der Rosenkavalier,* have received numerous rave reviews and honors." The recording of Dvořák's Symphony No. 8 and the Symphonic Suite from Janáček's opera Jenůfa, conceptualized by Honeck, was nominated for a Grammy Award, as was Bruckner's Sym-

phony No. 4. Several recordings, including Mahler's Symphony No. 4, which won a 2012 International Classical Music Award, are also available on the Japanese label Exton.

Born in Austria, Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado and as artistic leader of the Vienna Jeunesse Orchestra. Subsequently, he was engaged by the Zurich Opera House, where he was bestowed the prestigious European Conductor's Award in 1993. Other early posts include Leipzig, where he was one of three main conductors of the MDR Symphony Orchestra, and Oslo, where he assumed the post of music director at the Norwegian National Opera on short notice for a year and was engaged as principal guest conductor of the Oslo Philharmonic Orchestra. From 2000 to 2006, he was music director of the Swedish Radio Symphony Orchestra in Stockholm and, from 2008 to 2011 and again from 2013 to 2016, principal guest conductor of the Czech Philharmonic Orchestra.

From 2007 to 2011, Honeck was music director of the Staatsoper Stuttgart where he conducted premieres including Berlioz's *Les Troyens*, Mozart's *Idomeneo*, Verdi's *Aida*, Richard Strauss's *Rosenkavalier*, Poulenc's *Dialogues des Carmélites* and Wagner's *Lohengrin* and *Parsifal*, as well as numerous symphonic concerts. His operatic guest appearances include Semperoper Dresden, Komische Oper Berlin, Théâtre de la Monnaie in Brussels, Royal Opera of Copenhagen, the White Nights Festival in St. Petersburg and the Salzburg Festival. Moreover, he has been artistic director of the International Concerts Wolfegg in Germany for more than 20 years.

As a guest conductor, Honeck has worked with the world's leading orchestras including the Bavarian Radio Symphony Orchestra, Berlin

Philharmonic Orchestra, Gewandhausorchester Leipzig, Staatskapelle Dresden, Royal Concertgebouw Orchestra, London Symphony Orchestra, Orchestre de Paris, Accademia di Santa Cecilia Rome and the Vienna Philharmonic. Orchestras he has conducted in the United States include the New York Philharmonic, The Cleveland Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra and Boston Symphony Orchestra. He is also a regular guest at the Verbier Festival. His successful debut with the Berlin Philharmonic Orchestra resulted in a CD recording of works by Dvořák for Deutsche Grammophon together with Anne-Sophie Mutter, which received an Echo Klassik award in 2014. In the 2016-2017 season, he will return to Berlin and also continue his regular collaboration with the orchestras in Bamberg, Stockholm, Oslo, Prague and Rome. Other guest engagements include San Francisco Symphony, New York Philharmonic, Chicago Symphony, Israel Philharmonic and Shanghai Symphony Orchestra.

Honeck has received honorary doctorates from Carnegie Mellon University, St. Vincent College and the Catholic University of America. Most recently, he was awarded the title of honorary professor by the Austrian Federal President.

Wade Massie

The Pittsburgh Symphony Orchestra

The Pittsburgh Symphony Orchestra, known for its artistic excellence for more than 120 years, is credited with a rich history of the world's finest conductors and musicians, and a strong commitment to the Pittsburgh region and its citizens. Past music directors have included Fritz Reiner (1938-1948), William Steinberg (1952-1976), Andre Previn (1976-1984), Lorin Maazel (1984-1996) and Mariss Jansons (1995-2004). This tradition of outstanding international music directors was furthered in fall 2008, when Austrian conductor Manfred Honeck became music director of the Pittsburgh Symphony.

The orchestra has been at the forefront of championing new American works, and gave the first performance of Leonard Bernstein's Symphony No. 1 "Jeremiah" in 1944 and John Adams' *Short Ride in a Fast Machine* in 1986. The Pittsburgh Symphony has a long and illustrious history in the areas of recordings and radio concerts. As early as 1936, the Pittsburgh Symphony broadcast on the airwaves coast-to-coast and in the late 1970s it made the ground breaking PBS series "Previn and the Pittsburgh."

The orchestra has received increased national attention since 1982 through network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra.

With a long and distinguished history of touring both domestically and overseas since 1900, including international tours to Europe, the Far East and South America—the symphony was the first American orchestra to perform at the Vatican in January 2004 for the late Pope John Paul II, as part of the Pontiff's Silver Jubilee celebration—the Pittsburgh Symphony continues to be critically acclaimed as one of the world's greatest orchestras.

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Ming Yang #

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Virginia Campbell Chair
Natalie Severson

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Lorna McGhee f *
Jackman Pfouts Flute Chair
Damian Bursill-Hall Q
Jennifer Ann Steele *
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Frank & Loti Gaffney Chair

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Silberman Chair
Thomas Thompson Y
Ron Samuels *

E-FLAT CLARINET

Thomas Thompson *

BASS CLARINET

Dick Page f

BASSOON
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And Mr. & Mrs. James E. Lee Chair
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Philip A. Pandolfi *

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HORN
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Anonymous Donor Chair
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Charles Lirette Y
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Neal Berntsen *
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TROMBONE
Peter Sullivan f *
Tom & Jamee Todd Chair
Rebecca Cherian Y *
James Nova *

BASS TROMBONE
Murray Crewe f *

TUBA
Craig Knox f *

TIMPANI
Edward Stephan f *
Barbara Weldon
Principal Timpani Chair
Christopher Allen Q

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Albert H. Eckert Chair
Jeremy Branson Q *
Christopher Allen *
*Shawn Galvin **
*John Soroka **

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Lisa Gedris

STAGE TECHNICIANS
Ronald Esposito & John Karapandi

f PRINCIPAL
Y CO-PRINCIPAL
Q ASSOCIATE PRINCIPAL
I ASSISTANT PRINCIPAL
Italicized names are substitute musicians

#=performed on Barber Adagio for Strings
*=performed on Shostakovich Symphony No. 5

Recorded live: June 7-9, 2013 (Shostakovich)
October 11-13, 2013 (Barber)
Heinz Hall for the Performing Arts, Pittsburgh, PA

Recording Producer: Dirk Sobotka (Soundmirror, Boston)

Balance Engineer: Mark Donahue (Soundmirror, Boston)

Editing: Dirk Sobotka

Mixing and Mastering: Mark Donahue

Music Notes: Manfred Honeck
Notes Editing and Coordination: Mary Persin

Technical Notes: Mark Donahue,
John Newton and Dirk Sobotka

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Back Cover Photo: Michael Sahaida

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Technical Recording Notes

We at Soundmirror believe, that in a good and successful recording, the sound has to serve the music. While an important goal is to truthfully represent the acoustical event in the hall, another is to capture the composer's intention reflected in the score and its realization by the performer. To achieve these goals, extensive collaboration and communication between the artists and the recording team are of utmost importance.

Based on our long experience of recording the Pittsburgh Symphony Orchestra in Heinz Hall, we chose five omnidirectional DPA 4006 microphones as our main microphone array. Supplementing those with "spot mics" to clarify the detail of the orchestration, we worked towards realizing the above goals Extensive listening sessions with Maestro Honeck and orchestra musicians were crucial in refining the final balance.

This recording was made and post produced in DSD256 on a Pyramix workstation to give you, the listener, the highest sound quality possible.

We hope you will enjoy listening to this recording as much as we enjoyed making it!

For more information about Soundmirror: http://www.soundmirror.com

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