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Silenced
Shostakovich, Bosmans

HYEYOON PARK
GERGELY MADARAS
WDR SINFONIEORCHESTER







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Dmitri Shostakovich (1906–1975)

Violin Concerto No. 1 in A minor, Op. 77

1. Nocturne: Moderato 11:38
2. Scherzo: Allegro 6:21
3. Passacaglia: Andante – Cadenza attacca 13:50
4. Burlesque: Allegro con brio – Presto 4:53

Henriëtte Bosmans (1895–1952)

Concert Piece for Violin and Orchestra

5. Allegro maestoso – 8:16
6. Adagio – 6:50
7. Finale 4:49

Shostakovich

8. Theme with Variations in B flat major, Op. 3 16:07

Total Running Time 73:01

In 1945, after the relative creative freedoms of wartime, Stalin was determined to reassert control over the Soviet arts. He appointed his henchman Andrey Zhdanov, whose first priority was to bring writers and film-makers to heel. Then, in 1948, it was the turn of composers. On 10 February that year, while Shostakovich was in the middle of composing the finale of his First Violin Concerto, he and a clutch of his most distinguished colleagues were at the receiving end of a resolution of the Central Committee of the Communist Party, castigating them for ‘formalist distortions and anti-democratic tendencies’.

Completed in March that year, the Concerto had to join a long list of effectively banned music. It had not been written ‘for the drawer’, in the manner of some non-conformist literature of the time, but it had to be kept there until its belated premiere in October 1955, two and a half years after the death of Stalin. The soloist on that occasion was David Oistrakh, doyen of Soviet violinists, for whom the piece had been written.

Despite the movement titles, which might suggest something akin to a suite, this is one of the most symphonic of concertos by Shostakovich, or indeed any composer, for any instrument. Only the opening Nocturne lacks the weight of a symphonic first movement, though it is certainly profound and passionate enough in expression. In essence this is an accompanied meditation for the soloist, whose angular but always singing lines continually aspire from darkness to light.

The Scherzo is a grimly determined affair, and just as concentrated and intense as the Nocturne. At its apex is a characteristic dance of death, with Jewish-klezmer inflections, marked by the appearance of the xylophone.

The Passacaglia is one of Shostakovich's most profound slow movements. Its main theme, initially on timpani, cellos and double basses, picks up one of the numerous ideas thrown off in the course of the preceding Scherzo, while the stern horn-call above it provides the seed for the following Cadenza.

Despite the heading Burlesque, the finale is another single-minded and determinedly serious movement, a worthy conclusion to one of Shostakovich's most exciting, yet most carefully crafted scores.

Henriëtte Bosmans was born to Henri Bosmans, principal cellist of the recently founded Royal Concertgebouw Orchestra, and Sarah Benedicts, a Jewish piano teacher. The father died when Henriëtte was an infant, and the mother, while fostering the musical talents of her daughter, began a 40-year stint teaching at the Amsterdam Conservatory.

Henriëtte enjoyed considerable success as a pianist, not least as soloist under the baton of Willem Mengelberg. Her own music, independent-minded but with affinities to French traditions, was also performed, to some acclaim. In the 1930s she became engaged to violinist Francis Koene, but he died of a brain tumour in January 1934, before they were able to marry. It was against that immediate background that her Concert Piece for Violin and Orchestra was composed, and it is hard not to conclude that its bitter tone may have had something to do with that loss.

The remainder of Bosmans' life was if anything even more difficult. After the Nazi invasion of the Netherlands in 1940, Dutch musicians were required to join the Kultuurkamer, an organization devoted to promoting Nazi ideology through art. Bosmans refused, and performances of her work were banned from mid-1942. She was supported thereafter in part by the Dutch artistic resistance.

The end of the war brought some relief, and Bosmans renewed her pianist and composing career. However, the artistic climate in the Netherlands was not particularly congenial to home-grown composers, and, as elsewhere in central Europe, it was in thrall to the second wave of modernism that would soon spawn the avant-garde. In the 1950s her health declined, and she died at the age of 56, of stomach cancer that had initially been misdiagnosed as ulcers.

The Concert Piece was premiered by Louis Zimmermann, concertmaster of the Concertgebouw Orchestra, under Mengelberg. It was subsequently heard in Prague, Paris and the United States. The 70th anniversary of Bosmans' death, in 2022, brought renewed interest in her music, and with the end of copyright restrictions that year, her Concert Piece was finally published.

The tone of the single 20-minute movement is rhapsodic, with Jewish inflections, but little or no sense of euphoria or ecstasy. The declamatory opening idea develops in various directions: at times almost into skittishness, but more often towards harsh intransigence at one extreme and bitter reflection at the other, as though unable to release itself from the bonds of introversion.

Shostakovich's Op. 3 Variations for symphony orchestra date from 1921–22, his third year at the St Petersburg Conservatoire, and they carry a dedication to his recently deceased teacher in form and counterpoint Nikolay Sokolov. They are in many ways his most scholastic, and therefore least characteristic, work. There is no trace of a performance in the composer's lifetime, and while the diaries of Maximilian Steinberg, his main teacher in composition, refer at least in passing to most of his other early works, they make no mention of this one. Steinberg evidently did advise on matters of instrumentation, however, as at least one of his suggestions – for adding celesta and piano to the fifth variation – is written into the manuscript.

The Theme is scored for strings alone and might have been conceived as a variant on the slow movement theme of Beethoven's 'Emperor' Concerto. Its contours, and some aspects of the constructional ingenuity to follow, recall another B flat variation set – Brahms's 'Handel' Variations, which the teenage Shostakovich had in his performing repertoire at this time.

The progressive technical ingenuity of the Variations is impressive in its own right, without, however, suggesting much concern for a balanced overall design. The first four Variations are comparatively straightforward, in that they decorate, transpose and truncate the theme and recast its metre but otherwise stick closely to the given outline. Contractions in the phrase-structure, seemingly accidental in Variation 2, become a main feature of the relative minor-mode Variation 3 and its waltz-rhythm successor. With the fifth Variation Shostakovich begins to experiment with orchestral colour, fragmenting the theme, recombining its elements, and exploring various generic types, such as the quasi-tarantella of Variation 9 with its *recherché* diminutions and inversions. The three alternating tempi of Variation 7 are outdone for complexity – not to say contrivance – by Variation 10, which plays complicated games with quintuple metres. Variation 11 defies the listener to detect any trace of the theme at all (it is there by inversion in the clarinet line, then by diminution in the viola and cello counterpoint). Its extension, by means of a central section in a different metre and a cadenza, is capped by a finale that throws material from half a dozen preceding Variations into the melting-pot, constantly teasing the listener and culminating in a rumbustious recall of the rhythmical games of the tenth Variation.

HYEYOON PARK violin

Hyeyoon Park is an artist of ‘technical brilliance and rousing virtuoso fire’ (*Süddeutsche Zeitung*). Her performances are marked by her ‘huge palette of tone’ and ‘expressive intonation’ that captivates audiences worldwide (*The Guardian* and *Coburger Tageblatt*).

She has performed as a soloist with major orchestras including the Symphonieorchester des Bayerischen Rundfunks, NDR Elbphilharmonie Orchester, NHK Symphony Orchestra, DSO Berlin, hr-Sinfonieorchester Frankfurt, Stuttgart Philharmonic, Royal Northern Sinfonia, Hallé Orchestra, Orchestre Symphonique de Montréal and Mariinsky Orchestra, under conductors such as Alexander Shelley, Kristian Sallinen, Kent Nagano, Sir Roger Norrington and Adam Hickox.

Highlights of her recent and upcoming seasons include debuts with the City of Birmingham Symphony Orchestra, BBC Symphony Orchestra and Cape Town Philharmonic Orchestra, as well as a tour with the London Philharmonic Orchestra.

A passionate chamber musician, Park regularly appears with Kian Soltani, Timothy Ridout and Benjamin Grosvenor, performing across Europe at venues such as Wigmore Hall, the Southbank Centre, Luxembourg Philharmonie and Palau de la Música, Barcelona. Her recital appearances include performances at the Risør Chamber Music Festival, IMUKO Festival and Nymphenburger Sommer.



GERGELY MADARAS conductor

Hungarian conductor Gergely Madaras is renowned for his energy on the podium and thoughtful and creative programming. From 2019–2025 he served as Music Director of Orchestre Philharmonique Royal de Liège. Guest engagements include with the NHK Symphony Orchestra, Oslo Philharmonic, Hamburger Symphoniker, Orchestre de chambre de Paris, Bournemouth Symphony Orchestra Norwegian Radio Orchestra, Gürzenich Orchester Köln, Netherlands Radio Philharmonic and George Enescu Philharmonic.

He has also conducted the Budapest Festival Orchestra, London Philharmonic Orchestra, BBC Symphony Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, Hallé Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Orchestre National Capitole Toulouse, Orchestra Sinfonica Nazionale della RAI and São Paulo State Symphony. He regularly collaborates with world-renowned soloists including Joyce DiDonato, Martin Helmchen, Benjamin Grosvenor and Daniel Hope.

Madaras was the inaugural Sir Charles Mackerras Fellow at the English National Opera, and conducted *Die Zauberflöte* with stage director Simon McBurney. Since then, he has conducted critically-acclaimed productions at the Dutch National Opera, Grand Théâtre de Genève and La Monnaie and works regularly at the Hungarian State Opera. He also conducted an opera charity gala at Bayerische Staatsoper.

WDR SINFONIEORCHESTER

The WDR Sinfonieorchester is one of the leading orchestras in Germany. Despite its international reputation, it also has a strong local presence, with the renowned Kölner Philharmonie concert hall as its home venue. It also performs in major halls throughout Germany and Europe such as the Elbphilharmonie Hamburg and the Concertgebouw Amsterdam, at festivals such as the BBC Proms, Romania's George Enescu Festival and the Schleswig-Holstein Musik Festival, as well as during regular tours throughout Asia and Europe. Critically-acclaimed recordings (annual prize of the German Record Critics, International Classical Music Award), complement the orchestra's portfolio.

Since 2019, the orchestra has been under the baton of Cristian Măcelaru, following in the footsteps of important conductors including Christoph von Dohnányi, Gary Bertini, Semyon Bychkov and Jukka-Pekka Saraste. Designated Chief Conductor of the WDR Sinfonieorchester is the French conductor Marie Jacquot, who will take on this role in the 2026/27 season.

In addition to cultivating the symphonic repertoire, the WDR Sinfonieorchester is particularly committed to performing contemporary music. Since the 1950s, the orchestra has been writing music history with its concert series 'Musik der Zeit' ('Music of our times'). With over 750 world premieres to its credit, it is one of the world's most important commissioners of contemporary compositions.

The WDR Sinfonieorchester is also committed to making classical music accessible to a broad public. Most of its concerts are available digitally via live stream and on demand and are accompanied by additional digital content; reaching over 30 millions views annually. The orchestra can also be seen regularly

on the traditional media of radio and television. The WDR Sinfonieorchester is strongly involved in education projects and inspires young listeners for example with the bestselling 'Konzert mit der Maus', Germany's most popular children's TV character. It also aims to offer adults an introduction to the world of classical music with the 'WDR Happy Hour' and casual lunch concerts.

WDR SINFONIEORCHESTER

VIOLIN 1

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Ye Wu
Cristian-Paul Suvaiala
Faik Aliyev
Sohee Bae
Linda Guo
Caroline Kunfalvi
Anna de Maistre
Pierre Marquet
Christine Ojstersek
Ioana Ratiu
Shin Sihan
Boglárka Erdős
Manon Stassen

VIOLIN 2

Brigitte Krömmelbein
Carola Nasdala
Maria Aya Ashley
Pierre-Alain Chamot
Maxime Gulikers
Robin-Lynn Hirzel
Ea Jin Hwang
Ute Klemm
Orest Kudlovskyi
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OBOE

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Jérémy Sassano COR ANGLAIS

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Fred Deitz
Gerald Klaunzer BASS TROMBONE

TUBA

Hans Nickel

HARP

Emily Hoile

TIMPANI

Peter Stracke

PERCUSSION

Johannes Steinbauer
Johannes Wippermann
Frank Zschäbitz

CELESTA

Alberto Carnevale Ricci

PIANO

Anna Karapetyan

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