

The background is a dark, textured blue field covered with numerous colorful circles and splatters in shades of yellow, orange, red, green, and purple. The circles vary in size and some have a slightly grainy or marbled texture. The overall effect is vibrant and abstract.

for every action...

ELGIN YOUTH
SYMPHONY ORCHESTRA
46TH SEASON

MARCH 13, 2022

EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

AUDITIONS 
FOR THE 2022-23 SEASON
MAY 26-29, 2022



STRINGS: MAY 26-29
WINDS AND BRASS: MAY 27-29
PERCUSSION, PIANO, AND HARP:
MAY 28, MORNING ONLY




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ELGIN YOUTH
SYMPHONY ORCHESTRA
46TH SEASON

MARCH 13, 2022

for every action...

2:00PM

PRELUDE

Andrea Ferguson, conductor

FLUTE CHOIR

Scott Metlicka, conductor

SINFONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

SINFONIA

Aaron Kaplan, conductor

4:30PM

BRASS CHOIR

Dan Sartori, conductor

PHILHARMONIA

PERCUSSION ENSEMBLE

Zachary Bowers, director

PHILHARMONIA

Anthony Krempa, conductor

7:00PM

PRIMO AND YOUTH SYMPHONY

Tracy Dullea, conductor

STERLING BRASS TRIO

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Zachary Bowers, director

YOUTH SYMPHONY

Matthew Sheppard, conductor

**2021
YOUTH ORCHESTRA
OF THE YEAR**

**2015, 2005
PROGRAMMING
OF THE YEAR**

**2008
CONDUCTOR
OF THE YEAR**

**2007, 2000
YOUTH ORCHESTRA
OF THE YEAR**

**2001
ELGIN IMAGE
AWARD**

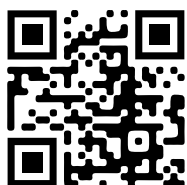
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Dear Friends,

Welcome to *For every action...*, the second concert day of our 46th season. Whether you are an EYSO student or parent, alumni, volunteer, donor, or a community member who appreciates the study and performance of classical music—thank you for your support of EYSO and our mission by being here!

I realize that “being here” can mean different things as well these days. Last season, livestreaming our performances was the only option for our student performances to be seen and heard by friends, families, and supporters. While we are thrilled to now be able to welcome a live audience back to the Blizzard Theatre, our seating capacity remains significantly limited and we also know that some people are not yet comfortable returning to traditional in-person performances. So, we have continued to refine the livestreaming capability as an alternative way to experience and support our student concerts and we plan to maintain this moving forward.

As we planned and hosted our most recent Open House, I was reminded of how our current students and families are our best ambassadors in the community. That is one reason it was so exciting that earlier this year we created our first formal Student Ambassador program. This program encourages EYSO students to actively share their EYSO experiences with their peers and classmates and support them in that process. Several of these Student Ambassadors were joined at the Open House by Parent Ambassadors in helping share information and perspective with students and families considering joining EYSO.

We are always looking for people who understand and appreciate the opportunities for growth and development that EYSO presents, and who are able and willing to share those stories.

If you would like to get more involved with EYSO—whether as a Parent Ambassador, a Sunday rehearsal volunteer, or on a board committee—please let me know.

Gratefully,

K. Eric Larson
Executive Director

Did you know that more than 60% of the cost to educate an EYSO student is underwritten with gifts from public and private foundations, businesses, and generous people like you? You can make a life-changing investment in a young student musician when you give to EYSO. For instance, a gift of \$50 helps replace lost ticket sales revenue from in-person concert performances like today's. Visit eyso.org/give and thank you!

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FROM THE ARTISTIC DIRECTOR

flipped

What happens when you turn things umop əpɪsɪd?

New meanings, amazing possibilities, and alternative realities reveal themselves, showing different ways to make sense of the world around us. Artists, philosophers, and visionaries know that a changed perspective can make a world of difference, a little push can go a long way—and when we throw out the rulebook, anything can happen...

With joyful curiosity and enthusiasm, EYSO students explore these big ideas in *flipped*, our 46th season. At EYSO, we often use the term “expert noticer” to describe our approach both to making music together and to examining the wider world around us. As expert noticers, we use music and our season theme as lenses through which we deepen and broaden our understanding of ourselves, of our communities, and of the roles we play in them. And in *flipped*, we aim to shake things up: to seek out new perspectives, and to glean new insights from different points of view.

II. For Every Action...

To every action there is always opposed an equal reaction...

With this sentence, first published in 1687 as part of the groundbreaking mathematical treatise *Principia*, Sir Isaac Newton put to paper an essential truth of the universe: the ability of one object to exert its influence on another. In explaining this, his Third Law of Motion, Newton shared concrete images from the physical world—straightforward examples such as a finger pressing a stone that is equally pressed by the stone, or a horse pulling a cart forward as much as the cart holds the horse back.

But the power of this law extends far beyond the physical world. Just as a single stone can trigger a mighty avalanche, a single *idea* can change the world.

History has been shaped, influenced, and transformed by ideas—ideas, these nebulous, not-totally-understood processes in our brains that become actualized in the physical world. The ideas we create, philosophies we espouse, and beliefs we hold have the power to change our reality.

In *For every action...*, our second concert of the 46th season, students took on big ideas through their study of great music. They dug into ideas, concepts, and sounds that were groundbreaking culturally, philosophically, politically, and musically, exploring how music creates sonic ripples as it echoes through history, across cultures, and even between molecules in the performance hall. Through exploring action and reaction, input and output, and cause and effect, they discovered how a little push can go a long way in repertoire and performances that continue to resonate and evoke wonder far beyond their aural footprint.

Together, they applied the EYSO “expert noticer” philosophy and explored richly varied repertoire through Newton’s lens. They felt how ensemble players must act and react against each other in Gabrieli and Hailstork, and they examined cultural and musicological resonances of Beethoven and Wagner in Western music. Diving deeply beyond the notes, they learned about the historical and societal impacts of Barber and Price in the United States. And, drawing lessons from contemporary events, they felt first-hand how music and politics were intertwined in a causal relationship throughout the 20th century...and how they remain so today.

In this, our 46th season, we continue to uncover new ideas, contemplate how small differences can have large effects, and examine alternative perspectives...all while exploring music through the spectacular works of art our students study and perform. Thank you for being a part of this journey into *flipped*.

Matthew Sheppard

Matthew Sheppard
Artistic Director



PROGRAM / 2:00 CONCERT

PRELUDE

Andrea Ferguson, conductor

Canzona IV in G Major

Giovanni Gabrieli (1557-1612)

arr. Robert D. McCashin

Born in Venice, Giovanni Gabrieli was one of the most influential composers of his time. He was the nephew of Andrea Gabrieli, an organist at St. Mark's Basilica, where Giovanni would eventually become principal composer.

Gabrieli continued traditional approaches to church music that had been developed at St. Mark's (one of the most prestigious musical institutions in Italy), contrasting different groups of singers and instrumentalists, and experimenting with spatial effects that were possible in the cathedral.



St. Mark's Basilica, Venice

Arranger Robert McCashin says "picture yourself and 6 or 7 of your friends in alcoves or balconies in a massive stone church having a group conversation. The conversation would include statements, questions, side comments, agreement points, points of disagreement, laughter, etc." *Canzona IV in G Major* is conversational. It requires the musicians to adjust dynamics in order of the importance of each voice at any given time. As the orchestra brings out or subdues dynamics, the conversation becomes more interesting. Listen for echoes of agreement and interjections of conflict throughout the piece.

from Symphony No. 3, "Eroica"

I. Allegro con brio

Ludwig van Beethoven (1770-1827)

arr. Robert Longfield

Beethoven's third symphony marked a turning point in both music history and in Beethoven's own life. His inspiration for *Eroica* ("Heroic") came as he grappled with the deterioration of his hearing in 1798, though he waited until 1803 to organize his thoughts in writing via the famous *Heiligenstadt Testament*. (This document, cast as a letter to his brother, includes a recognition of his hearing loss as well as a reaffirmed commitment to his art.) After the French Revolution and the overthrow of the powerful French monarchy, people across the continent yearned for freedom and a more just society. Napoleon Bonaparte, at the time appearing to be the leader Europe needed and espousing the ideals central to the French Revolution—loyalty and equality—became a major source of inspiration for Beethoven's symphony.

In rehearsals, Prelude began to think of the storyline for *Eroica* as a battle scene. The opening begins amid conflict with two explosive chords. After this rallying cry, the cellos state the main theme—the hero's theme—with their rich, confident sound. From there, the orchestra lurches from one clash to another, struggling forward until the heroic theme returns and the movement ends in triumph.

[A. Ferguson]

FLUTE CHOIR

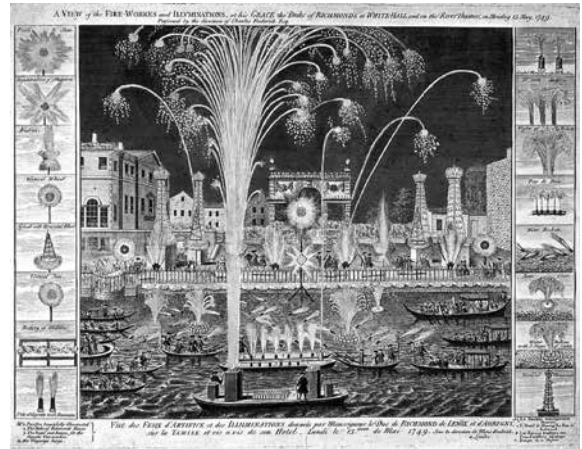
Scott Metlicka, conductor

Royal Fireworks Overture

The celebratory *Royal Fireworks Overture* is the first of five movements that George Frideric Handel composed in his Suite in D Major for wind instruments. The piece was an immediate hit, and it was performed often even after his death—a relative rarity in the 18th century. (Mozart called the work a “spectacle of English pride and joy.”)

King George II of Great Britain commissioned Handel to write a piece celebrating the signing of the Treaty of Aix-la-Chapelle, which ended the long-running War of Austrian Succession. The resulting suite premiered in London's Green Park on April 27, 1749. This arrangement for flute choir was crafted nearly 250 years later by Nora Kile for the 15th Anniversary of Pan-O-Rama—an annual celebration of all things flute at James Madison University.

George Frideric Handel (1685-1759)
arr. Nora Kile



An engraving of the 1749 fireworks display that inspired Handel's *Music for the Royal Fireworks*

Concerto No. 1 in G Major

- I. Adagio
II. Allegro

Joseph Bodin de Boismortier (1689-1755)

Concerto in G Major by Joseph Bodin de Boismortier is the first piece performed by the EYSO Flute Choir that is not an arrangement of other works; rather, it was written specifically for flute ensemble. Unusually for the 18th century, the composer had no patrons to support his music during his lifetime. Instead, he made enormous sums of money by engraving music, publishing it, and selling it to the public. Flutes of the Baroque period were made of wood, and the bore (the tube you blow into) of the instrument was conical, not cylindrical. This allowed low notes to be played more easily, expanding the range of the flute family and allowing for a fuller sound across multiple registers. Today, you can see Flute Choir debut its bass flute, which was added to the instrumentation to recreate this fuller sound.

During the Baroque era, dynamics were frequently flipped and inverted as reactions to earlier phrases. Listen for exact repetitions of phrases in the second movement; the first time is performed *forte* and the second time is performed *piano*—an almost-literal echo. This era of music represents some of the earliest written dynamics in music.

[S. Metlicka]

SINFONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

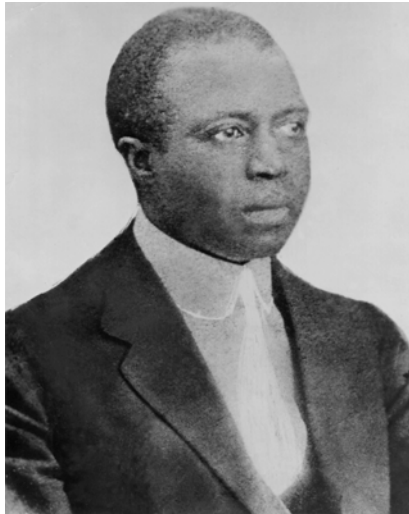
Maple Leaf Rag

Eugenia

The Nonpareil

Ragtime music is a distinctly American art form—and among the first of many uniquely American popular musical styles. The perfect blend of European musical form, African syncopated rhythms, and the new “march” style of John Philip Sousa, ragtime swept dance halls and bars around the United States at the turn of the 20th century. The characteristic “ragged” and chromatic melodies and walking bass lines are just plain catchy—and perfect for dancing. This music was so infectious that even European classical composers such as Claude Debussy (Paris 1908) and Igor Stravinsky (Switzerland 1919) wrote ragtime!

The effect ragtime has had on American popular music is hard to understate. Ragtime is a direct antecedent to jazz, and its influences can also be heard throughout various “Top 40” charts. Do any of these



Scott Joplin, pianist and composer

traditional ragtime tunes sound familiar: *Golliwogg's Cakewalk*, *Maple Leaf Rag*, *The Entertainer*, *Alexander's Ragtime Band*, or *Nola*? How about these more contemporary takes on ragtime: *It's a Raggy Waltz* (Dave Brubeck), *Honey Pie* (The Beatles), or *Root Beer Rag* (Billy Joel)?

Today, Sinfonia Percussion Ensemble will present a set of three ragtimes, all by Scott Joplin, the proclaimed “King of Ragtime.” To the right are some fun facts to set the stage and help transport you back to the age of Ragtime...

[Z. Bowers]

Scott Joplin (1868-1917)
arr. Ralph Hicks & Eric Rath

LIFE DURING THE AGE OF RAGTIME

1899—Maple Leaf Rag

Jazz legend Duke Ellington is born

The gold rush begins in Nome, Alaska

U.S. Congress begins using voting machines

Toothpaste costs 25 cents

Aspirin is patented and made available

Oklahoma, New Mexico, Arizona, Alaska, and Hawaii are not yet states

The first automobile is sold

1905—Eugenia

Albert Einstein publishes his formula $E=mc^2$

Las Vegas is founded as only 110 acres

The Wright Brothers' third airplane stays in the air for 39 minutes

A new home costs \$2,400

Claude Debussy's *La Mer* premieres

The maximum speed limit is 10 mph

1907—The Nonpareil

There is no Mother's or Father's Day

Sugar costs 4 cents per pound

Two out of every ten adults is illiterate

The first automatic washer/dryer is sold

Harry Houdini escapes from chains underwater in 57 seconds

Coffee costs 15 cents per pound

SINFONIA

Aaron Kaplan, conductor

Selections from *Les Misérables*

Claude-Michel Schönberg (b. 1944)
arr. Bob Lowden

*Do you hear the people sing?
Singing a song of angry men?
It is the music of a people
Who will not be slaves again!
When the beating of your heart
Echoes the beating of the drums
There is a life about to start
When tomorrow comes!*

These are the words sung by Enjolras, the leader of the student revolution in the musical phenomenon *Les Misérables*. Based on Victor Hugo's 1862 novel, *Les Mis* (as it is commonly called) is a story that examines justice, law, romance, politics, and morality. Hugo's work is a landmark of 19th century literature, and with over 1400 pages, it has been adapted into multiple films, television series, and one of the most popular and successful stage musicals of all time.

Jean Valjean, the novel's protagonist, has been imprisoned 19 years after being caught by Inspector Javert stealing a loaf of bread. Upon Valjean's parole release, he is taken in by the Bishop of Digne, but he steals silver utensils and runs away, only to be caught again by the police. Valjean's life is turned around when the Bishop tells the officer that Valjean did not steal the silver, but that it was in fact a gift from the Bishop to Valjean. This one action sets Valjean on a completely different trajectory: onto a more noble and dignified path where he adopts and raises a daughter, becomes the mayor of a town to rescue the working class, and saves the life of his future son-in-law from battle.



Cosette Sweeping (1862)
by Émile-Antoine Bayard

Illustrated for the first edition of the novel *Les Misérables*. This image was used to promote the musical version of *Les Misérables*.

As students in Sinfonia know from last year's study of *Fiddler on the Roof*, Broadway medleys are important musical and pedagogical tools. They are more complicated than they may sound, with technical challenges of quickly shifting keys, tempos, and styles as well as aesthetic challenges of conveying vastly different emotions and moods. Musicals are also a uniquely American artform, championed by the "Tin Pan Alley" writers Rodgers, Hart, Arlen, Berlin, Porter, and Gershwin (of the Great American Songbook) and advanced by Rodgers & Hammerstein, Bock & Harnick, Kander & Ebb, Herman, Bernstein, and Sondheim.

By the 1980s, Broadway was in a dark and desperate place, as was the rest of Manhattan. Riddled with crime, poverty, and unseemly activities, Broadway hadn't seen a hit show or large audiences in many years. Seeing this creative drought, the young British producer Cameron Mackintosh filled this void by bringing some of London's most popular Broadway-inspired shows to New York. From 1982-1990, four of the biggest musicals of all time came from across the pond: *Les Misérables* and *Miss Saigon* by Alain Boublil and Claude-Michel Schönberg, along with *Cats* and *The Phantom of the Opera* by Andrew Lloyd Webber. These four shows, combined with the cleanup and redevelopment of Broadway and Times Square by then-Mayor Giuliani and the Disney Company, saved the entire artform of the musical theatre and gave rise to a new wave of interest in the Broadway musical. In both the case of Valjean and Broadway itself, small but very significant actions had major impacts on their respective futures.

Suite from *The Firebird*

Danse Infernale
Berceuse and Finale

Igor Stravinsky (1882-1971)
arr. Merle J. Isaac

Few musical works from the 20th century are as recognizable and have become as popular as Stravinsky's ballet score, *The Firebird*. Sergei Diaghilev, the Russian impresario and founder of the Ballets Russes dance company, was searching for a new composer to collaborate with in order to focus on a unique and distinct 20th-century style of dance. He was taken with Stravinsky's *Scherzo fantastique* in 1909 and approached him about a new commission based on Russian folklore. This chance hearing of Stravinsky's *Scherzo* set into motion one of the most fruitful artistic collaborations of the 20th century, with *The Firebird* (1910), *Petruschka* (1911), and *The Rite of Spring* (1913), the latter of which would be one of scandals (and later, monuments) of 20th century music. These three ballet scores rocketed Stravinsky to international celebrity status—and, perhaps, infamy after the premiere of *The Rite of Spring*. They also became the tentpoles of Stravinsky's Russian period of composition, which led directly to his Neoclassical period when he created his most distinct works.

The Firebird is actually a mixture of two unrelated stories: the Firebird, a majestic bird with large plumes that glow brightly with red and yellow light from Slavic folklore, and the Russian tale of King Katschei the Immortal, whose soul resides in a magical egg. The protagonist of the story is Prince Ivan, who stumbles into the magical realm of King Katschei while hunting in the forest. Ivan hunts and captures the Firebird but decides to spare her, and as a token of her gratitude, gives Ivan an enchanted feather that can be used to summon her if needed. Ivan later meets thirteen princesses who are under the spell of Katschei and falls in love with one of them, Tsarevna. As Ivan tries to run away with the princess, Katschei sends his minions to stop them and Ivan summons the Firebird. She makes them dance an evocative and energizing *Danse Infernale* (infernal dance) that highlights Stravinsky's brilliant use of colorful orchestration and extended techniques. The dance builds into a multimeter frenzy and erupts with a literal "ka-boom", at which point the oboe, horn, violas, and cello lead us to a quiet *Berceuse*, or lullaby.

Katschei and the other creatures are lulled into a deep sleep as the Firebird shows Prince Ivan the path to the tree containing the egg that protects Katschei's mortality. The Prince destroys the egg, killing Katschei and awakening the princess. The beautiful French horn solo signifies the *Finale*, with a noble and bold 14-note melody as the creatures begin to awaken. Each statement of the melody builds in harmony, orchestration, and volume until the triumphant section in 7/4 meter arrives. (Count along—you'll hear seven-beat groupings repeatedly.) Igor Stravinsky, believing in the power of numbers (14 letters in his name = 14 notes in the melody) uses two measures of 7/4 to lead this climactic finale to its conclusion.

For every action that Prince Ivan took, there was a consequential reaction—just as *The Firebird* had a profound impact on Stravinsky's compositional trajectory. In the film *Fantasia 2000*, Disney animators used *The Firebird* sequence as a story of birth, death, and renewal: a perfect cycle of action and reaction.

[A. Kaplan]



Michel Fokine & Tamara Karsavina as
Prince Ivan and the Firebird (1910)

PROGRAM / 4:30 CONCERT

BRASS CHOIR

Dan Sartori, conductor

from Symphony No. 4 Scherzo

Anton Bruckner (1824-1896)
arr. Brennan Johns

Austrian composer and organist Josef Anton Bruckner presented a strange dichotomy to his contemporaries—one that still hampers efforts to describe his life in a way that gives a straightforward context to his music. In a remarkable encapsulation of this dichotomy, famed 19th-century conductor Hans von Bülow described him as “half genius, half simpleton.” Bruckner was extremely humble towards other musicians, but his symphonies (especially) were ambitious, featuring rich harmonic language and considerable length.

Initially composed in 1874, his Fourth Symphony was reworked at least seven times, resulting in three separate performable versions. This Scherzo is from the “middle” version of 1878, and it is sometimes called the “Hunt” Scherzo, depicting the joy of German villagers as they depart on a foxhunt.

In rehearsals, Brass Choir has worked to capture the joy and nervous excitement of a community ready to depart on the thrilling occasion of a foxhunt. The German expressive marking *Bewegt* at the beginning of the musical score means *agitated and excited motion*—listen for that same spirit in our performance this afternoon.

Adagio for Strings

Samuel Barber (1910-1981)
transc. Dan Sartori

Perhaps no American composer has enjoyed such early, persistent, and long-lasting acclaim as Samuel Barber. Barber was born into an educated and distinguished family: his aunt was a contralto with the Metropolitan Opera, and his uncle was a composer of art songs. Samuel entered the Curtis Institute of Music at the age of 14 as a triple prodigy in composition, piano, and voice (baritone).

The *Adagio for Strings* was first conceived of and composed as the second movement of his String Quartet Op. II. Shortly after its 1936 premiere, the movement was arranged for string orchestra and performed by renowned Italian conductor Arturo Toscanini (of *Fantasia* fame) and the NBC Symphony Orchestra when Barber was only 28. At the end of the first rehearsal, Toscanini remarked “*semplice e bella*”—simple and beautiful.



Samuel Barber, circa 1938

The piece was performed in 2001 to commemorate those lost in the September 11th attacks. Having cemented its place as an American elegy, it is famous for its ability to evoke deep sadness in listeners as a musical statement of grief.

There are infinite ways that we react to the events of our lives, ranging from the unbridled joy of the entire community taking part in something like a foxhunt, to the deep expressions of grief and loss as we mourn senseless acts of violence and their victims. I hope this music will leave you with a deeper understanding of how we as a community band together in times of pleasure and times of pain, and that it helps you to discover how you can add your own voice to your community, musically and otherwise.

[D. Sartori]

PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

Maple Leaf Rag

Scott Joplin (1868-1917)
arr. Ralph Hicks & Eric Rath

Funny Folks

W. C. Powell (1876-1939)
arr. Ralph Hicks

The Nonpareil

Scott Joplin (1868-1917)
arr. Ralph Hicks & Eric Rath

Chromatic Foxtrot* *Rainbow Ripples

George Hamilton Green (1893-1970)
arr. Bob Becker

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[Z. Bowers]



Front cover of the third edition of the *Maple Leaf Rag* sheet music

LIFE DURING THE AGE OF RAGTIME

1899—Maple Leaf Rag

Jazz legend Duke Ellington is born
The gold rush begins in Nome, Alaska
U.S. Congress begins using voting machines
Toothpaste costs 25 cents
Aspirin is patented and made available
Oklahoma, New Mexico, Arizona, Alaska, and Hawaii are not yet states
The first automobile is sold

1904—Funny Folks

Theodore Roosevelt is President of the United States
Puccini’s opera *Madame Butterfly* premieres in Milan, Italy
A postage stamp costs two cents
The New York subway system opens
The U.S. population is approximately 82 million people
The average salary is 22 cents per hour
Only 14% of homes in America have bathtub

1907—The Nonpareil

There is no Mother’s or Father’s Day
Sugar costs 4 cents per pound
Two out of every ten adults is illiterate
The first automatic washer/dryer is sold
Harry Houdini escapes from chains underwater in 57 seconds
Coffee costs 15 cents per pound

PHILHARMONIA

Anthony Krempa, conductor

Festive Overture

Dmitri Shostakovich (1906-1975)

Dmitri Shostakovich was 19 when the premiere of his first symphony propelled him to international stardom. It was the first Soviet symphony to win a place in the West's standard repertoire and was championed by Arturo Toscanini, Leopold Stokowski, Otto Klemperer, and other influential conductors. Though he was later dogged by Josef Stalin's iron-fisted ideology throughout most of his life, he continued to create a steady stream of remarkable music that distinguished him amongst his Russian peers.

The circumstances that produced the overture are a classic example of art on-demand. For a concert celebrating the 37th anniversary of the Russian Revolution, officials of the Bolshoi Theater found themselves without an opening work. Just a few days before the concert, a panic-stricken call was made to Shostakovich, who was working as musical consultant to the theater. Demonstrating amazing speed and facility, Shostakovich dashed off the work in three days, giving the parts, still wet with ink, to couriers who delivered them to copyists at the theater. The successful premiere



Without party guidance I would have displayed more brilliance, used more sarcasm.

— Dmitri Shostakovich

took place on November 6, 1954, and the overture has been a popular favorite ever since, receiving frequent performances at official events such as the opening of the 1980 Summer Olympics in Moscow and the 2009 Nobel Prize ceremony.

A rousing bombastic opening brass fanfare serves as introduction to the main body of the work, which takes off at breakneck speed. The piece employs two themes, one fast-paced and the other more lyrical, which are stated separately and then eventually combined in counterpoint. The opening fanfare makes a final brief reappearance before a fiery coda closes off the work. Musicologist Lev Lebedinsky, a close friend of the composer, aptly described the overture as a "brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne." Coming only one year after the death of Stalin—and the release of Shostakovich from his darker days—one could even assume that *Festive Overture* was a reaction to the news and an outpouring of the composer's own personal joy.

Want to learn more about Shostakovich and the challenges he faced in Soviet Russia?

Check out Youth Symphony's program note for the 7:00 concert.

1926—Rainbow Ripples

Winnie-the-Pooh, the collection of children's stories by A.A. Milne, is published

Famed author Agatha Christie mysteriously disappears for 10 days

The first SATs are given

U.S. Route 66 is established

1924—Chromatic Fox Trot

J. Edgar Hoover is appointed as the head of the Bureau of Investigation (FBI)

Ellis Island closes as an immigration entry point to the United States

Two American airplanes, the *Chicago* and the *New Orleans*, circumnavigate the globe from Seattle, Washington, traveling over 26,000 miles in 175 days

George Gershwin composes *Rhapsody in Blue*

Future president Jimmy Carter is born

A can of spaghetti costs 10 cents

Fantasie for Viola and Orchestra

Johann Nepomuk Hummel (1778-1837)

Johann Nepomuk Hummel was an Austrian composer and virtuoso pianist from the late 1700s into the mid 1800s. His music reflects the transition from the Classical to the Romantic musical era. Hummel's original *Potpourri for Viola*, written in 1820, is made up of about 60% borrowed music, featuring popular melodies from Mozart and Rossini scores of the day. These are framed by the serious *Grave* introduction and a lively *Rondo* closing section, offering a quick-paced final dance for the soloist. Today's more widely known *Fantasie* version, consisting of only the introduction, the quotations from Mozart's *Don Giovanni*, and the last-dance rondo, first appeared in 1900 and has become the most popular version. Today's soloist, principal Philharmonia viola Ella Petersen, brings the joy and life of this piece alive in her buoyant performance, showcasing everything her instrument can bring to the concert stage!

ELLA PETERSEN is a sophomore at St. Charles North High School. She started playing violin when she was 5 years old and started playing viola about a year ago. She started her music study with Sarah Gasse of Forest Park, and she now studies with Michael Hining of Oak Park. Her music journey includes winning piano and violin competitions, attending summer camp at Interlochen, and playing with Chicago Youth Symphony Orchestra last year. Other than violin and viola, she also plays piano and ukulele. Outside of music, she plays tennis, volleyball, basketball, and runs track.

from *Caucasian Sketches No. 1*

In a Mountain Pass

Mikhail Ippolitov-Ivanov (1859-1935)

Toward the end of the 19th century, Russian composers found themselves in two distinct though somewhat overlapping factions. There was the raw, rough-hewn nationalism of the St. Petersburg-based "Mighty Handful," a group of five mostly amateur composers (led by Mily Balakirev and including Nikolai Rimsky-Korsakov) whose visceral music was suffused with the authentic folk melodies and dances of rural Russia, contrasting with the Romantic principles of composers like Tchaikovsky, based at the national conservatory in Moscow. After studying with Rimsky-Korsakov, young composer Mikhail Ippolitov-Ivanov struggled to find his own voice amid his peers.

His move to Tbilisi, the capital city of Georgia, exposed him to some of the most vibrant non-Slavic folk traditions within the country and began a lifelong fascination with the music of Russian's cultural minorities. The orchestral songs of the *Caucasian Sketches* were heavily influenced by the Georgian and Armenian folk songs that he heard during his years as director of the music conservatory and conductor of the orchestra in Tbilisi, and during his visits to the surrounding Caucasus Mountains.



Darial Pass in Georgia, near the Russian Border

The expansive first movement *In a Mountain Pass* paints the mountain landscape on the Georgian-Russian border, the impressive Darial Pass, and the roar of the River Terek. The brass echoes that open the movement mimic the reverberation of signal trumpets from the mail-coaches in the mountain pass. The running string figures that follow represent the flowing river, and rising brass choruses paint the mountain peaks. In the contrasting middle section, the reeds imitate the sound of the zurna, a popular folk instrument in the Caucasus.

Symphony No. 1 in E minor

III. Juba Dance

IV. Finale

Florence Beatrice Price (1887-1953)

American composer Florence Price was born in Little Rock, Arkansas to dentist and music teacher parents. She demonstrated precocity for both school and music, graduating from high school as valedictorian at age 14. Her parents sent her to the New England Conservatory of Music, leading to an eventual position at Clark Atlanta University as head of the music department. Dealing with frustrating and demoralizing racial conflict in the south, she left for Chicago in 1927 and became part of a community of exceptional musicians and intellectuals known as the Black Chicago Renaissance.



Florence Beatrice Price, Portrait by G. Nelidoff

In 1932, the *Chicago Defender*—the leading Black newspaper of the day—announced a musical contest, “an event of paramount importance open to all musical composers...” co-sponsored by the National Association of Negro Musicians and the Wanamaker’s department store. Price won multiple awards in that competition, but it was her First Symphony that really made a mark.

It was this symphony that Frederick Stock, conductor of the Chicago Symphony Orchestra, would include in a 1933 concert, enshrining Price’s Symphony No. 1 as the first composition by an African-American woman to be played by a major American orchestra. The concert was part of the Chicago World’s Fair, whose theme was “A Century of Progress.” Contemporary writings about the event emphasized the symphony as a symbol of uplift and community.

Price’s First Symphony mixes a variety of instruments, colors, and sounds to paint a unique and diverse sonic picture. Philharmonia studied the final two movements of this work, starting with the third movement “Juba Dance” containing a fun and catchy syncopated melody. Price intended that each of her symphonies have a *juba* (stomping) dance, which some scholars

see as the precursor to tap dancing. She demonstrates her gift for melody in this movement, while also introducing small and large African drums and a wind whistle.

The Finale is a classical style rondo dance in $\frac{6}{8}$ time, constantly moving forward in faster and more challenging variations. The work develops into twisting, snaky lines passing through several chromatic variations before a triumphant and accelerating finale with the full ensemble. Philharmonia students have enjoyed learning about Florence Price’s journey, her influence on the genre, and her recent return to the classical musical world’s awareness. We hope you enjoy discovering her music today as well!

[A. Krempa]

PROGRAM / 7:00 CONCERT

PRIMO AND YOUTH SYMPHONY

Tracy Dullea, conductor

Hungarian Dance No. 5

Johannes Brahms (1833-1897)
arr. Roy Phillippe

In the mid-19th century, there were many refugees in Austria and Hungary. Johannes Brahms earned money as a young musician in this environment, teaching lessons and playing in the taverns of his hometown, Hamburg. There, he was introduced to a great variety of music firsthand, particularly that of the Roma or gypsy people, and he met one of the most famous Hungarian touring violinists, Eduard Reményi. Brahms cherished gypsy music for the rest of his life and used its lively rhythms and passionate themes as inspiration for many of his works.

In the annual tradition of the Primo + Youth Symphony Side-by-Side, our youngest EYSO students get to explore the "best of the best" by sitting next to the most mature and advanced musicians of EYSO. Brahms's *Hungarian Dance No. 5* fits squarely in this objective: to this day, it is the most beloved of his many Hungarian Dances and a popular hit that people often know and love, even without even knowing its title.



In rehearsals, Primo musicians explored the DRAMA of the piece. The beginning is lush and rich—a highly dramatic start to the dance. Listen for the contrast and interaction between styles, with the lushness of the beginning contrasted by the "tippy-toe dancing" that follows with fast notes and crisp, sparkling lightness. DRAMA is heightened by change, as in daily life, and this piece constantly shifts characters and colors. Being able to quickly notice and adapt to the many changes is one of the skills required in this piece: reading fast notes, catching new key signatures and bowings, observing every one of the many repeats, and watching the conductor to avoid falling in the many potholes.

Listen to the "insides" of the piece, where the lower instruments are the "ooms" and the middle instruments are the "chucks" that keep our dance machine moving while the melody sings on top. We've stomped, tip-toed, counted, shouted, whispered, and sang to internalize the changes and how the beat follows this memorable melody.

[T. Dullea]

YOUTH SYMPHONY

Matthew Sheppard, conductor

Celebration!

Adolphus Hailstork (b. 1941)

1974 was a challenging year in the United States. As people and institutions across the country prepared to celebrate the bicentennial milestone—an astonishing achievement for the great experiment that is Western democracy—the contemporary national outlook was gloomy. Exhausted and demoralized after a decade of fighting in Vietnam, the public had turned firmly against this seemingly unwinnable guerrilla war as the final troops left in 1973, but within the first four days of 1974, the Paris Peace Accords were shattered as the war restarted. Back at home, the 1973 oil crisis had sent energy prices and inflation skyrocketing, and by March 1974 they stood over 300% higher than just five months before. Meanwhile, the Nixon administration was sweating in the public spotlight of the Watergate scandal and associated cover-up, and public trust in the government that stemmed from this 1776 experiment was at an all-time low.

Adolphus Hailstork, then the recently-appointed professor of composition at Youngstown State University, likely recognized these national moods. So when he was approached by JC Penney—yes, the department store—to write a piece commemorating the upcoming bicentennial that would be shared freely with high school orchestras across the country, he may have held conflicting emotions: genuine pride at being part of this great experiment mixed in full measure with recognition of the challenges and struggles that have been a part of this nation since its birth. Drawing on both his formal musical pedigree (he was a student of famed-composition teacher Nadia Boulanger, and a graduate of Howard University, the Manhattan School of Music, and Michigan State University) and his interest in African-American spirituals he had learned as a student at Howard University, one of the nation's preeminent historically Black universities, he composed *Celebration!* It would become his first popular success—his first “breakout piece” as he said, later recorded by the Detroit Symphony.



Adolphus Hailstork

Hailstork's *Celebration!* magnificently captures this complex picture of bicentennial America. It contains traditional brass fanfares and percussive pyrotechnics, string and woodwind flourishes, and an unmistakable rhythmic groove. At the same time, its richly complex and often-dissonant harmonic language resists easy resolution, and that powerful rhythmic groove sometimes struggles to gain traction in its 7/8 meter. In studying this piece, Youth Symphony musicians grappled with this rhythmic complexity especially, exploring how their part couldn't just be “correct” in isolation, but rather had to react and respond to a sonic impulse somewhere else in the orchestra to stay “in the pocket.” Far from being a simplistic and one-dimensional tribute piece requiring little focus or engagement, *Celebration!* requires intense concentration and commitment to perform at the highest level.

But maybe that's the point. Because authentic celebration demands investigation, curiosity, and reckoning with reality. Hailstork—who turned 80 last year—recently reflected on how classical music and art can speak to the present moment:

*What should the arts be doing?
What are the arts good for?
Can the arts speak to our dilemmas and hope for our futures?
We'll see.*

Prelude to *Tristan und Isolde*

Richard Wagner (1813-1883)

*Never before, and arguably not since, has a mere handful of pages of score had such impact,
not only on audience members both sympathetic and uncomprehending, but on the future of music as well.*

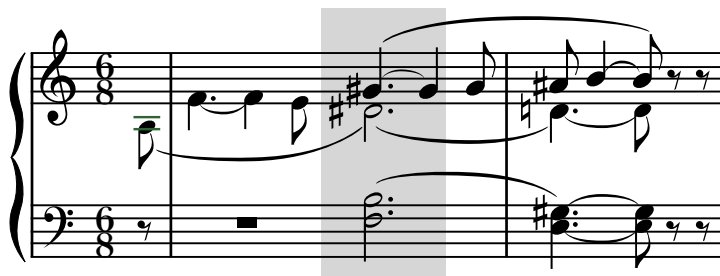
This is a powerful assertion by Phillip Huscher, famed program annotator of the Chicago Symphony Orchestra. At only fifteen pages of music, it is, physically speaking, quite small—a mere trifle compared to the 50-page overtures to Wagner's operas *Rienzi*, *Tannhäuser*, and *The Flying Dutchman*, the 589 pages of his opera *Parsifal*, or even the 164 pages of Shostakovich's mighty Fifth Symphony. Yet this piece and its opening minute occupy perhaps the most prominent spot in all of Western classical music.

And it's all because of one chord.

This chord—and the reactions to it, both later in the Prelude and in ripples throughout history—isn't held back for long; it's the harmonic underpinning of the fourth note of the piece. In fact, within the first thirteen measures, we've heard it four times already, in slightly different guises. Yet, as Huscher goes on to write, “Richard Wagner opened the door to modern music with the first notes of *Tristan und Isolde*...and although it has lost its shock appeal in the past 130 years, it still carries an emotional force virtually unmatched in music.”

Now **THAT'S** a powerful reaction.

What is it about this chord that creates such an outsized impact? The notes aren't all that unusual:



This chord even has a formal name in Western harmony: a half-diminished seventh chord, spelled G# B D# F. Huscher notes that similar chords existed before in the music of Mozart and Liszt—this isn't new territory. The lasting resonance of this chord isn't in just the notes, but rather in what Wagner does with these notes—the way he spins this single chord and its sense of yearning, of desire, of both stretching and sinking toward resolution, out into an entire twelve minute Prelude. (Or, if you see a full performance of the opera, four more hours.)

In exploring these continually building and crashing waves of tension and not-quite release, Youth Symphony musicians found ways to connect across instruments and phrases from one chord to the next. They felt how each note was intertwined with the notes that both came before and stemmed from it, exploring how subtle changes in tempo, dynamic, articulation, and tone quality impact each consecutive note and phrase. And they understood the power of one small push to influence everything that follows.

[M. Sheppard]

STERLING BRASS TRIO

Trio for Brass

Václav Nelhýbel (1919-1996)

I. Leggiero marcato

From the sharply contrasting articulations to the shocking dynamic contrasts, Vaclav Nelhýbel's *Trio for Brass* embodies the concert theme of *For every action...* The articulations lend a feeling of action and reaction with every small group of notes; the dynamics grow and swell before suddenly dropping off to near-silence after a high point. However, the strongest examples of Newton's Third Law is in the instrumentation. Choosing to work with only three parts, Nelhýbel expertly weaves melodic and harmonic lines together. From vertically-aligned unison passages to seesaw-like call and response, Nelhýbel develops a sense of controlled chaos: sometimes the parts crash together, and other times they interlock, working together to sound almost like one part.

The best imagery for this piece is that of three separate yet connected Rube Goldberg machines. Though each machine is separate, everything that one does affects each of the others. The three machines begin as one, but then the trumpet takes off on its own...which in turn causes the trombone and tuba to begin their own version of controlled chaos. Soon after, all three parts diverge and intertwine with the trombone eventually breaking through and beginning a new mini-system of reactions. Each machine remains separate, but when they work together, they create a perfect, improbable system.

[Sterling Brass Trio]

Founded in 2007, the **STERLING BRASS TRIO (SBT)** is the premier brass ensemble of the EYSO Chamber Music Institute. Members are selected by competitive audition and offered full scholarships thanks to the generosity of the Ainsworth Family in memory of SBT's first patron, Sterling "Stu" Ainsworth, a tireless supporter of music and education throughout the Fox River Valley. SBT members study and perform significant chamber music literature at the highest level and work with some of the finest artist teachers and chamber music coaches in the world, including weekly coaches Matt and Kari Lee (DePaul University, Chicago Brass Quintet) and guest coaches such as former CSO trumpet Will Scarlett, Stephen Burns (Fulcrum Point), Floyd Cooley (DePaul), Rex Martin (Northwestern) and members of the Wisconsin Brass Quintet (UWMadison).

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YOUTH SYMPHONY

Matthew Sheppard, conductor

Der Schwanendreher

Paul Hindemith (1895-1963)

I. Zwischen Berg und tiefem Tal (Between Mountain and Deep Valley)

Paul Hindemith was a leading German composer during the first half of the 20th century. A major influence in developing music during this period, Hindemith revitalized tonality by creating a harmonic system based on an enlargement of traditional tonality. Also experiencing a complicated relationship with the Nazis, Hindemith was often targeted for his innovative and occasionally anti-Nazi music, but at other times he was favored by them as a representative German composer who incorporated German folk music into his work.

Composed in 1935, Hindemith's viola concerto *Der Schwanendreher* is based on a series of medieval German folk songs, with each movement setting a different song. The piece lacks accompanying violins and violas in the score to allow the solo viola to be the highest and most prominent voice. The title of the concerto directly translates to "The Swan Turner," referring to a wandering medieval minstrel playing a hurdy-gurdy, an instrument which uses a swan neck-shaped handle. Hindemith writes this concerto depicting a scene of this nomadic musician playing folk song after folk song for his audience, embellishing and improvising on the traditional melodies along the way.

The first movement introduces this imagery, starting with an in-tempo cadenza for the soloist and creating moods of curiosity, wonder, and suspense, as the soloist plays the role of the Swan Turner. The movement continues forward with the soloist portraying the musician as he plays the melodies of the German folk song "Zwischen Berg und tiefem Tal" translating to "Between mountain and deep valley":



Illustration by Paul Hindemith
depicting *Der Schwanendreher*

*Between mountain and deep, deep valley
There once were two rabbits
That ate from the green, green grass,
That ate from the green, green grass,
Up on the lawn.*

*When they had eaten enough,
They sat down,
Till the hunter came,
Till the hunter came,
And shot them down.*

*When they had gathered themselves up
And they reflected
That they were still alive,
That they were still alive,
They ran away.*

Using melodies from the song, Hindemith illustrates ever-changing moods of joy, fear, relief, and suspense in the story, with a slow introduction that moves into a faster, urgent section, followed by a cadenza similar to that of the beginning, and ending with a triumphant conclusion.

Additionally, Hindemith utilizes two repeating rhythmic motifs throughout the movement:

♩ ♪ later re-written as ♩ ♪ and ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

The first is introduced in the beginning by the full orchestra, while the second appears at the beginning of the faster section in the solo viola and the orchestra. These two strict rhythmic motifs are the driving characteristics in the Germanic, forward-motion march of this movement. Layered atop of these driving rhythmic motifs are beautiful melodic lines sung in primarily in the woodwinds and brass. Listen carefully: the opening slow and dramatic horn melody is simply a slow and drawn-out version of the melody that later appears in the woodwinds.

Seen through the nomadic cadenzas at the beginning and end, and the exuberance in between, Hindemith combines the ideas of the folk song with the overarching imagery of a traveling musician who puts his own twist on traditional German music.

[H. Graham]

HARRY GRAHAM is seventeen years old and a senior at St. Charles East High School where he is the principal violist for St. Charles East's Chamber Orchestra, in addition to having served as one of Youth Symphony's principal violists for the past two seasons. He is a student of Susan Posner, violist with the Elgin Symphony Orchestra, and has been playing the viola since age seven, when he fell in love with the deep resonating sound and humanistic quality of the instrument. Harry joined EYSO in 2017, starting in Sinfonia, moving to Philharmonia in 2018, and finally in Youth Symphony since 2019. A member of EYSO's Chamber Music Institute since 2017, Harry was the violist in the Hanson String Quartet in 2019-2020 and has been the violist in EYSO's premier honors ensemble, the Maud Powell String Quartet for the past two seasons. Last fall, Harry was honored to perform as the principal violist for the 2021 ILMEA District 9 Festival Orchestra, as well as a member of the 2022 ILMEA All-State Honors Orchestra.

Harry made his first concerto performance in May 2019 as the winner of the Elgin Youth Symphony Orchestra Philharmonia Young Artist Concerto Competition. He was awarded EYSO's Robert Hanson Award in 2021 for his demonstrated integrity, hard work, musicianship, musical commitment, and contributions to EYSO programs.

Harry plans to study viola performance starting in the Fall of 2022 and looks forward to a long career in the classical music world. In addition to music, Harry has a keen interest in current events and politics, enjoys time with friends, as well as traveling with his family. He would like to thank his teacher, Susan Posner, for her expert guidance, Matthew Sheppard for his strong help and support, his wonderful friends, and supportive parents for encouraging him throughout the years.

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, conductor

Marimba Quartet (1987)

Daniel Levitan (b. 1953)

II. ♩ = 100

Marimba quartet as a genre is less than 100 years old. The repertoire is simply not yet as deep or broad as, say, string quartet repertoire. In surveying the marimba quartet repertoire thus far, there seem to be two general types of composition: imitative or idiomatic.

This division is not necessarily about the style of composition. Either may be influenced by past or contemporary musical styles. Rather, the difference lies in how the marimba, and its sound, is perceived in composition.

Because it is such a young genre, the great majority of marimba quartet repertoire falls into the imitative category. These pieces, though they may sound wonderful on marimbas, might just as well be played by any other quartet of instruments. On the other hand, the idiomatic composition is written specifically for the marvelous sonic qualities and extended techniques unique to the marimba.

Daniel Levitan's Marimba Quartet belongs to the latter category, and perhaps this is why it stands out in the repertoire. Commissioned by the Manhattan Marimba Quartet in 1987, Marimba Quartet sounds quite jazzy. The F mixolydian harmonies (an F major scale, but with an added E^b), along with Levitan's creative use of syncopation, lend this jazz quality to the music. Writing with intimate knowledge and experience performing on marimba, Levitan makes use of two extended techniques: dampening the bars to pre-emptively cut out the resonance, and "ghost notes," which are essentially the opposite of accents. Together these techniques shape the melodies and create a strong groove. This piece makes us want to move, and you can almost imagine a smooth drum set beat accompaniment to it.

[Z. Bowers]

YOUTH SYMPHONY

Matthew Sheppard, conductor

Symphony No. 5 in D minor, Op. 47

Dmitri Shostakovich (1906-1975)

- I. Moderato—Allegro non troppo
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

Dmitri Shostakovich was terrified.

It was November of 1937, and the Soviet Union—ruled with an iron fist by dictator Joseph Stalin—was at the height of the Great Purge. Seemingly no one was safe from being deemed an “enemy of the people,” which quickly led to a sham trial, a guilty verdict, and imprisonment in the terrible conditions of the gulags—or just as likely, a summary execution. Far from being contained to political activists such as democratic idealists or fascist supporters, the purge threatened all members of society. Former party leaders were tried and convicted of treason, top military brass were dismissed from their posts, peasants and ethnic minorities were murdered and buried in mass graves, and artists and intellectuals lived in terror of attracting the negative attention of Stalin and the People’s Commissariat of Internal Affairs (NKVD). Falling out of favor meant not only career-ending denunciations, but fear of being whisked away in the middle of the night to the gulags or simply “disappearing” without ever being heard from again. An estimated 1.1 million people were killed between 1936 and 1938 during the Purge—nearly one out of every 150 people living in the Soviet Union at the time. (At full capacity, the Blizzard Theatre holds 668 people.)

And Shostakovich had fallen out of favor.

Early in 1936, Stalin had attended a performance of Shostakovich’s opera *Lady Macbeth of the Mtsensk District*, which had been premiered as a smashing success in 1934 and performed hundreds of times to great acclaim since then. During the performance, all eyes were on Stalin—and on his response to the work. (He would often call artists to his box to give his blessing after a performance.) In later letters, Shostakovich recounted his horror in having watched Stalin cringe during the fanfares, laugh riotously during the tragic love scenes, and worst of all, leave before the opera was finished.

Two days after the performance, the official state newspaper *Pravda* ran an unsigned editorial review of *Lady Macbeth* titled “Muddle Instead of Music,” in which the work—and the composer—were harshly condemned. (Nothing ran in the *Pravda* without Stalin’s blessing.) Its ominous conclusion was that “...the power of good music to infect the masses has been sacrificed to a petty-bourgeois, ‘formalist’ attempt to create originality through cheap clowning. It is a game of clever ingenuity that may end very badly.” There was no confusion as to what the end of the game might be for Dmitri Shostakovich.

Immediately, Shostakovich was denounced from every corner of society. Those who had praised the work at its premiere suddenly and retroactively recognized the shortcomings of the opera, while those who spoke up in defense of his work were placed under heightened suspicion. Over the next year and a half, three of his family members and at least six of his close friends and artist colleagues were imprisoned and killed. Then, the unthinkable happened, and Shostakovich was summoned to an interrogation in 1937...but his interrogator was arrested before Shostakovich’s appointment, granting him a brief reprieve. Out of fear and a desire to not wake his wife and infant son when he was taken away by the NKVD, he began sleeping in the stairwell outside his apartment.



Red Army Propaganda Poster by
W.A. Nikolajev (1944).

Understandably, then, at the November 21, 1937 premiere of Shostakovich's Fifth Symphony, he was a nervous wreck. One can only imagine his spectacular relief at the overwhelmingly positive reception from both public and party officials as he was officially "rehabilitated." The simplicity and clarity of form, the use of easy to grasp melodies and harmonies, and most of all the celebratory fanfare that ends the fourth movement had saved him.

Yet for all its apparent simplicity, the Fifth Symphony remains both a monument of symphonic form and an enigma. The shocking and powerful opening introduces a theme based on the interval of a minor sixth that lingers throughout the first movement—and indeed the entire symphony. Empty spaces abound, creating literal and metaphorical pitfalls for the performers and audience. The stillness of the music is striking, created by rhythmic ostinatos (repeated gestures of ♩ ♪) lingering and soaring melodies, and thinness of texture. Suddenly and dramatically, the music enters a new sonic world, led by the ghoulish staccato bursts of the piano and the imposing darkness of unison horns in the lowest register. The rest of the orchestra joins in the military march, reaching a powerful climax as the strings and winds sing a unison melody punctuated by brass and percussion. At the peak, a single beat of rest hits like a punch to the chest, knocking the wind out of the music with devastating force. Ultimately, the music unravels, returning to the opening themes, but this time in reverse and in a heightened ominous stillness.

In stark contrast to the terrifying drama of the first movement, the second is (ostensibly) a jaunty scherzo, lighter in tone and, as Michael Steinberg writes, "an oasis between the intensely serious first and third movements," with a "grotesque humor [that owes] something to Prokofiev and very much more to Mahler." Even with this oasis, however, the music is unsettling: there is something very much of a "forced joy" in this military waltz that lives somewhere in the uncanny valley between true scherzo (derived from the Italian word for "joke") and something far, far darker.

The third movement is the emotional core of the symphony. Mournful laments stream from different sections of the orchestra in various colors—string sections, woodwind soloists, and full orchestral tutti—as the music builds over and over again, punctuated repeatedly not by the sound of brass, but by their absence throughout the movement. Time and again, the most dramatic and powerful moments are marked not by sound, but by silence...

...but as soon as the silence has faded into nothing, the delicate F# major wisps of the third movement are smashed with the powerful D minor entry of the woodwinds, brass, and percussion as the militant fourth movement begins. Making up for their absence in the third movement, the brass and percussion are featured prominently from beginning to end in powerful fanfares: both the military fanfare that opens the piece, and in "fright fanfares" (to borrow language from Beethoven's ninth symphony) that evoke not pride, but terror.

The opening third of the movement is one long *accelerando*, ratcheting up the tension, excitement, and potential energy until its explosively frantic and soaring climax, only to crash back down into devastating stillness that marks the middle of the movement. Punctuated by wailing outbursts in the strings, the stillness fades into silence much as at the end of the third movement...but again, the silence can't last. Far-away percussion remind us of the military obligation of the symphony, and the music builds yet again to its powerful conclusion.

Is this conclusion one of nationalistic fervor, of the prodigal son composer who had gone astray and is now returning home with a glorious fanfare and conclusion to the symphony? Is it an outpouring of grief, loss, and hopelessness, as if one is performatively celebrating while being told "Your business is rejoicing...your business is rejoicing"? As you listen and engage with this masterpiece, grapple with these same questions, challenges, and opportunities for understanding that have confronted so many artists as they explore Shostakovich's mighty Fifth Symphony.

[M. Sheppard]

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