
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA
YOUTH
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • *Conductor*
Kerri Ryan • *Viola*



Sunday • February 21 • 2016 • 3:00 p.m.

Kimmel Center for the Performing Arts
Verizon Hall





Get Involved!

Whether you support the Philadelphia Youth Orchestra as a student musician, an audience member, or a donor, we welcome and appreciate your involvement—and we thank you for sharing in our belief in the power and merit of great music education.

Audition (Coming up soon!)

The PYO organization will be hosting auditions for all divisions for the upcoming 2016/17 season this June and September. Application forms, audition schedules, and FAQs are available at pyos.org/audition.

Share The Music: #PYOMUSIC

Connect with us online and help spread the word about our activities. Follow us on Facebook, Instagram, or Twitter, and make sure to share your photos, videos, and updates from rehearsals and performances.

Facebook: Philadelphia Youth Orchestra

Instagram: @pyomusic

Twitter: @pyomusic

Support

The support of patrons, corporations, and foundations allows PYO to continue to fulfill our mission of championing a new generation of leaders, musicians, and patrons of classical orchestral music. Please join us in celebrating our 76th Anniversary season with a tax-deductible contribution by calling 215 545 0502 or visiting pyos.org/support.



www.pyos.org

Philadelphia Youth Orchestra Kimmel Center Series

Philadelphia Youth Orchestra
Louis Scaglione • *Conductor*

Kerri Ryan • *Viola*

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, February 21, 2016 • 3:00 p.m.

PROGRAM

Harold in Italy

Hector Berlioz

- I. Harold in the Mountains: Adagio – Allegro
- II. Processions of Pilgrims Singing the Evening Hymn: Allegretto
- III. Serenade: Allegro assai – Allegretto – Allegro assai
- IV. The brigand's Orgies. Allegro frenetico – Adagio – Allegro

Kerri Ryan • *Viola*

INTERMISSION

Symphony No. 5 in D Minor, Op. 47

Dmitri Shostakovich

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

*Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please disconnect all cell phones prior to the performance.*

 Philadelphia Youth Orchestra • 2015–2016

Louis Scaglione*Music Director & Conductor***Violin I**

Jason C.S. Vassiliou,
Concertmaster
 May Wang,
Associate Concertmaster
 Samuel W. Wang,
Assistant Concertmaster
 Fiyi Adebekun
 Clare Sooyeon Choi
 Cheyenne King-Bails
 John May
 Catelyn Huang
 H.A. Isaac Linton
 Austina Lin
 Veronique Shaftel
 Molly Doman
 Joanna Kuo
 Kathryn Song
 Andrew Samuel Pai
 Cayley Hoffman
 Yoshitaka Shinagawa

Violin II

Kyle Joseph Michie,
Principal
 Clara Bouch,
Associate Principal
 Lily Mell,
Assistant Principal
 Evelyn Bravo
 Maggy Simon
 Chloe Cho
 Byron Pondexter
 Luke Kyungchon Kim
 Sarah Kim
 Anne Liu
 Alyssa Kim
 Sherie Yang
 Noriyuki Shinagawa
 Karthik Yegnesh
 Ajmain Hossain
 Steven Zhang
 Portia Maidment
 Maxwell Chambers
 Sophia Maloney
 David Yang

Viola

Kyran Shaun Littlejohn,
Principal
 Conor McAvinue,
Associate Principal
 Sarah S. Jang,
Assistant Principal
 Vera Lee
 Katie Sharbaugh
 Micaela Greco
 Grant Wei
 Zebadiah Coombs
 Isabelle D'Amico
 Esther Moon

Violoncello

Cindy Yeo,
Principal
 Alexander Chen,
Associate Principal
 Daniel J. Kim,
Assistant Principal
 Geana Florence Snart
 Daniel T. Kim
 Janis Dawn Bates
 Sabine Jung
 Michael Li
 Joy Zhao
 Eunteak An
 Sonia Kim
 Seyoung Kim
 Robin Park
 Isaac Gaston
 Nicholas Vottero
 Shizhuo Duan
 Kail Yuan
 Seol-Yee Lee
 Sasha He
 Justin Guo

Double Bass

Olivia Rae Steinmetz,
Principal
 Juan Serviano,
Associate Principal
 Justin Cao,
Assistant Principal
 Luke Mottola
 Hannah Perron
 Sami Jamieson
 Raymond Zhiang
 Austin Gentry

 Philadelphia Youth Orchestra • 2015–2016

Flute/Piccolo

Hyerin Kim *
 Rachel Schuck
 Hannah Silverberg
 Olin Wei
 Wei Wei Wang

Oboe/English Horn

Nina Haiyin Cheng *
 Katrina Kwantes
 Alexander N. Kim
 Branch Buehler

Clarinet/Bass Clarinet

Daniel Kim
 Jae Hoon Kim
 Matthew No *
 Danny Pak
 Evan Schnurr
 Maria Thomas

Bassoon/Contra Bassoon

Olivia Cleri
 Rebecca Krown *
 Miles Shore
 Nolan Wenik
 Dotan Yarden
 Kevin Pfister •

French Horn

Libby Ando *
 Sebastian Burboa
 Gregory Greene
 Etienne Kambara
 Jordan Robinson
 Olivia Weng

Trumpet

Charlie Barber
 Robert Kellar
 Erik Larson
 Todd Oehler *
 Alexander Wolfe

Trombone

Jon Hutchings
 Henry Shankweiler
 Ehren Valme *

Tuba

Evan Sacks-Wilner *

Percussion

Haley Cowan
 Alyssa Resh
 Reilly Bova *
 Christian Ortolf
 Heidi Chu

Harp

Sarina Marone *
 Danielle Bash •

Piano/Celeste

Immanuel Mykyta-Chomsky*

* *Section Leader*
 • *Guest Musician*

Louis Scaglione: Music Director and Conductor

Maestro Louis Scaglione and PYO

Under the leadership of Maestro Louis Scaglione, the Philadelphia Youth Orchestra (PYO) – founded in 1939 as an all-volunteer organization – has grown and transformed into a nationally recognized, professionally managed institution. Scaglione's tenure began in 1997, when Joseph Primavera, who served as PYO's Music Director for 51 years, appointed him Conductor of the Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was named Associate Conductor of the PYO organization, becoming the organization's first Executive Director two years later. In 2003, Scaglione accepted the position of President, and upon Maestro Primavera's retirement two years later, he became the organization's fifth Music Director, President, and CEO.

Maestro Scaglione has led the Philadelphia Youth Orchestra on several international concert tours, with destinations including The 1998 World Youth Music Forum in Moscow; the Czech Republic and Italy (2000); China (2002); eastern and central Europe (2004); and Brazil (2007), where they performed to sold-out venues in São Paulo and Rio de Janeiro. Scaglione has also arranged musical collaborations for the orchestras with such accomplished soloists as William dePasquale, former Co-Concertmaster of The Philadelphia Orchestra; Gloria dePasquale, cellist for The Philadelphia Orchestra; Michael Ludwig, former Associate Concertmaster of The Philadelphia Orchestra; and internationally renowned violinist Sarah Chang and pianist Susan Starr.

Professional Affiliations, Appointments, and Honors

Because of his work with the PYO program, Maestro Scaglione was elected by his peers in 2006 to serve as Chairman of the Youth Orchestra Division Board of the League of American Orchestras, and served on the League's Board of Directors concurrent with his chairmanship.

In addition, Maestro Scaglione is Executive Vice President & Chief Operating Officer of Encore Series, Inc., the presenter of The Philly POPS; a position he has held since July 2012. He also served as Artistic Director of the Choral Society of Montgomery County in residence at Montgomery County Community College from 2002 to 2012. From 2006 through 2010, he was Resident Music Director and Conductor for the Luzerne Music Center (NY). He is a former member of the faculty of Temple University Music Preparatory Division.

Louis Scaglione: Music Director and Conductor

From 1995 to 2002, he served as Artistic Director of "Arts at Andalusia" a free, outdoor, summer concert series held on the grounds of the Andalusia Estate. Maestro Scaglione has served as Board member of the Pennsylvania Institute of Technology's Performing Arts Center; Trustee to the Andalusia Foundation; Advisor to the Arts Advisory Council of The Society for the Performing Arts of the Media Theater; and on the Arts and Cultural Advisory Board in Bensalem Township (PA). For many years, he has served as grant review panelist for the Pennsylvania Council on the Arts and the Philadelphia Cultural Fund.

Additionally, Maestro Scaglione's involvement with the greater Philadelphia cultural and social community includes service as a member of the Board of Directors of The Philly POPS; The Archbishop's Cabinet, Archdioceses of Philadelphia; and Treasurer of Studio Incamminati. More recent appointments include Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia.

Professional Studies

Maestro Scaglione's professional studies as a conductor have taken him to the Oregon Bach Festival in Eugene, Oregon; the Internationale Bachakademie and the Europäische Musikfest in Stuttgart, Germany; the Classical Music Seminar in Eisenstadt, Austria; and master classes at the conservatory in Saint Petersburg, Russia.

Maestro Scaglione graduated with honors from The University of Illinois with a Bachelor of Science in Music Education and holds a Master of Music degree from Temple University. His scholarship and academic excellence have been duly recognized by the top honor societies in the country, including the Golden Key National Honor Society, Kappa Delta Pi Honor Society in Education, and Pi Kappa Lambda Honor Society in Music.

Philanthropy

Philanthropy is paramount to Maestro Scaglione. For the past 17 years, he has donated a portion of the proceeds from many PYO performances to charitable organizations, such as Reach Out and Read at The Children's Hospital of Philadelphia; MANNA (Metropolitan AIDS Neighborhood Nutritional Alliance); the Voices for Children Foundation; St. James School, Philadelphia; and the Youth Work Foundation of The Union League of Philadelphia.

Soloist

Kerri Ryan

Kerri Ryan has been the Assistant Principal Violist of The Philadelphia Orchestra for the past eight seasons. She also teaches viola both privately and at Boyer College of Music at Temple University. Previously she was a member of the Minnesota Orchestra from 2000-2007 where she also held the title of Assistant Principal Viola.

While a member of the Minnesota Orchestra, Kerri and her husband, Philadelphia Orchestra violinist William Polk, performed Mozart's *Symphonia Concertante* with The Minnesota Orchestra as part of their 2007 subscription series. William and Kerri are founding members of the award-winning Minneapolis Quartet, which received a McKnight Artist Fellowship Grant in 2003.

Ms. Ryan graduated from the Curtis Institute of Music in 1998. As the winner of several youth competitions, Ms. Ryan performed as soloist with several orchestras including The Philadelphia Orchestra and The Cleveland Orchestra. While pursuing a violin performance degree at the Curtis Institute of Music, Ms. Ryan began studying viola with Karen Tuttle. Ms. Ryan also studied at the Cleveland Institute of Music as a member of its Young Artist Program. Her violin teachers include Lee Snyder, Linda Sharon Cerone, David Cerone, Jascha Brodsky, Rafael Druian, and Arnold Steinhardt.

Philadelphia Youth Orchestra Organization

Louis Scaglione

President & Music Director

The Philadelphia Youth Orchestra Organization

The Philadelphia Youth Orchestra is the tri-state region's premier youth orchestra organization for gifted, young, classical musicians, and one of the oldest and most highly regarded youth orchestra organizations in the United States. For 76 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, while thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

The organization has five programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Bravo Brass, Philadelphia Region Youth String Music (PRYSM), and Tune Up Philly, an El Sistema inspired program.

Ranging in age from 6 to 21 years, the musicians of the Philadelphia Youth Orchestra organization are selected by competitive audition and come from a 70-plus-mile radius of Philadelphia encompassing nearly 20 counties within Pennsylvania, New Jersey, and Delaware. Through advanced orchestra repertoire, students are challenged to perform at professional levels, to strive for advanced musicianship, and to achieve superior technical, musical, and personal application.

Former PYO musicians currently hold chairs in most of the top 20 professional orchestras in the United States, with 12 PYO alumni currently serving in The Philadelphia Orchestra.

Philadelphia Youth Orchestra

Established in 1939, Philadelphia Youth Orchestra is one of the most well-recognized youth orchestras in the nation, provides the region's most advanced instrumental music students with unparalleled training and performance opportunities under the direction of nationally acclaimed Maestro Louis Scaglione. In addition to the opportunity to showcase their talents through high-profile performances at high-profile venues, including Verizon Hall at The Kimmel Center for the Performing Arts with live broadcasts on Philadelphia classical and jazz radio station WRTI, members learn character-building life skills and supplement their collegiate and conservatory applications, making them strong candidates for acceptance into the most prestigious universities and conservatories around the world. Fourteen international concert tours since 1981 have offered hundreds of talented young musicians the opportunity to perform in many of the world's great concert halls, where their performances have often been considered on par with professional orchestras.

Philadelphia Young Artists Orchestra

Philadelphia Young Artists Orchestra, PYO's companion orchestra, prepares younger classical music students through a sophisticated repertoire and rigorous intellectual and musical discipline. PYAO further provides the opportunity to work with a highly experienced professional conductor, musicians, and teachers; to rehearse a standard orchestral repertoire at a professional level; and to perform in high-profile professional venues throughout the greater Philadelphia region. For nearly 20 years, PYAO has raised funds through performances to support organizations from throughout the region, including Reach Out and Read at The Children's Hospital of Philadelphia and

Philadelphia Youth Orchestra Organization

the Youth Work Foundation of The Union League of Philadelphia. PYAO, conducted by Rosalind Erwin, was established in 1996 under a grant from the Pew Charitable Trusts.

Bravo Brass

Bravo Brass — the only year-round brass ensemble in the Philadelphia area and one of only three in the country — offers the highest level of individual and ensemble training opportunities for the most accomplished high school brass musicians in the tri-state region. Created in 1997 to provide advanced musical education and performance opportunities to talented young students, Bravo Brass offers a repertoire that challenges students to improve their individual and ensemble playing skills. The Bravo Brass teaching faculty, led by Maestro Paul Bryan, Dean of Faculty and Students at the Curtis Institute of Music, provides valuable musical training through side-by-side rehearsals.

Philadelphia Region Youth String Music

Created in 2007, Philadelphia Region Youth String Music (PRYSM) offers unparalleled, personalized instruction and educational support for the region's beginning to intermediate string students, under the direction of the highly respected Philadelphia Orchestra cellist Gloria dePasquale. PRYSM provides performance opportunities alongside faculty and in ensemble concerts with musicians from the Philadelphia Orchestra. In addition, the program provides students with mentorship opportunities and enables them to become strong candidates for matriculation into other PYO organization ensembles.

Tune Up Philly

Tune Up Philly offers a differentiated musical curriculum that was created to meet

the specific needs of students living in challenging social and economic conditions, with a focus on effecting meaningful community change. As the first Philadelphia-area El Sistema program founded in 2010, Tune Up Philly's mission is to nurture children by keeping them engaged in success through weekday after-school music instruction. Under the leadership of Director Paul Smith, the program offers children an opportunity to learn and perform orchestral music and make a true difference within their communities, both through the use of music and through a purposeful connection with others. Tune Up Philly believes that music education is a powerful vehicle for children to master skills that will enable them to acquire valuable tools for cooperative learning, teamwork, academic success, and self-esteem.

PYO Organization Leadership

The 2015/2016 Season marks Maestro Louis Scaglione's 19th anniversary with the Philadelphia Youth Orchestra organization. He was appointed the PYO organization's Music Director in 2005, joined the artistic staff in 1997 as Conductor of the PYAO, and was appointed Associate Conductor of PYO in 1999. In addition to his work as a member of the artistic staff, Maestro Scaglione was appointed President of the PYO organization in 2004, having served as the program's Executive Director for three years.

Extraordinary artistic leadership is a hallmark of the Philadelphia Youth Orchestra organization. Adolph Sorian (1940–1941), J.W.F. Leman (1941–1952), William R. Smith (1952–1954), and Joseph Primavera (1954–2005) served as Music Directors, with Maestro Primavera having had the extraordinary distinction of being the longest-serving active conductor of any orchestra in the world.

Philadelphia Youth Orchestra Organization

Artistic and Educational Leadership

Louis Scaglione
President & Music Director, Conductor, PYO

Kenny Bean
Associate Conductor, PYO

Rosalind Erwin
Director & Conductor, PYAO

Patrick Bailey
Assistant Conductor, PYAO
Operations Assistant, PYO & PYAO

Paul Bryan
Director & Conductor, Bravo Brass

Barry McCommon & Robert Skoniczin
Assistant Conductors, Bravo Brass

Gloria dePasquale
Director & Conductor, PRYSM

Jessica Villante
Conductor, PRYSM Young Artists

Paul Smith
Director, Tune Up Philly

Colleen M. Hood
General Manager & Librarian

Maria L. Newman
Director of Development

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The PYO organization receives support from the Pennsylvania Council on the Arts, a commonwealth agency funded by the Commonwealth of Pennsylvania, the National Endowment for the Arts, the U.S. Department of Education & The Philadelphia Cultural Fund.

Philadelphia Youth Orchestra Organization

Auditions

To audition for one of the Philadelphia Youth Orchestra ensembles, please visit our website for additional information, audition applications and online registration. Advance registration is required:

www.pyos.org

Philadelphia Youth Orchestra & Philadelphia Young Artists Orchestra

Auditions are open to musicians from 10 through 21 years of age.

Advance registration is required.

Saturday, June 11, 2016
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
9:00 a.m. – 5:00 p.m.

Sunday, June 12, 2016
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
1:00 p.m. – 5:00 p.m.

Bravo Brass

Auditions are open to musicians from 12 through 21 years of age.
Advance registration is required.

Monday, June 6, 2016
Brass, Percussion
5:30 p.m. – 8:30 p.m.

PRYSM & PRYSM Young Artists

Auditions are open to student string players from 6 through 17 years of age.
Advance registration is required.

Friday, June 10, 2016
6:30 p.m. – 8:30 p.m.

Open Rehearsals

Philadelphia Youth Orchestra
Saturdays, 8:30 a.m. – 12:00 p.m.

Philadelphia Young Artists Orchestra
Sundays, 2:00 p.m. to 5:00 p.m.

Bravo Brass

Mondays, 6:00 p.m. – 8:30 p.m.
Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, Pennsylvania 19103

PRYSM

Fridays, 6:30 p.m. – 8:30 p.m.
Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, Pennsylvania 19010

Tune Up Philly

Belmont Academy Charter School
Independence Charter School
Inquiry Charter School
Mariana Bracetti Academy Charter School
People for People Charter School
Saint James School
Salvation Army Ray & Joan Kroc Center

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Philadelphia Youth Orchestra
P.O. Box 41810
Philadelphia, PA 19101-1810
Office: 215 545 0502
Email: info@pyos.org
www.pyos.org

Program Notes

Hector Berlioz

**Born: La Côte-Saint André, France,
11 December 1803**
**Died: Paris, France,
8 March 1869**

Harold in Italy, Op. 16

Harold in Italy is scored for solo viola, piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, cymbals, tambourine, triangle, harp, and divided strings.
Duration: 42 minutes

Parallel Events of 1834

Spanish Inquisition ends

Whig Party is formed in the U.S.

Slavery is abolished in the British Empire

British East India Company monopoly on China trade ends

Athens becomes capital of Greece

French Painter Edgar Degas is born

Few works in music did more to give shape to the immediate post-Beethoven era—known to music historians as the early Romantic period—than the highly individualized compositions of Hector Berlioz. The son of a liberal, free-thinking doctor father and an intensely devout Catholic mother, Berlioz cultivated an eccentric personality from a young age. Originally inclined toward a career in medicine, Berlioz became fascinated with death and the macabre as a Romantic artist rather than as a scientific investigator. Strongly influenced by the raw and personalized works of Beethoven, Berlioz left medicine to begin a career as a composer. Against his parents' wishes, he enrolled at the Paris Conservatory.

The young Berlioz met several difficulties along the way, and had to find work as a music critic to supplement his income. Berlioz's compositions, especially his operas, were met with very mixed reaction from audiences and critics. Typical of a Romantic artist, Berlioz's personal life was in constant upheaval, marked by tumultuous love relationships and suicidal depressions. Berlioz ended life a lonely and eccentric hermit.

The influence of Berlioz's music during his lifetime was largely confined to Russian composers, though Liszt and Wagner borrowed and developed Berlioz's new concept of orchestral color and its importance as an integral element in music. After Berlioz's death, his music became an important influence on other great composers of large-scale works such as Richard Strauss, Leos Janáček, and Carl Nielsen.

Program Notes

Determined to win the famous *Grand Prix de Rome*, the most coveted prize for composers, Berlioz finally did achieve his goal and won, though only after failing to win on three prior occasions. As a condition of the prize, Berlioz was required to travel to Italy for a year, and actually found this more of an exile than a wonderful escape because he found the cultivation of music in Italy indescribably narrow and parochial, and he did not enjoy Italian opera. He did, however, find inspiration in the Italian countryside and mountain regions, despite one horrible night on his return from Naples.

Here clearly is the background for his immense work for solo viola and orchestra, *Harold in Italy*. After Berlioz's return to Paris in 1834, the super-star violin virtuoso Paganini approached Berlioz to write a work for a new Stradivarius viola Paganini had acquired. Berlioz first conceived the idea of a choral work based on the death of Mary Queen of Scots, but later envisioned a work that was neither a concerto nor a symphony, but a narrative-like work that was a bit of each. Paganini, however, was not impressed with the early sketches, proclaiming its "no good." "There's not enough for me to do here. I should be playing all the time." He dismissed the work and, in a sense, relieved Berlioz from the pressure of pleasing Paganini.

Harold in Italy was Berlioz's new "symphony in four parts with solo viola," and premiered without Paganini. It is "a series of orchestra scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person retaining the same character throughout," Berlioz explained. "The viola's theme is superimposed on the other orchestral voices so as to contrast with them in character and tempo without interrupting their development." He set the contemplative solo viola as a melancholy dreamer inspired by Lord Byron's wandering poetic hero in *Childe Harold's Pilgrimage*.

All four movements of the work depict outdoor scenes drawn from Berlioz's most vivid experiences of his time in Italy. The first movement ("Harold in the Mountains") opens with a restless, brooding introduction, capturing a misty, pre-dawn landscape. After a rather stifled climax, the viola enters quietly with the "Harold theme" that reoccurs throughout the work (similar to Berlioz's "idée fixe" from his popular *Symphonie fantastique*). The scene turns to a group of pilgrims in the second movement ("March of the Pilgrims") that is a leisurely march, cast in the shape of an arch where the measured footsteps of the pilgrims are heard as they approach and retreat while singing their devout hymn with horns imitating bells tolling at dusk. The third movement (Serenade) opens with a lively, charming salute to the strolling winds bands that Berlioz met in the Abruzzi mountains. Perhaps the most Italian-like movement, a mountaineer sings to his beloved that is captured by an English horn solo, which eventually combines with the viola's "Harold theme." With a flair for language matched only by his gift for descriptive music, Berlioz described the final movement ("Orgy of Bandits") as a movement

Program Notes

"where wine, blood, joy, and rage mingle in mutual intoxication and make music together, and the rhythm seems now to stumble, now to rush furiously forward, and the mouths of the brass to spew forth curses, answering prayers with blasphemy, and the bandits laugh and swill and strike, smash, kill, rape, and generally enjoy themselves." Using the finale from Beethoven's *Ninth Symphony* (less than a decade old) as a guide, Berlioz recalls and then rejects the themes from each of the previous movements. After launching the finale with a brusque opening flourish, the bandits commence with riotous orgy while the solo viola playing "Harold's theme" makes one last, quiet appearance in a futile effort to restore calm and order, as the music hurtles forward to a blazing conclusion.

Because *Harold in Italy* turned out to be more dramatic and expressive than a virtuosic work for the viola solo, the soloist is rarely the protagonist in the work and is more of a bystander who makes the viola solo known with the reoccurring "Harold theme." Even though Paganini refused to play the work at the premiere, he did later hear it four years later and was so moved by it that he said "that never in all his life has he been so affected by any concert." Paganini went back stage, knelt down, and kissed Berlioz's hand. A few days later he sent Berlioz a check for 20,000 francs.

Dmitri Shostakovich

**Born: St. Petersburg, Russia,
25 September 1906
Died: Moscow, Soviet Union,
9 August 1975**

Symphony No. 5 in D minor, Op. 47

Shostakovich's *Fifth Symphony* is scored for piccolo, two flutes, two oboes, two clarinets, E-flat clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, glockenspiel, xylophone, tam-tam, two harps, piano, celeste, and divided strings.
Duration: 45 minutes

Parallel Events of 1937

King of England, George VI is crowned

George Gershwin dies at the young age of 39

Composer Maurice Ravel dies

Carl Orff's *Carmina Burana* premieres

Rodgers & Hart's *Babes in Arms* premieres

JRR Tolkien writes *The Hobbit*

San Francisco Bay's Golden Gate Bridge and New York City's Lincoln Tunnel open

First McDonald's opens

Program Notes

About the Composer

Some composers are often identified by their nationality or a national movement than by their own music. Verdi was uniquely tied with Italian unity, Copland with the American frontier, and Shostakovich with the former Soviet Union.

Described as “the conscience of the Soviet Union,” Dmitri Shostakovich has become one of the most discussed figures in music since the composer’s death, the collapse of the Soviet Union, and the turn of the 21st century. Publicly Shostakovich was a member of the Communist Party and, unlike his Russian colleagues Prokofiev and Stravinsky who lived abroad, Shostakovich emerged because of, rather than in spite of, the Soviet regime.

Shostakovich’s upbringing was rooted in music as his parents were both amateur musicians. After graduating from the St. Petersburg Conservatory, Shostakovich felt the need to choose between a career as a pianist or composer. Although composing did not come easily, he chose a career as a composer and quickly gained international attention with his *First Symphony*, which he composed when he was eighteen years old.

Like any artist, Shostakovich’s curiosities led him to seek other influences, especially the works of Prokofiev and Stravinsky who had become “Western-ized.” Shostakovich’s discovery of modernism and post-modernism was quickly squashed by the Soviet government. Everything in the Soviet Union was viewed in political terms. Soviet musicologists proclaimed that the new Soviet Union awaited “a composer whose melodies will touch the hearts of all sections of the populations and...will not only warm the concert hall but the streets and fields as well, because it will be music with roots deep in Russian life...”

As Shostakovich’s early musical efforts became internationally recognized, the Soviet Union was quick to capitalize on Shostakovich’s success (how ironic!) and adopted Shostakovich as the country’s “musical spokesperson.” His music would provide propaganda for the Soviet government and the communist way of life to an international community.

The relationship between the Soviet government and Shostakovich was complex. His music suffered two official denunciations and periodic bans of his work. At one point, the Communist Party declared Shostakovich’s music offensive and harmful to Soviet citizens as it contained “decadent Western manners” and “formalist perversions.” At the same time, he received a number of accolades and state awards, and served in the Supreme Soviet. Shostakovich was reminded by the Stalin regime that his duty was to compose for the Soviet people and his works should provide inspiration for the communist way of life. Despite these controversies, Shostakovich remained the most popular Soviet composer of his generation.

Program Notes

Shostakovich reacted, at least publicly, by accepting the political ideology of the Soviet government and composed several works that, at least superficially, embraced the communist regime. He proceeded to speak out against Western music. Looking back and seeing the dreadful alternatives, he had no choice. While he composed some private works such as his string quartets and the tragic *Tenth Symphony*, Shostakovich mainly produced “acceptable” compositions, including the patriotic oratorio *The Song of the Forests*, the cantata *The Sun Shines Over Our Land*, and Symphonies five, seven (titled *Leningrad*), eleven (titled *The Year 1905*), and twelve (titled *The Year 1917*).

After suffering from severe heart problems and from his life long bout with tuberculosis, Shostakovich ultimately died a painful death from lung cancer. His death coincided with the anniversary of the first performance of his *Seventh Symphony* and with the eleventh birthday of his grandson Dmitri, Maxim’s son.

About the Music

Shostakovich composed his *Fifth Symphony* during the height of the Great Terror; the period where Stalin had millions killed and exiled. Creative artists treaded carefully. If an artist was even permitted to perform, write, paint, etc., the communist regime required the art be “Soviet Realism,” which was designed to instill the values needed to bring about the Golden Age of Communism. More aptly put, Soviet Realism was whatever served the government’s propaganda needs at the time. Artists were to avoid Formalism – meaninglessly defined by the Soviet leaders as “putting to the forefront the outer side of a question, the detachment of form from content.” More poignantly, any art that Stalin didn’t like was banned and the artist often exiled.

By 1935, Shostakovich was the Soviet’s most prominent composer; however, after Stalin attended a performance of Shostakovich’s opera *Lady Macbeth*, Shostakovich was denounced in the communist newspaper (prior to this, the production was very successful). The unsigned editorial said because Shostakovich’s opera was not easy to absorb, not optimistic, and did not include national music, it was a “cacophonous and pornographic insult to the Soviet people” and “chaos instead of music.” Understandably fearing for his safety and his family, Shostakovich kept a packed suitcase next to his bed in case the authorities came for him in the night.

Shostakovich decided not to release his *Fourth Symphony*, and spent half of 1937 composing his *Symphony No. 5*. Referring to the work as a “lengthy spiritual battle, crowned by victory,” Shostakovich took a risk writing his *Fifth Symphony* as it had many moments that seemed tragic and

Program Notes

depressing. It was an immense success with the Russian audiences, so much so that the ovation lasted nearly forty minutes – almost as long as the work itself. The communist government gave it official sanction when Shostakovich allowed the work to be deemed as “A Soviet Artist’s Practical Creative Reply to Just Criticism.” The official Soviet understanding of the *Fifth Symphony* was that the *Fifth Symphony* depicted the progress of an intellectual from the tragic isolation of individualism to triumphant solidarity with the people. Perhaps in order to gain political rehabilitation, Shostakovich said that “the theme of the *Fifth Symphony* is the making of man. I saw man with all his experiences at the center of the composition... In the finale the tragically tense impulse of the earlier movements are resolved in optimism and the joy of living.”

The world renowned cellist and conductor Mstislav Rostropovich said the Soviet authorities perhaps would have executed Shostakovich had they truly understood the work and had the public ovation not been so overwhelming. While the *Fifth Symphony* satisfied the Soviet regime’s demand for monumental triumph and classicism, the work also left room for personal expression.

It seems that Shostakovich did not intend to compose a mindless triumphant work in order to receive forgiveness. In fact, the *Fifth Symphony* avoids any hint of patriotic music, and focuses more on melancholy and tragic sounds. The march in the first movement is more of a parody of marching; the second movement seems to mock itself; and the third movement is somber, nostalgic, and haunting (perhaps the real heart and soul of the entire work), rather than portraying the struggle of the working class. In his memoirs published after his death, Shostakovich gives further insight to the work by explaining the mandatory triumphant conclusion:

The rejoicing is forced, created under threat. It's as if someone were beating you with stick and saying, "Your business is rejoicing, your business is rejoicing," and you rise, shaky, and go marching off, muttering, "Our business is rejoicing, our business is rejoicing." What kind of apotheosis is that? You have to be a complete oaf not to hear that.

Like the finale to his *Fifth Symphony*, Shostakovich gained an unprecedented triumph. Three decades after Shostakovich’s death and twenty years after the fall of the Soviet Union, the West has rediscovered Shostakovich as a composer of immense integrity and of fearless perseverance and courage. Today we realize that he spoke through a mask of conformism, giving the Soviet authorities what they demanded, yet maintaining a musical expression that spoke to his audience—the people who were suppressed by the communist government.

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