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Landmarks

2018-2019 | 74TH SEASON
Nicholas Wallin, Music Director



Landmark Resistance

JUNE 1, 2019 | 7:30 PM
RICHLAND HIGH AUDITORIUM

Shostakovich | **Symphony No. 7**
("Leningrad")

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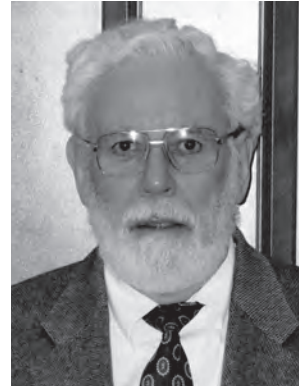
The finale of MCS's Landmarks 74th season consists of a single monumental work, Dmitri Shostakovich's Symphony No. 7, "Leningrad". This work was composed during the siege of Leningrad during WWII and was transmitted from Russia by microfilm to the western allies and performed in New York, where Arturo Toscanini led a broadcast performance (July 19, 1942) and Time magazine placed Shostakovich on its cover. The book by author M.T. Anderson, *Symphony for the City of the Dead*, tells the story of its creation and dissemination.

The 75th season of the Mid-Columbia Symphony coincides with the 75th anniversary of the Manhattan Project. The symphony's theme for the 2019-2020 season is *Honoring Our Past. Celebrating Our Future—75 Years Young*. Our patrons will be glad to learn that the 75th season will again take place in the Richland High School Auditorium, as its remodeling will not begin until the summer of 2020. Please check out next season's brochure in the lobby and take advantage of the early season ticket discount.

A calendar of all of the exciting events scheduled for the rest of 2019 can be found at www.Hanford75th.com. An Atomic Frontier Day will be recreated with a parade featuring past Miss Richland contestants, relatives of crewmen from Day's Pay, and construction of a replica Mess Hall in Howard Amon Park which will be renamed for a day to its original "Riverside Park."

And now is the perfect occasion to consider a chair sponsorship for one of the symphony's principals or its conductor. The Board's goal for the 75th season is to secure sponsorships for all nineteen of the Symphony's principals. In addition to sponsorships for these principal seats, seated musicians, soloists, ensemble members, and even chorus members may be sponsored. These latter sponsorships may be for either the entire season or for an individual concert. Details are available in the concert program.

Boyce Burdick, Board President



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A Note from the Conductor

Nicholas Wallin

Welcome to the finale of our 2018–19 season! Tonight we celebrate the closing of our 74th season with one of the most monumental and towering works in the symphonic repertoire, Shostakovich’s Symphony No. 7, “Leningrad”.

The piece tells of the war, resistance, and ultimate triumph of the citizens of Leningrad during World War II. Shostakovich’s work is formidable—nearly 80 minutes long, depending on the tempos. I have decided to put an intermission in the performance following the first movement. This is a little bit unusual, but I think that it makes the performance more enjoyable. The first movement is nearly 30 minutes of music by itself. The intermission allows all of us to get up and move around and to let the music settle in our hearts and minds. Following the intermission, we are refreshed as we turn to the remaining movements. For more information on the symphony, please read the program notes that I wrote for you.

Thanks, as always, for your support tonight, and throughout this entire season. We have some very exciting concerts in store for you next year in our 75th season! 🎶

Concert Etiquette

- Please turn off cell phones & pagers.
- Patrons entering late will be admitted at the first natural break in the music and will be seated in the rear of the auditorium.
- Please do not applaud after individual movements. Wait until the entire piece is completed, as indicated by the conductor turning and facing the audience.
- Recording and use of cameras are forbidden.

Thank You

TONIGHT’S PROGRAM

THE MID-COLUMBIA SYMPHONY

PRESENTS

Landmark Resistance

JUNE 1, 2019 • RICHLAND HIGH SCHOOL AUDITORIUM
NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

Symphony No. 7 in C Major, Op. 60

DMITRI SHOSTAKOVICH | 1906–1975

“Dedicated to the City of Leningrad”

I. Allegretto [War]

INTERMISSION

II. Moderato (poco allegretto) [Reminiscence]

III. Adagio [Home Expanses]

IV. Allegro non troppo [Victory]

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Nicholas Wallin
MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2018–2019 for his eleventh year as Music Director and Conductor of the Mid-Columbia Symphony. Wallin has garnered praise for his committed performances and his bold creative programming style, focusing on American music and collaborations with area musicians. While remaining firmly rooted in the standard symphonic repertoire, he is also an advocate for performing new music by living composers.

Wallin has conducted numerous ensembles across the country including the Spokane Symphony and Hartford (Conn.) Opera Theater. He has served as guest conductor or adjudicator for orchestras and music festivals across Washington, Idaho Oregon, Illinois, and Michigan, and previously served as Music Director for the Washington-Idaho Symphony. In the summer of 2006, Wallin studied and conducted in St. Petersburg, Russia, as a participant in the International Academy of Advanced Conducting. His conducting teachers have included Gustav Meier, Markand Thakar, Akira Mori and Craig Kirchoff, and he has conducted in workshops and masterclasses for numerous leading conductors, including

Leonard Slatkin, David Zinman and Gunther Schuller.

Wallin is a native of Ann Arbor, Mich., and began his musical training there on piano and tuba. In 1991 he enrolled at Northwestern University, where he earned three degrees, a bachelor of arts in mathematics, a bachelor of music in tuba performance and a master of music in tuba performance. After leaving Northwestern, he earned a master of music degree in orchestral conducting from the Peabody Conservatory of Music. At Peabody he was a student of Gustav Meier and a recipient of the Graduate Conducting Fellowship. In December 2004, he completed a doctor of musical arts degree in conducting, with a secondary area in music theory at the University of Minnesota, where he received a College of Liberal Arts Graduate Fellowship.

Wallin is also an Associate Professor and the Chair of the Department of Music at Lake Forest College in Lake Forest, Ill. There he conducts the orchestra and teaches courses in music theory. Prior to this appointment, Wallin served on the faculty at Washington State University in Pullman. Wallin believes strongly in music education for all ages and enjoys speaking to organizations and music classes in the schools. He and his wife, Alice Swan, live in Evanston, Ill., with their sons, Rex and Enzo. ☺

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Symphony No. 7 in C Major, Op. 60

DMITRI SHOSTAKOVICH | 1906–1975

NOTES BY NICHOLAS WALLIN

On June 22, 1941, the Nazi invasion of Soviet Russia began. At the time, Dmitri Shostakovich was already a world-famous composer and was working at the Conservatory in Leningrad, his home town. He attempted to enlist in the Red Army, but due to his stature as an artist and his poor eye sight, he was assigned to a fire-fighting brigade at the Leningrad Conservatory.

He began writing his *Symphony No. 7* in July, 1941 and composed the first three movements that summer while in Leningrad, before being evacuated against his wishes to Kuibyshev, where he finished the final movement in December. He composed the entire symphony in less than six months, writing, as he later described, “with an inhuman intensity I had never before achieved.” The conditions in Leningrad were unthinkable. By September, 1941 the Germans had surrounded the city, and a siege that was to last for nearly 900 days had begun.

Shostakovich originally gave the four movements brief titles, included on our program page. After discarding those titles, he later wrote the following outline of a program:

- I. War breaks suddenly into our peaceful life. ... The recapitulation is a funeral march, a deeply tragic episode, a mass requiem.*
- II. A lyrical intermezzo ... no program and fewer “concrete facts” than in the first movement.*
- III. A pathetic adagio with drama in the middle episode.*
- IV. Victory, a beautiful life in the future.*

The first performance of the work was in Kuibyshev on March 5, 1942 and the piece immediately became a rallying point for the Russian people. The score was microfilmed and smuggled from Moscow through Teheran, Cairo, and Brazil before arriving in the United States. On July 19, 1942, the first US performance was led by Arturo Toscanini with the NBC Symphony Orchestra—a broadcast heard live by several million people.

Its premiere in Leningrad took place on August 9, 1942 with the city still under siege. Only the conductor and 14 members of the Leningrad Radio Orchestra had survived. Posters were put up around the city ordering every musician to attend the rehearsals. Soldiers who could play instruments were ordered back from the front lines to attend rehearsals. The performance was broadcast live on the radio and was blasted on loudspeakers at the German troops surrounding the city. Later, a German General who had heard the symphony while stationed in the trenches wrote: “When it finished I realized that never ever shall we be able to enter Leningrad. It is not a city that can be conquered.”

MOVEMENT I – ALLEGRETTO [WAR]

The first movement is written in a modified Sonata form. It opens with a strong, confident theme in C major representing “people sure of themselves and their future.” The secondary theme features a solo flute in music meant to represent “the simple, peaceful life lived before the war.”

Right when a listener might expect a development section, Shostakovich begins what he called the “invasion episode”—a banal march tune over a rhythmic ostinato in the snare drum. The repetitions of this tune, over the course of nearly 15 minutes of unrelenting music, become increasingly bombastic. Eventually, all of the members of the orchestra are playing, including 8 horns, 6 trumpets, 6 trombones, and 3 snare drums. The power of the music is in its architecture—its repetition and its ceaselessness. Shostakovich wrote: “I am not aiming for the naturalistic depiction of war, the depiction of the clatter of arms, the explosions of shells and so on. I am trying to convey the image of war emotionally.”

Following the climax, the sounds clear for a long, sorrowful solo for Bassoon and a re-entry of the opening theme, now transformed into gentle, yet hopeful, music for the strings. A brief, final reappearance of the invasion theme reminds the listener that the battle is not yet won.

MOVEMENT II – MODERATO (POCO ALLEGRETTO) [REMINISCENCE]

The second movement offers some contrast and relief from the sounds of war. Written in a three-part ABA form, the movement features relatively light-hearted writing after the experience of the first movement. The first section is a song for strings, and later, solo Oboe and English Horn. The middle section is announced by the penetrating sound of the E-flat Clarinet. In its mocking dance-like style, this section conjures much of the irony of Shostakovich’s *Symphony No. 5*. The final

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section returns to the music for strings and solo woodwinds, this time featuring a long solo for Bass Clarinet.

**MOVEMENT III – ADAGIO
[HOME EXPANSES]**

The third movement features a three-part ABA form, and once again contains a much more spirited middle section surrounded by music with less vitality. The movement is a study in texture. The beautifully scored chorale of the woodwinds and harps is contrasted with the single line doubled by all 30 violin players. A solitary flute plays a

simple tune above pizzicato strings. This line returns toward the end of the movement played by the Viola section. If Shostakovich really was painting a portrait of the Russian landscape, he succeeded in capturing the range and vastness of his nation.

**MOVEMENT IV – ALLEGRO
NON TROPPO [VICTORY]**

A timpani roll connects the third movement directly into the fourth. The movement unfolds as a string of episodes searching for resolution. As the movement gradually evolves towards its

triumphant conclusion, the strong and confident theme from the opening of the first movement reappears. There is enough ambiguity in the harmony, however, to make the listener wonder if the victory is complete. Regarding the *Symphony No. 7*, British conductor Mark Wigglesworth has written: "Its timelessness and its greatness is its constant relevance. The tragedy of this piece is that there will always be tyrants, there will always be suffering. What the piece offers is the hope that despite that, the human spirit will never be broken. Evil will always be present, but so will humanity's constant ability to be able to resist it." 🎧

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