

MASTERWORKS IV

Pride to Prejudice: Shostakovich 5

Lucas Richman, Conductor
side-by-side with the **BSYO Philharmonic**

Edward Elgar
(1857–1934)

Pomp and Circumstance March No. 1

Keith Fitch
(b.1966)

Mirrors (World Premiere)
2024 Ellis-Beauregard Foundation
Composer Award Recipient

I. Winter Sun
II. Half-Moon
III. Ruth's Zowie

INTERMISSION

Dmitri Shostakovich
(1906–1975)

Symphony No. 5, Op. 47

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

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Lucas Richman

Music Director & Conductor

GRAMMY award-winning conductor **Lucas Richman** has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003–2015. Over the course of nearly four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland Symphony Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional and the Zagreb Philharmonic. Recent guest conducting highlights include programs with the Cleveland Orchestra, the Orlando Philharmonic and the Israel Camerata Orchestra Jerusalem.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Garrick Ohlsson, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman, Michelle DeYoung and Frederica von Stade to James Taylor, Michael Jackson, Pat Boone, Michael Feinstein, Gloria Estefan, Matthew Morrison, Martin Short, Tony Randall, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown*, *The Manchurian Candidate*, *White Noise* and the recent Marvel Universe release, *Madame Web*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, with the Bangor Symphony having premiered eleven of those works during his tenure. His recent CD release of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit www.lucasrichman.com.

Meet the Composer

Called “gloriously luminous” by *The Philadelphia Inquirer*, the music of **Keith Fitch** has been consistently noted for its eloquence, expressivity, dramatic sense of musical narrative, and unique sense of color and sonority. *The Wall Street Journal* praised “the sheer concentration of his writing, and its power to express a complex, unseen presence shaping the course of musical events.” The American Academy of Arts and Letters wrote, “[his] music reveals an individual landscape that concentrates on unusual textures and sounds—all within a strong narrative that drives towards a rich and powerful conclusion.”



Photo Credit: Alex Cooke

Keith Fitch

Composer

His works have been performed by The Philadelphia Orchestra, Chamber Music Society of Lincoln Center, St. Luke’s Chamber Ensemble, Da Capo Chamber Players, among others, and has been heard at the Mostly Modern Festival, Norfolk Chamber Music Festival, June in Buffalo, New York’s Carnegie and Merkin Halls, and other settings nationwide. Among his many awards are a Guggenheim Foundation Fellowship, the 2023 Ellis-Beauregard Foundation Composer Award, the Arts and Letters Award in Music and the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fromm Music Foundation Commission, three Individual Excellence Awards from the Ohio Arts Council, a Copland House Residency Award, and awards from the Indiana Arts Commission and the National Endowment for the Arts. He has enjoyed multiple residencies at The MacDowell Colony and the Virginia Center for the Creative Arts, as well as at Yaddo, The Charles Ives Center for American Music, and the Atlantic Center for the Arts.

He received his degrees from Indiana University and currently holds the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music. Prior to CIM, he taught at Indiana University, Mannes College of Music, and Bard College. His music is published by Non Sequitur Music and Edition Peters and appears on the Azica and Nonesuch labels.

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Photo Credit: Peter Manziella

Pomp and Circumstance March No. 1

by Edward Elgar | 6 minutes

The first English composer since Henry Purcell (1659–1695) to gain international recognition, Edward Elgar left school at age fifteen and never received any formal training in composition. The son of an organist and music dealer, Elgar was a skilled violinist and bassoonist, and also served as a church organist and bandmaster. From 1905–1908, he was the first professor of music at the University of Birmingham. His works include his famous *Enigma Variations*, two symphonies, concertos for the violin and cello, and his oratorio, *The Dream of Gerontius*.

Pomp and Circumstance is the first of a set of five military marches composed by Elgar (a sixth march was planned, but never completed). Elgar conducted the premiere which took place on October 19, 1901, at the opening of the Liverpool Orchestral Society. The famous trio section is often played at commencement ceremonies, a tradition that started at Yale University on June 28, 1905. It has also been played at several coronations in Great Britain, and is traditionally sung by the audience at the end of the British music festival known as the BBC Proms as the hymn, *Land of Hope and Glory*. Of this work, Elgar wrote, “For my part, I know that there are a lot of people who like to celebrate events with music. To these people I have given tunes. Is that wrong? Why should I write a fugue or something that won’t appeal to anyone, when the people yearn for things which can stir them?”

Mirrors

by Keith Fitch | 20 minutes | program notes for *Mirrors* written by Keith Fitch

Mirrors is comprised of three movements, each having to do in some manner with the idea of “reflection” (either literal or figurative). The first movement, *Winter Sun*, was initially inspired by those winter days when the clouds part, allowing the sun to brilliantly reflect off the snow and ice. *Half-Moon* is a kind of “night-music” in which one of my compositional heroes, Béla Bartók, so excelled. Formally, the movement is quasi-palindromic, “reflecting” on itself (although not nearly exactly) from the middle of the brass chorale at the movement’s center. The final—and shortest—movement, *Ruth’s Zowie*, is a musical reflection on a 1957 painting by Willem de Kooning, an abstract explosion of color and gesture (Ruth also happened to be the name of my maternal grandmother). Marked “raucous,” the movement is a wild orchestral romp, full of quick changes and unexpected interruptions and outbursts (for those of us of a certain generation, think of the cartoon “Bam!” “Pow!” and “Splat!” exclamations in the 1960s Adam West “Batman” series). Ever-increasing tempi and a good deal of musical mayhem bring the movement—and *Mirrors*—to its riotous conclusion.

Mirrors was commissioned by the Ellis-Beauregard Foundation for the Bangor Symphony Orchestra, Lucas Richman, Music Director, and was composed between January and December 2024.

Symphony No. 5, Op. 47

by **Dmitri Shostakovich** | 44 minutes

In the 1930s, Shostakovich was enjoying a successful career in Soviet Russia as a composer and concert pianist. Everything changed on January 26, 1936, when Stalin attended a performance of Shostakovich's opera, *Lady Macbeth of the Mtsensk District*, in Moscow. Stalin did not approve of the opera, and an unsigned article appeared in Pravda two days later with the title *Chaos instead of music*. Shostakovich's opera was described as "petty bourgeois sensationalism" and "leftist muddle instead of natural human music." The following week, another anonymous article criticized the music that Shostakovich had composed for the ballet *Bright Stream*. "Two editorial attacks in Pravda in 10 days—that was too much for one man," Shostakovich later wrote. "Now everyone knew for sure that I would be destroyed...From that moment on I was stuck with the label 'enemy of the people' and I don't need to explain what the label meant in those days." In response to the articles, Shostakovich withdrew his *Symphony #4*, which was in rehearsal at the time. It was not performed until 1961, eight years after Stalin's death.

Shostakovich began work on his *Fifth Symphony* on April 18, 1937, and completed it on July 20, 1937, stating, "Not everything in my preceding works was of equal value. There were some failures. So I have tried in my *Fifth Symphony* to show the Soviet listener that I have taken a turn towards greater accessibility, towards greater simplicity." The premiere took place on November 21, 1937, with Yevgeny Mravinsky directing the Leningrad Philharmonic. It was a triumph, as described by an attendee: "The whole audience leapt to their feet and erupted into wild applause—a demonstration of their outrage at all the hounding poor Mitya [Shostakovich] had been through."

In the program notes for his *Fifth Symphony*, Shostakovich describes it as "a lengthy spiritual battle, crowned by victory". He later revealed that he viewed the last movement of the symphony as "an irreparable tragedy", stating: "I think it is clear to everyone what happens in the [finale of the] *Fifth Symphony*. The rejoicing is forced, created under threat, as in *Boris Godunov*. It's as if someone were beating you with a 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."

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Fran and Bob Clukey

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