EXCERPT INTRODUCTIONS: INTRODUCING THE MAJOR WORKS OF THE FRENCH HORN AUDITION REPERTORY

by

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Excerpt Introductions: Introducing the Major Works of the French Horn Repertory

This project contains a series of videos that introduces three excerpts from the French horn repertory. Each excerpt is introduced in general terms in a creative manner meant to inform viewers of important aspects of the work, be it historical, allegorical, or musical. The second part is used to focus on a particular aspect, the excerpt used in many horn auditions, to explain the various intricacies that students show know about the work. Strauss's Till Eulenspiegel is primarily concerned with storytelling, and the first video *The Story of Till Eulenspiegel* illustrates the story that might be present, along with introducing the main themes found in the work. The follow up video, *Excerpt Introductions: Strauss Till Eulenspiegel* focuses on the opening horn excerpt and guides players in how to approach the excerpt for an audition. *Excerpt Introductions: Brahms Symphony No. 3 – Allegretto* introduces the excerpt and in an interview with Eric Kim, *Brahms Symphony No. 3 Interview with Eric Kim* explores what a horn player might learn from a cellist performing the same music material earlier in the movement. *Exploring Shostakovich Symphony No. 5* delves into the politics of music in the time of Stalinist Russia, followed by an exploration of the numerous excerpts contained within the work. The written component discusses the creation and purpose for these videos.

Table of Contents

List of Abbreviations for Video References

Exploring Shostakovich Symphony No. 5…….....[Shostakovich mm:ss*]

The Story of Till Eulenspiegel……..[Till Story mm:ss]

Excerpt Introductions: Till Eulenspiegel……...[Till Excerpt mm:ss]

Excerpt Introductions: Brahms Symphony No. 3 – Allegretto……...[Brahms Excerpt mm:ss]

Brahms Symphony No. 3 Interview with Eric Kim…….[Brahms Interview mm:ss]

*mm:ss = minutes:seconds

List of Supplemental Materials

The following files should be used when referencing this written component. All materials are available at www.scottholben.com/excerptintroductions

Website materials:

Scott Holben Final Project Start.html

Video files:

Exploring Shostakovich Symphony No. 5.mp4

The Story of Till Eulenspiegel.mp4

Excerpt Introductions: Till Eulenspiegel.mp4

Excerpt Introductions: Brahms Symphony No. 3 – Allegretto.mp4

Brahms Symphony No. 3 Interview with Eric Kim.mp4

INTRODUCTION

Musicians spend a great deal of time examining the details of orchestral excerpts, that it is often at the expense of understanding the work as a whole (Chang, 2014). The aim of this project is to introduce the works more generally and explore how the excerpt exists in its context. This curated experience guides musicians through the process of understanding how the music came to be understood, including the relevant context in which it was created. Each work was created in a specific time with its own intentions, ideas and reception. Thusly, each excerpt targeted in this project must be presented in a different manner in order to prepare appropriately for each excerpt. The target audience for this multimedia project is broad, but generally for students who are starting on their orchestral excerpt preparation for auditions such as university entrance auditions, summer festival auditions, or other orchestral auditions. Some aspects are better suited for a general audience, while others are very idiosyncratic to the horn player.

Students are learning informally in all facets of their life from the internet (Tan, 2013). One of the most prominent formats on sites like YouTube and Vimeo is the video explainer format. In a 5-15-minute video, content creators often mix knowledge, humor, and exploration of a topic. The most successful of these videos often do so with aesthetic beauty. This project brings that style of video in the realm of orchestral music.

This written component is written to supplement the multimedia project in so far as to better understand the rationale behind the context of the videos. Each section begins with a discussion of the purpose and content of the video, followed by the scripts used in each video component.

Chapter 1: STRAUSS TILL EULENSPIEGEL

One of the most requested excerpts for young horn players (Huebscher, 2019), the opening call from Strauss' Till Eulenspiegel is often introduced relatively early to horn students (Armer, 2007). The focus of much of a student's energy is often on the first minute of the work, as it contains all the information needed to perform the excerpt. Too often the story of Till Eulenspiegel is explained in generalities without much detail as to the story contained within. Students may be taught about the cheeky nature of the character, but how he acts throughout the work goes unexplained. Additionally, the horn excerpt represents only one half of the Janus-faced character. Based on the horn excerpt alone [Strauss Excerpt 00:20, Strauss Story 00:21] one might be led to believe that the character is solely a heroic one. I decided that in order to more fully understand the work as it pertains to horn playing, it would be helpful to broaden out the understanding of the work, thereby placing the excerpt in better context. This I created "The Story of Till Eulenspiegel." Once a broader understanding is realized, another video, "Excerpt Introductions: Till Eulenspiegel" could more specifically target the intricacies of the excerpt.

In my decision to create a multimedia work to introduce the work more broadly, I looked at mixed media in other genera. Books of poems are often illustrated to supplement the prose in some manner (Silverstein, 2004; Seuss, 1962; Grimm et al., 2012). The mixing of media is not foreign to musical audiences; on the contrary, works like Disney's *Fantasia* have been incredibly popular. Children's books like those of Dr. Seuss have regularly been turned into film. My platform, as a "YouTube style" video attempts to incorporate mixed media by combining illustration, animation, narration, notation and, of course, the original music.

The process for conceiving of the work was to first identify the aspects of the music that lent itself to a story line. Just like any story, the characters must be introduced. I tried to ensure that both of the sides of the character are portrayed. I did so by introducing the first rising theme

[Strauss Story 00:29] by replaying the theme including the notation of the seven-beat theme and an illustration of the instrument portraying the character – the horn – in red. Based on the idea of Taylor's 1953 *Till Eulenspiegel's Merry Pranks* I borrow the term "Till the Adventurer" to label this theme, representing one side of the character [Strauss Story 00:36]. To introduce the second theme, I did so similarly by identifying the theme [Strauss Story 01:23] through notation, repetition, notation, and illustration. I used the color blue to contrast the red "Till the Adventurer" theme and again using Taylor's idea, labeled this theme "Till the Prankster" [Strauss Story 1:20]. As far as introducing a visual representation of Till Eulenspiegel the character, I deduced that Till needed to have both qualities. The artist, Tatiana Tushynia, created a character holding a mirror that could reflect his face in an alternate light. The inspiration is similar to that of Oscar Wild's *Dorian Grey*. Additionally, Tushynia and I felt that having some type of symbol incorporated early on in the work would help the visual representation. The owl symbolizes wisdom, uncertainty, and impending death in old German mysticism (Wigington, 2019). Incorporating the character without the mirror to first show the "Till the Adventurer" [Strauss Story 00:30] and then with the mirror, reflecting a more sinister shadow [Strauss Story 01:22] would not only help with the visual introduction, but another aspect of differentiation in the two themes.

Before the proper storyline begins, Strauss plays around with the two themes [Strauss Story 00:59-01:22, 01:37-02:45]. I used this as an opportunity to animate the interaction of the instruments playing on the coloring of the two themes (red and blue). Additionally, I used illustrations of Strauss and his own words used to describe the work [Strauss Story 02:13-02:43]. The purpose of these passages, aside from listening to the music, is to have enough visual information that connects to musical themes that when the storyline begins the audience has a better understanding of when each side of Till appears musically, without showing each instrument playing. Originally, I played around with using a third color, green, to illustrate the impending death that is to come. I first experimented with using a green owl, and then green

instruments [Strauss Story 04:45, 08:47] however, this proved to be too confusing without more explicit distinction and I felt unnecessary.

There are seven "scenes" marked in the score margins by Strauss – which I have labeled: the marketplace [Strauss Story 02:45], the clergy [Strauss Story 04:01], the noblemen [Strauss Story 04:59], the critics [Strauss Story 06:21], the village [Strauss Story 07:30], the chase [Strauss Story 08:06], the trial [Strauss Story 08:45], the execution [Strauss Story 09:39], and the epilogue [Strauss Story 10:10]. The narration during the main storyline was intended to be as unobtrusive as possible, so as to let the imagination run with the illustrations as one listens to the music. However, I felt it important to include an interlude during the critics scene to discuss his relationship with his own critics. I specifically mentioned another of his tone poems, *Ein Heldenleben* because of the extensive battle the protagonist has with his critics. The piece of information was intended to be a little bread crumb to entice students to explore Strauss' other works.

The introduction to the excerpt within *Till Eulenspiegel* is contained in the video, "Excerpt Introductions: Till Eulenspiegel." The purpose of this video is to point out the primary concerns when learning the excerpt in the most efficient means possible. The video tackles questions that inexperienced players might have about any excerpt such as: Why this piece? What is the excerpt testing? What is standard performance practice? What is difficult about the excerpt? What are some practice techniques? What is the roadmap of tempo and rhythm? In order to tackle these basic questions, I decided to organize the video into four primary sections. The introduction plays a "standard" version [Strauss Excerpt 00:22-00:40], to let students have a target goal to reference. The performance was chosen by comparing 20 performances and choosing the excerpt that fit all of the qualities: the 4/8 and 6/8 have an equal relationship, the *allmählich lebhafter* begins where it is written, the new tempo is affirmed by the end of the first call, the second call is played at the final tempo without fluctuation. Additionally, I judged the performances on character, execution and power in the low register. I included at the end of the introduction how

much control the performer is given by the conductor and what kind of responsibilities that puts on you – the performer of the excerpt [Strauss Excerpt 00:42-01:08].

The second section deals with timing, the most challenging aspect of the work. I first discuss how the theme is 7-beats juxtaposed over a 6-beat rhythmic structure and the difficulty in "feeling" the resulting syncopation. I achieved this by visually placing the original notation over a 7/8 notation [Strauss Excerpt 01:12]. It was difficult to emphasize how important downbeats are in this excerpt, and used arrows to point to downbeats, but the result leaves much to be desired. This is an aspect that a private teacher, or very creative student, will need to explore individually to get a feeling for. To help, one option I considered was to include Thelonious Monk *Straight, No Chaser*, which uses the same 7-beat theme in a 6/8 jazz setting. However, one self-imposed challenge of the video was to constrain the time to less than 5 minutes to draw out the essence of the excerpt. A dive into the relationship between Monk and Strauss, I felt, distracted from the primary purpose.

I found it much easier to illustrate the relationship between the opening and the change to the 6/8 meter in this format. In my personal experience the notation is confusing, and students don't take the time to work it out. The notation says the dotted quarter-note of the new tempo equals that of the previous eighth-note [Strauss Excerpt 01:41]. I've always thought this should be written the opposite and appear more like a math problem, leaving the bar line and equals sign to separate the right side of the page from the left. Without specific knowledge of notation, a student should hardly be expected to fully understand this relationship. I used subdivisions to show the relationship and also broke down the mental gymnastics required to prepare one to play in the new tempo [Strauss Excerpt 01:45-01:54].

Once the initial tempo is set, the next challenge is the accelerando to the final tempo. Of course, to do that, one must know that there needs to be a change of tempo. The *allmählich lebhafter* is not a common musical term in typical high school music education, and Strauss might have helped in using the Italian variant, as he does the next measure with *crescendo*. Based on the

previous study of "standard" performances is the variance of the final measures of the first call. In an orchestral excerpt, it is recommended that the final tempo be reached before the actual written final tempo, *Volles Zeitmass (sehr lebhjaft)*. I spend some time explaining a particularity when playing by alone in an audition compared to in the orchestra. Time is much less relative alone, because there are no other auditory cues if the tempo is not constant. From 02:05-02:33 I explain the reasoning behind achieving the full tempo before the rest when performing alone. Finally, I give a full road map of a "typical" audition version that is an excellent starting place from which students can make their own versions.

The third section is the technical challenge of register. The excerpt descends two and a half octaves over two and a half measures as pictured [Strauss Excerpt 02:35]. The extreme register change is a challenge for the instrument in general (Huebscher, 2019] and is not always performed perfectly in recordings. Principal horn players do not often work on their lowest registers and it can be a challenge for even the best of musicians. I needed to emphasize the differentiation between the lowest three notes. In many less-than-ideal performances I have heard, the volume relationship of the C, G and low C is not respected. The crescendo continues to the end of the phrase and there are accents on the last two notes. I try to illustrate this by visually showing the V-I relationship of the last two notes [02:48]. The attempt to perform this correctly can cause problems with the rhythm, affecting the proper entrance of the second call [Strauss Excerpt 2:50-03:00].

The last component to discuss is character. I felt that the character was sufficiently described in the previous video, so in the interest of brevity, I wanted to describe technically how to achieve the character, through clarity [03:11-03:20]. Finally, how to put the three calls together in a way that enhances the sneaky aspect of the character [03:23-03:32]. This brief introduction to the excerpt, combined with the extensive understanding of the story through "The Story of Till Eulenspiegel" begins a student's journey to more comprehensively understanding this excerpt.

Chapter 2: JOHANNES BRAHMS: SYMPHONY NO. 3, III. ALLEGRETTO

The works of Johannes Brahms represent a large category in the horn excerpt library (Armer, 2007). The beautiful melodies showcase a full sound and emphasizes connection of line not seen in many other excerpts. Brahms Symphony No. 3, iii. Allegretto does not represent the most difficult passage, but rather tests the ability for horn players to show their most valuable asset – beautiful sound. The passage in the middle of the third movement is used as an introductory excerpt in many universities, summer festivals, while still being used in professional excerpts (Huebscher, 2019). Unlike the other two excerpts of this project, Brahms was a purist for musical form. He was a proponent of "pure music" and opposed the "New German" appetite for program music of Wagner and his contemporaries (Culshaw, 1949). When conceiving of a multimedia project regarding this excerpt it seemed disrespectful to create a story for this movement. The beauty of the work stands without need for context. Instead, the question that I pose to the viewers of these videos is, "What makes this melody so beautiful?" In order to explore this topic, I felt that the answer lies beyond horn playing. In this instance, it fell to the first instrument to play the melody, the cello. I wanted to explore what could be found from a cellist that horn players might be able to adopt in their own understanding of the work. In order to understand the work enough to discuss it removed from the context of the horn, I decided that introducing the excerpt first would be better suited to this project.

"Excerpt Introductions: Brahms Symphony No. 3 – Allegretto" is also introduced in four sections, Introduction [Brahms Excerpt 00:00-01:07], Challenge 1 – Rhythm [Brahms Excerpt 01:07-02:05], Challenge 2 – Key [Brahms Excerpt 02:05-02:55], Challenge 3 – Phrasing [Brahms Excerpt 02:55-03:51]. The introduction sets the scene of the work *Swiss Mountain Scene* by Albert Bierstadt, 1859 juxtaposed with an image of Johannes Brahms, and the excerpt, performed by the Berlin Philharmonic, Rattle, S, cond. (2014). I felt that while it might be inappropriate to

ascribe a particular scene to this melody, the fact that Brahms spent much of his time in the Alps might contribute to a better understanding of the work. In the introduction I describe the scene and what the primary purpose of this as an excerpt, “Can a player play a beautiful phrase while navigating the challenges that Brahms presents?” [Brahms Excerpt 00:36].

The lingering question transitions into the first challenge presented: the 3/8 meter. As I discuss with Prof. Kim later, the 3/8 meter guides us to some idea about the intent of the work, “I think the fact he wrote it in 3/8 has a beautiful swing to it – kind of a lilting quality to it. Very Singing” [Brahms Interview 01:25]. The result of the 3/8 meter is that the notation has doubled when compared to a 3/4 version. The dotted-sixteenth thirty-second note figure is of primary concern [Brahms Excerpt 1:24] because it is often played in correctly as a triplet [Brahms Excerpt 01:27]. Borrowing from a lecture of hornist William VerMeullen, the figure “always acts as either a pick-up or down beat. And if you respect its roll in whatever guise it is at that time, it makes it much easier to feel the interpretive style that is appropriate for this” (VerMeullen, 2013). This point must be belabored as there are recordings that strain this relationship for artistic decisions (Cleveland Symphony Orchestra, Szell, G. Cond., 1982; Chicago Symphony Orchestra, Barenboim, D. Cond., 2000). Students may feel that therefore the rhythm is not necessarily so strict. This would be an unfortunate, though logical, assumption. As discussed with Till Eulenspiegel, when one plays alone, the rhythm must be clearly delineated because of the lack of context that a full orchestra brings. I discuss the difference as a “performance version” [Brahms Excerpt 01:41] compared to an “audition version” [Brahms Excerpt 01:43].

The other primary rhythmic complexity is the quintuplet at the end of the excerpt. Quintuplets are exceedingly rare in horn excerpts, and more idiomatic of a string instrument or embellishment of the voice (Peckham, 2010). It is very easy to fall into the trap of playing a 2+3 or 3+2 figure [Brahms Excerpt 02:02], but, as VerMeullen states in his lecture, “it’s really written as a quintuplet and it works best [in an audition] to play 1,2,3,4,5” (VerMeullen, 2013). Prof. Eric Kim’s concept of playing it as a “super lazy sextuplet” [Brahms Interview 04:13] is fascinating,

and I would strongly recommend further research in this area. However, the concept seemed beyond the score of an initial introduction.

The second section concerns the key of the work. Brahms was very fond of the natural horn (Heater, 2001). He wrote his Trio for Horn, Violin and Piano Op. 40 with natural horn in mind and seems to have been successful in enlisting at least one performance on the old instrument (Sherman, 2010). Regardless of whether or not this excerpt was originally performed on a natural horn, the mindset of the C-basso crook was likely on the mind of Brahms. I felt that while students might not understand how to play this excerpt using hand horn technique, the practice of mimicking a C-basso horn might be of some use. By illustrating the difference in length [Brahms Excerpt 02:27] and recommend practice playing some notes with the first and third valves depressed on the F-horn, it could better inform students of the resistance present in the old natural horn [Brahms Excerpt 02:37-02:54]. Then I bring that experience back to the modern instrument.

The final aspect of the excerpt is the phrasing. Because the excerpt is a 12-bar phrase, it helps to disassemble the structure in a way that is easily understood. By breaking the phrase down into two parts [Brahms Excerpt 02:56] it can be thought of as an idea [Brahms Excerpt 02:59] that is amplified, shortened and brought back to the original tonic note [Brahms Excerpt 03:09]. The second half is not so symmetrical, so it might be better understood as a rising first half [Brahms Excerpt 03:11] followed by leaps that ends not in the same place as the opening [Brahms Excerpt 03:17]. This is consciously not an analysis of the melody, as the goal is to understand the overall construction of the shapes rather than be overwhelmed by structural or tonal considerations.

For such a short excerpt, it is surprising there are many places performers choose to breathe. Myron Bloom in the Cleveland Orchestra recording (1974) breathes in an unusual place that influences many performers for generations to come. Other performers such as the multiple recordings with Chicago Symphony Orchestra and the Berlin Philharmonic breathe in alternative locations. Because of the difference in lung capacity and breath control among young players, I

chose to offer two "typical" options that students may choose to take. The first option [Brahms Excerpt 03:26] is for those with the ability to play longer phrases, whereas the second option [Brahms Excerpt 03:38] gives a greater cushion for finishing the end strong.

The prologue to the interview with Professor Eric Kim I transition from the excerpt into something more universal: what can we learn from others about our craft? Igor Stravinsky is often credited as saying, "A good composer does not imitate; he steals" (Douglas, 2017). While I would not go so far as to say that I am stealing by adding others' wisdom to my understanding of music, I transition as follows:

> It has become an inexorable part of every musician's life to look for inspiration in others. In this movement we can learn from the chorus of cellists who perform the melody first. The soulful power of the cellists brings a gravitas and weight to the dark and complex melody. What can we learn about how they play this passage that could help us in our learning?

In the edited version of this interview, I pose five questions to Prof. Kim about how he understands the cellist's role in the opening of the work. The first question asks about the structure of the melody [Brahms Interview 00:14-01:05]. Kim believes the excerpt can be divided into three parts and gives examples of each section. I then ask about how the bow helps cellists interpret the phrasing, "How does the bow help the phrasing?" [Brahms Interview 01:05-02:10]. Kim demonstrates the basics of the way the physics of the bow naturally helps direct the sound. He describes this awareness of bow control, "bow distribution" [Brahms Interview 02:08]. I posit the scenario of what might happen if the bowing was played opposite. Kim demonstrates how it might sound [Brahms Interview 02:14-02:26] if an inexperienced player used the opposite bowing. I think there is much to learn here about how some horn players perform. Kim continues to play with masterful bow control in the "wrong" bowing [Brahms Interview 02:28-02:53] and discusses how the music needs to come from your conscious decision making, regardless of

bowing. Another opportunity for learning comes with the way in which the left hand can contribute to expression. Kim demonstrates how in the first measure the left hand oscillates slightly [Brahms Interview 03:00] and then opens up for the second leap [Brahms Interview 03:06] and continues to be an expressive tool throughout the remainder of the phrase. Rhythmically, Kim adds much value in the understanding of the dotted-sixteenth thirty-second note figure [Brahms Interview 03:13-04:10]. He discusses how the last note should be inexorably connected to the note that follows. He demonstrates this with an additional example – Dvorak Cello Concerto [Brahms Interview 03:52-04:04]. In the string idiom, this is tied to bow control, but there are some parallels to wind players' breath control. The most novel part of the interview is Kim's view of the quintuplet. He thinks of the quintuplet as "a super lazy sextuplet" and demonstrates three different ways to play it, first as a "lazy sextuplet" [Brahms Interview 04:14], as an even quintuplet [Brahms Interview 04:33] and a "2+3" [Brahms Interview 04:34], a "3+2" [Brahms Interview 04:35]. The subtle differences are so noticeable, and I believe provide tremendous support for knowing exactly what a player wants when performing this excerpt. Finally, I ask some common pitfalls players might fall victim to when working on this excerpt [Brahms Interview 04:47-5:38]. Kim discusses the tendency to not connect the line properly and demonstrates how each section could be played separately but sounds much more fluid as one long musical phrase.

Looking to a cellist definitely provides context for how the horn can play this work. One of the major similarities of the two instruments is the tonal similarities. They can both be baritone voices, and both are known for their passionate, luscious sounds. Brahms clearly saw this as an advantage when returning to the main theme in the horn, compared to the cello. One of the primary differences that I wish were discussed more is the difference between the tutti passage of the cellos compared to the single voice of the horn solo. What liberties can be taken with this orchestration? As I state in "Excerpt Introductions: Brahms Symphony No. 3 – Allegretto," the audience has already listened to the melody multiple times. It is certainly a risk to bee sentimental

with this excerpt. In a future rendition I might consider interviewing a conductor and/or a musicologist to share their understanding about the context of the horn excerpt within the larger work.

Chapter 3: SHOSTAKOVICH SYMPHONY NO. 5

Shostakovich's musical life is so tightly tied to the politics of his time that to focus only on the music misses on the relevance of his works. The only way I saw fit to introduce this work is to discuss the political implications of the symphony. I am not alone (Bruner & Becker, 2006; Calder, 1971; Hurwitz, 2006; Tilson Thomas, 2009; Wells, 2017). In order to understand the work, it is necessary to understand how instrumental it was in saving his life. I decided that the best way to address the excerpts contained within this symphony was to mimic that of other documentaries about Shostakovich, but shine the light on the horn aspects of the work. Therefore I felt it necessary to combine the original two videos I had planned as I had the previous excerpts.

The introduction of "Exploring Shostakovich Symphony No. 5" was intended to describe the severity of the position Shostakovich was placed in at the time of writing the work. My objective was to begin to explain the world in which Shostakovich grew up; the transition from Lenin to Stalin; the Great Purge; and the restrictions on "acceptable" types of music compositions. Likely Shostakovich was not immediately killed after Stalin watched his opera was because he was the composer for one of Stalin's favorite movie songs (Tilson Thomas, 2009]. Perhaps that afforded him one additional opportunity to repent and prove to the regime that he could write acceptable music.

In an attempt to represent these ideas, I wanted to use as much original material as I could. I decided to use representative clips of many different orchestras from various times and countries to show that Shostakovich can be performed in many different styles. This proved to be very difficult to obtain high-definition footage from so long ago. Much of the archival footage I could obtain has been damaged. My layout for the introduction is to play the two most prominent horn excerpts [Shostakovich 00:00-00:36] and discuss how the political significance of the work is integral to it understanding. Then I wanted to discuss the relatively few musical constraints Shostakovich had during Lenin's reign. When Stalin rose to power what was acceptable began to

change, and Shostakovich was on the wrong side of the table. There is much to be discussed about the two rival musical organizations, the "Association for Contemporary Music" and the "Russian Association of Proletariat Musicians" (Wells, 2017), but the time constraints prevented a full discourse of this topic. Instead, I felt it necessary to humanize the loss of life during the Great Purge and illustrate that three contemporaries were murdered in the purge.

Shostakovich was surprised when Stalin came to visit his opera "Lady Macbeth of the Mtsensk District" and even more surprised when he intended to walk out stage a celebrated hero, and instead find a scathing article about you on the front page of Russia's newspaper (Kahn, 2019). Obviously, and unfortunately, there is no video record of this event, and the only remaining artifact is the newspaper clipping. I felt this artifact along with a sample of the music from "Lady Macbeth of the Mtsensk District" would suffice in explaining the situation. Shostakovich shelfing the Fourth Symphony and beginning on this new, life-saving work is also very important, as some musicians might have listened to the Fourth and Fifth and been quite confused as to their relationship. The primary aspect to understand is that the Fifth Symphony was well received and saved his life. I end the introduction posing the question, "why was this symphony so well loved by both the people and the government" since the people didn't see it as espousing government philosophy [Shostakovich 2:30-2:53].

In order to answer this question, and to explore how the horn contributes to its success, I decided to travel linearly through the work. I used a technique of visualization that uses an audio waveform to represent each movement [Shostakovich 02:55]. On works as long as Shostakovich Symphony No. 5, there is simply no way to visually represent the entire work through traditional notation. Another option could have been a modified Shenkerian analysis, but I found it to be less effective in a video format. I used the concept of a visual wavelength to later aid in listening to various moments, enhancing the congruency throughout the video.

The first movement is generally in a sonata form (Calder, 1971). I decided to play the introduction and simultaneously ask the audience questions while they are listening. For example,

while Theme 1 is playing, I asked "Where will we hear this melody again?" [Shostakovich 03:45]. Listeners will, hopefully, connect this melody to the later horn excerpt in the development. The second theme is likely based on Carmen's Habanera (Woods, 2012). In this instance I felt it useful to play a clip from the opera that the melody is based off of, while mentioning the connection between Shostakovich's lover, Elena Konstantinovskya and her husband Roman Karmen, who together fled to Spain. In this way the Fifth Symphony expresses something external and deeply personal.

The development and recapitulation are much more ostentations, depicting overt actions of war and unification. While it could be said that the exposition is tormented, it is placid in comparison to the war march that begins in the development. To illustrate the horrors that were experienced during these times, I found footage from news reels that depicted bombings, military operations and devastation from wars. The anger and angst built up explodes as one voice in the recapitulation. Visually watching the score and seeing each instrument playing the same notes is very powerful, so I felt following along with the score was appropriate [Shostakovich 06:07-7:26]. The final duet between the horn and flute are a combination of the cannon in the introduction and Theme 2. I wanted to recall the Carmen theme again, so without explicitly saying it, a short image of the singer draws that connection.

The second movement is a series of vignettes, and I drew from inspiration from Tilson Thomas, M. *Keeping Score – Shostakovich: Symphony No. 5* to recreate the characters using footage of the era (2009). Shostakovich performed for various venues including circuses, silent films and vaudeville-type live shows (Tilson Thomas, 2009). I decided to use early videos that might represent the various characters involved. The basses are represented by the bears at the circus [Shostakovich 08:50], the clarinet by a dancing princess [Shostakovich 09:02], the bassoons by a dancing pig [Shostakovich 09:13], the solo violin by a dancing couple [Shostakovich 09:30], the horns by show horses [Shostakovich 09:48], the oboe by a tightrope

walker [Shostakovich 10:02], and finally the whole show crashes to a laugh in the audience [Shostakovich 10:15].

The third movement was originally a topic I didn't want to spend time on. My goal for the video was to keep it under 10 minutes. People studying the habits of YouTube watchers have determined that videos over 10-minutes can reduce viewership and audience participation (Cha, et al., 2009; Pinto et al., 2013). However, the third movement is so instrumental in the work that it cannot be left behind. The third movement is when Shostakovich opens his heart and draws from his spirituality to find solace in his changing world (Tilson Thomas, 2009). The draw from the liturgy and sacred was likely very powerful on the original audience who certainly would have been aware of the connection to the Russian Orthodox Church. In an attempt at brevity, I discussed the relationship between the solo voices and the choir responses and how Shostakovich uses wind voices as individuals and strings as the choir [Shostakovich 10:32-10:43]. The music is based on a hymn that is also the basis for Tchaikovsky *1812 Overture*. I felt it necessary to demonstrate this correlation.

Once the power of the third movement is understood, it follows naturally that the finale must obfuscate the emotional outpouring for self-preservation. Shostakovich celebrates Russian national songs. The pomp and circumstance leads listeners away from the individualistic to a greater national good. Parades and outward displays of affection for the great leader Stalin were a necessary part of life in Moscow. It would not be a complete picture of this work not to come full circle to Stalin. He was afterall possibly (though unlikely) the author of the terrible review that nearly got Shostakovich killed.

After the exuberance, the final horn solo breathes a breath of fresh air. The melody is still happy and patriotic, but it has a release that is very freeing. I found the melody to be like the sun shining on a beautiful building, so it seemed natural to settle on one of Russia's most beautiful landmarks, The Cathedral of Christ the Saviour. The last breath of fresh air before the ever-growing ending.

Shostakovich didn't leave notes in his score like Strauss to help future generations know what he was thinking. His lack of expressive markings throughout key moments leaves us wondering what he was trying to accomplish with the work. Was the work a snub at his government, or did he simply write what he thought was appropriate within his own particular style. We will never know. Many people, this author included, believe that Shostakovich was well aware of the forced anguish in the finale indicates that the whole movement has been for show. This final moment comes in the key of D major at Rehearsal 133 in the Trumpet playing a B-flat above a tonic cord. And then repeating it. The stab in the back to the government indicates that Shostakovich meant to show that this work was not to please the government, but rather to appease the government.

SCRIPT: THE STORY OF TILL EULENSPIEGEL

Track 1

Once upon a time, in a far away land… there lived a young man… named… Till Eulenspiegel.

Track 2

The rising theme [2 second pause] represents Till's youthful optimism, which we will call 'Till the Adventurer.' The 7-beat theme doesn't fit well into the 6/8 meter, so Till takes three tries to gain his balance. First he tries to start on the second beat, then the third, and off he goes!

Track 3

Till isn't just a young adventurer, he's also a prankster.

Track 4

Listen again to the descending clarinet theme [2 second pause] These two themes form the basis of the entire work. Listen for how Strauss integrates this 'Till the Prankster' theme first into the violins [pause] then horns.

Track 5

As Strauss wrote to the conductor of the premier, Franz Wüllner, "It seems sufficient to point out the two *Eulenspiegel* motives, which in the most manifold disguises, moods, and situations pervade… For the rest of the story let the citizens of Cologne guess at the musical joke that the rogue has offered them." [3 second pause] Though we don't know the exact story that was running through Strauss' head, thanks to some notes in his score, we have a good idea.

Track 6

The chaos swirls away as he rides out of the village. You can almost hear Till planning his next move, laughing to himself about the whole affair.

Track 7

Emboldened by his first prank, Till dresses as a priest, preaching earnestness and morals to the townsfolk… (while pocketing the offerings). [pause] The basses, however, betray his pious façade.

Track 8

Till's pathetic pleas of empathy are met with muted trumpets and horns. They foreshadow the judgement to come. [2 second pause] But Till pays no attention.

Track 9

Seeing some beautiful women off in the distance, Till decides to dress as a Don Juan and flirt with the young girls dancing to this soaring love theme…. [4 second pause] You can hear that the theme is nothing more than our "Till the Adventurer" theme. But sadly the women are not interested… and Till's anger grows.

Track 10

Bittered by his rejection, Till's critics take the opportunity to mock him. Strauss liked to include his musical critics into his tone poems, most notably in Ein Heldenleben. They relentlessly hounded him his entire life. Saying of this work, "That the music fascinates is true, but it is in part an awful fascination, void of aesthetic charm." [1 second pause] "a horrible example of what can be done with an orchestra by a determined and deadly decadent."

Track 11

Casting off his previous failures, Till escapes to the village. [1 second pause] Gaining confidence he struts about and we again hear 'Till the Adventurer'.

Track 12 (getting more excited by the end)

He is soon noticed by the guards and a chase ensues!

Track 13

Thus concludes the tale of Till Eulenspiegel and his merry pranks. Some say his spirit ascended to heaven, while others swear they see him hiding in the hills, waiting for his next prank.

SCRIPT: EXCERPT INTRODUCTIONS: TILL EULENSPIEGEL

The main Till Eulenspiegel theme is the iconic horn excerpt. The short repetitive nature has become a calling card of sorts. The excerpt is a standard in auditions due to the formulaic nature and ability to showcase many aspects of horn playing in a short time. In an actual performance, a conductor will likely follow the horn player, so having a strong command of the excerpt makes a conductor feel more comfortable selecting you as the leader of the section.

Timing

The 7-beat theme over a 6/8 meter makes the excerpt feel off kilter and requires rhythmic discipline when performing. Timing is usually the biggest hurdle for most players, because there are very few places to ground yourself. You don't start on the downbeat and the three-beat held note crosses the bar line feels just a little bit too long. Deciding anchor points helps, as does a lot of mental practice singing and tapping the beat away from the horn.

The initial tempo is taken from the "once upon a time" melody at the beginning, where the eighth note of the 4/8 time becomes the dotted quarter of the 6/8 time. Subdividing from duple in the clarinet line to triple helps this transition. For those starting out, 78 is an ideal initial tempo. This means that tapping your finger remains constant on the beat, but now we subdivide the beat from two to three. The tempo remains constant until this marking here – allmählich lebhafter- which means gradually faster. The final tempo is set before the end of the phrase, so that the rests can be counted exactly in time. If we were to continue to accelerando into the rests, it becomes impossible to know if the rests have been counted correctly or not, and someone will inevitably disagree with your counting. 116 is a good brisk final tempo, because it allows enough time to help the low notes speak and is a good speed to jump on to the moving train for the second iteration. Once you start the second half, it's smooth sailing to a strong finish.

Register

Till tests the ability to descend from a written A above the staff down to a low C in two and a half measures. While this is not as extreme as Ein Heldenleben, the ability to descend with power is very exposed. Additionally, the V-I from the G to low C is accented, often times slowing down players, trying to get the notes to speak well. There are many recordings where the principal player could have done a better job making each descending note even. You can do better.

Character

The live performance of this excerpt varies across the map, with some players even starting the second iteration at the initial tempo, but that is definitely not what's written. In an audition, this excerpt is really about clarity; clarity of timing and sound. But Till Eulenspiegel is a cheeky character. Starting with a sound that has some mystery in the first attempt, more confidence the second time, and finally off with energy creates the perfect character of Till Eulenspiegel.

SCRIPT: EXCERPT INTRODUCTIONS: BRAHMS SYMPHONY NO. 3 – ALLEGRETTO

The excerpt from Brahms third symphony asks one question, can a player play a beautiful phrase while navigating the challenges that Brahms presents? This melody is just so perfect. It's serene and florid while having shadows and depth. The horn excerpt occurs in the middle of the movement after the audience has already heard the melody several times, so it's not meant to be too pondering, rather a return to beauty. One quick note before we begin. Sometimes the held first note is part of the excerpt, but usually not. Practice both to be prepared for either request.

Challenge #1 – rhythm

The movement is written in 3/8 which halves the values of what could have been written in 3/4. This seemingly simple switch can cause confusion in the stress of a performance. The first, and most frequent rhythmic complexity is the dotted-sixteenth/ thirty-second figure, occurring 7 times throughout the excerpt –as an upbeat, and as a downbeat. The figure is wrongly played as a triplet in many performances, it tricks our ears, so beware that what you listen to is not always the perfect "audition" version. Otherwise the tempo does not change throughout the excerpt, and especially not here. The final rhythmic complexity is the quintuplet at the penultimate bar. Striving for totally equal notes is the preferred performance practice, though some players do end up with a 2 + 3 or 3 + 2 feeling.

Challenge #2 – key

Brahms looked fondly on the old natural horn, which had largely gone out of fashion by the time he was writing. Nevertheless, he wrote his symphonies for a theoretical natural horn. This passage in C minor would require a very skilled natural horn player to execute perfectly. The crook of C basso, one of the longest in the natural horn arsenal, does tell us something about the way it should be conceived. The C basso natural horn has a dark, mellow, tone that speaks very

slowly and deliberately. To give a feeling of the C basso crook play a few notes using your 1st and third valves on the F horn – huge difference. Not only do we have to transpose from C to the modern key of F, we have to draw from the sound of that old instrument to our modern aesthetic.

Challenge #3 – phrasing

The excerpt is divided into two halves. The first half begins with an idea, which is then amplified with a larger leap the second time. Then the idea is shortened, repeated and brought back to our original written C. The second half rises stepwise to two beautiful intervals before receding back to our original note and ending with a final flourish. Breathing takes many forms, but the one I recommend is this one. Breathing here offers the best balance between a long phrase and enough air to play the final note. For those struggling to finish the final phrase, one may choose this approach. No matter what your choice of breathing, the phrase and beauty of sound is paramount to a beautiful performance of Brahms 3.

SCRIPT: BRAHMS SYMPHONY NO. 3 INTERVIEW WITH ERIC KIM

S. Scott Holben

E. Professor Eric Kim

S. Great well thank you so much for doing this.

E. Sure. Yes, I just have a few minutes here so if we can get started, that'd be great.

S. Yes Great. So I thought…I have a few questions, and we don't have to go through them all, I just thought I could talk a little bit and ideally, I won't be talking. We will just be using clips of you. We should start with a question: How would you describe the overall feeling of the movement?

E. Well, I mean, I think that the fact that Brahms wrote mezzo voce espressivo, that he's describing a character, rather than a valume. So I think the fact he wrote it in 3/8 has a beautiful swing to it – kind of a lilting quality to it. Very Singing.

S. Yes great. And could you kind of describe the structure of the melody.

E. Sure. For me, it's kind of a classic 8-bar phrasing, but it's slightly extended. [Plays Opening] So that's the first part of the phrase [Continues playing]. So here we're having an extension of [plays] of the phrase. So I kind of hear it in, in maybe three parts not just two parts actually, because…[plays]. It kind of has three parts to the motion of it basically.

S. And so how do these work together to make this melody interesting.

E. Well I think because it's not, I was mistaken earlier, it's not classic 8-bar phrasing, it's a 2-bar extension of the phrase. So I think what makes it is that he extends the phrase and makes this super huge line which is typical in Brahms, that we usually get from him.

S. You had talked earlier about the climax of the phrase is not actually the high point. Could you talk about that a little bit?

E. Yes Here…[Plays], often people play that as the high point because it's the highest note, whereas he actually writes…[plays] that the D is actually the higher point that the Bb. [continues playing]. Eventually it's the extension that makes it go all the way to the G.

S. And on the cello, the intervals are just so beautiful.

E. You know, we have shifting – you guys have embrasure changes. So where [plays] that lies in the hand well, [continues playing] this here is a problematic for a lot of people. Trying to get that [plays interval] connected as much as possible and then keeping the color [continues]. We have something where if we play something on the same string, then we can voice it the same. But then if we want to cross-string, then that might be convenient, but sometimes it's not the best idea. Here I'll show you the first [plays opening] – I keep that on the same string. Ideally would be the same voice [plays example]. But because of the awkwardness in the short amount of time, the shift is traditionally played [plays shift] crossed over to another string where the color might be a little bit different, but if you picture 12 cells playing [plays sloppy shift] getting a shift like that clean, it would really not be good for the phrase. So I think it's about balance – finding the balance finding good balance for good fingerings.

[Interruption – edited out]

S. Just to finish that thought, when you have the two intervals at the end to the D, are those cross-stringed, or are they on the same string?

E. The very opening is the same – I'm not crossing strings here, because it's easy to get a good shift in a short amount of time. The second time, the interval is much further, so the chance of getting that clean are pretty close to nil unless you're highly, highly skilled.

S. I'm actually speaking of later – the last three measures – those two intervals.

E. Oh I see, that's [plays ending]. That's all on the same string. And that's because you have more time for the shift.

S. That's something that horn players try to milk those intervals for some sort of color and I think that we are copying the cello in that way.

E. And when you go to the higher intervals [plays intervals] how many options do you have to get from that lower Eb to the Bb?

S. You mean link fingering wise?

E. No I mean when you are playing from the Eb to the Bb, how do you connect it on the horn so that there is no gap in the sound?

S. We travel along the harmonic series, so it kind of depends on how many intermediary partials we hit, which is kind of like how quickly is the hand moving from one place to another – it kind of determines how much of that schmear you hear in there.

E. Sometimes it's beneficial to have the schmear – you want the more expressive [plays portamento intervals]. As opposed to [plays clean intervals]. It's super clean, but the little bit of the smear makes it more vocal. I don't know if you guys try to attain that, but it's something we practice on a regular basis.

S. One of the things that's challenging for young horn players is the treatment of the updates. The figure of the dotted-sixteenth, thirty second is often treated as a triplet. It's played both as an upbeat and also as a downbeat. I was curious if the way that the cello uses the bow might help to showcase the up-beat versus the downbeat.

E. The part of the bow that we play in dictates how much articulation we get on the front end of the note. That's something that is just physics. So if we play something at the frog as opposed to the middle part of the bow as opposed to the tip obviously the frog has the most weight. So if we're trying to play something, we do our best to stay down here (frog). If we're trying to play something light, then we try to stay out here [points to tip]. And there's everything in between. Now because it's an upbeat, and there's a crescendo right away, a crescendo on a string instrument happens from up bow, to the frog, and then a diminuendo does the opposite. So here if we start at the tip [plays beginning], then it naturally is a pickup. You won't necessarily see people even auditioning for major orchestras even aware of those things. It's an issue with

cellists, not just students; good cellists aren't aware of that. We call that bow distribution. That means that we're in the right part of the bow to serve our phrasing needs.

S. What would happen if you played it the opposite? How would a student who was still learning these concepts, might sound incorrectly?

E. If you play the opposite bowing, and you weren't in control of what you're doing with the bow. I tell my students all the time that this isn't high school anymore – an upbow doesn't mean a crescendo, a downbow doesn't mean a diminuendo – you have to actually control what you're doing with your bow. If an inexperienced played the opposite bowing, it would sound like [plays backwards bowing]. It would actually have the opposite effect unless you were really in control of your bow. It's hearing the phrase that is the most important. It's not worrying about what you're doing physically to play in tune or play with a good sound. It's making sure that you are very clear with what you want to sound before you begin playing that is the most important part otherwise you will always follow you bad habits being a string player.

S. As we get going to more emotional parts, I was curious how the left hand might contribute to an increase in intensity.

E. The first note – First Eb [plays beginning] the smaller hair pin; the second [continues] it grows in intensity, so you have a little bit more speed, a little bit more width, to help open the sound. Same thing with the following hairpins also.

S. How do you conceive of the quintuplet at the end.

E. I think of it as a super-lazy sextuplet. So a lot of people will say, oh it's a 2+3 or 3+2. I like to think of it as [plays quintuplet]. It's this filled five that is going all the way over the bar line rather than a [plays 2+3 and 3+2 quintuplet]. You can see the way I'm playing it, Scott, is that I'm using it as a directive, rather than as a rhythm.

S. That is super interesting! I have never heard that before! Just to kind of finish up, are there any common mistakes that you either hear, from your students or listening to it in general, that you might caution young students to beware of.

E. Young students, Old students, professionals, and anyone who plays Brahms – one of the pitfalls is to have too many sections. That things are not connected. So even though I was saying that I hear this in three in parts, I still hear it as one in the end. I think the most important to note is that in Brahms, even though we separate parts of the phrases, the main goal is to have continuity in his phrase. I would say that's the biggest thing. I would hear [plays all sections separated]. You start hearing beats and bars rather than four bars together.

S. That's so helpful. Thank you so much.

E. Our excerpt goes all the way until 19 bars. We pay the opening and then after the violins come in, we play this [plays countermelody]. So we are secondary. […continues excerpt] We have a circle of fifths and then we join with the violins. So we're primary, and then secondary, and then secondary again. It's just knowing your role and hearing the other instruments while you're playing, that the main thing, I find, about playing any excerpt.

S. We had talked about earlier that oftentimes students play the triplet introduction instead of a square four rhythm. How would you instruct students, or ways they could practice that, or what ways do you recommend they conceive of it so that ensure they are playing the rhythm correctly?

E. There are some main, easy ways to do it as a string player. Whenever I see a dotted rhythm and a stationary note after that dotted rhythm, I always tell my students to connect the fastest note over the bar-line. I would practice [plays example]. That way the bowing is not slowing you down with the change. It's actually connecting you. It's the same with Dvorak Concerto [plays Dvorak excerpt]. We think fo the last sixteenth note connected to the chord, there is continuity. But if you let the bow change slow you down, then it becomes a triplet. I would say, for us, to make mix up the bowing. [plays various examples of opening of Brahms].

S. Thank you so much for your time. It has been so helpful. [redacted] The point of this is to help young students find some other way to think about it. Horn players always say the same stuff. If there is a way to think about it in a slightly different way, it really helps.

E. It always helps to get different perspectives of the same music.

S. Thanks again for your time.

E. My pleasure.

SCRIPT: EXPLORING SHOSTAKOVICH SYMPHONY NO. 5

The most requested excerpt in horn auditions, Shostakovich's 5th Symphony tests power in the low register. Throughout the entire symphony, Shostakovich challenges even the most experienced horn players.

Understanding the work as art, excerpt and artifact helps bridge a world between notes and music. This work more than almost any other lies at the crossroads between politics, repression and expression. Learning about the political significance of this work empowers those who wish to express it.

Shostakovich lived at a very dark time during Soviet Russia. After Lenin died in 1924, his successor, Stalin, began consolidating power. For a time, artists remained untouched, but in the Great Purge from 1936-1938, anyone accused of being un-Marxist was targeted. People Shostakovich knew personally were taken away. Shostakovich's Opera came under such criticism. The music was avant-garde, full of ruckus and disturbing noises, with explicit scenes. The production had been going successfully for two years until Stalin personally came to watch. He left before the last act. The next week, a review was published on the front page of the Pravda newspaper, possibly written by Stalin himself. "Muddle instead of Music" it was entitled. Calling the work, "deliberately dissonate" "muddled stream of sounds…that quacks hoots, pants and gasps." Shostakovich was mortified and he knew that he had to write a work to literally save his life.

Shelving the 4th symphony, written in a similar vein as Lady MacBeth, Shostakovich set out to write something to redeem himself in the eyes of the party. And the 5th Symphony was it. It was subtitled, "A Soviet Artist's Response to Fair Criticism." It featured all of the elements central to the party's musical philosophy. The work was so well received, the applause was almost as long as the symphony itself, and the outpouring of support probably saved his life. But the audience was not cheering for its agreeableness to party philosophy, but rather saw the work

as a protest of oppression. They felt the work represented the struggle and grit of the Russian people against the regime. So how did a work like this come to be so lauded by both the government and the people? And what do we, as performers, need to know about playing this piece.

The symphony is divided into four movements, of which there are important horn excerpts in three.

The first movement, the longest of the four, flows from section to section, weaving musical material together that builds to a single large climax. It begins powerfully with a cannon in the cellos. [Play beginning-end of theme 1]

Text: THEME 1

Text: Canon continues

The Second Theme is believed to be a love song for his previous lover.

Text: THEME 2

Text: Recognize this theme? Here's a hint…

[Play Habanera]

Text Box: Shostakovich's former lover married a man named Roman Carmen, and the two immigrated to Spain.

The most famous horn excerpt occurs at the beginning of the development and is a combination of the two themes. The heartbeats of love are now the drumbeats of war.

[tank footage]

The war march continues until, in almost apocalyptic intensity, the movement culminates in a unified voice.

Text: Principal horn players usually take this passage out to prepare for the final duet, sometimes switching to a descant horn.

Already emotionally exhausted, the most precarious excerpt lies at the end of the movement. The duet of the horn and flute serve as dance of hope, a cannon, like the beginning, that remembers a life before.

The second movement is based on a series of characters from Shostakovich's earlier experiences writing for the theater, especially American silent films. Each character is over the top depicting their version of a waltz.

[Bass]

[Clarinet and bassoon]

[Violin]

After too many drinks the party comes crashing down

[Horn ending]

While there are no brass in the third movement, it's important to spend just a minute understanding how this movement prepares the finale and why, perhaps, the work resonated so strongly with the Russian people.

The piece clearly draws from the liturgy of the Russian Orthodox Church, similar to the opening of Tchaikovsky's 1812 Overture.

Shostakovich wrote the work as a requiem of those who died under Stalin's rule. As grief overcomes Shostakovich and a single oboe exposes his loneliness and loss. He is joined with those who have also lost, together they cry out in lament.

In order to cover for the grief exposed in the third movement, the finale is an outward expression of patriotic support. The march-like themes give way to the final horn solo - a last expansive breath of fresh air.

Behind the laughter, Shostakovich is mourning those he lost. The third movement contains the most intimate moments in the symphony. Individual voices search for comfort, praying for their loved ones taken by Stalin's purge. Their prayers are amplified by the choir of

strings. The music is based on the liturgy of the Russian Orthodox Church, borrowing, as Tchaikovsky did, from this hymn.

[hymn]

[1820 overture]

[video clip iii.]

The movement is a requiem for those lost. As grief overcomes Shostakovich, a single oboe exposes his loneliness.

[oboe clip]

He is joined with all those grieving and together they cry out in lament.

[angry string clip]

Outward expressions of emotion were essentially forbidden under Stalin's rule. In order to cover, Shostakovich fills the finale with extreme patriotism.

[opening]

The populist melodies continue until a break in the cloud cover reveals the final horn solo. It's a final breath of fresh air.

[horn solo]

The final passage builds in tension, expecting a to return to D Major. Any other symphony might end here, but Shostakovich adds one final moment to show that all the hubris of the movement is forced, through this…note. A final stab in the back to the glorious government.

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