

2005-2006 Season

# HRO\*

Harvard-Radcliffe Orchestra

James Yannatos,

Music Director

Wagner

Prelude & Liebestod  
from Tristan und Isolde

8pm Sanders Theatre

April 21, 2006

Brahms

Violin Concerto

Stefan Jackiw, violin

Tchaikovsky

Symphony No. 4



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# HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra (HRO) is the oldest symphony orchestra in the United States. It traces its history back to the night of March 6, 1808, when six Harvard men first formed the Pierian Sodality, an organization dedicated to the consumption of brandy and cigars, as well as to the serenading of young ladies. Its midnight expeditions were not confined to Cambridge, but rather extended to Watertown, Brookline, Roxbury, Jamaica Plain, and Boston – wherever, in short, dwelt celebrated belles. Among the Sodality's other activities included the serenading of then Harvard College President John Kirkland in 1819. According to a June 29, 1840 entry in the Sodality's record book, the group's late-night music-making antics earned them fame that "did wax exceedingly great, and did reach all the places round about Cambridge."

The early Pierians had so much spirit that in the 1830s, the Faculty of Harvard College publicly admonished the Sodality for absenting themselves from Cambridge for a whole night, serenading. Administration censure was so great, in fact, that in 1832, the Pierian Sodality was reduced to one man: Henry Gasset '34. According to a March 29, 1943 issue of *Time* magazine, Gasset held meetings with himself in his chair, paid himself dues regularly, played his flute in solitude and finally persuaded another flautist to join in duets. It seemed the Sodality was in danger of disappearing. Gradually, however, other members were elected, and the Sodality played on. The Sodality not only played on, but also profoundly influenced the development of music in Cambridge and Boston over the next fifty years. In 1837, Sodality alumni formed the Harvard Musical Association with an aim to foster music at the college. The Harvard Glee Club and the Boston Symphony Orchestra both owe their existence to the early Pierians.

As a musical organization, the Pierians were also interested in performance. In 1860, shortly after Harvard President James Walker made Harvard the first institution to add music as a regular subject of study in the curriculum, the Pierian Sodality was given permission to "hire a hall and give a public concert, on condition that no tickets be sold."<sup>1</sup> Thus began the performing career of the Pierians. They began to give regular concerts, and rehearsed to prepare for them. Eventually, the orchestra's performances garnered enough attention to be reported in

the *New York Times*, which wrote in 1891: "The Pierian Sodality is especially strong this year...containing some of the best musical talent of the university."<sup>2</sup>

By the turn of the century, the Pierian Sodality could at last justly refer to itself as the Harvard University Orchestra. It had grown into a serious musical organization and had become the largest college orchestra in America. It deemed itself ready for its first out-of-state tour, the Centennial Tour of 1908, which took the orchestra through New York state, and was so successful that other tours quickly followed. In 1921, the Sodality toured New York City, Providence, and even played in Washington's National Theater for First Lady Mrs. Warren Harding and Mrs. Calvin Coolidge.<sup>3</sup> The orchestra gradually built an international reputation and played for many distinguished audiences in the country.

It was not until November of 1936 that members of the Pierian Sodality finally condescended to assist the Radcliffe Orchestra in some of its larger concerts. Joint concerts became more frequent in the late thirties, and in 1942, the Pierians suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality's membership was depleted during the years of World War II, and since the Radcliffe Orchestra lacked certain instruments, both groups benefited from the merger. Thus the men and women of Harvard and Radcliffe united in their music-making efforts, and the HRO as it is today was born.

It is said that around 1950, HRO stopped making history and started making music with a degree of seriousness never before seen at the university. The orchestra continued to improve in quality and reputation as it took tours to Mexico (1962), Washington, D.C. (1966), and Canada (1972). It performed in venues such as Carnegie Hall and, in 1978, placed third in the Fifth Annual International Festival of Student Orchestras. The 1980s and 1990s saw tours of the former Soviet Union (1984), Asia (1985 and 1988), Europe (1992), and Italy (1996). Most recently, HRO conducted successful tours of Brazil in 2000, and Canada in the summer of 2004.

<sup>1</sup> Samuel Eliot Morison, *Three Centuries of Harvard: 1636-1936* (Cambridge: Belknap Press, 2001), p.295.

<sup>2</sup> "News From Harvard," *The New York Times*, Dec. 16 1891.

<sup>3</sup> "Harvard Orchestra on Tour," *The New York Times*, Dec. 19 1921.

# HARVARD-RADCLIFFE ORCHESTRA

## 198th Season, 2005-2006

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Matthew Kan '07  
*co-concertmaster*  
Ariel Jeong '07  
*co-concertmaster*  
Alex Fortes '07  
*co-associate concertmaster*  
Christine Ahn '08  
*co-associate concertmaster*  
Madeleine Bäverstam '07  
*co-assistant concertmaster*  
Catherine Buzney '09  
*co-assistant concertmaster*  
Kathryn Andersen '07  
Anna Katherine Barnett-Hart '08  
Nina Han '09  
Charles Nathanson '09  
Ling Pan '09  
Lisa Park '07  
Nina Slywotzky '08  
Hummy Song '08  
Caroline Whiting '06  
Lushen Wu '09  
Amy Xu '07

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Daniel Tsai '07  
*co-principal*  
Chad Cannon '09  
*associate principal*  
Catherine Powell '08  
*assistant principal*  
Christine Barron '09  
Samuel Bjork '09  
David Hausman '08  
Anthony Lee '07  
Grace Lee '09  
David Lou '08  
Anita Mukherji '09  
Rachel Nolan '07  
Sorah Seong '09  
Davone Tines '09  
Elise Wang '07  
Irena Wang '08  
Jennifer Yan '09

### VIOLA

Johann Cutiongco '06  
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Brendan Gillis '06  
*co-principal*  
Rachel Lefebvre '08  
*co-principal*  
Clara Kim '09  
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Azzurra Cox '06  
Jackie Havens '09  
Alex Johnson '09  
Jessica Kim '06  
Alfredo Ok '06  
Emily Riehl '06  
Pierre Sowemimo-Coker '09

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Jessica Wang '08  
*co-principal*  
Ndidi Menkiti '06  
*associate principal*  
Jessica Alvarez '09  
Betsy Bailey '06  
Julia Bertelsmann '09  
Yutaro Komuro '08  
Evan Mallory '07  
Mike Moore '08  
Natasha Smalky '06  
Conor Tochilin '06  
Kyle Wiggins '09  
Vicky Wu '09  
Anne-Marie Zapf-Belanger '09

### BASS

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## HARVARD-RADCLIFFE ORCHESTRA

198th Season, 2005-2006



JAMES YANNATOS, MUSIC DIRECTOR

Friday, 21 April 2006, 8:00 P.M.  
Sanders Theatre, Harvard University

### ~Program~

Richard Wagner  
(1813-1883)

Prelude & Liebestod from *Tristan und Isolde*

Johannes Brahms  
(1833-1897)

Violin Concerto in D, Op.77  
I. Allegro non troppo  
II. Adagio  
III. Allegro giocoso, ma non troppo vivace  
Stefan Jackiw '07, violin

### ~Intermission~

Pyotr Ilyich Tchaikovsky  
(1840-1893)

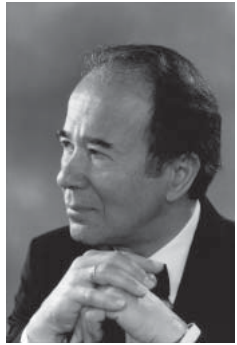
Symphony No.4 in F minor, Op.36  
I. Andante sostenuto - Moderato con anima  
II. Andantino in modo di canzona  
III. Scherzo (Pizzicato ostinato: Allegro)  
IV. Finale (Allegro con fuoco)

*The Harvard-Radcliffe Orchestra gratefully acknowledges the David Chang Memorial Fund. This fund was established in 1991 by the Chang Family to support the rental and purchase of music. The David Chang Memorial Fund c/o Harvard-Radcliffe Orchestra, Paine Music Building, Harvard University, Cambridge, MA 02138.*



## DR. JAMES YANNATOS

### conductor



James Yannatos was born and educated in New York City. After attending the High School of Music and Art and the Manhattan School of Music, he pursued composition and studies with Philip Bezanson, Nadia Boulanger, Luigi Dallapiccola, Darius Milhaud, and Paul Hindemith, as well as conducting studies with William Steinberg and Leonard Bernstein which took Yannatos to Yale University (B.M., M.M.), the University of Iowa (Ph.D.), Aspen and Tanglewood Music Festivals, and Paris.

He has been music director of the Harvard-Radcliffe Orchestra since 1964 and has led that group on tours to Europe, the former Soviet Union, Asia, and South America.

He has appeared as guest conductor-composer at the Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals, and with the Boston Pops, Winnipeg, Edmonton, Baltimore, and San Antonio Symphonies and the Sverdlovsk, Leningrad, Cleveland, and American Symphony Chamber Orchestras. He also has been the co-director of the New England Composers Orchestra.

Yannatos has received numerous commissions for orchestral, vocal, and instrumental works. His compositions range from solo vocal (*Sounds of Desolation and Joy*) to large choral-orchestral (*Trinity Mass*) and have been performed in Europe, Canada, and the United States in concert, radio and television. His most ambitious work, *Trinity Mass* (for soloists, chorus and orchestra), was premiered in Boston and New York in 1986 with the HRO and Harvard choral groups and Jason Robards, narrator, and was aired on National Public Radio. The work has

been released on Albany Records. Seven recordings have been released by Albany Records featuring his music and the Harvard-Radcliffe Orchestra, including the recent performance of his violin concerto, premiered by Joseph Lin '00.

He has been a consultant and conductor for major orchestras in Bangkok, Thailand, and a guest composer and conductor in international festivals in Leningrad. The latter led to the premiere of his *Symphony No. 3 for Strings* in the former USSR by the Lithuanian State Orchestra and Leningrad Symphony.

Yannatos has also published four volumes of *Silly and Serious Songs* based on the words of children. In addition, he has written music for television including Nova's "City of Coral" and Metromedia's "Assassins Among Us". He has received innumerable awards as a composer, including the Artists Foundation Award of 1988 for his *Trinity Mass*.

*"Yannatos has composed a striking musical memorial to the tragic events that took place in Tiananmen Square in 1989. His Symphony No. 4: Tiananmen Square is an uninterrupted six movement arc, both narrative and contemplative as it depicts the gathering of crowds, the idealism, the crushing response, the mourning, the summing up. Yannatos writes brilliantly for orchestra...a compelling sincerity is the ultimate effect of this work. The performance by the Harvard-Radcliffe Orchestra under the composer's direction was very impressive."*

-Boston Globe

*Stormy and rhapsodic...a gorgeous main melody of melting tenderness...Yannatos' blending of quartet writing with the orchestra is masterful...This is attractive, wonderfully effective music...He elicits richly committed and virtuosic playing from the Harvard-Radcliffe Orchestra."*



## STEFAN JACKIW

### soloist



Violinist Stefan Jackiw is already recognized as one of the most significant artists of his generation. At age twenty, he has embarked on an impressive performing career. In recent seasons Mr. Jackiw has performed with the Minnesota Orchestra, the Naples Philharmonic, the Indianapolis, Oregon, Pittsburgh, and Rochester symphonies, the Orchestra of St. Luke's at Caramoor, the Boston Philharmonic Orchestra and the Boston Pops, with whom he made his debut in 1997, playing the Wieniawski Violin Concerto No. 2 under Keith Lockhart.

In the spring of 2000 Mr. Jackiw made his European debut in London to great critical acclaim, playing the Mendelssohn Violin Concerto in E Minor with the Philharmonia Orchestra under Benjamin Zander. His sensational London debut was featured on the front page of The Times, and The Strad described the event as "a fourteen-year-old violinist took the London music world by storm." In Europe, Mr. Jackiw has also performed with the Orchestre Philharmonique de Strasbourg, the Bournemouth Symphony Orchestra, and, most recently, the Royal Liverpool Philharmonic. In September 2002 Mr. Jackiw made his debut with the Baltimore Symphony under Yuri Temirkanov, followed by a tour of Japan with the orchestra that featured his To-

kyo debut at Suntory Hall. Also in 2002 he made debuts under Roberto Abbado with the Boston Symphony Orchestra as well as with the l'Orchestra del Maggio Musicale Fiorentino. His performance with the Boston Symphony was selected by the Boston Globe as one of the top two solo appearances of the year. Later that season Mr. Jackiw made his Chicago Symphony debut, also conducted by Abbado. In December 2003 he was invited by Temirkanov to play the Barber Violin Concerto as part of the Winter Arts Festival in St. Petersburg, Russia. In the 2004-2005 season, Mr. Jackiw made his debut with the Seattle Symphony, conducted by Gerard Schwarz. The Seattle Times chose this performance as the best debut of the year. During this season, he made a return appearance with the Baltimore Symphony and Yuri Temirkanov.

Mr. Jackiw is an active recitalist, having already performed on numerous important series. In the summer of 2001 Mr. Jackiw was invited to the Schleswig-Holstein Music Festival, where Christoph Eschenbach presented him in a collaborative recital. He has performed on the Rising Stars Series of the Ravinia Festival and on the Boston Celebrity Series in recital at Jordan Hall. In 2004 Mr. Jackiw gave his New York recital debut on the "Accolades" series at the Metropolitan Museum of Art as well as his Paris recital debut on the Concerts du Jeudi series at the Louvre. At the opening night of Zankel Hall in New York, Jackiw was the only young artist invited to perform, alongside Emanuel Ax, Renée Fleming, Evgeny Kissin, and James Levine.

Born to physicist parents, Mr. Jackiw began playing the violin at the age of 4. His past teachers include Zinaida Gilels and Michèle Auclair. Currently, he is a student at Harvard University, as well as an Artist Diploma candidate at the New England Conservatory, where he studies with Donald Weilerstein. In 2002 Mr. Jackiw was awarded the prestigious Avery Fisher Career Grant. Stefan Jackiw plays the "Kiesewetter" Stradivarius, 1721, on extended loan from Clement Arrison through The Stradivari Society of Chicago.



## NOTES ON THE MUSIC

### wagner - *tristan und isolde*

The Prelude of Wagner's opera *Tristan and Isolde* is a truly unique piece of music, completely single-minded in its projection of emotional effect. Controversial and revolutionary at the time of its composition, the Prelude remains today just as beguiling and powerful – it is the ultimate musical manifestation of passionate, unfulfilled longing.

In 1857 Wagner set aside work on his beloved monumental Ring cycle to begin composing *Tristan and Isolde*. The reasons were primarily practical – Wagner needed money, and thought arranging performances of *Tristan* would be more feasible than of the multi-opera Ring cycle. Wagner completed the opera by 1859 with the support of his benefactress Mathilde von Wesendonk. However Wagner was unable to have the opera premiered before 1865, and so in the interim had excerpts from *Tristan* and his other not-yet-produced operas performed in order to support himself and also to expose the public to and whet its appetite for his newest creations. So the *Tristan* Prelude was first heard as a concert piece, conducted by Wagner's devoted friend Hans von Bülow in Prague on March 12, 1859.

The opera tells of the forbidden love of *Tristan and Isolde*, whose passion is fully consummated only in death. The Prelude manifests the lovers' unfulfilled longing, and does so with a masterful motivic and harmonic construction that was shocking in its day and indeed revolutionized Western music. The piece opens with a yearning upward interval in the cello that

then descends into the famous "Tristan chord," a sonority that permeates the Prelude and the opera and is fraught with mystery, longing, and also the enticing possibilities of its many potential resolutions. In the opening sequence of the Prelude, the *Tristan* chords move into even-more-expectant dominant seventh chords, thereby intensifying rather than abetting the initial longing; the unforgettable first instance is depicted below.

This passionate longing persists throughout the Prelude, as Wagner never entirely resolves the tension. Melodies weave in and out across the orchestra, approaching Wagner's philosophized ideal of "unending melody," and their winding chromatic motion evades expected harmonic resolutions and denies the listener any moment of repose. Instead the piece yearns and strives ever onward only to be ultimately thwarted. First, a series of ascending string scales leads to a crest of wave that ends only in a sigh. The music then pushes on to a gigantic fortissimo climax – but instead of triumph there is only the *Tristan* chord again, now in the entire orchestra, rewarding the music's efforts only with more uncertainty and longing. Thus frustrated and spent, the music recedes back into the nebulous chords of its opening and then a single dark line in the cello and basses.

The Prelude is traditionally accompanied in concert (a pairing proposed by Wagner himself) by the *Liebostod* (*Love-Death*) from the very end of the opera; the cello and bass line at the end of the Prelude leads directly

Opening of the *Tristan* Prelude

R. Wagner



"Tristan Chord"



## NOTES ON THE MUSIC

into the *Liebostod*. The *Liebostod* depicts *Isolde*, already dying of the love potion she and *Tristan* ingested, cradling *Tristan's* dead body in her arms and then finally joining him in death, consummating in death the love that they could not realize in life. (The now-institutionalized name of *Liebostod* for this piece is in truth a misnomer; Wagner in fact used "*Liebostod*" to refer to the Prelude, and called this piece "*die Verklärung*" – the Transfiguration.) In tandem then, the unfulfilled longing of the Prelude is balanced by the rapturous fulfillment of the *Liebostod*. The music gently blossoms outwards from the initial somber bass clarinet melody, the melodic figures spreading warmly throughout the orchestra. As in the Prelude, the music builds towards a long-range goal, but here, when an expected local-level resolution is evaded it is not the frustration of a

desperate passion, but instead a delicious hesitation made in anticipation of greater pleasures to come. The strings quiver up to a smaller set of climaxes that crests thrice over, and then the piece begins a long chromatic ascent that builds and builds – and then drops back down to pianissimo so as to build even further. The resultant, final climax is warm, welcoming, triumphant – pure, ecstatic bliss – after which the music begins a drawn-out descent in the afterglow. At the very end the *Tristan* chord reappears, a pang of longing amidst the rapture, but the oboe, by simply extending the upward chromatic motive that in the Prelude had caused so much tension and frustration, tenderly brings the music to its final, blissful rest.

--Damian Blättler

## brahms - violin concerto in d

Almost one hundred and thirty years after Brahms began composing his violin concerto, it remains one of the crown jewels of the instrument's repertoire. However, as was the case with many of Brahms' compositions, the concerto met with quite inauspicious beginnings. After a failed premiere in Leipzig on January 1, 1879, Brahms at the podium with friend and respected violinist *Joachim* as soloist, the composer decided to hand the baton to *Josef Hellmesberger* for the Vienna premiere. It was *Hellmesberger* who dismissed the work as "a concerto not for, but against the violin". Even *Eduard Hanslick* – a prominent German music critic and steadfast supporter of Brahms – met the composition with some reserve (although he did later acknowledge his error).

Despite the initial difficulties, Brahms was not discouraged and became more and more enthralled

with *Joachim's* interpretation of the concerto. In a letter to *Elisabet von Herzogenberg*, a close friend and previous pupil, he wrote "He plays it more beautifully every time and the cadenza has by now become so beautiful that the people applaud into my coda". Brahms' concerto was from the beginning not so much an individual achievement as a collaboration between composer and performer. His friendship with *Joachim* lasted for over forty years. Despite drastic differences in their personalities and mutual criticisms, each generally held the other in the highest regard.

The concerto was begun by Brahms as a sort of surprise for *Joachim*, to whom he wrote in August of 1878 to announce the mailing of "a number of violin passages". This rather casual beginning turned into an elaborate affair. Over the course of one year, Brahms and *Joachim* exchanged numerous letters and met on several occasions



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to discuss changes to the score. Brahms' trust in Joachim was due not only to his lack of knowledge of the violin, but also to Joachim's abilities as a composer in his own right.

The concerto thrives on the juxtaposition of gypsy-influenced motives with the severity of the German school of composition. The first movement opens with an orchestral introduction that presents the main thematic material led first by the bassoons, violas, and cellos and then by the solo oboe. The dramatic entrance of the violin speaks to the gypsy influence in its flourishing manner and wide range.

Brahms had originally intended for the concerto to have two inner movements. However, after struggling to write these he abandoned the idea and wrote what he termed in a letter to Joachim as a "feeble adagio". The movement begins with a simple oboe solo which is then taken over by the violin. The violin then transitions into a more passionate middle section in the minor mode. The return of the

simple melody in the violin serves to round off the movement in a very traditional way, although we note that something has changed in the character of this section. It as if the passion and turmoil of the middle section has affected the simplicity of the first melody.

The final movement is often referred to as the "Hungarian rondo" because it most clearly portrays the folk influence in Brahms' music. Once again, Brahms utilizes a traditional rondo form in which thematic material played at the beginning returns at various points throughout the movement with contrasting sections in between. As the end nears, the soloist plays a cadenza written by Brahms (edited and revised by Joachim) which leads to a coda. The coda first builds excitement and then recedes in preparation for a humble ending.

—Giancarlo Garcia

### *tchaikovsky - symphony no.4*

Dimitri Shostakovich wrote of Tchaikovsky that "it was not the idea of resignation but the theme of struggle and the overcoming of the tragic 'fatum' that predominated in [his] most tragic compositions", and nowhere is this more true than in Tchaikovsky's Fourth Symphony (1877), which travels through a huge spectrum of emotions—despondency in the first movement, bitter-sweet nostalgia in the second, drunken reminiscences in the third—before arriving at the ultimately triumphant fourth movement. The symphony was finished in 1877 after a traumatic year in Tchaikovsky's life. The composer, in an attempt to conceal his homosexuality, had married one of his pupils, Antonina Milyukova, who was infatuated with him and emotionally unstable. In less than a year, after a failed suicide

attempt, the composer left his young wife in Moscow and fled to St. Petersburg, having sent a draft of the unfinished Fourth Symphony to his patron Nadezha von Meck for safe-keeping. Within a few months Tchaikovsky recovered enough to complete the work, and though the composer was happy with it, the symphony did not meet with immediate critical acclaim. In fact, even the composer's usually supportive friends had little to say after they first heard it. Sergey Taneyev, one of Tchaikovsky's pupils, criticized the programmatic nature of the symphony, to which Tchaikovsky responded:

*"You are right to suggest that my symphony is programmatic. What I don't understand is why you consider this a fault. I live in dread of the opposite—that is, I should not wish to*

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*write symphonic works which express nothing, which consist only of empty experiments with chords, rhythms and modulations. Of course my symphony is programmatic, but its programme is such that it cannot be expressed in words."*

Despite Tchaikovsky's claim that he could not articulate the story behind the symphony, he did just so in his correspondence with Madame von Meck, leaving future audiences a valuable record of what he was thinking.

### Movement 1

Tchaikovsky builds this movement, the longest and most intense of the symphony, out of three main ideas. The introduction expresses the idea of fate, announced first in the bassoons and horns. The first main theme is a lyrical, yearning waltz, played first by sparsely accompanied violins and cellos and then by the woodwinds, with an increasingly intense and chromatic accompaniment, in which fragments of the fate motif reappear. There is a gradual cessation of tension and dynamic until a solo clarinet plays the wistful second theme. Tchaikovsky builds the rest of the movement out of these three ideas, leading to an almost unbearably intense and dramatic climax. Tchaikovsky described the movement thus to Madame von Meck. *"The introduction is the kernel, the quintessence, the chief thought of the whole work. The main idea...is Fate, the inexorable power that hampers our search for happiness. . . The main theme of the Allegro describes feelings of depression and hopelessness. Would it not be better to forsake reality and lose oneself in dreams? . . . A sweet and tender dream enfolds me, a serene and radiant presence leads me on, until all that was dark and joyless is forgotten. . . But no, these are but dreams. Fate returns to waken us, and we see that life is an alternation of grim reality and fugitive dreams of happiness."*

### Movement 2

The opening of the second movement contrasts the furious and fortissimo end of the first. A solo oboe first sings the main theme, accompanied only by pizzicato strings. This simple melody is the basis for the first and last sections of the movement, and the main variation comes from the different orchestrations and accompaniments that Tchaikovsky uses. Aside from the livelier, dance-like middle section, the feeling is gloomy. The composer described it as "the melancholy feeling that comes over us when we sit weary and alone at the end of the day. The book we pick up slips from our fingers, and a procession of memories passes in review. We remember happy times of youth as well as moments of sorrow. We regret what is past, but have neither the courage nor the will to begin a new life. . . There is a bittersweet comfort in losing oneself in the past . . ."

### Movement 3

The third movement, a traditional minuet and trio in all but name, provides a respite from the intensity of the first two. There are three distinct sections with a coda, and each section features one section of the orchestra prominently. The minuet section features only pizzicato strings, while in the first part of the trio the winds play a heavy dance-like melody, and in the second part the brass play a light, perhaps distant, military theme. The trio section returns before the coda, in which all three different melodies come together. This movement is the most frivolous of the symphony, but Tchaikovsky did not intend for it to be entirely light-hearted. He wrote of it: *"There is no specific feeling or exact expression in the third movement. Here are only the capricious arabesques and indeterminate shapes that come into one's mind with a little wine. The mood is neither sad nor gay. If one gives free rein to one's imagination one may envision a drunken peasant singing a street song, or hear a military band passing in the distance. These are disconnected images . . . they have no connection with*



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reality."

### Movement 4

The fourth movement, in F major, triumphantly concludes the symphony, with only a shade of the melancholy of the previous movements. Most of the movement consists of the repetition and elaboration of two contrasting motives. The first is a triumphant fanfare proclaimed by the entire orchestra, the second a more pensive melody heard first in the winds and based on a Russian folk song. The only cloud in an otherwise sunny movement comes when the fate theme from the first movement reappears in the brass, but the interruption is brief and the orchestra goes on to an even more triumphant conclusion. Despite the glorious sound of the fourth movement, Tchaikovsky advanced a much less overtly optimistic interpretation to Madame von Meck. "If you find

*no joy in yourself, look about you. Go to the people: see how they can enjoy life and give themselves up to festivity. But hardly have we had a moment to enjoy this when Fate, relentless and untiring, makes his presence known. The others take no notice in their revelry. . . There still is happiness, simple and naïve; rejoice in the happiness of others and you can still live."*

(All translations by Richard Freed)

--Katherine Mackey

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