

paid to Dvořák and the Cello Concerto in particular was the comment Johannes Brahms made after having heard the work: "Why didn't I know that it was possible to write a concerto like this? If I had known, I would have written one myself long ago!"

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Symphony No. 5 in C minor, Op. 67 **Ludwig van Beethoven**

Born: December 16, 1770, in Bonn

Died: March 26, 1827, in Vienna

Beethoven was occupied with the composition of the Fifth Symphony at the small village of Heiligenstadt, near Vienna, in 1807 and he completed the work early the following year. It is known, however, that he had been working on his sketches for this Symphony since 1804 or even earlier, shortly after the completion of the Third Symphony.

The Fifth Symphony requires greater instrumental resources than any of Beethoven's earlier symphonies or — for that matter — than his next three symphonies. In addition to the pairs of woodwinds, horns and trumpets that were commonly used at the time, this work calls for several instruments borrowed from the more colorful opera orchestra: a piccolo, a contrabassoon and three trombones.

The first movement, *Allegro con brio*, is dominated by the rhythmic four-note motif that opens the work. This motif probably has wider recognition than any other theme in the history of music, being perhaps the best-known four notes in the entire concert literature.

"Thus Fate knocks at the door" is the significance that Beethoven himself is quoted as having placed on this opening theme that establishes within the first measure a mood of despair and oppression. The motif itself forms the core of this movement's first subject, as well as providing the first two measures of the more lyrical second subject; this second subject arrives early in the proceedings, in the form of a horn call, with the new melody taken up by the violins. Indeed, the "Fate" motif is so pervasive in this work, that it can be heard in almost every measure of the first movement; it also makes its appearance — albeit in modified form — in all the other movements.

Relief from the previous struggle comes with the second movement, an *Andante con moto*; built upon a freely varied song-form, the predominant mood here is one of consolation and meditation. As in the first movement, the mood is established with amazing technical economy within the first two measures. Barely supported by pizzicato basses, the violas and cellos present the placid melody that constitutes the theme of the