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MARCH 2015





THE RAYMOND F. KRAVIS CENTER
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presents in

Alexander W. Dreyfoos, Jr. Concert Hall
on the Bernard and Chris Marden Stage

March 2, 2015

Regional Arts Concert Series

DRESDEN PHILHARMONIC ORCHESTRA

MICHAEL SANDERLING, Principal Conductor

JOHANNES MOSER, Cello

Program

TCHAIKOVSKYVariations on a Rococo Theme, Op. 33

JOHN WILLIAMSThree Pieces from Memoirs of a Geisha
for cello and orchestra

Sayuri's Theme

Going to School

Brush on Silk

Intermission

BRAHMS.....Symphony No. 4 in E minor, Op. 98

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

PROGRAM SUBJECT TO CHANGE

As a courtesy to the artists, please remain seated until they have left the stage.

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P R O G R A M N O T E S

PYOTR ILYICH TCHAIKOVSKY

Born May 7, 1840 in Kamsko-Votkinsk,
Vyatka Province, Russian Empire
Died November 6, 1893 in St. Petersburg,
Russian Empire

Variations on a Rococo Theme, Op. 33

The work, best known as the *Rococo Variations*, is Tchaikovsky's only major concerto-like composition for cello and orchestra. His good friend, the German cellist Wilhelm Fitzenhagen who, along with the composer, was on the faculty on the Moscow Conservatory, commissioned it.

Tchaikovsky began Fitzenhagen's commission in December 1876. His love of the 18th century — and the music of Mozart, in particular — inspired the idea for a "rococo"-style piece. The term rococo in this sense refers to works characterized by delicate ornamentation, graceful elegance, and often sophisticated wit.

Having no first-hand experience as a cellist, Tchaikovsky turned for assistance to Fitzenhagen, the artist to whom he dedicated the work, and who would premiere it. English musicologist Hugh Macdonald states, "In Tchaikovsky's manuscript full score, the first five measures of the first variation, and six measures of the fourth variation are in Fitzenhagen's hand (writing), so he was a collaborator in the composition as well as its first exponent."

Although the help that Tchaikovsky sought concerned only the solo part, Fitzenhagen managed to alter Tchaikovsky's entire work significantly. In the name of further improvements, the cellist made substantial changes to Tchaikovsky's original set of eight variations. He reworked the cello part to upgrade its technical difficulty, to secure a more idiomatic feel for the player, as well as a more impressive experience for the listener. He not only eliminated the final variation (No. 8) entirely, but also changed the order of the remaining variations in a way that assured more audience applause.

A year after the November 1877 premiere, Tchaikovsky's publisher issued this flashier, showpiece version of *Rococo Variations* as a cello-piano score, after assurances from Fitzenhagen that the composer had authorized it. Tchaikovsky, although irate over the deception, was equally insecure about his work — he let the changes stand.

With the publication of the orchestral score in Russia in 1889, Fitzenhagen's *Rococo Variations* became official. His version is still popular today with cellists and audiences. Only in the last half-century, since Tchaikovsky's original was discovered, has there been a choice. Since its publication, the original *Rococo Variations* is gaining currency among cellists in concerts and CDs.

For today's program, cellist Johannes Moser will perform Tchaikovsky's original. The piece begins with a short orchestral introduction followed by the cello's simple statement of Tchaikovsky's theme. Following each variation is a bridge or orchestral interlude to which the solo cello contributes with varying degrees of virtuosity. Listen for major fiery technical displays from the cello in Variations IV, V, VII, and the coda.

JOHN TOWNER WILLIAMS

Born February 8, 1932 in Floral Park,
Long Island, New York

Three Pieces from *Memoirs of a Geisha* for cello and orchestra

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, 17 Grammys, three Golden Globes, two Emmys, and five BAFTA Awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music (including the theme music for four Olympic Games, and for the PBS series *Great Performances*), Williams is also a noted composer of concert works and a renowned conductor.

Williams has composed the music and served as music director for nearly eighty film. His scores for such films as *Jaws*, *E.T.: The Extra-Terrestrial*, *Schindler's List*, as well as the *Indiana Jones* series, have won him multiple awards and produced best-selling recordings. Music for the original *Star Wars* trilogy transformed the landscape of Hollywood film music and became icons of American culture.

For the 2005 film *Memoirs of a Geisha*, Williams collaborated on the score with renowned cellist Yo-Yo Ma and famed violinist Itzhak Perlman. The composer had collaborated with both musicians before, both on recording projects and film scores (*Seven Years in Tibet* and *Schindler's List*, respectively). Today's program will feature

excerpts from the award-winning score to form a three-part suite for cello solo and orchestra. Here are the composer's program notes on the music and the story:

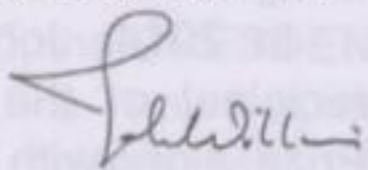
Arthur Golden's colorful 1997 novel *Memoirs of a Geisha* exquisitely describes the art and abundant beauty displayed in the venerable culture of the Japanese geisha.

In his magnificent rendering of the story on film, director Rob Marshall introduces us to the little girl Sayuri, as she is being prepared for life as a geisha. She is portrayed musically, by the cello, which begins in a simple vocal style, immediately establishing a pentatonic ambiance. "Sayuri's Theme" attempts to convey some of the wonder, magic and allure found in the ancient tradition, which is to become the little girl's destiny.

"Going to School" reflects the initial excitement and joy that Sayuri feels as an enthusiastic first-day student taking up her duties in preparation for the long period of indoctrination and training that she must undergo. Singing, dancing and all manner of delicate arts are introduced to the eager young student.

Finally, in "Brush on Silk," the cello is joined by the harp, flute, and taiko drums, forming an atmospheric quartet, which is gradually combined with the full orchestra. The performance practices and rhythmic flare of kabuki are suggested, to depict Sayuri's transformation from a young novice to a full-fledged geisha.

In these pieces, the musical narrative is woven principally by the cello, which paints a mural describing Sayuri's journey, and her entry into a life of ceremony, custom, and tradition that the fates have chosen for her.



John Williams

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna

Symphony No. 4 in E minor, Op. 98

Brahms's final work in symphonic form was composed during the summer months of 1884 and 1885. It appears that Brahms suffered from a certain lack of confidence in his new symphony. When he sent the score to his close friend Clara Schumann for her

appraisal, Brahms first instructed her: "If you do not like the work, do not hesitate to say so. I am not anxious to write a bad No. 4." Clara Schumann, for her part, was much impressed by the work, which gave Brahms the courage to pursue a performance.

Brahms suggested to von Bülow, then in charge of the Meiningen Orchestra that he consider rehearsing the new symphony while on tour with the Orchestra and the conductor happily complied. After a few rehearsals, von Bülow wrote to his agent on October 22, 1885: "Just back from rehearsal. No. 4 is stupendous, quite original, quite new, individual, and rock-like. Incomparable strength from start to finish." Three days later, the first performance of the *Symphony No. 4 in E minor, Op. 98*, took place at Meiningen with Brahms at the podium. The work was severely criticized by some of Brahms detractors – it appears some were most perturbed by his choice of E minor as the work's key; nonetheless, the work was reasonably well received by the public and the premiere was a success.

The *Symphony* is set into motion by a motif, which is constructed of only two intervals in the E minor scale: a descending major third, followed by an ascending major sixth – interval that are like mirror images of each other in the scale. The resulting main theme is carried by the violins playing in octaves. Woodwinds and the lower strings participate motivically in the texture from the beginning.

This opening theme of the *Allegro non troppo* has been likened to the "Behold and see if there be any sorrow" melody of Handel's *Messiah*. While there is undoubtedly a great deal of similarity between these two melodies, the treatment of this theme is typically "Brahmsian" and provides a magnificent example of his remarkable ability to present themes, develop them and then combine them in a heroic coda.

The second movement (*Andante moderato* – moderately slowly), is notable due to Brahms's use of the Phrygian mode, thus lending the music a rather severe and ancient-sounding tone. The horns and woodwinds intone dark hues; and while the music has a tranquil quality, it evidences an abundance of rhythmic richness. Also, worthy of particular mention is the beautiful melody given the cello just before the recapitulation

of the main theme. Of this melody, Brahms's close friend Elisabet von Herzogenberg wrote: "How every cellist will revel in this glorious long drawn out song of the summer."

In the third movement, Brahms departs from his customary practice of introducing an intermezzo-style movement as a contrast between the slow movement and the Finale. Instead, he presents a scherzo (which, point in fact, is the only true Scherzo to be found in his symphonies) with a tempo designation of *Allegro giocoso* (lively and playful). The scherzo features a gruff, good humor which, given its boisterous yet delicate music, serves as the perfect link between the beauty

of the second movement and the tremendous stress of the last movement.

The Finale (*Allegro energico e passionato* – briskly with energy and feeling) is Brahms's oblation to the musical past. He employs a *passacaglia*, a type of variation form in which Bach excelled. A *passacaglia* utilizes a recurring ostinato in the bass over which melodic material is elaborated.

The *Fourth Symphony* was the last of his own works that Brahms was to hear in public, on March 7, 1897, less than a month before his death. The end of each movement was greeted with applause and the demonstration that followed the conclusion of the work was extraordinary.

W H O ' S W H O



Photo credit: Uwe Arens

Hailed by Gramophone Magazine as "one of the finest among the astonishing gallery of young virtuoso cellists", German-Canadian cellist **JOHANNES MOSER** has performed with the world's leading orchestras such as the Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Hong Kong Philharmonic, Munich Philharmonic and Israel Philharmonic Orchestras as well as the Chicago Symphony, London Symphony, Bavarian Radio Symphony, Frankfurt Radio Symphony, Royal Concertgebouw, Tokyo Symphony, Philadelphia and Cleveland Orchestras. He works regularly with conductors of the highest level including Riccardo Muti, Lorin Maazel, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Manfred Honeck, Christian Thielemann, Pierre Boulez, Paavo Järvi and

Semyon Bychkov, Yannick Nézet-Séguin, and Gustavo Dudamel.

The 2014-15 season includes debuts with the Boston Symphony Orchestra and Komische Oper Berlin alongside performances with the Krakow Philharmonic, BBC Philharmonic and Russian Philharmonic Orchestras, the Malmö Symphony and San Diego Symphony Orchestras, the Prague Philharmonia and a US tour with the Dresden Philharmonic Orchestra, amongst others.

Johannes is committed to reaching out to young audiences, from kindergarten to college and beyond. From his 2010 American tour with toy pianist Phyllis Chen "Sounding Off: A Fresh Look at Classical Music", to outreach activities on campuses and performances in alternative venues, Johannes aims to present classical music in terms with which listeners of all ages can connect.

In 2014, Johannes was announced as recipient of the prestigious 2014 Brahms Prize, along with his brother, pianist Benjamin Moser. Johannes has received two ECHO Klassik awards and the Preis der Deutschen Schallplattenkritik for his recordings on Hänssler Classics. His concerto debut disc, which features the complete works of Saint-Saëns for cello and orchestra with the Stuttgart Radio Symphony Orchestra, was honored as one of Classics Today's Top 10 CDs of 2008. Following an album of works by Britten, Bridge and Bax, a disc of Martinů, Hindemith, and Honegger concerti received great acclaim and was listed for the prestigious "Preis der Deutschen

Schallplattenkritik." The latest concerto album of the Britten *Cello Symphony* and the Shostakovich *Cello Concerto No. 1* with WDR Cologne and Pietari Inkinen was released in January 2012.

Born into a musical family in 1979 as a dual citizen of Germany and Canada, Johannes began studying the cello at the age of 8 and became a student of Professor David Geringas in 1997. He was the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the *Rococo Variations*.

A voracious reader of everything from Kafka to Collins, and an avid outdoorsman, Johannes Moser is a keen hiker and mountain biker in what little spare time he has.



Photo credit: Marco Borggreve

Born and educated in Berlin, **MICHAEL SANDERLING** is one of the most highly sought-after conductors of his generation. Many engagements with leading orchestras and a highly successful artistic collaboration with the renowned Dresden Philharmonic have earned Sanderling an international reputation as a conductor. Sanderling opened his tenure as Principal Conductor of the Dresden Philharmonic at the beginning of the 2011–12 season and will continue in this capacity through the 2018–19 season. He was previously Artistic Director and Principal Conductor of the Kammerakademie Potsdam from 2006 to 2010.

Sanderling has conducted many of the world's leading orchestras, among them Zurich's Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra Tokyo, the Konzerthausorchester Berlin, the Munich Philharmonic, the Staatskapelle Dresden, Bamberg Symphony, the Radio Symphony Orchestras of Stuttgart, Munich, Cologne, Hamburg, Leipzig, and Hannover, the Strasbourg Philharmonic Orchestra, and the Netherlands Philharmonic Orchestra. He conducted the highly praised new production of Sergei Prokofiev's monumental *War and Peace* at the Cologne Opera.

In addition to several return engagements, in 2015 and 2016 he will be making his conducting debuts with the Leipzig Gewandhaus Orchestra, the Vienna Symphony, the NHK Symphony Orchestra, the Toronto Symphony Orchestra and the Tokyo Metropolitan Symphony Orchestra.

H I S T O R Y

Upon being founded in 1870, the **DRESDEN PHILHARMONIC** brought a new spirit to the city's public music culture with its performances at the "Gewerbehaus-saal."

Noteworthy conductors and soloists regularly gave guest performances with the Dresden Philharmonic: Johannes Brahms, Peter Tchaikovsky, Antonín Dvořák, and Richard Strauss came to conduct their own works. In later years, this included artists like Hermann Abendroth, Eduard van Beinum, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny or Arthur Nikisch.

In recent times, the orchestra has

worked with guest conductors such as Marc Albrecht, Dennis Russell Davies, Miguel Harth-Bedoya, Kristjan Järvi, Michail Jurowski, Dmitri Kitajenko, Yakov Kreizberg, Sir Neville Marriner, Wayne Marshall, Kurt Masur, Ingo Metzmacher, Andris Nelsons, Markus Poschner, André Previn, Karl-Heinz Steffens, Yuri Temirkanov, Yan Pascal Tortelier, Sebastian Weigle, Simone Young, and Lothar Zagrosek.

Michael Sanderling, Principal Conductor since 2011-12, will lead the Dresden Philharmonic this season on tours to the United States, to Japan and to the leading Central European music centers including Cologne, Munich and Vienna.

R O S T E R 2 0 1 5

DRESDEN PHILHARMONIC ORCHESTRA

PROF. MICHAEL SANDERLING, Music Director

BERTRAND DE BILLY, Principal Guest Conductor

KURT MASUR, Conductor Laureate

FRAUKE ROTH, General Manager / Intendant

FIRST VIOLIN

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Heike Janicke*
Dalia Schmalenberg
Anna Fritzsch
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Johannes Groth
Alexander Teichmann
Annegret Teichmann
Juliane Ketschau
Thomas Otto
Eunyoung Lee
Denise Nittel
Sophie Keiter
Elgita Polloka**

SECOND VIOLIN

Markus Gundermann*
Markus Hoba**
Reinhard Lohmann
Steffen Gaitzsch
Dr. phil. Matthias Bettin
Heiko Seifert
Andreas Hoene
Andrea Dittrich
Constanze Sandmann
Jörn Hettfleisch
Dorit Schwarz
Christiane Liskowsky
Signe Dietze
Angelika Feckl**

VIOLA

Christina Biwank*
Beate Müller
Steffen Seifert
Steffen Neumann
Hans-Burkart Henschke
Andreas Kuhlmann
Joanna Szumiel
Tilman Baubkus
Harald Hufnagel
Friederike Flemming
Eva Maria Knauer
Henriette Mittag

VIOLONCELLO

Ulf Prelle*
Charles-Antoine Dufлот
Petra Willmann
Thomas Bätz
Rainer Promnitz
Karl Bernhard von Stumpff
Clemens Krieger
Daniel Thiele
Merlin Schirmer
Tilman Trüdinger**

DOUBLE BASS

Soo Hyun Ahn*
Tobias Glöckler
Olaf Kindel
Norbert Schuster
Bringfried Seifert
Donatus Bergemann
Matthias Bohrig
Ilie Cozmatchi

FLUTE

Karin Hofmann*
Mareike Thrun*
Birgit Bromberger
Claudia Rose

OBOE

Johannes Pfeiffer*
Undine Röhner-Stolle*
Prof. Guido Titze
Jens Prasse

CLARINET

Prof. Fabian Dirr*
Felix Löffler* **
Dittmar Trebeljahr
Klaus Jopp

BASSOON

Daniel Bätz*
Philipp Zeller*
Robert-Christian Schuster
Prof. Mario Hendel

HORN

Michael Schneider*
Tino Bölk* **
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Carsten Gießmann

TRUMPET

Andreas Jainz*
Christian Höcherl*
Nikolaus von Tippelskirch
Björn Kadenbach

TROMBONE

Matthias Franz*
Stefan Langbein*
Peter Conrad
Dietmar Pester

TUBA

Prof. Jörg Wachsmuth*

TIMPANI

Oliver Mills

PERCUSSION

Gido Maier
Alexej Bröse
Manuel Krötz**
Christian Stier**

CELESTA

Thomas Mahn**

* Principal

** Substitute

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THE RAYMOND F. KRAVIS CENTER
FOR THE PERFORMING ARTS

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March 3, 2015

Regional Arts Concert Series

DRESDEN PHILHARMONIC ORCHESTRA
MICHAEL SANDERLING, Principal Conductor

Program

BEETHOVEN.....Symphony No. 7 in A Major, Op. 92

Poco sostenuto—Vivace

Allegretto

Presto

Allegro con brio

Intermission

TCHAIKOVSKYSymphony No. 5 in E minor, Op. 64

Andante—Allegro con anima

Andante cantabile con alcuna licenza

Valse. Allegro moderato

Finale. Andante maestoso—Allegro viva

PROGRAM SUBJECT TO CHANGE

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KRAVIS CENTER FOR THE PERFORMING ARTS 33

LUDWIG VAN BEETHOVEN

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

Symphony No. 7 in A Major, Op. 92

While Beethoven's *Seventh Symphony* has no subtitle or program, many musicians, musicologists, and critics have attempted to find an appellative or running story to this work. Composers Robert Schumann and Hector Berlioz both said that its music evoked "the spirit of a rustic wedding." Richard Wagner went so far as to call it "The Apotheosis of the Dance."

This last view is the most popular one among those who have attempted to define the emotional content of this work. Beethoven was very pleased with this work and called it "a grand was very pleased with this work and called it "a grand symphony in A, one of my best works."

Beethoven's *Symphony No. 7 in A Major, Op. 92*, was written in 1812, at the time when the Napoleonic War was raging, and premiered the next year. The occasion was a benefit concert for disabled Austrian and Bavarian soldiers who tried to cut off Napoleon's retreat but were defeated at Hanau. Beethoven himself conducted the performance.

The first performance was a resounding success given the audience's enthusiastic response to the work – three of the four movements had to be repeated as encores.

Marked ***Poco sostenuto*** (a little bit sustained), the introduction to the first movement is of striking beauty, yet based simply on the major scale, setting the stage for a movement of tremendous force and energy. The main body of the movement is marked ***Vivace*** (brisk, lively) and is built upon a sonata form. The main theme is ushered in on the pitch of E, a note that is exchanged from one instrument to another 61 times before the theme finally opens up to its full development.

The march-like ***Allegretto*** (fairly briskly), again with a steady rhythm, provides a major contrast.

The third movement is a scherzo (a vigorous or playful movement) marked ***Presto*** (quickly), and is a charming example of lightness and grace. The main theme is full of humor and receives buoyant development. In the Trio (the central, contrasting section of a scherzo), the violins hold a high pitch

against a pleasant melody said to be an old pilgrim chant of Southern Austria. The first part of the scherzo is repeated, as is the hymn, leading to the coda and joyful conclusion of the movement.

In the finale (***Allegro con brio*** – with lively energy and spirit), the symphony reaches its peak with an unceasing pulse and sense of ecstatic joy.

PYOTR ILYICH TCHAIKOVSKY

Born May 7, 1840 in Kamsko-Votkinsk,

Vyatka Region, Russian Empire

Died November 6, 1893 in St. Petersburg,

Russian Empire

Symphony No. 5 in E minor, Op. 64

Composing his *Fifth Symphony* in only four months during the spring and summer of 1888, Tchaikovsky was reborn as a composer. Having suffered several professional setbacks as various works were poorly received, he was unsure of his capacity to continue producing symphonic music.

For most of the preceding decade, he had been tormented by a painful divorce. In 1877, Tchaikovsky received a frantic love letter from Antonina Milyukova, one of his former music students, turned ardent admirer. When he politely declined her advances, she threatened suicide. Having just composed the scene in the opera *Eugene Onegin* in which Onegin ruthlessly rejects Tatyana, Tchaikovsky felt sympathy for the misguided woman, and agreed to see her.

Within a week, Tchaikovsky proposed to Antonina. The motivations for this rash decision have been widely discussed, but it is known that he told Milyukova that there could be no physical relationship. Whether she threatened to expose his "sexual deviance," or he was independently concerned about rumors which began to circulate in Moscow is unclear. But she agreed to the terms and they were married a month and a half later.

Very quickly, it became apparent that his marriage would not work. Before even returning home, he wrote a letter to a patron asking for money to help escape. He took every foreign engagement offered, and within three months suffered a nervous breakdown. His doctor recommended that contact with Antonina be cut off completely. Separation and divorce proceedings began, but his

wife refused to finalize and Tchaikovsky feared she might expose him if she was pressured. (Tolerance for homosexuality in Russia during the late 19th century was not dissimilar to "Don't ask, don't tell.")

In the first two years of this turmoil, Tchaikovsky threw himself into his work, completing the *Fourth Symphony* and *Eugene Onegin*, as well as the *Serenade for Strings*, the most popular composition during his lifetime. Soon, the stress took its toll, and the quality of his work decreased, both in his own view, and in the eyes of the critics, who excoriated him in the press.

It was during this time that his relationship with his mysterious patron, Nadezhda von Meck, began to flourish. Von Meck was a wealthy widow, and became Tchaikovsky's principal patron, allowing him to leave his teaching position at the conservatory. Their relationship was very odd, as she demanded that they never meet. For 14 years, they exchanged correspondence, and Tchaikovsky would vacation at her estate when she was away, yet on the sole occasion that they were accidentally in the same place, she passed by without saying a word. She became a muse for him, helping him through the lowest point in his life, and ultimately convincing him that he had the capacity to write another symphony when he thought that he had nothing left to give.

In sketches for the *Fifth Symphony*, Tchaikovsky scribbled a basic programmatic outline:

Program 1st movement of symphony.

Introduction. Total submission before

fate, or, what is the same thing, the inscrutable designs of Providence.

The opening theme (*Andante*, slowly), played somberly by the clarinets, is often called the "fate" motif -- six measures that are repeated in every movement, transforming as they progress, suggesting his own journey with the inevitable. The introduction transforms into a slow march (*Allegro con anima* -- fast, with feeling), then quickly brightens into a frantic outpouring of emotion, regularly traveling from the most delicate weaving pizzicatos to full-force climaxes in a matter of seconds. The militant style returns several times, competing against the emotive, and it ultimately ends the movement, dying away until inaudible.

The somber mood returns in the second

movement (*Andante cantabile con alcuna licenza* -- moderately slowly, in a singing style, with some freedom of expression). Strings emerge from the nothingness that ended the previous movement. The horn begins one of the most famous solos in the repertoire, a tender, contemplative lament. This begins a series of solos and counter-solos, as if Tchaikovsky is discussing back and forth with the unknown. The fate motive returns violently in the brass, replacing pensiveness with determination. The melody that the horn introduced in the beginning returns, but now joyously and with tremendous excitement, having confronted fate.

The third movement (*Valse. Allegro moderato* -- moderately brisk) begins with a sweet, flowing waltz, painting a picture of a Viennese ball. A manic scherzo follows, weaving fast-moving lines between the winds and strings. When the fate motif returns, it is in high spirits, in a dance rhythm. It begins to unwind, spiraling down until the melody is gone and only the rhythm remains.

The Finale is a testament to obsession. The movement opens with a lengthy introduction (*Andante maestoso* -- a moderate tempo with a majestic or stately air), with the fate motto in a heroic major-mode setting. Fate is the principal theme of the movement, appearing in various moods and instrument combinations. It begins arrogantly, as if claiming an early victory over destiny (*Allegro vivace* -- very fast and lively). Quite soon, though, confidence is lost, and the theme becomes less authoritative. This back and forth between pride and fear continues, each time accentuating some particular nature of the theme, but never the same one twice. Only at the end is the battle truly won, with the theme ringing out in a noble processional, leading to a whirlwind coda and a brilliant finish.

For the biography of
Principal Conductor **Michael Sanderling**
and the History and Roster of the
Dresden Philharmonic Orchestra,
please see the preceding pages for the
March 2, 2015 program.