

Cambridge
**Classical
Concert**
Series

Supported by Boldfield

Sunday 20 May 2018
7.30pm

**Dresden
Philharmonic**

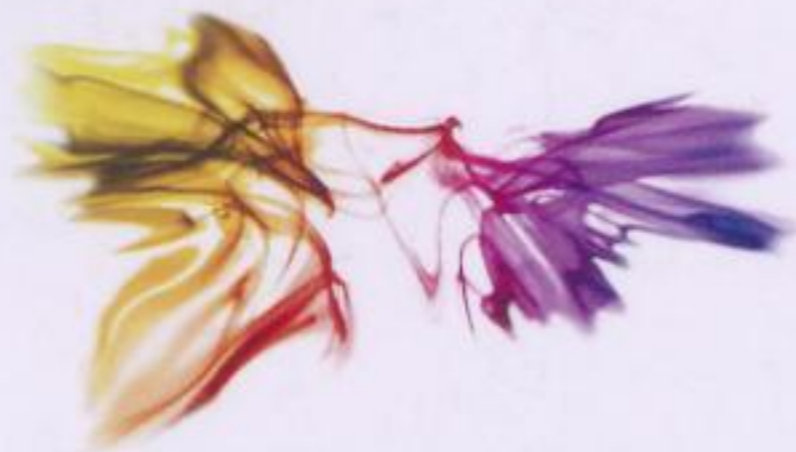
Conductor
**Michael
Sanderling**

Violin
Jennifer Pike

Programme £4

Photo: Tom Barnes

 **Cambridge
Corn
Exchange**



Series sponsor

boldfield
computing

boldfield.com

Welcome

Welcome to tonight's classical concert, generously supported by our Classical Series Sponsors, Boldfield Computing.

Over the years the Cambridge Classical Concert Series has welcomed a huge number of talented musicians, world-class orchestras and some of the greatest virtuosic soloists. This evening sees the pairing of the Dresden Philharmonic and violinist Jennifer Pike. Jennifer won the prestigious BBC Young Musician of the Year competition back in 2002, and since then her career has gone from strength to strength. Tonight she will be lending her consummate skill to the magnificent Tchaikovsky Violin Concerto – a real jewel of the Romantic era.

We hope that you enjoy your evening, and don't worry, there's still one more chance to get your classical music fix this series – join us on Sunday 24 June when the Royal Philharmonic Orchestra, conducted by the charismatic Esa-Pekka Salonen, will be gracing the Corn Exchange stage.

Cambridge Live Team





Conductor **Michael Sanderling**

Violin **Jennifer Pike**

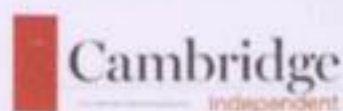
Weber | *Euryanthe Overture*

Tchaikovsky | *Violin Concerto*

———— Interval ————

Beethoven | *Symphony No. 5*

Media Partner



Series Sponsor



In association with



Photo: Dresden Philharmonic © Markenfotografie

Dresden Philharmonic

Michael Sanderling | Principal Conductor
Bertrand de Billy | Principal Guest Conductor
Kurt Masur | Conductor Laureate †
Frauke Roth | General Director

The Dresden Philharmonic can look back on a 150-year-tradition as the orchestra of Saxony's capital Dresden. Ever since 1870, when Dresden was provided with its first large concert hall, its symphony concerts have been an integral element of the city's cultural life. The Dresden Philharmonic has remained a concert orchestra to this day, with regular excursions into concert performance and oratorio. Its homestead is the state-of-the-art concert hall inaugurated in April 2017 in the Kulturpalast building at the heart of the historic district. The principal conductor of the Dresden Philharmonic since 2011 is Michael Sanderling. Besides Kurt Masur, principal conductor in the years 1967–1972, his predecessors have also included Paul van Kempen, Carl Schuricht, Heinz Bongartz, Herbert Kegel, Marek Janowski and Rafael Frühbeck de Burgos, amongst others.

The musical and stylistic bandwidth of the Dresden Philharmonic is great. On the one side, the orchestra has managed to preserve its very own "Dresden sound" in the romantic repertoire. And on the other, it has developed a tonal and stylistic flexibility for the music of the Baroque and First Viennese School as much as for modern works. Important composers have also taken to its conductor's desk from early on, from Brahms, Tchaikovsky and Dvořák via Strauss through to Penderecki and Holliger.

World premieres continue to play an important part in the programme to this day. Guest performances around the world attest to the high esteem enjoyed by the Dresden Philharmonic in the world of classical music. The philharmonic have accumulated an impressive discography since 1937. A new CD cycle directed by Michael Sanderling and released by the Sony Classical label creates a dialogue between the symphonies of Dmitri Shostakovich and Beethoven.



VIOLINS 1

Heike Janicke *
Wolfgang Hentrich *
Dalia Richter
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Johannes Groth
Alexander Teichmann
Juliane Ketschau
Thomas Otto
Theresia Hänzsche
Deborah Jungnickel
Xianbo Wen
Annekathrin Rammelt
Eunsil Kang A
Attila János Keresztesi **

VIOLINS 2

Markus Gundermann *
Rodrigo Reichel * **
Adela-Maria Bratu
Elisabeth Marasch
Steffen Gaitzsch
Matthias Bettin
Heiko Seifert
Andreas Hoene
Constanze Sandmann
Jörn Hettfleisch
Dorit Schwarz
Susanne Herberg
Hayoung Kim A
Signe Dietze **

VIOLA

Christina Biwank *
Hanno Felthaus *
Beate Müller
Steffen Seifert
Steffen Neumann
Hans-Burkart Henschke
Andreas Kuhlmann
Joanna Szumiel

Harald Hufnagel
Carolin Krüger
Susanne Goerlich
Thomas Oepen **

CELLO

Matthias Bräutigam *
Ulf Prella *
Victor Meister
Rainer Promnitz
Karl Bernhard von Stumpff
Clemens Krieger
Daniel Thiele
Alexander Will
Dorothea Plans Casal
Sofia von Freydorf A

DOUBLE BASS

Benedikt Hübner *
Razvan Popescu *
Tobias Glöckler
Olaf Kindel
Thilo Ermold
Donatus Bergemann
Matthias Bohrig
Joshua Nayat Chavez
Marquez A

FLUTE

Karin Hofmann *
Kathrin Bätz *
Claudia Rose
Friederike Herfurth-Bätz

OBOE

Johannes Pfeiffer *
Undine Röhner-Stolle *
Guido Titze

CLARINET

Fabian Dirr *
Daniel Hochstöger * **
Dittmar Trebeljahr
Billy Schmidt A

BASSOONS

Daniel Bätz *
Jörg Petersen * **
Robert-Christian Schuster
Mario Hendel

HORN

Michael Schneider *
Friedrich Ketschau
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Carsten Gießmann

TRUMPET

Andreas Jainz *
Csaba Kelemen
Björn Kadenbach

TROMBONES

Matthias Franz *
Thomas Schneider * **
Joachim Franke
Dietmar Pester

TUBA

Jörg Wachsmuth *

TIMPANI/ PERCUSSION

Stefan Kittlaus *
Oliver Mills
Gido Maier
Alexej Bröse
Johannes Hierluksch **

HARP

Nora Koch *
Antje Gräupner **

PIANO/CELESTRA

Alberto Carnevale Ricci **

* Principal

** Substitute

A Academy

For IMG Artists:

Head of UK Touring
Andrew Jamieson

Manager, UK Touring

Mary Harrison

Touring Co-ordinators,

UK Touring

Fiona Todd
Julia Smith

On-tour Management:

Chrissy Dixon
Ron Yeoman
Colin Ford



Photo © Markenfotografie

Michael Sanderling | Principal Conductor

Michael Sanderling, one of the most distinguished conductors of our time, has been the principal conductor of the Dresden Philharmonic since 2011.

In April 2017 the Dresden Philharmonic moved into the newly renovated concert hall at the Kulturpalast, a real high point of the season. The inaugural performance marking the re-opening of the venue was conducted by Michael Sanderling and featured songs of Franz Schubert (with soloist Matthias Goerne), Julia Fischer performing as soloist in the Johannes Brahms Violin Concerto, and the iconic finale, "Ode to Joy," from Beethoven's Symphony No 9.

Michael is guest conductor of renowned orchestras such as the Gewandhausorchester Leipzig, the Tonhalle-Orchester Zürich, the Munich Philharmonic, the Konzerthausorchester Berlin, the Toronto Symphony Orchestra, the Tokyo Metropolitan Symphony Orchestra, the Helsinki Philharmonic Orchestra, the Tchaikovsky Symphony Orchestra of Moscow, the Czech Philharmonic, the Vancouver Symphony Orchestra and the German Radio Symphony Orchestras of WDR and SWR.

With the Dresden Philharmonic, Michael Sanderling regularly undertakes concert tours in Asia, South America, the U.S.A., Spain, the United Kingdom, Austria, Switzerland and Germany. In cooperation with SONY Classical, since 2015 a CD recording of all the symphonies by Ludwig van Beethoven and Dmitri Shostakovich is being produced under Michael Sanderling's leadership. As of now, the first two CDs of the series have been released, marking a new chapter in the discography of the Dresden Philharmonic.

Born in Berlin, Michael Sanderling is one of the few people who, after playing in an orchestra, has been able to achieve a highly successful career as conductor. In 1987, at the age of 20, he became solo cellist of the Gewandhausorchester Leipzig under Kurt Masur and, from 1994 to 2006, he held the same position in the Berlin Radio Symphony Orchestra. As a soloist, he gave guest performances with ensembles including the Boston Symphony Orchestra, the Los Angeles Philharmonic and the Orchestre de Paris. As a cellist however, he stopped performing a long time ago.

Michael Sanderling first graced the conductor's stand at a concert of the Kammerorchester Berlin in 2000 – to great acclaim. Having been familiar with the art of conducting from a young age, as son of the legendary Kurt Sanderling, Michael Sanderling took on more and more conducting roles, and was named the Principal Conductor and Artistic Director of the Kammerakademie Potsdam in 2006.

As an opera conductor, he enjoyed success with Philip Glass' "The Fall of the House of Usher" in Potsdam, and with a new production of Sergei Prokofiev's "War and Peace" at the Cologne Opera. As cellist and conductor, he recorded important works by Dvorak, Schumann, Shostakovich, Prokofiev, Tchaikovsky and many others on CD.

One of Michael Sanderling's passions is working with young musicians. He teaches at the University of Music and Performing Arts in Frankfurt/Main and regularly works with the Bundesjugendorchester (National Youth Orchestra of Germany), the Young Philharmonic Orchestra Jerusalem Weimar, the Junge Deutsche Philharmonie and the Schleswig-Holstein-Festivalorchester. From 2003 to 2013, he was the principal conductor for the Deutsche Streicherphilharmonie.

Since 2017, the "Kurt Masur Academy – The Orchestra Academy of the Dresden Philharmonic", founded thanks to the commitment of Michael Sanderling and the close relationship of Kurt Masur with the Dresden Philharmonic and its Principal Conductor, has welcomed young international musicians and thus contributing to passing the characteristic tonal culture of the history-steeped orchestra on to emerging young talent. The new institution will help ensure the future viability of the orchestra thanks to the impetus of its academy musicians.



Photo ©
Tom Barnes

Jennifer Pike | Violin

Renowned for her unique artistry and compelling insight into music from the Baroque to the present day, Jennifer Pike has established herself as one of today's most exciting instrumentalists.

Jennifer Pike first gained international recognition in 2002, when, aged 12, she became the youngest-ever winner of the BBC Young Musician of the Year and the youngest major prizewinner in the Menuhin International Violin Competition. Aged 15 she made acclaimed debuts at the BBC Proms and Wigmore Hall, and her many subsequent Proms appearances include being a 'featured artist' in 2009. She was invited to become a BBC New Generation Artist (2008-10), won the inaugural International London Music Masters Award and became the only classical artist ever to win the South Bank Show/Times Breakthrough Award.

Performing extensively as soloist with major orchestras worldwide, highlights include concertos with all the BBC orchestras, London Philharmonic, Brussels Philharmonic, City of Birmingham Symphony, Strasbourg Philharmonic, Oslo Philharmonic, Royal Liverpool Philharmonic, Philharmonia, Royal Scottish National Orchestra, Hallé, Rheinische Philharmonie, Tampere Philharmonic, Malmö Symphony, Royal Stockholm Philharmonic, Prague Symphony, Auckland Philharmonia, Singapore Symphony and Nagoya Philharmonic orchestras. She has appeared as a guest director with the BBC Philharmonic and Manchester Camerata. She made her Carnegie Hall debut playing Vaughan Williams' *The Lark Ascending* with the Chamber Orchestra of New York (also recorded for Naxos).

Eminent conductors with whom she has worked include Jirí Belohlávek, Martyn Brabbins, Sir Mark Elder, James Gaffigan, Richard Hickox, Christopher Hogwood, Andris Nelsons, Sir Roger Norrington, Jukka Pekka Saraste, Leif Segerstam, Tugan Sokhiev and John Storgårds.

As a recitalist and chamber musician, Jennifer Pike has collaborated throughout Europe with artists including Anne-Sophie Mutter, Nikolaj Znaider, Adrian Brendel, Nicolas Altstaedt, Maxim Rysanov, Ben Johnson, Igor Levit, Martin Roscoe, Tom Poster and Mahan Esfahani. In 2016 her series of recitals at LSO St Luke's were broadcast on BBC Radio 3. She appears regularly at the Wigmore Hall and in 2017 curated and performed three recitals in one-day celebrating Polish music, including specially commissioned work.

An enthusiastic promoter of new music, she has had many works written for her, including Hafliði Hallgrímsson's *Violin Concerto*, which she premièred with the Scottish Chamber Orchestra and Iceland Symphony Orchestra, Charlotte Bray's *Scenes from Wonderland* with the London Philharmonic Orchestra at the Royal Festival Hall and Andrew Schultz's *Violin Concerto* and *Sonatina* for solo violin.

Her prolific and widely-acclaimed discography on Chandos, Sony and ABC Classics includes the Sibelius *Violin Concerto* with the Bergen Philharmonic and Sir Andrew Davis, Miklós Rózsa *Violin Concerto* with the BBC Philharmonic and Rumon Gamba, Bach with Sinfonietta Cracovia and Schultz with the Tasmanian Symphony Orchestra. She recently recorded the Mendelssohn *Violin Concerto* with the City of Birmingham Symphony and Edward Gardner for Chandos, which was acclaimed in the Observer for her "innate musicality and mercurial technique" and as "breathtakingly beautiful" by the Sunday Herald.

Future plans include concerts with the Rheinische Philharmonie, Tokyo Symphony Orchestra under Mark Wigglesworth, Zurich Chamber Orchestra and Czech National Symphony.

She was recently invited to become an ambassador for the Prince's Trust and Foundation for Children and the Arts, together with being patron of the Lord Mayor's City Music Foundation. Jennifer Pike plays a 1708 violin by Matteo Goffriller.

Carl Maria von Weber (1786-1826)

Overture to *Euryanthe* (1823)

c.9 minutes

Weber's opera *Euryanthe* is, unfortunately, a flawed work and most critics have blamed its consequent failure on the weakness of its libretto. Perhaps it is no coincidence that the librettist, Helmina von Chézy, also wrote the drama for Franz Schubert's *Rosamunde*, which was premiered the same year. Schubert's drama also failed as a theatrical experience, and as with Weber's *Euryanthe*, the *Rosamunde* overture remains the only item regularly heard in the concert hall.

However, *Euryanthe* is arguably Weber's masterpiece and it is very regrettable that some of his greatest music remains locked in this largely unperformed opera. Unlike his two other great operas, *Der Freischütz* and *Oberon*, *Euryanthe* contains no spoken dialogue, although there remain clearly identifiable arias, duets, etc.

Various attempts have been attempted at revising the drama to make the storyline more plausible, including by Gustav Mahler in 1903 and then, around the time of the opera's centenary in 1922, by the musicologist Donald Tovey in collaboration with the playwright Rolf Lauckner and the conductor Fritz Busch. Despite these well-intentioned attempts, the opera has essentially remained in a limbo state, although Richard Jones's 2002 production at Glyndebourne conducted by Mark Elder was acclaimed at the time.

The overture gives an excellent example of the quality of the music that we are therefore unfortunately denied. Rather than presenting an overall view of the drama to come, the overture focuses on the doubting hero of the drama, Adolar, presenting him both as the heroic knight and tender lover, with music taken from Act II of the opera. A central passage for reduced muted strings, starting *pianissimo* and dying away to triple *pianissimo*, suggests the ghost element of the drama. A brief fugal passage leads to the recapitulation of this sonata-form movement, culminating in a *fortissimo* statement of Adolar's former tender music, suggesting the eventual happy end to the drama.

Hearing the overture can thus be, at the same time, both exhilarating and frustrating: exhilarating because of the sheer quality of the melodic material, and frustrating because there is so much more music in the drama that remains largely unheard. The only studio recording available was made in East Germany as long ago as 1974, but fortunately it boasts a strong cast with Jessye Norman, Rita Hunter, Nicolai Gedda and Tom Krause, and the Staatskapelle Dresden conducted by Marek Janowski. Listening to the complete opera reveals its powerful influence on the young Richard Wagner: it is hard to see how Wagner could have composed *Lohengrin* without the earlier example of *Euryanthe*. Indeed, it is *Euryanthe* that arguably demonstrates greater consistency through the whole score, with its musical quality remaining of the highest order throughout. Hopefully, as we approach *Euryanthe*'s bicentenary in 2023, an imaginative director can be inspired to unlock its secrets once again.

© Timothy Dowling, March 2018

Pyotr Ilyich Tchaikovsky (1840-1893)

Violin Concerto in D major, Opus 35 (1878)

1. Allegro moderato
2. Canzonetta: Andante
3. Finale: Allegro vivacissimo

Tchaikovsky travelled to Europe following his disastrous marriage and eventually settled for a period in the resort of Clarens on the banks of Lake Geneva where he embarked on composing his single Violin Concerto. He was aided in this project by the presence of his former pupil Josef Kotek with whom he spent many hours playing through works for solo violin, including Édouard Lalo's *Symphonie espagnole*. This work particularly impressed Tchaikovsky and he wrote to his patroness Nadezdha von Meck of 'its freshness, lightness, piquant rhythms and melodic appeal' and so the *Symphonie espagnole* may be considered the main catalyst for his own Concerto.

More than anything he appreciated Lalo's concern for musical beauty above everything else and in particular not striving after profundity in the Germanic tradition. Tchaikovsky therefore had this model in mind when he came to create his own masterpiece in the genre. Composition work was completed quickly – he started on 17th March 1878 and had sketched the entire work by 28th March. However, both his brother Modest and Josef Kotek expressed doubts about the proposed slow movement. Tchaikovsky also shared these misgivings and so composed an entirely new *Canzonetta*, publishing the discarded movement separately as *Méditation*, the first of three pieces for violin and piano, *Souvenir d'un lieu cher*, Opus 42. Tchaikovsky completed the orchestration of the Concerto by 11th April 1878.

Despite Kotek's major role in its creation, Tchaikovsky decided to dedicate the work to the violinist and composer Leopold Auer (1845-1930), saying to his publisher that he wanted 'to avoid gossip of various kinds' and there is the suggestion that there may have been a sexual aspect to his relationship with Kotek.

With echoes of Rubinstein's disastrous initial reaction to his earlier First Piano Concerto, Auer declared the Violin Concerto to be impossible to play and so the work languished for the next couple of years until taken up by Adolf Brodsky (1851-1929) who gave the work its premiere in December 1881 in Vienna under the baton of Hans Richter. The critic Eduard Hanslick (1825-1904) gave the work one of his particularly poisonous critiques, which wounded Tchaikovsky, but there were also more positive reviews. Like Anton Rubinstein before him, Auer later revised his views on the Concerto and went on to be one of its greatest champions.

True to his word, Tchaikovsky's opening movement only pays lip-service to the principles of sonata-form. We can recall Tchaikovsky's unbounded enthusiasm for Mikhail Glinka's brief orchestral Fantasy *Kamarinskaya* (1848), which Tchaikovsky likened to the acorn from which the great oak tree of Russian music would grow; Tchaikovsky decorated his themes accordingly, rather than following the Austro-German principle of thematic development.

Like the First Piano Concerto the work starts with a theme that will play no part in the rest of the Concerto, although this introduction is much briefer than that famous opening gambit. The violinist Patricia Kopatchinskaja's reflections on her role in the Concerto (as written in an open letter to her conductor in her recent recording of the work) are particularly apt:

'Would you like to know what I am when the concerto begins? An observer. I stand outside on the street in the cold winter, breathing onto the frozen windowpane. Through a small chink in the hoar frost I spy glittering candelabras, evening gowns, uniforms, colours, splendour and haughtiness.'

Pyotr Ilyich Tchaikovsky *continued*

The violin's opening notes are like the first steps of a charming young debutante. She's unsure of herself, bashful, agitated, and at first she almost slips and falls. But slowly, very slowly, she gains in confidence. Gradually she starts making jokes and begins to take wing, a lithe, pure, half-childlike creature, yet soon to be the supreme *belle du bal*, caught in the delirium of a waltz. In this first movement one must probably be several things in a row and all at once: a fluttery ballerina, a dashing officer, a seductive beauty, a fiery dancer and lover, Tatyana and Onegin.'

Like Mendelssohn's Concerto, the cadenza is placed in the middle of the movement and Kopatchinskaja speaks amusingly of it treating us 'to a hiccough and indecent natural noises, the horrified grimace of a shocked critic, to a kiss on the heels of a feline violinist'.

The central *Canzonetta* opens with an octet for wind setting the scene for the tentative song on muted violin. This leads to a second musical idea which sounds slightly more optimistic in tone but we then return to the haunting original tune, lovingly decorated by accompaniment on flute and clarinet. A bridge passage then takes us directly into the sudden outburst that opens the Finale.

This is unmistakably Russian in character and brings to life a celebratory folk dance at the start and then comprising two further main ideas: the first of these themes is introduced over a drone pedal and droll bassoon accompaniment, the final theme is introduced briefly by duetting oboe and clarinet and is more introspective in mood. These three ideas then dominate the rest of the movement but there is no doubting which theme will eventually win the day as the work moves inevitably to its happy conclusion.

Ludwig van Beethoven (1770-1827)

Symphony No. 5 in C minor, Opus 67

First performed 22nd December 1808

1. Allegro con brio
2. Andante con moto
3. Allegro – attacca –
4. Allegro

The most famous symphony of them all. Without doubt the most recorded and performed of all symphonies, with two recorded performances dating from before World War One – and so over a century of recordings charting its onward march through our collective consciousness. Those opening four notes, da-da-da-dum, instantly recognizable and known in nations and cultures across the globe. And yet how often do we sit and listen to a complete performance of this 30-minute symphony?

Concision is the key to the opening *Allegro con brio*, at less than seven minutes it is the shortest opening movement of all nine symphonies, even with its exposition repeat. The significance of those four opening notes has been much discussed. His pupil Czerny reported that Beethoven told him that the famous opening was inspired by the persistent call of the yellowhammer which he heard on his daily walks in Vienna. Later his factotum Anton Schindler quoted Beethoven remarking, 'thus Fate knocks at the door', in relation to these same four notes. Although Schindler has been shown to be an unreliable witness on many occasions, his reported description fits in with our conception of the Symphony as a whole and will forever be associated with the start of its great journey. Indeed, the Symphony is sometimes referred to as 'Fate' in a subtitle. But otherwise the Fifth is one of those few symphonies known by its number alone, like Mozart's Fortieth.

The key of C minor had a special significance for Beethoven and he does seem to have associated it with the expression and resolution of his feelings of anger, most famously the Fifth Symphony and the *Pathétique* Piano Sonata. Gathering together his various compositions in this key gives us the opportunity to hear the different ways in which he resolved the conflicts, sometimes achieving a resolution through struggle, sometimes a simpler acceptance of his situation and occasionally no simple resolution at all. Earlier works to consider are the *Pathétique* Piano Sonata, String Quartet, Opus 18 no. 4 and the Third Piano Concerto.

Contemporary with work on the Fifth Symphony include his *Coriolan* Overture and 32 variations on a theme in C minor for solo piano. Two of the works that were also premiered at the mammoth concert that launched the Fifth Symphony on 22nd December 1808 also share the same journey from C minor to C major: the *Agnus Dei* from his Mass in C and the Choral Fantasy, Opus 80.

His final Piano Sonata, Opus 111 suggests serene acceptance as we move from the stormy opening movement to the variations in C major, ending in heavenly silence. And so, journeying through Beethoven's varied works in C minor perhaps provides us with Beethoven's personal guide to anger management.

The orchestration of the Fifth is restrained, the extra instruments (piccolo, contrabassoon and three trombones) only appearing at the start of the *Finale*. So it is truly remarkable the power that he achieves in the opening movement with the same resources of the classical orchestra inherited from Haydn and Mozart. The tension of the first movement is only interrupted by the brief cadenza for solo oboe just after the start of the recapitulation, the relentless rhythm then hurtling to its angry conclusion.

The second movement provides contrast and respite, although some may be inclined to agree with Helen in E M Forster's *Howard's End* about its disconnection from the rest of the Symphony: 'For the Andante had begun – very beautiful, but bearing a family likeness to all the other beautiful Andantes that Beethoven had written, and, to Helen's mind, rather disconnecting the heroes and shipwrecks of the first movement from the heroes and goblins of the third.' (Chapter 5)

But this movement remains quintessential Beethoven, simply showing the other side of his nature, just as capable of lyricism and grace as storming the heavens. In loosely arranged variation form, the theme constantly looks upwards, with a three-note rising sequence that Ernest Newman highlighted as one of Beethoven's distinctive finger-prints in his book *The Unconscious Beethoven*. Its use suggests that even here he is summoning up the energy for combat and victory that will be realized in the *Finale*.

The third movement *Scherzo* (in all but name) opens in an unusually mysterious manner before *fortissimo* horns take us unmistakably back to the driving rhythm and relentless drama of the opening movement. One cannot help but smile at the furious scurrying of cellos and double basses as they dig into the central Trio section – rarely had the basses had such a starring role in earlier symphonies.

There remains a question about the overall form of the third movement as Beethoven clearly had doubts about whether to prescribe a complete repeat of the opening *Scherzo* and *Trio* before the return to the *Scherzo* in its truncated form (ABABA) that eventually leads to the *Finale*. Jonathan Del Mar (in his comprehensive *Bärenreiter Urtext* edition, 2001) comes firmly down in favour of omitting this longer version, taking as evidence Beethoven's final instruction to his publisher in 1809 for the shorter ABA format. However, David Wyn Jones, in his introduction to Roger Norrington's 1988 recording, argues strongly that Beethoven's instructions were misunderstood and that the fuller ABABA keeps the movement in line with its neighbouring symphonies, Nos 4, 6 and 7, together with the contemporary Cello Sonata, Opus 69, and his second *Razumovsky* String Quartet, Opus 59. Denis Matthews supports this view, citing as evidence remarks by Beethoven's close friend Franz Olivia in a conversation book when he expressed surprise at the omission of the second repeat at a performance in 1820. Although Beethoven's reply is not noted (the conversation books only recording comments made to Beethoven), it seems probable that Beethoven was expecting the ABABA version to be performed, despite his earlier 'final instructions'. And so the jury will probably remain out on this matter and it will come down to a matter of personal preference.

However, the main innovation here lies in the dramatic link between *Scherzo* and *Finale*. Before the bridge to the *Finale*, the *Scherzo* returns in ghost-like fashion, *sempre pianissimo* with plucked strings and bassoons outlining the thematic material. This gradually peters out to land on *ppp* string drone with *pp* timpani beating out the rhythm. The first violins' slowly rising arpeggios eventually lead to a short crescendo, paving the way for the start of the dramatic *Finale*, with sonorous trombones entering the symphonic orchestra for the first time.

This journey towards the light remains one of the most spine-tingling moments in music and echoes the transforming journey undertaken in his contemporary opera *Fidelio*. The ideals of the French Revolution remain central to Beethoven's vision despite his shock at Napoleon's coronation as Emperor that led to the famous destruction of the title page of his *Eroica* a few years earlier.

There is a further dramatic twist as the *Scherzo* returns when the *Finale*'s development section reaches its climax. This is not unprecedented, as the ever-experimental Haydn had curiously brought back his *Minuet* towards the end of the *Finale* in Symphony No. 46 thirty years earlier in 1772. But Beethoven's use of this device takes the idea to a new dramatic level and leads to the triumphant symphonic coda, with piccolo blazing through the orchestral texture as the tempo increases steadily to its *presto* ending. The return of the haunting *Scherzo* music raises further questions about the format of the third movement, and indeed about whether to include the exposition repeat in the *Finale* itself. Some have argued that this exposition repeat only makes sense with the full-length ABABA *Scherzo*, and that the haunting reappearance of the *Scherzo* only makes sense within this structure.

With all these repeats included, the Fifth does become an epic work, whilst others might prefer the dramatic impact of the shortened version, arguing that this helps to counter-balance the brevity of its first movement *Allegro con brio*. Questions about the structure will always take the back seat when involved in the drama of live performance, and in the words of E.M. Forster we witness as: 'He brought back the gusts of splendour, the heroism, the youth, the magnificence of life and of death, and, amid vast roarings of a superhuman joy, he led his Fifth Symphony to its conclusion.'

© Timothy Dowling, September 2016

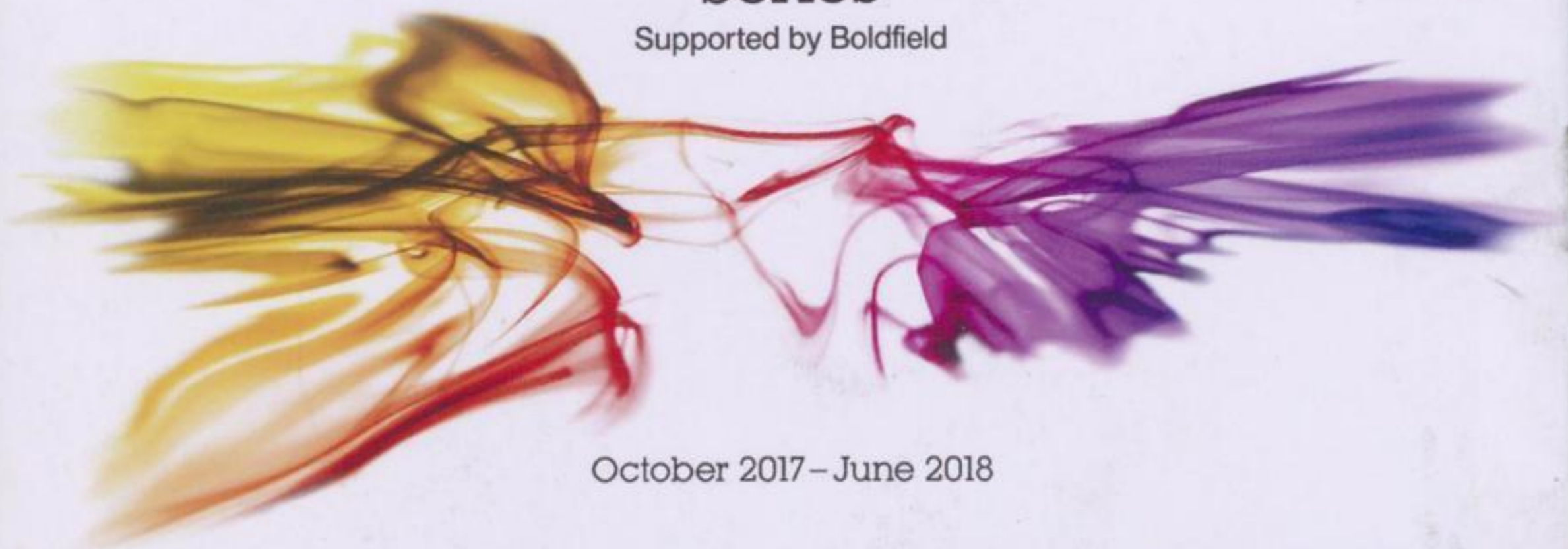
We are very grateful to Boldfield
Computing for their sponsorship of the
Cambridge Classical Concert Series.

boldfield
computing

boldfield.com

Cambridge
**Classical
Concert
Series**

Supported by Boldfield



October 2017 – June 2018

World class concerts in the heart of Cambridge

Sunday 24 Jun 2018 | 7.30pm

**Philharmonia
Orchestra**



Conductor **Esa-Pekka Salonen**

Horn Soloist **Katy Woolley**

Beethoven *Overture, Namensfeier*

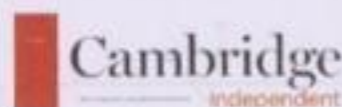
Mozart *Horn Concerto No. 4, K495*

Beethoven *Symphony No. 2*

Series sponsor



Media partners



cornex.co.uk
01223 357851

