

Listening Guide- “Reflections of the Rus”


Composer: Pyotr Ilyich Tchaikovsky (1840-1893)

Title: Symphony No. 3, “Polish”

Recording: Tchaikovsky: Orchestral Works including Symphonies 1-6, Gothenburg Symphony Orchestra, Neeme Järvi, conductor

Form: Symphony in five movements (Mvt I: Sonata form, Mvt. II: Ternary form, Mvt. III: Rondo with a coda, Mvt. IV: Ternary form, Mvt. V: Rondo form)

Time	Musical Elements	Instrument or Family
<i>First Movement: Moderato assai</i>		
0:00	The work opens with a lengthy funeral march in 4/4 meter. The strings introduce the march as the rest of the orchestra builds into it.	Orchestra
2:49	The primary theme is introduced by the upper woodwinds and upper strings in an allegro tempo. The theme is folk-like and jaunty.	Flute, oboe, clarinet, violins
3:14	An extended transition of fragmented motives is shared across the sections of the orchestra.	Winds, strings
3:40	A transition consisting of quarter notes moving through a homophonic texture leads into another iteration of the primary theme.	Winds, strings
4:03	A second iteration of the primary theme, more densely scored, occurs across the full orchestra.	Orchestra
4:21	A brief, 4 measure transition leads the exposition into the secondary theme.	Strings
4:30	The hauntingly beautiful secondary theme is introduced by the oboe. It is then expanded into the strings.	Oboe, strings
5:27	The closing section of the exposition begins in the upper woodwinds as a new, driving energy moves toward the development	Woodwinds, strings
6:17	The development opens with fragments of the primary	Orchestra



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	theme, continuing the rhythmic energy from the previous musical episode	
6:43	The secondary theme is voiced in the flutes and passed to the horns	Flute, horns
8:33	A return to the material of the exposition moves from the development into the recapitulation. The full orchestra moves homophonically	Orchestra
8:52	The recapitulation reintroduces the primary theme across the entire orchestra in a full, rich texture.	Orchestra
9:17	A transition of fragmented motives is passed between sections of the orchestra	Woodwinds, strings
9:58	The secondary theme is introduced, first in the violin and then in canon with the cello and bass	Strings
10:12	A transition of repeated motivic figures moves from the secondary theme of the exposition to the final coda.	Orchestra
11:01	The extended coda of the first movement favors the energetic, repeated rhythmic figures from earlier in the movement, coupled with tremolos in the strings as the movement drives to a dramatic close.	Orchestra
<i>SECOND MOVEMENT: Alla tedesca</i>		
0:00	The A section is introduced by a theme in the flute and clarinet. The 3/4 meter supports a dance-like theme in the style of an allemande and the melody is quite simple.	Flute, clarinet, strings
1:54	The B section, a trio consisting of triplet (compound) rhythmic figures, is introduced across the orchestra.	Orchestra
2:25	A simple melodic motive is played in the flute and clarinet, adding depth and texture to the trio	Flute, clarinet, strings
2:50	The melodic motive from the flute and clarinet is altered and the new iteration is introduced in the oboe and clarinet.	Oboe, clarinet, strings
3:23	The end of the trio section brings on the return of the A section. Elements of both sections are combined with the theme from the A section occurring in the bassoon and later the upper woodwinds.	Orchestra



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4:41	The bassoon returns with the theme from the A section.	Bassoon, strings
5:11	A brief transition leads the movement into a coda.	Orchestra
5:22	A coda, utilizing the simple falling motive from the A section but spread across sections of the orchestra, closes the movement.	Orchestra
<i>Third Movement: Andante</i>		
0:00	A brief introduction is played in the flutes, accompanied by low woodwinds and horn. The andante is the most Romantic in style of the movements from this symphony.	Flute, clarinet, bassoon, horn
0:26	The primary theme is introduced by the bassoon and is accompanied by strings.	Bassoon, strings
1:50	The B section is introduced by a theme played in the flutes and strings. The melody is composed of simple rhythmic figures in contrast to the compound rhythmic figures of the A section.	Flute, clarinet, bassoon, strings
3:38	A transition played by the strings brings the movement back to the theme of the A section.	Strings
3:56	The A section returns in the strings with thematic motives fragmented and spread throughout the woodwinds.	Woodwinds, strings
4:50	The B section returns, more densely scored with the theme in the woodwinds and moving triplet figures played by the strings.	Woodwinds, horn, strings
5:48	A brief transition in the orchestra incorporates motivic figures from the A section as it leads to a coda.	Orchestra
6:55	The coda is introduced by tremolos in the strings and fragments of the theme from the A section in the upper winds and bassoon as the movement is brought to a close.	Woodwinds, bassoon, strings
<i>Fourth Movement: Scherzo</i>		
0:00	The scherzo opens with an A section in 2/4 meter; a contrast to the 3/4 time that is typical of a scherzo. A fast ascending and descending motive is passed around the orchestra in a "call and answer" pattern.	Woodwinds, strings



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1:14	A brief transition in the flute signals a new musical event	Flute
1:20	A densely scored iteration of the “call and answer” motive of the A section returns	Orchestra
1:54	The B section, another trio, opens with a new, light, and snappy theme played in the woodwinds and repeated by the strings.	Woodwinds, strings
3:08	A transition in the woodwinds and strings leads into an altered iteration of the A section.	Woodwinds, strings
3:37	An altered version of the A section returns with a new theme in the woodwinds. The “call and answer” motive of the A section continues under this new theme.	Orchestra
5:24	A coda opens with thematic motives from the trio section and later transitions into the “call and answer” motive of the A section, bringing the movement to an energetic close.	Orchestra
<i>Fifth Movement: Finale</i>		
0:00	The finale opens with a theme played in the flutes, clarinets and upper strings. The rhythms of the theme are in the style of a polonaise; a Polish dance.	Flute, clarinet, upper strings
0:52	Motives from the opening theme are fragmented across the orchestra, transitioning into a new thematic episode.	Orchestra
1:40	The B section opens with a legato motive played in the woodwinds. The strings accompany the new theme with moving triplet figures.	Woodwinds, horns, strings
2:38	A brief transition of fragmented motives from the A section leads into a new iteration of the theme.	Orchestra
3:03	The C section begins with a theme played in the upper strings and progressing through the winds. The theme is short and energetic.	Strings, winds
4:05	Thematic material from the A section returns, densely scored and full sounding	Orchestra
4:36	The theme from the A section returns as the subject for a fugue, introduced by the clarinet, flute and upper strings, and gradually progressing through other sections of the orchestra.	Flute, clarinet, strings



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5:47	A transition of material from the A section moves into a new musical episode	Orchestra
6:21	The orchestra bring back material that references the trio of the second movement. This is richly scored as it builds to the next episode; a chorale.	Orchestra
6:31	As the orchestra reaches a climax, anticipating a move to the end of the work, the full ensemble plays an invigorating and regal chorale theme in a homophonic texture.	Orchestra
7:18	The A section returns across the full orchestra, building momentum and anticipation for the end of the work.	Orchestra
7:57	Finally, a presto section drives the tempo forward as the orchestra builds to the finale through repeated chords, rooting the end firmly in the key of D major	Orchestra