



UNIVERSITY OF  
THE THIRD AGE

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*Pyotr Ilyich Tchaikovsky*

*The Later Years*

## Tchaikovsky Biography Part 2: A Growing Reputation

In 1870, Tchaikovsky's *Romeo and Juliet* had been premiered. This marked the beginning of Tchaikovsky's wider fame. The piece was characteristically "Tchaikovsky", and got the composer's name known in places as far away as New York and London.

But we pick up his life's story after where we left off last session with Tchaikovsky continuing his compositional work at the Moscow Conservatory.

Two events in 1877 were to have a life-changing impact. Tchaikovsky, famously, was homosexual. But struggling to repress his homosexuality, in 1877, Tchaikovsky married one of his music students named Antonina Milyukova. The marriage, unsurprisingly, was a catastrophe, and Tchaikovsky, unable to return his wife's affection, abandoned her within weeks of the wedding. Severely distraught and suffering a nervous breakdown, possibly brought on by the threat that Antonina would expose his sexual tastes, he unsuccessfully attempted to commit suicide by drowning himself in the icy Moskva River. Surviving, Tchaikovsky eventually fled abroad.

In 1876, Nadezhda von Meck—widow of a fabulously wealthy railroad proprietor—encountered the music of Tchaikovsky for the first time.

The following year a strange relationship began as this initial musical encounter quickly developed into a relationship of musical patronage that would last the better part of 14 years.



Von Meck supplied the composer with a steady and substantial yearly income, yet insisted that their relationship avoid all personal contact. As a result, their association was entirely maintained through correspondence, correspondence that would grow to over 1,200 letters between 1877 and 1890. When they accidentally ran into each other on two occasions, both hurriedly fled into opposite directions.

This affiliation, in which they treated each other as idealized and depersonalized figures, provided them with a physically remote but emotionally forthcoming and fruitful interaction. In their extensive correspondence, they openly discussed politics and foreign affairs, and unabashedly disclosed intimate personal details, excepting of course, matters of a sexual nature.

So, with his new freedom, Tchaikovsky finally resigned from the Moscow Conservatory in 1878 and travelled around Europe and Russia. He lived alone, in rural areas, and moved frequently. He was almost like a social exile.

His isolated lifestyle suited him very well. He could think and compose in tranquility, and didn't have to be around irritating distractions like traffic and other people.





Meanwhile Tchaikovsky's music was impressing the Czar of Russia, Alexander III. So much so that the Czar awarded Tchaikovsky the Order of St Vladimir (which conferred on the composer hereditary nobility) and a pension for life.

He now started to feel more comfortable in society. In 1885 he stopped travelling and went back to live in Russia, in a manor house between Moscow and St Petersburg.

He became a celebrity in Russia, and promoted Russian music. All his life he was enthusiastically proud of being Russian. He hated it when anyone suggested that he might have Polish ancestors.

He also received some influential musical positions at this late stage of life, such as director of the Moscow branch of the Russian Musical Society.

In 1889, he toured around Germany and Switzerland as a conductor. On this trip he met the composers Johannes Brahms and Edvard Grieg. He didn't like Brahms's music, but thought that Grieg's was superb.

Throughout this time Von Meck was a dear friend, and Tchaikovsky was extremely upset when she suddenly stopped sending letters and money in 1891 claiming bankruptcy. (The two later became related by marriage – one of her sons, Nikolay, married Tchaikovsky's niece Anna Davydova).

Tchaikovsky visited America in 1891 in a triumphant tour to conduct performances of his works. In 1893, Cambridge University awarded him an honorary Doctor of Music degree. In the same year Tchaikovsky composed his final work – The Symphony No. 6 – the "Pathétique".



The manor house – now museum



Tchaikovsky's tomb at the Alexander Nevsky Monastery

Nine days after its premiere, 6<sup>th</sup> November, 1893 Tchaikovsky died. Theories abound as to the cause of death. The list is long and, some say, far-fetched.

The Tsar paid for his funeral personally, which took place on 9<sup>th</sup> November 1893 in St. Petersburg.

Kazan Cathedral holds 6,000 people, but 60,000 people applied for tickets to attend the service. Finally, 8,000 people were crammed in. The composer was interred in Tikhvin Cemetery at the Alexander Nevsky Monastery, near the graves of fellow-composers Alexander Borodin, Mikhail Glinka and Modest Mussorgsky; eventually Rimsky-Korsakov and Mily Balakirev would be buried nearby, as well.

Writing in *Limelight Magazine*, Russian-born conductor Semyon Bychov, who has this year recorded Tchaikovsky's symphonic cycle, writes: "He was a fundamentally beautiful and noble man – like his music. He was a fundamentally sincere, joyful man who loved life – like his music. He was tortured with doubts – like his music. He wrote was true, and that is why his works are so loved all over the world".

## TODAY'S MUSIC SELECTIONS

### Violin Concerto in D major Op 35

Although Tchaikovsky was often without peer when it came to writing lyric and dramatic works for the stage and orchestra hall, he was never able to express himself as well within the medium of the concerto. Some writers have suggested that his life-long avoidance of close interpersonal relationships made it difficult for him to come to grips with the personal struggle that often lies at the heart of a good Romantic concerto. Others suggested that he was too lyrical a composer to be able to write a forceful and dramatic work pitting an individual against the many. Whatever the reasons, his otherwise large catalogue contains only one successful piano concerto and a single concerto for violin.

The *Violin Concerto in D* was written in 1878 during the period immediately after Tchaikovsky had fled from his disastrous marriage. To escape, he travelled to France, Italy, and Switzerland, where he met his old friend, the violinist Iosif Kotek. Together, they played Lalo's *Symphony Espagnole*, and the experience apparently moved Tchaikovsky to immediately begin work on a concerto. The sketches were completed in only eleven days, while the scoring took only two weeks. Although Kotek advised him on the solo part, the work was dedicated to the famous Leopold Auer. (Kotek was later recompensed by another dedication.)



Tchaikovsky with violinist and likely lover Josif Kotek in 1877



Leopold Auer

When it came to performing the piece, however, both Kotek and Auer refused Tchaikovsky's requests to perform the premiere, claiming that the piece was impossible to play owing to the many double stops, glissandi, trills, leaps, and dissonances. A first performance was delayed until December 4, 1881, when Adolf Brodsky performed it with the Vienna Philharmonic. Though some in the audience hailed the work, the famous critic Eduard Hanslick believed that the work actually gave out a "bad smell." A few years later, Auer was encouraging his students to study the work.

The work is filled with lyric melody suggestive of the Slavic and Russian folksong that so often found its way into Tchaikovsky's ballets.

Despite the difficulties of the solo part, the violin focuses on decorating the theme rather than on presenting purely technical passages.

The second theme of the first movement has often been cited as an example of Tchaikovsky at his lyric best. Both themes are displayed predominantly in the extended written-out cadenza. An almost overly expressive *Canzonetta* in the distant and unexpected key of G minor serves as the second movement.



Janine Jansen with the Orchestre de Paris  
playing Tchaikovsky's Violin Concerto

In the lively finale, the influence of folksong is most strongly heard, both in the harmonies and in melodies built upon descending fourths. Taken as a whole, the work turned out to be one of Tchaikovsky's most creative and least pretentious works, as well as a measure of how well he was able briefly to detach himself from his personal problems. (Acknowledgement: redlandssymphony.com).

We hear the first half of the first movement and the last five minutes of the final movement. The violinist is Janine Jansen accompanied by the Orchestre de Paris conducted by Paavo Järvi. The Youtube link is:

<https://www.youtube.com/watch?v=D1nufxiiF1o&t=656s>

### Capriccio Italien Op.45

Tchaikovsky composed his exhilarating *Capriccio Italien* during a dark period in his life. The recent death of his father and the 25th anniversary of his mother's death had upset the composer. Before he left Paris for Rome in December 1879, Tchaikovsky received news from his brother Modest that his old homosexual acquaintance Prince Golitsyn and the prince's lover were staying in Italy's capital. This threw the composer, who was always torn apart by his own homosexuality and any reminders of it, into the depths of despair. Writing to Modest, he declared, "You will not believe the horror that Golitsyn and Masalitinov (the prince's lover) instil in me. I like them both, but have grown terribly unused to them. For God's sake, prepare them for the thought that I am dreadfully depressed by my work... that I lock myself in my room all day until dinner."

The composer did manage to rein in his neuroses long enough to absorb some local colour, taking in Carnival at the end of January. He jotted down much of the music that he heard there and spent time poring over collections of Italian folk songs and dances during his holiday. His ethnography and researches are reflected in the *Capriccio*, with its bright primary colours and uncomplicated tunefulness.



The work, though conceived by a deeply troubled Tchaikovsky, is one of the most direct he ever composed, a swaggering paean to a city that obviously stirred something in the soul of this most sensitive of composers.

(Acknowledgement: John Mangum,hollywoodbowl.com).

It is played here for us by the Russian Philharmonic Orchestra conducted by Mikhail Jurowski. The Link to YouTube is:

<https://www.youtube.com/watch?v=Ce5qmAj9XX4>



## The Year 1812 – Overture Op.49

For most of its history, Tchaikovsky's famous 1812 Overture has been censored in both print and public performance. The original 1812 Overture was the product of Tsarist Russian nationalism, a political movement seventy years in the making, which had its roots in the defeat of the French during the War of 1812. When the Soviets came to power all references to the

Tsarist government were edited out and replaced. It was only until after the collapse of the Soviet Union in 1991 that the piece could be performed in Russia as the composer originally intended.

Soon after its completion, however, the 1812 Overture would be subject to a completely different way of thinking. This piece can be thought of as a sort of bridge between two drastically different periods of Russian history: the old imperial ways and the radical new Soviet regime. First, an understanding of the actual War of 1812 must be established to see where these conditions originated. Following the Russian victory, nationalism spread quickly and climaxed around the turn of the Twentieth century. Finally, in order to understand the development of anti-Tsarist ideas, one must analyse the rapid shift in national identity that occurred during the events of the Russian Revolution.

As the sun dawned on the morning of September 7<sup>th</sup>, 1812, two forces prepared for battle near Borodino, Russia. The French army, led by Napoleon, advanced on Moscow in their conquest of Russia. The French outnumbered the Russians by over 20,000 men, but both sides had suffered heavy losses. Before the battle, Kutuzov, a field marshal of the Russian army, made a religious procession through the troops, followed by popes and priests and speaking of defending their holy homeland from the godless invaders.<sup>[2]</sup> This reveals the Russians as a deeply religious culture, something that would be a central focus in the rise of Russian nationalism after their victory over the French.



The battle itself was incredibly bloody and drawn out, lasting almost the entire day. The French had technically won, but their victory came at a great price. Napoleon was careless with his military tactics, using his army's greater numbers to stage a brute force attack on the Russians. Had he been more careful in his assault, France may have eventually conquered the Russians, but this tactic was far too risky and irresponsible.



The Russians had lost nearly twice as many troops as the French, but the French could not sustain themselves with their current numbers, and eventually had to retreat after a futile occupation of an abandoned Moscow and the onset of the Russian winter.

This victory over the French inspired a stronger sense of nationalism in Russia. After all, they had just held their own against Napoleon, the greatest military commander that the world had ever seen, and sent him back to France with his tail between his legs. At this point, Russia had become a rising world power.

This allowed Tsar Nicholas I to have even greater influence, and Russia quickly grew in influence on a global scale. With this newfound sense of national pride, the Russian government and private patrons began to commission more works proclaiming their country's greatness.

1812 Overture was composed in 1880, and it premiered in 1882 at the Moscow Arts and Industry Exhibition. Its composition coincided with the construction of a cathedral built to commemorate the Russian victory over the French. The cathedral, commissioned by Tsar Nicholas I, was actually not complete at the time of the premiere. Instead, the piece was performed in a tent near the construction site.



The theme of a great battle is apparent in this overture, with many martial motives. The infamous cannon fire in the finale is certainly indicative of a battle, but there are a few other places in the piece that show nationalistic and military influence.

Present day Cathedral of Christ the Saviour, Moscow on the site of the one commenced in the time of Czar Nicholas I and destroyed in 1931 on the order of Soviet leader Joseph Stalin

The very beginning of the piece is an adaptation of a Russian Orthodox liturgical hymn, praying for deliverance from the invading army. In later versions of 1812 Overture, a choir singing in Russian was added to this section to better reflect its prayer-like quality.

Throughout the piece, *La Marseillaise*, the French national anthem, can be heard creeping through the other textures of the piece, referencing the impending battle. At the finale, *La Marseillaise* appears again, but this time it is joined by *Bozhe, Tsarya khrani!* (God Save the Tsar!), the Russian national anthem. These two quotations of national anthems represent the two opposing forces on the battlefield. Also, the Russian liturgical hymn cited at the beginning of 1812 Overture returns in the finale as a triumphant anthem.

The finale begins with a quotation of La Marseillaise in the horns, which is answered by a descending figure in the strings. La Marseillaise is heard again, with the strings repeating their figure. This call and response continues for the next 21 measures, until the theme for the French climaxes to the sound of cannons. After the first climax of the finale, the entire orchestra plays diatonically descending lines of four notes each. As the lines get lower and lower, the piece starts a very drawn out decelerando and the section ends after 22 measures with the brass punctuating each individual note.



Next, the chorale from the very beginning of the piece is quoted again, except this time it is accentuated with large sweeping gestures from the strings and the wild ringing of carillon bells (p. 61, m.5). After the chorale is completed 22 measures later, 1812 Overture transitions to its famous allegro vivace section (p.67, m.1).

This itself is a restatement from earlier in the piece, and is the main musical motif for the overture as a whole. Eight measures into this section, the Russian national anthem can be heard in the low brass section (at a ffff dynamic), accented with blasts from the cannon (p.69, m.1). After this last theme has been stated, the overture finishes with a powerful closing cadence. (Acknowledgement: Peter Mikolic - pages.stolaf.edu).

We watch a movie version of the Overture compiled from different Napoleon films, with the addition of some background noises such as Muskets, Cannons and shouting soldiers to get an exhilarating effect. The Musicians are the St.Petersburg Chamber Choir, the Leningrad Military Orchestra, and the St. Petersburg Philharmonic Orchestra, conducted by Vladimir Ashkenazy. You can watch it on YouTube at:

[www.youtube.com/watch?v=uTBZDy6GVLY&t=411s](http://www.youtube.com/watch?v=uTBZDy6GVLY&t=411s)

## Serenade for Strings in C major Op. 48



At the very time that Tchaikovsky was composing his nationalistic, powerful and undeniably noisy 1812 Overture, he was also writing this: the graceful, poised and rather sedate Serenade for Strings.

'It is a heartfelt piece and so, I dare to think, is not lacking in real qualities,' Tchaikovsky confided to his patron, Nadezhda von Meck.

The composer had recently rediscovered Mozart's The Magic Flute at the time and deliberately set out to imitate Mozart's style in the first movement. It doesn't sound much like Mozart – it's probably more the kind of music Tchaikovsky thought he would have written had he been around in Mozart's era.

The second movement, a Valse, has become a popular piece in its own right and features one of Tchaikovsky's best melodies. At its premiere, the movement had to be repeated. Tchaikovsky's former teacher Anton Rubinstein declared it Tchaikovsky's best piece.

Now considered one of the late Romantic era's definitive compositions, the Serenade has also been taken up as music for the ballet and films. The waltz movement was arranged for soprano and full orchestra for the 1945 musical *Anchors Aweigh*.



It also rather bizarrely – and accidentally – accompanied the final countdown for the Trinity atomic bomb test July 16, 1945, when it was being broadcast by a radio station on the same frequency being used to transmit test communications.

(Acknowledgement: classicfm.com)

We hear the second movement – the waltz – played by the Concertgebouw Chamber Orchestra.

The link to YouTube for the complete work is:

<https://www.youtube.com/watch?v=M2ZU-1EyVOW&t=1372s>

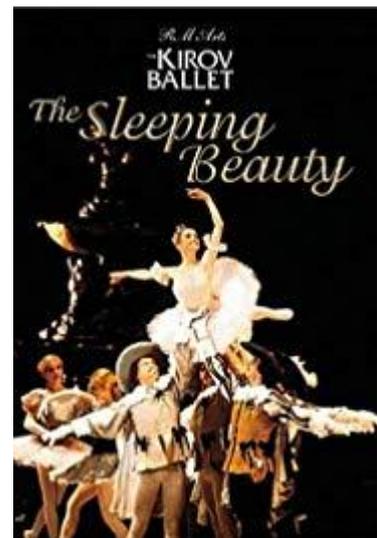
The waltz movement commences 10 minutes 33 seconds into the video.

## **The Sleeping Beauty Ballet Op 66**

Tchaikovsky's second ballet was premiered in 1890 at the Mariinsky Theatre in St. Petersburg. It is his longest ballet, lasting nearly three hours without intervals.

Despite being aware that his *Swan Lake* had met with little enthusiasm, Tchaikovsky enthusiastically accepted the commission to write a ballet based on Charles Perrault's "La Belle au bois dormant" via a version by the Brothers Grimm.

Tchaikovsky's ballet focussed in on the two main conflicting forces of good – the Lilac Fairy – and evil – Carabosse. Each has their own theme, which runs through the entire work, providing a thread to the plot. Act III however takes a complete break from the two motifs and instead places focus on the individual characters at the various court dances.



At the première, Tsar Alexander III summoned Tchaikovsky to the imperial box and made the simple remark 'Very nice,' which seemed to have irritated the composer, who was probably expecting more effusive appreciation.

The ballet's premiere received more favourable accolades than Swan Lake from the press but Tchaikovsky sadly did not live long enough to witness his work become an instant success in theatres outside of Russia. Many of his best tunes were later turned into songs in the Walt Disney animated feature version, made in 1959.

(Acknowledgement:classicfm.com).

#### **A condensed version of the story.....**

It starts with the celebration of Princess Aurora's christening. But the King made a social faux-pas, forgetting to invite the evil fairy Carabosse.



She turns up anyway, fuming, and puts a curse on Aurora. When she turns 16, the Princess will prick her finger and die. But the good Lilac Fairy comes to the rescue, and reduces the curse to 100 years of sleep. Not bad!

On her 16th birthday Aurora accidentally pricks her finger. A short century later, the dashing Prince Florimund stumbles on the old castle where Aurora slumbers.

He kisses her, breaking the spell. In the grand wedding scene, everyone dances and celebrates, and other fairy tale characters from different stories also take part.

(Acknowledgement: favourite-classical-composers.com).

Comprising a Prologue and three acts, the version for our enjoyment is by the Mariinsky Ballet of St Petersburg (named for a time the Kirov Ballet by the Soviets) recorded on their Canadian tour in 1989. The complete production (it lasts in excess of 2 hours) is on YouTube at:

<https://www.youtube.com/watch?v=vFzrqJBUUN4&t=2533s>

We watch, however, a couple of small excerpts only:— both from Act 1 where it is Princess Aurora's sixteenth birthday and four foreign princes have come to ask for her hand. An elaborate waltz (known as the Garland Waltz) is performed and Princess Aurora arrives. She is introduced to the four suitors by her doting parents. Aurora and the suitors perform the famous Rose Adagio.

In the "Rose Adagio," so named because each man hands her a rose, Aurora dances with four suitors to decide which she might want to marry. The choreography involves her performing the same steps with each gentleman, as if testing to see which one will be the best dance—and life—partner.

What's so scary about the "Rose Adagio"? Mainly, a series of balances Aurora performs twice with each of the four suitors, first at the beginning of the dance and again at the end. These balances are deceptively hard: as she's standing on pointe, a suitor turns her in a circle.



Then she must let go of his hand, balance on one foot, and take the next suitor's hand without ever coming off pointe. It's a test of classical technique, but also a show of Aurora's independence—ideally, it should look like she chooses to take each man's hand, not like she has to do so.

A modified version of these balances reappears in the third act pas de deux, when Aurora and Prince Desiré dance at their wedding. But this time, instead of asserting her independence, the balance turns into a moment of courtly embrace, demonstrating that, finally, this man is her true love. Now that's happily ever after.

(Acknowledgement: [sfballet.blog](http://sfballet.blog))

The Garland Waltz comes at 36 minutes 45 seconds into the video and the Rose Adagio shortly after at 45 minutes. You can fast forward the video to the one hour 50 minutes for the pas de deux in Act 3.

### String Sextet in D minor (Souvenir de Florence) Op.70



For three months, early in 1890, Peter Tchaikovsky went to Florence where he devoted all his energy to composing his opera *The Queen of Spades*. Work went quickly and within six weeks of returning to St Petersburg the opera was completed. 'Now I am terribly, indescribably tired!!!', Tchaikovsky wrote to his cousin, 'and what do I need now to get me back to normal? To enjoy myself, to go on the binge? Not at all! I am going to start straight away on a large new work, but of a completely different kind; a string sextet.'

The work was sketched in under two weeks and fully scored in a further eleven days, but at a private performance in St Petersburg on 7 December 1890 neither he nor the musicians in the audience were entirely happy with the score, and after the first public performance three days later at the St Petersburg Chamber Music Society (which had commissioned the Sextet), Tchaikovsky laid the score aside.

A year later the work was revised. The biggest changes were in the third movement, where a central triplet fugato passage was totally re-written, and in the fourth movement whose second theme was given a broader and more elaborate profile. In August Tchaikovsky sent the score for publication, and the first performance of the revised Sextet, with Leopold Auer leading, was given on 6 December 1892 at the St Petersburg Imperial Russian Musical Society.

The composition of *Souvenir de Florence* was not easy for Tchaikovsky. 'I'm composing with unbelievable effort', he wrote to his brother Modest on the day he started work. 'I'm hampered not by lack of ideas but by the novelty of the form. There must be six independent and at the same time homogeneous parts.'

And to his friend Ziloti: 'I constantly feel as though ... I am in fact writing for the orchestra and just rearranging it for six string instruments.' Perhaps Tchaikovsky never really solved this problem. Interpreters of the work today still face the conflicting demands of an orchestral or soloistic approach, and yet this encourages performers towards a virtuoso style which has helped place the *Souvenir de Florence* among the most popular works in the string chamber music repertoire.



The glorious duet for violin and cello in the Adagio (the movement we listen to) was outlined in Florence during work on *The Queen of Spades* and probably gives the piece its title, but the whole work has an over-riding 'Russian' feel. The first movement, which was conceived in 1887 soon after Tchaikovsky had completed his

opera *The Enchantress*, is rich in texture and exudes boldness and warmth. Folk-like melodies dominate the third and fourth movements, and it is the finale's central fugato section which led Tchaikovsky to admit, 'It is terrible how thrilled I am with my own work ...'

(from notes by Tim Boulton © 1993 on a recording on the Hyperion label).

The movement is played by Janine Jansen and friends. The YouTube link is:

<https://www.youtube.com/watch?v=vulKECq4r60>

The 2<sup>nd</sup> Movement commences at 10 minutes 47 seconds.

## Symphony No. 6 in B minor Op. 74

Pyotr Ilyich Tchaikovsky's most controversial work continues to spark debate more than 100 years after its composition. Although Tchaikovsky declined to articulate the specifics of the programme he attached to this symphony – "Let them guess at it!" he wrote to his nephew Vladimir Davidov – many scholars and critics agree that this passionate, highly emotional music is a declaration of forbidden love; namely, that of Tchaikovsky for Davidov. The title "Pathétique" supports this interpretation, as it suggests the *grande passion pathétique* of French opera. Biographer John Warrack writes, "The Russian word . . . carries more feeling of 'passionate' or 'emotional' in it than the English 'pathetic,' and perhaps an overtone, which has largely vanished from our world . . . of 'suffering.'"



Tchaikovsky with his nephew  
Vladimir Davidov

Tchaikovsky died of unknown causes ten days after conducting the first performance of the "Pathétique."

Like his hero Mozart, the circumstances of Tchaikovsky's death have sparked numerous rumours, and the cause of his death has never been definitively established.

Tchaikovsky's brother and first biographer Modest said Tchaikovsky died from cholera contracted after drinking tainted water; others claim he committed suicide to avoid the publicity of his advances to a male student. There is no clear evidence one way or the other, and debate will no doubt continue.



The Adagio—Allegro ma non troppo begins with a dark and forbidding bassoon solo, the primary theme of the first movement. After the slow Adagio, the strings burst in with an agitated restatement of the bassoon solo, followed by a contrasting theme full of melancholy nostalgia. The movement descends into chaos as the themes are developed, ripped apart, and tossed about in a tempest of sound. A solemn brass chorale with pizzicato string accompaniment draws the movement to a close.

In the Allegro con grazia, Tchaikovsky presents a graceful waltz in the unusual metre 5/4, which sweeps through the strings like a gentle wind. Although the overall mood of this movement is lighter than that of the first, Tchaikovsky infuses the music with strong sense of sadness and hints of romantic despair.

The vigorous march of the Allegro molto vivace offsets the melancholy of the first two movements. This powerful, masculine music boldly proclaims itself with insouciant swagger.

The closing Adagio lamentoso begins with an anguished cry in the strings. This music succumbs to its own beautifully crafted fatalism, laden with pain and lamentation. The strings are interrupted by a blast from the brasses, after which the strings continue on their mournful way to a subdued conclusion, in which there is no hint of a happy ending.

Interestingly, the first performance of the Sixth Symphony was not a success, but after the second performance, just days after Tchaikovsky's death, it was hailed as a symphonic masterpiece.

(Acknowledgement: programme notes by Elizabeth Schwartz for a concert given by the Oregon Symphony, February, 2018)

We listen to the final movement as played by the Russian National Orchestra conducted by Mikhail Pletnev.

The YouTube link for the whole symphony is:  
<https://www.youtube.com/watch?v=TNnoTSbBOLk&t=60s>

The final movement begins at 35 minutes 11 seconds.

