

SINFONIA
da Camera
IAN HOBSON
MUSIC DIRECTOR • CONDUCTOR

41st Season Opener
Friday • September 20 • 2024
Foellinger Great Hall

RHAPSODY
IN BLUE *at 100*

I
ILLINOIS

College of Fine & Applied Arts

Sinfonia da Camera appears under the auspices of the
Krannert Center for the Performing Arts and the College of
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SINFONIA DA CAMERA CONCERT SERIES



RHAPSODY IN BLUE AT 100

Friday, September 20, 7:30pm

A proud event in the **PYGMALION** lineup, the thrilling season opener features principal violist **Csaba Erdélyi** performing **Martinů Rhapsody-Concerto** and Maestro Ian Hobson conducting **Gershwin's Rhapsody in Blue** from the piano.



MAJESTIC BRAHMS & SUMPTUOUS RAVEL

Saturday, October 26, 7:30pm

UIUC keyboard professor **Timothy Ehlen** is featured as piano soloist in the majestic **Piano Concerto No. 2** by **Brahms**. **Ravel's** radiant orchestration is on display for the evocative **Mother Goose Suite** and the humorous **Alborada del gracioso**.



TROMBONE VIRTUOSO & BEETHOVEN SYMPHONY 4

Thursday, December 5, 7:30pm

Principal trombonist **Jim Pugh** takes center stage for trombone concerti by **David Canfield** and **Nathaniel Shilkret**. Sinfonia's multiyear Beethoven cycle continues with **Beethoven's** brilliant and lean **Symphony No. 4**.



ROMANTIC MASTERWORKS

Friday, February 14, 7:30pm

Enjoy a romantic evening of amorous symphonic works by **Tchaikovsky** and **Rachmaninoff**! A special performance of **Poulenc's Concerto for Two Pianos** features husband-and-wife piano duo **Ian Hobson & Muen Wei**.



MOZART REQUIEM

Saturday, March 29, 7:30pm

The 41st season concludes with the overwhelmingly powerful **Requiem Mass** by **Mozart** in collaboration with UIUC choral groups and vocal soloists. Also featured is Ian Hobson as piano soloist in **Beethoven's Choral Fantasy**.

TICKETS



Tickets may be purchased at KrannertCenter.com, or through the Ticket Office at 217.333.6280 or krantix@illinois.edu.

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41st Season 2024-25

Rhapsody in Blue at 100

a PYGMALION event

Foellinger Great Hall | Krannert Center for the Performing Arts
Friday, September 20, 2024 | 7:30p.m.

Overture to *The Bartered Bride*

BEDŘICH SMETANA
(1824 – 1884)

Rhapsody-Concerto for Viola and Orchestra

- I. *Moderato*
- II. *Molto adagio - Poco allegro - Andante molto tranquillo*

BOHUSLAV MARTINŮ
(1890–1959)

Csaba Erdélyi, viola

Rhapsody in Blue

GEORGE GERSHWIN
(1898 – 1937)

Ian Hobson, piano & conductor

Intermission

Symphony No. 9, in E minor, Op. 95 (*“From the New World”*)

- I. *Adagio – Allegro molto*
- II. *Largo*
- III. *Scherzo: Molto vivace – Poco sostenuto*
- IV. *Finale: Allegro con fuoco*

ANTONÍN DVOŘÁK
(1841–1904)

Meet the Music Director



Pianist and conductor **Ian Hobson** (Music Director) - called “powerful and persuasive” by The New York Times - is internationally recognized for his command of an extraordinarily comprehensive repertoire, his consummate performances of the Romantic masters, his deft and idiomatic readings of neglected piano music old and new, and his assured conducting from both the piano and the podium.

In addition to being a celebrated performer, Mr. Hobson is a dedicated scholar and educator who has pioneered renewed

interest in music of such lesser-known masters as Ignaz Moscheles and Johann Hummel. He has also been an effective advocate of works written expressly for him by a number of today’s noted composers, including Benjamin Lees, John Gardner, David Liptak, Alan Ridout, and Yehudi Wyner.

In addition to his work with Sinfonia and at the University of Illinois (Swanlund Emeritus Professor), recital and teaching engagements this season take Mr. Hobson throughout the United States and several times to South Korea. Mr. Hobson conducted at Carnegie Mellon University in January 2018.

As guest soloist, Dr. Hobson has appeared with many of the world’s major orchestras; in the United States these include the Chicago Symphony Orchestra and The Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh, St. Louis and the American Symphony Orchestra, the Orquestra Sinfónica de Puerto Rico. Abroad, he has been heard with Great Britain’s Royal Philharmonic Orchestra, The London Philharmonic Orchestra, the Hallé Orchestra, ORF-Vienna, Orchester de Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonieta, and New Zealand Symphony Orchestra. Since his debut in the double role of Conductor and soloist with the Stuttgart

Chamber Orchestra in 1996, Maestro Hobson has been invited to lead the English Chamber Orchestra, the Sinfonia Varsovia (including an appearance at Carnegie Hall), the Pomeranian Philharmonic (Poland), the Fort Worth Chamber Orchestra (Bass Hall), and the Kibbutz Chamber Orchestra of Israel, among others.

Mr. Hobson is also a much sought-after judge for national and international competitions and has been invited to join numerous juries, among them the Van Cliburn International Piano Competition (at the specific request of Mr. Cliburn), the Arthur Rubinstein Competition in Poland, the Chopin Competition in Florida, the Leeds Piano Competition in the U.K., and the Schumann International Competition in Germany. In 2005 Hobson served as Chairman of the Jury for the Cleveland International Competition and the Kosciuzsko Competition in New York; in 2008 he was Chairman of Jury of the New York Piano Competition; and in 2010 he again served in that capacity of the newly renamed New York International Piano Competition.

One of the youngest ever graduates of the Royal Academy of Music, Mr. Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, after having earned silver medals at both the Arthur Rubinstein and Vienna-Beethoven competitions. Born in Wolverhampton, England, he studied at Cambridge University (England), and at Yale University, in addition to his earlier studies at the Royal Academy of Music. A professor in the Center for Advanced Study at the University of Illinois, Hobson received the endowed chair of Swanlund Professor of Music in 2000.

HOTEL

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Meet the Soloist



Csaba Erdélyi, born in Hungary, made musical history when, in 1972, he won the prestigious London Carl Flesch Violin Competition with the viola – the first, and so far, the only time. Lionel Tertis, who was present at the finals, called Erdélyi “a great ambassador for the viola and for his country.” The Flesch Prize launched Erdélyi’s international career. He was invited by Joseph Szigeti and Rudolph Serkin to the Marlboro Festival (USA) where he also worked with Pablo Casals.

A viola student of Pál Lukács and subsequently Yehudi Menuhin and Bruno Giuranna, Erdélyi became Menuhin’s partner in concertos and

chamber music, playing together in several countries. Menuhin wrote to Benjamin Britten: “Erdélyi is an invaluable link between the two great musical cultures of Eastern and Western Europe.”

Erdélyi has performed in concerts and recordings with such world-renowned soloists as Rachel Barton, Joshua Bell, Maurice Gendron, Franco Gulli, Ian Hobson, Yo-Yo Ma, George Malcolm, Jessye Norman, András Schiff, Sándor Végh, among others. He was the viola soloist in the film score of Amadeus, with Sir Neville Marriner conducting the Academy of St. Martin-in-the-Fields. As a soloist, he has recorded for Concordance, Decca, Hungaroton, Lyrita, Nimbus and Philips records. He played viola concertos with the leading British orchestras in the Royal Festival Hall and on the BBC Promenade Concerts, as well as major international music festivals with Sir Colin Davis, Sir Andrew Davis, Sir Charles Mckerras, Riccardo Muti, Kurt Sanderling conducting.

Erdélyi was principal viola of the Philharmonia Orchestra of London from 1974 to 1978. He was guest principal violist of the BBC Symphony, invited by Gennady Rozhdestvensky. In 1980 Sir Georg Solti invited Erdélyi to the principal viola post in the Chicago Symphony. He declined in order to embark on a new career as the violist of the London-based

Chilingirian Quartet, as well as professor of viola at the Guildhall School of Music (1980--1987). As guest violist, he performed with the Pauk--Frankl--Kirshbaum Trio, Fine Arts Quartet, Kocian Quartet, Végh Quartet, Cuarteto Latinoamericano.

Professor Erdélyi has a reputation as an extremely dedicated and caring pedagogue, who attracts fine students from all over the world. As Professor of Viola and Chamber Music he taught at Indiana University, Rice University, Butler University, Bowling Green State University. He has held master classes in major conservatories on all five continents. Professor Erdélyi's former students can be found in prestigious positions in music performance and education all over the world.

For over 20 years Professor Erdélyi has researched the original manuscript of the Bartók Viola Concerto, the composer's last masterpiece, which was left in its first draft. With the help of world--renowned Bartók scholar, Elliott Antokoletz and composers Péter Eötvös and György Kurtág he restored and orchestrated the work in the purest and most authentic manner. Former violist of the Kolisch--quartet, Eugene Lehner, friend of Bartók, praised Erdélyi's score and recording as "an invaluable service to Bartók and all violists." Score and parts are published by Promethean Editions (www.promethean--editions.com) and a CD was recorded in 2001 with Erdélyi and the New Zealand Symphony Orchestra with conductor Marc Taddei on Concordance label (www.concordance.co.nz), which continues to receive worldwide professional acclaim.

In September 2017, Bartók Viola Concerto – Restoration and Orchestration by Csaba Erdélyi, Revised Version 2016 received its European Premiere by the Berlin Philharmonic Orchestra in Berlin Philharmonic Hall. The orchestra's Music Director, Sir Simon Rattle wrote: "I am in total agreement with the opinions of György Kurtág and Pierre Boulez that Erdélyi's score is the most faithful realization of Bartók's last masterpiece that was left in draft."

Csaba Erdélyi considers himself a world citizen and holds citizenships in his native Hungary, Great Britain and the United States. He serves as principal viola of both the Indianapolis Chamber Orchestra and Sinfonia da Camera at the University of Illinois. His favorite instrument is a magnificent viola made for him by master luthier Joseph Curtin in Ann Arbor, Michigan.

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Notes on the Program

Overture to the Comic Opera, *The Bartered Bride*

Bedřich Smetana

(Born March 2, 1824, in Litomyšl, Bohemia; died May 12, 1884, in Prague)

Smetana gained his fame by bringing the distinctive Czech folk idiom into the concert hall and opera house. In his early years, he had little opportunity to exercise his musical ambitions in Bohemia, which was completely dominated by Austro-German musical traditions and artists. He moved to Göteborg, Sweden, where he taught music and composition, but yearned for a time when his native Bohemia, (today the Czech Republic) would be free from its German masters. When the Austro-Hungarian Empire granted political sovereignty to Bohemia, Smetana and other Czech exiles returned to their homeland to create a musical national cultural identity. He and other native composers and musicians hoped to break the hold that German traditions had placed on the region's artistic life. He was soon named conductor of the National Theatre.

In 1866 he completed his second opera, *The Bartered Bride*, a warmly comic portrait of life in a rural Czech village. In this work, which was not only distinctly Czech in spirit but is considered the first great Czech opera, Smetana helped to establish a national opera that would be intentionally light and comic and one that would represent Czech music rather than replicate established German styles. At first, the Prague audiences found the libretto for *The Bartered Bride*, written by his countryman Karel Sabina, not cosmopolitan enough with its earthy songs and dances of Bohemia, but after some revisions, the score became popular not only in Prague but in the rest of Europe as well. Today, along with *Má vlast* ("*My Homeland*"), Smetana's tone poems celebrating the Czech countryside and history, *The Bartered Bride* is his best-loved score internationally.

The plot, a tale of love and trickery, derives from the personalities, customs, and lore of the Czech countryside. It creates a lively, entertaining musical picture of Bohemian rural life as it tells the story of a

peasant's daughter who outwits her parents and a marriage broker to marry a landowner's son whom she loves, rather than wed his slow-witted half-brother.

Overtures to operas are usually written after the opera is completed, but Smetana was so involved with the story the libretto sets forth that he wrote the lively overture before beginning any other work on the opera. The vivacious overture, composed in 1863, three years before Smetana completed the opera, is a most popular curtain-raiser, yet it stands alone well. From its opening gesture of a jubilant crowd on carnival day to its bustling string fugues suggesting the village gossips at work, it establishes the mood of the high-spirited comedic opera to follow. The rollicking *Overture* introduces a group of subjects that appear again in the second act's finale. The music has a wonderful, fresh, earthy quality, highly appropriate to the character of this peasant comedy. It begins with short fanfare, then the main theme, a peasant dance-like melody. An oboe subject follows the first theme before another theme appears in the strings. The first theme then returns and also constitutes the foundation of the coda.

When Smetana's masterpiece, the comic opera *The Bartered Bride*, had its 100th performance in Prague, he wrote, exaggeratingly, "It is a toy, and composing it was merely child's play."

First performed May 30, 1866, in Prague, it is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Rhapsody-Concerto for Viola and Orchestra

Bohuslav Martinů

(Born December 8, 1890 in Policka, Bohemia, now the Czech Republic; died August 28, 1959, in Liestal, Switzerland)

A countryman of Smetana, Dvořák and Janacek, Bohuslav Martinů was born and lived his early years in the church bell-tower of a tiny Bohemian town where his father was a watchman and cobbler. At the age of eight Martinů made his debut performing, and at ten, began to compose. When he was sixteen, he entered the Prague Conservatory, but was not successful as a student because academic discipline interfered with his personal artistic interests and his private creative needs. For ten years Martinů performed as a violinist, a member of the Czech Philharmonic Orchestra, whose conductor Václav Talich encouraged him as a composer. From 1923 to 1941, Martinů lived in Paris working with Roussel (with whom he was a kindred spirit), while his own music was

gradually gaining favor both at home and internationally. He left Prague permanently in 1940, in 1941 came to the United States, but in 1953, he returned to Europe to spend his last years in France and Switzerland.

Although Martinů took Josef Suk's composition course at the Prague Conservatory and was a disciple of Albert Roussel in Paris, he was essentially self-taught as a composer. His hundreds of compositions cover an enormous range of media and of expressive character, and his best works have a rhythmic and melodic vigor that makes them directly appealing. Martinů was a kind, quiet and gentle man who lived a simple life, unburdened by possessions, and at times he barely could keep himself above the level of simple poverty. His fluent and colorful orchestral style made his music very popular with such important conductors of a generation or two ago as Serge Koussevitzky, George Szell and Charles Munch, and with their audiences.

When Martinů lived in Paris, where he had begun to feel homesick for his own country, he embraced the neo-classical ideal in his compositions. When he came to the United States, he had to work hard to establish himself. Principally through his symphonies, Martinů gained America's respect. Ernest Ansermet once said that of all musicians of his generation, Martinů was "the great symphony writer." In addition, with the help of his mentor, Serge Koussevitzky, Martinů gained a teaching post at the Berkshire Music Center, and in the next few years, at Tanglewood, Martinů wrote a large number of compositions.

His *Rhapsody-Concerto*, composed in 1952, differs from the concerto-grosso-like works he wrote while still in Europe, in which soloists were often mingled with important orchestral strands in neo-classical polyphony. In this work, the soloist takes the center stage, playing in contrast to the orchestra, more in the mode of Romantic concertos. Martinů uses less polyphony here than usual, and he commented on how he was ready to move "from geometry back to fantasy." Rather than containing an amalgam of many discrete lines, this work has a large number of rich melodies with harmonic accompaniment. Many of the lyrical lines come from Moravian folk songs Martinů knew from his childhood or are melodic themes he generated himself in the spirit of the folk song. Many are characterized by the phrase-by-phrase shifting from major to minor characteristic of Moravian music, which Dvorák also used in his work.

The structure of this superb vehicle for the viola echoes Franz Liszt's two-part Hungarian Rhapsody in that it, like the Liszt work, also has two movements. The first movement, *Moderato*, is nostalgic and intensely

melodic; Martinů does not develop his themes so much as provide a plethora of melody instead. The final movement, *Molto Adagio*, like in the Liszt rhapsody, combines slow and fast structure. The slow part of the second movement contains the emotional center of the work and expresses both Martinů's longing for home and his cognizance of the hardships his country was undergoing. A comforting folk-like theme follows, and the last part has a strong rhythmic pulse and contains an amalgam of folk material strands. The piece concludes in a pious mood.

The violist Jascha Veissi performed the premiere of the *Rhapsody-Concerto* on February 19, 1953, with George Szell conducting the Cleveland Orchestra.

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Soloist's personal note on the Martinů *Rhapsody-Concerto*:

I find it truly remarkable that when major composers write works for solo viola, they access and express a more personal, more theatrical, sometimes even autobiographical part of themselves, different from the music they would compose for solo violin.

Calling upon the viola, the middle voice in the heart of the string instruments between violin and bass, composers often require the viola soloist to impersonate a wide range of human characters, to play an actor's role on stage. Famous examples: the concerned intimate companion to the solo violinist in Mozart's *Sinfonia Concertante*; the poetic dreamer, *Harold*, witness to wild landscapes and contrasting social events in *Harold in Italy* by Berlioz; the scurrying little servant, *Sancho Panza*, trying to talk some sense into *Don Quixote* by Richard Strauss; the itinerant medieval troubadour in Hindemith's *Schwanendreher*; the stumbling and furious child, the adult and the dying old man in each of the three movements of *Sonata for Viola and Piano* by Shostakovich; and yes, Bartók himself, because in his last and most autobiographical work, the *Viola Concerto*, Bartók speaks about himself in the solo viola part while the orchestra provides pure natural environment, as well as songs and dances of the land.

Martinu also assigns roles to the viola soloist and to the orchestra in his *Rhapsody-Concerto*, combining legacies he received from both Berlioz and Bartók. The solo viola represents a kind of "*Harold in Moravia*" [Martinu's birthplace that he longs for in exile], a poetic soul singing and dancing in asymmetrically lilting Slavic-Moravian rhythm with his folks.

But, as Bartók does in his last work, Martinu also tells us about his life through the solo viola part, his love and concern for his homeland, strong feelings of grief, anger, pain, as well as being an inspired leader as he marches on as a musical pilgrim across foreign countries. At the end, after a final cadenza he opens the door to a calm, deep sense of harmony and peace. He becomes one with his home roots and will continue to sing his love song wherever he may be.

-Csaba Erdélyi

Rhapsody in Blue

George Gershwin

(Born September 26, 1898, in Brooklyn, New York; died July 11, 1937, in Hollywood, California)

Rhapsody in Blue remains an important monument in the history of American music as well as George Gershwin's first major achievement in which he combined jazz and classical music in an extended composition. The composer's great natural melodic gifts had already made him famous as a writer of popular songs, but he had not yet succeeded with larger musical forms and was just learning how they worked and what held them together.

Paul Whiteman's Aeolian Hall concert on February 12, 1924 was an "Experiment in Modern Music" that launched George Gershwin's *Rhapsody in Blue*. Whiteman, who regularly led a popular band famous for jazz renditions, had played in major symphony orchestras but made his reputation with an early version of the "big band sound," popular in the 1930's. He asked Gershwin to contribute a "serious" piano composition for this unusual formal concert in which his popular band was to perform. Whiteman knew Gershwin's songs, and Gershwin ultimately felt flattered by Whiteman's invitation to write and play a piece for piano and jazz band. Initially, Gershwin had believed the project to be a prank and dismissed Whiteman's proposal until an announcement in the New York Tribune stated that a Gershwin jazz concerto would be debuted at the concert. Gershwin began work on January 7, 1924 for the February 12th concert, and in a very short time, he composed a piano version of *Rhapsody in Blue*; Whiteman's arranger, Ferde Grofé, who later wrote the Grand Canyon Suite, developed the orchestration. "There had been so much chatter about the limitations of jazz," Gershwin said later, "not to speak of the manifest misunderstandings of its function [that] I resolved to kill that misconception with one sturdy blow. I set to work with no set plan, no structure to which my music would conform. The *Rhapsody* began as a purpose, not a plan. I worked out a few themes and tried to conceive the composition as a whole. I hear it as a sort of musical

kaleidoscope of America.” The occasion marked Gershwin's first appearance as a concert pianist performing his own work.

Whiteman promoted the concert brilliantly and attracted an overflow audience that included many musicians: Kreisler, Rachmaninoff, Stokowski, Heifetz and Sousa. What qualified as “experimental” about this event was the concert itself and the idea of legitimizing the American popular musical idiom. The audience’s reaction to *Rhapsody in Blue* was electric: at the work’s end, people stood, clapped, and cheered; Gershwin had conquered a new world.

Gershwin often performed *Rhapsody in Blue* as a piano solo work. For the first concert occasion, though, his performance resembled those fabled performances of Mozart’s: he had left huge sections of the solo piano part blank with the instruction that he would nod to conductor Whiteman when it came time to bring in the orchestra. Gershwin improvised, or from memory, reconstructed the solo passages and wrote them on paper only after the premiere, when he had more time to concentrate on finalizing the composition.

Rhapsody in Blue is a succession of melodies rather than an organic whole, a work in which, as in the music of Liszt and Tchaikovsky, slight variation may take the place of true development. The striking quality of the melodies Gershwin assembled, the vitality of the piece’s rhythms, and the force and the strength of the creative energy that the young composer put into creating *Rhapsody in Blue*, have given it a long and vigorous life. Today it is much loved for its evocative nature and for its apotheosis of the American spirit.

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Symphony No. 9, in E minor, Op. 95 (*“From the New World”*)

Antonín Dvořák

(Born September 8, 1841, in Nelahozeves; died May 1, 1904, in Prague)

When Dvořák came to New York in October 1892, as Director of the National Conservatory of Music, he was already a figure of worldwide reputation. He hoped that his American earnings would make it possible for him to give up teaching in Prague so that he could devote himself entirely to composition. The American years were profitable for him and artistically fruitful, but at their end, he returned to his post in his homeland.

Two months after his arrival in America, Dvořák began to sketch the *New World Symphony*. After the New York Philharmonic gave the symphony its first performance in December 1893, Dvořák said in a letter to his publisher in Berlin, “The Symphony was a splendid success. The newspapers say that no composer has ever had such a triumph. I was in a box and [Carnegie] Hall was filled with the best people in New York. They applauded so much that I felt like a king.”

Despite or perhaps because of its success, the symphony quickly became the subject of great controversy. Some said that the work was based almost entirely on folk songs of the American Black and Native American peoples, while others found it typically Czech. Modern opinion asserts that Dvořák intended the *New World Symphony* to set an example for American composers of what they could do with themes that were American in character and style, without actually quoting any folk songs. Regardless, it certainly awakened an American movement toward using homegrown resources.

Without doubt, Dvořák had quickly made an effort to become acquainted with music that was most characteristically American. One of the most gifted of the eager, young people who flocked to his classes was a Black musician, Henry Thacker Burleigh (1866-1949), who later had a distinguished career as a composer and singer. Burleigh spent long hours with Dvořák, singing spirituals and slave songs that completely captivated the composer and became an important part of his inspiration for the symphony. Shortly before the first performance, Dvořák said, “I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the basis of a serious and original school of composition, to be developed in the United States. When I first came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people.”

Observations of this kind made people assume that Dvořák actually quoted such songs in the symphony and his explanation, “I only tried to write in the spirit of those national American melodies,” was finally understood and accepted only

many years later. What had escaped notice during the period of controversy is that despite their differing, distant origins, the folk music of Czech peasantry, of Black Americans, and of some Native Americans all share certain musical characteristics, especially their use of the pentatonic scale.

The New World Symphony is a splendid work in which Dvořák applies the musical methods he had learned from his mentor Brahms and musical ideas that would become a subject for lively debate. In the first movement, this amalgam can be heard in the slow introduction, *Adagio*, and is present at length in the *Allegro molto* section. In this movement, the first theme, a melancholy dance, is played by the flute and oboe together, and the second theme, based on *Swing Low, Sweet Chariot*, is quoted and introduced by the flute. The first movement is stronger than the succeeding movements in its structure, although the other three are no less moving even though their form is not as exceptional.

The second movement begins with a hopeful yet nostalgic solo, one of the most famous English horn passages ever composed. Dvořák originally sketched the principal theme of the second movement, *Largo*, for a work he never completed that was to be based on Longfellow's long poem *Hiawatha*. Dvořák explained to a pupil of his that a transitional passage in the *Largo*, marked *Un poco più mosso*, is a Native American girl's sobbing as she bids *Hiawatha* farewell. Although Dvořák evidently thought that the music was Native American in character, it later became popular as a song, an imitation Negro Spiritual called '*Goin' Home*,' which actually followed the symphony thirty years later when, in 1922, William Arms Fisher, a former student of the composer, wrote words for it to fit Dvořák's melody. Also, in this movement there is an episode where the oboe introduces a skipping new theme over the cello's accompaniment. Dvořák said he intended to suggest the gradual awakening of animal life on the prairie here. He makes striking use of trills echoing back and forth among instrumental choirs, suggesting the voices of the night or early morning in conversation.

The Symphony continues with a sprightly dance-like movement, *Scherzo, Molto vivace*, which has been compared to a Native American dance with chanting. This movement includes two contrasting trios. The melody and rhythms were drawn from Native American dance scenes also developed for the *Hiawatha* project. The composer said this music sets the section of Longfellow's poem that describes the dance of Pau-Puk-Keewis; the dance is introduced by a motif that sounds as if it were from Beethoven's *Symphony No. 9*. In the final *Allegro con fuoco*, the music seems to become less and less American in inspiration and more Czech. After the introduction, the horns and trumpets introduce the first subject accompanied by strong, loud chords for the whole orchestra. The clarinet intones the gentle second theme against the strings' tremolo before themes from earlier movements reappear, giving this last movement a rich pattern of connecting motives from the whole symphony, which build to a tremendous climax near the end.

The score calls for piccolo and two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals and strings.

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DAN REYNOLDS
P H O T O G R A P H Y



Smile Politely



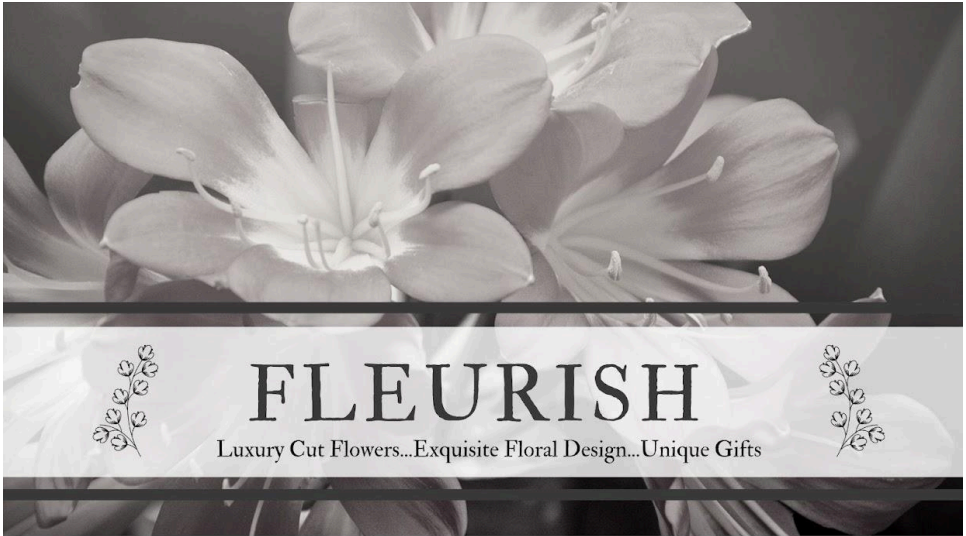
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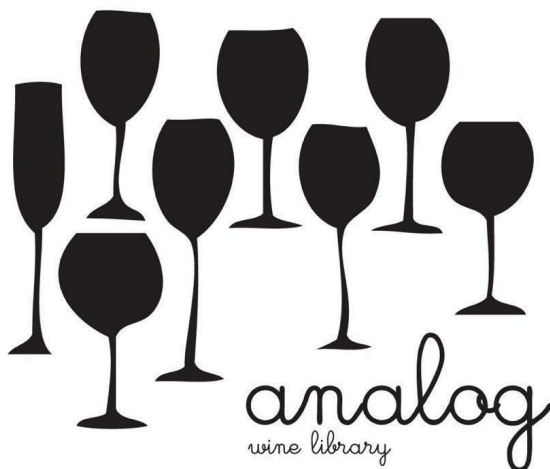
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