

**MICHAEL STERN**, *Music Director*

**GONZALO FARIAS**, *Associate Conductor, David T. Beals III Chair*

**FIRST VIOLINS**

Jun Iwasaki<sup>^</sup>, *Concertmaster*  
*Miller Nichols Chair*  
Stirling Trent, *Acting Associate Concertmaster*  
Chiafei Lin, *Acting Assistant Concertmaster*  
Sunho Kim<sup>‡</sup>, *Assistant Concertmaster*  
Anne-Marie Brown  
Michael Brown<sup>^</sup>  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip Lazovski<sup>Δ</sup>  
Vladimir Rykov  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi, *Acting Assistant Principal*  
Nancy Beckmann  
Autumn Chodorowski<sup>^</sup>  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa Jackson<sup>Δ</sup>  
Stephanie Larsen  
Sodam Lim<sup>^</sup>  
Rachel Sandman<sup>Δ</sup>

**VIOLAS**

MingYu Hsu<sup>^</sup>, *Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Matthew Sinno<sup>‡</sup>, *Associate Principal*  
Julius Adams<sup>Δ</sup>  
Kent Brauning  
Sean Brumble  
Marvin Gruenbaum  
Jenifer Houck  
Jesse Yukimura

**CELLOS**

Mark Gibbs, *Principal*  
*Robert A. Kipp Chair*  
Susie Yang, *Associate Principal*  
*Richard Hill Chair*  
Alexander East, *Assistant Principal*  
Maria Crosby  
John Eadie  
Lawrence Figg  
Rung Lee  
Meredith McCook  
Allen Probus

**DOUBLE BASSES**

Jeffrey Kail, *Principal*  
Evan Halloin, *Associate Principal*  
Nils Aardahl<sup>^</sup>  
Joseph Nuñez<sup>Δ</sup>  
Caleb Quillen  
Richard Ryan  
Nash Tomey<sup>‡</sup>

**FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**OBOES**

Kristina Fulton, *Principal*  
*Shirley Bush Helzberg Chair*  
Alison Chung, *Associate Principal*  
Matthew Lengas<sup>^</sup>

**ENGLISH HORN**

Matthew Lengas<sup>^</sup>

**CLARINETS**

Raymond Santos, *Principal*  
*Bill and Peggy Lyons Chair*  
Silvio Guitian, *Associate Principal*  
John Klinghammer

**E-FLAT CLARINET**

Silvio Guitian

**BASS CLARINET**

John Klinghammer

**BASSOONS**

Ann Bilderback, *Principal*  
*Barton P. and Mary D. Cohen Chair*  
Thomas DeWitt, *Associate Principal*  
Maxwell Pipinich

**CONTRABASSOON**

Thomas DeWitt

**HORNS**

Alberto Suarez, *Principal*  
*Landon and Sarah Rowland Chair*  
David Sullivan, *Associate Principal*  
Elizabeth Gray  
David Gamble  
Stephen Multer,  
*Associate Principal Emeritus*

**TRUMPETS**

Julian Kaplan, *Principal*  
*James B. and Annabel Nutter Chair*  
Steven Franklin, *Associate Principal*  
George Goad<sup>^</sup>

**TROMBONES**

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**BASS TROMBONE**

Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**TUBA**

Joe LeFevre, *Principal*  
*Frank Byrne Chair*

**TIMPANI**

Timothy Jepson, *Principal*  
*Michael and Susan Newburger Chair*

**PERCUSSION**

Josh Jones, *Principal*  
David Yoon, *Associate Principal*

**HARP**

Katie Ventura<sup>Δ</sup>, *Acting Principal*  
Katherine Siochi<sup>‡</sup>, *Principal*

**LIBRARIANS**

Elena Lence Talley, *Principal*  
Fabrice Curtis

Justin White,

*Director of Orchestra Personnel*

Renee Hagelberg,

*Assistant Personnel Manager*

Tyler Miller,

*Stage Manager*

\* Non-Rotating Musician

<sup>^</sup> New Member

<sup>‡</sup> On Leave of Absence

<sup>Δ</sup> One-Year Member

# DVOŘÁK SYMPHONY NO. 8, WITH PROKOFIEV'S SECOND PIANO CONCERTO

Friday and Saturday, November 25-26, 2022 at 8:00 p.m.

Sunday, November 27, 2022 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

AZIZ SHOKHAKIMOV, *guest conductor*

BEHZOD ABDURAIMOV, *piano*

**BEDŘICH SMETANA**

Overture to *The Bartered Bride*

**SERGEI PROKOFIEV**

Concerto No. 2 in G Minor for Piano and Orchestra, op. 16

I. Andantino

II. Scherzo: Vivace

III. Moderato

IV. Finale: Allegro tempestoso

Behzod Abduraimov, *piano*

**INTERMISSION**

**ANTONÍN DVOŘÁK**

Symphony No. 8 in G Major, op. 88

I. Allegro con brio

II. Adagio

III. Allegretto grazioso

IV. Allegro ma non troppo

The 2022/23 season is generously sponsored by  
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Friday's concert is sponsored by  
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### AZIZ SHOKHAKIMOV, GUEST CONDUCTOR

Aziz Shokhakimov is Music Director of the Orchestre Philharmonique de Strasbourg and Artistic Director of the Tekfen Philharmonic Orchestra. From 2015 to 2021 he held the position of Kapellmeister of the Deutsche Oper am Rhein. His guest conducting has included orchestras such as the London Philharmonic, NDR Elbphilharmonie Orchester, WDR Sinfonieorchester Köln, Orchestre Philharmonique de Radio France, Symphonieorchester des Bayerischen Rundfunks and hr-Sinfonieorchester. In North America he has conducted the Toronto, Houston and Utah symphonies.

Recent and forthcoming engagements include Orchestre National de France, Orchestre de la Suisse

Romande, Berlin Konzerthaus Orchester, Swedish Radio Symphony Orchestra, Tokyo Symphony Orchestra, RAI Turin, Basel Symphony Orchestra, the Seattle and Kansas City symphonies and Seoul Philharmonic Orchestra.

Shokhakimov is equally prolific in the operatic repertoire and the 2022/23 season will see his debut with Opera National de Paris conducting Donizetti's *Lucia de Lammermoor*. During his tenure with Orchestre Philharmonique de Strasbourg he will conduct an opera production per season, and in 2022/23 will feature Rimsky-Korsakov's *The Tale of Tsar Saltan*. As Kapellmeister at Deutsche Oper am Rhein he conducted a new production of *The Queen of Spades*, *Madame Butterfly*, *Salome* and *Tosca* among others.

Shokhakimov has an ongoing relationship with the Salzburg Festival where, having been selected from more than 100 candidates, he won the prestigious Salzburg Festival Young Conductors Award in August 2016. He returned to the Salzburg Festival in August 2017 for the prize-winner's concert with RSO Wien and conducted the Opening Ceremony of Salzburg Festival with Patricia Kopatchinskaja in 2019.

Born in 1988 in Tashkent, Uzbekistan, Shokhakimov entered the Uspensky Music School for Gifted Children at the age of 6, studying violin, viola and orchestral conducting (in the class of Professor Vladimir Neymer). At 13 he made his debut with the National Symphony Orchestra of Uzbekistan, conducting Beethoven's Symphony No. 5 and Liszt's Piano Concerto No. 1. The following year he conducted his first opera, *Carmen*, at the National Opera of Uzbekistan. He was appointed assistant conductor of the National Symphony Orchestra of Uzbekistan in 2001 and became its principal conductor in 2006. In 2010, at the age of just 21, Shokhakimov won second place at the Gustav Mahler International Conducting Competition in Bamberg, under the auspices of the Bamberger Symphoniker.



### BEHZOD ABDURAIMOV, PIANO

Behzod Abduraimov's performances combine an immense depth of musicality with phenomenal technique and breathtaking delicacy. He performs with renowned orchestras worldwide including the Philharmonia Orchestra, Los Angeles Philharmonic, Deutsches Symphonie-Orchester Berlin, San Francisco Symphony, Cleveland Orchestra, Orchestre de Paris and Concertgebouworkest, and with prestigious conductors such as Juraj Valcuha, Vasily Petrenko, Lorenzo Viotti, James Gaffigan, Jakub Hruša, Santtu-Matias Rouvali and Gustavo Dudamel.

2022/23 European performances include concerts with Accademia Nazionale di Santa Cecilia, Czech Philharmonic Orchestra, Wiener Symphoniker, SWR Sinfonieorchester, Rundfunk-Sinfonieorchester Berlin, Philharmonia Orchestra, Swedish Radio Symphony Orchestra and Belgian National

Orchestra's Rachmaninov Festival. In North America Abduraimov will return to the Cleveland Orchestra, San Francisco Symphony, Cincinnati Symphony, Kansas City Symphony and Los Angeles Philharmonic among others. He will also return to NHK Symphony Orchestra under Gianandrea Noseda to perform Prokofiev's Piano Concerto No. 2. Other conductor collaborations include Semyon Bychkov, Karina Canellakis, Constantinos Carydis, Aziz Shokhakimov and Xian Zhang.

Summer 2022 saw Abduraimov's third appearance at the BBC Proms, this time performing Beethoven's Piano Concerto No. 1 with the BBC Scottish Symphony Orchestra under Thomas Dausgaard. He also returned to the Seoul Philharmonic Orchestra and the Queensland and West Australian symphony orchestras.

In recital Abduraimov has appeared a number of times at Carnegie Hall's Stern Auditorium, Queen Elizabeth Hall in London and Amsterdam's Concertgebouw, and has recently been presented by Alte Oper (Frankfurt), Amare Hall (The Hague), Vancouver Recital Society and The Conrad Center (La Jolla). In 2022/23 recitals will include Meany Hall (Seattle), Spivey Hall (Atlanta) and La Società dei Concerti di Milano among others. Regular festival appearances include Aspen, Verbier, Rheingau, La Roque Antheron and Lucerne.

2021 saw the highly successful release of his recital album for Alpha Classics based on a program of miniatures including Mussorgsky's *Pictures at an Exhibition*. In 2020, recordings included Rachmaninoff's *Rhapsody on a Theme of Paganini* with Lucerne Symphony Orchestra under James Gaffigan, recorded on Rachmaninoff's own piano from Villa Senar for Sony Classical, and Rachmaninoff's Piano Concerto No. 3 with Concertgebouworkest for the RCO Live label. Both recordings were nominated for the 2020 Opus Klassik awards in multiple categories. A DVD of his BBC Proms debut in 2016 with Münchner Philharmoniker was released in 2018. His 2012 debut CD of Liszt, Saint-Saëns and Prokofiev for Decca won the Choc de Classica and Diapason Découverte, and his first concerto disc for the label featured Prokofiev's Piano Concerto No. 3 and Tchaikovsky's Piano Concerto No. 1.

Born in Tashkent, Uzbekistan, in 1990, Abduraimov began studying the piano aged 5 as a pupil of Tamara Popovich at Uspensky State Central Lyceum in Tashkent. In 2009, he won First Prize at the London International Piano Competition with Prokofiev's Piano Concerto No. 3. He studied with Stanislav Ioudenitch at the International Center for Music at Park University, Missouri, where he is Artist-in-Residence.

**BEDŘICH SMETANA****Overture to *The Bartered Bride* (1863-1866)****7 minutes***Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.***THE STORY**

The area now known as the Czech Republic and better known in previous centuries as Bohemia was subject to Habsburg rule from the early 17th century. Over time, German became the dominant language and culture, especially among the merchant and ruling classes, while Czech was relegated to the rural countryside. This bifurcated world was fertile ground for nationalist unrest and the 1848 revolutions throughout Europe set the stage for change.

It was in this milieu that Bedřich Smetana came of age and embraced his national heritage. He began learning the Czech language and sought the directorship of the Prague Conservatory but was deemed too radical for the position by virtue of his association with the composers Franz Liszt and Richard Wagner. Because opera was considered by many people to be the preeminent musical genre, Smetana tried his hand at the form. His first opera, *The Brandenburgers in Bohemia*, was composed in 1862-63 for a competition organized to promote operas based on Czech culture. While that competition was pending (*Brandenburgers* was finally declared the winner in 1866), Smetana's friend and librettist Karel Sabina provided the scenario for a comedic opera entitled *The Bartered Bride*.

Smetana dove into the project and wrote the overture before much of the opera was complete. Initially conceived as two acts with spoken dialogue, *The Bartered Bride* was neither a financial nor artistic success at its premiere on May 30, 1866 at the Provisional Theatre in Prague. Oppressive heat and the threat of war probably contributed to the lackluster reception. Smetana thoroughly revised the opera several times and the final version from 1870 found great favor with audiences. It was slow to be produced by opera companies outside the Czech region but eventually gained acceptance the world over.

**THE MUSIC**

Secret identities, arranged marriage, love, a traveling circus, a dancing bear, village politics, drinking, dancing and deceit — all marvelous ingredients for a comic opera. Vivacious and sparkling, the Overture to *The Bartered Bride* sets the tone for the operatic antics that follow, even though it doesn't really showcase the opera's melodic terroir. After a bold fanfare, each string section announces its presence before joining the scurrying undercurrent. The woodwinds and brass join as well and a snazzy syncopated melody finally emerges. The oboes offer a sweet duet during a brief lull in the action and it's taken up by the strings but the scampering soon returns. Smetana makes the most of his compact thematic material, repeating and layering to good effect. Pairs of woodwinds sing amiably before the triumphant denouement. **ETW**

*Program notes by Aĵ Harbison (AĴH) and Eric T. Williams (ETW).*

**BEDŘICH SMETANA (1824-1884)****Known for:**

- Overture to *The Bartered Bride* (1866)
- “The Moldau” from *Má vlast* (My Fatherland) (1874)
- String Quartet No. 1, “From My Life” (1876)

- Bedřich Smetana was born in 1824 in Bohemia, now the Czech Republic. His father, František, was a brewer and an amateur violinist. Bedřich began violin studies with his father and displayed an early aptitude for music but academics received greater emphasis in his schooling. As was common then, Smetana knew no Czech, having been taught only German.
- After completing formal schooling, Smetana studied at the Prague Music Institute. He aspired to be “a Liszt in technique and a Mozart in composition.” His first tour as a concert pianist, in 1847, was a financial failure and he returned to Prague to teach.
- In 1848, Smetana sought Franz Liszt's endorsement of some new piano works. The piano virtuoso helped secure a publisher for the works and provided ongoing encouragement to the young composer. Liszt's music would also serve as a model for many of Smetana's later compositions.
- The 1850s were difficult for Smetana. After marrying and starting a family, tragedy ensued when three of his four young daughters died in the space of two years. He headed to Gothenburg, Sweden, for work but unfortunately, his wife succumbed to tuberculosis and Smetana felt isolated in Sweden. Following yet another unsuccessful concert tour as a pianist, he returned to Prague.
- By 1861, Prague had achieved a degree of independence and was the center of efforts to nurture Czech culture. Smetana found his career hampered by the fact he knew virtually none of his homeland's native language so he embarked on learning Czech as he approached his 40s.
- Smetana's second opera, *The Bartered Bride*, was initially a flop at its 1866 premiere but the much-revised 1870 version was a success, bringing him a degree of international notice. Of Smetana's eight operas, *The Bartered Bride* has been the most frequently produced outside his homeland.
- Smetana was appointed principal conductor of Prague's Provisional Theatre in 1866, realizing a long-held dream. Among the musicians in the pit orchestra was a violinist named Antonín Dvořák. Smetana's tenure was stormy due to intense rivalries and musical feuding. Considered suspect because of his affinity for avant garde composers Franz Liszt and Richard Wagner, Smetana encountered tremendous opposition to his efforts to build the opera company.
- In the summer of 1874, Smetana fell ill. By September, he lost hearing in his right ear and a month later, his left ear. He resigned from the Provisional Theatre but received an annual pension. His deafness was the source of deep depression while money woes contributed to unhappiness with his second wife. Despite these circumstances, Smetana continued to compose, writing two masterpieces: *Má vlast* (My Fatherland), a set of six symphonic poems, and String Quartet No. 1, “From My Life.”
- By 1881, Smetana was experiencing hallucinations and a variety of physical ailments, likely the result of syphilis contracted years earlier. Increasingly violent paranoid behavior and incoherency led to his confinement in a mental asylum where he died in 1884 at age 60. **ETW**

**SERGEI PROKOFIEV****Piano Concerto No. 2 in G Minor (1924)****33 minutes***Solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tambourine and strings.***THE STORY**

The origins of Sergei Prokofiev's Second Piano Concerto date back to his student days at the St. Petersburg Conservatory. Shortly after the successful premiere of his First Piano Concerto, he quickly started on a second, sharing his work in progress with his best friend Maximilian Schmidthof. Shortly after Prokofiev finished the piece, Schmidthof committed suicide. Prokofiev, one of only two people to receive Schmidthof's suicide note, dedicated the concerto to his memory. The premiere of the concerto took place in August 1913, with half the audience applauding and half the audience exclaiming "To hell with this futuristic music! The cats on the roof make better music!" Prokofiev himself commented, "I was pleased that the concerto provoked such strong feelings in the audience."

However, this is not the concerto we know today. The manuscript of this version was lost in a fire following the Russian Revolution in 1917. When Prokofiev learned this, he set out to recreate the work, based on a piano sketch and his memory. But he also made substantial revisions based on the experience he had gained in the intervening years (during which he had composed his Third Piano Concerto). He stated the new version was "less foursquare" and "slightly more complex in its contrapuntal fabric," and "so completely rewritten that it might almost be considered [Concerto] No. 4." The newly reborn version was premiered in Paris in May 1924 with the composer as soloist and Serge Koussevitzky conducting.

Many pianists consider Prokofiev's Second Piano Concerto one of the most difficult works in the piano concerto repertoire. Prokofiev, a virtuoso pianist, experienced anxiety himself when performing it, noting in his diary, "I do not manage to stay calm during the most difficult parts."

**THE MUSIC**

The concerto is in four movements, rather than the traditional three. After a hushed two-measure introduction, the piano introduces a longing theme that wanders through a wide range of keys. The cadenza (an extended virtuosic passage for the piano alone) takes up most of the latter half of the first movement. The second movement, a scherzo, is an exercise in concentration for the pianist, as the piano part consists of an unbroken stream of fast notes (over 3,000 notes in all) that does not end until the movement does. The third movement has the character of a grotesque and sinister march. The finale, marked "Allegro tempestoso," contrasts the soloist's leaps up and down the keyboard with mysterious lyrical interludes. After a very quiet piano passage accompanied by a trilling clarinet and viola tremolos, a sudden brass fanfare brings a reprise of the movement's first theme and leads to three thrilling piano glissandos and two final fortissimo chords to finish off the piece. *AJH*

**SERGEI PROKOFIEV (1891-1953)****Known for:**

- **Symphony No. 1 in D Major, "Classical" (1917)**
- ***Peter and the Wolf* (1936)**
- ***Romeo and Juliet* (ballet, 1940)**

- Prokofiev's mother was a pianist, and his earliest exposure to music was hearing her practice Chopin and Beethoven. He wrote his first composition at 5 years old; it was written in the F Lydian mode (all white notes beginning on F), because he was afraid of the black keys.
- After the Russian Revolution in 1917, Prokofiev left Russia with official permission from the Soviet government. In America he composed his best-known opera, the satire *The Love for Three Oranges*. He also spent time in Paris and Germany.
- During his time in Paris, Prokofiev and Stravinsky, who had been friends, had a falling out, with Stravinsky becoming "incandescent with rage" and the two almost coming to blows. After a number of years, they patched things up, though Prokofiev disliked Stravinsky's neoclassical music. Stravinsky, for his part, called Prokofiev the greatest Russian composer of the day — after himself.
- In 1936, Prokofiev returned to the Soviet Union with his family, settling in Moscow. He received criticism for his musical style (though nothing as dangerous as Dmitri Shostakovich's official denunciation, at this point), and subsequently wrote Soviet-approved music for films, operas and the ballet *Romeo and Juliet*. Around the same time he composed his sixth, seventh and eighth piano sonatas. His biographer later wrote that Prokofiev "forced himself to compose a cheerful evocation of the nirvana Stalin wanted everyone to believe he had created," but in the sonatas he "expressed his true feelings." Ironically, the seventh and eighth sonatas were awarded Stalin Prizes in 1943 and 1946.
- In 1948, the Politburo issued a resolution denouncing Prokofiev (along with Shostakovich, Aram Khachaturian and other composers) for the crime of "formalism," abandoning the basic principles of classical music for "muddled, nerve-racking" sounds that "turned music into cacophony." Eight of Prokofiev's compositions were banned from performance, and musicians were reluctant to program even works that were not banned.
- Prokofiev died on March 5, 1953, the same day as Joseph Stalin. Due to the hundreds of thousands of people thronging Red Square to pay respects to the dictator, Prokofiev's coffin had to be carried by hand in the opposite direction and his funeral was attended by only 30 people. Shostakovich was one of them.
- Fun fact: Prokofiev learned to play chess by the time he was 7 years old, and it remained a passion of his throughout his life. He became friends with the world chess champion José Raúl Capablanca and even beat him in an exhibition game in 1917. *AJH*

**ANTONÍN DVOŘÁK****Symphony No. 8 in G Major, op. 88 (1889)****36 minutes***Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.***THE STORY**

Antonín Dvořák was a well-known and successful composer when he wrote his Eighth Symphony during a Bohemian countryside stay in 1889. His seemingly inexhaustible melodic well poured forth, filling the Eighth Symphony with a trove of lyrical themes. He composed and orchestrated the piece in just over two months, conducting the premiere by the National Theatre Orchestra in Prague on February 2, 1890. He also conducted the British premiere in London on April 24, recounting the exhilarating experience to a friend:

The concert came off wonderfully, perhaps more so than at any time in the past.

After the first movement there was universal applause, after the second it was even louder, after the third it was so thunderous that I had to turn round several times and thank the audience, but, after the finale, the applause was tempestuous ... they all clapped so hard, it was almost unbearable. I was called back to the concert podium several times — in short, it was all so wonderful and sincere, just like it is at premieres at home in Prague. I am delighted and thank God that it turned out so well!

Fritz Simrock had published Dvořák's music from the start but it was not always a placid relationship. In the case of the Eighth Symphony, Simrock wanted to use German for the movement titles and Dvořák's name — an affront to the proud Czech composer — and, perhaps most upsetting, only offered a third of the fee paid for the Seventh Symphony. Dvořák was offended and instead offered the symphony to Novello in London. By happenstance of its publication, the Eighth Symphony was known to some as Dvořák's "English" Symphony. (Simrock and Dvořák later reconciled.)

**THE MUSIC**

Melodies abound in this symphony. Cellos take the lead in spinning a somewhat wistful theme to start, giving way to the flute's evocation of birdsong. With growing exuberance, the orchestra joins the frolic as Dvořák expertly weaves melodic strands into an extended rhapsodic depiction of his beloved countryside. This energetic gambol is followed by a more placid and conversational second movement as Dvořák shifts melody from section to section. Serenity gives way to a glorious outpouring of sound before calm is restored. The horns initiate a stormy resurgence that gradually subsides into song.

The third movement is tinged with melancholy. The mood brightens in the middle section as a playful rhythmic accompaniment propels the music along. The opening is repeated before a chirpy coda wraps up the movement.

A brilliant trumpet fanfare announces the fourth movement. An oft-repeated story recounts that Czech conductor Rafael Kubelík once commented in rehearsal, "Gentlemen, in Bohemia the trumpets never call to battle — they always call to the dance!" After the fanfare, the cellos again lead with a gracious, almost stately melody; formal dance music, if you will. The tempo soon picks up, filled with energy. The cellos reassert their melody and a quiet intimacy reigns for a time. No longer able to contain its excitement, the orchestra bursts forth, driving to the end with hearty cheer. **ETW**

**ANTONÍN DVOŘÁK (1841-1904)****Known for:**

- **Slavonic Dances, op. 46 and 72 (1878/1886)**
- **Cello Concerto (1894)**
- **Symphony No. 9, "From the New World" (1893)**

- Antonín Dvořák was born in Nelahozeves, Bohemia, now in the Czech Republic. While Dvořák's upbringing was underprivileged, his father loved music and played the zither so young Antonín was exposed to a variety of music. His early education took place in a one-room school where the teacher gave Dvořák violin and singing lessons. His musical talent was apparent and at age 12 he moved in with his aunt and uncle to pursue more formal studies, learning organ and piano.
- At age 16, Dvořák moved to Prague and began studying at the Institute for Church Music. Following graduation, he began playing viola in coffee houses and restaurants, eventually becoming principal violist of the new Provisional Czech Theatre.
- Dvořák's early years in Prague were challenging. Because there was little money, he lived with relatives and taught piano lessons to supplement scanty wages as a violist. Despite his impoverished circumstances, he wrote music prolifically yet was completely unknown as a composer.
- Dvořák eventually left the theater orchestra in order to have more time for composition. He received several Austrian government grants designed to support poor but talented artists and came to the notice of influential Viennese music critic Eduard Hanslick and the composer Johannes Brahms. Both promoted his works and Brahms connected Dvořák with his own publisher, Fritz Simrock, who commissioned a set of Slavonic dances that quickly secured Dvořák's international popularity.
- As his fame spread, Dvořák began traveling to conduct his works, with several extended trips to England. At Tchaikovsky's invitation, Dvořák traveled to Russia in 1890 to conduct some of his orchestral works. He also returned to England for conducting engagements and to receive an honorary doctorate from Cambridge University. He started teaching at the Prague Conservatory in 1891 and then received an offer to teach at the National Conservatory of Music of America in New York City.
- Among the works Dvořák completed while in America were his Cello Concerto, the "American" String Quartet, and the "New World" Symphony, which premiered at Carnegie Hall. Dvořák's enthusiasm for music from the Black community ignited a racial debate played out in the press and academic journals, but he was unequivocal: "It is my opinion that I find a sure foundation in the Negro [*sic*] melodies for a new national school of music."
- The Dvořák family spent the summer of 1893 in Spillville, Iowa, a village with many Czech immigrants. His travels that year also included visits to Omaha, Minneapolis/St. Paul, Chicago and Niagara Falls. The family returned to Prague in 1895 and Dvořák resumed teaching at the Prague Conservatory and composing.
- His final years were marked by the bestowal of honors — Emperor Franz Josef appointed him a member of the Austrian House of Lords — and a withdrawal from public life. He stopped conducting and rarely traveled. There was a huge outpouring of sorrow at his death at age 62 in 1904. **ETW**