2018-2019 SEASON
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IMPORTANT INFORMATION FOR OUR PATRONS:

More and more of our patrons are being exploited by unscrupulous ticket resellers. Oftentimes our tickets are being marketed on secondary ticket sites before the operator of the site has even purchased tickets – and they are being sold at prices far above the price you will pay by purchasing your tickets through Wharton Center.

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Tonight’s program will run approximately 100 minutes, with one 20-minute intermission.

PROGRAM

Heitor Villa-Lobos: Ária (Cantilena) from Bachianas Brasileiras No. 5

Franz Schubert:
    An Sylvia
    Im Abendrot
    Die Forelle
    Der Jungling an der Quelle
    Gretchen am Spinnrade

Kevin Puts: Excerpts from Letters from Georgia
    I. Introduction and Taos
    V. Canyon

Flotow: ‘Tis the Last Rose of Summer from Martha
    featured in Three Billboards Outside Ebbing, Missouri

Warren / arr. by Alexandre Desplat: You’ll Never Know
    featured in The Shape of Water

Intermission

Refice: Ombra di Nube featured in the film Bel Canto

Leoncavallo: Musette svaria sulla bocca viva from La bohème

Puccini: Signore, ascolta from Turandot

Tosti: La Serenata

Rodgers & Hammerstein: The Sound of Music from The Sound of Music

Kander/Ebb: Love and Love Alone/Winter from The Visit

Yeston: Unusual Way from Nine

Rodgers & Hammerstein: A Wonderful Guy from South Pacific

Sondheim: The Glamorous Life from A Little Night Music

BIOS

RENÉE FLEMING is one of the most highly-acclaimed singers of our time. In 2013, President Obama awarded her America’s highest honor for an artist, the National Medal of Arts. She brought her voice to a vast new audience in 2014, as the only classical artist ever to sing the U.S. National Anthem at the Super Bowl. Winner of the 2013 Grammy Award (her fourth) for Best Classical Vocal Solo, Renée has sung for momentous occasions, from the Nobel Peace Prize ceremony to the Diamond Jubilee Concert for Queen Elizabeth II at Buckingham Palace. In 2008 Renée became the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening night gala.

Renée earned a Tony Award® nomination for her performance in the 2018 Broadway production of Rodgers and Hammerstein’s Carousel. Her recent tour schedule has included concerts in New York, London, Vienna, Paris, Madrid, Tokyo, and Beijing. She is heard on the soundtracks of 2017 Oscar-winning films The Shape of Water and Three Billboards Outside Ebbing, Missouri, and she is the singing voice of Roxane, played by Julianne Moore, in the just-released film of the best-selling novel Bel Canto.

As artistic advisor to the John F. Kennedy Center for the Performing Arts, Renée currently spearheads a collaboration with the U.S. National Institutes of Health, with participation by the National Endowment of the Arts, focused on the science connecting music, wellness, and the brain. She has given 14 presentations with scientists and practitioners around the U.S. on this subject over the past year.

Known for bringing new audiences to classical music and opera, Renée has sung not only with Luciano Pavarotti, Plácido Domingo, and Andrea Bocelli, but also with Elton John, Paul Simon, Sting, Josh Groban, and Joan Baez. She has hosted a wide variety of television and radio broadcasts, including the Metropolitan Opera’s Live in HD series, and Live from Lincoln Center. On Sept 7, Decca released her newest album, Broadway, featuring a collection of great musical theater songs from the 1920s to the present day. Renée has recorded everything from complete operas and song recitals to indie rock and jazz; and her album Signatures was selected by the U.S. Library of Congress for the National Recording Registry, as an “aural treasure worthy of preservation as part of America’s patrimony.”

In 2010, she was named the first-ever Creative Consultant at Lyric Opera of Chicago. She is a member of the Board of Trustees of Carnegie Hall, the Board of Sing for Hope, and the Artistic Advisory Board of the Polyphony Foundation. She is a spokesperson for the American Musical Therapy Association. Renée’s memoir, The Inner Voice, published in 2004, is currently in its 16th printing. Among her awards are the Fulbright Lifetime Achievement Medal, Germany’s Cross of the Order of Merit, Sweden’s Polar Music Prize, France’s Chevalier de la Légion d’Honneur, and honorary doctorates from the University of Pennsylvania, Northwestern, Duke, Harvard, and Carnegie Mellon Universities, the Eastman School of Music, and The Juilliard School. www.reneefleming.com

RICHARD BADO A native of Pittsburgh, Pennsylvania, Richard Bado made his professional conducting debut in 1989 leading Houston Grand Opera’s acclaimed production of Show Boat at the newly restored Cairo Opera House in Egypt. Since then, Mr. Bado has conducted at Teatro alla Scala, Opéra National de Paris, Houston Grand Opera, New York City Opera, the Aspen Music Festival, Tulsa Opera, the Russian National Orchestra, the Florida Philharmonic, the Montreal Symphony, Wolf Trap Opera, and has conducted the Robert Wilson production of Virgil Thomson’s Four Saints in Three Acts at the Edinburgh Festival. This season Mr. Bado returns to the Houston Ballet to conduct performances of The Nutcracker. An accomplished pianist, Mr. Bado
HEITOR VILLA-LOBOS (1887-1959) was Brazil’s most recognized composer, with over 2,000 works in many genres. He was steeped both in Brazilian popular and folk music and the works of European composers, including Bach. It was his fascination with Bach that led to the composition of his “Bachianas Brasileiras,” a vision of what Bach might have composed had he been born in Brazil in the 20th century, while incorporating Baroque era styles and forms. The nine pieces were composed and developed over fifteen years. The “Aria,” or “Cantilena,” of Number 5 was first performed in 1939. It was scored for soprano and eight cellos, with a text by Brazilian poet Ruth Valadares Corrêa.

FRANZ SCHUBERT (1797-1828) was a prolific composer who brought the song form to perfection. Although he was not the first to write for solo voice and piano, he was certainly the most inventive. He was the first composer to systematically treat the voice and piano as equal partners. He excelled at writing for the voice and was himself a fine accompanist and pianist. More than 630 songs are now credited to him. In addition, a partial list of his compositions includes twelve symphonies, 22 string quartets and 22 piano sonatas.

Schubert was widely read and selected poetry from many sources. “An Sylvia” (To Sylvia), D.891, is based on the poem “Who is Sylvia?” from William Shakespeare’s play Two Gentlemen of Verona. It was written in 1826. “Im Abendrot” (In Evening’s Glow), D.799, is by the Swabian poet Karl Lappe (1773-1843) and dates from late 1824 or early 1825. Johann Wolfgang von Goethe (1749-1832) was a major source of texts but never acknowledged the songs Schubert and his friends sent to him. “Der Jungling an der Quelle” (“The Youth by the River”), creates a terrific tonal effect, where the voice of the piano and the vocal part reflect each other, like the mirror image in water. “Die Forelle” (The Trout), D.550, is an abridged setting of a text by Christian Schubart (1739-1817) which describes a fisherman battling a trout. Schubert omitted the last moralizing verse of the text, which warned young women about young men, and thus the song became an aural description of a fishing expedition. It dates from 1817. “Gretchen am Spinnrade” (Gretchen at the Spinning Wheel), D.118, was written in 1814. The text is from a scene in Goethe’s Faust. The accompaniment is especially picturesque – Schubert was establishing his unique style at the age of 17.

PROGRAM NOTES

HEITOR VILLA-LOBOS (1887-1959) was Brazil’s most recognized composer, with over 2,000 works in many genres. He was steeped both in Brazilian popular and folk music and the works of European composers, including Bach. It was his fascination with Bach that led to the composition of his “Bachianas Brasileiras,” a vision of what Bach might have composed had he been born in Brazil in the 20th century, while incorporating Baroque era styles and forms. The nine pieces were composed and developed over fifteen years. The “Aria,” or “Cantilena,” of Number 5 was first performed in 1939. It was scored for soprano and eight cellos, with a text by Brazilian poet Ruth Valadares Corrêa.

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KEVIN PUTS (1972- ) won a Pulitzer Prize in 2012 for his first opera, *Silent Night*. He holds degrees from Eastman School of Music (BM, DMA) and Yale University (MM) and is now a professor at the Peabody Institute. The song cycle *Letters from Georgia* was commissioned by the Eastman School of Music for Renée Fleming, also an alumnus. It was premiered in 2016 by Renée Fleming and the Eastman Sinfonia and later presented by the same performers in New York City. The texts come from letters of Georgia O’Keeffe (1887-1986), best known for her paintings of the American Southwest.

FRIEDRICH ADOLFFERDINAND, FREIHERR VON FLOTOW (1812-1883), better known as Friedrich Flotow, completed his opera *Martha* in 1847. It was written in German and premiered in Vienna. In the German version, this aria was known as “Die Letzte Rose.” However, the original text, “The Last Rose of Summer,” was written in 1805 by Irish poet Thomas Moore (1779-1852). The melody, an Irish tune first notated in 1792, was known as “The Young Man’s Dream” (Aislean an Oigfear). The melody and text were first published together in 1813. Ms. Fleming’s recording of the aria appears in the 2017 film *Three Billboards Outside Ebbing, Missouri*.

ALEXANDRE DESPLAT (1961- ) is a French composer who has written extensively for European and American films as well as the concert hall. He won Academy Awards for his scores for the films *The Grand Budapest Hotel* (2015) and *The Shape of Water* (2018), which featured Renée Fleming performing Harry Warren’s song “You’ll Never Know.” Warren’s song, with lyrics by Mack Gordon, won the “Best Song” Academy Award in 1943 for its appearance in *Hello, Frisco, Hello*, where it was sung by Alice Faye. It has been recorded many times over the decades but its appearance in the 2018 film helped bring it back to the spotlight. Desplat’s arrangement brings new sparkle to the ballad.

LICINIO REFICE (1883-1954) was born in Italy and died in Rio de Janeiro. He became a Roman Catholic priest in 1910 and was also a renowned composer and professor, specializing in liturgical music. He wrote many settings of the Mass and other liturgical texts. He also wrote two operas, as well as the popular song “Ombra di nube” (Shadow of a cloud) The text is by Emidio Mucci (1787-1864). The song was published in 1935 and remains a favorite of performers and audiences.

RUGGIERO LEONCAVALLO (1857-1919) began writing his opera based on *Scènes de la vie de bohème* by Henri Murger (1822-1861) shortly before Giacomo Puccini began his setting of the same basic stories. Leoncavallo wrote his own libretto for his opera, *La bohème*, which includes variant episodes from those of Puccini. Puccini’s opera premiered in 1896, with Leoncavallo’s initially-more-popular treatment premiering in 1897. However, it wasn’t long before the Puccini setting became the standard and Leoncavallo’s, despite some beautiful and moving music, was infrequently performed. In Leoncavallo’s version, Mimì brings her friend Musette to the Christmas-time festivities of her Bohemian friends and sings the aria “Musette svaria sulla bocca viva” (Musette has the sweetest songs on her lips) in praise of Musette’s charms.

GIACOMO PUCCINI (1858-1924) found inspiration for his last opera, *Turandot*, in the play of the same name by Carlo Gozzi, which was based on Persian tales from the 12th Century. Puccini did not live to complete the work, although he wrote the first acts and sketched the later ones, which were completed by Franco Alfani. The premiere took place in April 1926. The aria “Signore, ascolte” (Signor, listen) appears in the first act and is sung by the slave girl Liu to her owner’s son, Prince Calaf, with whom she is secretly in love.

FRANCESCO PAOLO TOSTI (1846-1916) was born in Naples and trained in Italy, where he held numerous musical positions, but his major career was in England, where he was renowned...
as a composer, pianist, accompanist, and voice teacher. His reputation was so great that he was even appointed as vocal teacher to the royal family. He composed over 350 songs in English, French, Italian, and the Neapolitan dialect. “La Serenata” (The Serenade) is one of his most popular Italian songs, with lyrics by Giovanni Cesareo (1860-1937).

RICHARD RODGERS (1902-1979) and OSCAR HAMMERSTEIN II (1895-1960) formed one of the great partnerships of music history. Together, they swept awards and honors throughout their 16-year collaboration. Together, they wrote eleven Broadway shows and a television musical, plus numerous revisions for films and revivals, most of which involved one or both of them. In his entire career, Rodgers wrote over 900 songs and 43 musicals and worked with various librettists. Hammerstein contributed lyrics to at least 850 songs, worked with numerous composers, and served as producer for several Broadway productions, including The Sound of Music.

Rodgers and Hammerstein had been approached in 1958 by Mary Martin and her husband, Richard Halliday, to write a musical based on the memoirs of Maria von Trapp. The resulting show was The Sound of Music. Hammerstein collaborated on the music. The libretto was by Howard Lindsay and Russell Crouse. The show premiered in 1959 with Mary Martin in the rôle of Maria. The film version, starring Julie Andrews, was released in 1965.

Rodgers, composer, and Hammerstein, librettist, completed South Pacific in 1949. It was based on James Michener's Pulitzer Prize-winning Tales of the South Pacific, which was published in 1947. Mary Martin starred as Nurse Forbush, who sings “A Wonderful Guy” when she falls head-over-heels in love with the Frenchman Emile de Becque, played by Ezio Pinza. The highly successful first production won ten Tony awards and garnered Pulitzer Prizes for Rodgers and Hammerstein.

FRED EBB (1928-2004) was an American lyricist who collaborated especially closely with composer JOHN KANDER (1927- ). Together they are credited with twenty musicals, four films, miscellaneous adaptations for films, and with TV and live-performance specials for Liza Minnelli and other stars. Their musical The Visit was based on a 1956 play by Swiss playwright Friedrich Dürrenmatt in which the main character, wealthy widow Claire Zachanassian, returns to her poverty-stricken home village with an offer to rescue it from its penury if the citizens will kill her former lover, Anton Shell. Her song “Winter,” in Act I, recalls how Shell abandoned her. In “Love and Love Alone,” she reviews the sentiments of young love and the bittersweet realization that “love alone” is not a sufficient foundation for a life together. The musical was originally scheduled for its Broadway debut in 2001 but did not open there until 2015, when it was nominated for 19 awards in four categories. It won a “Best Performance” award for Chita Rivera from the Drama League.

MAURY YESTON (1945- ) wrote both the music and lyrics for Nine, which he said was inspired by Federico Fellini’s film 8½. Initially it was a class project, written in 1973. Later it was developed into a full-fledged Broadway show, with the book written by Arthur Kopit (1937- ). Nine premiered in 1982, with a largely female cast. It won five Tony Awards and three Drama Desk Awards. The Broadway revival in 2003 was another success and received additional awards.

STEPHEN SONDHEIM (1930- ) was inspired to write the romantic comedy A Little Night Music by Ingmar Bergman’s film Smiles of a Summer Night. Both tell a sophisticated story of several love interests, centered on a world-weary actress juggling the demands of provincial touring, multiple suitors, motherhood, and filial duty. Sondheim wrote both lyrics and music for the production, which had its Broadway premiere in 1973. The book is by Hugh Wheeler. The original production won multiple Tony Awards and is considered by many critics to be Sondheim’s greatest achievement.

— Mary Black Juntonnen, Music Librarian Emeritus, Michigan State University
MOMIX: OPUS CACTUS

Sunday, October 21, 2018
Catherine Herrick Cobb Great Hall
Opus Cactus is performed with one 20-minute intermission.
PROGRAM

PART 1

DEsert Storm
Adam Plack, Johnny (White Ant) Soames, “Willi Willi” from Winds of Warning*

CACTUS WREN / MORNING STAR
Peter Buffet, “The Dream” from Spirit Dance, Distribution: Hollywood Records

POLE DANCE

DEsert Blooms
Brian Eno, “But If” from The Drop, Published by Opal Music

OSTRICH OF THE IMAGINATION
TUU, “Migration” from Mesh, Fathom/Hearts of Space

PRICKLY PAIR
TUU, “Mesh” from Mesh, Fathom/Hearts of Space

BLACK MESA
Gabrielle Roth and the Mirrors, “Black Mesa” from Ritual, Distribution: Raven Recording

SIDEWINDER
Transglobal Underground, “Ali Mullah” from Rejoice/Rejoice, Distribution: MCA

GILA DANCE
Brent Lewis & Peter Wood, “Outback Attack” from Thunder Down Under: Tribal Drumming and Didgeridoo

TRACKING THE EARTH
Le Duc, “Touareg” from Buddah Bar, Published by PST!

CARAVAN
Jose Nieto, Hemza Al-Din, “The Lost City” from Passion in the Desert: Music from the Motion Picture Soundtrack
PART 2

TUU
“One Thousand Years,” by TUU, from the album One Thousand Years

MEDITATION
Mickey Hart, “Pigs in Space” from At The Edge. Distribution by Rykodisc

SUNDANCE
Joanne Shenandoah & Tom Wasinger, “Prophecy Song” performed by Joanne Shenandoah and Lawrence Laughing – used courtesy of Silver Wave Records
www.silverwave.com

BIG POLE DANCE
Adam Plack, Johnny (White Ant) Soames, “Initiation” from Winds of Warning* courtesy of Australian Music International.

TOTEM
Gabrielle Roth and the Mirrors, “Stillness” from Tribe,
Distributed by Raven Recording

FIRE WALKER
Dead Can Dance, “Mother Tongue” by Lisa Gerrard and Brendan Perry, from The Serpent’s Egg, Distribution by Warner Bros.

FIRST CONTACT
Douglass Spotted Eagle, “First Contact” from Pray, Market & Manuf.
by Higher Octave

*Courtesy of Australian Music International

ABOUT THE COMPANY

Known internationally for presenting work of exceptional inventiveness and physical beauty, MOMIX is a company of dancer-illusionists under the direction of Moses Pendleton. In addition to stage performances worldwide, MOMIX has worked in film and television, as well as a national commercial for Hanes underwear and a Target ad that premiered during the airing of the 67th Annual Golden Globe Awards. With performances on PBS’s Dance in America series, France’s Antenne II, and Italian RAI television, the company’s repertory has been broadcast to 55 countries. Joining the Montreal Symphony in the Rhombus Media film of Mussorgsky’s Pictures at an Exhibition, winner of an International Emmy for Best Performing Arts Special, the company’s performance was distributed on laserdisc by Decca Records. MOMIX was also featured in IMAGINE, one of the first 3D IMAX films.
MOSES PENDLETON (Artistic Director) has been one of America’s most innovative and widely performed choreographers and directors for over 40 years. A co-founder of the groundbreaking Pilobolus Dance Theater in 1971, he formed his own company, MOMIX, in 1980. Mr. Pendleton has also worked extensively in film, TV, and opera and as a choreographer for ballet companies and special events.

Mr. Pendleton was born and raised on a dairy farm in northern Vermont. His earliest experiences as a showman came from exhibiting his family’s dairy cows at the Caledonian County Fair. He received his BA in English literature from Dartmouth College in 1971. Pilobolus began touring immediately, and the group shot to fame in the 1970s, performing on Broadway under the sponsorship of Pierre Cardin, touring internationally, and appearing in PBS’s Dance in America and Great Performances series.

By the end of the decade, Mr. Pendleton had begun to work outside of Pilobolus, performing in and serving as principal choreographer for the Paris Opera’s Integrale Erik Satie in 1979 and choreographing the closing ceremonies of the Winter Olympics at Lake Placid in 1980. In 1980 he created MOMIX, which rapidly established an international reputation for highly inventive and often illusionistic choreography. The troupe has been touring steadily and is currently performing several programs internationally. The company has made numerous special programs for Italian and French television and received the Gold Medal of the Verona Festival in 1994.

Mr. Pendleton has also been active as a performer and choreographer for other companies. He has staged Picabia’s Dadaist ballet Relache for the Joffrey Ballet and Tutuguri, based on the writings of Artaud, for the Deutsch Opera Berlin. He created the role of the Fool for Yuri Lyubimov’s production of Mussorgsky’s Khovanschina at La Scala and choreographed Rameau’s Platee for the U.S. Spoleto Festival in 1987. He contributed choreography to Lina Wertmuller’s production of Carmen at the Munich State Opera in 1993. More recently, he has choreographed new works for the Arizona Ballet and the Aspen Santa Fe Ballet. He teamed up with Danny Ezralow and David Parsons to choreograph AEROS with the Romanian national gymnastics team.

His film and television work includes the feature film FX2 with Cynthia Quinn, Moses Pendleton Presents Moses Pendleton for ABC ARTS cable (winner of more than

to be released in IMAX theaters worldwide. MOMIX dancers Cynthia Quinn and Karl Baumann, under Moses Pendleton’s direction, played the role of “Bluey” in the feature film FX2; and White Widow, co-choreographed by Moses Pendleton and Cynthia Quinn, was featured in Robert Altman’s movie, The Company. Participating in the Hommage à Picasso in Paris, MOMIX was also selected to represent the U.S. at the European Cultural Center at Delphi. With the support of the Scottsdale Cultural Council, Scottsdale Center for the Arts in Scottsdale, Arizona, Mr. Pendleton created Bat Habits to celebrate the opening of the San Francisco Giants’ new spring training park in Scottsdale. MOMIX has been commissioned by corporations such as BMW, Fiat and Mercedes Benz. With nothing more than light, shadow, props, and the human body, MOMIX has astonished audiences on five continents for more than 37 years.
10 international awards, including a Cine Golden Eagle award and the U.S. Film and Video Competition – now known as Sundance – Special Jury Award), and *Pictures at an Exhibition* with Charles Dutoit and the Montreal Symphony, which received an International Emmy for Best Performing Arts Special in 1991. Mr. Pendleton has made music videos with Prince, Julian Lennon, and Cathy Dennis, among others.

Mr. Pendleton is an avid photographer with works presented in Rome, Milan, Florence, and Aspen. Images of his sunflower plantings at his home in northwestern Connecticut have been featured in numerous books and articles on gardening. He is the subject of the book *Salto di Gravita* by Lisavetta Scarbi, published in Italy in 1999. Mr. Pendleton was a recipient of the Connecticut Commission on the Arts Governor’s Award in 1998. He received the Positano Choreographic Award in 1999 and was a Guggenheim Fellow in 1977. He is a recipient of a 2002 American Choreography Award for his contributions to choreography for film and television. In May 2010, Mr. Pendleton received an Honorary Doctorate of Fine Arts (HDFA) and delivered the keynote address to the University of the Arts in Philadelphia. Most recently, Mr. Pendleton choreographed the *Doves of Peace*, featuring Diana Vishneva, for the Opening Ceremony of the 2014 Sochi Winter Olympics. His photographs accompany the sixteen cantos of Phil Holland’s *The Dance Must Follow* (2015), which takes Mr. Pendleton’s own creative process as its subject.

**CYNTHIA QUINN (Associate Director)**

Cynthia Quinn grew up in Southern California. She graduated Phi Beta Kappa from the University of California at Riverside and continued there as an associate in dance for five years. In 1988 she received the University’s alumni association’s “Outstanding Young Graduate Award.” As a member of Pilobolus, she performed on Broadway and throughout the United States, Europe, Canada, Israel and Japan. She collaborated on the choreography of *Day Two*, *Elegy for the Moment*, *Mirage*, *What Grows in Huygens Window* and *Stabat Mater*. Ms. Quinn began performing with MOMIX in 1983 and has since toured worldwide. She has appeared in numerous television programs and music videos. She has assisted Moses Pendleton in the choreography of *Pulcinella* for the Ballet Nancy in France; *Tutuguri* for the Berlin Opera Ballet; *Platee* for the Spoleto Festival USA; *Les Mariés de la Tour Eiffel* in New York; *Accordion* for the Zurich-Volksbuhne Theatre; and *Carmen* for the Munich State Opera, as well as *Opus Cactus* for Arizona Ballet and *Noir Blanc* for Aspen Santa Fe Ballet. She has also appeared as a guest artist with the Ballet Theatre Francaise de Nancy, the Berlin Opera Ballet and the Munich State Opera, as well as international galas in Italy, France and Japan. Ms. Quinn made her film debut as “Bluey” (a role she shared with Karl Baumann) in FX II. She was a featured performer in the Emmy Award-winning *Pictures at an Exhibition* with the Montreal Symphony and has also appeared in a 3D IMAX film. Ms. Quinn is a board member of the Nutmeg Conservatory in CT and is on the advisory board of the Susan B. Anthony Project, in Torrington, CT. She was featured with RuPaul and k.d. lang for M.A.C. Cosmetics’ “Fashion Cares” benefits in Toronto and Vancouver. Ms. Quinn is co-choreographer of “White Widow,” which is featured prominently in the Robert Altman film, *The Company*. Ms. Quinn was also featured in the film *First Born*, with Elisabeth Shue. Most recently, she co-choreographed the *Doves of Peace*, featuring Diana Vishneva, for the opening ceremony of the 2014 Sochi Winter Olympics. However, her most rewarding and challenging role is as a mother to her daughter, Quinn Elisabeth.
ANTHONY BOCCONI (Dancer) was born in Brooklyn, NY. He attended Fiorello H. LaGuardia High School of Music, Art, and the Performing Arts, and it was there he found his niche in modern dance while studying Graham and Horton techniques. Anthony continued his dance training in the Ailey/Fordham BFA program under the direction of Melanie Person while spending his summers at Jacob’s Pillow Dance Festival, Hubbard Street Dance Chicago, Nederlands Dans Theatre, and Springboard Dance Montreal. Anthony graduated in 2013 and has since performed with Lydia Johnson Dance, The Metropolitan Opera, the Santa Fe Opera, and Lar Lubovitch Dance Company. Anthony joined MOMIX in 2015.

BEAU CAMPBELL (Dancer) is a professional dancer, yoga and barre instructor, and photographer from Southern California. Beau started her training in classical ballet in Malibu with Joanna Jarvis. She also received extensive training from Zippora Karz, Amanda McKerrow, and John Gardner. She performed with the Malibu Civic Ballet for 6 years, dancing several principal roles. In 2005, she was awarded the coveted Solo Seal by London’s Royal Academy of Dance. Beau joined Ballet Arizona in 2006 under the direction of Ib Andersen, and she danced 8 seasons there. She has performed soloist and principal roles in several classical, neoclassical, and contemporary works by choreographers including Ib Andersen, Petipa, Bournonville, Fokine, Balanchine, and Christopher Wheeldon. Beau has also performed as a guest artist with Post:Ballet under the director of Robert Dekkers in San Francisco, for Les Grands Ballet Canadiens in their production of the Nutcracker in Montreal, for Nova Ballet in Phoenix, and with Quixotic Fusion. Beau joined MOMIX in 2016.

JENNIFER CHICHEPORTICHE (Dancer) was born in Bordeaux, France. She trained at the Academie Besso Ballet de Toulouse and completed her studies in Paris with Dominique Khalfouni. At the age of 19, she joined the Jeune Ballet International de Rosella Hightower in Cannes, where she performed works from Prejlocaj, Balanchine, Renatto Zanella, Jhon Butler, before becoming a member of Balletto Teatro Di Torino. While in the Italian company, she toured Europe and performed at the International Ballet Festival de Miami. In 2004, she moved to Scotland to dance with The Ensemblegroup. Jennifer continued her career in the U.K. with Opera North, doing the national tour of One Touch Of Venus. While in Europe, she worked with internationally renowned choreographers such as Luca Vegetti, Carol Armitage, William Tuckett and Christopher Hampson. After coming to NYC, she performed with Chamber Dance Project, International Ballet Theater, Lydia Johnson, New Generation Dance and Adam Miller Dance Company. Jennifer joined Momix in 2007. She has participated in new creations, performed several of their full-length productions, and toured the world with MOMIX. She also assists with choreography for a variety projects as well as teaches ballet, professional workshops and pilates in both the U.S. and Europe.

SAMANTHA CHIESA (Dancer) graduated summa cum laude from Southern Methodist University with a BFA in dance performance and a BS in applied physiology and sport management. While at SMU’s Meadows School of the Arts, she was honored to perform in Kathy Young’s Zero Cool, Jawole Willa Jo Zollar’s Chalabati, Martha Graham’s Appalachian Spring, and as a soloist in Jose Limon’s There Is A Time. Samantha trained with Hubbard Street Dance Chicago and San Francisco Conservatory of Dance. Most recently, Samantha has performed as a backup dancer for British pop star Viktoria Modesta and for Hannibal Buress on his Funny or Die tour. Samantha joined MOMIX in 2016.
NATHANIEL DAVIS (Dancer) was born in Toronto, Canada and started his training at the age of seventeen. He attended the New World School of the Arts college, graduating cum laude in 2015 with a BFA in dance. He previously worked with the Peter London Dance Company in Miami, FL and Artichoke Dance Company in Brooklyn, NY. He has performed works by Robert Battle, Daniel Ulbricht, George Balanchine, Jose Limon, Kyle Abraham, Bill T. Jones, and Darshan Bueller. Nathaniel joined MOMIX in 2016.

SEAH HAGAN (Dancer) is a third-generation dancer who was born and raised in Tallahassee, FL. She began her training at the age four with the Southern Academy of Ballet Arts under the tutelage of Natalia Botha and Charles Hagan. At age fourteen she became an Advanced Company member with the Pas de Vie Ballet where she performed many classical and contemporary soloist and principal roles. Along with her ballet and modern training, Seah is also currently ranked the number one ballroom dancer in the world in her division. At age 16, she graduated summa cum laude from the Florida State University School. Seah also holds a part-time position with the state of Florida at the Florida Fish and Wildlife Conservation Commission. Seah joined MOMIX in 2017.

MATT ORTNER (Dancer) attended the Boston Conservatory, graduating in 2012 with a BFA in dance. He has had the opportunity to perform master works by Jose Limon, Alwin Nikolias, Paul Taylor, Anna Sokolow, Ohad Narahin and Danielle Agamie. Other credits include Springboard Dance Montreal, where he worked with Victor Quijada and Alanna Kraaijeveld, as well as Movement Invention Project with Sidra Bell, Andrea Miller, and Jill Johnson. Matthew resides in NYC as a freelance performing artist, teacher and choreographer. This is Matthew’s third tour with MOMIX, having joined MOMIX in 2013.

REBECCA RASMUSSEN (Dancer) was born and raised in Moorpark, CA, where she received her dance training at Pam Rossi’s Dance Ten and Moorpark College. Rebecca went on to receive a BFA in dance from the Boston Conservatory where she had the honor of performing works by Paul Taylor, José Limón, Michael Folkine and Murray Louis. Other professional dance companies include: Catapult Entertainment, Evolution Dance Theater, Media City Ballet, La Danserie, DeDa Dance Theater, and Moorpark Civic Ballet. Industrial works include: national Target commercial, International Builders’ show, and the Mercedes Benz car show. She wants to thank her family and friends for their endless love and support. Rebecca joined MOMIX in 2006.

JAKE STAINBACK (Dancer) is a native of Winston-Salem, NC. He began his training at the Wake Forest Community Ballet under Brantley Shapior, and later went on to attend high school at North Carolina School of the Arts, where he studied with faculty Nina Danilova and others. Jake is an alumnus of The Juilliard School, where he was a pupil of Alexandra Wells, Andra Corvino, Terese Caupcilli, and Francisco Martinez. Upon leaving Juilliard, Jake began a pursuit in circus arts and physical theatre. He is an alumnus of the Stella Adler Studio of Acting and of Circus Warehouse. He also attended the École Nationale de Cirque in Montreal. Jake has performed with Larry Keigwin, Alonzo King LINES Ballet, Mark Dendy and Dancers. He has performed in new works with circus theatre companies Only Child Aerial Theatre and Constellation Moving Company. Jake joined MOMIX in June of 2014.

JASON WILLIAMS (Dancer) began his dance career and training at Boca Ballet Theater at the age of 16, under the direction of Dan Guin and Jane Tyree, and furthered his studies at New World School of the Arts in Miami, where he became

Continued on next page.
proficient in Graham, Limon, Horton, as well as classical and contemporary ballet techniques. While there, he deepened his studies by being exposed to anatomy, kinesiology, Laban movement analysis, and ballet pedagogy. Jason is a 2011 summa cum laude BFA graduate of New World School of the Arts. While there, he worked with noted choreographers such as Robert Battle, Daniel Lewis, Michael Uthoff, Peter London, Darshan Bhueller, and Gerard Ebitz, to name a few. During his summers he has performed in the New Prague Dance Festival (Czech Republic), and Semana de Internacional de Baile (San Juan, Puerto Rico). Since completing his degree, he has danced with DanceNow! Miami, Momix, Joseé Garant Dance Company, Miami Contemporary Dance Company, and RudduR Dance. He has also participated in The Lincoln Center Festival in New York, performing alongside the Paris Opera Ballet. Jason joined MOMIX in 2011.

PHOEBE KATZIN (Costume Designer) has been designing and constructing dresses and costumes for over thirty years. After graduating from Endicott College’s fashion design program, she worked for Kitty Daly, building dance costumes and dressmaking. For several years she lived in New York making costumes for Kitty Leach, Greg Barnes, and Allison Conner, among others. Most recently, she has been working for MOMIX and Pilobolus. Ms. Katzin lives with her family in Connecticut.

WOODROW F. DICK III (Production Manager & Lighting Supervisor) is MOMIX’s go-to guy for anything and everything production-related. He has worked on numerous productions both big and small. Woody joined MOMIX in 2005.

CHRISTOPHER LUBIK (Production Stage Manager & Lighting Supervisor) is a graduate of the University of Connecticut Construction Campus with a BFA in Technical Theatre. His past lighting design credits include Cloud 9 (CRT), Albert Herring (UConn Music Dept.), and Be a Good Little Widow (UConn Department Series). He also worked as a master electrician for His Girl Friday (CRT), Hound of the Baskervilles, The Fantasticks, and Last of the Red Hot Lovers (New Harmony Theatre). In his spare time, he is known for dwelling in trees and aspires to be the next Nikola Tesla. Christopher joined MOMIX in 2015.

JOSH PETERSON (Technical Director) started his technical theatre career as an apprentice electrician for Goodspeed Musicals before moving up to light board programmer at the Norma Terris Theatre. Josh held the position of staff electrician at the Long Wharf Theatre prior to joining the Momix team in 2017.

CLAIRE GAUDETTE (Production Electrician) is from Thomaston, CT. Prior to joining Momix, she worked for the Goodspeed Opera House and United Staging Rigging. She is also a proud member of IATSE. Claire joined MOMIX in 2018.

VICTORIA MAZZARELLI (Ballet Mistress). Following an impressive and extensive international ballet career, Mazzarelli returned to her roots at the Nutmeg Ballet Conservatory in Torrington, CT, where she serves as artistic director, training the next generation of dancers as well as teaching company class at MOMIX.
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CZECH PHILHARMONIC
SEMYON BYCHKOV, CHIEF CONDUCTOR
AND MUSIC DIRECTOR
ALISA WEILERSTEIN, CELLO

Tuesday, October 30, 2018
Catherine Herrick Cobb Great Hall

THIS PERFORMANCE IS SPONSORED BY

Stanley & Selma Hollander Endowment Fund
Antonín Dvořák .................. *Cello Concerto in B minor, Op. 104* (1894-95)
(1841-1904)

I. Allegro
II. Adagio, ma non troppo
III. Finale. Allegro moderato

**Intermission**

Antonín Dvořák .................. *Symphony No. 9 in E minor, “From the New World”, Op. 95* (1893)
(1841-1904)

I. Adagio
II. Largo
III. Scherzo: Molto Vivace
IV. Allegro con fuoco

The Czech Philharmonic would like to extend special thanks and a sincere gratitude to our U.S. tour partner, the Karel Komárek Family Foundation.
CZECH PHILHARMONIC

Jiří Vodička,  
*Concertmaster*

Jan Mráček,  
*Concertmaster*

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Otakar Bartoš  
Luboš Dudek  
Marie Dvorská  
Bohumil Kotmel  
Viktor Mazáček  
Pavel Nechvíle  
Zdeněk Starý  
Jindřich Vachá  
Milan Vavřínek  
Miroslav Vilímeč  
Zdeněk Zelba  
Marco Čaňo  
Anna Pacholczak

2ND VIOLINS
Ondřej Skopový  
Libor Vilímeč  
Zuzana Hájková  
Petr Havlíč  
Pavel Herajn  
Jitka Kokšová  
Veronika Kozlovská  
Jan Ludvík  
Vítězslav Ochman  
Jiří Ševčík  
Markéta Vokáčová  
Milena Kolářová  
Kateřina Jelínková  
Marek Blaha

VIOLAS
Jaroslav Pondělíček  
Pavel Ciprys  
Dominik Trávníček  
Jiří Řehák  
René Vácha  
Pavel Horejši  
Jaromír Pávíček  
Jaroslav Kroft  
Jan Šimon  
Jan Mareček  
Jiří Poslední  
Lukas Valášek  
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*Concertmaster*

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Jan Holeňa  
František Lhotka  
Peter Mišejka  
Marek Novák  
Karel Strálcynský  
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Dora Hájková  
Aneta Šudáková

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Petr Ries  
Ondřej Balcar  
Jaromír Černík  
Martin Hilský  
Jiří Valenta  
Jiří Vopálka  
Danijel Radanovič

FLUTES
Daniel Havel  
Oto Reiprich  
Jan Machat  
Petr Veverka

OBOES
Jana Brozková  
Vladislav Borovka  
Jiří Zelba  
Magdaléna Klárová

CLARINETS
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Jan Mach  
Jan Brabec  
Petr Sinkule

BASSOONS
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FRENCH HORDS
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Zdeněk Vašina  
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TROMBONES
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Jan Perný  
Karel Kučera  
Bretislav Kotrba

TUBA
Karel Malimánek

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Petr Holub  
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CONDUCTOR’S NOTE

On 28 October 2018 the Czech Republic celebrates 100 years of independence. The significance of its liberation from the Austrian Empire’s domination is a source of inspiration not only to its own people, but to all nations that have experienced political, economic and cultural repression. The courage and determination shown by the Czech people in the fight to preserve their national identity is a reminder that nothing and no one can ever conquer the human spirit when it refuses to surrender.

In the last 100 years the Czech people have lived the entire gamut of different conditions: from the pride and prosperity that came with independence, to the Western betrayal inflicted by the Munich Agreement; from destruction in World War II, to the decades of Soviet domination. Exactly 50 years ago, on 21 August 1968 when the Soviets rolled their tanks all the way to the streets of Prague, they proved yet again that the strong have no shame and stop at nothing to bring down those who are unable to defend themselves. Yet in spite of the adversity – and quite possibly because of it – the nation lived on to welcome the Velvet Revolution of 1989 and once again to become a free and independent member of the world community, this time hopefully forever.

The Czech Philharmonic shared its country’s destiny and with equal determination preserved the uniqueness of the Czech musical tradition which they offer to the world. It was true 100 years ago. It remains true today. How fitting is it, then, that in the very year that the Czech nation celebrate the Centennial of its Independence, its beloved orchestra will be performing Mahler’s Second Symphony ‘Resurrection’ in Prague and New York, and bringing Smetana and Dvořák to London and various U.S. cities. Born in Bohemia, Mahler tells us that we are here for a reason, that nothing ever dies. The Czech Republic and its Philharmonic Orchestra are the living proof of this idea.

—Semyon Bychkov

BIOS

CZECH PHILHARMONIC

The Czech Philharmonic – which debuted in 1896 under Antonín Dvořák – has an extraordinary legacy reflecting its place in the pantheon of the great European orchestras as well as its distinct embrace of both Eastern and Western European culture. The orchestra resides in Prague at the Rudolfinum and proudly represents the Czech Republic internationally as an esteemed and cherished cultural ambassador.

Since its founding, the all-Czech orchestra has championed the music and composers of their homeland. Their past is inextricably woven to that of the Czech Republic, and one particularly potent symbol of that connection is Smetana’s Má vlast (My Homeland). Considered by many to be the country’s unofficial national anthem, Má
vlast has been used by the orchestra to exemplify the country’s perseverance and pride throughout its complicated and often turbulent political history: as an act of defiance during the Nazi occupation; in a ‘concert of thanks’ in 1945 for the newly liberated Czechoslovakia; to mark the country’s first free elections in 1990; and, this year, to celebrate the 100th anniversary of Czech and Slovak independence in a new release from Decca Classics.

Acknowledged for its definitive performances of Dvořák, Janáček, Martinů, and Suk, the Czech Philharmonic is also recognized for its deep relationships to Brahms, Tchaikovsky and Mahler, who was of Czech origin, and whose Symphony No. 7 they premiered in 1908. Historic collaborations and premieres include a podium appearance by Edvard Grieg; Stravinsky conducting his Capriccio for Piano and Orchestra; Leonard Bernstein conducting Aaron Copland’s Symphony No. 3; Arthur Honegger conducting his own music; Darius Milhaud introducing his Music for Prague; and Krzysztof Penderecki conducting his Concerto for Clarinet and Chamber Orchestra.

2018 marks the beginning of a new era for the Czech Philharmonic as Semyon Bychkov becomes the orchestra’s fourteenth chief conductor and music director, taking up the mantle from luminary predecessors including Václav Talich, Rafael Kubelík, Karel Ančerl, Václav Neumann and Jiří Bělohlávek. Bychkov’s tenure opened in Prague with performances of Mahler’s Resurrection Symphony, Berio’s Sinfonia, and Dvořák’s Symphony No. 7. He and the orchestra embarked on their inaugural international tour together to London, nine U.S. cities, including East Lansing, a weeklong residency in Vienna, Belgium, and five cities in Germany.

**SEMYON BYCHKOV**  
Chief Conductor and Music Director

Internationally recognized for an approach to music making that combines innate musicality with the rigors of Russian music pedagogy, Semyon Bychkov began his tenure as chief conductor and music director of the Czech Philharmonic at the beginning of the 2018-19 season.

Following early concerts with the Czech Philharmonic in 2013 that sparked their relationship, Bychkov initiated *The Tchaikovsky Project*, an intensive exploration of the venerated composer’s seminal works through a series of concerts, residencies and recordings for Decca Classics. *The Tchaikovsky Project* culminates in 2019 with residencies in Paris and Vienna, and a box-set of Tchaikovsky’s complete symphonic repertoire. In addition to a nine-city tour of the U.S., Bychkov inaugurates his tenure with the orchestra with concerts in London, Bruges, five cities in Germany, and a residency at Vienna’s Musikverein.

Bychkov conducts the major orchestras and at the major opera houses in the U.S. and Europe. In addition to his title with the Czech Philharmonic, he holds the Günter Wand conducting chair with the BBC Symphony Orchestra, with which he appears
annually at the BBC Proms, and the honorary Klemperer chair of conducting at the Royal Academy of Music. He was named “Conductor of the Year” at the 2015 International Opera Awards.

Spanning four centuries, his repertoire is wide-ranging. The coming season brings two weeks of concerts with the New York Philharmonic, which includes the U.S. première of Thomas Larcher’s Symphony No. 2, and the Cleveland Orchestra, where he will conduct Detlev Glanert, Martinů and Smetana. In Europe, his concerts include performances with the Leipzig Gewandhaus, Munich and Berlin Philharmonic Orchestras, Accademia di Santa Cecilia, and the Royal Concertgebouw.

Bychkov was born in St. Petersburg, studied at the Leningrad Conservatory and, at age 20, won the Rachmaninoff Conducting Competition. Denied the prize of conducting the Leningrad Philharmonic, he immigrated to the United States, where his first appointments as music director were with the Grand Rapids Symphony and the Buffalo Philharmonic. He went on to become music director of Orchestre de Paris, Principal guest conductor of the Leningrad Philharmonic, and chief conductor of both the WDR Symphony Orchestra Cologne and the Dresden Semperoper.

**ALISA WEILERSTEIN**

**Cellist**

“A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition … Weilerstein is a consummate performer, combining technical precision with impassioned musicianship,” stated the MacArthur Foundation, when awarding American cellist Alisa Weilerstein a 2011 MacArthur Fellowship. In the 2018-19 season, Weilerstein releases *Transfigured Night* on the Pentatone label, joined by Norway’s Trondheim Soloists for three masterworks of the First and Second Viennese Schools: Haydn’s First and Second Cello Concertos and Schoenberg’s *Verklärte Nacht*, from which the album takes its title. In the spring, she returns to *Verklärte Nacht*, this time in a trio version, when she tours Europe and the U.S. with pianist and frequent collaborator Inon Barnatan, violinist Sergey Khachatryan, and percussionist Colin Currie. Between these bookends, she gives performances of Shostakovich’s Second Cello Concerto with five different orchestras and tours the U.S. playing Dvořák’s Cello Concerto with the Czech Philharmonic with Semyon Bychkov. She also performs the Schumann Concerto with the Rotterdam Philharmonic, and gives accounts of Saint-Saëns’s First Cello Concerto, Britten’s Symphony for Cello and Orchestra, Richard Strauss’s *Don Quixote*, and Bloch’s *Schelomo* in cities from San Diego to Vienna. Finally, she gives two performances of Matthias Pintscher’s new cello concerto *Un despertar* (An Awakening), with the composer leading both the Danish National Symphony Orchestra and the Cincinnati Symphony. In the midst of her orchestral engagements are five solo performances of Bach’s complete cello suites, in Beverly Hills, Boston, Paris, the Elbphilharmonie and Berkeley.

*Continued on next page.*
Weilerstein's career milestones include an emotionally tumultuous account of Elgar's concerto with the Berlin Philharmonic and Barenboim in Oxford, England, and a performance at the White House for President and Mrs. Obama. An ardent champion of new music, she has worked on multiple projects with Osvaldo Golijov and Matthias Pintscher and premiered works by Pascal Dusapin, Lera Auerbach, and Joseph Hallman. Weilerstein, whose honors include Lincoln Center's 2008 Martin E. Segal Award and the 2006 Leonard Bernstein Award, is a graduate of the Cleveland Institute of Music and Columbia University. Diagnosed with type 1 diabetes, she is a celebrity advocate for the Juvenile Diabetes Research Foundation.

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**PROGRAM NOTES**

**Concerto in B minor for Cello and Orchestra, Op. 104**

**ANTONÍN DVOŘÁK**

**Born September 8, 1841, in Nelahozeves, near Kralupy**

**Died May 1, 1904, in Prague**

At the invitation in June 1891 of Jeanette Furber, the founder of the National Conservatory in New York, Antonín Dvořák took leave of his position at the Prague Conservatory and came to NYC the following year in order to serve as the director of the National Conservatory. Dvořák was enticed to leave his homeland with the offer of a salary nearly 25 times that which he was being paid at the Prague Conservatory, as well as a yearly four-month vacation and the opportunity to conduct the conservatory orchestra for ten concerts each year. The composer held this position for the next three years. During this time, Dvořák composed some of his most successful works, notably the “New World” Symphony, Op. 95 and the String Quartet in F major, Op. 96 (both written in 1893) and the Concerto in B minor for Cello and Orchestra, Op. 104. While the debate still rages on in some circles as to the degree to which American influences are stamped upon these works, the Cello Concerto was the last work which he composed in America; Dvořák, growing ever more restless and increasingly homesick, imbued this work with an unmistakable Czech flavor.

Thirty years prior to the completion of the B minor Cello Concerto, the 24-year-old Dvořák attempted to write a Cello Concerto in A major. While he was supporting himself primarily through teaching, Dvořák became enamoured with one of his students, Josefina Čermák, the 16-year-old daughter of a wealthy jeweler; however, the young woman did not feel the same way toward the budding composer. In order to win her heart, Dvořák turned his attention away from orchestrating the A major Concerto and instead composed a song cycle entitled *Cypresses* for her; Josefina remained unimpressed by his attempt to woo her through his music, and Dvořák ultimately dedicated the cycle to someone else. The composer subsequently fell in love with Josefina’s younger sister Anna, and the two were eventually married. Ultimately, the A major Concerto remained incomplete and abandoned.
One factor in the creation of the B minor Concerto was a request for such a piece from Dvořák’s friend, Hans Wihan, a member of the Bohemian String Quartet and considered the finest Czech cellist of the time. Another factor was the composer’s appreciation for the Cello Concerto No. 2 by Victor Herbert, which Dvořák had heard performed by the New York Philharmonic in Brooklyn in 1894, with Herbert himself as the soloist. Dvořák began work on the B minor Concerto on November 8, 1894, orchestrating it as it went along, completing the first movement in just over a month. The Adagio movement was finished in three days, while the Finale, begun after a two-week respite, was finished on February 9, 1895. While in the midst of writing the Adagio movement, Dvořák received news that his sister-in-law, Josefina, had fallen seriously ill. Dvořák inserted in the middle of the Adagio a melody from one of his earlier songs (“Leave Me Alone,” from Four Songs, Op. 82) of which Josefina was particularly fond. Upon his return to Bohemia, Dvořák learned of Josefina’s death, whereupon he re-wrote the ending of the Finale. The revision added a direct quotation from the same song he had employed in the Adagio.

Dvořák dedicated his Cello Concerto to Hans Wihan; however, it is interesting to note that the Czech cellist did not premiere the work. Dvořák and Wihan had a falling out, when the latter tried to make changes in the score including the addition of a long cadenza to the middle of that final section which the composer, moved by Josefina’s death, had already re-written; furthermore, Wihan audaciously sent to Dvořák’s publisher his own revisions for the work including the cadenza to which the composer had already voiced objections. Hence, given all the discord that ensued between the cellist and the composer, the work received its premiere performance on March 19, 1896, in London with the English cellist Leo Stern and with Dvořák at the helm. With time, Wihan and Dvořák forgave each other their disagreement and Wihan finally performed the Concerto in 1899, in Amsterdam with the Concertgebouw, under the direction of Willem Mengelberg.

The first movement, marked Allegro, begins as the clarinets introduce the lengthy main theme; a solo horn then presents the expressive cantabile melody that makes up the second theme. These two themes establish the succeeding development both in the solo and in the orchestra.

In the second movement, Adagio, ma non troppo, the idyllic and peaceful first theme is intoned by the clarinet before the soloist joins with it. In contrast to this, there is a dramatic intermediary part – an outburst in a minor key from the whole orchestra. This is followed by the lyrical melody of the composer’s own song, “Leave Me Alone,” played by the cello, employed by Dvořák in tribute to his first love, Josefina, upon learning of her falling ill. Both the main theme and the song melody are fully developed, and the movement closes as it had first begun – with music of a pastorale character.

The Finale, marked Allegro moderato, is cast in the form of a free rondo. It begins with an energetic dance-like motif for the cello which keeps recurring throughout the movement. This is followed by a more sedate dialogue between the soloist and the orchestra. Toward the end of the movement, the tempo slows down and

Continued on next page.
the texture lightens to allow one more reminiscence of Josefina’s melody from the
Adagio movement. The proceedings return to the original Allegro tempo, and, in the
composer’s own words, “[as] the solo dies away to pianissimo – then swells again – the
last bars are taken up by the orchestra, and the whole concludes in a stormy mood.”

It is generally agreed that the Concerto in B minor for Cello and Orchestra, Op. 104
represents the culmination of Dvořák’s work in this medium, which includes a Piano
Concerto and a Violin Concerto. Perhaps the highest tribute paid to Dvořák (and the
Cello Concerto, in particular) was the comment Johannes Brahms made after having
heard the work: “Why didn’t I know that it was possible to write a concerto like this?
If I had known, I would have written one myself long ago!”

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

Dvořák wrote his Symphony in E minor, Op. 95 in 1893; it was subtitled “From
the New World.” In explaining this subtitle, the composer stated that it signified
“Impressions and Greetings from the New World.” Dvořák listened to Black spirituals
and Native American music with much interest, and regarding American influences
in this Symphony, the composer stated in an interview in the New York Herald when
the work was about to be performed for the first time: “… I found that the music of
the Negroes and of the Indians was practically identical. I therefore studied a certain
number of Indian melodies that a friend gave me and became thoroughly imbued with
their characteristics – with their spirit, in fact. It is this spirit which I have tried to
reproduce in my new symphony. I have simply written original themes embodying the
peculiarities of the Indian music and, using these themes as subjects, have developed
them with all the resources of modern rhythm, harmony, counterpoint and orchestral
color.” He also stated in the article that the second movement was “in reality a study,
or sketch, for a longer work, either a cantata or an opera which I purpose [sic] writing
and which will be based on Longfellow’s Hiawatha. The scherzo of the symphony was
suggested by the scene at the feast in Hiawatha where the Indians dance, and is also
an essay which I made in the direction of imparting the local color of Indian character
to music.”

Mrs. Thurber herself [see program note above] claimed some responsibility for the
composition of the “New World” Symphony. Describing some of the circumstances
which perhaps affected some expressive qualities, she wrote: “On the whole, Dvořák
seemed to be happy in his new surroundings, although he suffered much from
homesickness, being intensely patriotic. Anton Seidl was probably right in declaring
that the intense pathos of the slow movement was inspired by nostalgia – by longing
from home. He used to be particularly homesick on steamer [sic] days when he read
the shipping news in the Herald; thoughts of home often moved him to tears. On
one of these days, I suggested that he write a symphony embodying his experiences
and feelings in America – a suggestion which he promptly adopted.” It was also
Mrs. Thurber who suggested that, in the interest of pushing a nationalist element
in developing the American “school” of music, Dvořák compose an opera on The
Song of Hiawatha; for this purpose, she provided the composer with a libretto, which ultimately proved to be inadequate, and the project never really took off.

Dvořák’s Ninth Symphony opens with an *Adagio* introduction wherein the violas, cellos and horns foreshadow the first part of the main theme of the *Allegro molto*. The main theme enters a half-dozen bars later, presented by the horns in unison. It has a jaunty character, with the presence of syncopated rhythms and, although in the key of E minor, is heavily colored with the tones of a pentatonic scale. Several restatements of the theme occur with changing orchestrations and keys leading to the second theme, in G minor, presented first by the flute and then taken up by the violins. The second theme is remarkable on account of its more than casual resemblance to the melody of the spiritual, “Swing Low, Sweet Chariot.”

The second movement, *Largo*, is perhaps one of the most celebrated movements in the symphonic repertoire. It opens with a feeling of solemnity, provided most aptly by the timbres of the brass and low woodwinds. The principal theme, an elegiac melody for the English horn, is supported by underlying harmonies in the strings. One cannot help but hear certain plaintiveness, perhaps the melancholy of homesickness, in the hauntingly beautiful melody. There follows an episode which presents two subsidiary ideas: first, a slightly faster theme taken up by the flute and oboe over *pizzicato* basses and, finally, the oboe breaking the subdued spell of the movement thus far with a bucolic tune. Dvořák ends the movement with a return to the main English horn melody and it ends as it had begun, contemplatively, with a few quiet chords.

The third movement, *Scherzo*, has the character of a ritual Indian dance. The flute and oboe present the lively, rhythmic main theme, with its interplay of duple and triple groupings, answered by the clarinet. The same instruments introduce the flowing second theme. After the return of the first theme, a transitional passage leads to the Trio section. This section contains two spirited Trios, the first in E major and the second in C major. They both have a rustic charming quality with exchanges of trills between the strings and woodwinds. A repeat of the *Scherzo* section follows which leads directly to the coda which reintroduces the principal theme of the first movement in the horns and then fades out.

The *Finale* begins with a fanfare of horns and trumpets presenting the principal theme against *fortissimo* chords for the orchestra. This eventually gives way to a dancing triplet theme heard in the violins. There follows a clarinet solo presenting a Romantic melody set against tremolo in the strings. Variants of themes from earlier movements are then interwoven with this material, which culminates with the reappearance of the *Largo* movement’s opening chords. In the final coda, a tremendous climax is reached – Dvořák presenting in combination the opening themes of the first and last movements in the major key and scored for the brass. The effect creates an astringent harmony and a most brilliant ending to this monumental symphony.

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DUSTBOWL REVIVAL

Thursday, November 1, 2018
Catherine Herrick Cobb Great Hall

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Dustbowl Revival is an Americana Soul band with eight full-time members who mash the sounds of New Orleans funk, bluegrass, soul, pre-war blues, and roots music, into a genre-hopping, time-bending dance party that coaxes new fire out of familiar coal. Dustbowl is touring behind their self-titled, fourth studio album which spent three weeks on Billboard charts, hit #1 on Amazon Americana-Alt-Country, #2 on Amazon Folk, and has spent 13 weeks on the Americana radio chart peaking in the Top 20.

The band was founded in 2008 in the bohemian enclave of Venice Beach, California. Over the last five years Dustbowl has become known for their free-flowing and joyous live shows, combining their funk rhythm and brass section with a fast-picking string band section. They have been opening for bands as diverse as Lake Street Dive, Trombone Shorty and The Preservation Hall Jazz Band, touring China as a guest of the state department and headlining festivals like Delfest, FloydFest, Hardly Strictly Bluegrass, and recently Bergenfest (Norway) and Tonder Festival (Denmark). The band received a big wave of attention with their music video that featured famous actor Dick Van Dyke for “Never Had to Go,” which garnered over 10 million cumulative views. That video is now airing in an HBO Doc titled If You’re Not in the Obit, Eat Breakfast starring Jerry Seinfeld, Mel Brooks, and Dick Van Dyke.

While the band has been known for their old-time and bluegrass roots, they have departed from those styles and evolved more into modern soul music. Now, with Grammy Award-winning producer Ted Hutt (Old Crow Medicine Show, Gaslight Anthem, Dropkick Murphys) who collaborated on the recent album, Dustbowl Revival brings it on, in the good company of neo-soul contemporaries such as Nathaniel Rateliff & The Night Sweats and St. Paul & The Broken Bones. The album delivers eleven hot tracks, dominated by love-triangle funk & soul, tenderized with a nod to the unlikely possibility of true love – i.e. “Honey I Love You,” with Grammy Award-winning blues artist Keb’ Mo’ sitting in.
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