
ST. OLAF ORCHESTRA
CHUNG PARK, *CONDUCTOR*

SPRING CONCERT



SUNDAY, MARCH 19, 2023 | 3:30 P.M.

SKOGLUND AUDITORIUM

PROGRAM

Slavonic Dance Op. 46. No. 3 ("Polka")

Antonín Dvořák (1841–1904)

American Suite Op. 98b, B190
III. *Moderato (alla polacca)*

Antonín Dvořák

Goin' Home

Antonín Dvořák/William Arms Fisher (1861–1948)
arr. Angel Gil-Ordóñez (b. 1957)

Emery Stephens, *baritone*

Negro Folk Symphony
II. Hope in the Night

William Levi Dawson (1899–1990)

INTERMISSION

Symphony No. 9 ("From the New World")

Antonín Dvořák

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

ABOUT DVOŘÁK'S AMERICAN ACCENT

by Joseph Horowitz

The arrival of Antonín Dvořák in September 1892 as director of New York City's National Conservatory of Music represented a triumph of persistence on the part of Jeannette Thurber, the conservatory's visionary founder. Not only did so celebrated a European composer confer an indispensable imprimatur on the fledgling school; Dvořák, Thurber knew, was an instinctive democrat, a butcher's son, a cultural nationalist. Dvořák had hardly set foot in Manhattan before learning, and not only from Thurber, that (as he wrote to friends in Prague) "the Americans expect great things of me and the main thing is, so they say, to show them to the promised land and kingdom of a new and independent art, in short, to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense?" And Dvořák — overwhelmed by new excitement and attention, by the scale and pace of American life, by the caliber of American orchestras — more than took the bait. "It is certainly both a great and a splendid task for me and I hope that with God's help I shall accomplish it. There is more than enough material here and plenty of talent."

By talent, Dvořák meant American composers and instrumentalists, including his own pupils, some of whom he found "very promising." By material, he meant American sights and sounds, American roots: "another spirit, other thoughts, another coloring . . . something Indian." There were no indigenous people in Bohemia; like other Europeans, Dvořák was fascinated by the Native American (and had already read Longfellow's *The Song of Hiawatha* in Czech). And there is no evidence he encountered any Black Americans in Hapsburg lands. In New York, he for the first time heard what he called "Negro melodies" in which he detected, as he famously told the *New York Herald* in May 1893, the necessary foundation for "the future music of this country."

In short: with his rustic roots and egalitarian temperament, Dvořák was precisely the kind of cultural nationalist to inspire Americans. He proved inquisitive and empathetic, as eager to learn as to teach. His aspirations for American music resonated with the hopes of Thurber and other New Yorkers impatient for the emergence of a musical idiom as recognizably "American" as Dvořák was Bohemian, or Tchaikovsky Russian, or Beethoven German.

The climactic moment in Dvořák's American career came on December 16, 1893 — the premiere of his "New World" Symphony by the New York Philharmonic. Whether this music sounded "American" instantly ignited fierce debate. At stake were delicate issues of national identity — in particular, whether the African Americans and Native Americans from whose music Dvořák drew inspiration could be considered representative or emblematic "Americans" in the first place. In New York, a city of immigrants, Dvořák's method was taken to heart. In Boston, he was denounced as a "negrophile" and his music was termed "barbaric."

Dvořák himself told the New York press that the symphony's middle movements were inspired by *The Song of Hiawatha*. And it was well known that the music we now call "spirituals" was another major influence on the symphony's tunes and the imagery they engendered. It speaks volumes that the Largo of the "New World" Symphony, steeped in the work and religious songs of enslaved African Americans, was turned into an ersatz spiritual, "Goin' Home," by Dvořák's white student William Arms Fisher. The same music, the same movement, while not a narrative, is pregnant with *Hiawatha*, with the death of Minnehaha, with a Western frontier of the imagination (Dvořák had yet to journey there) conveyed by smooth textures and spread chords, by uncluttered, unadorned musical space. Willa Cather heard in the Largo "the immeasurable yearning of all flat lands." W.J. Henderson, reviewing the premiere for the *New York Times*, perfectly captured the polyvalence of "an idealized slave song made to fit the impressive quiet of night on the prairie. When the star of empire took its way over those mighty Western plains, blood and sweat and agony and bleaching human bones marked its course. Something of this awful buried sorrow of the prairie must have forced itself upon Dr. Dvořák's mind."

With its incessant tom-tom and exoticizing drone, the "primitive" five-note compass of its skittish tune, and its whirling and hopping build-up, the Scherzo of the "New World" Symphony translates Longfellow's depiction of the Dance of Pau-Puk Keewis at Hiawatha's wedding into music. In the symphony's finale, a stentorian "Indian" theme launches a fleet, "savage" chase. The subsequent threnody in the coda — a dead-march, a cry of pain, a loud last chord fading to silence — seals one of the symphony's meanings: it is, all of it, an elegy for what Dvořák (and many others) feared might become a vanishing race.

Embracing the once pervasive trope of the "noble savage," the "New World" Symphony is by far the best of the many musical settings of *Hiawatha*. Embracing the trope of the American frontier, it is the most eloquent musical equivalent of the canvases of George Catlin, Frederic Remington, and Albert Bierstadt. Crucially, Dvořák's sadness at the loss of the prairie and the destruction of Native American culture resonate, as well, with homeward longings (and with who knows what other personal sadnesses). More than a Bohemian symphony with an American accent, *From the New World* is a reading of America drawn taut, emotionally, by the pull of the Czech fatherland.

BIOGRAPHIES

Joseph Horowitz is an author, concert producer, and teacher. He is one of the most prominent and widely-published writers on topics in American music. As an orchestral administrator and advisor, he has been a pioneering force in the development of thematic programming and new concert formats. Horowitz's most recent book, *Dvorak's Prophecy and the Vexed Fate of Black Classical Music* (W. W. Norton), proposes a "new paradigm" for the history of American classical music. It was published in fall 2021 in tandem with a series of documentary films he has produced for Naxos. The film series, also titled *Dvorak's Prophecy*, has generated an ongoing series of 50-minute *More than Music* National Public Radio documentaries, produced by Horowitz for the daily newsmagazine *1A*. Horowitz's 10 previous books mainly deal with the history of classical music in the United States. *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music* (1987) was named one of the year's best books by the New York Book Critics Circle. *Wagner Nights: An American History* (1994) was named best-of-the-year by the Society of American Music. Both *Classical Music in America: A History of Its Rise and Fall* (2005) and *Artists in Exile: How Refugees from Twentieth Century War and Revolution Transformed the American Performing Arts* (2008) made *The Economist's* year's-best-books list. Horowitz's forthcoming books are *The Propaganda of Freedom (a study of the Cultural Cold War)*, *The Marriage (a novel about Gustav and Alma Mahler in New York)*, and *Not Even Past: When the Arts Mattered*. Horowitz was a *New York Times* music critic (1976–80) before becoming executive director of the Brooklyn Philharmonic Orchestra (BPO). During his 1990s tenure, the BPO was reconceived as a "humanities institution," producing thematic, cross-disciplinary festivals in collaboration with schools and museums. In 2003, Horowitz co-founded PostClassical Ensemble (PCE), an experimental chamber orchestra based in Washington, D.C.; he served as executive director and executive producer before leaving PCE in fall 2022. His website is www.josephhorowitz.org. His blog is The Unanswered Question: www.artsjournal.com/uq.

Baritone **Emery Stephens**, praised by the *Boston Phoenix* for his singing "with ringing suavity and articulate intelligence," enjoys discovering and performing diverse vocal music including underrepresented Black composers. A versatile and charismatic singer, Dr. Stephens has collaborated with Abridged Opera of Ontario, Wilmington Symphony, Carolina Ballet, Arbor Opera Theatre, Carnegie Hall/Weill Music Institute, Fenimore Art Museum, Spokane Symphony, Michigan Philharmonic, Ann Arbor Symphony, Boston Lyric Opera, Opera New England, Boston Early Music Festival, and the Michigan Opera Theatre's Education Program. Other performance highlights include a revival of Dave Brubeck's *The Gates of Justice* with renowned jazz pianist Jason Moran and his trio, The Bandwagon, sponsored by the Detroit Jazz Festival to commemorate the 50th anniversary of the passage of the Civil Rights Act. Additionally, he performed works by American composers, such as *True Witness: A Civil Rights Cantata* by Jodi Goble and a blues opera, *De Organizer*, by James P. Johnson, recorded for release in 2023 by Naxos. As a narrator, he has been heard in *The Passion of John Brown* by Jesse Ayers and *Paddle to the Sea* by Andre Meyers with Michigan Philharmonic, and the jazz-inspired *Sweet Music in Harlem* by Andy Kirschner, commissioned by the Ann Arbor Symphony, and Britten's *The Young Person's Guide to the Orchestra* with the St. Olaf Orchestra. He is the recipient of a Southeastern Minnesota Arts Council grant for a performance project, "Sharing the Legacy of Spirituals," which focuses on American music and historical narratives as an interdisciplinary lens for teaching. Dr. Stephens is an assistant professor of music at St. Olaf College and serves as the Minnesota District Governor for the National Association of Teachers of Singing.

ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR

VIOLIN

- Grace Alexander, *Santa Monica, Calif.*
- Ashtyn Bollinger, *Tucson, Ariz.*
- Rachel Christensen, *Mount Pleasant, Wis.*
- Miriam Clapp, *Chicago, Ill.*
- ††^Owen Cromwell, *Mukilteo, Wash.*
- Vincent Giza, *Culver City, Calif.*
- **Claire Hughes, *Arnold, Md.*
- ^Nathaniel Johnson, *Madison, Wis.*
- Caleb Kaestner, *Salem, Ore.*
- Emily Kleiber, *Hudson, Wis.*
- Helen Knaack, *Spokane, Wash.*
- Addie Jo Lambrecht, *Neenah, Wis.*
- Brockdon Lawhead, *Austin, Minn.*
- Ann Li, *Olympia, Wash.*
- Lecheng (Joshua) Lyu, *Kulangsu Island, China*
- Rebecca Lyford, *Laramie, Wyo.*
- Samuel Meyer, *Boulder, Colo.*
- Fiona Mundy, *St. Paul, Minn.*
- Holly Petersen, *Holland, Mich.*
- Elyssa Post, *Lincoln, Neb.*
- Hannah Reiser, *Takoma Park, Md.*
- Emma Rosen, *Carson City, Nev.*
- †Eli Schrubbe, *Andover, Minn.*
- Maggie Shepphird, *Hermosa Beach, Calif.*
- Sophia Singleton, *Houston, Texas*
- Luke Steiner, *West Fargo, N.D.*
- Kira Zielinski, *Villa Park, Ill.*

VIOLA

- Ella Cereghino, *Olympia, Wash.*
- **Louis Dhoore, *Boise, Idaho*
- Jake Gesell '22, *guest musician*
- Harry Maakestad, *St. Paul, Minn.*
- Akseli Mende, *Portland, Ore.*
- Hayden Reid, *Spokane, Wash.*
- Lucas Sanner, *Rochester, Minn.*
- Josefina Scozzari, *Edina, Minn.*
- Ian Snider, *St. Paul, Minn.*

CELLO

- *Hayley Currin, *Colorado Springs, Colo.*
- Leigha Daniels, *Ormond Beach, Fla.*
- Abigail Hilsman, *Holland, Mich.*
- Isabel Johnson, *Plymouth, Minn.*
- Zellie Owen, *Pasadena, Calif.*
- **Amelia Podolny, *St. Paul, Minn.*
- Ariana Raduege, *Bellingham, Wash.*
- Alice Ryan, *St. Paul, Minn.*
- John Sellars, *Mequon, Wis.*
- Myka Stewart, *St. Louis, Mo.*
- Madi Tally, *Hanover, N.H.*
- Hayden Williams, *Palatine, Ill.*

BASS

- Gabriel Katzenmeier, *Manhattan, Kan.*
- **Davis Moore, *Worthington, Minn.*
- **Henry Specker, *Los Altos, Calif.*
- Max Xu, *Irvine, Calif.*

FLUTE

- *Carter Allen-Weyenberg, *Sullivan, Wis.*
- **Greta Hallberg, *Minneapolis, Minn.*
- &Katie Van Epps, *Kenyon, Minn.*

OBOE

- Joseph Becker, *Mahtomedi, Minn.*
- ❖Lily Mitzel, *St. Paul, Minn.*
- **Lauren Vilendrer, *Shoreview, Minn.*

CLARINET

- **Emma Byrd, *Carbondale, Ill.*
- ◇Liam McBride, *Leeds, Mass.*
- **Max Okagaki, *Minneapolis, Minn.*
- ◆Elijah Schouten, *Rochester, Minn.*

BASSOON

- ~Katie Barden, *Madison, Wis.*
- Magrath Walker, *Bozeman, Mont.*
- Justin Windschitl '02, *guest musician*

HORN

- Matthias Baese, *St. Paul, Minn.*
- **Katya Jarmulowicz, *St. Anthony, Minn.*
- Jack Kiehne, *St. Paul, Minn.*
- Molly Schuster, *Batavia, Ill.*
- Noah Tibben-Lembke, *Reno, Nev.*

TRUMPET

- **Connor Bitterman, *Minneapolis, Minn.*
- **•Sam Ivory, *Grand Rapids, Mich.*
- **Luke Sargent, *Beaufort, S.C.*

TROMBONE

- **Jake Dreifort, *Santa Monica, Calif.*
- Tarkel Price, *Seattle, Wash.*

BASS TROMBONE

- Vincent Cianchetti, *Houston, Texas*

TUBA

- **Jesse Wiemer-Hastings, *Cortland, Ill.*

PERCUSSION

- **Joshua Cameron, *Wyoming, Minn.*
- ^Benjamin Gusdal, *Shoreview, Minn.*
- **^Megan Hoffhines, *Wilmette, Ill.*
- Avery Nevins, *Fort Collins, Colo.*

HARP

- **Romina Soto Solari, *Lima, Peru*

- †† Concertmaster
- † Associate concertmaster
- ** Principal/Co-principal
- * Assistant principal
- Officer
- ^ Manager
- Librarian
- & Piccolo
- ❖ English horn
- ◆ E-flat clarinet
- ◇ Bass clarinet
- ~ Contrabassoon

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

- Michael Kyle '85, *vice president for enrollment and college relations*
- Jean Parish '88, *director of college relations for music organizations*
- Terra Widdifield '95, *associate director of music organizations*
- Connor Smith, *assistant director of music organizations for audience development*
- Sarah Gingerich '11, *assistant director of music organizations for project management*
- Jonathan Kopplin, *associate librarian for ensembles and performing rights*
- Emma Jenks '22, *coordinator of music organizations*
- Gabbie Holtzman '21, *ticketing coordinator*

FINE ARTS ADMISSIONS

- Molly Boes Ganza '08, *associate dean of fine arts recruitment*

DEPARTMENT OF MUSIC

- Kathryn Ananda-Owens, *department chair*
- David Carter, *department vice-chair*
- Barb Barth, *academic administrative assistant*
- Lisa McDermott, *academic administrative assistant*
- Jason Bystrom, *instrument coordinator*

BROADCAST/MEDIA SERVICES

- Jeffrey O'Donnell '02, *director of broadcast/media services*
- Sean Tonko, *associate director of event operations*
- Grant Furguele, *associate director of broadcast engineering*
- Rebecca Beam '18, *assistant director of production*