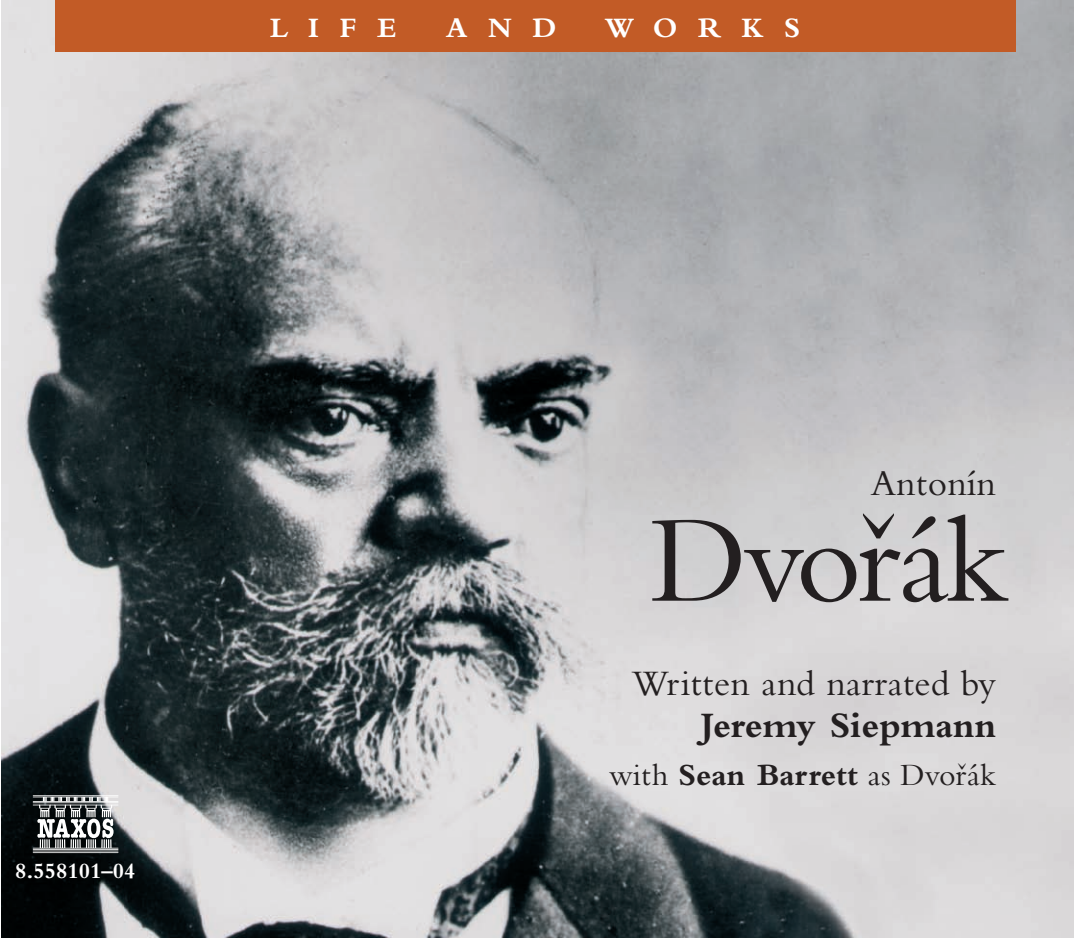


L I F E A N D W O R K S



Antonín

Dvořák

Written and narrated by
Jeremy Siepmann

with **Sean Barrett** as Dvořák


NAXOS


8.558101-04

Preface

If music is ‘about’ anything, it’s about life. No other medium can so quickly or more comprehensively lay bare the very soul of those who make or compose it. Biographies confined to the limitations of text are therefore at a serious disadvantage when it comes to the lives of composers. Only by combining verbal language with the music itself can one hope to achieve a fully rounded portrait. In the present series, the words of composers and their contemporaries are brought to life by distinguished actors in a narrative liberally spiced with musical illustrations.

Unlike the standard audio portrait, the music is not used here simply for purposes of illustration within a basically narrative context. Thus we often hear very substantial chunks, and in several cases whole movements, which may be felt by some to ‘interrupt’ the story; but as its title implies the series is not just about the lives of the great composers, it is also an exploration of their *works*. Dismemberment of these for ‘theatrical’ effect would thus be almost sacrilegious! Likewise, the booklet is more than a complementary appendage and may be read independently, with no loss of interest or connection.

Jeremy Siepmann



Portrait of Antonín Dvořák; © Lebrecht Music Collection

Antonín
Dvořák
(1841-1904)

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The full spoken text can be found at:
www.naxos.com/lifeandworks/dvorak/spokentext

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| | Slovak Philharmonic Orchestra / Zdeněk Košler | Naxos 8.550143 |
| | Childhood, boyhood, youth | 13:50 |
| 2 | Symphony No. 8 in G, Op. 88 (mvt 3: Allegretto grazioso – Molto vivace) | 1:39 |
| | Slovak Philharmonic Orchestra / Stephen Guzenhauser | Naxos 8.550269 |
| 3 | A secret life: early manhood, determination and first love | 7:34 |
| 4 | Cypresses, B. 152 (No. 3: When thy sweet glances) | 2:36 |
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| 5 | A change of job, marriage and increasing success | 5:55 |
| 6 | Symphony No. 3 in E flat, Op. 10 (mvt 1: Allegro moderato) | 3:34 |
| | Slovak Philharmonic Orchestra / Zdeněk Košler | Naxos 8.550268 |
| 7 | Hope, grief and sublimation | |
| | Stabat mater, Op. 58 (Quando corpus morietur) | 7:18 |
| | Christine Brewer / Marietta Simpson / John Aler / Ding Gao
The Washington Chorus and Orchestra / Robert Shafer | Naxos 8.555301–02 |
| 8 | International celebrity and a deceptive simplicity | 3:18 |
| 9 | Serenade in E for strings, Op. 22 (mvt 2: Walzer) | 2:21 |
| | Vienna Chamber Orchestra / Philippe Entremont | Naxos 8.554048 |
| 10 | A new championing, a new friendship: Brahms weighs in | 7:06 |
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| 12 | A populist commission | 0:42 |

13	Slavonic Dance in C, Op. 46 No. 1	1:38
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14	An amateur pianist's dream	0:27
15	Slavonic Dance in A, Op. 46 No. 5	2:58
	Silke-Thora Matthies / Christian Köhn	Naxos 8.553138
16	A token of gratitude	3:42
17	Serenade for wind instruments, Op. 44 (mvt 1: Moderato, quasi marcia)	3:50
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18	An explosion of popularity – on both sides of the Atlantic	2:01
19	Romance in F minor for violin and orchestra, Op. 11	3:10
	Ilya Kaler, violin / Polish National Radio Symphony Orchestra (Katowice) / Camilla Kolchinsky	Naxos 8.550758
20	Personal glimpses: the outer man	3:52
21	Symphony No. 6 in D, Op. 60 (mvt 1: Allegro non tanto)	4:28
	Slovak Philharmonic Orchestra / Zdeněk Košler	Naxos 8.550268
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23	Piano Trio in F minor, Op. 65 (mvt 3: Poco adagio)	4:45
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26	The second London visit	1:28
27	Symphony No. 7 in D Minor, Op. 70 (mvt 1: Allegro maestoso)	5:08
	Slovak Philharmonic Orchestra / Zdeněk Košler	Naxos 8.550270

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| 28 | Dvořák the conductor | 3:37 |
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Polish National Radio Symphony Orchestra (Katowice) / Antoni Wit | 1:15
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| 34 | Slavonic Dance in A for piano duet, Op. 72 No. 15
Silke-Thora Matthies / Christian Köhn | 3:13
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Ivan Klánský, piano / Vlach Quartet Prague | 4:05
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National Symphony Orchestra of Ukraine / Theodore Kuchar | 1:33
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| 43 | Dvořák the teacher | 8:41 |
| 44 | Mozart: Symphony No. 29 in A, K. 201 (mvt 4: Allegro con spirito)
Capella Istropolitana / Barry Wordsworth | 4:43
Naxos 8.550119 |
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| 46 | Dvořák in New York | 7:21 |
| 47 | String Quartet in F, Op. 96 ('American' – mvt 1: Allegro ma non troppo)
Vlach Quartet Prague | 7:43
Naxos 8.553371 |
| 48 | Dvořák in Iowa | 3:20 |
| 49 | Sonatina in G for violin and piano, Op. 100 (mvt 2: Larghetto)
Qian Zhou, violin / Edmund Battersby, piano | 1:04
Naxos 8.554413 |
| 50 | Niagara Falls | 0:37 |
| 51 | Symphony No. 9 in E minor, Op. 95 ('From the New World' – mvt 1: Adagio – Allegro molto)
Slovak Philharmonic Orchestra / Zdeněk Košler | 4:44
Naxos 8.550271 |
| 52 | The dark side | 8:25 |
| 53 | Cello Concerto in B minor, Op. 104 (mvt 3: Finale: Allegro moderato – Andante – Allegro vivo)
Maria Kliegel / Royal Philharmonic Orchestra / Michael Halász | 5:32
Naxos 8.550503 |
| 54 | Home again | 3:32 |
| 55 | Symphony No. 9 in E minor, Op. 95 ('From the New World' – mvt 4: Allegro con fuoco)
Slovak Philharmonic Orchestra / Zdeněk Košler | 2:24
Naxos 8.550271 |
| 56 | The death of Brahms and a change of direction | 5:14 |

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| 57 | A Hero's Song, Op. 111 | 2:23 |
| | Polish National Radio Symphony Orchestra (Katowice) / Antoni Wit | Naxos 8.553005 |
| 58 | The return to opera | 11:07 |
| 59 | Rusalka (Act I: Song to the Moon) | 5:50 |
| | Jana Valaskova, soprano / Slovak Radio Symphony Orchestra / Johannes Wildner | Naxos 8.551172 |
| 60 | Distraction, disappointment and death | 11:19 |
| 61 | Symphony No. 6 in D, Op. 60 (mvt 4: Finale: Allegro con spirito) | 4:20 |
| | Slovak Philharmonic Orchestra / Zdeněk Košler | Naxos 8.550268 |

Cast

Sean Barrett Dvořák

Jonathan Keeble Kváča, Förster, Janáček, Žižka,
Fidler, Tchaikovsky, Kovařic, Mahler, Boleska, Reporter

Garrick Hagon Official, Čech, Chronicler,
Town Clerk, Ehlert, Richter, Chvála, Simrock,
Novák, Hopkins, Penížek, Vlach

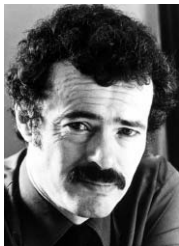
Caroline Friend Anna

Daniel Philpott Friend, Brahms, Dolanský, Michl, Hertan, Šamberk

Michael Tudor Barnes Šubert, Otakar, Zubatý, Suk, Mařák, Hoffmann

Jeremy Siepmann Narrator

Sean Barrett started acting as a boy on BBC children's television, in the days before colour when it went out live, and grew up through *Z Cars*, *Armchair Theatre*, *Minder* and *Father Ted*. His theatre credits include *Peter Pan* at the old Scala Theatre, appearing in the first Ludlow Festival, Regent's Park Open Air Theatre, and in the West End with Noël Coward in his *Suite in 3 Keys*. Films include *War & Peace*, *Dunkirk* and *A Cry from the Streets*. He was a member of the BBC Radio Drama Company and performs frequently on radio and as a reader of audiobooks.



After training at the Central School of Speech and Drama, **Jonathan Keeble** appeared at many leading repertory theatres including Coventry, Liverpool and a season at Manchester's Royal Exchange. Now an established voice actor, he has narrated several books and performed over 150 radio plays for the BBC. Favourites include: *Bomber*, *Dr Who*, *Wuthering Heights*, *Mutiny on the Bounty*, *The Barchester Chronicles* and *The Casebook of Sherlock Holmes*. He also performs *The Devil in Stravinsky's The Soldier's Tale* on Naxos.

Garrick Hagon has appeared in many films including *Batman*, *Star Wars*, *Cry Freedom*, *Anthony and Cleopatra* and *Fatherland*. His television credits include *A Perfect Spy*, *The Nightmare Years*, *Henry V*, *The Chief* and *Love Hurts*. In London's West End he played Chris Keller in *All My Sons* and he is a frequent story reader for the BBC. He also reads *White Fang*, *The Call of the Wild* and *Classic American Poetry* for Naxos AudioBooks.



Caroline Friend is a freelance voice-over artist with a wide range of experience. She has worked with a variety of professional scripts: for corporate training and education, English language teaching material, and children's stories. She has life-long experience in the theatre, having played many major roles and directed several plays, and performs role-plays for training or educational purposes with imagination.



Daniel Philpott trained at LAMDA and, after success in the prestigious Carleton Hobbs Award for Radio Drama, recorded for BBC Radio 4 and undertook other broadcast work. His theatre work includes productions on the London fringe. He has also taken the roles of Armand (*The Lady of the Camellias*) and Frankenstein for Naxos AudioBooks.

Michael Tudor Barnes trained at RADA after graduating from London University in Classics. He has worked extensively in theatre, including five years at the National Theatre with Laurence Olivier, plus appearances in the West End and at most of the leading regional theatres, in works by authors ranging from Shakespeare to Orton and playing roles ranging from Hitler to Pinocchio. He is a seasoned radio performer with hundreds of broadcasts to his credit, and has recorded many audiobooks.



Though long resident in England, **Jeremy Siepmann** was born and formally educated in the USA. Having completed his studies at the Mannes College of Music in New York, he moved to London at the suggestion of Sir Malcolm Sargent in 1964. After several years as a freelance lecturer he was invited to join the staff of London University. For most of the last twenty years he has confined his teaching activity to the piano, his pupils including pianists of worldwide repute.



As a writer he has contributed articles, reviews and interviews to numerous journals and reference works (including *New Statesman*, *The Musical Times*, *Gramophone*, *BBC Music Magazine* and *The New Grove Dictionary of Music and Musicians*), some of them being reprinted in book form (Oxford University Press, Robson Books). His books include a widely acclaimed biography of Chopin (*The Reluctant Romantic*, Gollancz/Northeastern University Press, 1995), two volumes on the history and literature of the piano, and a biography of Brahms (Everyman/EMI, 1997). In December 1997 he was appointed editor of *Piano* magazine.

His career as a broadcaster began in New York in 1963 with an East Coast radio series on the life and work of Mozart, described by Alistair Cooke as ‘the best music program on American radio’. On the strength of this, improbably, he was hired by the BBC as a humorist, in which capacity he furnished weekly satirical items on various aspects of American life.

After a long break he returned to broadcasting in 1977 and has by now devised, written, and presented more than 1,000 programmes, including the international award-winning series *The Elements of Music*. In 1988 he was appointed Head of Music at the BBC World Service, broadcasting to an estimated audience of 135 million. He left the Corporation in the spring of 1992 to form his own independent production

Historical Background 1

Overview of the Nineteenth Century

The nineteenth century, especially in Europe and North America, was an era of unprecedented change, peppered, inevitably, with wars and revolutions of almost every kind and at every level of society. The continuing advance of the Industrial Revolution, while far from abolishing poverty, brought new wealth to an ever-expanding middle class. Factories proliferated throughout Europe, soon exceeding the supply of indigenous raw materials and thereby intensifying the impulse towards colonisation. The British Empire increased its dominions dramatically, Africa was carved up by Britain and other European colonists, and, despite increasing unease, the slave trade continued, though its days were numbered. It was outlawed throughout the British Empire in 1807, but it was not until 1870 that the last slave was shipped to the Americas. Alarmed by European expansionism, China and Japan attempted to shut out the West altogether. But empire-building went on apace within Europe itself, never more dramatically than during the Napoleonic Wars (1799–1815), which had the incidental effect of igniting in countries from Italy to Russia a fervent nationalism that

was to flourish throughout the century. In 1848, revolutions broke out all over Europe, and Marx and Engels published their epoch-making *Communist Manifesto*. Revolutions in Latin America resulted in a spate of new countries whose territorial disputes led to wars with each other. Of more lasting significance, in world terms, were the Crimean War (1853–6), in which Russia, Turkey, France, Austria, Piedmont and Sardinia scrambled for territory as the Ottoman empire began to collapse; the American Civil War (1861–5), which brought slavery to an end in the USA; the Austro-Prussian War (1866), which followed Bismarck's dissolution of the German Confederation and led to the creation of the modern German state and the Austro-Hungarian Empire; the series of conflicts that led to the establishment of modern Italy in 1871; the Franco-Prussian War over European leadership (1870–71); and the Russo-Turkish War for control of the Balkans in 1877. In 1837 Queen Victoria began her sixty-three-year reign in Britain, presiding over the most widely spread empire ever known, encompassing more than a quarter of the world's lands and people, while seeing the monarchy itself steadily reduced to a mere symbol as increasing numbers became educated and acquired the right to vote.

By the time of Victoria's death in 1901, the world had changed more dramatically than in any previous century: absolute monarchies had become the rare exception rather than the rule; workers in many countries had achieved conditions and rights beyond the dreams of their grandparents; literacy rates had quadrupled; trades unions were established and recognised in Germany, Britain and France; the Civil Rights Act had made citizens of all American blacks; socialist parties had been formed and recognised in many countries; child labour had been largely eradicated; women's rights

had become a front-line issue; and more than twenty-eight million people had cut their links with Europe and emigrated to America, contributing to the emergence of the USA as one of the world's greatest industrial and political powers.

Science and Technology. As in the previous century, human knowledge had expanded to an unprecedented degree. When Joseph Lalande published his catalogue of 47,390 stars in 1801, he heralded a century of astronomical discovery both literal and figurative, not least on the medical front. The single greatest advance in medicine was undoubtedly the discovery by Pasteur and Koch that bacteria and viruses lead to infection, resulting in mass immunisations against more than twenty diseases, including such rapacious killers as smallpox, tuberculosis and cholera (the last having claimed more than 16,000 people in London alone in 1849). Other landmarks include the discovery of quinine as a cure for malaria; the introduction in 1847 of ether as an anaesthetic, which with increased use of antiseptics resulted in unprecedented advances in surgery; and the invention of the X-ray in 1895, which revolutionised the diagnosis of illnesses and injuries, thereby saving and prolonging millions of lives.

Also belonging to the nineteenth century are the invention of steel; the birth and development of railways, both above and below ground, with incalculable effects on almost every branch of civilisation (and warfare); the discovery and widespread dissemination of electricity as a major power source; the advent of the telephone, the bicycle, the washing machine and the typewriter; the gramophone and the transmission of radio waves; and the oil drill. Indeed, towards the end of the century, electricity and oil were challenging the supremacy of coal and steam as the principal

power sources of machines, leading to the internal combustion engine (hence also the motor car and the manufacture of plastics and artificial rubber).

Arms played a key part in most economies. By the middle of the century, the Krupp works at Essen, in Germany, had become the world's leading arms manufacturers, producing the first all-steel gun as early as 1850. In 1853 Samuel Colt, inventor of the single-barrelled pistol, revolutionised the small-arms business in the USA, working also on submarine mines and telegraphy; Richard Gatling, a trained physician, contributed to death and destruction in the American Civil War with his monstrous ten-barrelled gun, a precursor of the Maxim machine gun of 1882, firing 1,200 shots a minute.

Agriculture, easily sidelined by the achievements of the Industrial Revolution, experienced revolutions of its own, with breeding experiments leading to ever bigger crops and fatter animals. Cyrus McCormick invented his reaping machine in America in 1831, heralding a new age of mechanised harvesting. Justus von Liebig's *Chemistry in its Application to Agriculture* inaugurated the age of scientific farming and the use of artificial fertilisers in 1855. Agricultural colleges began to proliferate around the middle of the century, and by the last quarter of the century refrigerated ships began plying the Atlantic, leading to worldwide food markets, long before the establishment of domestic refrigerators.

Trade. In the 1840s Britain's adoption of a free trade policy (no customs duties) helped to establish London as the centre of world trade, with the pound sterling as the dominant currency. By the 1870s many other countries introduced import levies as a

means of protecting their own industries from economic imperialism. Regular steamship services were established between California and the Far East, and gun-running became a worldwide industry. On the domestic front, the invention of tinned foods and the advent of department stores in the second half of the century transformed the daily lives of countless housewives and domestics.

Ideas. As may be expected in a time of such ferment, the century was rich in philosophers. The high ground was held by the Germans, much as the French had held it in the previous century. The great names are Hegel (1770–1831), Schopenhauer (1788–1860) and Nietzsche (1844–1900), all of whom were much concerned with music in one way or another. Nor should one forget the Danish Søren Kierkegaard (1813–1855). Hegel argued that consciousness and the world of external objects were inseparable aspects of a single whole, and that truth is discoverable only through a dialectic process of contradiction and resolution – a thoroughly rationalist idea with clear parallels in the concept of sonata form. Schopenhauer took a more pessimistic view, one more in keeping with the preoccupations of the Romantics, in which the irrational will is seen as the governing principle of our perception, dominated by an endless cycle of desire and frustration, from which the only escape is aesthetic contemplation. His thinking had a powerful effect on both Wagner and Nietzsche, who rejected established concepts of Christian morality. Nietzsche proclaimed that ‘God is dead’ and postulated the ideal of the *Übermensch* or ‘Superman’, who would impose his self-created will on the weak and the worthless – a view fully in keeping with the gargantuan nature of the Romantic ego, with its roots in the controlling powers of the industrial revolution and the spate of scientific discoveries which

granted man an ever greater mastery of his environment.

Kierkegaard, the founder of existential philosophy, was fundamentally out of step with these ideas, taking what was in many ways a specifically Christian stance and arguing that no amount of rational thought could explain the uniqueness of individual experience or account for the existence of God, which could be understood only through a leap of faith. But his suggestion that not only God but exceptional individuals stood outside the laws of morality did not endear him to the established church.

The man who did more than anyone else, however, to undermine the basic tenets not only of Christianity but of all creationist religions was neither a philosopher nor a theologian, but a scientist. Charles Darwin's theories of evolution, first set out in 1859 in *On the Origin of Species by Means of Natural Selection*, have never lost their explosive power. Less revolutionary, but also explosive, were the ideas of Sigmund Freud (1865–1939), widely known as the father of psychoanalysis. Although his greatest influence and fame belong to the twentieth century, the essence of his approach was defined in the nineteenth, when he first developed his theories of the unconscious and infantile sexuality. His basically anti-religious stance, treated in his book *The Future of an Illusion*, was a distinctly nineteenth-century product. Another far-reaching idea in nineteenth-century non-philosophical thought (non-philosophical in the strictly academic sense) arose from an increasingly widespread concern with natural justice. The Quakers were the first European community formally to espouse the notion of sexual equality, but it was such pioneering individuals as Mary Wollstonecraft, Emmeline Pankhurst and Susan B. Anthony who really put the issue of women's rights on the political agenda.

The Arts. In the realm of literature it was the century of the novel, in which such writers as Dickens, Zola, Hugo, Tolstoy and Dostoevsky managed both to absorb and entertain, and to lay bare the realities of life for the mass of society who suffered rather than benefited from the effects of the Industrial Revolution. Others, like Thackeray, Austen, Stendahl, George Eliot and Flaubert, dealt in various ways with the lives, fantasies and pretensions of the upwardly mobile middle class. Timeless issues of love, death, disappointment and adventure were memorably explored by Sir Walter Scott, the fantastical E.T.A. Hoffmann, the three Brontë sisters, Joseph Conrad, Mark Twain, Thomas Hardy and Robert Louis Stevenson. Hoffmann, Conrad, Chekhov, Andersen and Maupassant proved themselves masters of the short story, and Wilkie Collins introduced a new genre: the detective novel. Meanwhile, dramatists like Ibsen, Strindberg, Chekhov and Shaw brought a new realism to the theatre. It was also the century of the great Romantic poets: Goethe, Wordsworth, Heine, Byron, Keats, Shelley, Coleridge and Pushkin. Of these, Goethe, Byron, Heine and Pushkin had the greatest impact on composers, prominent amongst them Schubert, Schumann, Liszt, Berlioz and Tchaikovsky. Later poets of importance include Baudelaire, Verlaine, Tennyson and Gerard Manley Hopkins.

In the world of painting and sculpture, the greatest figures in the earlier part of the century included: Goya; Constable, who heralded a new wave of landscape painters; Ingres, a natural classicist born into a century of Romanticism, who had much in common with Chopin, though not friendship; the arch-Romantics Géricault and Delacroix, whose obsession with the distant past arose from a characteristically Romantic distaste for the present; and the staggeringly original J.M.W. Turner, whose

work foreshadowed the development of the French Impressionist school in the latter half of the century. The Impressionists Monet, Degas, Manet, Renoir, all of whom strove to represent nature and to capture the changing effects of light and movement, mixing their colours on the canvas rather than on the palette, were succeeded by the so-called post-Impressionists (Cézanne, Van Gogh, Gauguin and Seurat), who subscribed to no particular school or technique but sought a more objective, less spontaneous and evanescent style than the Impressionists. Among sculptors, Auguste Rodin (1840–1917) stood in a class of his own – a Romantic, a realist, and a master of his craft with few rivals. (The largest sculpture in the world, however, was the Statue of Liberty, presented by France to the United States in 1884.)

At the end of the century came a new family of styles known as Art Nouveau, of which Aubrey Beardsley, Toulouse-Lautrec and Gustav Klimt were prominent though very different exponents. Equally influential in the realm of architecture, it largely rejected traditional Western notions of symmetry, drawing much of its inspiration from the prints and buildings of Japan and reflecting a widespread hunger among Western artists for a fundamental regeneration of the creative impulse. This ranged from the highly decorative to the boldly simple.

In the realm of dance, ballet underwent some important transformations, including the introduction of tights, calf-length white dresses, and toe-shoes. The technique of the female dancers was developed at the expense of the male, who were reduced to largely supporting roles. In the modern repertoire, the most typical examples of Romantic ballet at its best are *La Sylphide* (1832) and *Giselle* (1841).

Architecture. Nineteenth-century architecture in Europe and America reflected both

the Romantic obsession with the past and the industrialists' concerns with practicality and economy. Public buildings tended for most of the century toward an ever more massive grandiosity, drawing on a wide variety of styles ranging from the distant to the recent past, often within a single building. A famous example, from 1835, are the neo-Gothic Houses of Parliament in London. Housing for the working class, however, bore many of the hallmarks of present-day factory-farming, consisting in the main of terraced brick houses – small, crowded, lacking in the facilities that today we take for granted, and of a soul-numbing sameness. With the advent of steel, property developers discovered that a high density of housing, office and work space could be achieved by building upwards instead of outwards, thereby economising on land and cost to themselves. Thus the skyscraper began its dominance of the urban landscape. The most famous of all, however, the Eiffel Tower in Paris (built for the great Paris Exhibition of 1889), had no practical function whatever, beyond being a tourist attraction and a demonstration of modern building technology.

Music. Never has an art known greater changes in so relatively short a time than music in the nineteenth century. When the century began, Beethoven was only thirty, Schubert only three. Haydn (sixty-eight) was still at the height of his powers. When the century ended, Debussy's revolutionary *Prélude à l'après-midi d'un Faune*, often cited, even today, as 'the beginning of modern music', was already seven years old, and Schoenberg (twenty-six), Ives (also twenty-six), Bartók (nineteen) and Stravinsky (eighteen) were all fully active. The end of the Classical era and the dawning of Romanticism could be seen in the maturest works of Beethoven and Schubert, whose symphonies, sonatas and chamber music reached previously undreamt-of proportions and expanded classical

forms to their outermost limits; harmony underwent unprecedented transformations, including the progressive dissolution of traditional tonality by Liszt, Wagner, Debussy, Mahler and Ives; the piano attained its full maturity and became the world's most popular and commercially successful instrument; the art of orchestration became a front-line issue, thanks to the pioneering work of Berlioz, Liszt and Wagner; and nationalism became a driving force, especially in Russia (Glinka, Mussorgsky, Borodin and Balakirev), Bohemia (Dvořák and Smetana), Spain (Albéniz and Granados), Scandinavia (Grieg and Sibelius), Poland (Chopin), Hungary (Liszt), Italy (Verdi) and America (Gottschalk and Ives). There was a major shift from the relative objectivity of the Classical era to the intensely emotional and formally self-generating outpourings of the Romantics. Illustrative programme music achieved a popularity never approached before or since, and the cult of virtuosity became a dominant feature, thanks largely to Paganini and Liszt. The specialist (i.e., non-composing) performer became the rule rather than the exception – such figures were scarcely to be found in the previous century – and musical schools and conservatories became commonplace. Despite this, the discipline of counterpoint, hitherto amongst the most highly prized of musical attributes, fell into widespread disuse, though it plays an important part in the music of Liszt, Wagner, Brahms and Richard Strauss. In the works of Schubert, Lanner, Weber and the Strauss family, the waltz became the most popular form of the century, closely followed by the Victorian after-dinner ballad. In general, forms polarised, from the millions of piano miniatures and character pieces, to the gargantuan music dramas of Wagner, the sprawling symphonies of Bruckner and Mahler, and the extravagantly coloured symphonic works of Richard Strauss. Quite apart from Wagner, it was the century of *grand opéra*. Long (five acts), spectacularly staged, complete with ballet and special effects,

its most prominent exponents were Meyerbeer, Auber, Halévy, Massenet, Spontini and Verdi. It was also the century of comic operetta, exemplified by the entertainments of Gilbert and Sullivan, Offenbach and Johann Strauss. Late in the century came the sometimes grimly realistic *verismo* school of opera, foreshadowed by Bizet's *Carmen* but most famously manifested in the works of Puccini, Mascagni and Leoncavallo.

The Czech Background

When Dvořák was born, in 1841, Bohemia as an independent, self-respecting nation was a land of dreams, of fantasy, of memories so distant that they had long since become part of the 'collective unconscious'. The same could be said even of his great-great-grandparents, and indeed of their own. There was a time, however, when it had resonated throughout the continent as perhaps the most powerful, progressive and resplendent kingdom in Europe. Its later fate was determined jointly by its geographical position and the development of its neighbours. Bounded on the south by Austria, on the west by Bavaria, on the north by Saxony, on the northeast by Silesia (Poland), and on the east by Moravia, it played a key part, and generally an unhappy one, in the story of German territorial expansion, and its role in the religious dissent which fuelled three centuries of continental strife was pivotal, culminating in the ravages of the Thirty Years War.

Although the name derives from early Celtic settlers known as the Boii (the country's original Latin name was Boiohaemum), the Slavic Czechs made up the dominant population by the end of the fifth century AD. Late in the ninth century Bohemia fell briefly under Moravian control, during which time it was Christianised by the Saints Cyril and Methodius – a process consolidated and formalised by the Premyslid dynasty who ruled Bohemia for almost six hundred years thereafter. The

bishopric of Prague was established in 973, and the country soon supported a thriving agricultural community and a network of prosperous trading towns, strengthening the connections between Bohemia and Germany, with portentous consequences for each. In 1198, the Přemyslid Otakar I was named hereditary king of Bohemia, which also became a kingdom within the Holy Roman Empire. Under his successor, Otakar II, Bohemia reached new heights of political power and economic prosperity, gaining control over parts of Austria and Hungary, and extending her empire within an empire as far as the Adriatic Sea. But it was not to last. In 1278 Otakar was killed during an invasion of Austria, Bohemia declined in size, power and influence, and a quarter-century later the Přemyslid dynasty came to an end. In 1310 a new dynasty, the Luxembourg, took over, and the country once again began to prosper and expand, incorporating by the end of the century Moravia, Silesia, and Upper and Lower Lusatia. It reached its peak in the fourteenth century, under Charles IV, Holy Roman Emperor, King of Bohemia and founder of the Austro-Hungarian Empire. In Prague he founded the first (and for many years the only) university in central Europe, later to be ranked with those of Paris and Oxford. In the thirty-two years of his reign, Bohemia was among the brightest jewels in the crown of European civilisation, economically, politically and culturally. Prague became the largest city in Europe, with more than 50,000 inhabitants, and the capital city of the empire. But the golden age hardly outlived the king, whose death in 1378 marked a watershed in Bohemia's history.

Early in the fifteenth century the country became embroiled in disputes with the Roman Catholic Church and riven by internal dissent, resulting in the burning as a heretic of the religious reformer Jan Hus, whose posthumous elevation to the status of

folk hero became a rallying call for Czech nationalists in the nineteenth century, among them Dvořák, who commemorated him in his *Hussite* overture of 1883. That its people should have to hark back 500 years for a symbol of their hopes and of their vision for the future is some measure of the degradation and suffering that Bohemia experienced in the intervening years. Following Hus's martyrdom, the Hussite Wars (1419–36), triggered by the activities of the reformist Hussite League, exacted a heavy toll on all concerned. In 1420, the pope called for a crusade against the Hussites and levied an imperial tax to fund the war against them. It was not, however, an absolute rout. In the treaties of 1433 and 1436, the power of the Catholic Church in Bohemia was significantly reduced and the more moderate Hussites were granted a degree of religious freedom. But from that time to Dvořák's, tension between Catholics and Protestants was an endemic part of Bohemian life (Dvořák himself was a Catholic).

In 1437, the Luxembourg dynasty came to an end. In the subsequent disputes over succession, ended by the accession of the Polish Jagiellon dynasty, both town and country suffered, much of the peasantry being reduced to the level of serfs. From 1526, and for the next 400 years, Bohemia was ruled by the German Habsburg dynasty. Conflicts between Catholics and Protestants culminated in the Bohemian Revolt of 1618 in which the indigenous Protestants were crushed by the Catholic Habsburgs at the Battle of the White Mountain, another event commemorated by Dvořák, in his early cantata *The Heirs of the White Mountain*. A more devastating and far-reaching effect was its triggering of the Thirty Years War (1618–48), which shattered the German lands into a bloody kaleidoscope of political and religious dissent that was to haunt them many decades after the war itself was over. In Bohemia the defeat of the revolt was used as a pretext for the suppression of Protestantism, the country lost its

status as a kingdom, and under the absolutist rule of the Habsburgs the majority of the population was converted to Roman Catholicism.

By the middle of the eighteenth century Bohemia had been entirely appropriated by the Austrian Empire and remained so right into the early years of the twentieth. Czech nationalism was ruthlessly suppressed, though not exterminated, and German became the official language, used to the exclusion of all others in schools and universities. In the middle of the nineteenth century (the year 1848, when Dvořák was seven, saw a wave of revolutions which stretched right across Europe) the Czechs of Bohemia and Moravia revolted once more against Habsburg rule, and once more were defeated. But, as in the aftermath of the Hussite Wars, the defeat was followed by significant changes in the political climate. Serfdom was abolished and economic power passed increasingly from the local aristocracy to the middle classes – a process already well advanced in western Europe. The Czechs continued their struggle for autonomy within a federally restructured empire, and were joined by the closely related Slovaks, whose opposition to the Habsburgs was no less intense. In 1918, only fourteen years after Dvořák's death, the two peoples joined to form the Republic of Czechoslovakia. But it was a tragically brief interlude. Despite being the only eastern European nation to maintain a parliamentary democracy throughout the period between the two world wars, the country fell under German domination once again when Hitler invaded in 1938, and did not achieve full independence until its emergence, after years of Soviet domination, as the Czech Republic in 1993 – ninety-four years after Dvořák's death.

Throughout the centuries of foreign domination, in which the Czechs were officially deprived of their language and significant portions of their cultural traditions

(ironically, the major works of Josef Dobrovský (1753–1829), the first great pioneer of Slavonic studies, were all written in German), music played a vital role in preserving and nourishing a deep sense of national identity. Successive foreign overlords did not concern themselves with peasant culture and were probably quite unaware of the rich treasury of folk music which was flourishing and developing, effectively beneath their very noses. Nor was art music neglected. Outside Prague, there was scarcely a town or village in the eighteenth century that did not have a musical curriculum in its schools. From the ages of six and seven upwards, children learned a variety of instruments, including, as well as the standard wind and string instruments, such urban artefacts as the clavichord. In 1772 the musician and musical historian Charles Burney described the Czechs as ‘the most musical people of Germany [!] or, perhaps, of all Europe’. He recalled being serenaded at a Bohemian tavern ‘by delightful minuets and polonaises’ played by amateur musicians on harp, violin and horn. In the next century, the famous Italian opera composer Gasparo Spontini reported hearing village artisans and labourers playing a wide range of music by Mozart, Haydn, Gluck, Cherubini, Méhul, Weber and Spohr ‘with a rare exactitude of instinct, of intonation, of rhythm, of movement, of intention, and of justness in light and shade, with a sentiment calculated to make me feel not only astonishment but the sweetest sensations! Here was the true art of nature, and the pure nature of art, which once upon a time produced the greatest masters.’ Itinerant Bohemian musicians enriched the musical life of the wider continent, many of them settling in one centre or another as valuable members of local orchestras and, frequently, as very capable court and civic composers. When Handel wrote his famous suite *Water Music* for performance on the River Thames in London, there were no English players who could manage the orchestral horn parts

properly so he imported some from Bohemia, which boasted the best in Europe.

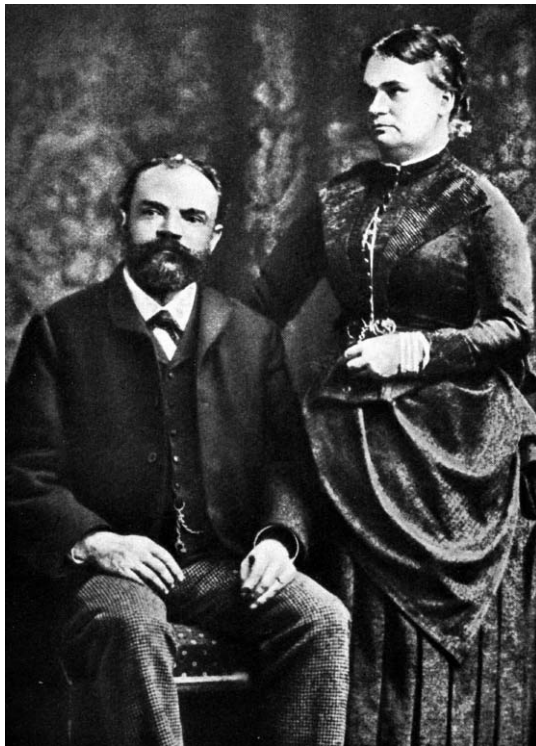
This continued to be so throughout the nineteenth century, and Czech musicians as a class earned the heartfelt praise of such major figures as Berlioz and Wagner. But the music they played when at home, as with the Russians before the emergence of Glinka in the 1830s, was imported rather than indigenous. Native Bohemian composers, writing native Bohemian music, were virtually non-existent. The first great exception was Smetana; the second was Dvořák. They were by no means the first great Bohemian composers, however. Jan Dismas Zelenka, in the first half of the eighteenth century, and Christoph Willibald Gluck, in the second, were among the finest composers of their time, and it might even be said that in terms of historical significance Gluck outranks Dvořák. His operatic reforms had a major effect throughout Europe, far outlasting his lifetime, and there are many authorities who rate him as the fourth great pillar of the Classical era, along with Haydn, Mozart and Beethoven. But he differs from Smetana and Dvořák in one important respect. 'It is my ambition,' he said, 'to abolish altogether the ridiculous distinction between the music of one nation and another'. In this he signally failed, as the music of Weber, Glinka, Chopin, Gottschalk, Liszt, Wagner, Tchaikovsky, Borodin, Mussorgsky, Grieg, Albéniz, Granados, Falla, Debussy, Ravel, Vaughan Williams, Bartók, Enescu, Sibelius, Villa-Lobos, Gershwin, Copland, and of course Smetana and Dvořák can amply attest. Indeed, with more than a little help from Napoleon, nationalism was one of the principal engines driving the music of much of the nineteenth and twentieth centuries. In Dvořák it found one of its gentlest and most universal champions.

Dvořák in His Time 2

As a composer, Dvořák, like Elgar after him, was virtually self-taught. He learned by studying the works of the masters, both through poring for hours over their scores, in every genre, and through his experiences as an orchestral player. Most of his heroes were not nationalists (the greatest composers, in any case, transcend nationality): Mozart, Schubert, Beethoven, Brahms and, perhaps most fundamentally, Wagner – all of them, of course, Germanic. And although he was identified in his lifetime and long afterwards primarily as a national composer, much of his music, throughout his life, was not notably (certainly not conspicuously) nationalistic. He was a great composer first and a nationalistic composer second, and his nationalism, from a strictly musical point of view, was of an interesting and unusual kind.

For Dvořák – unlike Smetana or Wagner (the most super-nationalistic composer in history) – the Czech national movement was not merely, certainly not exclusively, a cultural phenomenon. It involved a personal crusade for social change and the democratisation of art. Smetana and Wagner, like Weber and Chopin and Glinka before them, were already members of the educated urban middle class to which much

of the Romantic nationalist movement was addressed. Their day-to-day contact with 'the people', and understanding of their experience, was both minimal and largely superficial. To each of them, the working class and the peasantry had the fascination and allure of the exotic. Smetana, belonging to the urban intelligentsia, spoke German like a native but had a shaky command of Czech (less shaky, however, than Liszt's of Hungarian). But Dvořák was the genuine article, and his linguistic insufficiencies were thus precisely opposite to those of his more patrician colleagues. Like the rest of the peasantry from which he sprang, his native tongue was Czech (German, the language of the oppressor, was exclusively the province of the city and the educated classes, where the use of Czech was discouraged almost to the point of prohibition). Dvořák's poor German when he entered the Organ School in Prague at the age of sixteen (CD 1, track 1) made him an object of derision amongst his fellow pupils, and doubtless some of the staff as well. His musical instincts, though influenced by a wide range of music, were fundamentally shaped by the rhythms and accents of Czech speech, to a degree and in ways that Smetana's were not. At what stage in his development Dvořák first conceived it as his mission to celebrate and enshrine his national heritage in music we do not know. Neither he nor his family were verbally very articulate, so we have no record in the way of correspondence to reveal the inner workings of his mind. It seems fair, however, to suspect that his treatment as a country bumpkin at the Organ School in Prague (persecution would be too strong a word) may well have been the catalyst. Here he experienced personally what his countrymen had experienced collectively through centuries of imperial abuse. His rural speech and dress alone inspired mockery and condescension, but he also lacked the refinement of manner and the cosmopolitan perspectives of the urban middle class to which he now aspired, and



Dvořák with his wife, in London; © Lebrecht Music Collection

on whom he would have to rely for his livelihood. For a clear demonstration of what he was up against we need only turn to an astonishing paragraph by the eminent German scholar Hugo Riemann, written not at the beginning of Dvořák's career but a mere three years before his death.

Without doubt, the most important personality among Czech composers is Anton Dvořák. At the same time, his music often enough calls for the application of a different standard from the one applied usually to works of art of the highest level; rhythmic and melodic monomania is given free reign without a sense of limits in a way that sorely tests the patience of the educated listener. One must also accept vulgar violations of primary rules of form. But in this only partially civilised being there lies an impressive creative energy, a real mastery of the grandiose... clearly this all works only at climaxes, and even the Russians are barely as skilled at the explosive gesture as this Czech.

'Rhythmic and melodic monomania', 'sorely tests the patience of the educated listener', 'this only partially civilised being': the epic, even racist condescension behind this Olympian dismissal differs only in scale from the prejudice Dvořák encountered, specifically as a Czech, throughout his life. Nor was it confined to the Germans or even to Europeans (including the English). In the two decades following his death, a number of influential critics in the USA, where Dvořák had been lionised like no other, repeatedly belittled his achievement. In certain circles, on both sides of the Atlantic, he was regarded, in effect, as a kind of 'talking monkey' (to borrow a phrase from Henry Louis Gates).

Dvořák was at no time unaware of such attitudes, nor was he anything like as naïve

as he was often made out to be, either as a composer or as a man. His overriding ambitions were musical, but he aspired also, through his music, not only to improve his own and his family's social standing and economic security but to do all that he could to lift the cultural status of the Czech lands to something like the eminence they had enjoyed in the eighteenth century, let alone the fourteenth. Modest he was, but like most geniuses he never underestimated the worth and potential of his God-given talent. Neither did he underestimate the crucial role already played by his elder and much-revered compatriot Smetana; but Smetana's means, his background, and his aims were different from Dvořák's.

Smetana was a sophisticated man of the world, not only a masterly composer but a virtuoso pianist (admired by Liszt), a polished conductor (he was music director of the Göteborg Philharmonic in Sweden from 1856 to 1861), and a practiced associate with the aristocracy and nobility. He was also a skilful writer and, like Schumann, Berlioz and Wagner, took up the cudgels verbally as well as musically (Dvořák greatly regretted his own lack of literary skills, particularly envying Wagner in this regard). Smetana made his big points up front. In both his orchestral works and his operas (particularly in the latter, with their narrative thrust and conceptual clarity), his nationalist convictions were unmistakable, even to those beyond the Czech orbit. Dvořák perceived very early on that to try and be a second Smetana would be foolish at best. He chose, for his own part, to advance the Czech cause primarily by stealth – by infiltration of the social, political and cultural establishment – and not by confrontation.

At least as important to him as the nationalist cause, however, was his wider campaign to diminish, in the hope of ultimately destroying, the barriers between

popular music, the music of ‘the people’ (not to be confused with the market-oriented pop music of the twentieth and twenty-first centuries), and the traditionally exclusive world of ‘classical’ music, cultivated hitherto by the ruling class (notably the aristocracy and nobility) and those aspiring to it (the ever-rising bourgeoisie). His legacy in the USA, largely through the teaching and example of his American pupils, was to produce such similarly minded composers as Gershwin, Copland, Ellington and Bernstein, with Charles Ives pursuing the same ends on a pathway all his own.

If Dvořák had a secret strategy for the pursuit of such aims, it might be summarised not so much by the familiar saying ‘If you can’t beat ’em, join ’em’ as by a close derivative, ‘If you *want* to beat ’em, *appear* to join ’em’. One of the things that account for his unflagging popularity (apart from his genius for entrancing melody and his equal genius for instrumentation) is his ‘conservative’ adherence to the familiar, traditional forms bequeathed to the nineteenth century by eighteenth-century ‘classicism’. With the exception of the relatively few works to which he gave evocative and specific titles (the Slavonic Dances, the Moravian Duets, the Czech Suite, the late symphonic poems, for example), most of his works bear such reassuring but emotionally neutral titles as ‘Quartet’, ‘Quintet’, ‘Sonata’, ‘Symphony’, ‘Piano Trio’, ‘Concerto’, ‘Rondo’, ‘Serenade’, ‘Variations’ and so on. Only slightly less neutral are the terms ‘Requiem’, ‘Stabat mater’, ‘Capriccio’, ‘Rhapsody’, ‘Nocturne’, ‘Polonaise’, ‘Bagatelle’ – and the less informative but highly unspecific ‘Legends’, ‘Silhouettes’ and

¹ Compare these with the sort of titles regularly bestowed on purely instrumental works by such arch-romantics as Liszt: ‘Il sospiro’ (The Sigh), ‘Consolation’, ‘Totentanz’ (Dance of Death), ‘Danse macabre’, ‘Resignazione’, ‘Liebesträume’ (Dreams of Love), ‘Les Morts’ (The Deaths), Unstern (Dark Star), and many more.

‘Humoresques’¹.

With Dvořák, however, it was very much a case of ‘new wine in old bottles’. Following on from the runaway success of the Slavonic Dances and Moravian Duets, with their deliberately nationalistic titles and spicy, ‘exotic’ formulas, Dvořák would slip similarly ‘national’ ingredients into works whose titles and overall layout proclaimed no nationalistic subtext. One case among many is the famously Brahmsian but in fact richly Dvořákian Sixth Symphony, where a powerfully exciting and hugely expanded ‘Furiant’ – one of the most galvanising folk dances in the entire Czech heritage – dominates the traditional scherzo. But while the rhythms and patterns of Czech folk music permeate much of his music, his use of actual folk tunes is very rare. The principal reason for this turns Riemann’s preposterous reference to Dvořák as ‘this only partially civilised being’ on its head. Dvořák was not an ethnomusicologist (a folk music scholar), nor did he see himself as a curator. To a great extent, where his treatment of folk music is concerned, he was a *re*-creator. He made it his task not to ‘present’ but to ‘civilise’ authentic folk material by recasting it – to make it both more accessible to non-Czech listeners (and many Czech ones too) and more suitable to development within the western European symphonic tradition.

It would be difficult to guess this, however, from his many pronouncements on the subject during his stay in America, or indeed from the reputation that got him there. Asked how he had managed so successfully to put Bohemia on the world musical map, he replied, in part, ‘I study certain melodies until I become thoroughly imbued with their characteristics and am enabled to make a musical picture in keeping with and partaking of those characteristics’. Elsewhere, he stressed that American composers

should study thoroughly the music both of America's black community and the indigenous 'Indians'.

These are the folksongs of America and your composers must turn to them. All of the great musicians have borrowed from the songs of the common people. In the negro melodies of America I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay or what you will. It is music that suits itself to any mood or any purpose. There is nothing in the whole range of composition that cannot be supplied with themes from this source.

Of course it was assumed by all that Dvořák was describing his own practice, yet when writing the Moravian Duets, which had so brilliantly launched his international career, he followed a very different procedure. In response to a request that he compose a series of vocal duets based on songs collected 'in the field' by the Czech ethnic scholar František Sušil (not so much a windfall as a gold mine for any dedicated musical nationalist), Dvořák, whose knowledge of Moravian folk music was minimal if not non-existent, effectively discarded everything but the words, composing new melodies of his own, all of them 'civilised' to western European standards, with just enough 'folkish' spice to render them pleasingly exotic to Austro-German ears. Delightful, touching and characterful music, to be sure, but hardly Moravian. Just how faithless they are to their supposed sources is obvious at a glance when one compares them to the originals, whose thrilling 'foreignness', born of their great antiquity, Dvořák has expunged altogether in his wholly inauthentic substitutions. This, however, is not to disparage the musical qualities of the duets, which earned their popularity honestly. So inauthentically Czech are the still more popular Slavonic

Dances that an angered Smetana wrote his own Czech Dances as a corrective, though these never won anything like the popularity of Dvořák's chart-toppers. But Dvořák felt that he had chosen his title well and honestly. The startling truth, explicitly stated by him in a conversation with his pupil and champion Oskar Nedbal, was that Dvořák saw himself not as a nationalist but as a supra-nationalist. The vital difference between Smetana and himself, he said, was quite simple: 'Smetana's music is Czech, mine is Slavic'. Indeed he had expanded on this subject to an English interviewer in 1886.

Twenty years ago we Slavs were nothing; now we feel our national life once more awakening, and who knows but that the glorious times may come back which five centuries ago were ours, when all Europe looked up to the powerful Czechs, the Slavs, the Bohemians, to whom I, too, belong, and to whom I am proud to belong.

This explains the otherwise puzzling prominence in his music of the *dumka*, in fact a Ukrainian not a Czech dance at all. It also amplifies our understanding of his deep fellow-feeling for Tchaikovsky, with whom he enjoyed an unconstrained relationship (even more so than with Brahms) and to whose music (amongst his contemporaries) he felt particularly close.

It must be remembered that the scholarly study of the musical past, and especially of folk music, was largely a twentieth-century development. The Romantic nationalists of the nineteenth century, of whom Dvořák was among the last, were less concerned with authenticity than with a kind of generalised concept of nationalism. Unlike twentieth-century nationalists, such as Béla Bartók in Hungary (a genuine and perhaps uniquely authoritative ethnomusicologist as well as a great composer) or Ralph

Vaughan Williams in England (another distinguished scholar), Dvořák, reflecting the spirit of his time, was content to project a highly subjective image of his Slavonic heritage. His overriding aim as a nationalist was to raise the public consciousness of his homeland, both at home and abroad, engendering a renewed sense of pride and national identity amongst his compatriots and demonstrating to the world beyond that the native art of Bohemia was fit to nourish and harmonise with the highest manifestations of the western European tradition.

Ultimately, however, it was not the 'exotic', 'national' character of Dvořák's music (often more evidently 'national' in its titles than in its style) that won him his greatest popularity, but its sheer healthiness, loveliness and conspicuous lack of neurosis. There is nothing threatening, disturbing or decadent in it – and this at a time when many people were growing increasingly apprehensive at the rampant sensuality and the formal and harmonic subversions of Wagner, Mahler, Debussy, Richard Strauss and others. And what goes for the music extends to the character and image of the man himself. Dvořák was no megalomaniac like Wagner, no 'degenerate' hedonist like Wagner and Debussy, no tortured egocentric like Mahler; he was a tonic in a time of much-bewailed dissolution, sexual abandon and social immorality. Dvořák was a warm and devoted family man, a modest and plain-speaking man of the people, loyal to his peasant origins. The critical halo above his head was made of words like 'innocent', 'refreshing', 'natural', 'honest', 'spontaneous', 'naïve', 'humble' and so on, and he 'set a good example'. As one critic put it in 1904, 'His is a genius that can ill be spared in a period when our great symphonists are leading us astray on the path of morbid programs pictured by arbitrary tonal devices.' Dvořák was good for you – and, a hundred years after his death, he still is.

The Major Works and Their Significance 3

Orchestral Music

Of Dvořák's nine symphonies, only three – No. 6 (his most Brahmsian), No. 7 (his most profound and Beethovenian) and No. 8 (his most original and unbuttoned) – are almost universally regarded as masterpieces, albeit occasionally flawed ones. This is not to say that Nos 4 and 5 are not also captivating, colourful and entertaining, but they are lighter, less ambitious, and less masterly. No. 6 in D is perhaps the most instantly engaging and consistently rewarding of the lot, with Dvořák's abundant lyricism to the fore throughout and the folk element at its most comfortably assimilated. The wild, clashing rhythms of the 'Furiant' movement are both thrilling and menacing in their fierce, peasant vitality – it's one of the most exciting and irresistibly invigorating movements in the whole of his symphonic output. The warmth and immediacy of the work as a whole are both serene and radiant: very similar to the feel of Brahms's own Symphony in D major. No. 7, in D minor, gives us Dvořák at his most serious, masterly and profound. There is general agreement amongst experts that this is probably the

greatest work he ever wrote, fit to stand next to the four symphonies of Brahms and even the last two of Schubert. In its tightly knit, thoroughly organic development, almost from first note to last, it is a stunning example of symphonic thought (the large-scale integration of small-scale contrasts) at its most accomplished and inspired. Not a note is wasted, and the skilled orchestration is a match even for Beethoven's. The Eighth Symphony, in G, seems almost to come from another world after the brooding intensity of the Seventh. If the Sixth is Brahmsian, and the Seventh Beethovenian, the Eighth is 100 per cent Dvořák. His most experimental and uninhibited symphony (not that a sense of inhibition haunts his work in general), it fairly bubbles with uncomplicated vitality and a wealth of invention, all of which was by design. As he wrote, at the outset: 'this will be different from the other symphonies, with individual thoughts worked out in a new way.' These 'individual thoughts' include such an abundance of characterful themes that there is hardly room to 'work out' any of them, yet he still achieves his aim. They are developed, they do cohere, and since the working-out is so organically conceived, there is no sacrifice of Dvořák's apparently irrepressible spontaneity. Admittedly, the orchestration gets a little raucous at the end, but it hardly spoils the fun.

In addition to his nine symphonies, Dvořák wrote many smaller orchestral works, some of which are miniatures, like the famous Slavonic Dances. However, many of these, like Brahms's Hungarian Dances, are 'miniatures' only in their relative brevity. Though originally written as piano duets, it is in their highly coloured and exuberant orchestral version that we get the full measure of Dvořák's inspiration. Unsurprisingly, it was these works which really made Dvořák a household name and set the seal on his popular success. With their luxuriant wealth and range of captivating melodies and

their fiery, vital rhythms, they encapsulate the very essence of the Czech folk tradition, more even than the music of Dvořák's mentor Smetana.

Equally 'national', though predominantly gentler and more lyrical (and undeservedly less known), are the *Legends*, which began life, like the Slavonic Dances, as piano duets. Despite their title, these have no overt programme, and often give us Dvořák at his most Brahmsian. Once very popular, now less often played, alas, is the immediately engaging Czech Suite, which contains three typical Bohemian dances: a polka, a sousedská and a furiant. Less consistently satisfying but by no means negligible is the cycle of three concert overtures which he completed in 1892. The original plan had been to present them as a unified work under the collective title of 'Nature, Life and Love'. As it turns out, they are known today only by their individual titles: 'In Nature's Realm', 'Carnival' and 'Othello'. Such unity as binds them together consists mainly of a single theme common to them all. Of these, only 'Carnival', with its sparkling, bustling rhythmic flow and extrovert character, has ever achieved true popularity. The impetuous, vigorous and dramatic *Hussite* overture, a work of great patriotic fervour, has never really caught on outside the Czecho-Slovak territories but deserves more airings elsewhere than it gets.

Popular just about everywhere are two free-standing works, the Symphonic Variations and the *Scherzo capriccioso*, both for large orchestra, and both finding Dvořák at or very near the peak of his inspiration and mastery. The instrumentation and thematic richness in each is superb and utterly Dvořákian, and most authoritative commentators are agreed that the latter is the equal not only of anything he himself wrote but of any comparable work in the orchestral repertoire as a whole. Also very popular are the two beguiling serenades, the first for strings (interestingly characterised

by one leading scholar as ‘erotic and yearning’!) and the second for winds, supplemented by a cello and double bass.

Of Dvořák’s concertos (one each for violin, piano and cello), only the last, the Cello Concerto, is all but universally regarded as a masterpiece, if not the greatest cello concerto ever written – its only possible rival being Elgar’s. Criticised by some for being too long, it does demand a good deal of the listener but is not a ‘difficult’ listen. Epic and tender by turns, it is a profoundly serious work, with moments of searing emotional intensity; and it overcomes with apparent naturalness the normally accepted limitation of the cello as a soloist in orchestral works, namely its lack of tonal projection. Indeed it was a revelation to the musical world as a whole. Dvořák’s mentor and great admirer Brahms said after hearing it for the first time, ‘If I’d known it was possible to write such a concerto I would have done it myself.’

Dvořák’s last orchestral works took him into territory more associated today with Liszt, Sibelius and Richard Strauss: that of the symphonic poem – works which, as their generic title suggests, have a programmatic basis (Dvořák went further, calling them ‘orchestral ballads’). In Dvořák’s case, all but the last of his five contributions to the genre are based on poems by a single writer, J.K. Erben. Perhaps doubtful of his illustrative powers, Dvořák was eager that audiences should be provided with synopses of the various programmes, but only in the case of *The Wild Dove* (by general consent the best of them) did he actually provide one himself. In each case, however, the music stands well on its own and contains some of Dvořák’s loveliest and most delicate orchestration, as well as some of his most forceful, and his gift for entrancing melody is well to the fore.

Chamber Music

Like Beethoven's, Dvořák's copious chamber music covers virtually his entire development as a composer. Listening to the works chronologically is thus a fascinating experience, but not the best way of approaching them in terms of their intrinsic musical merit. Any list of the finest would have to include the string quartets No. 9 in D minor, Op. 34 (with its very beautiful *Adagio*); No. 10 in E flat major, Op. 51; No. 11 in C major, Op. 61; No. 12 in F major ('The American'), Op. 96; No. 14 in A flat major, Op. 105; and No. 13 in G major, Op. 106. There is a particular quality in Dvořák's string quartets generally which renders them almost unique in the history of the medium, namely the extraordinary sweetness of sound he manages to draw from the ensemble. Scarcely ever does one hear anything remotely strained or strident. Complementing this is an almost continuous outpouring of often inspired melody comparable, perhaps, only with Schubert's (a great influence). Brahms, no mean melodist himself, regarded Dvořák's melodic gift with undisguised but generously expressed envy. 'I should be glad,' he said, 'if something occurred to me as a main idea that occurs to Dvořák only by the way.' Even Beethoven could have said the same. Another quality which sets Dvořák's quartets apart is their unselfconscious simplicity of utterance. While a master-craftsman, Dvořák was not an intellectual, either in music or in life; nor was he a visionary, a revolutionary or a tragedian. The emotions he expresses are emotions that all of us have felt. Like Bach and Haydn, he was a man and artist of extraordinary emotional and spiritual health. Unlike his contemporary and admirer Tchaikovsky, there was nothing in the least neurotic about him or his music. Neither, unlike his sometime idol Wagner, was he in any way a sensualist, yet he had an almost infallible instinct for beauty of sound, an instinct which permeates his chamber

music more completely perhaps than any other branch of his output. Hence the very special brand of pleasure, joy and – the word keeps coming back – sweetness of his string quartets.

Of works written for other instrumental combinations, the runaway favourite, and justly so, is the wonderful and predominantly high-spirited, even joyful, Piano Quintet in A major, Op. 81, one of the most perfectly realised works ever written, comparable in spirit and effect with Schubert's famous 'Trout' Quintet, but so utterly its own that comparisons are irrelevant. The popularity of this life-enhancing masterpiece is closely followed, however, by that of a very different work: the *Dumky* trio for piano and strings, Op. 90, which binds together in cyclical form a series of dances, alternately melancholy and lively. Of the other piano trios (piano, violin and cello), the passionate F minor, Op. 65, is certainly the finest – its dramatic intensity, melodic richness and instrumental interplay result in an almost heartbreaking mixture of the near-operatic and the intimate. The expressive world it inhabits is not far from that of the Brahms F minor Piano Quintet; sadly it lacks that work's well-justified fame. A very different though no lesser work is the A major String Sextet, Op. 48, a richly coloured feast of vivid impressions, not least of which is one of a deep contentment bordering on rapture. And while they could hardly be labelled 'major', the tuneful, lilting bagatelles – uniquely scored for two violins, cello and harmonium – are a model of lyrical simplicity and unaffected sentiment. All in all, Dvořák's chamber music is among the richest bequests left to posterity by any composer, even comparable with, though not equivalent to, that of Beethoven and Schubert.

Piano Music

Surprisingly, given the extraordinary quality of most of his chamber music with piano, and virtually all his music for piano duet, Dvořák's solo piano music, while extensive, is of generally negligible quality, and contains not a single piece which most musicians would regard as a major work. Nor, with the sole exception of his once-ubiquitous Humoresque No. 7, has a single one achieved real popularity. Particularly in view of the success of his piano duets, how can this be explained? For a start, he himself was not an exceptional pianist, and so he lacked the instinct for a truly idiomatic pianistic sonority. He was mainly a violinist, and he thought like a violinist – hence, perhaps, his strange predilection for the top half of the piano's range (one of the abiding weaknesses of his writing for the instrument). Above all, he thought and wrote in terms of the orchestra and it is no accident that virtually all his most successful piano duets ended up as orchestral works – most notably the ten *Legends* and the two big books of Slavonic Dances (one of the few exceptions being *From the Bohemian Forest*, from which only one piece escaped into the orchestra). Ironically, it is the piano originals that feel like orchestral arrangements, not the other way around.

Vocal and Choral Works

Outside his homeland very few of Dvořák's ten operas and sixteen choral works have remained in the active repertoire, but in his lifetime many of them enjoyed enormous success. Among those to have maintained their eminence in the view of experts, though not their popularity with audiences, are the *Stabat mater* of 1877, Dvořák's first major choral work and a very remarkable debut indeed; the Requiem Mass of 1890, replete with inspired melody and orchestration – a very moving work; and the *Tě*

Deum of 1892, his last and most innovative choral work, written for America. In essence, the *Tě Deum* is a symphony for chorus, soloists and orchestra, laid out in four movements, including the regulation scherzo. It finds Dvořák at his most seraphically joyful, with vivid orchestration, and good tunes fairly tumbling over each other. The rarity of these works in concert, church and recording catalogues is not only lamentable but surprising in these days when the catalogue is positively (or, rather, negatively) choking with duplications of the standard repertoire. A word should also be said for Dvořák's first choral work, *Hymnus: The Heirs of the White Mountain*, which is both evocative and moving, and far transcends its overtly nationalist brief.

Of his ten operas, less than a handful are familiar by name to the average opera lover outside the Czecho-Slovak orbit. These include *Rusalka* (the best known – or rather, in most places, the least obscure), *The Devil and Kate* (the next-least obscure), *King and Collier* and *The Jacobin*. However, it would be an unusual musician who could casually whistle a tune from any of them, which is a pity because, Dvořák being Dvořák, good tunes abound. If most of Dvořák's operas fail as operas, as virtually all Haydn's do, it is not for lack of good music but because he lacked the born opera-composer's instinct for characterisation and psychological/dramatic development. This is one of the reasons why his symphonic poems lag behind those of Liszt, Strauss and Sibelius, who did have this instinct (though of these only Strauss was an opera composer). It would be nice to have the opportunity to hear excerpted arias, choruses and scenes more often, and several first-rate orchestral suites could also be compiled or arranged.

Dvořák, the man who practically exhaled melody with every breath, was strangely a

very uneven songwriter. With his peasant upbringing he lacked both the knowledge and passionate love of literature that characterised the archetypal Romantic composer (Schubert, Liszt, Schumann, Berlioz, Wagner, Brahms etc.) and was never altogether comfortable with words, still less with the setting of them, whereas the songs of Schubert and Schumann in particular are so vividly and perceptively set that one could almost guess the text from the music alone. Of Dvořák's several song cycles, two in particular call for comment. One is the first that he composed: a set of eighteen songs collectively entitled *Cypresses*, written when he was still an impoverished (and undercover) composition student of twenty-four, and inspired by his love for Josefa Čermáková, later to become not his wife but his sister-in-law. Such was his own fondness for these songs that he revised and published varying groups of them throughout most of his career, culminating in the very beautiful and touching set of twelve, arranged for string quartet, which he published in 1887. Freed of their words, they emerge as some of the sweetest love-letters ever penned. Otherwise outstanding, and by general consent his finest achievement as a songwriter, are the Seven Gypsy Songs, Op. 55, written in 1880 when he was thirty-nine. Of these, one in particular, No. 4, 'Songs My Mother Taught Me', has long since strayed from its siblings to become one of the best-known songs of the period.

4 A Graded Listening Plan

None of Dvořák's works poses any particular difficulties for the listener – as works like Beethoven's late string quartets and Bach's *Art of Fugue* certainly do –, so from that point of view any port of entry is fine. But like many great composers, and still more second-rate ones, he has a tendency to sprawl, even in some of his most masterly and inspired works. If you are approaching his music for the first time, therefore, it might be a good idea to start with some of the shorter works, or groups thereof. Amongst Dvořák's orchestral works, I can think of none more immediately beguiling than the gentle, lyrically dancing Czech Suite, Op. 39 (Naxos 8.553005), closely followed by the better-known Serenade in E for strings, Op. 22 (Naxos 8.550419), though in the latter there is not the same variety of colour as in the Suite. For Dvořák at his most colourful, extrovert and wide-ranging, the first set of Slavonic Dances, Op. 46, seems an ideal introduction. These are the works that turned him into a popular composer almost literally overnight, and it is not hard to see why. They exist in two versions: one for piano duet (Naxos 8.553138) and the other for full orchestra (Naxos 8.550143). Since one of Dvořák's most entrancing and masterly features is his orchestration (his ear for instrumental colour is unerring), the orchestral version is obviously the one to

Handwritten musical score for the opening of Dvořák's Slavonic Dance, Op. 46 No. 1. The score is written on ten staves, with the first two staves labeled "Primo" and "Secondo". The tempo is marked "Tresito I." and the date "1875/78" is written in the top right. The music features a complex rhythmic pattern with many beamed notes and rests. The score includes various dynamic markings such as "p", "pp", "f", and "ff", and articulation marks like "acc." and "pizz.". The notation is dense and characteristic of Dvořák's style.

Opening of Dvořák's Slavonic Dance, Op. 46 No. 1 in the composer's handwriting;

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start with (the piano duets, in any case, were designed more for players than for audiences). The second set is rather more sophisticated and substantial on the whole, but none the less enjoyable (several, in fact, are reminiscent of Johann Strauss II). The similarly titled Slavonic Rhapsodies, Op. 45 (Naxos 8.550610) are both longer (twelve minutes or more) and less immediate in their appeal, so best save these for later. After the Slavonic Dances, the most popular and instantly entertaining of Dvořák's shorter orchestral works is probably the *Carnival* overture, Op. 92 – all the concert overtures (Naxos 8.550600) are highly enjoyable, though some are not as light-hearted. Extraordinarily touching and lyrical is the Romance in F minor for violin and orchestra, Op. 11 (Naxos 8.554413).

With the symphonies, the obvious approach is to start with the last – obvious because Symphony No. 9 'From the New World', Op. 95 (Naxos 8.550271) is the most famous and popular of all his works, despite what many pundits would say. For a work to retain its place near the top of the concert and recorded repertoire for more than a century (and a century, what's more, of unprecedented change) the composer has to have been doing something right! Here we find Dvořák the orchestral painter at his best, and a wealth of melodic inspiration that most composers would give their eye-teeth for.

For a change of scene before continuing in orchestral vein, you could sample some of the chamber music for strings and piano, beginning either with the Piano Quintet in A, Op. 81 or two of Dvořák's finest works for piano trio: the *Dumky*, Op. 90 and the Trio in F minor, Op. 65 (both on Naxos 8.550444). Interestingly, Dvořák's music for solo piano rarely even hints at the quality of his chamber music with piano. Just before returning to the orchestra, I recommend a further diversion, to the Serenade

for wind instruments, Op. 44 (Naxos 8.554173). Typically tuneful and dancy, its particular sound-world is invigorating in itself, thanks in part to the smuggling-in of a cello and double bass at the bottom of the texture. Amongst the string quartets, I recommend starting with No. 12 in F major, Op. 96, 'The American' (Naxos 8.553371) or the ever affecting *Cypresses*, B. 152 (Naxos 8.553375) and then moving on to No. 9 in D minor, Op. 34 (Naxos 8.553373).

Returning to the symphonies, my recommended order, after the 'New World' Symphony, is No. 6 in D (Naxos 8.550268), No. 5 in F, No. 7 in D minor (both on Naxos 8.550270), then No. 8 in G (Naxos 8.550269). Of the concertos, only the Cello Concerto in B minor, Op. 104 (Naxos 8.550503) is a masterpiece, and its only problem is its length. With the choral music, I'd start with the *Stabat mater*, Op. 58 (Naxos 8.555301–02), move on to the Requiem, Op. 86, and then improvise! Complete recordings of the operas are harder to come by, but the obvious starting point is *Rusalka*, Op. 114 – by general consent, the best of the lot.

5 Recommended Reading

At the time of writing (admittedly before the centenary of his death in 2004), Dvořák is surprisingly ill-served when it comes to thoroughly reliable and up-to-date English-language biographies in print. Alec Robertson's generally excellent volume in Dent's 'Master Musicians' series (ISBN: 0-460-02157-5) is highly readable, very well informed, thoughtful and sympathetic, but it was written in 1945 and last revised in 1964, since when much hitherto neglected or unknown material has come to light. Only about a third of the book (not a large one, at 234 pages) is devoted to biography, the rest being given over to discussion of the music. Very eagerly awaited for some time now is its replacement in the series (now in the hands of Oxford University Press) by the esteemed Dvořák scholar and thoroughly approachable writer Jan Smaczny. This promises to be the most authoritative and thought-provoking English-language biography yet written for the non-specialist reader.

Neil Butterworth's Dvořák volume in Omnibus Press's extensive series 'The Illustrated Lives of the Great Composers' (ISBN: 0-7119-0256-9, UK; 0-8952-4206-0, USA) makes a good, informative introduction, but it is more in the nature of a

substantial sketch than a fully fledged biography. It too is outdated, having been written just short of a quarter-century ago, and there is virtually no discussion of the music. As ever in this series, the pictorial illustrations are copious but poorly reproduced.

Bulkier, more wide-ranging and more authoritative, though now rather dated, are two commendable books by John Clapham (Britain's premier Dvořák scholar): *Antonín Dvořák: Musician and Craftsman* (Faber & Faber, 1966; ISBN: B0000CN4FT) and the more substantially biographical *Antonín Dvořák* (John Calder, 1991; ISBN: 0-714-54145-1). At the time of writing, both have been out of print for some time, but most of the larger big-city libraries in the English-speaking world should have or be able to locate them. Clapham's much-esteemed scholarship is more evident than his narrative style is lively, but both books have much to offer. The earlier one is mostly devoted to the music and is thus better suited to musical initiates.

Of present-day Dvořák scholars, none is livelier, more appetite-whetting or more delightfully readable than Michael Beckerman. So far he has not produced a comprehensive biography, but the next best thing is his splendidly written and skilfully structured *New Worlds of Dvořák: Searching in America for the Composer's Inner Life* (W.W. Norton, 2003; ISBN: 0-393-04706-7). This is the kind of book (still all too rare) that gives scholarship a good name. The author's enthusiasm for his subject, his obviously deep interest in the human psyche, and his readiness to challenge orthodox opinion and think afresh about familiar things all contribute to the pleasure of reading his refreshingly immediate and unstuffy prose. Also of consuming interest, though inevitably more uneven in character and quality, is his contribution, as both editor and essayist, to an ongoing and stimulating series put out by the Princeton University

Press: *Dvořák and His World* (Princeton, New Jersey, 1993; ISBN: 0-691-00097-2). A symposium combining essays by estimable scholars with documents and criticism from Dvořák's American years, it delivers many insights into Dvořák the man, as well as the composer, and the world in which he worked. Unfortunately, one of its best-known and most thoughtful contributors, very different from Beckerman in approach and style, writes the kind of prose that gives scholarship a bad name – to the extent that his meaning, whatever its substance, is sometimes not merely elusive but impenetrable.

Spillville (Milkweed Editions, 1987; ISBN: 0-915943-17-4) is a fascinating, lyrical, informative and evocative meditation on Dvořák and the artistic impulse by the American poet, author and professor Patricia Hampl. Beautifully complemented by the engravings of Steven Sorman, it is an intriguing, even haunting blend of past and present, conjuring up the atmosphere and impact of the Dvořák family's magical summer in this entirely Czech village, incongruously sited in the flatlands of Iowa in the American midwest. A small gem, though it may strike some as too arty.

Aimed primarily at the young adult or ageing child, *Dvořák in America: In Search of the New World* by Joseph Horowitz (Cricket Books, 2003; ISBN: 0-812-62681-8) is an intriguing blend of scholarship, speculation and fancy, boasting a vivid selection of letters and evocative, archival photographs. The central focus of the book is the genesis and development of the 'New World' Symphony, and the scholarly but approachable narrative should enhance any young reader's appreciation of the music itself.

Memoirs of the great by their children inevitably inspire a measure of scepticism, especially when the author, as here, was seventy-five years old at the time of writing. But *Antonín Dvořák, My Father* by Otakar Dvořák (Czech Historical Research Center, 1993; ISBN: 0-963-67340-8) renders such doubts not so much untenable as irrelevant.

The feel of the book is so right, and the recollections so vivid and touching, that worries about 100 per cent accuracy are unlikely to bother any but the scholastically minded. A charming, insightful memoir, edited and introduced with admirable and scholarly objectivity by Paul J. Polansky, the book contains a number of stories, memories and reflections absent from all previous biographies. Particularly affecting are the accounts of his father's depression in New York as witnessed by a nine-year-old boy.

Finally, to a highly valuable, informative and thoughtful book, encompassing a wide range of viewpoints and particularly reflecting the changed political climate of eastern Europe: *Rethinking Dvořák: Views from Five Countries*, edited by David R. Beveridge (Clarendon Press, Oxford, 1997; ISBN: 0-19-816411-4) is a bumper crop of twenty-four essays, offering many fresh and distinctive insights by Dvořák scholars worldwide, including a number of Czech contributors never previously published in English. The book is aimed at the scholar and the already well-informed music lover, and, like most of the books under this admirable imprint, it is ferociously expensive – for most readers, then, this will be best obtained through a library.

6 Personalities

Albani, Emma (1847–1930). Canadian soprano. Made her first stage appearance at Messina in 1870, and in London at Covent Garden in 1872; Dvořák particularly admired her singing in his *St Ludmilla* and *The Spectre's Bride*.

Barnby, Sir Joseph (1838–1896). English conductor, composer and organist. Gave annual Bach performances at St Anne's, Soho. Precentor at Eton College, 1875–92, then principal of the Guildhall School of Music. A distinguished choral conductor, he directed the first English performance of Dvořák's *Stabat mater* a year before the composer first visited England. He was knighted in 1892.

Bartoš, František (1837–1906). Moravian musicologist. Edited three collections of Moravian folk music. He strongly criticised Dvořák's 'corruptions', as he saw it, of Czech folk music.

Bendl, Karel (1838–1897). Czech composer. A nationalist of the school of Smetana, he was a good friend of Dvořák and is the dedicatee of Dvořák's early song cycle *Cypresses*.

Bennevic, Antonín (Anton Bennewitz) (1833–1926). Czech violinist and teacher. Taught at the Prague Conservatory from 1866 and was its director from 1882 to 1901, when he was nominally succeeded by Dvořák, though the true administrative director was Professor Karel Knittl.

Blažek, František (1815–1900). Bohemian theorist. Taught at the Organ School of Prague, where Dvořák was his pupil.

Brahms, Johannes (1833–1897). Great German composer and pianist. His support and championing of Dvořák had a decisive effect on the Czech composer's international career. The two men became good friends, and remained so until Brahms's death.

Bülow, Hans von (1830–1894). German pianist and conductor, first husband of Cosima Wagner. At first wholly devoted to Wagner's cause, but later equally enthusiastic for Brahms and Dvořák, describing the latter as 'after Brahms, the most God-gifted composer of the present day'.

Cowen, Frederic (1852–1935). British composer and conductor. Studied in London, Leipzig and Berlin. Conductor by turns of the Philharmonic Societies of London, Liverpool and Manchester. Composed symphonies, operas, oratorios and many miscellaneous works.

Damrosch, Walter (1862–1950). American conductor and composer of German descent. Studied in Germany and settled in USA in 1871. Became conductor of the New York Oratorio and Symphony Societies in 1885. Dvořák thought him overrated.

Dussek (Dusík), **Jan Ladislav** (1760–1812). Bohemian pianist and composer. Worked abroad in London and Paris, and as a composer was an important forerunner of the later great writers for the piano, anticipating many of their characteristics.

Ehlert, Louis (Ludwig) (1825–1884). German pianist, composer and critic. He was a pupil of Mendelssohn at Leipzig then taught in various places, including Berlin and Florence. His article on Dvořák in the *Berliner National-Zeitung* in 1878 did much to establish Dvořák's reputation in Germany.

Fibich, Zdeněk (1850–1900). Highly gifted and prolific Czech composer. German-schooled, he later cultivated a more nationalist style, but never to the same extent as Smetana and Dvořák.

Finck, Henry Theophilus (1854–1926). American music critic and author. Musical editor of the New York *Evening Post*, 1881–1924, and a colleague of Dvořák's at the National Conservatory, where he taught the history of music. Wrote notable studies of Wagner, Grieg and Paderewski.

Förster, Josef (1833–1907). Bohemian composer and organist. Wrote mainly church music. Organist at the cathedral of Prague from 1887, and professor at the Prague Conservatory, he was Dvořák's principal organ teacher.

Gericke, Wilhelm (1845–1925). Austrian conductor. Worked at Linz and Vienna, then became conductor of the Boston Symphony Orchestra, 1884–9 and 1898–1906. He was among the earliest champions of Dvořák's symphonies.

Hanslick, Eduard (1825–1904). Austrian music critic and lecturer on music at the University of Vienna. A ferocious opponent of Wagner, and a passionate Brahmsian, he was a vigorous champion of Dvořák's cause from 1875 onwards. His book *On the Beautiful in Music* has become a controversial classic in the history of musical aesthetics.

Herbeck, Johann Ritter von (1831–1877). Austrian conductor. Lived in Vienna; appointed conductor to the Gesellschaft der Musikfreunde in 1859 and director of the Court Opera in 1871.

Herbert, Victor (1859–1924). Irish-American cellist, conductor and composer. Studied in Germany and toured Europe; settled in New York in 1886 and became an American citizen. His Second Cello Concerto influenced Dvořák's decision to write a cello concerto of his own (commonly regarded as the greatest ever written).

Herold, Jiří (1875–1934). Czech viola player. Member of the Bohemian String Quartet from 1906 and professor at the Prague Conservatory from 1922, he was closely associated with Dvořák's music in the years after the composer's death.

Hoffmann, Karel (1872–1936). Czech violinist, pupil of Bennevic at the Prague Conservatory. A co-founder of the Bohemian String Quartet in 1892, he was a lifelong champion of Dvořák's music and became a professor at the Prague Conservatory from 1922.

Janáček, Leoš (1854–1928). Czech (Moravian) composer, and admiring younger friend of Dvořák, he became the foremost Czech composer of the twentieth century. Made close studies of folksong and speech, and composed nearly a dozen works for the stage, as well as much orchestral, chamber and choral music.

Joachim, Joseph (1831–1907). Hungarian (Germanised) violinist and composer. Lived successively in Leipzig, Weimar, Hanover and Berlin; frequent visitor to England. Founder of the Joachim Quartet in 1869 and head of one of the musical departments of the Royal Academy of Arts in Berlin. He championed a few of Dvořák's works but retained an ambivalent attitude to his music as a whole.

Kneisel, Franz (1865–1926). Romanian violinist. Studied in Bucharest and Vienna. Went to USA in 1885 and founded the Kneisel Quartet that year.

Knittl, Karel (1853–1907). Czech conductor. Appointed administrative director of the Prague Conservatory in 1901, while Dvořák was titular director.

Krejčí, Josef (1822–1881). Czech organist and composer. In 1858 he became director of the Prague Organ School, where he was Dvořák's principal teacher.

Kretzschmar, Hermann (1848–1924). German writer on music, teacher and conductor. Succeeded Joachim as head of the Berlin Hochschule in 1909. His much-publicised analysis of Dvořák's 'New World' Symphony exaggerated the extent to which Dvořák had used actual American tunes.

Mackenzie, Sir Alexander Campbell (1847–1935). Scottish composer. Studied in Germany and at the Royal Academy of Music in London, of which he became principal in 1888. He was knighted in 1895 and his works include operas, oratorios, and many orchestral, vocal and chamber compositions.

Manns, Sir August (1825–1907). German conductor. At first a clarinetist and violinist in various bands and orchestras in Germany, he then moved to London, where he became principal conductor at the Crystal Palace in 1855 and gave the first English performance of Dvořák's Sixth Symphony.

Mason, Daniel Gregory (1873–1953). American composer and writer on music. Among his numerous books is *From Grieg to Brahms*, with an interesting chapter on Dvořák.

Mysliveček, Josef (1737–1781). Bohemian composer. Wrote mainly Italian operas, with which he had great success in Italy, Munich, Vienna and elsewhere.

Nedbal, Oskar (1874–1930). Czech conductor, viola player and composer. Pupil of Dvořák, member of the Bohemian String Quartet, and conductor of the Czech Philharmonic Society in Prague from 1896. He was among the most dedicated and influential champions of Dvořák's music.

Nejedlý, Zdeněk (1878–1962). Czech musicologist. Lecturer at Prague University and professor from 1905. His books include a history of music in Bohemia, and works on Fibich, Mahler, Förster, Novák, Smetana, Wagner, and quartets of Beethoven. His writings on Dvořák are generally hostile.

Newmarch, Rosa (1857–1940). English writer on music. Wrote programme notes for the Queen's Hall orchestral concerts, 1908–27. Specialised in Russian and later Czech music and wrote several books on each.

Nikisch, Arthur (1855–1922). Hungarian-German conductor. Studied in Vienna and made his first appearance there in 1874. Held important appointments at Leipzig, Boston, Budapest and Berlin, and toured widely in Europe and America. Instrumental in popularising a number of works by Dvořák.

Novák, Vítězslav (1870–1949). Czech composer. Studied, in Prague, law and philosophy, and music with Dvořák. Held important teaching appointments there from 1909 to 1922, and taught most of the prominent younger Czech composers.

Parker, Horatio William (1863–1919). American composer and church musician. Studied at Boston and Munich, where he was a pupil of Rheinberger. Held various church appointments in New York, where he taught counterpoint at the National Conservatory under Dvořák's direction, and in Boston, and wrote much music of various kinds, large choral works being particularly numerous.

Procházka, Ludevít (1837–1888). Czech musical propagandist who did much to promote Smetana and published a collection of Slavonic folksongs.

Reinecke, Carl (1824–1910). German pianist, conductor and composer. Settled at Leipzig from 1843; conductor of the Gewandhaus concerts there and professor of composition at the Conservatory from 1860.

Richter, Hans (1843–1916). Austro-Hungarian conductor and dedicated champion of Dvořák's music. Studied in Vienna, where he played the horn at the Kärntnertor theatre and later became Wagner's assistant. He was the first to conduct Wagner's *Ring* cycle at Bayreuth and was prominent in London between 1877 and 1910. Conductor of the Hallé concerts in Manchester from 1900 to 1911.

Rummel, Franz (1853–1901). German pianist born in London. Studied at the Brussels Conservatory and later taught there, 1872–6. Toured widely in Europe and America and taught for some years at the Stern Conservatory in Berlin. In 1885 he gave the first British performance of Dvořák's Piano Concerto.

Seidl, Anton (1850–1898). German conductor born in Budapest. Studied at the Leipzig Conservatory from 1870 and two years later went to Bayreuth as Wagner's assistant. Conductor at the Leipzig Opera 1879–82 then toured and conducted German opera at the Metropolitan in New York intermittently from 1885 to his death. Closely associated with Dvořák in New York, where he conducted the world premiere of the 'New World' Symphony and did much to rekindle his earlier enthusiasm for Wagner.

Šourek, Otakar (1883–1956). Czech critic and musicologist. Dvořák's chief biographer and author of various works on him, including a thematic catalogue.

Suk, Josef (1874–1935). Czech composer and viola player. Studied under Dvořák at the Prague Conservatory and in 1898 became his son-in-law. Second violin in the Bohemian String Quartet from 1892. Appointed professor of composition at the Prague Conservatory in 1922 and became its director in 1930.

Thomas, Theodore (1835–1905). American conductor of German descent. Taken to the USA in 1845, appeared in New York with his own orchestra in 1862, and organised the Cincinnati Musical Festival in 1873. Became conductor of the New York

Philharmonic Society in 1877 and of the Chicago Symphony Orchestra in 1891. An enthusiastic advocate of Dvořák's music, he gave the American premiere of the Sixth Symphony.

Weinberger, Jaromír (1896–1967). Czech composer. Studied with Hofmeister and Křička in Prague and with Reger in Germany. Professor of composition at the Conservatory of Ithaca, New York, 1922–6, but returned to Europe to conduct and teach in various places.

Wihan, Hanus (1855–1920). Czech cellist. Studied at the Prague Conservatory and made his first appearance in Berlin in 1876. Made solo cellist in the Munich court orchestra from 1880 and professor at the Prague Conservatory in 1887. Co-founded the Czech String Quartet in 1892. Dedicatée of Dvořák's Cello Concerto.

Zvonař, Josef Leopold (1824–1865). Bohemian theorist, writer on music, and composer. Student at the Organ School in Prague, of which he later became director, and Dvořák's only singing teacher. One of the founders of the choral society Hlahol (1861) and of the Umělecká Beseda (Society of Arts), he also wrote the first Czech treatise on harmony (1861) and *Czech Musical Monuments* (1862–4).

7 A Calendar of Dvořák's Life

Year	Dvořák's Age	Arts and Culture
1841	0	Schumann completes his Symphony No. 1 'The Spring'; Chopin composes his Fantasia in F minor, Op. 49; Mendelssohn: <i>Variations sérieuses</i> ; Wagner: <i>The Flying Dutchman</i> ; Rossini's <i>Stabat mater</i> premiered in Paris; Liszt transcribes Mozart's <i>Don Giovanni</i> , Bellini's <i>Norma</i> , and Meyerbeer's <i>Robert le diable</i> ; Verdi completes <i>Nabucco</i> ; saxophone invented; birth of Chabrier; Dickens publishes <i>The Old Curiosity Shop</i> ; first edition of the humorous periodical <i>Punch</i> published in London.
1842	1	Glinka follows success of <i>A Life for the Tsar</i> with second nationalist opera <i>Ruslan and Ludmilla</i> ; Schumann writes his Piano Quintet and the lesser-known Piano Quartet; Mendelssohn completes his 'Scottish' Symphony and founds Leipzig Conservatory; Wagner's <i>Rienzi</i> staged in Dresden; births of Boito and Massenet; Verdi composes <i>Chi i bei di m'adduce ancora</i> for album of Sofia de 'Medici; New York Philharmonic founded.

Historical Events

British proclaim sovereignty over Hong Kong; New Zealand becomes British colony; Lajos Kossuth becomes nationalist leader in Hungary; American slaves revolt en route to Louisiana and sail to freedom in Nassau; founding of *The New York Tribune*; first university degrees granted to women in America; discovery of hypnosis; first popular book on astronomy for the layman published.

Riots and strikes in northern England; Boers establish Orange Free State; Opium War between Britain and China ends with Treaty of Nanking; rail link built between Boston and Albany in USA; Queen Victoria makes her first rail journey from Windsor to Paddington; first use of ether for surgical anesthesia; the term 'dinosaur' coined in England.

Dvořák's Life

Antonín Dvořák, son of a butcher and innkeeper, born 8 September at Nelahozeves, near Prague.

Year	Dvořák's Age	Arts and Culture
1843	2	Donizetti's <i>Don Pasquale</i> produced in Paris; Mendelssohn writes incidental music for Shakespeare's <i>A Midsummer Night's Dream</i> ; Schumann's secular oratorio <i>Das Paradies und die Peri</i> performed in Leipzig; premiere of Verdi's <i>I Lombardi alla prima crociata</i> ; Dickens writes <i>Martin Chuzzlewit</i> and <i>A Christmas Carol</i> ; William Wordsworth appointed Poet Laureate.
1844	3	Schumann: <i>Scenes from Goethe's Faust</i> ; Mendelssohn: Violin Concerto in E minor; Chopin: Sonata in B minor, Op. 58; Berlioz publishes his treatise on orchestration; premieres of Verdi's <i>Ernani</i> and <i>I due Foscari</i> ; births of Rimsky-Korsakov and Sarasate; Dumas (père): <i>The Count of Monte Cristo</i> .
1845	4	Wagner's <i>Tannhäuser</i> performed at Dresden; Mendelssohn composes Piano Trio in C minor; Schumann completes Piano Concerto in A minor; premieres of Verdi's <i>Giovanni d'Arco</i> and <i>Alzira</i> ; first artistic photographic portraits taken; births of Gabriel Fauré and Charles Marie Widor; Prosper Mérimée writes <i>Carmen</i> (on which Bizet's opera was to be based); Balzac begins <i>Les Paysans</i> (completed in 1855); Poe: <i>The Raven</i> and other poems.

Historical Events

Dvořák's Life

Military revolt in Spain; Maori revolt against Britain; Morse builds first telegraph system from Washington to Baltimore; first propeller-driven crossing of the Atlantic; world's first nightclub 'Le Bal des Anglais' opened in Paris; advent of skiing as a sport; first tunnel under the Thames built.

Suppression of uprising at Cosenza; Fratelli Bandiera executed by firing squad while singing a chorus from Mercadante's *Donna Caritea*; Treaty of Tangier ends French war in Morocco; military revolts in Mexico; birth of Nietzsche; USA-China peace treaty; weavers revolt in Silesia; YMCA founded in England; James Knox Polk elected President of the USA.

Anglo-Sikh War; second Maori uprising against British rule in New Zealand; Swiss Sonderbund formed for the protection of Catholic cantons; new Spanish Constitution drafted; first transatlantic submarine cable; power loom invented in USA; first hydraulic crane constructed; rules of baseball codified; Engels publishes *The Condition of the Working Class in England*.

Year	Dvořák's Age	Arts and Culture
1846	5	Mendelssohn's <i>Elijah</i> premiered at Birmingham Festival in England; Berlioz composes his dramatic oratorio <i>La Damnation de Faust</i> ; Liszt writes First Hungarian Rhapsody; Schumann completes his Symphony No. 2 in C; premiere of Verdi's <i>Attila</i> ; Lortzing's opera <i>Der Waffenschmied</i> produced in Vienna; electric arc lighting introduced at Paris Opéra; Balzac publishes <i>La Cousine Bette</i> ; Edward Lear produces his <i>Book of Nonsense</i> .
1847	6	Mendelssohn dies (38); Schumann begins opera <i>Genoveva</i> and composes his piano trios, Opp. 63 & 80; Flotow's opera <i>Martha</i> opens in Vienna; premieres of Verdi's <i>Macbeth</i> and <i>Jérusalem</i> ; Charlotte Brontë writes <i>Jane Eyre</i> , Emily Brontë <i>Wuthering Heights</i> ; William Makepeace Thackeray's <i>Vanity Fair</i> published; Heinrich Hoffmann, a doctor from Frankfurt, publishes his classic cautionary tale <i>Struwwelpeter</i> .
1848	7	Schumann completes <i>Genoveva</i> , Op. 81, begins the incidental music for Byron's <i>Manfred</i> and the <i>Album for the Young</i> ; Wagner composes <i>Lohengrin</i> ; Liszt composes <i>Consolations</i> and drafts the first two of his symphonic poems; Verdi completes <i>Il corsaro</i> and composes <i>La battaglia di Legnano</i> ; Donizetti dies insane (51); births of Duparc, Parry and Gauguin; founding of the Pre-Raphaelite Brotherhood; Grimm publishes his <i>History of the German Language</i> ; Alexandre Dumas (fils): <i>La Dame aux camélias</i> .

Historical Events

Dvořák's Life

First Sikh War ends with Treaty of Lahore; revolts in Poland; Austrian and Russian troops invade Krakow; USA declares war on Mexico; first sewing machine patented; Irish famine follows failure of potato crop; lock-stitch sewing machine patented; Evangelical Alliance formed in London; first laboratory of psychology founded in USA; Zeiss optical factory founded.

USA captures Mexico City; Sonderbund War breaks out in Switzerland as Catholic cantons defend their union; Swiss railway opened between Zurich and Baden; first Roman Catholic working man's club established in Germany; British Factory Act sets ten-hour maximum on working day of women and children; Mormons found Salt Lake City in USA; discovery of evaporated milk.

Revolts in Paris, Vienna, Berlin, Milan, Venice, Rome, Parma and Prague; serfdom abolished in Austria; Marx and Engels write *The Communist Manifesto*; Switzerland becomes federal union; Wisconsin becomes a state; Gold Rush in California; first convention for women's rights held in New York; first successful appendectomy performed; safety matches invented.

Listens with delight to the itinerant musicians who play at his father's inn and begs the village schoolmaster to teach him the violin and singing.

Year	Dvořák's Age	Arts and Culture
1849	8	Chopin dies (39); Meyerbeer's <i>Le Prophète</i> produced at Paris Opéra; Otto Nicolai's opera <i>The Merry Wives of Windsor</i> premiered in Vienna; Liszt: Book II , 'Italy' of his <i>Années de pèlerinage</i> ; Verdi composes <i>Luisa Miller</i> ; Johann Strauss I dies (45); Dickens publishes <i>David Copperfield</i> ; Edgar Allan Poe dies (40).
1850	9	Foundation of Bach-Gesellschaft to publish the complete works of J.S. Bach in forty-six volumes (a project not completed until 1900); Schumann's <i>Genoveva</i> produced in Leipzig and poorly received; Schumann composes his Cello Concerto and many songs; Liszt writes Fantasia and Fugue, <i>Ad nos, ad salutarem undam</i> for organ, and symphonic poem <i>Heroïde funèbre</i> (first version); premiere of Verdi's <i>Stiffelio</i> ; death of Wordsworth – Alfred, Lord Tennyson succeeds him as Poet Laureate; Turgenev writes <i>A Month in the Country</i> .
1851	10	Schumann completes Symphony No. 4 and many songs; Liszt completes first version of his symphonic poem <i>Mazeppa</i> ; Gounod's <i>Sappho</i> produced in Paris; premiere of Verdi's <i>Rigoletto</i> ; death of J.M.W. Turner; Herman Melville publishes <i>Moby Dick</i> ; Nathaniel Hawthorne: <i>House of the Seven Gables</i> ; John Ruskin: <i>The Stones of Venice</i> .

Historical Events

Venice surrenders to Austria; Carlo Alberto denounces amnesty and is defeated by Radetsky at Novara; siege of Rome ends with Garibaldi's retreat before he flees to America; Rome declared a republic; British defeat Sikhs in India and annexe Punjab; Livingstone crosses the Kalahari Desert; Fizeau measures the speed of light; Amelia Bloomer sets out to revolutionise women's dress.

Liberal constitution drafted in Prussia; Anglo-Kaffir War erupts; Taiping Rebellion in China; Austro-Hungarian customs union founded; insurance for the aged established in France; Royal Meteorological Society founded in London; University of Sydney established in Australia; invention of the Bunsen burner; first cast-iron railway bridge built in England.

German Confederation recognised by Prussia; Cuba declares independence; *coup d'état* of Louis Napoleon; Great International Exhibition held in London; first double-decker bus; Singer patents his continuous-stitch sewing machine; first appearance of *The New York Times*; gold discovered in New South Wales, Australia.

Dvořák's Life

Becomes a chorister in the village church.

Plays the violin in a little band conducted by his father, also at festivals and pilgrimages.

Makes rapid progress on the violin.

Year	Dvořák's Age	Arts and Culture
1852	11	Liszt writes Hungarian Fantasy for piano and orchestra; Schumann's <i>Manfred</i> performed in Leipzig; Irish composer-conductor Charles Villiers Stanford born; Dickens publishes <i>Bleak House</i> ; Alexandre Dumas (fils) bases play on his earlier <i>La Dame aux camélias</i> ; Harriet Beecher Stowe writes American classic <i>Uncle Tom's Cabin</i> ; Thackeray publishes <i>History of Henry Esmond</i> ; Paddington Station in London designed by Brunel and Wyatt.
1853	12	Liszt completes his Sonata in B minor and Ballade No. 2 for piano; Brahms (20) publishes his three piano sonatas; Wagner (40) completes the text for his great tetralogy <i>The Ring of the Nibelung</i> ; premiere of Verdi's <i>Il trovatore</i> and <i>La traviata</i> ; founding of Steinway's piano firm in New York; Matthew Arnold publishes <i>The Scholar Gypsy</i> , Charlotte Brontë <i>Villette</i> , and Nathaniel Hawthorne <i>Tanglewood Tales</i> .
1854	13	Schumann attempts suicide and is thereafter confined in Endenich mental asylum; Brahms composes his Four Ballades, Op. 10 and the first version of his Piano Trio in B major, Op. 8; Berlioz's <i>L'Enfance du Christ</i> performed in Paris; Liszt writes <i>A Faust Symphony</i> and completes symphonic poems <i>Orpheus</i> , <i>Festklänge</i> , <i>Les Préludes</i> , <i>Mazeppa</i> , <i>Tasso</i> and <i>Hungaria</i> ; premiere of Verdi's revised <i>La traviata</i> ; birth of German composer Engelbert Humperdinck; Tennyson writes <i>The Charge of the Light Brigade</i> , Henry David Thoreau <i>Walden</i> .

Historical Events

Second Empire begins in France (to 1870); Louis Napoleon pronounces himself Emperor Napoleon III; Second Anglo-Burmese War breaks out; foundation of South African Republic; new constitution drafted for New Zealand; Duke of Wellington dies; Wells Fargo Company founded in USA; USA imports sparrows from Germany as defence against caterpillars; first salt water aquarium opened in London.

Abortive uprising in Milan inspired by Mazzini; ecclesiastical courts abolished in Piedmont; Cavour becomes Prime Minister; Crimean War begins; Anglo-Burmese War ends; Britain annexes Mahratta State of Nagpur in India; telegraph network established in India; first railroad through the Alps; invention of hypodermic syringe; German family magazine *Die Gartenlaube* founded in Leipzig; Samuel Colt revolutionises the small arms business; largest tree in the world discovered in California.

Assassination of Duke Carlo III of Parma; Piedmont declared a secular state; Victor Emmanuel is excommunicated; Siege of Sebastopol begins in Crimean War; first American-Japanese treaty; founding of Republican Party in USA; Pope Pius IX declares dogma of Immaculate Conception an article of faith; *Le Figaro* begins publication in Paris; Turin-Genoa railway opened; Heinrich Goebel invents first form of domestic electric light bulb.

Dvořák's Life

His violin playing and singing in church develop his precocious musical gifts in a natural, unpressurised way.

Sent to the neighbouring town of Zlonice, where he lives with an uncle and begins to take lessons in the elements of musical theory from his schoolmaster Antonín Liehmann, who is also an organist and conducts a small band.

Learns to improvise and play from a figured bass.

Year	Dvořák's Age	Arts and Culture
1855	14	<p>Berlioz's <i>Tě Deum</i> performed in Paris; Liszt premieres his Piano Concerto No. 1 with Berlioz conducting, composes <i>Missa solennis</i>, <i>Psalm 13</i>, the Prelude and Fugue on BACH, and many songs; Liszt's first book of <i>Années de pèlerinage</i> published; premiere of Verdi's <i>Les Vêpres siciliennes</i>; Wagner makes his mark as conductor in a series of London concerts; Dickens publishes <i>Little Dorrit</i>, Dumas (fils) <i>Le Demi-monde</i>, Walt Whitman <i>Leaves of Grass</i>, Henry Wadsworth Longfellow <i>The Song of Hiawatha</i>, Tennyson <i>Maud</i> and other poems, Anthony Trollope <i>The Warden</i>.</p>
1856	15	<p>Schumann dies insane (46); Alexander Dargomizhsky's opera <i>Rusalka</i> produced in St Petersburg; Flaubert writes <i>Madame Bovary</i>; births of George Bernard Shaw, Oscar Wilde and Norwegian composer Christian Sinding; Carl Bechstein founds his piano factory; death of Heinrich Heine.</p>

Historical Events

Piedmont sends expeditionary force to Crimean War on the side of Britain, France and Austria, which fights with distinction at the Battle of Chernaya; accession of Tsar Nicholas II in Russia; Russians surrender at Sebastopol; end of Taiping rebellion in China; cholera outbreak leads to modernisation of London sewers; bubonic plague breaks out in China; invention of printing telegraph; first iron steamer crosses Atlantic; tungsten steel developed; World Fair held in Paris; *The Daily Telegraph* begins publication in London.

Cavour participates in Congress of Nations after end of Crimean War; Austrian amnesty for Hungarian rebels of 1848; Britain establishes Natal as Crown Colony; Anglo-Chinese and Anglo-Persian wars begin; Britain grants self-government to Tasmania; invention of cocaine; Neanderthal skull found in cave near Düsseldorf; Big Ben cast in London; Black Forest railway opens with forty tunnels; longest bare-knuckle boxing match in history (6 hours, 15 minutes).

Dvořák's Life

The family has now moved to Zlonice and Dvořák is sent to Kamenice, where he is to learn German, and is taught music by the organist Hanke.

He is called home from Kamenice to help in his father's butchery, his father being too poor to continue paying for Dvořák's education; but Liehmann, firmly believing in Dvořák's future, again teaches him.

Year	Dvořák's Age	Arts and Culture
1857	16	First performances of Liszt's <i>Faust</i> and <i>Dante</i> symphonies, Second Piano Concerto, and B minor Sonata; premieres of Verdi's <i>Simon Boccanegra</i> and <i>Aroldo</i> ; Charles Hallé founds the Hallé Concerts in Manchester, England; birth of Edward Elgar; Victoria and Albert Museum founded in London; death of Glinka (54); Trollope publishes <i>Barchester Towers</i> ; Charles Baudelaire: <i>Les Fleurs du mal</i> ; George Borrow: <i>Romany Rye</i> ; Joseph Conrad born.
1858	17	Berlioz completes his epic opera <i>The Trojans at Carthage</i> ; Offenbach's <i>Orpheus in the Underworld</i> produced in Paris; Liszt composes symphonic poem <i>Hamlet</i> ; Royal Opera House, Covent Garden, opened in London; New York Symphony Orchestra gives its first concert; Puccini born; Wilhelm Busch creates <i>Max und Moritz</i> .
1859	18	Gounod's <i>Faust</i> staged in Paris; Brahms completes Piano Concerto No. 1 in D minor and Piano Quartet No. 1 in G minor; premiere of Verdi's <i>Un ballo in maschera</i> ; Dickens publishes <i>A Tale of Two Cities</i> ; Tennyson writes <i>The Idylls of the King</i> , George Eliot <i>Adam Bede</i> ; Edward Fitzgerald translates <i>The Rubáiyat of Omar Khayyám</i> ; births of Seurat and Arthur Conan Doyle (creator of Sherlock Holmes).

Historical Events

Attempted assassination of Ferdinand I of Naples; end of Anglo-Persian war; Indian mutiny against British rule; siege of Delhi; Garibaldi forms National Association for the unification of Italy; Tsar Alexander II begins emancipation of serfs in Russia; foundation of Irish Republican Brotherhood; transatlantic cable laid; speculation in American railroad shares triggers economic crisis in Europe; invention of the passenger lift.

Felice Orsini attempts to assassinate Napoleon III; Prince William of Prussia becomes regent for insane Frederick William IV; Anglo-Chinese War ends; Britain declares peace in India; Ottawa becomes Canadian capital; Suez Canal Company formed; first electrical lighthouses built; Minnesota becomes American state.

Franco-Austrian War in Italy; German National Association formed, aimed at uniting Germany under Prussia; Bismarck becomes Prussian Ambassador to St Petersburg; Suez Canal begun; Charles Darwin publishes *On the Origin of Species*; Anthropological Society founded in Paris; steamroller invented; Charles Blondin crosses Niagara Falls on a tightrope.

Dvořák's Life

Liehmann having persuaded Dvořák's father that the butcher's trade is not for his son, Dvořák is allowed to go to Prague for further study, Oct.; enters the Organ School of the Society for Church Music in Bohemia, learning the organ under Josef Förster (senior), theory under František Blažek and singing under Josef Zvonař.

Becomes familiar with classic works of western music; plays viola in the orchestra of the Society of St Cecilia, conducted by Antonín Apt, who programmes many Romantic works.

His small allowance from his uncle is discontinued and he is obliged to leave the Organ School; joins as viola player an orchestra conducted by Komzák.

Year	Dvořák's Age	Arts and Culture
1860	19	Brahms writes String Sextet in B flat; Liszt writes <i>Psalm 18</i> and Two Episodes from <i>Lenau's Faust</i> (including <i>Mephisto Wälz</i> No.1); Franz von Suppé writes first-ever Viennese operetta <i>Das Pensionat</i> ; first modern Eisteddfod held in Wales; George Eliot writes <i>The Mill on the Floss</i> , Alexander Ostrovski <i>The Storm</i> , Wilkie Collins <i>The Woman in White</i> ; <i>Cornhill Magazine</i> founded in England under editorship of W.M. Thackeray; births of Mahler, Wolf, Paderewski, Chekhov and James M. Barrie (author of <i>Peter Pan</i>).
1861	20	Wagner's <i>Tannhäuser</i> causes scandal in Paris; Brahms writes Variations and Fugue on a Theme by Handel, Op. 24; Royal Academy of Music founded in London; Dickens publishes <i>Great Expectations</i> , Dostoevsky <i>The House of the Dead</i> , George Eliot <i>Silas Marner</i> , Vladimir Dahl <i>Dictionary of the Living Russian Tongue</i> ; births of Nellie Melba and Indian philosopher-poet Rabindranath Tagore; death of Elizabeth Barrett Browning.
1862	21	Berlioz's <i>Béatrice et Bénédicte</i> staged in Baden-Baden; Liszt writes his Variations for piano on Bach's 'Weinen, Klagen, Sorgen, Zagen', and the <i>Cantico del sol di San Francesco d'Assisi</i> ; premiere of Verdi's <i>La forza del destino</i> ; Ludwig Köchel begins his monumental catalogue of Mozart's works; Turgenev: <i>Fathers and Sons</i> ; Flaubert publishes <i>Salammbô</i> .

Historical Events

Garibaldi takes Palermo and Naples and proclaims Victor Emmanuel II King of Italy; Abraham Lincoln elected President of the United States; South Carolina secedes from Union; Second Maori War breaks out in New Zealand; Lenoir constructs first practical internal combustion engine; first horse-drawn trams; British Open Golf Championships founded; advent of skiing as competitive sport.

Frederick William of Prussia succeeded by William I; emancipation of Russian serfs; start of American Civil War; Garibaldi triumphs at Gaeta; Italy declared a kingdom, with Victor Emanuel II at its head; Polish demonstrators massacred by Russian forces in Warsaw; USA introduces passport system; Mrs Beeton publishes *Book of Household Management*; linoleum invented; daily weather forecasts established in Britain.

Bismarck becomes Prime Minister of Prussia; Abraham Lincoln issues the Emancipation Proclamation, freeing all American slaves; military revolt in Greece topples Otto I; Foucault measures speed of light; ten-barrel Gatling Gun invented.

Dvořák's Life

His salary being very small, he is obliged to augment his income by teaching; composes Polka for piano.

He is not in a position to make himself known as a composer, and only a few intimate friends know of his creative activities; composes String Quintet in A minor, Op. 1 (unpublished).

Opening of the Czech National Theatre, where Komzák's band is occasionally employed later; when the theatre becomes more firmly established Dvořák and other members of the band are drawn into the permanent theatre orchestra conducted by J. N. Maýr; composes String Quartet in A major, Op. 2 (unpublished).

Year	Dvořák's Age	Arts and Culture
1863	22	Berlioz's <i>The Trojans at Carthage</i> and Bizet's <i>The Pearl Fishers</i> staged in Paris; Brahms appointed conductor of the Singakademie in Vienna; births of Pietro Mascagni (<i>Cavalleria rusticana</i>) and the painter Lucien Pissarro; Manet paints <i>Déjeuner sur l'herbe</i> and <i>Olympia</i> ; deaths of Eugène Delacroix and W.M. Thackeray; University of Massachusetts founded in USA.
1864	23	Brahms composes Piano Quintet in F minor, Op. 34; Bruckner writes his Symphony No. 0; Offenbach's <i>La Belle Hélène</i> mounted in Paris; birth of Richard Strauss; Deutsche Shakespeare-Gesellschaft founded in Weimar; Dickens publishes <i>Our Mutual Friend</i> ; Tolstoy begins <i>War and Peace</i> .
1865	24	Wagner's <i>Tristan und Isolde</i> staged in Munich; Schubert's 'Unfinished' Symphony premiered forty-three years after it was written; Liszt completes <i>Missa choralis</i> ; Meyerbeer's <i>L'Africaine</i> produced in Paris; Suppé's <i>Die schöne Galatea</i> staged in Vienna; Brahms composes Horn Trio, Op. 40; <i>Alice's Adventures in Wonderland</i> published; births of Dukas, Glazunov, Sibelius, Kipling, W.B. Yeats.

Historical Events

Dvořák's Life

Pope Pius IX issues Syllabus of Errors; French capture Mexico City and declare Archduke Maximilian of Austria emperor; Lincoln delivers Gettysburg Address; civil war breaks out in Afghanistan; first railroad in New Zealand opens; roller-skating introduced in USA; Football Association established in London; construction of London Underground railway begun.

Ludwig II crowned King of Bavaria; Karl Marx founds First International Working Man's Association; Denmark cedes Schleswig, Holstein and Lauenberg in Peace of Vienna; Geneva Convention establishes neutrality of battlefield medical facilities; Lincoln re-elected; Nevada becomes a state; *Neue Freie Presse* founded in Vienna.

Lincoln assassinated; American Civil War ends; Bismarck and Napoleon III meet in Biarritz; first carpet sweeper comes into use; first railway sleeping cars; laying of transatlantic cable completed; founding of the Salvation Army; Mendel enunciates the law of heredity; Massachusetts Institute of Technology founded in USA.

Friendship with Bendl (27), who becomes conductor of the Hlahol Choral Society and acquaints Dvořák with the world's greatest music by lending him scores and giving him the use of his piano, Dvořák too poor to have one of his own. Composes Symphony No. 1 in C minor; Symphony in B flat major, Op. 4; Cello Concerto in A major.

Year	Dvořák's Age	Arts and Culture
1866	25	Smetana's opera <i>The Bartered Bride</i> staged in Prague; Offenbach's <i>La Vie Parisienne</i> and Ambroise Thomas's <i>Mignon</i> produced in Paris; Brahms composes Variations on a Theme by Paganini; Tchaikovsky writes his Symphony No. 1; Verdi composes <i>Don Carlos</i> ; Dostoevsky publishes <i>Crime and Punishment</i> ; Degas begins painting his <i>Ballet Scenes</i> ; Pierre Larousse publishes <i>Grand dictionnaire universel</i> .
1867	26	Bizet's <i>La Jolie Fille de Perth</i> and Offenbach's <i>La Grande-duchesse de Gérolstein</i> staged in Paris; Johann Strauss II writes 'Blue Danube' Waltz; World's Fair in Paris introduces Japanese art to the West; Reclams Universalbibliothek, first of all paperback book series, begins publication; Ibsen writes <i>Peer Gynt</i> ; Zola publishes <i>Thérèse Raquin</i> .
1868	27	Wagner's <i>Die Meistersinger von Nürnberg</i> ; Brahms's German Requiem receives its first full performance; Mussorgsky begins <i>Boris Godunov</i> ; Liszt completes his Requiem; death of Rossini; French Impressionism becomes a recognisable force in European art; Dostoevsky publishes <i>The Idiot</i> , Wilkie Collins <i>The Moonstone</i> , Louisa May Alcott <i>Little Women</i> ; birth of Maxim Gorky.

Historical Events

Dvořák's Life

Austro-Prussian War; Italy defeated at Custoza and Lissa; Garibaldi captures Trentino; Prussians defeat Austrians at Königgratz; Garibaldi defeated at Mentana; Treaty of Vienna ends Austro-Italian War; Cretan rebellion against Turkish rule; 'Black Friday' on London stock exchange; dynamite and underwater torpedo invented; telegraph messages first sent over radio waves.

Karl Marx publishes Vol. 1 of *Das Kapital*; Austro-Hungarian dual monarchy; Garibaldi begins march on Rome; USA purchases Alaska from Russia; Nebraska becomes a state in the USA; gold discovered in Wyoming; diamond fields discovered in South Africa; first bicycles manufactured; completion of railroad through Brenner Pass; invention of clinical thermometer.

Prussia confiscates territory of King of Hanover; Disraeli becomes Prime Minister of Britain, resigns, and is succeeded by Gladstone; Shogunate abolished in Japan; impeachment of President Andrew Johnson in USA; skeleton of Cro-Magnon man found in France; invention of air brakes for steam locomotives; badminton invented.

Smetana (42) is appointed chief conductor at the Czech National Theatre, where Dvořák still plays the viola.

Comes under the beneficial influence of Smetana (43).

Year	Dvořák's Age	Arts and Culture
1869	28	Wagner's <i>Das Rheingold</i> performed in Munich; Brahms publishes his <i>Liebeslieder Waltzes</i> ; death of Berlioz; Tchaikovsky's first opera <i>Voyevoda</i> staged in Moscow; Bruckner's Mass in E minor first performed; Flaubert publishes <i>L'Education sentimentale</i> , R.D. Blackmore <i>Lorna Doone</i> , Mark Twain <i>The Innocents Abroad</i> , Verlaine <i>Fêtes galantes</i> , Matthew Arnold <i>Culture and Anarchy</i> .
1870	29	Wagner writes <i>Siegfried Idyll</i> , and his <i>Die Walküre</i> produced in Munich; Tchaikovsky's fantasy-overture <i>Romeo and Juliet</i> performed in Moscow; Liszt writes <i>Funeral Music for Mosonyi</i> ; Delibes' <i>Coppélia</i> produced in Paris; Brahms's Alto Rhapsody published; Société Nationale de Musique founded in France; Keble College, Oxford founded; death of Dickens.
1871	30	Brahms's <i>Schicksalslied</i> published; Saint-Saëns publishes his symphonic poem <i>Le Rouet d'Omphale</i> ; premiere of Verdi's <i>Aida</i> ; Royal Albert Hall opened in London; George Eliot publishes <i>Middlemarch</i> , Lewis Carroll <i>Through the Looking Glass</i> .

Historical Events

Dvořák's Life

Ulysses S. Grant elected President of the USA; National Prohibition Party founded in Chicago; parliamentary system returns in France; Greece withdraws from Crete; Suez Canal opened; abolition of debtors' prisons in Britain; first postcards appear in Austria; Francis Galton publishes pioneering work on eugenics (the source of 'genetic engineering'); first nihilist convention organised in Switzerland.

Pope Pius IX proclaims Papal Infallibility as official dogma; Franco-Prussian War breaks out; French defeated at Sedan; Italian troops march into Rome; revolt in Paris; proclamation there of Third Republic; Lenin born; Schliemann begins excavation of Troy; John D. Rockefeller founds Standard Oil Company in USA; Thomas Huxley publishes *Theory of Biogenesis*; doctrine of Papal Infallibility adopted at the First Vatican Council.

Rome becomes capital of Italy; German Empire established under Wilhelm I; Paris Commune established; Jehova's Witnesses founded; Pope granted possession of the Vatican by Italian Law of Guarantees; bank holidays established in Britain; Darwin publishes *The Descent of Man*; invention of the pneumatic drill; first large luxury liner launched; great fire of Chicago; Stanley meets Livingstone in Africa.

Composes tragic opera *Alfred*, and string quartets in D major and E minor (unpublished).

His smaller works begin at last to be heard at concerts; *The Orphan*, Op. 5 – a ballad for voice and piano – and first version of *King and Collier* composed.

Year	Dvořák's Age	Arts and Culture
1872	31	Bizet writes incidental music to Alphonse Daudet's play <i>L'Arlésienne</i> ; Brahms appointed Artistic Director of Vienna's Gesellschaft der Musikfreunde; Franck publishes <i>Les Béatitudes</i> ; Nietzsche writes <i>The Birth of Tragedy</i> ; Jules Verne <i>Around the World in 80 Days</i> .
1873	32	Brahms publishes Variations on a Theme by Haydn; Bruckner's Symphony No. 2 performed in Vienna; Rimsky-Korsakov's opera <i>Ivan the Terrible</i> staged in St Petersburg; Liszt writes Five Hungarian Folksongs; Carl Rosa Opera Company founded in England; births of Caruso, Chaliapin, Rachmaninov, Reger; John Stuart Mill's autobiography published; Tolstoy begins <i>Anna Karenina</i> .

Historical Events

League of Three Emperors established in Berlin; civil war in Spain; Jesuits expelled from Germany; Three-Emperors' League forms alliance of Germany, Russia and Hungary; former Confederates in American Civil War granted amnesty; Brooklyn Bridge opened in USA.

Death of Napoleon III; Germans evacuate France after Franco-Prussian War; Germany adopts mark as unit of currency; financial panic in Vienna and New York; World Exhibition mounted in Vienna; the cities of Buda and Pest are merged to form capital of Hungary; famine in Bengal; first typewriters manufactured; early form of colour photography invented.

Dvořák's Life

Writes *Hymnus*, Op. 30 from Vítězslav Hálek's poem *The Heirs of the White Mountain*; four Serbian and six Bohemian songs, Opp. 6 and 7; and Piano Quintet in A major, Op. 5.

Performance of *Hymnus*, with which Dvořák for the first time makes a great impression; leaves the Czech National Theatre orchestra and becomes organist at St Adalbert's Church, a post that leaves him time for composition and teaching; marriage to Anna Čermáková, a contralto in the chorus of the National Theatre; composes Symphony No. 3 in E flat and begins Romance for violin and orchestra, Op. 11.

Year	Dvořák's Age	Arts and Culture
1874	33	Mussorgsky's <i>Boris Godunov</i> produced in St Petersburg; Johann Strauss II writes <i>Die Fledermaus</i> ; Liszt completes <i>The Legend of St Cecilia</i> , <i>Hymne de l'enfant à son réveil</i> and <i>Elegy No. 1</i> ; Smetana completes his cycle of symphonic poems <i>Ma Vlast</i> ; Brahms's <i>Hungarian Dances</i> published; premiere of Verdi's <i>Requiem</i> ; Paris Opéra completed; births of Schoenberg, Holst, Gertrude Stein and Robert Frost.
1875	34	Birth of Ravel; death of Bizet (36), not long after disastrous premiere of <i>Carmen</i> ; Bruckner composes his <i>Symphony No. 3</i> ; Gilbert and Sullivan's first operetta <i>Trial by Jury</i> produced in London; Tchaikovsky's <i>Piano Concerto No. 1</i> receives world premiere in Boston, Massachusetts; Mark Twain publishes <i>The Adventures of Tom Sawyer</i> ; births of C. G. Jung, Albert Schweitzer, Thomas Mann, Rainer Maria Rilke, John Buchan.

Historical Events

Fiji Islands added to British Empire; first Postal Union established in Switzerland; pressure-cooking used for canning foods; first American zoo founded in Philadelphia; excavation of Olympia begun; civil marriage made compulsory in Germany; births of Churchill, Herbert Hoover, Weizmann and Marconi.

Bosnia and Herzegovina rebel against Turkish rule; rebellion in Cuba; Prince of Wales visits India; Public Health Act passed in Britain; religious orders abolished in Prussia; first swimming of English Channel; first roller-skating rink opened in London; Kwang Hsu becomes Emperor of China; Japanese law courts reformed.

Dvořák's Life

Composes comic opera *The Stubborn Lovers* and a revision of *King and Collier*, modelled on Smetana's folk operas – the latter is produced; also writes Rhapsody for orchestra, Op. 14 and Symphony No. 4 in D minor – Scherzo from the latter and Symphony No. 3 performed with considerable success.

Brahms (42) and Eduard Hanslick (50), as adjudicators for a commission appointed to award government gratuities to poor 'Austrian' musicians, become acquainted with Dvořák's work and are much impressed by it; death of Dvořák's baby daughter Josefa, after which he begins the composition of the *Stabat mater*. Also composes opera *Vánda*; Serenade for strings in E major, Op. 22; Piano Trio in B flat major, Op. 21; Piano Quartet in D major, Op. 23; Symphony No. 5 in F major, Op. 76; String Quintet in G major, Op. 77.

Year	Dvořák's Age	Arts and Culture
1876	35	Opening of Festspielhaus at Bayreuth with first complete performance of Wagner's <i>Ring</i> cycle; Brahms's Symphony No. 1 premiered at Karlsruhe; Liszt's <i>Hamlet</i> premiered; Tchaikovsky: <i>Francesca da Rimini</i> , 'Rococo' Variations; births of Falla, Ruggles, Casals and Bruno Walter; Mallarmé writes <i>L'Après-midi d'un faune</i> ; Henry James: <i>Roderick Hudson</i> .
1877	36	Brahms's Symphony No. 2 composed; first publication of Mozart's complete works begun; birth of Ernst von Dohnányi; Saint-Saëns composes <i>Samson et Dalila</i> ; Liszt completes the third book of the <i>Années de pèlerinage</i> ; Tchaikovsky's <i>Swan Lake</i> produced in Moscow; Rijksmuseum built in Amsterdam; Third Impressionist Exhibition mounted in Paris; birth of Raoul Dufy; Emile Zola publishes his <i>L'Assommoir</i> , Henry James <i>The American</i> .

Historical Events

Serbia and Montenegro declare war on Turkey; new Ottoman constitution proclaimed; Korea becomes independent; invention of the telephone; World Exposition in Philadelphia, USA; founding of Deutsche Reichsbank in Germany; Schliemann excavates Mycenae; Johns Hopkins University established in Baltimore, USA; first Chinese railway completed.

Russia declares war on Turkey, invades Romania, crosses Danube, and storms Kars; Bismarck refuses to intervene; Victoria proclaimed Empress of India; suppression of Satsuma rebellion in Japan; invention of the gramophone; first public telephones appear in USA; first All-England Tennis Championships held at Wimbledon; first observation of 'canals' on Mars.

Dvořák's Life

Vánda produced in Prague; on the recommendation of Brahms (43) Dvořák receives the grant offered by the Austrian Ministry of Culture. Composes Piano Trio in G minor, Op. 26; String Quartet in E major, Op. 80; Moravian Duets, Opp. 29 and 32; songs, Opp. 3 and 31; Piano Concerto in G minor, Op. 33; *Dumka*, Op. 35 and Theme and Variations, Op. 36 for piano.

Death of his children Růžena (10 months) and Otakar (3); completes *Stabat mater*. Also writes comic opera *The Cunning Peasant*; String Quartet in D minor, Op. 34; Symphonic Variations for orchestra, Op. 78.

Year	Dvořák's Age	Arts and Culture
1878	37	George Grove begins his mammoth <i>Dictionary of Music and Musicians</i> ; Gilbert and Sullivan: <i>HMS Pinafore</i> ; Tchaikovsky: Violin Concerto, Symphony No. 4 and the opera <i>Eugene Onegin</i> ; William Morris publishes <i>The Decorative Arts</i> ; Thomas Hardy: <i>The Return of the Native</i> ; births of John Masefield, Carl Sandburg, Upton Sinclair.
1879	38	Brahms's Violin Concerto premiered in Leipzig; Tchaikovsky's opera <i>Eugene Onegin</i> staged in Moscow; Bruckner composes his String Quintet, Franck his Piano Quintet; Suppé composes <i>Boccaccio</i> , Liszt <i>Missa pro organo</i> and <i>Ossa arida</i> ; births of Bridge, Ireland, Respighi and Karg-Elert; Henry James publishes <i>Daisy Miller</i> , Robert Louis Stevenson <i>Travels with a Donkey</i> .

Historical Events

Attempt to assassinate Emperor Wilhelm I of Germany; Anti-Socialist Law enacted in Germany; beginning of Irredentist agitation in Italy to obtain Trieste and South Tyrol from Austria; anti-Semitic movement formalised in Germany; invention of the microphone; first electric street lighting; World Exhibition mounted in Paris; repeater rifle invented.

British-Zulu War in South Africa; British forces occupy Khyber Pass; Alsace-Lorraine declared an integral part of Germany; Anti-Jesuit laws introduced in France; first telephone exchange opened in London; public allowed unrestricted entry to British Museum; births of Stalin, Trotsky and Albert Einstein.

Dvořák's Life

Brahms induces Simrock to publish the Moravian Duets, which are so successful that the publisher asks for more works; *The Cunning Peasant* produced in Prague. Composes first set of Slavonic Dances, Op. 46 at Simrock's request, initially for piano duet but soon scored for orchestra; Serenade in D minor for wind instruments, Op. 44; three Slavonic Rhapsodies for orchestra, Op. 45; Bagatelles for two violins, cello and harmonium, Op. 47; String Sextet in A major, Op. 48.

The Slavonic Dances become enormously popular in Germany and England. Composes Violin Concerto in A minor, Op. 53; Czech Suite in D major for orchestra, Op. 39; String Quartet in E flat major, Op. 51; Psalm 149 for chorus and orchestra, Op. 79.

Year	Dvořák's Age	Arts and Culture
1880	39	Brahms: <i>Academic Festival</i> and <i>Tragic</i> overtures; Bruckner: Symphony No. 4; Tchaikovsky: <i>Capriccio italien</i> , '1812' Overture and Serenade for Strings; Gilbert and Sullivan: <i>The Pirates of Penzance</i> ; Guildhall School of Music established in London; Philip Spitta publishes his monumental biography of Bach; Dostoevsky: <i>The Brothers Karamazov</i> ; Zola: <i>Nana</i> .
1881	40	Brahms: Piano Concerto No. 2; Bruckner: Symphony No. 6; Tchaikovsky: <i>The Maid of Orleans</i> ; Offenbach's <i>Tales of Hoffmann</i> produced in Paris; Fauré: Ballade; premiere of Verdi's revised <i>Simon Boccanegra</i> ; birth of Bartók; death of Mussorgsky; Flaubert: <i>Bouard et Pécuchet</i> ; Henry James: <i>The Portrait of a Lady</i> ; D'Oyle Carte opera company builds the Savoy Theatre in London; birth of P.G. Wodehouse.
1882	41	Berlin Philharmonic founded; Debussy: <i>Le Printemps</i> ; Wagner: <i>Parsifal</i> ; Rimsky-Korsakov's <i>The Snow Maiden</i> staged in St Petersburg; Liszt composes his last Verdi transcription, from <i>Simon Boccanegra</i> ; Gilbert and Sullivan: <i>Iolanthe</i> ; births of Stravinsky, Kodály, Szymanowski,

Historical Events

Cape Parliament blocks moves toward federation in South Africa; Transvaal declares independence of Britain; France annexes Tahiti; Pasteur discovers cholera vaccine; game of Bingo developed from Italian 'tombola'; electric lighting of New York's streets; advent of commercial tinned foods; World Exhibition in Melbourne, Australia.

Britain recognises independent Transvaal Republic; Austro-Serbian treaty of alliance; President James A. Garfield of the USA assassinated; political parties established in Japan; anti-Semitic pogroms in Russia; Canadian Pacific Railway Co. founded; flogging abolished in British armed forces; 'Chat noir', first of all cabarets, founded in Paris.

Triple alliance between Italy, Austria and Germany; British occupy Cairo; Irish republicans carry out terrorist murders; hypnosis first used to treat hysteria; Edison designs first hydroelectric plant; three-mile limit for territorial waters agreed at Hague Convention; Bank of Japan founded; invention of the recoil-operated machine gun; World Exhibition held in Moscow.

Dvořák's Life

Sonata in F major for violin and piano, Op. 57 and Symphony No. 6 in D major, Op. 60 composed.

Comic opera *The Stubborn Lovers* produced in Prague; composes *Legends* for piano duet, Op. 59, and String Quartet in C major, Op. 61.

Opera *Dimitri* finished and produced in Prague; visit to Dresden for the production of *The Cunning Peasant* in German.

Year	Dvořák's Age	Arts and Culture
1883	42	<p>Grainger; Robert Louis Stevenson: <i>Treasure Island</i>; Ibsen: <i>An Enemy of the People</i>; births of James Joyce and Virginia Woolf. Death of Wagner (69); Liszt writes <i>Am Grabe Richard Wagners</i> and <i>R.W. – Venezia</i>; births of Webern, Varèse and Bax; Bruckner completes his Symphony No. 7; Delibes' <i>Lakmé</i> produced in Paris; Chabrier composes <i>España</i>; Metropolitan Opera House opened in New York; Royal College of Music founded in London; Nietzsche writes <i>Also sprach Zarathustra</i>.</p>

Historical Events

Garibaldi dies; French capture Tunis; Britain withdraws from Sudan; reform of Civil Service in USA; Bismarck introduces sickness benefit in Germany; 'Buffalo Bill' Cody founds his 'Wild West Show'; first skyscraper built in Chicago; World Exhibition in Amsterdam; maiden run of the Orient Express.

Dvořák's Life

Invited to visit London the following year; receives tempting offers to settle in Vienna, including the guarantee of the production of a German opera from his pen – hesitates and finally rejects the offer, wishing to remain true to his nationality; visit to Hamburg for a production of *The Cunning Peasant*. Composes Piano Trio in F minor, Op. 65; *Scherzo capriccioso* for orchestra, Op. 66; dramatic overture *Husitská* (Hussite), Op. 67.

Year **Dvořák's Age**

Arts and Culture

1884

43

Tchaikovsky's opera *Mazeppa* produced in Moscow and St Petersburg; Bruckner: *Tê Deum*; Massenet's *Manon* staged in Paris; Mahler composes *Lieder eines fahrenden Gesellen*; premiere of Verdi's revised *Don Carlos*; first edition of Oxford English Dictionary; Mark Twain publishes *Huckleberry Finn*, Alphonse Daudet *Sappho*, Ibsen *The Wild Duck*; birth of Sean O'Casey.

Historical Events

Germans occupy South-West Africa; Berlin Conference of fourteen nations on African affairs; London Convention on Transvaal; Gordon reaches Khartoum; divorce re-established in France; first practical steam turbine engine invented; tetanus bacillus discovered in Germany; birth of Harry S. Truman.

Dvořák's Life

Visits England for the first time; conducts the *Stabat mater* in London, at the Royal Albert Hall, also various orchestral works at the Philharmonic Society's concerts and the Crystal Palace, March; invited to return to England in the autumn to appear at the Worcester Festival; buys a small property called Vysoká near Příbram, where he is to spend much of his time; conducts the *Stabat mater* and the Second Symphony in Worcester; invited to appear next year at the Birmingham Festival and to write a new work specially for it; on returning home he sets to work on the cantata *The Spectre's Bride*.

Year	Dvořák's Age	Arts and Culture
1885	44	Brahms's Symphony No. 4 performed at Meiningen; Tchaikovsky's <i>Manfred</i> Symphony completed; Johann Strauss's <i>The Gypsy Baron</i> produced in Vienna; Liszt writes Hungarian rhapsodies nos 18 & 19, <i>Bagatelle sans tonalité</i> ; Gilbert and Sullivan write <i>The Mikado</i> ; Franck: Symphonic Variations; Richard Burton translates <i>The Arabian Nights</i> ; Maupassant writes <i>Bel Ami</i> , Zola <i>Germinal</i> ; births of D.H. Lawrence, Ezra Pound, Sinclair Lewis.
1886	45	Death of Liszt (74); Richard Strauss composes <i>Aus Italien</i> ; invention of the <i>celeste</i> ; Verdi completes <i>Otello</i> ; Henry James writes <i>The Bostonians</i> , Rimbaud <i>Les Illuminations</i> , Stevenson <i>Dr Jekyll and Mr Hyde</i> , Ibsen <i>Rosmersholm</i> , Frances Hodgson Burnett <i>Little Lord Fauntleroy</i> .
1887	46	Death of Borodin (53); birth of Heitor Villa-Lobos; Bruckner composes his Symphony No. 8; Karl Goldmark's <i>Rustic Wedding</i> , Gilbert and Sullivan's <i>Ruddigore</i> and Richard Strauss's <i>Aus Italien</i> written; Van Gogh paints <i>Moulin de la Galette</i> ; birth of Russian painter Marc Chagall; Strindberg's <i>The Father</i> produced; Thomas Hardy writes <i>The Woodlanders</i> .

Historical Events

The Mahdi captures Khartoum; General Gordon killed; Britain withdraws from Sudan; Germany annexes Tanganyika and Zanzibar; Congo becomes official possession of Belgian king; Britain establishes protectorate over North Bechuanaland, Niger River region and New Guinea; Cape Railroad reaches Kimberley; Benz builds single-cylinder engine for motor car; individuality of fingerprints established; Eastman manufactures coated photographic paper.

Death of Ludwig II of Bavaria; Gladstone introduces Bill for Home Rule in Ireland; Bonaparte and Orléans families banished from France; First Indian National Congress held; British School of Archaeology founded in Athens; hydroelectric installations begun at Niagara Falls; American Federation of Labor formed; game of golf introduced in America.

Queen Victoria celebrates Golden Jubilee; birth of Chiang Kai-shek; Zamenhof devises Esperanto.

Dvořák's Life

Symphony No. 7 in D minor finished; third visit to England; conducts the new symphony at a Philharmonic Society concert in London, April; returns to Prague, finishes *The Spectre's Bride*, and goes to Birmingham for its production at the Musical Festival, Aug.; *The Spectre's Bride* is published by Novello & Co.; visit to Vienna for its production of *The Cunning Peasant*.

Composition of the oratorio *St Ludmilla* for the Leeds Festival, where he conducts it in the autumn; the work is also given three performances in London; composes second set of Slavonic Dances, Op. 72.

Writes Terzetto for two violins and viola, Op. 74; Piano Quintet in A major, Op. 81; Mass in D major, Op. 86.

Year	Dvořák's Age	Arts and Culture
1888	47	Death of Eduard Marxsen; birth of Irving Berlin; Erik Satie composes his <i>Gymnopédies</i> , Rimsky-Korsakov <i>Sheherazade</i> , César Franck Symphony in D minor; Tchaikovsky completes his Symphony No. 5 and composes the fantasy-overture <i>Hamlet</i> ; Gustav Mahler becomes musical director of Budapest Opera; Gilbert and Sullivan's <i>Yeoman of the Guard</i> staged in London; Verdi composes <i>Laudi alla Vergine</i> ; Van Gogh paints <i>The Yellow Chair</i> , Toulouse-Lautrec <i>Place Clichy</i> .
1889	48	Tchaikovsky composes his ballet <i>The Sleeping Beauty</i> , Richard Strauss <i>Don Juan</i> ; Gilbert and Sullivan's <i>The Gondoliers</i> produced in London; Mahler composes his Symphony No. 3; Van Gogh paints <i>Landscape with Cypress Tree</i> ; Alexander Gustave designs the Eiffel Tower; André Gide begins his <i>Journal</i> ; Mark Twain writes <i>A Connecticut Yankee in King Arthur's Court</i> ; Jerome K. Jerome writes <i>Three Men in a Boat</i> ; Anatole France publishes his <i>Thais</i> ; death of English poet Robert Browning; Verdi composes <i>Ave Maria sulla scala enigmatica</i> .

Historical Events

Accession of Kaiser Wilhelm in Germany; Aeronautical Exhibition in Vienna; Eastman perfects box camera; Dunlop invents pneumatic tyre.

Austrian Crown Prince Archduke Rudolf commits suicide at Mayerling; birth of Adolf Hitler; advent of punch card system.

Dvořák's Life

Makes friends with Tchaikovsky (48), who is on a visit to Prague, Feb.; finishes the opera *The Jacobin*.

The Jacobin produced in Prague; writes Piano Quartet in E flat, Op. 87 and Symphony No. 8 in G major, Op. 88.

Year	Dvořák's Age	Arts and Culture
1890	49	Borodin's <i>Prince Igor</i> completed by Rimsky-Korsakov and posthumously produced; Tchaikovsky writes <i>The Queen of Spades</i> , Mascagni <i>Cavalleria rusticana</i> , Richard Strauss <i>Töd und Verklärung</i> , Hugo Wolf his <i>Spanisches Liederbuch</i> ; births of Jacques Ibert and Frank Martin; deaths of César Franck and Vincent van Gogh; Ibsen writes <i>Hedda Gabler</i> , Tolstoy <i>The Kreutzer Sonata</i> , Wilde <i>The Picture of Dorian Gray</i> .
1891	50	Birth of Prokofiev; death of Delibes; Fauré writes song cycle <i>La Bonne Chanson</i> ; Rachmaninov composes his Piano Concerto No. 1, Wolf his <i>Italienisches Liederbuch</i> ; Mahler completes his Symphony No. 1; Thomas Hardy write <i>Tess of the d'Urbervilles</i> ; Sir Arthur Conan Doyle publishes <i>The Adventures of Sherlock Holmes</i> ; Kipling writes <i>The Light that Failed</i> ; deaths of Arthur Rimbaud and Herman Melville.

Historical Events

Bismarck dismissed by Wilhelm II; Swiss introduce social insurance; global influenza epidemics; first entirely steel-framed building erected in Chicago; first moving-picture house established in New York.

Triple alliance of Germany, Austria and Italy renewed for twelve years; Pan-German League founded; beginnings of wireless telegraphy.

Dvořák's Life

Symphony No. 4 produced at a Philharmonic concert in London during his sixth visit to England; makes a tour in Germany and visits Russia; University of Prague confers the honorary degree of Doctor of Philosophy on him; elected a member of the Czech Academy of Sciences and Arts and receives the Austrian Order of the Iron Crown; composition of the Requiem for solo voices, chorus and orchestra, Op. 89.

Appointed professor of composition, orchestration and form at the Prague Conservatory, spring; seventh visit to England to receive an honorary degree at Cambridge; eighth visit for the production of the Requiem at the Birmingham Festival.

Year	Dvořák's Age	Arts and Culture
1892	51	Births of Darius Milhaud and Arthur Honegger; Tchaikovsky's 'Nutcracker' Suite is performed in St Petersburg; Leoncavallo writes <i>Pagliacci</i> , Massenet <i>Werther</i> , Nielsen his Symphony No. 1, Rachmaninov his wildly popular Prelude in C sharp minor, Sibelius <i>Kullervo</i> ; Verdi completes <i>Falstaff</i> ; Toulouse-Lautrec paints <i>At the Moulin Rouge</i> ; Monet begins his series of pictures of Rouen Cathedral; Maeterlinck writes his drama <i>Pelléas et Mélisande</i> (later to become the basis of Debussy's only opera), Ibsen <i>The Master Builder</i> .
1893	52	Puccini's <i>Manon Lescaut</i> and Humperdinck's <i>Hansel and Gretel</i> composed; Sibelius writes the <i>Karelia Suite</i> ; Tchaikovsky writes and conducts the premiere of his Symphony No. 6; death of Gounod and Tchaikovsky; birth of Cole Porter; Debussy writes his String Quartet; 'Art Nouveau' style begins in Paris; Anatole France writes <i>La Rotisserie de la Reine</i> , Oscar Wilde <i>A Woman of No Importance</i> ; death of Guy de Maupassant.

Historical Events

Germany and Britain agree on the Cameroons; Diesel patents his internal-combustion engine; first automatic telephone switchboard.

Founding of Labour Party in Britain; birth of Hermann Goering; Art Nouveau appears in Europe; Henry Ford builds his first car; death of Maupassant.

Dvořák's Life

Composition of the *Tě Deum* for solo voices, chorus and orchestra, Op. 103; invited to act as director of the newly opened National Conservatory in New York – obtains leave from the Prague Conservatory and sails for the USA; enjoys great success as teacher and as conductor of his own works; the Negro singer Henry Thacker Burleigh (26) acquaints him with the songs of his race.

Symphony No. 9 in E minor, 'From the New World' composed; summer holiday spent among the Czech colony at Spillville, Iowa, where he writes the String Quartet in F major, Op. 96 and the String Quintet in E flat major, Op. 97; first performance of Symphony No. 9 by the New York Philharmonic Society, under Anton Seidl (43), Dec.; composes Sonatina in G major for violin and piano, Op. 100 and cantata *The American Flag*, Op. 102.

Year	Dvořák's Age	Arts and Culture
1894	53	Debussy: <i>L'Après-midi d'un faune</i> ; Sibelius: <i>Finlandia</i> ; Gustave Caillebotte's collection of impressionist paintings rejected by the Musée Luxembourg, Paris; Degas: <i>Femme à sa toilette</i> ; Kipling: <i>The Jungle Book</i> ; Zola: <i>Trilogy of the Three Cities</i> ; Engels publishes Karl Marx's <i>Das Kapital</i> , Vol. 3.
1895	54	Tchaikovsky's <i>Swan Lake</i> is premiered in St Petersburg; Mahler: Symphony No. 2; Paul Hindemith born; Art Nouveau style dominates the art world.
1896	55	Clara Schumann dies; Richard Strauss: <i>Also sprach Zarathustra</i> ; The last of Gilbert & Sullivan's comic operettas <i>The Grand Duke</i> performed in London; Chekhov: <i>The Sea Gull</i> ; <i>Die Jugend</i> and <i>Simplicissimus</i> , two

Historical Events

Accession of Tsar Nicholas II in Russia; Nikita Khrushchev born; German-Russian commercial treaty signed; Berliner uses horizontal gramophone disc instead of cylinder as a record of sound production; Louis Lumière invents the cinematograph; Baron Pierre de Coubertin founds committee to organise modern Olympic games.

First public film show of X-rays; Marconi invents radio telegraphy; Isiolkovski formulates principle of rocket reaction propulsion; London School of Economics founded; Cardinal Vaughan lays foundation stone of Westminster Cathedral; King C. Gillette invents the safety razor; first US Open Golf Championship held.

Italians defeated at Battle of Adowa; Nobel Prizes established; new evidence for the innocence of Dreyfus suppressed in France; foundation of Zionism; first Alpine ski school opens in Austria; Klondike gold rush begins; discovery of helium and radioactivity.

Dvořák's Life

Summer again spent at Spillville. Composes Suite in A for piano, Op. 98 (afterwards orchestrated); Biblical Songs, Op. 99; *Humoresques* for piano, Op. 101.

Cello Concerto in B minor, Op. 104 and String Quartet in A flat, Op. 105 begun in New York; returns to Prague and resumes his professional duties at the Conservatory.

Ninth visit to London, where the Cello Concerto is heard for the first time, March; writes symphonic poems for orchestra: *The Water Goblin*, *The Noonday Witch*, *The Golden Spinning-Wheel*, *The Wild Dove* and *A Hero's Song*, Opp. 107–11; finishes String Quartet in A flat; composes String Quartet in G, Op. 106.

Year	Dvořák's Age	Arts and Culture
1897	56	important art magazines, launched in Munich; death of Verlaine. Brahms dies; Mahler becomes conductor of the Vienna Opera; the first American comic strip <i>Katzenjammer Kids</i> begun by Rudolph Dirks; Rousseau: <i>Sleeping Gypsy</i> ; Pissarro: <i>Boulevard des Italiens</i> ; H.G. Wells: <i>The Invisible Man</i> ; Rostand: <i>Cyrano de Bergerac</i> ; Havelock Ellis: <i>Studies in the Psychology of Sex</i> .
1898	57	Toscanini appears at La Scala; Lewis Carroll dies; Mallarmé dies; Hemingway and Brecht born; Henry James writes <i>The Turn of the Screw</i> , H.G. Wells <i>The War of the Worlds</i> , Wilde <i>The Ballad of Reading Goal</i> .
1899	58	Elgar composes 'Enigma' Variations, Sibelius Symphony No. 1 in E minor, Bruckner Symphony No. 5, Richard Strauss: <i>Ein Heldenleben</i> ; Noël Coward born; André Gide writes <i>Le Prométhée mal enchaîné</i> .
1900	59	Elgar composes <i>The Dream of Gerontius</i> , Puccini <i>Tosca</i> ; Picasso paints <i>Le Moulin de la Galette</i> , Cézanne <i>Still Life with Onions</i> , Renoir <i>Nude in the Sun</i> , Toulouse-Lautrec <i>La Modiste</i> ; Sigmund Freud publishes <i>The Interpretation of Dreams</i> ; Colette writes <i>Claudine à l'école</i> , Rostand <i>L'Aiglon</i> ; Nietzsche dies; World Exhibition in Paris.

Historical Events**Dvořák's Life**

Germany occupies Kiao-chow in northern China; Zionist conference held in Switzerland; World Exhibition held in Brussels; RAC founded in London; Queen Victoria celebrates her diamond jubilee.

US declares war on Spain over Cuba; Empress Elizabeth of Austria murdered; Pierre and Marie Curie discover Radium and Polonium; Count Ferdinand von Zeppelin builds his airship; Paris Métro opened.

Philippines demand independence from USA; French court annuls Dreyfus judgement and orders retrial; Dreyfus given presidential pardon; Rutherford discovers alpha and beta rays; first magnetic sound recording; London borough councils established.

Umberto I of Italy murdered; the Commonwealth of Australia is created; McKinley re-elected President of the USA; Max Planck formulates quantum theory; Browning revolvers manufactured; Fessenden transmits speech via radio waves; Cake Walk becomes the most fashionable dance; *The Daily Express* launched in London.

Composition of the comic opera *The Devil and Kate* begun.

The Devil and Kate finished and produced in Prague.

Composition of opera *Rusalka* and *Festival Song* for chorus and orchestra, Op.113.

Year	Dvořák's Age	Arts and Culture
1901	60	Richard Strauss writes <i>Feuersnot</i> , Ravel <i>Jeux d'eau</i> , Rachmaninov Piano Concerto No. 2, Bruckner Symphony No. 6; ragtime develops in the USA; death of Verdi (87); Picasso's Blue Period begins; birth of Walt Disney; Butler writes <i>Erewhon Revisited</i> , Kipling <i>Kim</i> ; Mann <i>Buddenbrooks</i> , Strindberg <i>Dance of Death</i> ; Cabaret <i>Überbretti</i> founded in Berlin.
1902	61	Debussy's opera <i>Pelléas et Mélisande</i> produced in Paris; Sibelius composes his Symphony No. 2; Elgar composes his first 'Pomp and Circumstance' March; William Walton born; Joseph Conrad completes his novel <i>Youth</i> ; Rudyard Kipling publishes his <i>Just-So Stories</i> ; Beatrix Potter writes <i>Peter Rabbit</i> , Maxim Gorky <i>The Lower Depths</i> , Chekhov <i>Three Sisters</i> ; Gauguin paints <i>Riders by the Sea</i> ; Rodin sculpts <i>Romeo and Juliet</i> ; birth of American novelist John Steinbeck; Enrico Caruso makes his first recording.
1903	62	Bruckner's Symphony No. 9 performed in Vienna; Elgar's oratorio <i>The Apostles</i> performed in Birmingham; Verdi's <i>Ernani</i> becomes first recorded opera; Delius composes <i>Sea Drift</i> ; death of Hugo Wolf; Oscar Hammerstein builds Manhattan Opera House in New York; deaths of the painters Paul Gauguin, Camille Pissarro and James Whistler; George Bernard Shaw writes <i>Man and Superman</i> , Henry James <i>The Ambassadors</i> , Jack London <i>The Call of the Wild</i> , Strindberg <i>Queen Christina</i> .

Historical Events

Queen Victoria dies; Cuba becomes a US protectorate; Edmund Barton becomes first Prime Minister of Australia; President McKinley assassinated; J.P. Morgan organises US Steel Corporation; first British submarine launched; hormone adrenalin is isolated; Marconi transmits a radio message from Cornwall to Newfoundland; first motorcycle; Nernst postulates the Third Law of Thermodynamics.

Boer War ends with the Treaty of Vereeniging; death of Cecil Rhodes; renewal of Triple Alliance between Germany, Austria and Italy; six-month coal strike in America; USA takes control of Panama Canal; Aswan Dam opened; Arthur Balfour becomes British Prime Minister; King Edward VII establishes the Order of Merit; national bankruptcy declared in Portugal; Anglo-Japanese treaty recognises independence of China and Korea.

British conquer Nigeria; King Edward VII visits Paris; French president Loubet visits London; King Alexander and Queen Draga of Serbia murdered; Alaskan frontier settled; Russian Social Democrats split into Mensheviks and Bolsheviks; the Wright brothers fly powered plane at Kitty Hawke; Emmeline Pankhurst founds National Women's Social and Political Union in Britain; Ford Motor Company founded; first motored taxis appear in London; Richard Steiff designs first teddy bears, named after USA President Theodore Roosevelt.

Dvořák's Life

Continues to teach at the Conservatory, of which he is now appointed nominal director.

Writes opera *Armida*, based on Tasso's *Gerusalemme liberata*.

Year

Dvořák's Age

Arts and Culture

1904

63

Janáček's opera *Jenůfa* produced in Brno, Puccini's *Madama Butterfly* in Milan; Richard Strauss's *Sinfonia domestica* premiered in New York; London Symphony Orchestra established; Picasso paints *The Two Sisters*, Henri Rousseau *The Wedding*; birth of Salvador Dali; Joseph Conrad writes *Nostromo*, Romain Rolland *Jean-Christophe*, J.M. Barrie *Peter Pan*, Chekhov *The Cherry Orchard* and Henry James *The Golden Bowl*; Chekhov dies; Abbey Theatre, Dublin, opened; J.M. Synge's *Riders to the Sea* staged.

Historical Events

Outbreak of Russo-Japanese War; Russian Minister of the Interior assassinated; Theodore Roosevelt elected President of the United States; Nikola Pasic becomes Serbian Prime Minister; Rafael Reyes becomes dictator of Colombia; first telegraphic transmission of photographs; first ultraviolet lamps appear; ten-hour working day established in France; Paris conference on the white slave trade; New York woman arrested for smoking a cigarette.

Dvořák's Life

Dies in Prague, 1 May.

8 Glossary

<i>adagio</i>	slow.
<i>allegro</i>	fast, but not excessively.
<i>andante</i>	slowish, at a moderate walking pace.
bagatelle	a brief (sometimes extremely brief) self-contained instrumental piece. Dvořák's Bagatelles, Op. 47 for two violins, cello and harmonium are among his most enchantingly domestic gems.
ballad	a song (originally a folksong) which tells a story; Dvořák's <i>The Spectre's Bride</i> is described as a 'choral ballad'; the term is also used (notably by Chopin) to denote an instrumental movement of 'narrative' character.
capriccio, caprice	a rather loose term describing a light, lively instrumental piece.
<i>capriccioso</i>	in the style or spirit of a capriccio.
concerto	a work for solo instrument(s) and orchestra, generally in three movements (fast–slow–fast), one of which, after the last quarter of the eighteenth century, would be in sonata form.

dumka	an originally Ukrainian folk lament in which slow and faster tempos alternate. Dvořák gave it international currency in his <i>Dumky</i> trio, his String Sextet and Piano Quintet.
furiant	an exuberant Bohemian folk dance with alternating duple and triple metre. The Czech name has no connection with the English word ‘furious’, nor has the character of the dance.
harmony, harmonic	the simultaneous sounding of notes to make a chord. Harmonies (chords) often serve as expressive or atmospheric ‘adjectives’, describing or giving added meaning to the notes of a melody, which, in turn, might be likened to nouns and verbs.
humoresque	a term used mainly by Schumann and Dvořák for an instrumental composition of a wayward or capricious character.
major	see modes.
metre, metrical	the grouping together of beats in recurrent units of two (duple metre), three (triple metre), four, six etc.; metre is the pulse of music.
minor	see modes.
minuet	a courtly dance of moderate speed, chiefly associated with the eighteenth century.
<i>moderato</i>	of moderate speed.

- modes the names given to the particular arrangement of notes within a scale. Every key in western classical music has two versions, the major and the minor mode; the decisive factor is the size of the interval between the key note (the tonic, the foundation on which scales are built) and the third degree of the scale. If it is compounded of two whole tones – as in C–E (C–D/D–E) – the mode is major. If the third tone is made up of one-and-a-half tones – C–E flat – the mode is minor. In general, the minor mode is darker, more ‘serious’, more moody, more obviously dramatic than the major. The church modes prevalent in the Middle Ages comprise various combinations of major and minor and are less dynamically ‘directed’ in character. These appear only rarely in music since the Baroque period (c. 1600–1750) and have generally been used by composers to create some kind of archaic effect.
- oratorio an extended choral/orchestral setting of religious texts in a dramatic and semi-operatic fashion. The most famous of all oratorios is Handel’s *Messiah*.
- orchestration the art of using instruments in the orchestra for specific expressive, dramatic, colouristic, structural and textural purposes; the arrangement for orchestra of works originally written for other media, e.g. keyboard, choir etc.

overture	a single orchestral movement, normally designed to introduce an opera, oratorio or a play with music, and often based on themes to follow. The term applies also to a free-standing concert work, generally alluding in its title to a literary, pictorial or emotional theme, as in Dvořák's <i>Carnival</i> overture, <i>In Nature's Realm</i> and <i>Othello</i> .
piano trio	generally a trio comprising piano, violin and cello (never three pianos!), though different instrumental combinations do occur.
polka	an originally Bohemian duple-metre dance for couples. It has no connection with Poland, as many seem to think, and was made world-famous by the Viennese Strauss family.
requiem	the Roman Catholic Mass for the dead. Many composers, including Berlioz, Brahms, Dvořák, Fauré and Britten, have written requiems for concert and ceremonial use.
rhapsody	an often loosely constructed, sectional and self-contained piece of a romantic, narrative character. Dvořák's Slavonic Rhapsodies and his Rhapsody, Op. 14, are characteristic.
romance	a term loosely applied to many types of self-contained instrumental works of a generally intimate and tender character. Dvořák's Romance in F for violin and orchestra is a perfect

	example.
Romantic era	loosely, the period from the death of Beethoven in 1827 to the outbreak of the First World War. Unlike the more ‘objective’ Classical era preceding it, romanticism, as its name suggests, placed a premium on emotional content, prizing spontaneity of feeling and vividness of expression over the academic disciplines of preordained forms. The taste was for confectionery miniatures and lavish dramas, sensuality of sound and monumental forces, illustrative ‘tone poems’ and extravagant feats of virtuosity.
rondo	a movement in which the main theme, always given out at the beginning, makes repeated appearances, interspersed with contrasting sections known as episodes. At its simplest (when the episodes are more or less identical), the form can be summarised by the formula A–B–A–B–A, though in most rondos the episodes are different in each case: A–B–A–C–A. There are also many rondos with more episodes (A–B–A–C–A–D–A etc.). The form appears both as a self-contained work in its own right and as a movement (usually the last) of a sonata, symphony or concerto.
scherzo	a fast dance-movement in triple metre, like the minuet and the waltz, in which the definitive unit of measurement is the bar rather than the beats within it. After Beethoven, it usurped the

serenade	place of the minuet in the classical symphony and sonata. originally a piece of open-air evening music (the lover's serenade outside his mistress's window), it came in the eighteenth century to mean any multi-movement piece of instrumental music (often for wind band) of an 'outdoor' character. Dvořák's Serenade for wind instruments, Op. 44, is just such a piece, though his Serenade for strings, Op. 22 seems more redolent of indoor music.
Slavonic	relating to a loose family of mainly eastern European countries (including Croatia, Serbia, Bosnia, Slovakia, the Czech Republic, Romania, Bulgaria, Poland) but incorporating parts of Russia, Ukraine etc.
sonata	generally, a three- or four-movement instrumental work for one or two instruments, in which one movement (from the last quarter of the eighteenth century onwards) is in sonata form.
sonata form	also known as 'sonata-allegro' and 'first movement' form, this was the dominant form throughout the second half of the eighteenth century and the first third of the nineteenth. It is basically a ternary (three-part) design in which the last part is a modified repeat of the first. The three sections of the standard sonata form are called Exposition, Development and Recapitulation. The Exposition, which may be prefaced by a slow introduction, is based on the complementary tensions of two opposing keys. Each key-group generally has its own themes, but this contrast is of secondary importance. In movements in the major mode, the

secondary key is almost invariably the dominant. When the key of the movement is in the minor mode, the secondary key will almost always be the relative major. The Exposition always ends in the secondary key, never on the tonic. In most sonata-form movements, the main themes of the two key-groups will also be of a contrasting character. If the first main theme is blustery or military, the second, in the complementary key, is likely to be more serene and contemplative. The Development is altogether more free and unpredictable. In most cases, true to its name, it takes themes or ideas from the Exposition and ‘develops’ them, but it may ignore the themes of the Exposition altogether. What it will have is a notably increased sense of harmonic instability, drifting, or in some cases struggling, through a number of different keys before delivering us back to the tonic for the Recapitulation. Since the Recapitulation lacks the tonal tensions of the Exposition, the themes themselves, now all in the same key, take on a new relationship. In its prescribed resolution of family (tonal) conflicts, sonata form may be seen as the most Utopian of all musical structures.

song cycle

a sequence of accompanied songs connected by a common subject, often of a cumulatively narrative nature, the poems generally

	being by a single poet.
sousedská	a Czech folk dance, rather like a cross between a minuet and a waltz. It appears in several of Dvořák's Slavonic Dances, his Czech Suite and sundry other works.
<i>Stabat mater</i>	a devotional poem in Latin depicting the lamentations of the Virgin Mary at the Cross. Although set in the Renaissance by Josquin, Palestrina and others, the most famous settings are those of Pergolesi in the eighteenth century and Dvořák in the nineteenth.
string quartet	a piece composed for two violins, viola and cello, in which one movement, usually the first, is in sonata form.
string quintet	generally a piece for string quartet plus an additional viola, but some (notably Schubert's in C major) use an additional cello instead. As with the string quartet, the first movement is usually in sonata form.
symphony	a sonata for orchestra, generally in four movements. (See also sonata form.)
suite	an instrumental piece comprising several movements while not conforming to a fixed large-scale pattern as in the symphony or sonata. In the eighteenth century the term denoted specifically a sequence of dance movements but is now used to describe any

	fairly loose assemblage of movements, often from an opera, ballet, play or film.
<i>Tě Deum</i>	a Latin hymn of thanksgiving to God used in the Roman Catholic Church. Like Handel and others before him, Dvořák wrote his <i>Tě Deum</i> for concert or ceremonial, not liturgical, use.
tempo	the speed of the music.
tonality (key)	there is probably no aspect of music harder to describe than ‘tonality’ or ‘key’. Put at its broadest, it has to do with a kind of tonal solar system in which each note (or ‘planet’), each rung of the scale (from <i>scala</i> , the Italian word for ‘ladder’), exists in a fixed and specific relationship to one particular note (or ‘sun’), which is known as the keynote or tonic. When this planetary system is based on the note C, the music is said to be ‘in the key of C’. Each note of the scale has a different state of ‘tension’, a different degree of unrest in relation to the key note, and each arouses a different degree and specific type of expectation in the listener, which the composer can either resolve or frustrate. Through the use of ‘alien’ notes, not present in the prevailing scale, the composer can shift from one solar system, from one ‘key’, to another – on the way, a sense of stability gives way to a sense of instability, of flux, which is not resolved until the arrival at the new key. This process of moving from one key to another is

- known as modulation.
- variation any decorative or otherwise purposeful alteration of a note, rhythm, timbre etc.
- variation forms there are four basic types of variation:
- 1) those in which the original tune is clothed in a sequence of stylistic and textural dresses (ornamental turns, decorative scale passages, rhythmic, textural and tempo alterations, and so on), while the chief outline of the melody, the original harmonies, and the overall form of the theme are preserved, though the mode (major or minor) may sometimes be altered. The same techniques of variation can be applied, within the given limits, even to those elements that are retained from the original theme. The bass line, for instance, may be amplified by a trill, fast or slow, or be doubled in octaves, and the basic chords of the original harmonies may be seasoned with decorative notes adjacent to those of the original. This form is known generally as melodic variation. Almost all variation sets of the Classical period (loosely 1750 to 1820) are of this kind, Mozart's being perhaps the best known.
 - 2) those in which the harmonic pattern of the theme is preserved

while the melody, tempo, rhythm, texture (chords or intertwining melodic lines) and mode (major/minor) may change beyond recognition.

- 3) those in which the theme is not a self-sufficient melody but either a constantly reiterated bass line (above which the upper parts may change) or a series of chords (whose harmonic sequence and unvarying rhythm is reiterated, unchanged, throughout the composition). This form of variation is called both *passacaglia* and *chaconne* (in the Baroque era the two terms were used interchangeably).
- 4) those in which only a part of the original theme (a single melodic phrase, a motto rhythm, a structural form) is retained as a basis for variation, all other aspects and parts being subject to considerable transformation.

Mozart's Variations on 'Ah, vous dirai-je, Maman' ('Twinkle, Twinkle, Little Star') provide an excellent introduction to these techniques, partly because the theme is so familiar and thus easy to keep track of. They also provide an excellent example of the stereotyped layout of late eighteenth-century keyboard variations in general.

vivace
waltz

very fast and lively.

originally a popular ballroom dance in triple metre, it also exists in the form of 'concert' waltzes, such as those by Chopin and Brahms, which were never intended for actual dancing.

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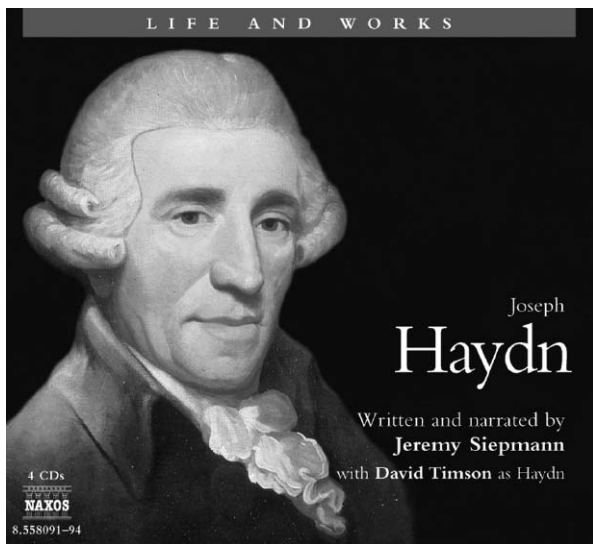
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