

ANTON DVOŘÁK

(1841 - 1904)

ANTON DVOŘÁK was Director of the National Conservatory of Music in New York, from his arrival in October, 1892, until he returned to his beloved Bohemia, in April, 1895.

In 1893, longing to hear his native tongue and with something akin to homesickness, he spent the summer in Spillville, Iowa, a small community of Bohemians.

Probably he carried the manuscript of his symphony, From the New World, Op. 95, with him for final polishing. He carefully dated his sketches and compositions, and these dates show that the score of the first movement was finished February 28, 1893, the second movement, the Largo, March 14, the third, April 10, and the fourth on May 24, 1893, all in New York. In Spillville, Iowa, he wrote the String-quartet in F, Op. 96, in June, and the Quintet in E_{\flat} , Op. 97, in July and August.

These works were the outcome of his enthusiastic study of the folk-music of the American negro, and in them he did not incorporate negro themes but invented his own after the negro manner. He told me after his return that he had been reading Longfellow's *Hiawatha*, and that the wide-stretching prairies of the midwest had greatly impressed him.

As a pupil of Dvořák's I saw much of him at this time, and he was frankly annoyed at some of the statements made in the daily press regarding his "theories," for he had none. He was ever seeking fresh musical material, and in the Negro spiritual he rejoiced to find something that from the old-world point of view was unhackneyed and moreover indigenous. He saturated himself in it, and then simply and naturally gave rich expression to his "discovery" in the three works mentioned.

Between Anton Seidl, then conductor of the Philharmonic Orchestra, and Dvořák was a great bond of friendliness and sympathy. At the final private rehearsal of the New World Symphony, Seidl played each movement without a break, and between the movements left his desk and came to the back of the hall to exchange a few brief words with the composer. Seated with Dvořák he told me that he was then hearing his symphony for the very first time.

The work had been much written up in advance and at the first public performance, Friday afternoon, December 15, 1893, Carnegie Hall was crowded. At the close of the Largo, so moving was the performance, so touched to the heart was the great audience, that in the boxes filled with women of fashion, and all about the hall people sat with tears rolling down their cheeks. Neither before, nor since, have I seen a great audience so profoundly moved by absolute music. At the close of the movement, and again at the end of the symphony, the modest, simple-hearted, peasant composer was persuaded with difficulty to rise and acknowledge the ovation given him.

The Largo, with its haunting English horn solo, is the outpouring of Dvořák's own homelonging, with something of the loneliness of far-off prairie horizons, the faint memory of the red man's bygone days, and a sense of the tragedy of the black man as it sings in his "spirituals." Deeper still, it is a moving expression of that nostalgia of the soul all human beings feel. That the lyric opening theme of the Largo should spontaneously suggest the words, "Goin' home, goin' home," is natural enough, and that the lines that follow the melody should take the form of a negro spiritual, accords with the genesis of the symphony.

Alm armo Fraker

Boston, July 21, 1922

GOIN' HOME

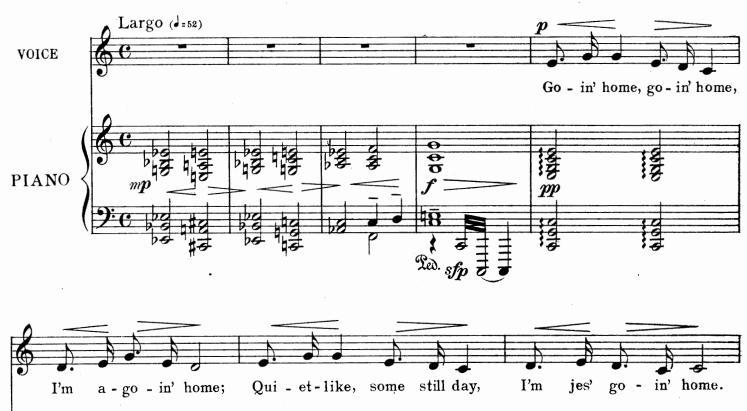
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From the Largo of the Symphony "From the New World," Op.95



Words and adaptation by WILLIAM ARMS FISHER

ANTON DVOŘÁK







N.B. When desired the text may be sung without dialect.









NEGRO SPIRITUALS

Arranged for Voice and Piano by American Composers

WILLIAM ARMS FISH	ER					
	High	Med. High		Med. Low	Low	
DEEP RIVER	Ğ	_	F	\mathbf{E}	D	.40
DON'T BE WEARY, TRAVELLER	D min.		B min.			.40
EV'RY TIME I FEEL THE SPIRIT		F			D	.40
I'M A-ROLLING			F		$\mathbf{E}\flat$.40
LITTLE WHEEL A-TURNIN' IN MY HEART	\mathbf{F}		D			.40
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD	G min.		F min.	E min.	D min.	.40
STEAL AWAY	G		E۶			.40
SWING LOW, SWEET CHARIOT		A۶	F			.40
HARVEY B. GAUL						
DE NEW BORN BABY (Christmas Song of the Fisherman)			G min.		E min.	.40
GO TELL IT ON THE MOUNTAINS (Christmas Song of the Plantation)	G♭				E۶	.40
RIDE ON, KING JESUS!	C# mir	1.	A min.			.40
J. ROSAMOND JOHNS	ON					
NOBODY KNOWS THE TROUBLE I SEE	Α	G	F		E۶	.40
WALK TOGETHER, CHILDREN	F		D			.40
CHARLES FONTEYN MA	NNE	Y				
GOIN' TO SHOUT	C		. A			.40
OH, WHEN I GET TO HEAVEN	G min.		E min.			.40
STEAL AWAY	A۶		F			.40
WERE YOU THERE (The Crucified)	A♭		F			.40
AVERY ROBINSON						
HAIL THE CROWN	E min.				C#	.40
JAMES H. ROGERS						

OLIVER DITSON COMPANY

SWING LOW, SWEET CHARIOT

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