



DVOŘÁK AND AMERICA

Hiawatha Melodrama

American Suite

Farwell: Navajo War Dance • Pawnee Horses

Kevin Deas, Narrator/Bass-baritone • Benjamin Pasternack, Piano
PostClassical Ensemble • Angel Gil-Ordóñez



DVOŘÁK AND AMERICA

Joseph Horowitz (b. 1948) and Michael Beckerman (b. 1951):
Hiawatha Melodrama (after Dvořák) (arr. Angel Gil-Ordóñez) (2013) 32:50
Text: Henry Wadsworth Longfellow (1807-82)

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|---|------------------------------------|------|
| 1 | I. Prologue | 1:16 |
| 2 | II. Hiawatha's Wooing | 9:55 |
| 3 | III. Hiawatha's Wedding Feast | 5:30 |
| 4 | IV. The Death of Minnehaha | 5:38 |
| 5 | V. The Hunting of Pau-Puk-Keewis | 8:02 |
| 6 | VI. Epilogue: Hiawatha's Departure | 2:29 |

WORLD PREMIÈRE RECORDING

William Arms Fisher (1861-1948):

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|---|--|------|
| 7 | Goin' Home (after Dvořák's Symphony No. 9 in E minor, Op. 95, B. 178 'From the New World': II. Largo) (1922) | 6:13 |
| | <i>Text: William Arms Fisher</i> | |

Antonín Dvořák (1841-1904):

- | | | |
|---|---|------|
| 8 | Violin Sonatina in G major, Op. 100, B. 183: II. Larghetto (1893) | 4:32 |
| | <i>(from Naxos 8.554413, © 2001)</i> | |

Eight Humoresques, Op. 101, B. 187 (excerpts) (1894) 6:02

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|----|--|------|
| 9 | No. 4. Poco andante in F major | 2:56 |
| 10 | No. 7. Poco lento e grazioso in G flat major | 3:06 |

Suite in A major, Op. 98, B. 184 'American' (1894-95) 20:26

- | | | |
|----|------------------|------|
| 11 | I. Moderato | 5:10 |
| 12 | II. Molto vivace | 3:55 |
| 13 | III. Allegretto | 4:04 |
| 14 | IV. Andante | 4:16 |
| 15 | V. Allegro | 3:01 |

Arthur Farwell (1872-1952):

- | | | |
|----|---------------------------------------|------|
| 16 | Navajo War Dance No. 2, Op. 29 (1904) | 3:13 |
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| 17 | Mesa and Plain, Op. 20:
No. 2. Pawnee Horses (1905) | 1:17 |
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| 18 | Pawnee Horses (version for chorus), Op. 102 (1937) | 2:09 |
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WORLD PREMIÈRE RECORDING

Recorded at Clarice Smith Performing Arts Center, College Park, Maryland, USA, on 2nd March, 2013 (tracks 1-7, 9-15, 17); at Potton Hall, Westleton, Suffolk, UK, on 2nd and 3rd September, 1998 (track 8); at the Toronto Centre for the Arts, Canada, on 20th August, 2003 (track 16); and at Bates Recital Hall, Austin, Texas, USA, on 5th May, 2013 (track 18)

Produced, engineered and edited by Antonino D'Urzo, Opusrite™ (tracks 9-15, 17); Michael Ponder (track 8); Norbert Kraft and Bonnie Silver (track 16); Dan Himgson and Mark Sarisky (track 18).

Tracks 1-7 produced and edited by Antonino D'Urzo and engineered by Robert Auld at Radio Foundation Studio, New York City, USA.

Executive Producer: Joseph Horowitz

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Dvořák and America

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

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

In short: with his rustic roots and egalitarian temperament, Dvořák was precisely the kind of cultural nationalist to inspire Americans. He proved inquisitive and empathetic, as eager to learn as to teach. His aspirations

for American music resonated with the hopes of Thurber and other New Yorkers impatient for the emergence of a musical idiom as recognizably "American" as Dvořák was Bohemian, or Tchaikovsky Russian, or Beethoven German.

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

Dvořák himself told the New York press that the symphony's middle movements were inspired by *The Song of Hiawatha*. And it was well-known that the music we now call "spirituals" was another major influence on the symphony's tunes and the imagery they engendered. It speaks volumes that the *Largo* of the *New World* Symphony was in 1922 turned into an ersatz spiritual, *Goin' Home*, by Dvořák's student William Arms Fisher. The same music, the same movement, while not a narrative, is pregnant with *Hiawatha*, with the death of Minnehaha, with a West of the imagination (Dvořák had yet to journey there) conveyed by smooth textures and spread chords, by uncluttered, unadorned musical space. With its incessant tom-tom and exotic drone, the "primitive" five-note compass of its skittish tune, its whirling and hopping build-up, the *Scherzo* of the *New World* Symphony depicts the Dance of Pau-Puk-Keewis at Hiawatha's wedding. In the symphony's finale, a stentorian "Indian" theme launches a fleet, savage chase. With its Indian threnody, the coda – a dead-march, a cry of pain, a loud last chord fading to silence – seals one of the symphony's meanings: it is, all of it, an elegy for a vanishing race.

In the decades following Dvořák's death in 1904, the American controversy over the *New World Symphony* dissipated. The work generally became known as the testament of a homesick European; its possible Americanisms were considered superficial, trite, or purely conjectural. The critical tide began to turn in the 1990s thanks to the American music historian Michael Beckerman, who in a series of articles and a book, *New World of Dvořák* (2004), undertook unprecedented research into possible programmatic correlations between Longfellow's *The Song of Hiawatha* and Dvořák's *Symphony* – and wound up with a radically fresh reading that circled back to what New York's music critics had to say in 1893. As my own research, at that time, focused on American classical music in the late Gilded Age – the period of Dvořák's American sojourn – I keenly appreciated the plausibility of it all. Turn-of-the-century Americans were caught in a vortex of immigration, industrialization, and urbanization. Issues of national identity acquired an acute urgency. Beckerman and I are true believers for whom Dvořák figures vitally in late nineteenth-century American culture; and we hear in Dvořák an "American style" transcending the superficial exoticism of a Rimsky-Korsakov in Italy or a Glinka in Spain.

The present *Hiawatha Melodrama* originated at a Dvořák festival I curated as Executive Director of the Brooklyn Philharmonic in January 1994. In musical parlance, the term "melodrama" refers to a composition mating music with the spoken word. As part of his attempt to demonstrate the relationship of Longfellow's poem to the *New World Symphony*, and also to give a sense of the composer's inner hearing, Beckerman had combined sections of Dvořák's *Symphony* with excerpts from *The Song of Hiawatha*. In Brooklyn, he presented this "melodrama" with a taped accompaniment. I suggested to him that it be turned into a continuous concert work with orchestra – which we collaboratively achieved. This "second" version of the Melodrama, some nine minutes long, has been widely performed by such orchestras as the New York Philharmonic, Buffalo Philharmonic, Pacific Symphony, and North Carolina Symphony.

The *Hiawatha Melodrama* here recorded is a third and "final" version which I have expanded to include excerpts from Dvořák's *American Suite* and *Violin Sonata*. Our objective has been to turn a demonstration arising from scholarly inquiry into a bona fide concert work. The narrative, extracted from Longfellow's poem, is no longer fragmentary but continuous: it tells the Hiawatha story, beginning to end. From the *American Suite* I have extracted an elegiac Indianist refrain from the third movement. From the *Sonatina* I have used themes from the *Larghetto*, which is a portrait of Hiawatha's wife Minnehaha. I have also added transitional passages of my own. The orchestration, where not by Dvořák, is by Angel Gil-Ordóñez.

As Beckerman has observed: "Despite his reputation as a composer of abstract instrumental music, Dvořák used extra-musical images to generate musical ideas throughout his career. In fact, his central ambition was to be a successful composer of opera. In the context of Dvořák's career, *From the New World* is at once his last symphony and a precursor to the mature symphonic poems, all of which follow a narrative thread, and to his final trio of operas." To which it may be added that we know that Dvořák, in New York, aspired to compose a *Hiawatha* opera or cantata, and that pertinent sketches infiltrate his sketches for the *New World Symphony*.

In its earlier manifestation, the *Hiawatha Melodrama* attempted to extrapolate the alignments between the *New World Symphony* and *The Song of Hiawatha*. The Melodrama here recorded (and premièred by PostClassical Ensemble, Angel Gil-Ordóñez, and Kevin Deas at the Clarice Smith Performing Arts Center on 1st March, 2013) incorporates those alignments but elsewhere does not attempt to argue Dvořák's intent. It may be regarded as a hint of what a Dvořák *Hiawatha* cantata or opera might have sounded like. Primarily, however, we have attempted to create a viable 35-minute concert work for narrator and orchestra. There are six sections, as follows:

1 Prologue

2 **Part One: Hiawatha's Wooing.** The music adapts the *Larghetto* from Dvořák's *Sonatina for Violin and Piano* (composed in Iowa in 1893), as well as portions of the *Largo* from the *New World Symphony* (which Dvořák linked both with "Hiawatha's Homeward Journey" and with Minnehaha's death). Once popularized by Fritz Kreisler, among others, as the *Indian Lament*, the *Larghetto* from the *Sonatina* is (as Beckerman has shown in detail) a fragrant portrait of Minnehaha ("Laughing Water"), Hiawatha's wife, as described by Longfellow. Minnehaha was so named after Minnehaha Falls, whose alternation of light and shade evoked the infant's vicissitudes of mood. Dvořák, accordingly, alternates between major and minor modes. The simplicity of his Minnehaha theme, its tom-tom repetitions, its aura of magic and mystery typify Dvořák's "Indian" style. Midway through, he delicately depicts the 53-foot waterfall itself – here orchestrated with harp arpeggios.

3 **Part Two: Hiawatha's Wedding Feast.** The music is extracted from the Scherzo of the *New World Symphony* – which begins, as Dvořák testified, with stomping, whirling music inspired by the Dance of Pau-Puk-Keewis at Hiawatha's wedding. The alignments with the song of Chibiabos and the story told by Iagoo are Beckerman's.

4 **Part Three: The Death of Minnehaha.** The music begins with an exquisite C sharp minor passage from movement three of the *American Suite* in Dvořák's "Indian" style, and continues with an even more poignant C sharp minor passage from the *Largo* of the *New World Symphony*. As Beckerman has documented, the forest funeral was singled out by the Czech writer and composer Katerina Emingerova as a source passage for the *Largo*.

5 **Part Four: The Hunting of Pau-Puk-Keewis.** The music is extracted from the finale of the *New World Symphony* (a Beckerman alignment). Certain Longfellow lines are here sung. Beckerman comments: "While this at first may seem far-fetched, one must remember that as

soon as he returned to Bohemia in 1895, he composed a series of tone poems based on the ballads of K. J. Erben. In at least one of these, he set down the poem, line by line, beneath the music – so this process was not alien to him."

6 **Epilogue: Hiawatha's Departure.** The music remembers the *American Suite* theme from Part Three, and passages from the *New World Symphony*. The singular ending of the *New World Symphony* – with its dirge, apotheosis, and *diminuendo* – can only be programmatic. Conductors are free to invent whatever story suits their reading. But it is (to say the least) a plausible guess that Dvořák's reading of this elegiac ending, with its timpani taps, was inspired by the ending of Longfellow's poem.

In Dvořák's *Humoresques*, composed in Prague in between stints in Manhattan, the composer's American and Bohemian styles are sometimes juxtaposed cheek by jowl. The *Fourth Humoresque* begins with a seeming snatch of *Porgy and Bess* – composed by George Gershwin four decades later. If the *Fourth Humoresque* is obscure, the *Seventh* hums a dance tune so familiar in the United States that many Americans doubtless assume an American composed it.

What Willa Cather, describing the impact of Dvořák's *New World Symphony* in her novel *The Song of the Lark* (1915), called "the immeasurable yearning of all flat lands" is embodied in the clean sonority and uncluttered, unadorned musical space of Dvořák's American style. The little-known *American Suite*, begun in New York just after the premiere of the *New World Symphony*, is a case in point. Dvořák wrote it for solo piano, then lovingly orchestrated it in 1895. Simplicity – its serene speech, shunning compositional virtuosity – is its crux. The third movement is a jaunty dance not far removed from the world of stride piano. The fourth evokes the vacant Iowa landscape which he found "sometimes very sad, sad to despair." In Spillville, Iowa, Dvořák had listened to interracial Kickapoo Medicine Show musicians including two African-Americans who

intermingled Native American dances with banjo and guitar. In the *American Suite*, prairie vacancy mates with cakewalk, and – in the fifth and final movement – an A minor "Indian" tune turns into an A major minstrel song.

The Indianist movement in American music, largely inspired by Dvořák, was spearheaded by the fascinating and insufficiently remembered composer/journalist Arthur Farwell (1872-1952). Though the Indianists are today vaguely recalled (if at all) as naïve and culturally exploitative, Farwell was no naïf. He viewed Native American chant as one part of a varied tapestry of Americana. His lifelong reverence for the Native American – which began in childhood, when he lived for a time in a Native American village on Lake Superior – was an honorable, if Romanticized, product of his time. As a pioneering publisher of American composers, he abhorred sentimentality "like poison" and if it cannot be said that all his own music transcends kitsch, his best works deserve to be perpetuated as superior early efforts to create a singular American concert style. With its dissonance and rhythmic bite (remarkably progressive for 1904), the *Navajo War Dance No. 2* – dedicated to John Kirkpatrick (later to champion Ives' *Concord Sonata*), who held it in high regard – suggests something like a New World Bartók. *Pawnee Horses* (1905), barely a minute long, is based on an Omaha song Farwell considered so complex in its rhythms that it could not be performed by "any known singer except an Indian." In 1937, Farwell created an eight-part a cappella choral version of *Pawnee Horses* for John Finlay Williamson's Westminster Choir – an American choral masterpiece here recorded for the first time.

Joseph Horowitz
Executive Director,
PostClassical Ensemble

THE HIAWATHA MELODRAMA

(extracted from Henry Wadsworth Longfellow's *The Song of Hiawatha*, Prologue and Chapters 10, 11, 12, 17, 20, and 22)

1 PROLOGUE

Should you ask me, whence these stories?
With the curling smoke of wigwams,
With the rushing of great rivers,
And their wild reverberations,
As of thunder in the mountains?
I should answer, I should tell you:

"From the forests and the prairies,
From the great lakes of the Northland,
From the land of the Ojibways,
From the land of the Dacotahs,
I repeat them as I heard them
From the lips of Nawadaha,
The musician, the sweet singer.

"There he sang of Hiawatha,
Sang the Song of Hiawatha
How he lived, and toiled, and suffered,
That he might advance his people!

"Ye who love the haunts of Nature,
Love the sunshine of the meadow,
And the thunder in the mountains
Whose innumerable echoes
Flap like eagles in their eyries;
Listen to these wild traditions,
To this Song of Hiawatha!"

2 PART ONE: HIAWATHA'S WOOING

As unto the bow the cord is,
So unto the man is woman,
Though she bends him she obeys him,
Though she draws him, yet she follows.

Thus the youthful Hiawatha
Said within himself and pondered,
Much perplexed by various feelings,
Listless, longing, hoping, fearing,
Dreaming still of Minnehaha,
Of the lovely Laughing Water.

There the ancient Arrow-maker
Made his arrow-heads of sandstone,
With him dwelt his dark-eyed daughter,
Wayward as the Minnehaha,
With her moods of shade and sunshine,
Eyes that smiled and frowned alternate,
Tresses flowing like the water,
And as musical a laughter;

And he named her from the river,
From the waterfall he named her,
Minnehaha, Laughing Water.

Was it then for heads of arrows,
That my Hiawatha halted
In the land of the Dacotahs?
Was it not to see the maiden,
See the face of Laughing Water
Peeping from behind the curtain,
Hear the rustling of her garments
From behind the waving curtain,
As one sees the Minnehaha
Gleaming, glancing through the branches,
As one hears the Laughing Water
From behind its screen of branches?

Thus departed Hiawatha
To the land of handsome women;
Through uninterrupted silence.
With his moccasins of magic,
And he journeyed without resting,
Till he heard the Minnehaha.

Straight the ancient Arrow-maker
Looked up gravely from his labour,
Bade him enter at the doorway,
Saying, as he rose to meet him:
Hiawatha, you are welcome!"

And the lovely Laughing Water
Seemed more lovely, as she stood there,
Neither willing nor reluctant,
As she went to Hiawatha,
Softly took the seat beside him,
While she said, and blushed to say it:
"I will follow you, my husband!"

Pleasant was the journey homeward,
Through interminable forests,
Over meadow, over mountain,
Over river, hill, and hollow.
Short it seemed to Hiawatha,
Though they journeyed very slowly,
Though his pace was checked and slackened
To the steps of Laughing Water.

From the sky benignant
Looked upon them through the branches,
Saying "O my children,
Love is sunshine,
Life is checkered shade and sunshine;
Rule by love, O Hiawatha!"

Thus it was they journeyed homeward:
Thus it was that Hiawatha
Brought the sunshine of his people,
Minnehaha, Laughing Water,
Handsomest of all the women
In the land of the Dacotahs,
In the land of handsome women.

PART TWO: HIAWATHA'S WEDDING FEAST

You shall hear how Pau-Puk-Keewis,
Danced at Hiawatha's wedding;

First he danced a solemn measure,
Treading softly like a panther,
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Like great snowdrifts o'er the landscape,

Then the gentle Chibiabos
Sang in accents sweet and tender,

"Onaway! Awake, beloved!
Thou the wild flower of the forest!
Thou the wild bird of the prairie!
Thou with eyes so soft and fawn-like!
If you only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!
Onaway! Awake, beloved!"

And among the guests assembled
At my Hiawatha's wedding
Sat the marvelous story-teller.
And they said: "O good lagoo,
Tell us now a tale of wonder."
And lagoo answered straightway:
"You shall hear the strange adventures
Of Osseo, the Magician."

"Once, in days no more remembered,
In the North-land lived a hunter,
With ten young and comely daughters,
All these women married warriors,
Only Oweenee, the youngest,
Laughed and flouted all her lovers,

And then married old Osseo,
Old Osseo, poor and ugly.

But Osseo was transfigured,
Was restored to youth and beauty;
But, alas! For good Osseo,
And for Oweenee, the faithful!
Changed into a weak old woman."

Then a voice was heard, a whisper,
Coming from the starry distance;
"O Osseo!
Broken are the spells that bound you,"

Then the lodge began to tremble,
And they felt it rising, rising,
Slowly through the air ascending,
From the darkness of the tree-tops
Forth into the dewy starlight;
And behold! The wooden dishes
All were changed to shells of scarlet!

And behold! The earthen kettles
All were changed to bowls of silver!
All the sisters and their husbands,
Changed to birds of various plumage
Some were jays and some were magpies,
Others thrushes, others blackbirds;
And they hopped, and sang, and twittered,
Pecked and fluttered all their feathers
Strutted in their shining plumage,
And their tails like fans unfolded.
Then returned the youth and beauty
Of Oweenee, the youngest
And her staff became a feather,
Yes, a shining silver feather!

Such was Hiawatha's Wedding
Such the dance of Pau-Puk-Keewis,
Such the story of Iago,
Such the songs of Chibiabos,
Thus the wedding-banquet ended,
And the wedding-guests departed.

④ PART THREE: THE DEATH OF MINNEHAHA

O the long and dreary Winter!
Froze the ice on lake and river,
Fell the snow o'er all the landscape,
Fell the covering snow and drifted
Through the forest, round the village.

Hardly from his buried wigwam
Could the hunter force a passage;
Vainly walked he through the forest,
Saw no track of deer or rabbit,
Fell, and could not rise from weakness,

O the wasting of the famine!
O the blasting of the fever!
O the wailing of the children!
O the anguish of the women!

All the earth was sick and famished,
Hungry was the air around them,
Hungry was the sky above them,
And the hungry stars in heaven
Like the eyes of wolves glared at them!

Far away amid the forest,
Rose the desolate Hiawatha,
Heard that sudden cry of anguish,
Heard the voice of Minnehaha
"Hiawatha! Hiawatha!"

And he rushed into the wigwam,
Saw his lovely Minnehaha
Lying dead and cold before him;
With both hands his face he covered,

Speechless, motionless, unconscious
Of the daylight or the darkness.

⑤ PART FOUR: THE HUNTING OF PAU-PUK-KEEWIS

You shall hear how Pau-Puk-Keewis,
He, the handsome Yenadizze,
Vexed the village with disturbance;
You shall hear of all his mischief,
And his flight from Hiawatha,
And his wondrous transmigrations,
At the end of his adventures.

Now from his lodge went Pau-Puk-Keewis,
Climbed upon the rocky headlands,
Perched himself upon their summit.
Round him hovered, fluttered, rustled,
Hiawatha's mountain chickens
And he killed them as he lay there,
Slaughtered them by tens and twenties,
Threw their bodies down the headland.

Perched upon a crag about them,
At length shouted Kayoshk, the sea-gull,
"It is Pau-Puk-Keewis!
He is slaying us by hundreds!
Send a message to our brother,
Tidings send to Hiawatha!"

Full of wrath was Hiawatha
When he came into the village
Found the people in confusion
Heard of all the misdemeanours,
All the malice and the mischief
Of the cunning Pau-Puk-Keewis.

Hard his breath came through his nostrils,
Through his teeth he buzzed and muttered
Words of anger and resentment,
"I will slay this Pau-Puk-Keewis,
Slay this mischief-maker!
Not so rude and rough the way

That my wrath shall not attain him,
I will slay this Pau-Puk-Keewis
Slay this mischief-maker!
Not so long and wide the world
That my vengeance shall not reach him!"

Then in swift pursuit departed
Hiawatha and the hunters
And aloud cried Hiawatha,
From the summit of the mountain:
"Not so long and wide the world,
Not so rude and rough
But my wrath shall overtake you
And my vengeance shall attain you!"

Over rock and over river,
Through bush and brake and forest,
Ran the cunning Pau-Puk-Keewis;
Like an antelope he bounded.

Till he came unto a streamlet
In the middle of the forest,
To a streamlet still and tranquil,
That had overflowed its margin,

Over rock and over river,
Through bush and brake and forest,
Ran the cunning Pau-Puk-Keewis
To a dam made by the beavers,
To a pond of quiet water.

On the dam stood Pau-Puk-Keewis,
O'er his ankles flowed the streamlet,
Flowed the bright and silvery water,
And he spake unto the beaver,
With a smile he spake in this wise:

"Cool and pleasant is the water;
Let me dive into the water,
Let me rest there in your lodges;
Change me, too, into a beast!"

Then he heard a cry above him
Heard a shouting and a tramping,
Through the roof looked Hiawatha,
"Vain your manifold disguises!"
With his club he beat and bruised him,
Beat to death poor Pau-Puk-Keewis,
But the ghost, the Jeebi in him,
Still lived on as Pau-Puk-Keewis,
And it fluttered, strove, and struggled,
Till it took the form and features
Of the cunning Pau-Puk-Keewis,
Vanishing into the forest.

Next the people of the village
Saw the wings of Pau-Puk-Keewis
Flapping far up in the ether,
Followed fast by Hiawatha,

Then the cunning Pau-Puk-Keewis,
Once again in human figure
Came unto the headlands,

There without stood Hiawatha,
Smote great caverns in the sandstone,
Cried aloud in tones of thunder:
"Open! I am Hiawatha!"
But the Old Man of the Mountain
Opened not . . .
"Open! I am Hiawatha!"

Then he raised his hands to heaven
Called imploring on the tempest,
Called Waywassimo, the lightning,
And the thunder, Annemeekee;
And they came with night and darkness,
Sweeping down the Big-Sea-Water
From the distant Thunder Mountains:
And the trembling Pau-Puk-Keewis
Heard the footsteps of the thunder,
Saw the red eyes of the lightning,
Was afraid, and crouched and trembled.
Then Waywassimo, the lightning,

Smote the doorways of the caverns,
With his war-club smote the doorways,
Smote the jutting crags of sandstone,
And the thunder, Annemeekee,
Shouted down into the caverns,
"Where is Pau-Puk-Keewis?"
And the crags fell.

And beneath them
Dead among the rocky ruins
Lay the cunning Pau-Puk-Keewis,
Lay the handsome Yenadizze,
Slain in his own human figure.

Kevin Deas



Photo: Lisa Kohler

Kevin Deas sings regularly with such orchestras as the New York Philharmonic, The Philadelphia Orchestra, the Minnesota Orchestra, the Montreal Symphony, and the San Francisco Symphony. He frequently participates in Dvořák festivals curated by Joseph Horowitz, including a "Harry Burleigh Show" that they have brought to elementary, middle, and high schools throughout the United States. He has narrated an earlier version of the *Hiawatha Melodrama* with the New York Philharmonic, the Buffalo Philharmonic, and the North Carolina Symphony, and took part in the PostClassical Ensemble première of the present expanded version.

❻ EPILOGUE: HIAWATHA'S DEPARTURE

By the shore of Gitche Gumee,
Hiawatha stood and waited.

Gone was every trace of sorrow,
As of one who in a vision
Sees what is to be, but is not,

On the shore stood Hiawatha,
Launched his birch canoe for sailing,
Sailed into the fiery sunset,
Sailed into the dusk of evening.

Thus departed Hiawatha,
In the purple mists of evening
To the regions of the home-wind
To the land of the Hereafter!

Benjamin Pasternack



Benjamin Pasternack's orchestral engagements have included appearances as soloist with the Boston Symphony Orchestra, The Philadelphia Orchestra, the Tonhalle Orchestra of Zurich, the New Japan Philharmonic, the Pacific Symphony, the Orchestre National de France, the SWR Orchestra of Stuttgart, the Bamberg Symphony, and the Düsseldorf Symphony Orchestra. Among the conductors with whom he has collaborated are Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, Leon Fleisher, and Carl St.Clair. For PostClassical Ensemble, he has performed music by Bernstein, Busoni, Dvořák, Farwell, John Adams, and Lou Harrison.

Qian Zhou



Born in Hangzhou, China, Qian Zhou trained at the Shanghai Conservatory, completing her studies with Berl Senofsky at the Peabody Conservatory. She won first prize in the China National Competition in 1984 and the First Grand Prize at the 1987 Marguerite Long-Jacques Thibaud Competition in Paris. In 2003 she became the founding Head of Strings at the Yong Siew Toh Conservatory in Singapore. Qian Zhou plays a 1757 J.B. Guadagnini, generously loaned by Mr and Mrs Rin Kei Mei.

Edmund Battersby



Photo: Christophe Buszkiewicz

The American pianist Edmund Battersby is well known through his recordings for Naxos and Koch, as well as for his recitals and ensemble appearances. He has played with the Indianapolis, Pittsburgh and New Jersey orchestras, among others, and has been featured at festivals including Mostly Mozart, Santa Fe, Seattle and La Jolla, often playing with leading ensembles such as the Vermeer, Tokyo and Orion string quartets. He has been a member of the artist faculty of Jacobs School of Music at Indiana University for two decades, and gives masterclasses internationally.

University of Texas Chamber Singers



The University of Texas at Austin Chamber Singers is one of the leading collegiate choral ensembles in North America. In their 52-year history they have traveled extensively throughout the United States and much of Europe, the Middle East, and South America. The UT Chamber Singers have previously recorded a disc of American choral music for Naxos (8.559299), as well as two recordings for Koch International Classics entitled *Sweet Music of Christmas* and *Great Hymns of Faith*.

James Morrow



James Morrow is Associate Professor of Music and Director of Choral Activities at The University of Texas at Austin, where he conducts the Chamber Singers and Choral Arts Society and directs the graduate program in choral conducting. Choirs under James Morrow's direction have performed for various music conferences, including national conventions of the American Choral Directors Association and the Texas Music Educators Association conventions. A student of the late Gérard Souzay, he has also performed as a baritone soloist with orchestras in a variety of repertoire, including Stravinsky's *Pulcinella*, Vaughan Williams' *Five Mystical Songs*, Arvo Pärt's *Passio*, and the Bach passions.

PostClassical Ensemble

PostClassical Ensemble was founded in 2003 as an experimental orchestral laboratory by Angel Gil-Ordóñez and Joseph Horowitz. Its tagline – "More than an Orchestra" – suggests its mission. PCE programming is thematic and cross-disciplinary, and maintains links to universities. Many PCE programmes incorporate film, dance, or theater. The Ensemble has presented more than 100 events in the DC area, and also toured festival programs to New York, Seattle, and Chicago. At the Brooklyn Academy of Music, it presented the sold-out American stage premiere of Falla's *El Corregidor y la Molinera*. For Naxos, it has created two DVDs presenting three classic American documentaries – *The Plow that Broke the Plains* and *The River* (2.110521), and *The City* (2.110231) – with newly recorded soundtracks.



Violin 1

David Salness,
Concertmaster
Karen Lowry-Tucker
Michelle Kim
Ko Sugiyama
Jennifer Kim
Nick Montopoli
Eva Cappeletti-Chao
Leo Sushansky

Violin 2

Sally McLain,
Principal
Xi Chen
Jennifer Rickard
Sarah Sherry
Sonya Chung
Jennifer Himes
Jennifer Lee

Viola

Philippe Chao,
Principal
Megan Yanik
Adrienne Kiamie
Elizabeth Pulju-Owen
Derek Smith
Uri Wassertzug

Cello

Evelyn Elsing,
Principal
Igor Zubkovsky
Gita Ladd
Kerry van Laanen
Danielle Cho

Bass

Ed Malaga, Principal
Marta Bradley
Chris Chlumsky

Flute

Beth Plunk, Principal
Beverly Crawford

Piccolo

Jonathan Baumgarten

Oboe

Fatma Dagler,
Principal
Mark Christianson,
Oboe/English Horn

Clarinet

David Jones, Principal
Kathy Mulcahy

Bassoon

Don Shore, Principal
Chris Jewell

Contrabassoon

Eric Dirksen

Horn

Mark Hughes,
Principal
Geoff Pilkington
Ted Peters
Rick Lee

Trumpet

Chris Gekker
Tim White

Trombone

Lee Rogers, Principal
Doug Rosenthal
Steve Dunkel

Tuba

Mike Bunn

Percussion

Jon Spirtas
Greg Akagi
Danny Villanueva

Timpani

Bill Richards

Harp

Rebecca Smith

Michael Beckerman



Michael Beckerman has written on such subjects as film scoring, music of the Roma (Gypsies), Mozart, Brahms, exiled composers, as well as many studies and several books on Czech topics, including *Dvořák and His World* (Princeton University Press, 1993), *Janáček as Theorist* (Pendragon Press, 1994), and *New Worlds of Dvořák* (W.W. Norton, 2003). He was awarded the Janáček Medal by the Czech Ministry of Culture, is a recipient of the Dvořák Medal, and is a Laureate of the Czech Music Council. He has been recognized by the Czech Parliament for his research and has twice received the ASCAP Deems Taylor Award for his work on Dvořák. His compositions include the ballet *Asolando Suite*, incidental music to *The Tempest* and the *Dark Woods Variations*. He is currently Carroll and Milton Petrie Professor of Music at New York University and Distinguished Professor of History at Lancaster University.

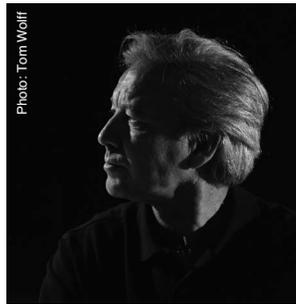
Joseph Horowitz



PostClassical Ensemble Executive Director Joseph Horowitz has long been a pioneer in classical music programming. In the 1990s, as Executive Director of the Brooklyn Philharmonic Orchestra, he pioneered in cross-disciplinary “thematic programming.” In 2008 he inaugurated the New York Philharmonic’s “*Inside the Music*” series, writing, hosting and producing programmes about Tchaikovsky, Dvořák, Brahms, and Stravinsky. Horowitz is also the award-winning author of ten books mainly dealing with the institutional history of classical music in the United States. Both his *Classical Music in America: A History* (2005) and *Artists in Exile: How Refugees from 20th Century War and Revolution Transformed the American Performing Arts* (2008) were named best books of the year by *The*

Economist; both deal with Dvořák. Horowitz has curated more than a dozen Dvořák festivals, and directed an NEH National Education Project and an NEH Teacher Training Institute, both dedicated to “Dvořák and America”. He is also the creator, with Peter Bogdanoff, of a “visual presentation” for the *New World* Symphony that has been presented by the New York Philharmonic and many other orchestras. He is the recipient of a special commendation from the Czech Parliament for his “exceptional explorations of Dvořák’s historic sojourn in America.” His website is www.josephhorowitz.com. His blog: www.artsjournal.com/uq.

Angel Gil-Ordóñez



The former Associate Conductor of the National Symphony Orchestra of Spain, PostClassical Ensemble Music Director Angel Gil-Ordóñez has conducted symphonic music, opera and ballet throughout Europe, the United States and Latin America. In the United States, he has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, the Brooklyn Philharmonic, the Orchestra of St. Luke’s and the National Gallery Orchestra in Washington. Abroad, he has been heard with the Munich Philharmonic, the Solistes de Berne, at the Schleswig-Holstein Music Festival and at the Bellas Artes National Theatre in Mexico City. In 2006, the King of Spain awarded Angel Gil-Ordóñez the country’s highest civilian decoration, the Royal Order of Queen Isabella, for his work performing and teaching Spanish music in its cultural context. Gil-Ordóñez is Principal Guest Conductor of New York’s Perspectives Ensemble (with which he has recorded the music of Xavier Montsalvatge for Naxos (8.573101)), and Music Director of the Georgetown University Orchestra in DC. He also serves as advisor for a programme in Leon, Mexico, modeled on Venezuela’s *El Sistema*.

DVOŘÁK AND AMERICA

Joseph Horowitz (b. 1948)

and Michael Beckerman (b. 1951):

1-6 *Hiawatha Melodrama* (after Dvořák)
(arr. Angel Gil-Ordóñez) (2013)* **32:50**

William Arms Fisher (1861-1948):

7 *Goin' Home* (1922) **6:13**

Antonín Dvořák (1841-1904):

8 *Violin Sonatina: II. Larghetto* (1893) **4:32**

9-10 *Eight Humoresques* (excerpts) (1894) **6:02**

11-15 *American Suite* (1894-95) **20:26**

Arthur Farwell (1872-1952):

16 *Navajo War Dance No. 2* (1904) **3:13**

17 *Pawnee Horses* (1905) **1:17**

18 *Pawnee Horses* (choral version) (1937)* **2:09**

*WORLD PREMIÈRE RECORDINGS

Kevin Deas, Narrator 1-6 / Bass-baritone 7

Zhou Qian, Violin 8

Edmund Battersby, Piano 8

Benjamin Pasternack, Piano 9-17

University of Texas Chamber Singers 18

[Michael Worfe, Tenor solo 18]

James Morrow, Conductor 18

PostClassical Ensemble 1-7

Angel Gil-Ordóñez, Conductor 1-7

A detailed track list and recording and publishers' details can be found inside the booklet. The sung texts for *Hiawatha Melodrama* are included in the booklet, and may also be accessed at www.naxos.com/libretti/559777.htm

Booklet notes: Joseph Horowitz • Cover: *The Dance of Pau-Puk-Keewis* by Frederic Remington (1861-1909)



AMERICAN CLASSICS

The centerpiece of this programme is the first ever recording of the *Hiawatha Melodrama*, a concert work for narrator and orchestra designed to show the kinship between Dvořák's *New World Symphony* and Longfellow's poem *The Song of Hiawatha*, which Dvořák said had inspired him in the symphony. It takes music from the symphony, as well as passages from the *American Suite* and *Violin Sonatina*, and fuses them with the poem, which is recited by a bass-baritone. Also included is music by Arthur Farwell, who was influenced by Dvořák, and was a proponent of Native American music. This recording thus celebrates the cross-current of influences between the Czech composer and American music and culture.

Support for this recording was furnished by the Andrew W. Mellon Foundation, the National Endowment for the Arts, and the Clarice Smith Center for the Performing Arts.

www.naxos.com

Playing
Time:
76:41