



Kalmus Study Score Series

ANTONÍN

DVOŘÁK

CONCERTO

for Violoncello and Orchestra
in B minor

Critical Edition based on the Composer's Manuscript

Edited by Otakar Šourek

Op. 104/ B. 191

STUDY SCORE

EDWIN F. KALMUS, CO.

DURATA CCA 42 min.

I. Allegro (15.80')	1
II. Adagio, ma non troppo (13')	67
III. Finale. Allegro moderato (13.20')	89

ORCHESTRA:

Flauto I, II (Flauto piccolo) — Oboe I, II — Clarinetto I, II — Fagotto I, II — Corno I, II, III
Tromba I, II — Trombone I, II, III — Tuba — Timpani — Archi

CELLO CONCERTO IN B MINOR OP. 104

Critical edition based on original sources and prepared for the press by the Editing Board for the Works of Antonín Dvořák: Otakar Šourek, Chairman - Jan Hanuš, Chief Editor - František Bartoš - Dr Jiří Berkevec - Dr Antonín Čubr - Ladislav Láska - Antonín Pokorný - Karel Šolc.

THE CONCERTO IN B MINOR FOR VIOLONCELLO AND ORCHESTRA, op. 104, is the seventh and last work that *Antonín Dvořák* (8. IX. 1841—1. V. 1904) composed during his three years' sojourn in America, where he held the post of Director of the National Conservatory of Music in New York (1892—1895). It was also the only work composed during the last year of the artist's stay abroad. For each of the three movements, Dvořák first wrote a sketch in a small note-book, and immediately after, or at the same time, he worked out the score. His time-schedule for the Concerto was as follows: sketch of the first movement completed between November 8th and December 11th, score completed between November 18th and December 12th, 1894. Sketch of the second movement almost certainly begun immediately after the conclusion of the first movement, completed by December 15th and the score worked out by December 30th. Sketch for the third movement begun "*at the New Year 1895*"; the score written out between January 12th and February 9th of the same year. The last movement, however, underwent important changes, especially in its conclusion, when Dvořák, after his return to Bohemia, deleted, for special reasons, the four bars following bar 448, substituting a new passage of sixty bars (449—508) and leaving the final eight bars (509—516) as in the original

version. After the last bar of this new conclusion, the manuscript score contains the following note: "*I finished the Concerto in New York, but when I returned to Bohemia, I changed the end completely as it stands here now. Písek, 11. 6. 1895.*" — The same summer, during his stay in Vysoká at Příbram, Dvořák worked out the piano arrangement of the orchestral score, the first movement being worked out between the 9th and 12th of September, the second completed by the 16th, and the third, on a visit to the château of Josef Hlávka in Lužany by Přeštice, on September 25th, 1895.

The music of Dvořák's Violoncello Concerto is the expression of the moods in which the longing for home and the desire to be back among his own people provided the main element in the composer's inspiration. For this reason, too, the typical features of American folk-songs or popularized songs, which characterized all Dvořák's preceding compositions from this period, are rare. As regards the state of the artist's feelings towards his native land, there are two points worthy of special note. The first is the fact that the melody given to the solo violoncello in the middle of the slow movement (bar 42 et seqq.) is an exact paraphrase of the middle part of Dvořák's well-known song "Leave me Alone" (Four Songs, op. 82) and that there is a literal quotation of the first part of the song in the violin solo before the end of the last movement (468—473). The first reference to the song was prompted by the news that Dvořák's sister-in-law, Josefína Kounicová, for whom he had cherished a warm sympathy from his young days when he was still a viola player in the Interim Theatre orchestra and she a charming young actress, was lying seriously ill at home in Bohemia. The second quotation was inserted into the new conclusion the composer gave to the Concerto after his return home, under the impression evoked by the news of Josefína's death (27. V. 1895). This touching episode, however, did not affect the actual conclusion of the Concerto, and that is the other interesting feature of the work, for in the new version, too, the author ends on a note of almost incoherent happiness at being home at last in his beloved Bohemia.

How strong were the personal feelings which determined Dvořák's final formulation of the Concerto is clear from the composer's own testimony. Dvořák dedicated the Concerto, as could hardly be otherwise, to his very good friend, Professor Hanuš Wihan, the best Czech 'cellist at that time and member of the Bohemian Quartet. On a visit, along with the members of this already famous ensemble, at the château of the founder of the Czech Academy of Sciences and Arts, Architect Josef Hlávka in Lužany by Přeštice, in August, 1895, Wihan, with Dvořák at the piano, played through the Concerto for the first time. Wihan suggested a number of alterations in the solo part of the first movement and especially the insertion of a big solo cadenza at the end of the last movement. Dvořák accepted a number of minor alterations in the first movement (see Editors' Notes at the back of the score) but rejected most decidedly the idea of a final cadenza, which he was fully justified in doing. This 59-bar cadenza (the manuscript is in the Antonín Dvořák Museum in Prague), the opening and closing parts of which are based on the main theme of the first movement, while the middle part quotes thirteen bars of the second movement (107—119), was intended to replace 48 bars of the original version (461—508) and so would have interfered very considerably

with the author's basic conception and at the very place where the content was of particular personal significance and particular importance. Nor did Dvořák hesitate to say that he brooked no interference with his creative conception, a point of view which he made perfectly clear in a letter to his publisher, Simrock, dated October 3rd, 1895: "*I do not agree with my friend Wihan in regard to a number of places. I do not like many of the passages—and I must insist on my work being printed as I have written it. I shall only then give you my work if you promise not to allow anybody to make changes—my friend Wihan not excepted—without my knowledge and consent, and also not the cadenza which Wihan has added to the last movement. In short, it must remain as I felt it and as I imagined it. There is no cadenza in the last movement either in the score or in the piano arrangement. I told Wihan straight away when he showed it me that it was impossible to stick bits on like that. The finale closes gradually diminuendo, like a sigh—with reminiscences of the first and second movements—the solo dies down to pianissimo—then swells again and the last bars are taken up by the orchestra and the whole concludes in stormy mood. That was my idea and I cannot depart from it...*"

It is not impossible that these differences between the two artists were the reason why the first interpreter of the Concerto was not Wihan but the English violoncellist, Leo Stern, who gave the first performance of the Concerto on March 19th, 1896 in the Queen's Hall in London with the Philharmonic Society under Dvořák's baton, and soon after that, on April 11th of the same year, at a concert of the Czech Philharmonic (then the National Theatre orchestra) in Prague. Wihan first played the Concerto three years later in a number of Dutch towns and once, with Dvořák conducting, at a concert given on December 20th, 1899, in Budapest.

The Concerto was published in 1896 by N. Simrock, Berlin, both in score and in parts as well as in the author's pianoforte arrangement. The relation of the present edition to the first edition and the manuscript score is explained in the Editors' Notes at the back of the score.

Translated by R. Samsour

Otakar Šourek

Hanuši Wihanovi
CONCERTO
PER VIOLONCELLO

I
18. XI. 1894

ANTONÍN DVOŘÁK, op. 104
(1841-1904)

Allegro ♩ = 116

5

Flauto I.
Flauto II. (Flauto piccolo)
Oboi I. II.
Clarineti I. II. A
Fagotti I. II.
I. II. E
Corni III. D
Trombe I. II. E
I. II. Tromboni III. e Tuba
Timpani
Violoncello solo
I. Violini II.
Viole
Violoncelli
Contrabassi

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FL. I. II.
Ob. I. II.
CL. I. II. A.
Fag. I. II.
I. II. E.
Cor.
III. D.
Trbe. I. II. E.
I. II.
Trbni.
III. e. Tb.
Timp.
Vlc. solo.
I.
Viol.
II.
Vle.
Vlc.
Cb.

mf
mf
mp
mf
pp
pp
pp
pp
pp
pp

Detailed description: This page of a musical score, numbered 10, features ten systems of staves for various instruments. The key signature is two sharps (F# and C#). The first system includes Flute I & II, Oboe I & II, Clarinet I & II A, and Bassoon I & II. The second system includes Cor I & II E, Cor III D, Trumpet I & II E, Trombone I & II, and Trombone III e & Tuba. The third system is for Timpani. The fourth system is for Violin solo. The fifth system includes Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). The score shows melodic lines for the woodwinds and strings, with some instruments playing sustained notes or chords.