

Yunchan Lim's Schumann, and Czech Tone Poems

Thursday, January 15, 2026 · 20:15 · Concertgebouw
Jakub Hrůša, conductor · Yunchan Lim, piano

TONIGHT'S PROGRAMME		MIN
1	SCHUMANN 1810–1856 <i>Piano Concerto in A minor, Op. 54</i>	31'
2	DVORAK 1841–1904 <i>The Wild Dove, Op. 110</i>	20'
3	SUK 1874–1935 <i>Praga, Op. 26</i>	22'
TOTAL MUSIC		73'

Robert Schumann

1810–1856

Piano Concerto in A minor, Op. 54

31 minutes

WHAT TO LISTEN FOR

The concerto opens unforgettably: a single arresting chord, a tumbling flourish from the piano, and then, on the oboe answered by the piano, the tender, slightly wistful main theme that will dominate the whole first movement. Listen for how this one melody is endlessly transformed: dreamy, passionate, march-like, and in a magical central episode, slowed and recoloured in a duet between piano and clarinet. Notice how soloist and orchestra truly converse, neither dominating.

The second movement (Intermezzo) is brief and intimate: a delicate, almost conversational exchange between piano and strings, like a tender private dialogue. It leads without a break into the finale, which bursts in with an exuberant, leaping theme in the major; listen for its joyous swing and its famously tricky cross-rhythms, where the music seems to pull against the

beat. The whole movement is an outpouring of high spirits, bringing the concerto to a radiant, affirmative close, Schumann and Clara's shared happiness made audible.

Antonin Dvorak

20 minutes

1841–1904

The Wild Dove, Op. 110

WHAT TO LISTEN FOR

Follow the story through the music's four scenes. It opens with a heavy **funeral march**, slow and grief-laden, but listen for the hollowness beneath the mourning, for the widow's tears are false. The music then brightens and warms as she **meets the young man**: a tender, almost amorous episode.

Next comes the **wedding**: a boisterous, whirling village celebration full of dance rhythms and rustic colour, the music at its most extrovert. But listen for how the festivity is increasingly shadowed. Then the crucial sound: the **wild dove's song**, an obsessive, mournful cooing figure (woodwinds and high strings) that returns again and again, growing more insistent, the voice of conscience that will not be silenced. The music darkens toward the widow's madness and her plunge into the river. Listen then for the quiet, transfigured ending, where Dvořák, departing from Erben's bleakness, seems to offer a glimmer of peace or absolution after the tragedy.

Josef Suk

22 minutes

1874–1935

Praga, Op. 26

WHAT TO LISTEN FOR

This is a single continuous span, so listen for how Suk builds and releases tension across its twenty-odd minutes, conjuring the grandeur and the moods of a great city. The orchestration is lavish: expect glowing brass, sweeping strings and a real sense of monumental scale, in the warm late-Romantic manner of Dvořák and Richard Strauss.

The key thing to listen for is the gradual emergence of the Husite chorale 'Ye Who Are God's Warriors.' Suk hints at it, develops the city's other themes around it, and saves its full, triumphant statement, peeling out in the brass, for the work's cli-

max, transforming the portrait of Prague into a blazing affirmation of Czech identity and faith. If you know Smetana's *Má vlast*, you will recognise the same hymn and the same surge of national pride. Let the music carry you through Suk's vision of his city, from atmospheric reverie to that final, glorious peroration.



CONCERT PROGRAMS

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