

CD 1

Symphony No. 1 in C minor, B. 9 'The Bells of Zlonice'

[1]	I. Allegro	13:51
[2]	II. Adagio molto	14:53
[3]	III. Allegretto	9:52
[4]	IV. Finale: Allegretto	12:50

Legends, Op. 59 B. 122, Nos. 1 – 5*

[5]	1. Allegretto	3:27
[6]	2. Molto moderato	4:02
[7]	3. Allegro giusto	4:17
[8]	4. Molto maestoso	6:07
[9]	5. Allegro giusto	4:34

Total playing time: 69:13

Slovak Philharmonic Orchestra · Slovak Radio Symphony Orchestra*
Stephen Gunzenhauser

CD 2

Symphony No. 2 in B flat major, Op. 4 B. 12

[1]	I. Allegro con moto	15:51
[2]	II. Poco adagio	14:53
[3]	III. Scherzo: Allegro con brio	11:55
[4]	IV. Finale: Allegro con fuoco	10:53

Legends, Op. 59 B. 122, Nos. 6 – 10*

[5]	6. Allegro con moto	5:13
[6]	7. Allegretto grazioso	2:46
[7]	8. Un poco allegretto e grazioso	4:00
[8]	9. Andante con moto	2:37
[9]	10. Andante	4:18

Total playing time: 73:06

Slovak Philharmonic Orchestra · Slovak Radio Symphony Orchestra*
Stephen Gunzenhauser

CD 3

Symphony No. 3 in E flat major, Op. 10 B. 34

[1]	I. Allegro moderato	10:03
[2]	II. Adagio molto, tempo di marcia	14:58
[3]	III. Allegro vivace	8:34

Symphony No. 6 in D major, Op. 60 B. 112

[4]	I. Allegro non tanto	12:32
[5]	II. Adagio	12:41
[6]	III. Scherzo: Furiant: Presto	8:02
[7]	IV. Finale: Allegro con spirito	10:39

Total playing time: 78:00

**Slovak Philharmonic Orchestra
Stephen Gunzenhauser**

CD 4

Symphony No. 4 in D minor, Op. 13 B. 41

[1]	I. Allegro	11:31
[2]	II. Andante sostenuto e molto cantabile	10:53
[3]	III. Scherzo: Allegro feroce	6:29
[4]	IV. Finale: Allegro con brio	9:29

Symphony No. 8 in G major, Op. 88 B. 163

[5]	I. Allegro con brio	10:23
[6]	II. Adagio	10:40
[7]	III. Allegretto grazioso – Molto vivace	5:44
[8]	IV. Allegro, ma non troppo	9:55

Total playing time: 75:04

**Slovak Philharmonic Orchestra
Stephen Gunzenhauser**

CD 5

Symphony No. 5 in F major, Op. 76 B. 54

[1]	I. Allegro, ma non troppo	12:38
[2]	II. Andante con moto	6:41
[3]	III. Andante con moto, quasi l'istesso tempo – Allegro scherzando	7:44
[4]	IV. Finale: Allegro molto	12:16

Symphony No. 7 in D minor, Op. 70 B. 141

[5]	I. Allegro maestoso	10:25
[6]	II. Poco adagio	8:59
[7]	III. Scherzo: Vivace – Poco meno mosso	7:47
[8]	IV. Finale: Allegro	9:03

Total playing time: 75:33

**Slovak Philharmonic Orchestra
Stephen Gunzenhauser**

CD 6

Symphony No. 9 in E minor, Op. 95 B. 178b 'From the New World'

[1]	I. Adagio – Allegro molto	11:36
[2]	II. Largo	11:58
[3]	III. Molto vivace	8:07
[4]	IV. Allegro con fuoco	11:00
[5]	Symphonic Variations, Op. 78 B. 70	22:05

Total playing time: 64:46

**Slovak Philharmonic Orchestra
Stephen Gunzenhauser**

CD 7

Piano Concerto in G minor, Op. 33

[1]	I. Allegro agitato	19:27
[2]	II. Andante sostenuto	9:23
[3]	III. Allegro con fuoco	11:34
[4]	The Water Goblin – Symphonic Poem, Op. 107 B. 195	21:16

Total playing time: 61:51

Jenő Jandó, Piano
Polish National Radio Symphony Orchestra
Antoni Wit

CD 8

Violin Concerto in A minor, Op. 53 B. 108*

- | | | |
|-----|-------------------------------------|-------|
| [1] | I. Allegro ma non troppo | 10:34 |
| [2] | II. Adagio ma non troppo | 10:07 |
| [3] | III. Allegro giocoso, ma non troppo | 9:10 |

- [4] **Romance for Violin and Orchestra in F minor, Op. 11 B. 38*** 12:51

- [5] **Mazurka for Violin and Orchestra, Op. 49 B. 90†** 6:15

Total playing time: 48:57

*Ilya Kaler, Violin

*Polish National Radio Symphony Orchestra

*Camilla Kolchinsky

†Alexander Trostianski, Violin

†Russian Philharmonic Orchestra

†Dmitry Yablonsky

CD 9

Cello Concerto in B minor, Op. 104 B. 191*

- | | |
|---|-------|
| [1] I. Allegro | 16:11 |
| [2] II. Adagio ma non troppo | 12:30 |
| [3] III. Finale: Allegro moderato – Andante – Allegro vivo | 13:40 |
|
 | |
| [4] Silent Woods for Cello and Orchestra, Op. 68/5 B. 182† | 6:05 |
|
 | |
| [5] Rondo for Cello and Orchestra, Op. 94 B. 181† | 6:17 |

Total playing time: 54:53

***Maria Kliegel, Cello**

***Royal Philharmonic Orchestra**

***Michael Halász**

†Dmitry Yablonsky, Cello

†Russian Philharmonic Orchestra

†Felix Korobov

CD 10

Slavonic Dances, Op. 46 B. 83

[1]	No. 1 in C major	4:08
[2]	No. 2 in E minor	5:16
[3]	No. 3 in A flat major	4:39
[4]	No. 4 in F major	7:23
[5]	No. 5 in A major	3:23
[6]	No. 6 in D major	6:27
[7]	No. 7 in C minor	3:44
[8]	No. 8 in G minor	4:34

Slavonic Dances, Op. 72 B. 147

[9]	No. 9 in B major	4:33
[10]	No. 10 in E minor	5:29
[11]	No. 11 in F major	3:21
[12]	No. 12 in D flat major	5:42
[13]	No. 13 in B flat minor	2:46
[14]	No. 14 in B flat major	4:03
[15]	No. 15 in C major	3:14
[16]	No. 16 in A flat major	6:37

Total playing time: 75:57

**Slovak Philharmonic Orchestra
Zdeněk Košler**

CD 11

[1] **Rhapsody – Symphonic Poem, Op. 14 B. 44*** 17:30

Symphonic Rhapsodies, Op. 45 B. 86

[2] No. 1 in D major	12:22
[3] No. 2 in G minor	12:06
[4] No. 3 in A flat major	13:45

Total playing time:56:43

Slovak Philharmonic Orchestra

***Libor Pešek**

Zdeněk Košler

CD 12

- | | |
|---|-------|
| [1] The Noon Witch – Symphonic Poem, Op. 108 B. 196 | 13:01 |
| [2] The Golden Spinning-Wheel – Symphonic Poem, Op. 109 B. 197 | 24:46 |
| [3] The Wild Dove – Symphonic Poem, Op. 110 B. 198 | 19:18 |

Total playing time: 57:15

**Polish National Radio Symphony Orchestra
Stephen Gunzenhauser**

CD 13

Serenade for Strings in E minor, Op. 22 B. 52*

[1]	I. Moderato	4:12
[2]	II. Tempo di valse	7:15
[3]	III. Scherzo: Vivace	6:35
[4]	IV. Larghetto	6:48
[5]	V. Finale: Allegro vivace	5:46

Serenade for Winds, Op. 44 B. 77†

[6]	I. Moderato, quasi marcia	3:52
[7]	II. Minuetto	5:39
[8]	III. Andante con moto	8:17
[9]	IV. Allegro molto	5:42
[10]	Nocturne in B major, Op. 40 B. 47‡	4:41
[11]	Five Prague Waltzes, B. 99‡	8:41
[12]	Polka in B flat major, Op. 53a/1 B. 114 'For Prague Students'‡	1:58

Total playing time: 69:26

*Capella Istropolitana

*Jaroslav Krček

†Oslo Philharmonic Wind Soloists

‡Russian Philharmonic Orchestra

‡Dmitry Yablonsky

CD 14

Seven Interludes for Small Orchestra (Intermezzo), B. 15

[1]	I. Capriccio (Allegro risoluto)	3:41
[2]	II. (Andante sostenuto)	2:22
[3]	III. Con molto espressione	4:22
[4]	IV. Allegro con brio	2:35
[5]	V. (Allegro assai)	3:04
[6]	VI. Serenata (Andantino con moto)	3:26
[7]	VII. Allegro animato	3:46

Czech Suite, Op. 39 B. 93*

[8]	I. Preludium (Pastorale)	3:57
[9]	II. Polka	4:50
[10]	III. Sousedská	4:36
[11]	IV. Romance (Romanza)	4:31
[12]	V. Finale (Furiant)	5:18

Suite in A major, Op. 98b B. 190 'American'

[13]	I. Andante con moto	3:57
[14]	II. Adagio	3:09
[15]	III. Moderato (Alla Polacca)	3:17
[16]	IV. Andante	3:12
[17]	V. Allegro	2:58

[18]	Polonaise in E flat major, B. 100	5:00
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[19]	Festival March, Op. 54 B. 88*	4:56
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Total playing time: 72:57

Russian Philharmonic Orchestra • Dmitry Yablonsky

***Polish National Radio Symphony Orchestra • *Antoni Wit**

CD 15
Opera Overtures and Preludes

[1]	King and Charcoal Burner, Op. 14 B. 42/151 – Overture	9:04
The Jacobin, Op. 84 B. 159/200 (excerpts)		
[2]	Prelude to Act 1	1:15
[3]	Prelude to Act 2	2:59
[4]	Ballet Music from Act 3	6:29
The Devil and Kate, Op. 112 B. 201 (excerpts)		
[5]	Overture (B. 201a)	8:44
[6]	Prelude to Act 2	3:41
[7]	Infernal Dance from Act 2	4:52
[8]	Prelude to Act 3	4:17
Rusalka, Op. 114 B. 203 (excerpts)		
[9]	Overture (B. 203a)	4:13
[10]	Polonaise	4:53
[11]	Dimitrij, Op. 64 B. 127/186 – Overture	13:01
[12]	Armida, Op. 115 B. 206a – Overture	6:11

Total playing time: 69:39

Slovak Radio Symphony Orchestra
Robert Stankovsky

CD 16
Overtures

- | | |
|--|-------|
| [1] Vanda, Op. 25 B. 55 – Overture | 8:54 |
| [2] In Nature's Realm, Op. 91 B. 168 – Concert Overture | 14:12 |
| [3] Carnival, Op. 92 B. 169 – Concert Overture | 9:27 |
| [4] Othello, Op. 93 B. 174 – Concert Overture | 14:40 |
| [5] My Home, Op. 62 B. 125a – Overture | 9:16 |

Total playing time: 56:59

**BBC Philharmonic Orchestra
Stephen Gunzenhauser**

CD 17

[1] Hussite Overture, Op. 67 B. 132	14:18
[2] Selma Sedlak, Op. 37 B. 67a – Overture*^	7:44
[3] Tragic Overture, Op. Posth. B. 16a*†	13:48
[4] Scherzo capriccioso, Op. 66 B. 131*‡	12:55
[5] A Hero's Song, Op. 111 B. 199 – Symphonic Poem	22:34

Total playing time: 71:19

Polish National Radio Symphony Orchestra
Antoni Wit

***Slovak Philharmonic Orchestra**

^Stephen Gunzenhauser • † Libor Pešek • ‡ Zdeněk Košler



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ANTONÍN DVOŘÁK (1841–1904)

Antonín Dvořák was born in 1841, the son of a butcher and innkeeper in the village of Nelahozeves, near Kralupy, in Bohemia – some forty miles north of Prague. It was natural that he should follow the example of his father and grandfather by learning the family trade, and to this end he left school at the age of eleven. There is no reliable record of his competence in butchery, but his musical abilities were early apparent, and in 1853 he was sent to lodge with an uncle in Zlonice, where he continued an apprenticeship started at home, learning German and improving his knowledge of music, in which he had already acquired rudimentary skill at home and in the village band and church. Further study of German and of music at Kamenice, a town in northern Bohemia, led to his admission in 1857 to the Prague Organ School, from which he graduated two years later.

In the years that followed, Dvořák earned his living as a viola player in a band under the direction of Karel Komzák, which was to form the nucleus of the Provisional Theatre Orchestra, established in 1862. Four years later, Smetana was appointed conductor of the opera house, where his Czech operas *The Brandenburgers in Bohemia* and *The Bartered Bride* had already been performed. It was not until 1871 that Dvořák resigned from the theatre orchestra, to devote more time to composition, as his music began to draw some favourable local attention. Two years later he married and early in 1874 became organist of the church of St. Adalbert, a position he held until 1877. During this period he continued to support himself by private teaching, while busy on a series of composition that gradually became known to a wider circle.

Further recognition came in 1875 with the award of a Ministry of Education stipendium by a committee in Vienna that included the critic Eduard Hanslick and, in the following year, when the award was renewed, Johannes Brahms. The stipendium was granted for some five years, until 1879. The connection with Brahms led to contact with Simrock, Brahms's publisher, who expressed a wish to publish Dvořák's *Moravian Duets* and commissioned a set of *Slavonic Dances* for piano duet. These compositions won particular popularity. There were visits to Germany and to England, where he was always received with greater enthusiasm than a Czech composer would ever at that time have won in Vienna. The series of compositions that followed secured him an unassailable position in Czech music and a place of honour in the larger world.

Early in 1891 Dvořák became Professor of Composition at Prague Conservatory. In the summer of the same year he was invited to become director of the National Conservatory of Music in New York, a venture which, it was hoped, would lay the foundation for American national music. The very Bohemian musical results of Dvořák's time in America are well known: here he wrote his Symphony No. 9 'From the New World', its themes influenced by what he had heard of indigenous American Indian and Negro music, his 'American' Quartet and a charming sonatina for violin and piano. In

1895 he returned home to his work at the Prague Conservatory, writing in the following year a series of symphonic poems and before the end of the century two more operas, to add to the nine he had already composed. He died in Prague in 1904.

Dvořák must be considered the greatest of the Czech nationalist composers of the later nineteenth century, and he continues to enjoy the widest international popularity. His achievement was to bring together music that derived its inspiration from Bohemia's woods and fields with the classical tradition continued by Brahms in Vienna, at the same time establishing a distinctively Czech musical idiom and suggesting the future development of music stemming from what had long been a rich source of musical inspiration within the Habsburg Empire.

CD 1: Symphony No. 1 in C minor 'The Bells of Zlonice' • Legends Nos. 1 – 5

Dvořák's nine symphonies span a period of nearly thirty years. The first two were written in 1865, and the last in 1893. Both the numbering of the symphonies and the opus numbers assigned to them have caused some confusion. The first four symphonies were originally omitted from the list, so that the last five were numbered, although not in order of composition, the basis of the more usual numbering today. Opus numbers were also manipulated to some extent, a simple subterfuge to outwit Simrock by allocating earlier opus number to new compositions, on which Simrock would otherwise have had an option.

The first surviving symphony by Dvořák, the Symphony No. 1 in C minor, was written in February and March 1865. It is said that the descriptive title 'The Bells of Zlonice' was chosen by Dvořák himself, although it does not appear on the title page, and it has been supposed that the title might have been used if the work was the one that the composer had entered for a competition in Germany and of which the score had thereafter been lost. To all intents and purposes the music was lost in the composer's lifetime, brought in a Leipzig second-hand bookshop in 1882 and introduced to the public only long after Dvořák's death, with performance in Brno in 1936. The title refers to the town in which Dvořák had his early schooling, and the imaginative have detected its bells in the opening of its first movement. The period of its composition coincided with the composer's unrequited affection for his piano pupil Josefina Cermáková of the Czech Provisional Theatre, whose sister Anna – whom he had also taught – he was to marry in 1873.

The symphony is scored for an orchestra that includes a piccolo, cor anglais, four horns, three trombones, trumpets and timpani, as well as the usual pairs of flutes, oboes, clarinets and bassoons, with strings. The work opens with an impressive introduction, leading to the *Allegro* principal section of the movement, in which an ominous theme leads eventually to a gentler melody that soon moves into further turbulence of feeling. The slow movement, an A flat major *Adagio*, is introduced by woodwind chords, accompanied by plucked strings, following a finely drawn oboe

melody and a strongly felt violin theme. This is followed by an *Allegretto*, relaxing from its opening C minor into an E flat major section, its woodwind-dominated passage leading to a passage of more lyrical mood, before the repetition of the opening section. The symphony ends with a brilliant finale in the necessarily triumphant key of C major, a movement with formal touches of counterpoint, reminiscences of what has passed, and more than a hint of the Zlonice bells audible, to those who wish to hear them, in the resonant notes of the French horns.

Dvořák started work on the *Legends* on 30th December 1880, and completed the set of ten pieces for piano duet on 22nd March the following year. In November he set to work orchestrating the pieces, at the request of the publisher Simrock, as he had the first set of *Slavonic Dances* written three years before. The *Legends* were dedicated to the critic Eduard Hanslick, and he and Brahms welcomed the pieces with some enthusiasm, as did the public. There was always a significant domestic market for piano duets, explored by Brahms in his *Hungarian Dances* and by Dvořák in his *Slavonic Dances*. The period of composition of the *Legends* closely followed the completion of the Sixth Symphony and was immediately followed by work on the opera *Dimitrij*, and may, in this sense, be seen as a momentary relaxation from the demands of the larger public forms.

The *Legends* have no overt programme. Lyrical in mood and relatively short, the ten pieces are evocatively Bohemian in character, imbued with the spirit of Dvořák's native country. Generally in tripartite form, sometimes extended by repetition, the series opens with a D minor *Allegretto*, moving forward to a gently lyrical second piece in G major, with a contrasting minor section. The third *Legend* is a lively Slavonic dance, framing a more tranquil central section in B flat major. The fourth of the set is the longest, opening with a march and moving into more characteristic musical territory, before reverting to thematic material that may seem particularly familiar to English listeners, through a fortuitous resemblance to a well known melody. In the fifth *Legend* some have detected a connection with religious pictures of the period.

CD 2: Symphony No. 2 in B flat major • Legends Nos. 6 – 10

Dvořák's Symphony No. 2 in B flat major was written in the autumn of 1865, separated from the earlier symphony by the composition of the song-cycle *Cypresses*. It is scored for the same forces and its predecessor and is again in the usual four movements. The circumstances of composition were, as before, straitened. Dvořák was first viola in the Provisional Theatre Orchestra Orchestra, leading a section of two players. His meagre income allowed him enough to share a room with a group of colleagues and friends, one of whom had a piano, an instrument he had been too poor to afford himself. The symphony was performed only once in the composer's lifetime, in a revised version in 1888.

While some have seen a connection between Dvořák's Symphony No.1 and Beethoven's Symphony No. 5 in the same key, others have detected a resemblance between Dvořák's Second Symphony and Beethoven's 'Pastoral' Symphony, if only one of mood. At the same time it is possible to detect an overt Wagnerian aspect to the work, in its harmonies and in its treatment of climaxes. The first movement is rich in melodic invention and displays the composer's command of the orchestra and Bohemian use of the wind instruments, which often assume prominence. The slow movement is in G minor, gently evocative, the first of its three sections dominated by a gradually unwinding violin melody. There is an unexpected contrapuntal interruption of the lyrical flow of the music and a dramatic climax, and the trumpets introduce the return of the first section with a fanfare. The relative stillness of night is to be disturbed again before all is finished. This, the longest movement of the symphony, is followed by the *Scherzo*, the introduction to which provides a slow transition to a principal melody of particular charm and music of marked contrast, before there is a shift to A major for the trio section of the movement. The sound of the *Scherzo* melts away and the violas, in the least flattering part of their register, are entrusted with the sinister opening of the *Finale*, which proceeds at once to something more cheerful, although the movement is not without darker touches.

The second part of the *Legends* starts with the sixth movement, an *Allegro con moto* which introduces an element of romantic drama, gently relaxed in the central section and final bars. The seventh movement, and *Allegretto grazioso* in A major, has an element of caprice in its opening rhythm, moving to a livelier middle section. There follows a pastoral F major *Legend*, the opening bars of which, at least, recall a Chopin *Ballade*, as some critics have noted. The ninth employs a Bohemian dance form and the series ends with a gently idyllic B flat major *Andante*, momentarily increasing in tension before an evocative horn solo, which for the moment restores something of the original mood, and the wistful conclusion.

CD 3: Symphony No. 3 in E flat major • Symphony No. 6 in D major

Dvořák's Symphony No. 3 in E flat major was written in 1872 and probably scored the following year. It was first performed at a Philharmonic concert in Prague in 1874, the first of his symphonies that the composer had heard played. The symphony is scored for an orchestra that includes piccolo and cor anglais, in addition to pairs of flutes, oboes, clarinets, bassoons and trumpets, four horn, three trombones, timpani, triangle and strings. A harp is used in the slow movement and a tuba added in the finale. The work is in only three movements, and shows the continuing influence of Wagner in its instrumental writing. The choice of the key of E flat has led some to seek comparisons with Beethoven's 'Eroica' Symphony, in the same key. There is a broad parallel in the suggestions of a funeral march in the C sharp minor second movement, interrupted by a D flat major section,

with its harp accompaniment and busy accompanying figuration for divided violas and cellos. The finale, announced, by the timpani, might suggest in mood – if not in structure – the work of Beethoven, dominated by the jaunty rhythm of its principal theme, with suggestions of Wagner at moments of dramatic climax.

Dvořák wrote his Symphony No. 6 in D major in 1880 for the conductor Hans Richter and the Vienna Philharmonic Orchestra, but certain members of the orchestra were prejudiced against Czechs, and they were unwilling to allow the inclusion of a new work by a Czech composer so soon after the 1879 performance of the third *Slavonic Rhapsody*. Therefore Adolf Čech, once a colleague of Dvořák's during his student days in the St. Cecilia Orchestra, was able to give the first performance of the symphony in Prague in early 1881. The following year August Manns conducted the symphony at a Crystal Palace concert in London, and Richter added a further London performance three weeks later. The first Vienna performance was given in 1883 by Wilhelm Gericke for the Gesellschaft der Musikfreunde. The symphony is scored for the usual pairs of woodwind instruments, four horns, a pair of trumpets, three trombones, a tuba, timpani and strings.

Attention has been drawn to similarities between the Symphony No. 6 and the symphony by Brahms in the same key, although Dvořák's work bears the indelible stamp of his own genius at its height and may be heard as a tribute to the man who had earlier given him timely help in his career. The symphony opens with repeated accompanying chords played by horns and divided violas, above which the principal theme gradually appears. There is a superb slow movement in the key of B flat, followed by a *Scherzo* bearing the subtitle *furiant*, a Czech peasant dance, with a contrasting trio, pieced by the piccolo in pastoral mood. The strings open the *Finale* with a long drawn Brahmsian theme, joined by the wind and swelling soon to triumphant dimensions in a thoroughly satisfying conclusion.

CD 4: Symphony No. 4 in D minor • Symphony No. 8 in G major

Dvořák's Symphony No. 4 in D minor was written in the first three months of 1874, some six months after the Symphony No. 3. It was first performed in Prague in 1892 and not published until 1912. Dvořák returns here to the traditional four movements and begins to turn away from the influence of Wagner, felt at its strongest in the preceding symphony. The work is scored for the usual pairs of woodwind instruments, four horns, two trumpets, three trombones, timpani, triangle, harp and strings, with cymbals and bass drum added in the third movement.

The symphony opens impressively, a signal call appearing above the strings from clarinets and bassoons. Structurally the first movement is unusual in its abbreviated recapitulation to which a further development of earlier thematic material is added. The slow movement is introduced

solemnly by clarinets and bassoons, with horns and trombones, in music that recalls Wagner and seems at moments in the following variations to be about to turn into something well known by that composer, to be saved at the last minute by some characteristically Bohemian turns of phrase. The mood is shattered by the opening of the *Scherzo*, thematically Bohemian, even if the trio brings memories of Wagner. The last movement is based on its brief opening theme, to be heard all too often as the movement proceeds to its necessary D major conclusion.

In 1884 Dvořák bought a small property at Vysoká, and it was there that in the autumn of 1889 he wrote his Symphony No. 8 in G major, celebrating in the superscription to the score his admission as a member of the Emperor Franz Josef's Czech Academy of Science, Literature and the Arts. The first performance was in Prague in February 1890, followed by a performance in London under the composer's direction in April, and again in June in Cambridge, where he received an honorary doctorate. The symphony was published in London by Novello, strong supporters of Dvořák, whose Vienna publisher Simrock had proved keener to buy shorter pieces, for which there was always a ready market. A performance under Richter in Vienna had to wait until January 1891.

The symphony, scored for an orchestra that includes piccolo, cor anglais and tuba, in addition to the standard woodwind, brass, percussion and string instruments, is imbued with the spirit of Bohemia. The first movement opens with a fine G minor theme, scored for cellos, clarinets, bassoon and horn, followed by a cheerful interruption from the flute and a rhythmic additional theme played by divided violas and cellos. Throughout the movement there is a mood that changes from major to minor, the former eventually predominating in a cheerful closing section. The slow movement brings a similar ambivalence, the three flats of the opening key signature apparently an afterthought for music which is now in E flat major, before reaching C minor, contradicted by the woodwind. The third movement is in the form of a graceful G minor waltz, with a contrasting G major trio section from Dvořák's opera *The Stubborn Lovers*. The trumpets introduce the finale, their strong opening bars followed by a gently lilting cello theme, the subject of a series of variations, interrupted by a sinister soldiery. There is a return to the lyrical principal theme of the movement before the excitement of the closing section, as the orchestra is urged on by the French horns at their brassiest.

CD 5: Symphony No. 5 in F major • Symphony No. 7 in D minor

The Symphony No. 5 in F major was written in 1875, revised in 1877, and dedicated to Liszt's son-in-law, the conductor Hans von Bülow. Dvořák revised the work again in 1887 and it was first published with its present opus number, although the composer insisted that it was in fact his Opus 24, composed a decade before his Sixth and Seventh, published by Simrock as Opus 60 and Opus

70 in 1882 and 1885 respectively. While Dvořák might attempt to outwit Simrock by giving newer works earlier opus numbers, avoiding his obligation to the publisher, the latter could outwit the public by offering higher opus numbers, arguing greater experience and novelty from the composer.

The F major Symphony is scored for the usual pairs of woodwind instruments, four horns, two trumpets, three trombones, timpani, triangle and strings, with the one less usual addition of a bass clarinet. The first theme, introduced by the clarinets, quickly leads to something more energetic and grandiose, in a movement that combines characteristically Bohemian turns of melody and harmonic colours with traditional symphonic form. The slow movement, with its opening cello theme, accompanied by the lower strings, moves from A minor into what seems at first to be A major, in music that has a characteristic ambivalence of mode. It is followed by a lively B flat major scherzo, introduced rhetorically by the cello, before the principal theme is heard. The trio section, in D flat, is followed by a repetition of the scherzo, without alteration. The closing movement of the symphony starts with a strongly marked theme that skilfully and unusually avoids the key of F major for a considerable time, while the second theme, that conventionally might have appeared in the key of C major, is in G flat. The bass clarinet makes its appearance as the stormy central development section relaxes, and the movement goes on to a brief recollection of the first movement, eventually entrusted to the trombone.

Dvořák wrote his Symphony No.7 in D minor for the London Philharmonic Society, after his successful appearance in London in March 1884. He started work, it seems, in December, and the symphony was completed by the middle of March 1885, to be performed in London on 22nd April at St. James's Hall. Four years later Hans von Bülow conducted the symphony in Berlin so successfully that the composer decorated the autograph score with a portrait of the conductor, adding below the words 'Glory to you! You brought this work to life.' The work owes something to the impression on Dvořák of Brahms's F major Symphony and that composer's remark that he supposed the new symphony would be quite different from the D major.

The symphony opens in a sombre mood, but even the first theme, played by violas and cellos, has the suggestion of Bohemian inspiration about it, although this is possibly the least obviously rational of the five later symphonies of Dvořák and the influence of Brahms remains clear enough, particularly in the second subject, introduced by flute and clarinet. The second movement starts with a fine clarinet melody in F major, leading to a further melody for flutes and oboes that ventures further afield in its harmonies. There is a new theme introduced by violin and cello, followed by the French horn, and the melodies we have heard are then developed. The following scherzo is highly typical of the composer in its rhythms, its double theme preserving the darker mood of the whole symphony, while the trio section breathes an air of country serenity. The final movement shows yet again Dvořák's considerable powers of invention. A first theme of great potential leads to a second

emphatic melody, of which the woodwind have provided a foretaste, and a third A major theme is introduced by the cellos. The movement contains much that seems replete with tragic foreboding, before the triumphant return of the key of D major with which the symphony ends.

CD 6: Symphony No. 9 in E minor 'From the New World' · Symphonic Variations

Early in 1891 Dvořák became professor of composition at Prague Conservatory. In the summer of the same year he was invited by Mrs. Jeannette Thurber, wife of a rich American grocer, to become director of the National Conservatory of Music in New York, a position he took up that autumn. Here it was hoped that he would establish a new American tradition of music, while serving as a distinguished figurehead for the new institution. By 1895, in the course of a second two-year contract, Dvořák had had enough of America. In any case Mrs. Thurber had found it difficult to pay him as regularly as she should have done. Returning to Europe, he resumed his duties at the Prague Conservatory of which he was to become nominal director in 1901, able to spend most of his time at his country retreat with his family and his pigeons. He died on 1 May, 1904.

The Symphony No. 9 has the explanatory title 'From the New World'. It was written in the early months of 1893 and first performed at Carnegie Hall on 16th December of the same year by the New York Philharmonic Orchestra under Anton Seidl. It was an immediate success. Dvořák was deeply influenced by America and by the Indian and Negro music he heard, as well as the songs of Stephen Foster. In Longfellow's *Song of Hiawatha* he found an expression of American identity that also found a place in his symphony. He made it clear that all the themes were original, although shaped by the use of particular rhythmic and melodic features of music of the New World. Nevertheless the symphony retains an inevitable air of Bohemia.

Mrs. Thurber had hoped that *Hiawatha* might form the basis of an American opera from the composer she had hired. She had, after all, earlier attempted to establish American opera, or at least opera in English, with her short-lived American Opera Company. The first three movements of the symphony were first sketched out in January 1893, completing Dvořák's sketches of the last movement in May, and the whole work was completed on 24th May. It is scored for the usual full orchestra, with the important addition of a cor anglais. The first movement starts with a slow introduction, initially ominous from the lower strings, answered by flute and oboes, before a dramatic intervention. A drum-roll leads to an *Allegro molto*, introduced by the French horns and answered by clarinets and bassoons. It is the woodwind that introduce the more lyrical second subject of the movement, material that is developed, to return modified in recapitulation. The slow movement of the symphony, with its famous cor anglais solo, is described by a note of the composer's as *Morning*, possibly the blessing of the cornfields in Longfellow's poem, rather than the burial in

the forest that has been identified with the movement. The third movement is associated with *Hiawatha's Wedding Feast*, with the bridegroom 'Whirling, spinning round in circles, Leaping o'er the guests assembled', energetic activity contrasted with a more properly Bohemian trio section. The final movement, with its references to what has passed, forms a brilliant conclusion, ending in the quietest possible sustained chord.

Dvořák's *Symphonic Variations* were written in the late summer of 1877 and show the composer's particular ability in the form. It is said that the composition was in answer to a challenge from a friend to write variations on a theme that seemed impossible for the purpose, the male part-song 'Já jsem husler' ('I am a fiddler'). The theme itself, baldly stated, is followed by twenty-seven variations of wit, ingenuity and remarkable invention, with a splendid command of the resources of the orchestra. The series ends with a fugue, followed by a series of episodes that establish a much less formal mood.

CD 7: Piano Concerto in G minor • The Water Goblin

It was in 1876 that Dvořák wrote his Piano Concerto in G minor. It was composed for the well known Czech pianist Karel Slavkovský, who had taken part in the first performance of Dvořák's A major Piano Quintet in 1872, at a time when he had yet to achieve standing as a composer. The concerto was first performed in Prague on 24th March 1878 and published five years later. Dvořák himself was not primarily a pianist, and there was a later revision of the solo part by Václav Kurz, introducing a more conventionally pianistic form of writing. The concerto, in any case, follows established form, opening with an orchestral exposition in which the principal theme is introduced, with two subsidiary subjects appearing later in the movement, the first entrusted to the violins, taken up at once by the piano, and the second a more sedate hymn-like theme, its phrases answered by the soloist. The first movement ends in the key of G minor, after a conflict with the key of G major that seems at one time likely to win the day. This is followed by a D major *Andante sostenuto*, with a meditative theme for the French horn and a singing theme for the soloist. A more animated central section of increased excitement is followed by the return of the serenity of the opening, its thematic material now varied. The concerto ends with a rondo, introduced by the soloist, with the second and third themes offered by the piano in the remoter keys of F sharp minor and B major, the last using the interval of the augmented second so often associated with the exotic. The second theme provides the substance of the development, and all three themes re-appear and are eventually combined in the conclusion.

Dvořák was a prolific composer for the orchestra and his nine symphonies form an essential part of symphonic repertoire, although the overwhelming popularity of the last, 'From the New World', has tended to distract attention from the earlier symphonies. The group of symphonic poems written

in 1896 and 1897 are of particular interest, coming as they do three years after the last symphony and exhibiting a musical language based to some extent on the intonations of speech and generally associated therefore rather with the work of Mussorgsky and Janáček. These compositions in any case represent a departure into territory more familiar from Liszt or Richard Strauss in their use of extra-musical elements.

Four of the five symphonic poems of Dvořák are based on poems by Karel Jaromír Erben, a collection of ballads published under the collective title of *The Garland*. The first of these, 'The Water Goblin', finds the malicious spirit of the title singing of his coming marriage on the following day. The girl he is to marry has been irresistibly drawn to the goblin in the water, although her mother has warned her not to go near the lake. As she approaches the water, the ground sinks beneath her feet and she is drawn down into the water, where she becomes the goblin's wife. In the depths of the lake she grows sad, since it is in this gloomy place that the goblin holds the souls of those who have drowned. She sings a song to her child in which she regrets what has happened. When the goblin hears her complaint, he is angry and threatens to change her into a fish, but is persuaded to allow her to return for one day to dry land, although he keeps her child as a hostage against her return. The girl and her mother are overjoyed that they are together again, and when the goblin angrily knocks at the door he is turned away by the girl's mother. At this he raises a great storm, during the course of which something is hurled against the door of the house: it is the body of the child, its head cut from the body. The tragic and gruesome story is reflected in the musical narrative.

CD 8: Violin Concerto in A minor • Romance in F minor • Mazurka

Dvořák wrote the first version of his Violin Concerto in the summer of 1879 and at the end of November sent the completed work to the violinist Josef Joachim, to whom the concerto is dedicated. The following April he visited Joachim in Berlin and various suggestions were made, leading to a thorough revision of the work. Joachim still had further revisions to suggest and made his own adjustments to the solo part, while the orchestral part had seemed sometimes too heavy, as demonstrated by a run-through in Berlin in 1872 with the Musikhochschule Orchestra, and was consequently revised. The concerto was available in its final form by the end of the year and was first performed in October 1873 in Prague by the Czech violinist František Ondříček.

The first movement is briefly introduced by the orchestra, leading to the solo statement of the principal theme, which dominates the movement, re-appearing almost at once in the subdominant. The soloist later announces a short secondary theme in C major, but it is the mood and rhythm of the main theme that prevails. The second movement, marked *Adagio, ma non troppo*, is linked to the first and Dvořák resisted suggestions from his publisher's representative to make any change,

since he considered the first movement too short to stand alone. In F major, the movement allows the soloist to announce the moving theme that is the basis of what follows, in music that must recall Brahms in its scoring and mood. The last movement, a Czech *dumka* in all but name, provides a wealth of thematic invention in contrasting episodes, marked by the recurrent principal theme, with its distinctive cross rhythms.

The *Romance* for violin and orchestra was one of the works that Dvořák wrote in 1873, the year of his Third Symphony and of the String Quartets in A and F minor. The delightful first subject appears also in the slow movement of the F minor Quartet, and is announced first by the orchestra, before the gentle entry of the solo violin with the same theme. The second subject seems to recall a theme from the second movement of Schubert's Second Symphony, and the material is developed with more or less elaborate violin figuration before the first melody is re-introduced, making its final appearance in the key of F major as the work draws to a close.

Dvořák wrote his *Mazurka* in E minor in 1879 and it was, seemingly, first heard in its original form – scored for violin and piano – in March that year, at a Prague concert that included in its programme the first performance of Smetana's *Scenes from my Life*. Smetana, now suffering from deafness and tinnitus, observed the concert through opera-glasses. Dvořák arranged the *Mazurka* for violin and small orchestra, in which version it was first performed on Christmas Day in 1879, possibly in Pilsen. Dedicated to the Spanish violinist Pablo Sarasate, it was written at a time when the composer was involved with his Violin Concerto, and is a lively interpretation of the dance that inspired it.

CD 9: Cello Concerto in B minor • Silent Woods • Rondo in G minor

Dvořák wrote his B minor Cello Concerto, his second attempt at the form, in America during the winter months of his new contract, at the request of his colleague in Prague, the cellist Hanuš Wihan. After his return home, Wihan suggested various changes, including additional cadenzas written by himself, but these Dvořák adamantly rejected. The first performance of the concerto took place not in Prague but at the Queen's Hall in London on 19th March 1896, with the English-born cellist Leo Stern, who played the work on subsequent tours. Wihan first performed the concerto in public three years later, although he had in fact been the first to play through the work with the composer in the previous August. In June, after his return from America, the composer had already rewritten the ending of the work.

The first movement of the concerto opens with an orchestral exposition, the first theme played by the clarinets and restated emphatically by the rest of the orchestra before the appearance of the second theme, introduced by a solo French horn. The solo cello enters with the first theme,

subject thereafter to a number of improvisatory variations, before the soloist plays the second subject. In the central development section remote keys follow, the cello playing the principal theme in a poignantly slower version, and providing an accompaniment to further variations by the wind instruments of the orchestra. The soloist finally ushers in the last section with a repetition of the second theme, an unexpected turn of events. It is, however, the first theme that reappears to end the movement. The slow movement opens with the principal theme played by the clarinet, accompanied by bassoons and oboes. The theme is then taken up by the solo cello. A middle section, in marked dramatic contrast, makes use of the opening phrase of a song written by Dvořák in 1887. The principal theme appears again, played by three French horns, to be followed by a cello cadenza and a brief coda. The finale of the concerto is in free rondo form, its principal theme finally appearing in its full form when the soloist enters. This theme serves as a link between a series of episodes, rich in variety and in opportunities for the soloist. The extended coda includes a reference to the opening of the first movement, played by the clarinets before the triumphant conclusion of the whole work.

Early in 1892, before he took up his new position in America, Dvořák embarked on a concert tour with the violinist Ferdinand Lachner, leader of the National Theatre Orchestra, who had been appointed professor of the violin at the Prague Conservatory in 1888, and the cellist Hanuš Wihan, who had joined the Conservatory as professor of cello in the same year. For the tour Dvořák wrote his *Rondo* in G minor for cello and piano, and arranged 'Klid', known better as *Silent Woods*. The *Rondo*, an attractive if neglected work, was first heard in its original version at Rakovník on 3rd January 1892. The arrangement for cello and orchestra was first given on 16th December 1894, probably in Basel. *Silent Woods*, a work well suited to the cello and true to its title, was first heard at the same concert in Rakovník, and its orchestral version in Basel in 1894. It is itself an arrangement of the fifth of a set of piano duets, *From the Bohemian Countryside*, written in 1883-84 and dedicated to the Crown Princess Archduchess Stefanie.

CD 10: Slavonic Dances

Dvořák wrote his first set of *Slavonic Dances* in August 1878, designing the dances for piano duet, but scoring them for orchestra at the same time. The composition was in response to a commission from the publisher Simrock, after the great success of the *Moravian Duets*, published by Simrock at the suggestion of Brahms, who had enjoyed similar success in a similar market with his *Hungarian Dances* for piano duet, published in 1869. The second series of *Slavonic Dances* were written during the summer of 1886, and orchestrated during the winter. The task took him rather longer than the first series of eight dances had done, but Dvořák succeeded in continuing in the spirit that had informed the earlier set, adding eight dances that are in no way less inspired than the first eight.

While Brahms in his *Hungarian Dances* had generally offered arrangements of existing melodies, Dvořák offers something entirely original, although the Slavonic Dances are essentially in the musical language of Bohemia and neighbouring regions. As so often, he writes music that is utterly characteristic of the folk music with which he was familiar, without resorting to direct quotation. Not only have the dances the rhythmic and melodic shape of folk-dances, but they are enhanced by subtlety of orchestration and by the use of additional subsidiary musical ideas to which over-familiarity should not blind us.

The forms of dance used include the very typical *Furiant*, as in the first and eighth dance, the *Dumka*, a *Polka*, the slowish country waltz of the *Sousedská*, the *Skocná*, with its hopping step and Serbian dances that had been absorbed into a living tradition of folk dance.

CD 11: Rhapsody in A minor • Slavonic Rhapsodies

The *Rhapsody in A Minor*, variously numbered Opus 14, 15, 18 or 19, was conceived as a symphonic poem, a title it sometimes bears, on the model of Smetana's *Vyšehrad*, with a nod towards the form of the symphonic poem developed by Liszt. The work was completed in the autumn of 1874 and published posthumously in 1912. In order of composition it follows the fourth of Dvořák's nine symphonies and the first half dozen of his fourteen string quartets, and is by no means the work of a novice. The *Rhapsody*, overtly nationalist in melodic content, shows a firm handling of the orchestra in a form that is occasionally inclined to the episodic.

The *Slavonic Rhapsodies* have a less immediate appeal. The first of them, in D Major, has been unkindly compared to an operatic selection, a comment on its structure and content. After a gentle, pastoral opening, the music moves on to a march that turns into a peasant dance and then to something more meditative, as the mood changes. After a passage of considerable activity, the *Rhapsody* ends as peacefully as it had begun. Described as more Slav than rhapsody, the second of the set, in G minor, may lack the appeal of the more popular third, but offers music of characteristically vital energy, relaxing into an easy-going waltz, where a more academic composer might have preferred to develop the material. The third *Slavonic Rhapsody*, in A Flat Major, is the most often heard of the three. It opens with a passage for the harp, the prelude to some bardic song, followed by the woodwind, deployed with Dvořák's usual skill. After this the violins enter with a flourish and the drama intensifies, before the appearance of a winning dance-tune. There is an interlude during which solo violin and solo flute lead back to the dance once more and further moments of brief repose, before the music whirls on to an ending that brings its own surprise.

CD 12: The Noon Witch • The Golden Spinning-Wheel • The Wild Dove

Four of the five symphonic poems of Dvořák are based on poems by Karel Jaromír Erben, a collection of ballads published under the collective title of *The Garland*. The second of the set, *The Noon Witch*, has a very precise programme, outlined in the composer's correspondence. In the opening bars a child plays quietly, turning his attention to a toy cockerel, while his mother prepares dinner. She is cross with the child, who cries. His mother then becomes angrier still and scolds her son, threatening him with the noon witch, whose malevolent activities are confined to the hours between eleven o'clock and midday. The child grows calmer, as the scene is repeated. In what is the equivalent of a slow movement the noon witch, small, brown and wild in look, with a sheet drawn over her head, slowly opens the door and approaches the mother, this represented by bass clarinet and muted strings, followed by the witch motif from bassoon and bass clarinet. In livelier music from horns and trombones the witch demands the child, but the mother in desperation holds the child to her, while the witch tries to seize him. An *Allegro*, with piccolo, flute and oboe, describes the witch as she dances round. The mother screams and, almost dead and scarcely breathing, collapses. At this point the noontide bell is heard, deterring the witch. In the following *Andante* the father of the family prays, not knowing what has happened. He opens the door of his house and comes in to find his wife lying without sign of life. He tries to revive her and she starts to breathe again. He becomes more agitated, more particularly when he finds his child dead. In the final bars the witch vanishes.

The Wild Dove, the fourth of the symphonic poems, opens with a funeral march. A young widow follows the coffin of her dead husband. In a following *Allegro* a cheerful and handsome young man meets and comforts her, persuading her to forget her grief and accept him as her husband. She agrees and the wedding is duly celebrated. From the branches of a green oak-tree over her husband's grave, the mournful cooing of a wild dove is heard, piercing the woman's heart and bringing a feeling of remorse, since she had poisoned her husband, a crime of which there has already been a hint in the opening of the work. Conscience drives her mad and she drowns herself. The last section of the work provides an Epilogue.

The third of the group, *The Golden Spinning-Wheel*, tells a more complicated fairy-story, in the form of a free rondo. A young king riding out to hunt stops at a cottage to ask for water. He sees Domicka, who brings him what he wants, before resuming her spinning. The king tells her he loves her and hears that she is waiting for her step-mother. Later he returns and tells the ugly old stepmother to bring Domicka to his castle. The old woman sets out with Domicka and with her own daughter but in the forest they cut off Domicka's hands and feet and put out her eyes, and take these severed members with them to the king's castle, leaving her body behind. The king comes out to meet them and mistaking the other girl for Domicka, whom she closely resembles, marries her. A week later he must go to the war and bids his wife spin until his return. Meanwhile a mysterious old man has found Domicka's body, and sends a boy to the castle to demand her feet in

return for a golden spinning-wheel, and then her hands in return for a golden distaff, and a third time her eyes in return for a golden spindle. Now the old man uses magic water to join together again the dismembered girl and bring her to life. When the king returns victoriously, he asks his wife to spin for him, and as she does so the spinning-wheel reveals the woman's crime. Hurrying to the forest, the king finds Domicka and returns with her to the castle. Here the symphonic poem ends. Erben himself had settled matters more definitively. In his ballad the wicked stepmother and her daughter are torn in pieces by wolves and the golden spinning-wheel disappears.

CD 13: Serenade for Strings in E major • Serenade for Winds in D minor • Nocturne in B major Prague Waltzes • Polka

The *Serenade for Strings* for string orchestra was written in the first two weeks of May in the year 1873 and performed in Prague on 10th December 1876. It is scored only for strings and has for many years formed a major item in the string orchestra repertoire. The first movement opens with music of delicate charm, breathing something of the spirit of a Schubert quartet, particularly in the middle section of this ternary movement. This is followed by a waltz, with a more restless trio. The *Scherzo* starts with a melody of great liveliness, followed by a second theme of more romantic pretensions and a further melody of considerable beauty, before an extended passage leads back again to the opening melodies. A *Larghetto* of great tenderness and yearning, recalling in outline the trio of the second movement leads to the *Finale* in which there are references both to the *Larghetto* and to the first movement. This brings, in conclusion, still more of the spirit of Bohemia, with which the whole Serenade is instilled.

Familiar as much of the music of Dvořák is in both the concert hall and on recordings, the *Serenade for Winds* is one of his more unjustly neglected works, overshadowed by the much better known *Serenade for Strings*. Despite this, it is one of Dvořák's most delightful compositions. Scored for pairs of oboes, clarinets and bassoons, contrabassoon, three horns, cello and double bass, it was written in 1878 and dedicated to the German critic Louis Ehlert, who had published an enthusiastic review of the *Slavonic Dances* in Berlin. It was first heard in Prague on 17th November 1878. The work opens with a march suggesting all the pomp of the local village bands that Dvořák knew so well. This is followed by a *Minuetto*, a title that betrays the homage to the *rococo* wind serenade and to Mozart, although the piece owes as much to the Bohemian *Sousedská* as it does to the formal dance. A flowing *Andante* makes up the third movement before the *Allegro molto* finale rounds off the work with a return to the opening theme.

Dvořák seems to have first arranged his *Nocturne in B major* for strings in 1875, deriving it from the slow movement of his earlier single-movement String Quartet in E minor, probably written some five years or more before, and reflecting the influence of Wagner. This *Andante religioso* had been

at one time intended for inclusion in the String Quintet in G major, Op. 77, but found its final form in a revised version of the *Nocturne* in 1883, the year of its publication and first public performance.

The *Five Prague Waltzes* were written in 1879 for a very practical purpose and were first heard at the National Resource Ball in Prague on 28th December that year. The *Polka* had a similar origin and was written in 1880, to be heard at the Prague Academy Ball on 6 January 1881.

CD 14: Seven Interludes for Small Orchestra • Czech Suite • Suite in A major • Polonaise • Festival March

Dvořák's *Seven Interludes for Small Orchestra* were written in 1867 and for a long time remained unpublished. They reflected, therefore, the changes in his style of writing, influenced now by Smetana, in whose operas he played.

Dvořák started work on his *Czech Suite* on 4 March 1879, while working at the same time on the String Quartet in E flat major, Op. 51. It was first performed in Prague on 16 May by the orchestra of the Czech Provisional Theatre under Adolf Čech. The suite, which is scored for double woodwind, with cor anglais, pairs of horns, trumpets and timpani and strings, is a form of serenade, its outer movements establishing the key of D major. The opening *Pastorale*, marked *Allegro moderato*, allows the first violin to offer a Czech melody, joined by the oboe and followed by the viola, with a continuing ostinato accompaniment. The D minor *Polka* has a contrasting major *Trio* section and this movement is followed by a Bohemian dance, the *Sousedská*, the counterpart of the *Minuet*, introduced by the clarinet and bassoon, answered by the strings, and in the key of B flat major. There is a shift to G major as the flute, accompanied by a throbbing string accompaniment, introduces the *Romance*, in which the woodwind and horns have a major part to play. The suite ends with a *Furiant*, reinforced now by trumpet and drums and opening in D minor, to end in a cheerful D major.

The *Suite in A major* is an arrangement, made in 1895, of the piano *Suite* of the year before. Known sometimes as the 'American' Suite, and valued by the composer, it has had a cool, if not hostile, reception. A recent scholar has seen the work as a vivid reflection of the American contribution to Dvořák's style. Its five moments, thematically associated, have those pentatonic elements familiar from the so-called 'American' Quartet and the Violin Sonatina, the latter with a slow movement that the violinist Fritz Kreisler was to offer as an 'Indian Lament'. Some have chosen, equally inappropriately, to describe the *Andante* movement of the Suite as an 'Indian Lullaby'. In a letter to his publisher Simrock, Dvořák declared the Suite to be one of the best things he had written of that kind, and the fact that he went on to arrange it for orchestra is further evidence of the high opinion he had of it.

Dvořák's *Festival March* was written in 1879 in appropriate celebration of the silver wedding of the Emperor Franz Josef and Elisabeth of Austria; his *Polonaise* in E flat major was composed the same year, and was first heard at a Twelfth Night Ball in Prague in 1880.

CD 15: Overtures and Preludes: King and Charcoal Burner · The Jacobin · The Devil and Kate · Rusalka · Dimitrij · Armida

Dvořák is not generally thought of as a composer of opera. While his chamber and orchestral music has wide international currency, his operas have not travelled so well, or, in some cases, at all. Nevertheless he was closely involved with the development of a form inextricably associated with the rise of Czech nationalism. From 1862, the year of its opening, he was employed as principal viola in the Czech Provisional Theatre, where it was hoped to foster national Czech opera, while his wife, formerly his pupil, was a singer and member of the opera chorus. Smetana, the most significant composer of Czech opera before Dvořák, was appointed principal conductor in 1866, and exercised an obvious influence. For the opening of the theatre no Czech opera of sufficient quality could be found and the choice fell on Cherubini's *Les deux journées*. It was not until 1866 that Smetana's *The Brandenburgers in Bohemia*, awarded first prize in a national opera competition established in 1861, was performed. Dvořák's addition to the national operatic repertoire was a natural response to the circumstances of his own life and to the demands and possibilities of the time. Something of the relative lack of attention accorded his operas must be attributed to the language of the libretti and the timidity of foreign opera houses, coupled with a suspicion that they may simply be too Czech for export.

1871 brought Dvořák's first attempt at a Czech opera with the work known in English as *King and Charcoal Burner*, to a libretto by Bernhard Guldener, based on an old puppet play. The story concerns the visit of the king, unrecognised and lost in the forest, to the charcoal-burner's house and the consequent jealousy of the lover of the charcoal-burner's daughter, a feeling dispelled by the king's invitation to visit him in his palace, where the fortunes of all are made. The opera was put into rehearsal in its first form in 1873, but withdrawn after the complaints of singers and orchestral players. In 1874 Dvořák completely rewrote the piece, following the model of Weber and Lortzing rather than Wagner, whose influence on him was waning. In this form it was given four performances at the Provisional Theatre towards the end of the year. He made additions and revisions for performances in 1881 and revised still further the libretto and music of Act III for performances in the summer of 1887.

Dvořák followed the second version of *King and Charcoal Burner* with immediate work on a second Czech opera, *The Stubborn Lovers*, completed just before Christmas in 1874. The one-act village comedy was not performed until 1881, when it failed to please and was withdrawn. The

following year the composer turned his attention to a more ambitious project, the five-act grand opera *Vanda* on a story of obvious patriotic appeal. The work was given four performances in 1876 and underwent later revision. *The Cunning Peasant*, a two-act comic opera written in 1877, was more successful and there were additional performances in German opera houses and in Vienna in the following years.

The opera *Dimitrij* is based on historical events the prelude to which, at least, is generally familiar from Mussorgsky's *Boris Godunov*, a work unknown at the time to Dvořák. Here the composer had a competent libretto by a writer of some contemporary distinction, Marie Cervinková-Riegrová. His first sketches were completed in 1881, and scoring was ready for performance in October 1882, when the piece won some success. It was later to suffer various revisions in elements of the plot and, in 1894 and 1895, more substantial reworking on Wagnerian lines. The story concerns the Russian usurper Dimitrij, proclaimed Tsar, and his love for Xenia, only surviving child of Boris Godunov, and consequent complications in his relationship with his wife, the Polish Princess Marina, who denounces her husband as a false pretender to the throne and brings about his death.

The Jacobin, with a libretto again by Marie Cervinková, finds Dvořák nearer home again, although he had hesitated to compose such a work, expressing a preference for something like *Carmen*, while tempted momentarily by suggestions that he should write a German opera for Vienna. After some delay, he completed the piece in November 1888 and it was staged successfully early the following year. There were again revisions to libretto and music, the final version appearing in 1898. The story concerns the plotting of the count's disgraced son, the Jacobin of the title, a young man of revolutionary ideals, who has been sent away by his father and has married. The young man comes back to find a cousin trying to usurp his place and with the help of the old music-master, Benda, a character in which it is supposed Dvořák recalled his old teacher in Zlonice, regains his true position as heir to his beloved father. There is a lively and idiomatic introduction to the opera, which leads to a characteristic scene set in Bohemia, with an inn on one side and the church opposite, as Bohuš and his wife Julie return. The second act introduces a strongly lyrical element, while the ballet music for Act III has been regarded by some critics as otiose, whatever its charm.

The Devil and Kate was written in 1898 and 1899, using a libretto by Adolf Wenig, based on a folktale. The unlikely heroine is a talkative spinster, who succeeds in intimidating the devil Marbuel, who appears when Kate can find no dancing-partner and offers to dance with the Devil himself, should he appear. The couple dance and dance, and eventually disappear down a hole into Hell. Lucifer has sent Marbuel to look into the tyrannical behaviour of the lady of the village, whose dismissed shepherd follows to bring Kate back. In Hell, where Kate is proving troublesome, Lucifer is happy enough that the young man should take Kate away and that his former employer should be punished, but Kate sees gold and is unwilling to leave, until the young man dances her back to the world again. All ends happily enough in the third act with the repentance of the lady of the

manor, the rewarding of the young shepherd and the victory of Kate over Marbuel, who flees from her in terror. The opera was first performed in Prague in 1899 and won the composer a prize of 2000 Kronen from the Czech Academy of Sciences and Arts.

Rusalka, based largely on de la Motte Fouqué's *Undine*, uses a new Czech libretto by Jaroslav Kvapil and is described as a three-act lyric fairy-tale. Dvořák completed the piece towards the end of November, 1900, and it was performed with considerable success at the end of March the following year. The story concerns a water-spirit, who, like Undine, falls in love with a mortal prince, with consequent and predictable complications, as the prince's attentions wander towards a Polish princess, whom he marries. His later repentance leads to his death in the arms of his beloved *Rusalka*.

Dvořák's last opera and last composition was the opera *Armida*, using the story from Tasso's *Gerusalemme Liberata* that is familiar in so many other operatic settings from Lully and Handel to Gluck, Salieri and Haydn. The Czech libretto was by Jaroslav Vochlicku and had already been rejected by two or three other composers. He completed the work in August 1903, after some eighteen months' work, and it was poorly staged in Prague in March, 1904, achieving no particular success, although it was given seven performances. Tasso's story is changed to allow further magic intrusion from a Syrian prince, with the destruction of Armida's magic garden, its restoration and subsequent destruction once more. Whatever dramatic deficiencies may lie in this version of the tale, Dvořák's music, a bid, perhaps, for acceptance as an international composer of opera, has many felicities. Dvořák suffered the first signs of approaching illness during rehearsals for *Armida*. The ineffectiveness of the dress rehearsal, when the principal tenor was indisposed and the conductor apparently insensitive, caused him particular annoyance. At the postponed first performance on 28th March 1904, he felt unwell and left the theatre early. His indisposition continued with only brief interruption until his death on 1st May.

CD 16: Overtures: *Vanda* • *In Nature's Realm* • *Carnival* • *Othello* • *My Home*

The five-act opera *Vanda* occupied Dvořák for the second half of 1875, but success eluded him as it had with his previous operatic attempts. The subject of the opera, based on an event in Polish history, was remote enough from Dvořák's real gifts as a composer of opera, which became apparent, relatively speaking, in some of his later stage works, although these too failed to find a place in international repertoire, with the possible exception of *Rusalka*. The Overture to *Vanda* was the only part of the work to be published and is, in consequence, occasionally heard in the concert-hall.

The three overtures *In Nature's Realm*, *Carnival* and *Othello* have enjoyed much greater success. Originally given the titles *Nature*, *Life* and *Love*, these three works were intended as a trilogy of symphonic poems, the first of them dedicated to the University of Cambridge, from which Dvořák received an honorary doctorate in 1891, and the second to the University of Prague, from which he had received a similar honour a year earlier, the period of their composition. The three overtures are united thematically, by a recurrent pastoral theme, making its first appearance, appropriately in *In Nature's Realm*. The cheerful *Carnival* finds only a passing place for the theme, which assumes more importance in *Othello*, which has themes associated with jealousy and love, developed in the *Allegro con brio* that follows the introduction.

The overture *My Home* was written in 1881 as part of the incidental music Dvořák provided for the play *Josef Kajetán Tyl* by the playwright Sámkert. The overture makes use of a song with words by Tyl, founder of the Czech Theatre and music by Skroup, a piece that later became the Czech national anthem.

CD 17: Hussite Overture • Selma Sedlak Overture • Tragic Overture • Scherzo capriccioso A Hero's Song

The *Hussite Overture* was written between 9 August and 9 September 1883 at Dvořák's country house at Vysoká. It was intended to serve as an introduction to a play by František Adolf Šubert on Hussite history, part of an intended trilogy that was not completed dealing with the Hussite rebellion, an event that had contemporary national significance in Bohemia. The overture was performed at the opening of the rebuilt National Theatre in Prague on 18 November. It is scored for a full orchestra and includes a Hussite hymn 'Those who are the warriors of God' and a middle section reference to the *Hymn of St. Wenceslas* in its representation of the triumph of the Czech people against their enemies.

The opera *Selma Sedlak*, generally known in English as *The Cunning Peasant*, was completed in July 1877 and performed in Prague in January the following year. Using a libretto by the medical student Josef Otakar Veselý, the opera deals with the machinations of the cunning peasant Martin and his attempts to marry his daughter to Vaclav. The piece was successful in Prague and was the first of Dvořák's operas to be performed outside of Prague, only to fail signally in Vienna, while enjoying some success elsewhere.

The 'Tragic' Overture (sometimes called the 'Dramatic Overture') was completed in 1870 and designed as an overture to Dvořák's first opera, *Alfred*, with a German libretto after Karl Theodor Körner, a young writer who was killed at the age of 22 in the Napoleonic Wars. The plot, which concerns the national struggles in Britain between the Saxons and the Danes, had some relevance

to the national aspirations of Czechs at the time of its composition. The work was not performed in the composer's lifetime, although the overture, under the title of 'Tragic' Overture, was revised for performance in 1881 for the Academy of Czech Journalists. In the end Dvořák decided to substitute in its place the third *Slavonic Rhapsody*.

Dvořák wrote his *Scherzo capriccioso* in the spring of 1883. It is among his most successful works, with its principal waltz theme, composed at a time when his reputation had resulted in an invitation to London and an offer from Vienna for a German opera. The first he accepted in the following year, but he decided against Vienna, preferring to remain loyal to Bohemia and the cause of opera in the Czech language.

A Hero's Song was written in 1897, after the symphonic poems based on the literary work of Erben. Dvořák started work on the new symphonic poem on 4 August and three weeks later had completed the sketch of the whole work, which was completed in score on 25 October. It was first performed in Vienna under Mahler on 4 December 1898. It was apparently the composer's intention, perhaps autobiographical, to suggest the progress of a spiritual hero, starting out with courage to conquer, but then deterred by disappointments and despondence. Hope returns in a festive hymn, to which Nature adds encouragement, leading to a final song of victory. The work is scored for the usual full orchestra of the period, including triangle, cymbals and bass drum in its percussion section. The opening, marked *Allegro con fuoco* introduces a strong figure in the lower strings, answered by horn and trumpet, joined by the violins. This leads to a passage marked *Poco adagio, lacrimoso* in a minor key, that returns to the major and the original mood before modulating to a gentler *Allegretto grazioso*. This in turn leads to music of greater excitement, an *Allegro con fuoco* now in B flat minor and a major *Molto vivace*, increasing in speed and excitement to a grandiose and triumphant conclusion.

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Slovak Philharmonic Orchestra
The Slovak Philharmonic Orchestra was founded in 1949 as the first Slovak professional state symphony orchestra, based in the capital, Bratislava. Its chief conductors have included Václav Talich, L'udovít Rajter, and Libor Pešek. From 1991 to 2001 Ondrej Lenárd was Principal Conductor and Music Director. In the 2003/2004 season Jiří Bělohlávek acted as Artistic Director, and in 2004 Vladimír Válek became Principal Conductor. In September 2007 the position of Principal Conductor of the Slovak Philharmonic Orchestra was taken up by Peter Feranec, with Leoš Svárovský as Permanent Guest Conductor. Since 2009 the Principal Conductor of the orchestra has been Emmanuel Villaume. The orchestra has worked with a number of distinguished conductors and soloists, and in 1996, after a long-term successful collaboration with the orchestra, Zdeněk Košler was awarded the title of honour of Honorary Principal Conductor in memoriam. The orchestra is a regular guest at major European music festivals. On tour it has performed in eighteen European countries, in Japan, on Cyprus, in Turkey and in the United States. It has recorded extensively for Naxos as well as for other labels, national and international, and for radio, television and film companies.

Stephen Gunzenhauser

The American conductor Stephen Gunzenhauser was born in New York and is a graduate of the city's High School of Music and Art. He received a Bachelor of Music degree from Oberlin College, a Master of Music degree from the New England Conservatory and a Diploma from the Salzburg Mozarteum in Austria following three successive Fulbright scholarship grants. He was also awarded the honorary Doctor of Humane Letters from Widener University. Gunzenhauser served both Igor Markevich in Monte Carlo and Leopold Stokowski in New York before becoming Executive and Artistic Director of the Wilmington Music School in 1974. In 1979, Stephen Gunzenhauser was appointed Conductor and Music Director of the Delaware Symphony Orchestra. Mr Gunzenhauser is also Conductor and Music Director of Lancaster Symphony in Pennsylvania. The State of Delaware appointed Stephen Gunzenhauser to be the state's First Cultural Ambassador in 1990. In December 1999, Stephen Gunzenhauser was presented with the Order of the First State, the highest accolade awarded by the Delaware State Government.

Zdeněk Košler

The Czech conductor Zdeněk Košler studied under Karel Ančerl at the Prague Academy of Arts, and distinguished himself early in his career at the Besançon Conductors' Competition and in the Dimitri Mitropoulos Competition in New York. The first prize in the second of these enabled him to work as assistant conductor with Leonard Bernstein for one year. In Czechoslovakia Košler

began as conductor of the Prague opera ensemble, before becoming chief conductor and music director of the opera in Olomouc and Ostrava. He spent a short time as permanent conductor of the Prague Symphony Orchestra, before moving to Berlin, where he was appointed Music Director of the Komische Oper in 1965. In 1971 he became chief conductor of the Slovak National Theatre Opera, undertaking engagements at the same time with the Slovak Philharmonic Orchestra, and conducting the Czech Philharmonic Orchestra in Prague, in addition to guest appearances with major orchestras abroad, in Europe, Canada and the Far East. As permanent conductor of the Czech Philharmonic Orchestra, Zdeněk Košler travelled widely. From 1980 until 1985 he was chief conductor and artistic director of the Prague National Theatre Opera to which he returned as chief conductor in 1990. He received the highest national honour, the title National Artist, from the Czech-Slovakian government, while winning awards abroad for his recordings.

Libor Pešek

Born in 1933, the conductor Libor Pešek studied conducting under Karel Ančerl, Václav Neumann and Václav Smetáček at the Prague Academy of Musical Arts. Shortly after graduation in 1956 he set up the Prague Chamber Harmony, an ensemble which he took on several acclaimed international tours and with which he made a number of recordings. Subsequent years saw him at the head of, successively, the Sebastian Orchestra, the North Bohemia Orchestra in Teplice, and from 1970 to 1977, the present Chamber Philharmonic in Pardubice, in the development of which he played an important part. His first appearance with the Czech Philharmonic Orchestra took place in 1972 and between 1981 and 1990 he was its permanent conductor, for a time combining this position with that of principal conductor of the Slovak Philharmonic. In 1987 Pešek was appointed principal conductor of the Royal Liverpool Philharmonic Orchestra, an ensemble with which he has toured widely, with acclaimed appearances at the London Promenade Concerts, in America and, a rare honour for a foreign orchestra, at the Prague Spring. He has made a number of important recordings and is now conductor laureate of the Liverpool orchestra. He was appointed Knight of the British Empire by Her Majesty the Queen in March 1996 during her visit to Prague, and was awarded an honorary fellowship by the University of Central Lancashire in 1997.

Polish National Radio Symphony Orchestra

The Polish National Radio Symphony Orchestra was established in 1935 in Warsaw by Grzegorz Fitelberg, its leader until the outbreak of World War II. In 1945 the orchestra was revived in Katowice by Witold Rowicki, and in 1947 Fitelberg returned as artistic director, until his death in 1953. In September 2000 Joanna Wnuk-Nazarowa was appointed General and Programme Director and Michał Kłauza became Associate Conductor. Stanisław Skrowaczewski holds the title of first Guest Conductor of the PNRSO, Jan Krenz is an Honorary Director and the Artistic

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Advisor is Jerzy Semkow. The season 2012/2013 brought Alexander Liebreich as Artistic Director and Chief Conductor. Apart from making archival recordings for the Polish Radio, the orchestra has recorded more than 200 CD albums for many renowned record companies (including Decca, EMI, Philips, Chandos, and Naxos), with awards including the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque, Cannes Classical Award, and Midem Classical Award. The orchestra has collaborated with many distinguished conductors and soloists and performed in concert throughout the world.

Antoni Wit

Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyż at the Academy of Music in Kraków. He then continued his musical studies with Nadia Boulanger in Paris. He also graduated in law at the Jagiellonian University in Kraków. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki. After winning second prize in the International Herbert von Karajan Conducting Competition in Berlin (1971), he became an assistant conductor to the patron of that competition. Later he was appointed conductor of the Poznań Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1974 to 1977 was artistic director of the Pomeranian Philharmonic, before his appointment as director of the Polish Radio and Television Orchestra and Chorus in Kraków, from 1977 to 1983. From 1983 to 2000 he was managing and artistic director of the National Polish Radio Symphony Orchestra in Katowice, and from 1987 to 1992 he was the chief conductor and then first guest conductor of the Orquesta Filarmónica de Gran Canaria. In 2002 he became managing and artistic director of the Warsaw Philharmonic Orchestra and Choir. Since the season 2010/11, he has been first guest conductor with the Orquesta Sinfónica de Navarra in Pamplona. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made over 200 records, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque. In 2010 Antoni Wit won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings. Antoni Wit is professor at the Fryderyk Chopin University of Music in Warsaw.

Camilla Kolchinsky

Camilla Kolchinsky was one of only two women conductors in the former Soviet Union, where she appeared regularly with the Bolshoy Theatre, the USSR State and the Moscow Philharmonic Orchestras. Since moving to the West she has conducted major orchestras in London, Israel, Germany, Sweden, Norway, Brussels and elsewhere. Born in Moscow, Camilla Kolchinsky studied violin, theory and composition at the Conservatory there and conducting at the Leningrad

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(St Petersburg) Conservatory. She is the Permanent Guest Conductor of the Austrian Chamber Orchestra in Vienna and Music Director and Conductor of the Symphony Orchestra and Opera of the University of California, Santa Barbara. She has earned high praise from Leonard Bernstein and Mstislav Rostropovich and performed with musicians of the greatest distinction.

Russian Philharmonic Orchestra

The Russian Philharmonic Orchestra is firmly rooted in Russia's rich musical traditions, and has achieved an impressive and outstanding musical quality by drawing its musicians from the highest ranks of Russia's most famous orchestras such as the Moscow Radio Symphony Orchestra, the Russian National Orchestra and the State Symphony Orchestra. The Russian Philharmonic Orchestra was originally formed as a recording ensemble and has gone on to receive high acclaim also for its concert performances. In addition to regular recordings for leading international companies, the orchestra has also undertaken tours to Turkey, Austria, Germany, China, Taiwan, Finland and elsewhere. Dmitry Yablonsky was appointed Music Advisor to the orchestra in 2003. In 2006 the orchestra won a Gramophone Prize for their recording of Shostakovich on Deutsche Grammophon.

Dmitry Yablonsky

Dmitry Yablonsky was born in Moscow into a musical family. His mother is the distinguished pianist Oxana Yablonskaya, and his father Albert Zaionz has for thirty years been principal oboist in the Moscow Radio Orchestra. Dmitry began playing the cello when he was five and was immediately accepted by the Central Music School for gifted children. When he was nine he made his orchestral débüt as cellist and conductor with Haydn's *Cello Concerto in C major*. In Russia he studied with Stefan Kalianov and Isaak Buravsky, for many years solo cello of the Bolshoy Theatre Orchestra. In 1977 he moved to New York, where he became a pupil of Lorne Munroe at The Juilliard School of Music. In 1979, at the age of sixteen, he participated in the Marlboro Music Festival in Vermont, the youngest to do so that summer. As a cellist he has played in major concert halls throughout the world, and in chamber music has collaborated with distinguished colleagues. For four years he has been Principal Guest Conductor of the Moscow Philharmonic Orchestra and has conducted many other orchestras, including the Royal Philharmonic Orchestra, collaborating with leading soloists. Dmitry Yablonsky has made more than seventy recordings, many of them prize-winning, as conductor and cellist for Naxos, Erato-Warner, Chandos, Belair Music, Sonora, and Connoisseur Society. He has organized international festivals, including the Wandering Stars Festival, which takes place in different countries each year. He is Co-Artistic Director of Qabala Music Festival in Azerbaijan. In 2009 he became an academician of the Independent Academy of Aesthetics and Liberal Arts in Moscow, and also professor of cello at the Baku Academy of Music.

Felix Korobov

Felix Korobov was born in Irkutsk in 1972. He is now an actively performing cellist and conductor, both in Russia and abroad. He graduated from the Moscow State Conservatory Tchaikovsky Conservatory in 1996, and subsequently continued his studies, graduating in 2002 as a conductor from the class of Vassily Sinaisky. He has recorded a number of compact discs, and participated in many Moscow and international festivals, including festivals of modern music. In 2000-2002 he was Chief Conductor's assistant in GASO of Russia, and since 1999 has been conductor in the Moscow Academic Music Theatre.

Royal Philharmonic Orchestra

Formed in 1946 by Sir Thomas Beecham, the Royal Philharmonic Orchestra (RPO) has enjoyed more than 65 years of success, giving first-class performances of a wide range of musical repertoire all over the world with artists of the highest calibre. Under the inspired leadership of Artistic Director and Principal Conductor Charles Dutoit, the Orchestra maintains and builds on a demanding schedule of performances, tours, community and education work, and recordings. Throughout its history, the Orchestra has been directed by distinguished conductors including Rudolf Kempe, Antal Doráti, André Previn, Vladimir Ashkenazy and Daniele Gatti. Today the Orchestra continues to enjoy the support of high-ranking conductors such as Pinchas Zukerman, Grzegorz Nowak and Daniele Gatti. Central to the RPO's thriving concert schedule is its prestigious annual series at Southbank Centre's Royal Festival Hall.

Michael Halász

Michael Halász's first engagement as a conductor was at the Munich Gärtnerplatztheater where, between 1972 and 1975, he directed all operetta productions. In 1975 he moved to Frankfurt to work as principal Kapellmeister with Christoph von Dohnányi and here he conducted the most important works of the operatic repertoire. Many engagements as a guest conductor followed and in 1977 Dohnányi took him to the Staatsoper in Hamburg as principal Kapellmeister. From 1978 to 1991 he was general musical director of the Hagen Opera House and in 1991 he took up the post of resident conductor at the Vienna State Opera. Michael Halász's recordings for Naxos include ballets by Tchaikovsky, operatic excerpts of Wagner, symphonies by Beethoven, Schubert and Mahler, Rossini's overtures, two volumes of Liszt's symphonic poems (the latter described by the Penguin Guide as 'one of the most successful collections of Liszt's symphonic poems to have emerged in recent years'), *Fidelio*, *Don Giovanni* and *Die Zauberflöte*. He has also recorded Pergolesi's *Stabat Mater* and *Orfeo*, and Richard Strauss's *Bourgeois Gentilhomme*, and, for Marco Polo, Rubinstein's ballet music and *Don Quixote*, Schmidt's Symphony No. 1 and a pioneering recording of Schreker's opera *Der ferne Klang*.

Capella Istropolitana

The chamber orchestra Capella Istropolitana was founded in 1983, taking its name from the Roman Istropolis, the city on the Danube that is the modern Bratislava, a name that had been perpetuated in the renowned Renaissance *Universitas Istropolitana*. The orchestra has appeared throughout the world and has won distinction in the recording, broadcasting and television studios, working often under distinguished conductors in a comprehensive repertoire, and with more than ninety compact disc recordings to its credit. In 1991 the City Council appointed the orchestra Chamber Orchestra of the City of Bratislava.

Jaroslav Krček

The Czech conductor and composer Jaroslav Krček was born in southern Bohemia in 1939 and studied composition and conducting at the Prague Conservatory. In 1962 he moved to Pilsen as a conductor and radio producer and in 1967 returned to Prague to work as a recording supervisor for Supraphon. In the capital he founded the Chorea Bohemica ensemble and in 1975 the chamber orchestra Musica Bohemica. In the Czech Republic and in Slovakia he is well known for his arrangements of Bohemian folk music, while his electro-acoustic opera *Raab* was awarded first prize at the International Composer's Competition in Geneva. He is the artistic leader of Capella Istropolitana.

Slovak Radio Symphony Orchestra

The Slovak Radio Symphony Orchestra was founded in 1929 as the first professional musical ensemble fulfilling the needs of radio broadcasting in Slovakia. The first conductors already placed particular emphasis on contemporary Slovak music in their programmes, resulting in a close connection with leading Slovak composers, including Alexander Moyzes, Eugen Suchoň, Ján Cikker and others. The original ensemble was gradually enlarged and from 1942, thanks to Alexander Moyzes, the then Director of Music in Slovak Radio, regular symphony concerts were given, broadcast live by Slovak Radio. From 1943 to 1946 the Croatian Krešimir Baranovič was the chief conductor of the orchestra, to which he made a vital contribution. Ondrej Lenárd, whose successful performances and recordings from 1977 to 1990 helped the orchestra to establish itself as an internationally known concert ensemble, was succeeded by Róbert Stankovsky. Charles Olivieri-Munroe held the position of chief conductor from 2001 to 2003, and regular live concerts have continued under the young Slovak conductor Mario Kosik. Through its broadcasts and many recordings the orchestra has also become a part of concert life abroad, with successful tours to Austria, Italy, Germany, The Netherlands, France, Bulgaria, Spain, Japan, Great Britain and Malta.

Oslo Philharmonic Wind Soloists

The Oslo Philharmonic Wind Soloists started life as a wind Octet, its members taken from the famous Oslo Philharmonic Orchestra. It became a permanent part of Norwegian musical life in 1994, and has since been in regular demand performing a wind range of music.

Ilya Kaler

Ilya Kaler was born in Moscow, Russia, into a family of musicians. He attended the Central Music School for Gifted Children in Moscow and completed his studies at the Moscow State Conservatory. His teachers include Victor Tretyakov, Leonid Kogan, Zinaida Gilels and Abram Shtern. Ilya Kaler is a Gold Medalist of the Tchaikovsky, Sibelius and Paganini International Violin Competitions. His concert tours took him all over the world, appearing in recitals and as a soloist with major orchestras. He records exclusively for Naxos Records, with recordings including works by Paganini, Brahms, Schumann, Dvořák, Glazunov, Ysaÿe, Tchaikovsky, Bach, Taneyev and Szymanowski. He has served as a concertmaster with the Rochester Philharmonic Orchestra, and as a guest concertmaster with the San Francisco Symphony and the Philadelphia Orchestra. He has served on the faculty of the Eastman School of Music in Rochester, NY, held a Distinguished Professorship at Indiana University School of Music in Bloomington, and is currently a Professor of Violin on the faculty of DePaul University School of Music in Chicago.

BBC Philharmonic

The BBC Philharmonic is part of the BBC's family of six performing groups, and tours widely in the United Kingdom and internationally. Most concerts are broadcast live or recorded for BBC Radio 3. The BBC Philharmonic was founded in 1934 as the BBC Northern Orchestra, and changed its name to the BBC Philharmonic in 1982. It has recently moved from Manchester to nearby MediaCityUK in Salford Quays, joining other programme departments at the BBC's new Northern base. Its main concert series continues at The Bridgewater Hall in Manchester. Juanjo Mena took up the post of Chief Conductor at the start of the 2011/12 season, succeeding Gianandrea Noseda who led the orchestra for nearly ten years and is now Conductor Laureate. John Storgårds is now the orchestra's Principal Guest Conductor, and the distinguished Austrian composer H.K. Gruber is the orchestra's Composer/Conductor. The BBC Philharmonic has made over 200 recordings with Chandos Records. The orchestra is supported by Salford City Council, enabling it to build active links in the area through a busy learning and community programme.

Jenő Jandó

The Hungarian pianist Jenő Jandó has won a number of piano competitions in Hungary and abroad, including first prize in the 1973 Hungarian Piano Concours and a first prize in the chamber music

category at the Sydney International Piano Competition in 1977. He has recorded all of Mozart's piano concertos and sonatas for Naxos. Other recordings for the Naxos label include the concertos of Grieg and Schumann as well as Rachmaninov's Second Concerto and *Paganini Rhapsody* and the complete piano sonatas of Haydn and Beethoven. He has performed and recorded a wide repertoire of chamber music, in addition to his recording of the complete piano music of Bartók. Jenő Jandó is a professor of the Liszt Academy Budapest.

Alexander Trostiansky

The violinist Alexander Trostiansky was born in 1972 into a family of musicians, and has been a prize-winner at many prestigious international competitions, including the Premio Paganini, Centre d'Arts in Orford, Franz Schubert and Modern Music, and the Tchaikovsky Competition. He has participated in several festivals, including the Moscow Autumn, Musik im Michel, December Evenings by Richter, Oleg Kagan Musik Fest, and has recorded for a number of major companies. He has appeared in concert throughout Russia and Europe, as well as in the United States and Canada. His wide repertoire includes over twenty violin concertos, a quantity of chamber music and music of the twentieth century. Some modern Russian composers have dedicated compositions to him. Among his remarkable achievements is a performance in 2001 of the complete Paganini *Caprices*. He is a soloist of the Moscow Philharmonic Society and since 1999 he has served as Professor of Violin at the Moscow State Conservatory.

Maria Kliegel

After studying with Janos Starker at Indiana University, in 1981 Maria Kliegel won the Grand Prix of the Paris Concours Rostropovich. Mstislav Rostropovich subsequently became one of her most important mentors. She started a successful recording career on the Naxos label in 1991, and her recording of the Dvořák and Elgar Cello Concertos with the Royal Philharmonic Orchestra in London has been a bestseller for many years. The composer Alfred Schnittke described her recording of his First Cello Concerto as the definitive performance. She has received frequent honours including two Grammy nominations. For her multimedia book and DVD project, *Schott Master Class – Cello: Mit Technik und Fantasie zum künstlerischen Ausdruck*, published in 2006, she has also received two prestigious awards, the special Digita Award and the European Media Award Comenius EduMedia-Siegel. This was the starting-point for the production of the English version Cello-Master Class *Using Technique and Imagination to achieve Artistic Expression*, released on the Naxos label in 2010. Since 1986 she has been professor at the Cologne Musikhochschule and in 2001 established the Xyron Trio, with Ida Bieler and Nina Tichman, which undertook the artistic supervision of the Andernach Music Festival at Nameda Castle in 2007.



CHRONOLOGY

MUSIC AND MUSICIANS

DVOŘÁK

1841 Dvořák born, son of a village innkeeper and butcher, in Bohemia.

1848 Starts to learn violin. Plays in his father's village band

1854

1857 Helped his uncle to study at Prague Organ School, preparing for career as choirmaster and organist.

Seventeen-year-old Smetana
at school in Prague.

Habsburg Empire under Ferdinand I in Vienna.

student uprisings in Vienna. Pan-Slav Congress of Prague demands equality of nationalities in the Empire. Flight of Metternich. Abdication of Ferdinand I. Accession of Franz Joseph as Emperor. Pentecost uprising in Prague defeated.

Crimean War.

Peace of Paris. End of Crimean War.

category at the Sydney International Piano Competition in 1927. He has received all of Mozart's piano concertos and sonatas for piano. He has also recorded all of the Beethoven sonatas and the Brahms and Schubert sonatas. He has also recorded the complete piano sonatas of Chopin and the complete piano sonatas of Debussy. He has performed and recorded a wide range of piano pieces.

1859 Forged by shortage of money to leave Organ School and earn living as a viola player.

Smetana stays with Liszt in Weimar, before return to Sweden. Brahms's Piano Concerto No. 1.

Prussian Army reforms.

1860 Band in which he plays becomes nucleus of Czech Provisional Theatre.

Birth of Mahler at Kaliste in Bohemia. Smetana fails to win appointment as conductor at the Czech Theatre.

Garibaldi proclaims Victor Emanuel King of Italy.

1862 Smetana becomes conductor of the orchestra. The Bartered Bride staged.

Smetana becomes conductor of the orchestra. The Bartered Bride staged.

Peace of Prague with Prussia. Austria loses Venetia to Italy and is excluded from German Confederation, now under Prussia.

1866 Austro-Hungarian Dual Monarchy established. Franz Joseph crowned King of Hungary.

Conservative 'Old Czechs' look for links with Russian Pan-Slavism.

Austro-Hungarian Dual Monarchy established. Franz Joseph crowned King of Hungary.

1867 German liberals reject proposals of Bohemian assembly for autonomous constitution.

German liberals reject proposals of Bohemian assembly for autonomous constitution.

With Brahms's help

1869 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1871 This was the starting-point for the formation of the

German liberals reject proposals of Bohemian assembly for autonomous constitution.

With Brahms's help

1873 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1875 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1876 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1877 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

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Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1880 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1881 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1882 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1883 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1884 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1885 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1886 *Moravian Duets* published, winning wide success. First set of *Slavonic Dances* for piano duet.

With Brahms's help

Moravian Duets published, winning wide success. First set of *Slavonic Dances* for piano duet.

1879 Smetana completes *Ma vlast*.

1880 Completes Symphony No. 6.

1881 Provisional Theatre becomes Czech National Theatre, which is burned down.

1882 Invited to settle in Vienna and write German opera, but refuses.

1884 First of several visits to England. Conducts performances of his music and undertakes further commissions there.

1885 Completes Symphony No. 7.

1889 Completes Symphony No. 8.

Official recognition of Czech language, with German.

Czech University established in Prague. Electoral reform: expansion of Young Czech, German Populists and anti-Semitic Christian Socialist movement.

National Theatre reopened as before, with Smetana's *Libuše*.

Death of Smetana in an asylum in Prague. Brahms starts Symphony No. 4.

Bruckner's Symphony No. 8.

Mahler directs Budapest Opera.

1890 Debuts *Die Fledermaus* (butterfly) in Prague.

1891 Appointed to teaching staff of Prague Conservatory.

1892 Invited to direct National Conservatory in New York.

1893 Composes Symphony No. 9 'From the New World'.

1895 Completes Cello Concerto. Returns to Bohemia.

1896 Composes symphonic poems.

1897 Mahler becomes director of Vienna Court Opera. Failure of Rachmaninov's Symphony No. 1. Death of Brahms in Vienna.

1899 Wagner's *Die Meistersinger von Nürnberg* in Prague.

German-Czech compromise disrupted by Pan-Slavist Young Czechs.

Mahler appointed first conductor at Hamburg Opera.

Nielsen's Symphony No. 1.

Death of Tchaikovsky in St. Petersburg.

Performance of Mahler's Symphony No. 2 'Resurrection'.

Death of Bruckner in Vienna.

Language decrees of Count Badeni, prime minister, for Bohemia and Moravia, demanding bilingualism in government and courts. Pan-German part in Vienna seeks closer ties with Germany.

Language decrees rescinded. Czech opposition.

1900	Completes <i>Rusalka</i> , the ninth of his ten operas.
1901	Appointed Director of Prague Conservatory.
1903	
1904	Dies in Prague.
1905	
1906	
1908	Completes <i>Symphony No. 7</i> .
1909	Completes <i>Symphony No. 8</i> .

Elgar's oratorio *The Dream of Gerontius* performed.

Assassination of Alexander I of Serbia by nationalist officers. Division in Russia between Mensheviks and Bolsheviks.

Janáček's opera *Jenůfa* staged in Brno.

National Theatre founded in Prague.

Completes *Symphony No. 9*.

Completes *Symphony No. 10*.

Socialist Revolutionary Party formed in Russia, advocating terrorism.

Assassination of Alexander I of Serbia by nationalist officers. Division in Russia between Mensheviks and Bolsheviks.

Janáček's opera *Jenůfa* staged in Brno.

National Theatre founded in Prague.

Completes *Symphony No. 9*.

Completes *Symphony No. 10*.

Total timing: 19 hours 2 minutes

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Music notes: David Doughty (Serenade for Winds), Keith Anderson (all other works)

Producers: Beata Jankowska (Piano Concerto, Violin Concerto, Romance, A Hero's Song, Czech Suite, Festival March, Hussite Overture, The Golden Spinning-Wheel, The Noon Witch, The Water Goblin, The Wild Dove) • Brian Pidgeon (Carnival, In Nature's Realm, My Home overture, Othello, Vanda overture) • Günter Appenheimer (Selma Sedlak, Symphonies Nos. 8 and 8) • Teije van Geest (Slavonic Dances, Slavonic Rhapsodies) • Karol Kopernicky & Hubert Gerschwandner (Serenade for Strings) • Leos Komarek & Gejza Toperczer (Armida, Dmitrij, The Devil and Kate, King and Charcoal Burner, Rusalka, The Jacobin) • Lubov Doronina (Intermezzos, Mazurka, Notturno, Polka, Polonaise, Prague Waltzes, Rondo, Suite, Waldesruhe) • Martin Burlas (Dramatic Overture, Rhapsody) • Martin Sauer (Symphonies Nos. 3, 6, 9, Symphonic Variations) • Martin Sauer & Günter Appenheimer (Symphonies Nos. 1 and 2, Legends) • Michael Ponder (Serenade for Winds) • Murray Khouri (Cello Concerto) • Teije van Geest (Symphonies Nos. 4 and 5)

Engineers: Otto Nopp (A Hero's Song, Czech Suite, Festival march, Hussite Overture, Piano Concerto, Romance, The Golden Spinning-Wheel, The Noon Witch, The Water Goblin, The Wild Dove, Violin Concerto) • Don Hartridge (Carnival, In Nature's Realm, My Home overture, Othello, Vanda overture) • Gustav Soral & Michael Ivanicky (Selma Sedlack) • Günter Appenheimer (Symphonies Nos. 7 and 8) • Günter Appenheimer & Teije van Geest (Slavonic Dances, Slavonic Rhapsodies) • Karol Kopernicky & Hubert Gerschwandner (Serenade for Strings) • Leos Komarek & Gejza Toperczer (Armida, Dmitrij, The Devil and Kate, King and Charcoal Burner, Rusalka, The Jacobin) • Dmitri Missailov & Alexander Korasev (Intermezzos, Mazurka, Notturno, Polka, Polonaise, Prague Waltzes, Rondo, Suite, Waldesruhe) • Gustav Soral & Michal Ivanicky (Dramatic Overture) • Martin Burlas (Rhapsody) • Martin Sauer (Symphonic Variations, Symphonies Nos. 3, 6 and 9) • Martin Sauer & Günter Appenheimer (Legends, Symphonies Nos. 1 and 2) • Morten Lindberg (Serenade for Winds) • Murray Khouri (Cello Concerto) • Teije van Geest (Symphonies Nos. 4 and 5)

Recorded at: Concert Hall of the Polish Radio and Katowice between 1992 and 1994 (Piano Concerto, Violin Concerto, A Hero's Song, Czech Suite, Festival March, Hussite Overture, Romance, The Golden Spinning-Wheel, The Noon Witch, The Water-Goblin, The Wild Dove) • Concert Hall of New Broadcasting House, Manchester, 1992 (Carnival, In Nature's Realm, My Home overture, Othello, Vanda overture) • Concert Hall of the Slovak Philharmonic between 1986 and 1990 (Selma Sedlak, Slavonic Dances, Slavonic Rhapsodies, Dramatic Overture, Rhapsody, Symphonies Nos. 3 and 6) • Reduta Hall in Bratislava between 1989 and 1991 (Symphonies Nos. 1, 2, 4, 5, 7, 8 and 9, Legends 1 – 5, Symphonic Variations) • Moyzes Hall of the Slovak Philharmonic, 1990 (Serenade for Strings) • House of Arts in Kosice, 1989 (Armida, Dimitrij, The Devil and Kate, Kong and Charcoal Burner, Rusalka, The Jacobin) • Moscow Broadcasting and Recording House, 2003 (Intermezzos, Mazurka, Notturno, Polka, Polonaise, Prague Waltzes, Rondo, Suite, Waldesruhe) • Concert Hall of Czech-Slovak Radio in Bratislava, 1991 (Legends 6 – 10) • Ris Kirke in Oslo, 1996 (Serenade for Winds) • Henry Wood Hall in London, 1991 (Cello Concerto)

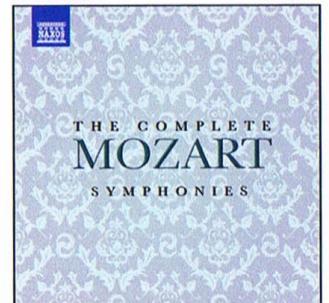
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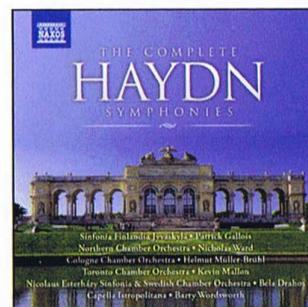


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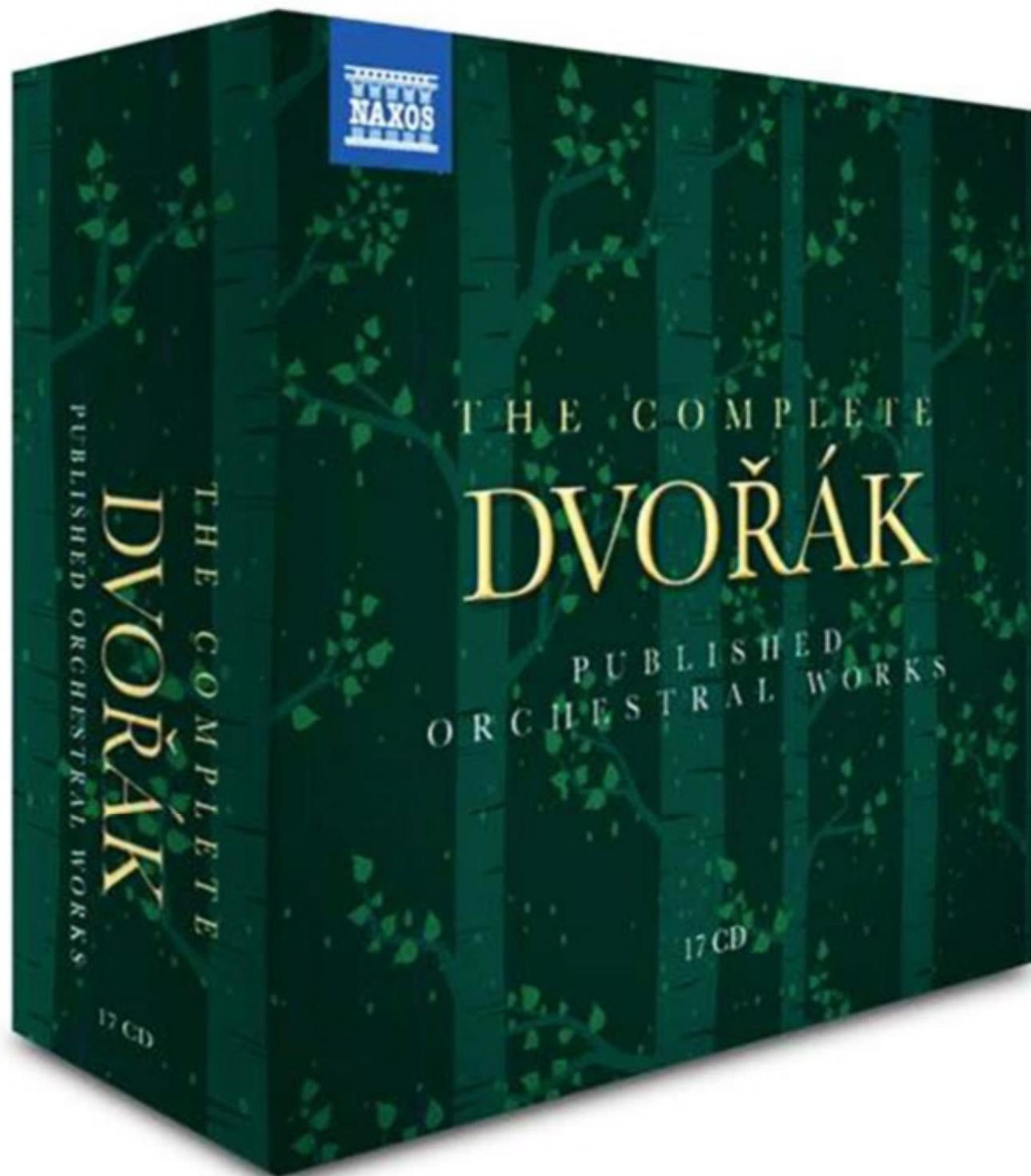
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CD 14 Intermezzos · Suites

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Music notes by David Doughty (Serenade for Winds), Keith Anderson (all other works)





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- CD 6** Symphony No. 9 · Symphonic Variations
- CD 7** Piano Concerto · The Water Goblin
- CD 8** Violin Concerto · Romance · Mazurka
- CD 9** Cello Concerto · Silent Woods · Rondo

- CD 10** Slavonic Dances
- CD 11** Slavonic Rhapsodies · Rhapsody
- CD 12** Symphonic Poems
- CD 13** Serenades
- CD 14** Intermezzos · Suites
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- CD 16** Concert Overtures
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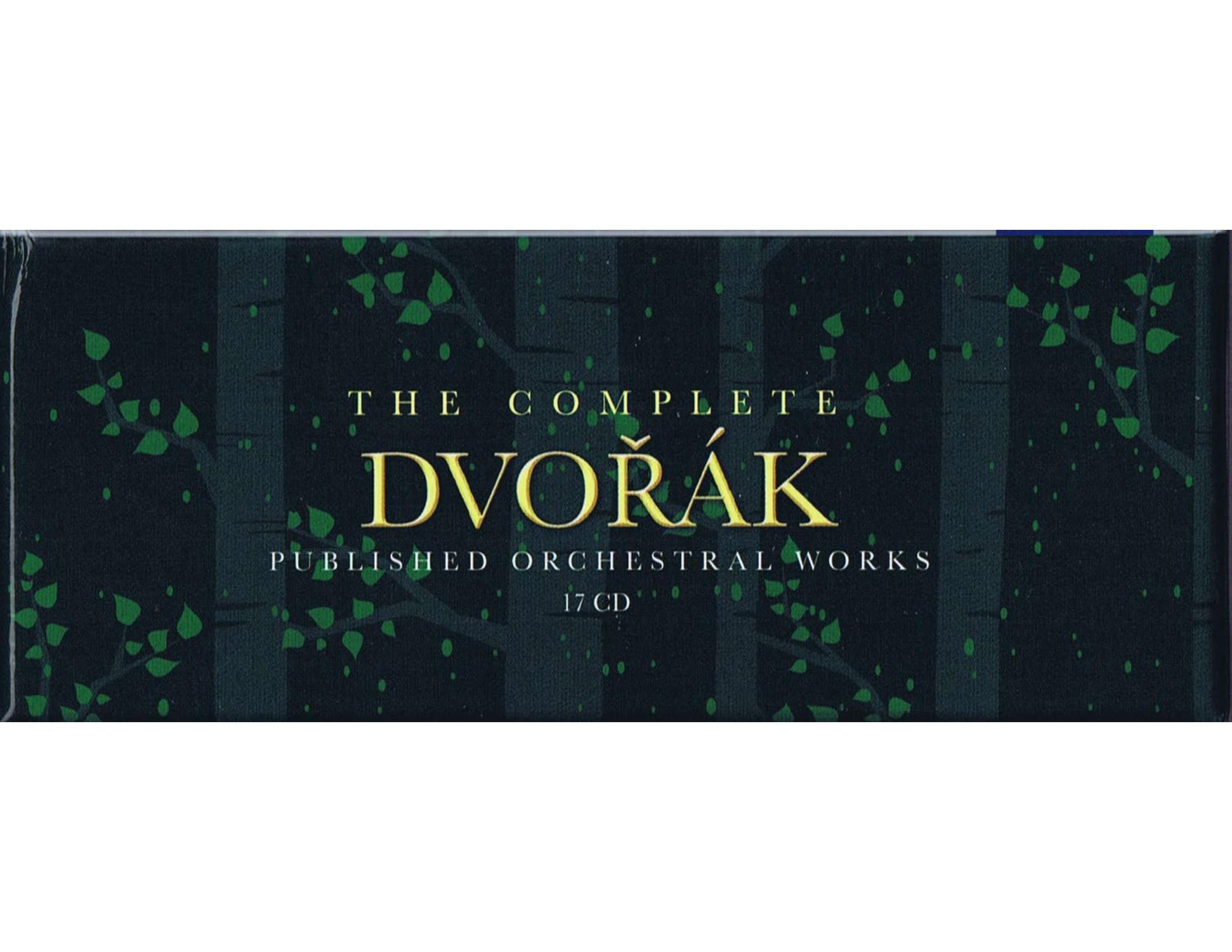
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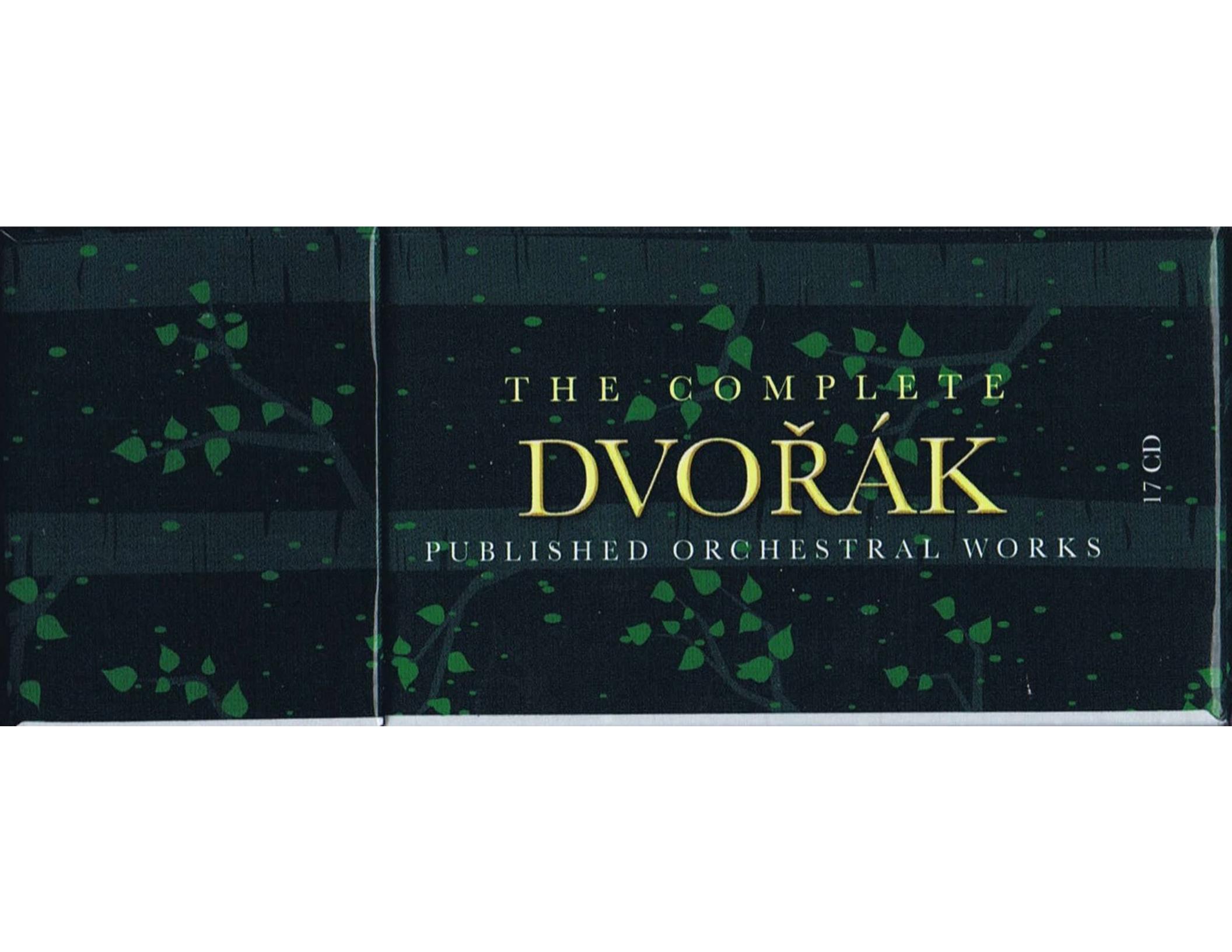
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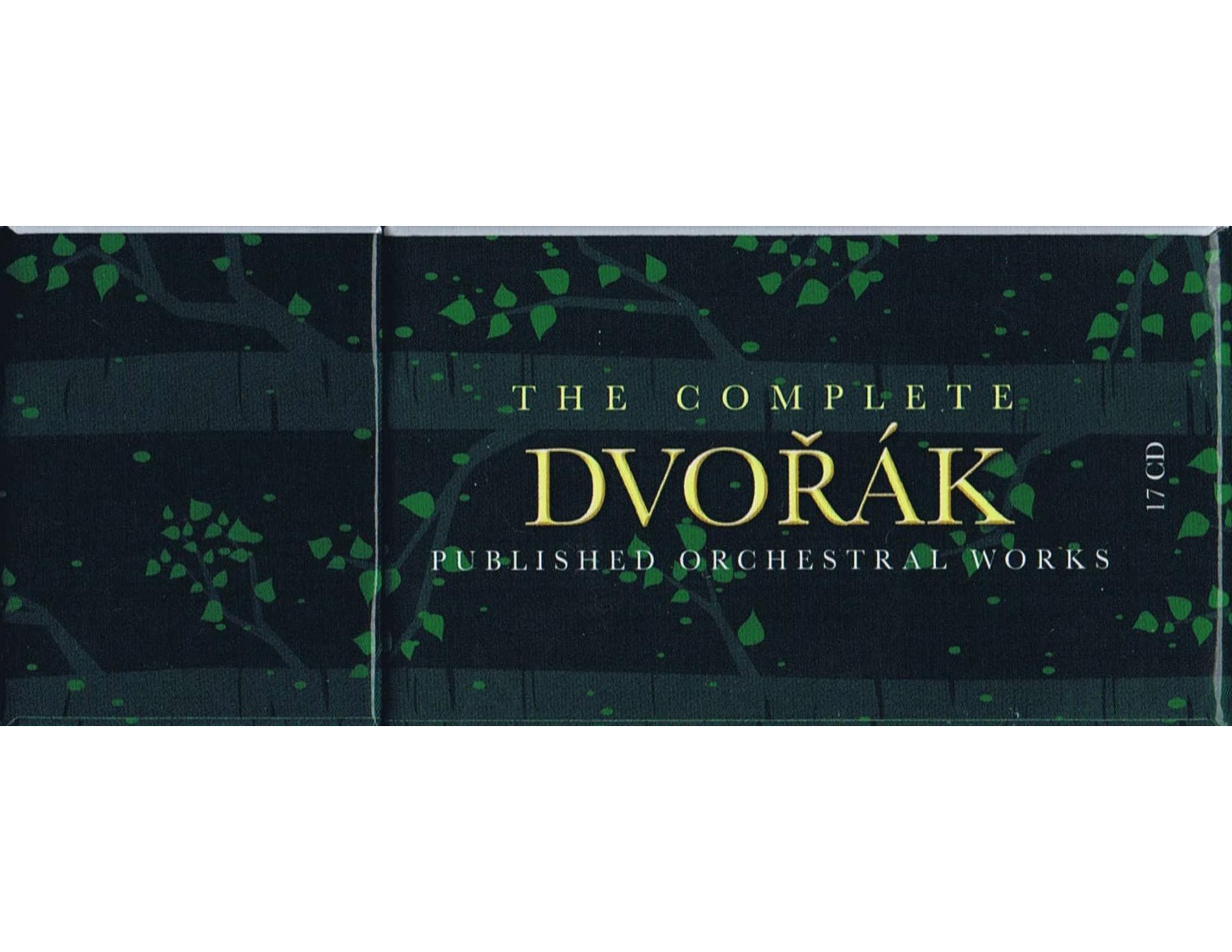


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1-4 Symphony No. 1 in C minor, B. 9 'The Bells of Zlonice'
5-9 Legends, Op. 59 B. 122, Nos. 1 – 5*

Slovak Philharmonic Orchestra
Slovak Radio Symphony Orchestra*
Stephen Gunzenhauser

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1-4 Symphony No. 2 in B flat major, Op. 4 B. 12
5-9 Legends, Op. 59 B. 122, Nos. 6 – 10*

Slovak Philharmonic Orchestra
Slovak Radio Symphony Orchestra*
Stephen Gunzenhauser

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- 1-3** Symphony No. 3 in E flat major, Op. 10 B. 34
4-7 Symphony No. 6 in D major, Op. 60 B. 112

Slovak Philharmonic Orchestra
Stephen Gunzenhauser

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- 1-4** Symphony No. 4 in D minor, Op. 13 B. 41
5-8 Symphony No. 8 in G major, Op. 88 B. 163

Slovak Philharmonic Orchestra
Stephen Gunzenhauser

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- 1-4** Symphony No. 5 in F major, Op. 76 B. 54
5-8 Symphony No. 7 in D minor, Op. 70 B. 141

Slovak Philharmonic Orchestra
Stephen Gunzenhauser

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- 1-4 Symphony No. 9 in E minor, Op. 95 B. 178b 'From the New World'
5 Symphonic Variations, Op. 78 B. 70

Slovak Philharmonic Orchestra
Stephen Gunzenhauser

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1-3 Piano Concerto in G minor, Op. 33

4 The Water Goblin – Symphonic Poem, Op. 107 B. 195

Jenő Jandó, Piano

Polish National Radio Symphony Orchestra

Antoni Wit

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1-3 Violin Concerto in A minor, Op. 53 B. 108*
4 Romance for Violin and Orchestra in F minor, Op. 11 B. 38*
5 Mazurka for Violin and Orchestra, Op. 49 B. 90†

*Ilya Kaler, Violin
*Polish National Radio Symphony Orchestra
*Camilla Kolchinsky

†Alexander Trostianski, Violin
†Russian Philharmonic Orchestra
†Dmitry Yablonsky

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- 1-3 Cello Concerto in B minor, Op. 104 B. 191*
4 Silent Woods for Cello and Orchestra, Op. 68/5 B. 182†
5 Rondo for Cello and Orchestra, Op. 94 B. 181†

* Maria Kliegel, Cello

* Royal Philharmonic Orchestra

* Michael Halász

† Dmitry Yablonsky, Cello

† Russian Philharmonic Orchestra

† Felix Korobov

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1-8 Slavonic Dances, Op. 46 B. 83
9-16 Slavonic Dances, Op. 72 B. 147

Slovak Philharmonic Orchestra
Zdeněk Košler

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- 1 Rhapsody – Symphonic Poem, Op. 14 B. 44*
2-4 Symphonic Rhapsodies, Op. 45 B. 86

Slovak Philharmonic Orchestra
*Libor Pešek
Zdeněk Košler

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- 1 The Noon Witch – Symphonic Poem, Op. 108 B. 196
- 2 The Golden Spinning-Wheel – Symphonic Poem, Op. 109 B. 197
- 3 The Wild Dove – Symphonic Poem, Op. 110 B. 198

Polish National Radio Symphony Orchestra
Stephen Gunzenhauser

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8.573215

- 1-5 Serenade for Strings in E minor, Op. 22 B. 52*
6-9 Serenade for Winds, Op. 44 B. 77†
10 Nocturne in B major, Op. 40 B. 47‡
11 Five Prague Waltzes, B. 99‡
12 Polka in B flat major, Op. 53a/1 B. 114 'For Prague Students'‡

*Capella Istropolitana • *Jaroslav Krček

†Oslo Philharmonia Wind Soloists

‡Russian Philharmonic Orchestra
‡Dmitry Yablonsky

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8.573216

1-7 Seven Interludes for Small Orchestra (Intermezzo), B. 15

- 8-12 Czech Suite, Op. 39 B. 93*
- 13-17 Suite in A major, Op. 98b B. 190 'American'
- 18 Polonaise in E flat major, B. 100
- 19 Festival March, Op. 54 B. 88*

Russian Philharmonic Orchestra • Dmitry Yablonsky

* Polish National Radio Symphony Orchestra

* Antoni Wit

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8.223272

Opera Overtures and Preludes

- 1 King and Charcoal Burner, Op. 14 B. 42/151 – Overture
- 2-4 The Jacobin, Op. 84 B. 159/200 (excerpts)
- 5-8 The Devil and Kate, Op. 112 B. 201 (excerpts)
- 9-10 Rusalka, Op. 114 B. 203 (excerpts)
- 11 Dimitrij, Op. 64 B. 127/186 – Overture
- 12 Armida, Op. 115 B. 206a – Overture

Slovak Radio Symphony Orchestra
Robert Stankovsky

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Overtures

- 1 Vanda, Op. 25 B. 55 – Overture
- 2 In Nature's Realm, Op. 91 B. 168 – Concert Overture
- 3 Carnival, Op. 92 B. 169 – Concert Overture
- 4 Othello, Op. 93 B. 174 – Concert Overture
- 5 My Home, Op. 62 B. 125a – Overture

Slovak Radio Symphony Orchestra
Robert Stankovsky

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- 1 Hussite Overture, Op. 67 B. 132
- 2 Selma Sedlak, Op. 37 B. 67a – Overture *^
- 3 Tragic Overture, Op. Posth. B. 16a *†
- 4 Scherzo capriccioso, Op. 66 B. 131 *‡
- 5 A Hero's Song, Op. 111 B. 199 – Symphonic Poem

Polish National Radio Symphony Orchestra • Antoni Wit

*Slovak Philharmonic Orchestra

^Stephen Gunzenhauser • †Libor Pešek

‡Zdeněk Košler

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