

# WHAT'S NEW



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SU 4005-2



## MARTINA JANKOVÁ / RECOLLECTION

Joseph Haydn – English Canzonets, German Lieder, Scottish and Welsh Folk Songs for voice, piano, violin and cello

*Martina Janková – soprano, Gérard Wyss – piano, Gauthier Burgunder – violin, Gunta Abele – cello*

The charming young soprano Martina Janková has amid fierce international competition established a firm position within her category. Since 1998 she has been a soloist of the Zurich Opera, working with conductors of such renown as Gardiner, Harnoncourt, Fedoseyev, Herreweghe and Rattle. Under Gardiner, she has also participated in recordings of Bach's cantatas. Yet, as in the case of this album, she keeps returning to the song repertoire, which simply suits her voice perfectly. Her Haydn is unpretentious, yet she captures all the nuances of expression and colour amid the spectrum of moods of individual songs. The composer was very particular about the differentiation of the songs' character according to their content, either when composing to poetic texts or arranging folk songs. The song collector Thompson designated Haydn as the only one who was able to create "a collection of all wonderful, both sad and merry, folk songs, none of which can be superficial or second-rate". Fittingly, Haydn inscribed the dedication to one of the collections: *Mi vanto di questo lavoro. (I am proud of this work.)*

## FOERSTER, MARTINŮ, JAN NOVÁK – Concertos for cello and orchestra / Jiří Bárta

Bohuslav Martinů – Concerto for cello and orchestra No. 1, H 196 (1955)

Josef Bohuslav Foerster – Concerto for cello and orchestra, Op. 143\* (1930)

Jan Novák – Capriccio for cello and small orchestra (1958)

*Jiří Bárta – cello, Prague Philharmonia, conducted by Jakub Hruša*

Jiří Bárta, who for a number of years has been considered one of the finest cellists both at home and abroad, has certainly not chosen the three concertos on this CD at random. Bohuslav Martinů's first concerto, in the definitive 1955 version, is among the works Bárta most cherishes and performs most frequently. At the same time, this opus bridges the imaginary space between the other compositions. Its first version originated in 1930, at the time when J. B. Foerster was completing his one and only cello concerto. This work of a composer with a Czech soul and European experience has its world premiere on this recording. From an entirely different world is Jan Novák's syncopated Capriccio, a piece with distinct jazz elements in which the solo instrument is accompanied by a big band. Capriccio too is released here for the first time on CD and features Jiří Bárta accompanied by the best Czech chamber orchestra under its chief conductor, the rising star Jakub Hruša.

## RISONANZA

Hanuš, Eben, Haas / Czech Music for Oboe, Harp and Piano

Jan Hanuš – Trio concertante for oboe, harp and piano, Op. 59b, Sonata quasi una fantasia for oboe and piano, Op. 61\*

Petr Eben – Ordo Modalis for oboe and harp, Risonanza for solo harp

Pavel Haas – Suite for oboe and piano

*Vilém Veverka – oboe, Kateřina Englichová – harp, Ivo Kahánek – piano*

The three composers featured on this CD could be summed in a single word – "recalcitrant". The creative path of the oldest of them, Pavel Haas, probably the most talented of Janáček's pupils, ended very early – due to his Jewish origin – in Auschwitz. In 1939, when he was completing his Suite, Europe began to be the scene of events that would ultimately result in its 40-year division into East and West. The other compositions contained here already originated behind the "Iron Curtain", where the composers Petr Eben and Jan Hanuš, closely observed and barely tolerated by the communist regime – both too spiritual and too liberal-minded for their time – lived most of their lives. Hanuš's Trio concertante is presented on this CD in world premiere and it is difficult to imagine more fitting and devoted interpreters. Kateřina Englichová, Vilém Veverka and Ivo Kahánek are among the very best Czech soloists, with a great absorption and grounding in 20th-century music. These outstanding young interpreters aim to prove that works by Haas, Eben and Hanuš can within their genre be compared with the best compositions that were created at the same time in Western Europe.

## MUSIC FROM EIGHTEENTH-CENTURY PRAGUE

Václav Gunther Jacob – Missa Dei Filii (1725), Dixit Dominus (1714), Vezirius Turcicus (1717)

Valentin Rathgeber – Concerto No. 1 in C, No. 3 in F, Op. XIX (1738), Concerto in D, Op. VI, No. 6 (1728)

*Hana Blažíková, Barbora Sojková – soprano, Petra Noskaiová – mezzo-soprano, Sylva Čmugrová – contralto, Hasan El Dunia, Ondřej Šmíd – tenor, Tomáš Král, Jaromír Nosek – bass*  
*Capella Regia Praha, conducted by Robert Hugo*

Throughout the 18th century, Prague was a significant European centre. When it comes to music, it fused in a singular manner influences primarily from Dresden, Vienna and Italy with the famous Czech musicality and folk culture. In a superlative and historically knowledgeable interpretation, the newly originating cycle "Music from Eighteenth-Century Prague" will map the yet-to-be-appreciated wealth which is still being discovered in Czech and foreign archives and which directly reflects the variegated picture of the musical life of the capital. Václav Gunther Jacob's "Missa Dei Filii" is an example of the creation of one of the most popular composers from the Czech lands in the first third of the 18th century. Jacob was primarily synonymous with the Benedictine Monastery of Saint Nicholas in Prague's Old Town, yet thanks to several printed music collections his fame spread far beyond the country's borders (prints have been preserved in, for example, Munich and Bologna) and earned him a number of commissions from abroad. Through this

CD, the remarkable work of the stylistically highly original composer has for the first time in centuries the opportunity to draw the attention it deserves and be listened to by lovers of Baroque music. The recording is noteworthy for its vivacity and stylistic purity – attributes characteristic of Capella Regia Praha. The world premiere of V. G. Jacob's Baroque mass opens the new edition series Music from Eighteenth-Century Prague.

Please visit our website for complete catalogue and up-to-date information.

\* WORLD PREMIERE  
RECORDING



SU 3989-2



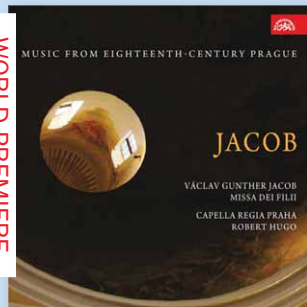
\* WORLD PREMIERE  
RECORDING



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\* WORLD PREMIERE  
RECORDING



SU 3971-2





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## **RADEK BABORÁK / SERENADE / MARTINŮ, NIELSEN, KOECHLIN**

Charles Koechlin – Les Confidences, Op. 141

Carl Nielsen – Serenata in vano for clarinet, French horn, bassoon, cello and double-bass

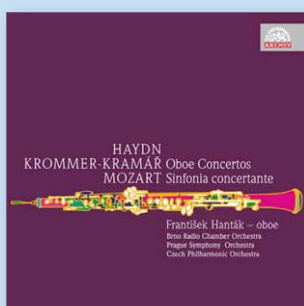
Carl Nielsen – Canto serio for French horn and string quintet

Bohuslav Martinů – Quartet for clarinet, French horn, cello and side-drum

Bohuslav Martinů – Serenade for clarinet, French horn, three violins and viola

Radek Baborák – French horn, Wenzel Maria Fuchs – clarinet, Baborak Ensemble

The central figures of the CD are two colleagues from the Berliner Philharmoniker – first horn Radek Baborák and first clarinet Wenzel Fuchs. On this recording, accompanied by the members of Baborak Ensemble, they present themselves both as phenomenal soloists without technical limits and as experienced chamber players. In a novel dramaturgy, they introduce lesser known and rarely recorded works (Koechlin), alongside compositions performed more frequently. The first group includes Les Confidences (“Les Confidences d’un Joueur de Clarinette”) by the French composer Charles Koechlin, whose oeuvre is synonymous with film music of the first half of the 20th century. (In the case of Les Confidences, he also wrote the script for the film.) Martinů’s Quartet, from his Paris period, and the more neo-classicist Serenade are splendid works yet – owing to their non-traditional combination of instruments – to our detriment have only appeared on stages and been recorded sporadically. Nielsen’s pieces, together with the “encore” miniature by Luciano Berio, round off this very pleasant mosaic of encounters between horn and clarinet in 20th-century works.



SU 3991-2



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## **FRANTIŠEK HANTÁK / OBOE CONCERTOS**

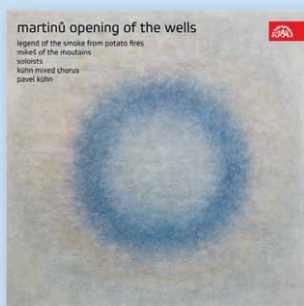
Krommer-Kramář – Concerto for oboe and orchestra in F major, Op. 52

Joseph Haydn – Concerto for oboe and orchestra in C major

W. A. Mozart – Sinfonia concertante in E flat major for oboe, clarinet, horn, bassoon and orchestra, K 297b

František Hanták – oboe, Miloš Kopecký – clarinet, Miroslav Štefek – horn, Karel Vacek – bassoon  
Brno Radio Chamber Orchestra / Antonín Devátý, Prague Symphony Orchestra / Harry Newstone, Czech Philharmonic Orchestra / Václav Smetáček

The common denominator of the recordings of these three virtuoso concertos is the name of the soloist. In 1932 František Hanták, still a student, was called up by Václav Talich to assume the post of first oboe of the Czech Philharmonic Orchestra. Hanták was concurrently a member of Czech Nonet and later on also performed with the Czech Wind Quintet and the ground-breaking ensemble Ars rediviva. Following on from the previous CD comprising concertos by Mozart, Richard Strauss and Martinů (SU 3955-2), this album features other gems from Hanták’s discography in Supraphon’s archives: the legendary 1951 recording of Kramář’s Concerto in F major, the “Haydn” concerto (with the yet to be clarified question of its authorship), with the Prague Symphony Orchestra and Mozart’s lovely Sinfonia concertante, K 297b, with the Czech Philharmonic Orchestra conducted by Václav Smetáček (1965). The first two concertos appear here for the first time on CD in a sensitively remastered version. If to today’s listener the recording technology of the 1950s and 1960s may seem to leave something to be desired, the performers’ sheer musicality and engagement certainly more than make up for it.



SU 3992-2



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## **BOHUSLAV MARTINŮ – CANTATAS**

Opening of the Wells – cantata for soli, female chorus and instrumental accompaniment (H 354)

Legend of the Smoke from Potato Fires – cantata for soli, mixed chorus and instrumental accompaniment (H 360)

Mikeš of the Mountains – cantata for soli, mixed chorus and instrumental accompaniment (H 375)

Milada Čejková – soprano, Agáta Čakrtová, Marie Mrázová – contralto, Vladimír Doležal – tenor, Ivan Kusnjer – baritone, Petr Haničinec – recitation, Petr Messiereur, Jan Kvapil – violin, Jan Talich – viola, Stanislav Božunia – piano, Jiří Stivín – fipple flute, Vlastimil Mareš – clarinet, Petr Duda – French horn, Milan Bláha – accordion, Kühn Female Choir, Kühn Mixed Choir, choirmaster Pavel Kühn

The cantata Opening of the Wells, one of Martinů’s most intimate professions of love for his native land, simply cannot be absent from the Supraphon catalogue. The composition is inspired by the ancient custom of saying good-bye to the winter and welcoming the spring, when children come to “open” springlets and purify them of deposits of sludge. A “rite of spring”, yet one entirely different to that we know from Stravinsky. In the character of the wanderer, the composer himself too returns to his native land – at least in his memories, since from 1938 until the end of his life he had no chance to come back home. Martinů also completed the other two cantatas – Legend of the Smoke from Potato Fires and Mikeš of the Mountains – in the final years of his life, homesick, with the memory of his native region and folk songs in his heart. In the year when the entire musical world is commemorating the 50th anniversary of Martinů’s death, Supraphon, in a new graphic layout, returns to its catalogue its finest recording, featuring outstanding soloists and the choir conducted by Pavel Kühn.