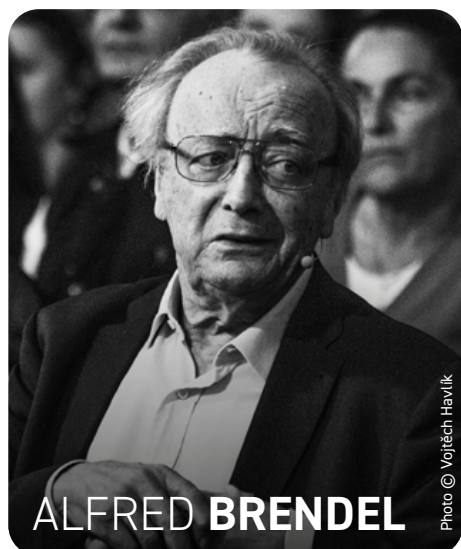
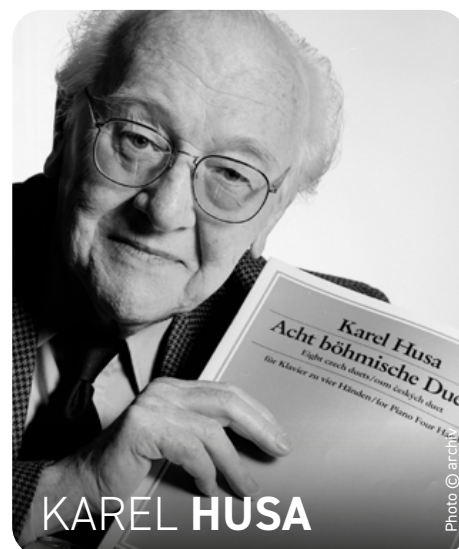
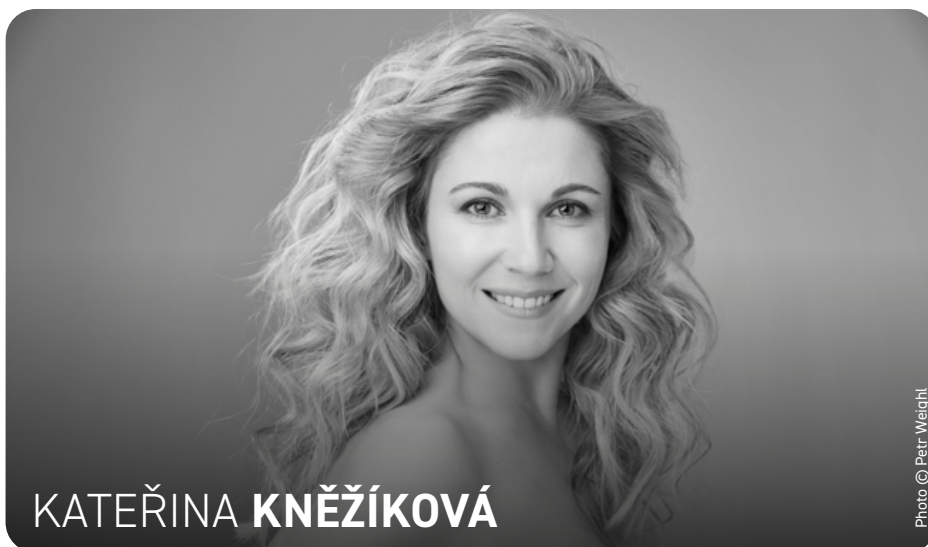
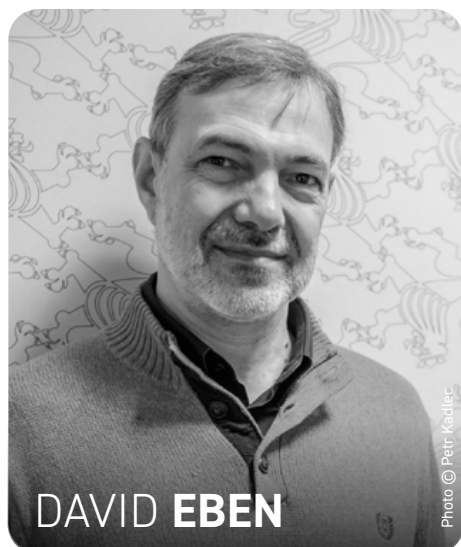


VIVACE

*Classical Music Review
in Supraphon Recordings*

SUMMER 2021





Jan Bartoš with the Angel award for a CD featuring works by Vítězslav Novák, made by the Prague Radio Symphony Orchestra and Jakub Hrůša

Photo © Martin Kulica

Dear friends,

In the middle of June, a year after the previous meeting, we and some of our artists got together face-to-face at RadioCafé in Prague to present to the media the recordings Supraphon had released over the past six months. I would like to share a few impressions from the gathering. The most overwhelming was gratitude – for having the opportunity to work with people / artists / figures of such quality. It is a great honour and joy to be able to witness the creative process and help their music get to listeners. At the same time, I realised just how important I deem the “ritual of closure”, the looking back together at that which has been accomplished, rounded off and sent out into the world. The present text is borne in a similar spirit. You can meet, at least virtually, some of the artists I spoke to in June on the following Vivace pages.

When glancing back at the fruits of our work of the past half a year, I see two bold themes. The first is singing. Three titles released in 2021 are dedicated to song – medieval chant and polyphonic music feature on the CDs made by Tiburtina Ensemble and Schola Gregoriana Pragensis, while the soprano Kateřina Kněžíková's debut solo Supraphon album presents her favourite songs dating from around the turn of the 20th century. What is more, many other artists (including Ivan Moravec) primarily perceive instrumental music as singing *sui generis*. I was touched by the fact David Eben mentioned in relation to the CD *Septem dies* that “in the Middle Ages students used to sing every day”. Yet this was not only a custom in the Middle Ages – singing alone and with others was virtually the one and only source of music available to most people up until the early 20th century. The question crosses my mind of whether we would not feel better if we sang for a while every day.

The second distinct theme is homeland and love of it. The harpist Jana Boušková grasped the subject explicitly in the recording of her own arrangements of Smetana's, Dvořák's and Suk's music. Even more emphatically does the theme resonate in connection with Karel Husa, who would have celebrated his 100th birthday on 7 August. His story is truly compelling – he left for Paris to study with Arthur Honnegger and Nadia Boulanger prior to the Communist coup in Czechoslovakia in February 1948, following which he would spend most of

his life in the USA, where he gained global renown as a composer and teacher. Yet Husa never ceased thinking of his native country and, as he himself confessed, kept dreaming about strolling the streets of Prague, the city that inspired many of his pieces. I consider the new and revelatory recording of his music made by the Prague Symphony Orchestra conducted by Tomáš Brauner an extremely significant and wonderful accomplishment, and I hope that we will soon return to Karel Husa's music.

Now for a brief account of other events and Supraphon achievements. In the May issue of the French monthly *Diapason* the title Ivan Moravec / *Portrait* received a *Diapason d'Or*. Shortly after, on 20 May, the pianist's brother-in-law, the conductor Martin Turnovský, died in Vienna at the age of 92. And on 29 May Supraphon gained its third Angel award in the classical music category. After recordings by Jiří Bělohlávek, and Ivo Kahánek with Jakub Hrůša, the coveted Czech accolade went to a CD featuring works by Vítězslav Novák, made by the pianist Jan Bartoš with the Prague Radio Symphony Orchestra and – again – Jakub Hrůša. Last but not least – in June, David Hurwitz, the distinguished music critic and editor-in-chief of *ClassicsToday.com*, referred on his YouTube channel to the recording made by the Smetana Quartet and released on Supraphon in August 2020 as his very favourite complete set of Beethoven quartets.

And now to the future. On 8 September, we will be celebrating the 180th anniversary of Antonín Dvořák's birth, which we will mark with a plethora of music. In September, Supraphon is scheduled to release Ivo Kahánek's eagerly awaited new recording of the complete Dvořák piano works. A great treat for vinyl lovers is an exquisite 3-LP box set containing feted Sir Charles Mackerras recordings (*Legends*, *Symphonies Nos. 8 and 9* / Czech Philharmonic, Prague Symphony Orchestra). And finally, Patrick Lambert, a great connoisseur of Czech music, has compiled for the anniversary a remarkable 3-CD set of Dvořák recordings.

I hope that in joyful expectation you will have a wonderful and peaceful summer abounding in song and music, as well as delicious silence.

Wishing you all the best
Matouš Vlčinský

DAVID EBEN: IN THE MIDDLE AGES, PRAGUE UNIVERSITY STUDENTS GOT TOGETHER TO SING EVERY DAY!

The music played at the Prague university according to mid-15th-century sources, following the Hussite wars and the institution's renovation. Titled *Septem dies*, it provides a wide array of liturgical music, sacred pieces by young clerics, as well as music the university students played for entertainment. It includes Gregorian chant, anonymous creations and compositions by Bernard de Cluny, Petrus Wilhelmi de Grudencz and Antonio da Cividale. We talked to David Eben a few days prior to the album's release.



Photo © Petr Kadlec

Could you tell us more about the new album's genesis?

We decided to conceive the new album in a different way, not like a mere "ordinary" CD. The project comprises two full-fledged products – the recording itself and an extensive accompanying text, a book that affords a comprehensive summary of the music and its historical background. Accordingly, it is a collective work, the result of co-operation between our ensemble and musicologists.

The album focuses on the music that was performed at the Prague university in the 15th century. You teach at the Institute of Musicology of the Faculty of Arts of Charles University. Does the recording reflect your personal feeling?

I confess that the album is a heartfelt matter for me. One of the project's aims is to communicate the fact that the students at the Prague university were singing together every day, which I don't think is generally known. The students and their teachers also constituted a religious community, performing liturgical pieces and chants. In addition, they held informal gatherings, at which they most likely indulged in secular music.

What does the album's title *Septem dies*, Seven days in music at Prague university, refer to?

It all started when Jan Ciglbauer, a former doctoral student of mine, embarked on researching into the previously unknown repertoire of medieval poetic songs, which were closely related to the Prague university. The seminal document was the "Statutes" of one of the colleges, stipulating the liturgical services at which its students were obliged to perform. On the basis of that, we have succeeded in reconstructing the liturgical week, with every day dedicated to a special theme. I would also like to mention the splendid work of my colleague Lenka Hlávková, who primarily focused on the polyphonic repertoire.

The album features a very special guest. Could you tell us more about the artist?

We invited to work with us Corina Marti, a superb medieval music performer, who plays the recorder and the clavicimbalum, an ancestor of the harpsichord. This early keyboard instrument fitted into the album's conception. Interestingly, wind instruments were viewed with a certain disdain at medieval universities, while keyboards were acceptable. And we were really happy that Corina Marti accepted our invitation.



SU4282-2



Photo © Petr Kadlec

KATEŘINA KNĚŽÍKOVÁ: SONGS ARE MY TRUE LOVE

Kateřina Kněžíková's debut Supraphon album contains engrossing songs by Bohuslav Martinů, Henri Duparc, Maurice Ravel and Karol Szymanowski, which the Czech soprano recorded with the Janáček Philharmonic Ostrava, conducted by Robert Jindra. Duparc's songs, one of which, depicting Phidylé, a simple and pious country girl, has given the recording its title, may come as a revelation to many a listener. All the music featured on the album reflects an affinity with Nature and foregrounds intuition.



Photo © Petr Weigl



SU4296-2



The content of your new album, titled Phidylé, is really intriguing. I think that some of the pieces will be a great surprise for the listeners. Why did you choose this repertoire in particular?

I don't like copying something that has been recorded numerous times. But an even more important role in the decision-making was my strong penchant for songs. When I was afforded the opportunity to make an album of my own, the question was what precisely I should use to present myself. How I wished to be perceived by music lovers. When I realised that my album should feature opera arias, the comparison would be highly uncompromising. As I have said previously, songs are my true love. And I don't think they have been given sufficient scope in our country. I would like that to change. I believe that I have something to say with regard to this repertoire, as I feel at home with it.

The album contains songs with orchestra accompaniment. Is it in line with your initial intention?

Yes, some of the songs were originally scored for voice and orchestra. Working with an orchestra was natural for me. The springboard was Bohuslav Martinů's Magic Nights. I have always wanted to record this song cycle, all the more so given that no Czech soprano has done so. The rest of the repertoire was selected relatively quickly and easily. The conductor Robert Jindra and I discovered the Henri Duparc songs together. The difference between piano and orchestra accompaniment is really interesting. I myself find observing it fascinating. In the future I may even make an album consisting of songs with piano and orchestra accompaniment.

How important do you deem the lyrics of the songs you perform?

For me, it's the alpha and omega. I focus on the text even before opening the music score. It always takes me a very long time, it's like reading poems. The lyrics of all the songs featured on my new album are beautiful.

How do you perceive the recording process? What does the time spent in the studio mean to you?

I think making an album is an immense challenge. Everything, even the tiniest detail, is recorded. When singing at a concert, you don't stop and ruminate over a nuance, you simply go on. Yet as regards recording, you must pay rigorous attention to each and every detail. You never know what will happen, which moment will be used. I really enjoy recording, yet you've got to be in tiptop shape.

On the album, you are accompanied by the Janáček Philharmonic Ostrava, which is based in the region where you were born and grew up. What was working with the orchestra like?

The Janáček Philharmonic is one of my favourite orchestras. I like all its members very much. I feel at home in Ostrava, it was a great joy to be with my family, we had a wonderful, exciting time together.

You have worked with the conductor Robert Jindra for many years. Could you describe your collaboration on this project?

Robert Jindra is not just a colleague of mine, we are friends too. So it was quite logical to turn to him. Robert was happy that I had opted for songs, and he immediately accepted my offer. What's more, he afforded me the opportunity to learn new pieces. I am very grateful for his support and collaboration. He is an extremely empathetic conductor, reliable and providing great help to singers.



TIBURTINA ENSEMBLE'S BARBORA KABÁTKOVÁ ON THE JISTEBNICE KANCIONÁL



Tiburtina Ensemble's subtle female voices have made the Jistebnice kancionál, a unique 15th-century handwritten hymnal, resound. A number of unanswered questions and mysteries still surround the manuscript. Yet the present album, made by the internationally esteemed Tiburtina Ensemble, lifts the veil of mystery to a certain degree, conveying the sheer beauty of the songs. "How wonderful my favourite Latin choral pieces sounded in Old Czech!" says Barbora Kabátková, Tiburtina Ensemble's artistic director, who spoke to Supraphon in connection with its release of the recording.

Have you been to the South Bohemian village of Jistebnice?

I have passed through Jistebnice several times. Had I not known the Jistebnice kancionál and the story of its discovery, I probably would not even remember the village. But I'm not saying that it isn't a nice place to live!

The Jistebnice kancionál contains Easter liturgy music – what is it that makes the hymnal so interesting?

As a whole, the Jistebnice kancionál is immensely precious. The bulk of the choral music intended for the most important feasts of the liturgical year it contains is intended for Lent and Easter. The most engrossing pieces for the Paschal Triduum include "pseudo-lamentations", inspired by Jeremiah's Lamentations. One of them, an emotional account of the Passion of Christ, is featured on our album.

Is Old Czech difficult to understand and work with?

Yes, it is, primarily because – just like with all archaic languages – you cannot consult the pronunciation with an authentic, native speaker. Learning the texts wasn't that bad, as it is quite similar to contemporary Czech, although sometimes this similarity was quite misleading. What's more, we were not at all sure about some words whose spelling differed in individual pieces within the manuscript.

Do you think that music can work as a time machine, with the Jistebnice kancionál and your recording affording us the opportunity to peep into the 15th century?

I will gladly leave it upon the listener to judge. It all depends on everyone's zest and imagination!

What do you deem to be the greatest revelation of the Jistebnice kancionál?

I didn't anticipate finding quite so much beautiful music there. During my musicology studies, I only had a superficial knowledge of the source, and nothing motivated me to examine it more closely. Only the research carried out by Hana Wörner-Vlhová opened my eyes and spurred me to explore the manuscript thoroughly. I personally consider its greatest value to be the contents, in terms of music and text alike. The hymnbook provides us with an intimate insight into the people living in the late 14th and early 15th centuries.

Will you be presenting the Jistebnice kancionál repertoire in concert once the coronavirus situation so allows?

Our plans go right the way through to 2023, yet the question remains of which of them will actually come to fruition. But I am an optimist, so I really hope that we'll give the premiere of the Jistebnice kancionál repertoire at a concert that should be taking place in June within the Conventus Moraviae festival in Velké Meziříčí. In the summer, we are scheduled to perform a variety of programmes in the Czech Republic, Spain, Belgium, the Netherlands and Germany. Next year, I hope, we will make our North America debut, which was shifted from this January.



JANA BOUŠKOVÁ: GREAT MUSIC IS TIMELESS AND HEALS THE SOUL!

Jana Boušková is one of the most globally distinguished harpists of the present day. Her acclaim comes as no surprise – she has garnered numerous prestigious accolades (first prizes at the USA International Harp Competition, Concours International de Musique de Chambre in Paris, Torneo Internazionale di Musica in Italy, etc.), performed at major venues all over the world alongside renowned artists (Rostropovich, Vengerov, Bashmet, Tetzlaff, and others), and she has gained recognition as a musician (solo harpist of the Czech Philharmonic) and teacher (professor at the Royal College of Music in London and the Royal Conservatory of Brussels) – to name but a few of her accomplishments. Yet Jana Boušková has never forgotten where her roots are and the tradition from which her own artistry and sentiment has grown. The new album, symbolically titled *Má vlast*, occupies a special position in her discography. By arranging for the harp their iconic pieces, Jana Boušková has paid tribute to the most celebrated Czech composers. *Má vlast* is her most personal profession of love for her homeland and the towering figures who shaped her musical landscape. Smetana, Dvořák and Suk made Czech music global – and Jana Boušková makes it resound all over the world again.

Your work paving the way to the release of the album *Má vlast* must have been challenging. What was the most difficult part of your task?

Work on the album, whose aim it is to present the harp as an instrument different from that which most listeners know, was a source of delight from the very beginning. Yet I must admit that making this great dream of mine come true was really demanding. Besides performing the music, I was arranging all the pieces featured on the album. It took me four years to complete the task. But I myself had decided to take up this great challenge. Even though a tough nut to crack, which entailed thousands of hours spent at my computer transcribing the scores, I never regretted my choice. The very opposite was the case – the more I worked on the arrangements, the further I advanced. As it was the first time I had worked on arrangements, I approached it meticulously, often mulling over a single bar for several days, until the result was precisely what I wanted it to be. I paid attention to every detail, with enormous care, as though nurturing my own beloved child. And that is how I perceive the album, which is entirely my own creation. No one anywhere had arranged the respective pieces for the harp. I felt an enormous responsibility

for arranging some of the best-known compositions by the Czech masters, who did not write anything for solo harp, which was an immense challenge in itself. And after completing the arrangements, I had to rehearse and learn the music as a performer. I am immensely happy that I negotiated various obstacles and this extraordinary project has come to fruition. I approached performing the music with equal diligence and care. All the pieces are really difficult, and so rehearsing and learning them took me much longer than in the case of the regular harp repertoire. But the most difficult aspect? Actually everything I have mentioned was difficult, while concurrently I was stressed by the unrelenting pressure of time and the deadlines I myself had set for completing, rehearsing and recording the album. Time just ran so quickly. Depriving myself of proper sleep, I worked hard day and night, seven days a week. Yet it was definitely worthwhile, for my musical child was born and will now live and breathe. I sincerely hope that the album will make the listeners as happy at it has made me.

What was the recording like?

The circumstances under which I began making the album were fraught. Since the pandemic situation did not allow for continuous



Photo © Vojtěch Havlík

recording, we had to find dates when the entire team could get together. What's more, I had to postpone three planned sessions due to health problems. First I had an inflamed finger, on another occasion, just before a recording session, already in the hall, I suddenly couldn't feel two fingers on my left hand. For a month, I was out of action owing to a blocked vertebra in my neck. Yet notwithstanding such troubles, the recording made be very happy. I worked with an amazing team. The cooperation with the recording director Zdeněk Zahradník and the sound engineer Ondřej Urban was simply wonderful. They had infinite patience with me. As a true maximalist, during the recording sessions I sometimes insisted that a piece be repeated many times over, until we attained the outcome that satisfied me. The team often joked that we had enough material for several albums. I was also pleased to have actually heard the majority of the pieces performed for the first time, as I had never played them previously. So I can quite vividly imagine the great excitement composers feel when they first hear their music performed live... I had similar feelings when listening to my arrangements.

What is it like to play Smetana's Vltava or Vyšehrad on the harp? – How did you feel when you performed scores you have played with the Czech Philharmonic, yet this time on your own?

When it comes to Smetana compositions, I would like to mention Šárka, which I haven't performed as a member of an orchestra, since the instrumentation doesn't include the harp. Given that My Country is among the pieces most frequently featured in the Czech Philharmonic's concert programmes, as solo harpist since 2005 I have had the opportunity to play it at many venues worldwide under the baton of a number of conductors. I am seated with the orchestra throughout the first three poems of My Country, hence Šárka, in which the harp is not employed, is very close to my heart too. This personal experience certainly encouraged me to transcribe all three sections for the

harp. And the notion of the sound of a full-scale orchestra provided me a great deal of inspiration for creating my arrangements for solo harp. I must confess that during the Czech Philharmonic's re-hearsals for the concerts featuring My Country I played my solo harp arrangements during orchestral tutti. I personally feel really happy that all the hard work has paid off.

How are you coping with the difficulties caused by the ongoing pandemic? How are your performance plans shaping up? And will you be presenting your new album at concerts?

Owing to the pandemic, I was able to complete all the arrangements for the new album. Without having had the extra time, which I didn't previously have due to my busy schedule, I simply wouldn't have brought the recording project to fruition. At least the pandemic has been good for me in this respect. Yet, just like the majority of musicians, I naturally miss giving concerts and the feeling of joy resulting from communicating music to audiences. Therefore I am glad that by means of the new album I will reach out to listeners, and hopefully brighten up the hours they are compelled to spend at home. As for concerts, things are still up in the air. Several planned performances keep getting put back, while in the case of others we are still waiting for the decision as to whether they will actually take place or not. The only events that have to date been confirmed are my performance in June at the Music Festival in Piešťany, Slovakia, and a concert in July at the Monastery Music Festival in Moravia, of which I am a patron. During the summer, I am also scheduled to appear at a music festival in Estonia, as well as at open-air concerts in Prague, where I would like to present pieces from the album *Má vlast*. Let's hope that we will be able to materialise all our plans. I above all look forward to sharing this lovely music with audiences. Great music is timeless and is a tried-and-tested remedy for the soul.



Photo © Martin Kubica



MUSIC FOR PRAGUE MARKING THE CENTENARY OF KAREL HUSA'S BIRTH

The album released by Supraphon in collaboration with the Prague Symphony Orchestra to mark the centenary of Karel Husa's birth maps the composer's creative periods between 1947 and 1983. It contains the very first studio recording of his Three Frescoes. Under the baton of its chief conductor, Tomáš Brauner, the Prague Symphony Orchestra, closely connected with Karel Husa and Prague alike, recorded the album at the Smetana Hall of the Municipal House in Prague, where in the wake of the 1989 Velvet Revolution Karel Husa liked to return. We talked about the new album featuring Karel Husa's music with Martin Rudovský, the programme director of the Prague Symphony Orchestra, and the chief conductor Tomáš Brauner.



MARTIN RUDOVSKÝ: IT IS A PERSONAL, INTROSPECTIVE PROJECT...

The Prague Symphony Orchestra, conducted by Tomáš Brauner, has made an album of Karel Husa's music marking the centenary of the composer's birth. How significant do you deem the project to be for your orchestra?

I would say that the album is of great importance for our orchestra, whose history is closely connected with Karel Husa. Before he left Prague and his country, he graduated from the conservatory with a piece that the Prague Symphony performed and he himself conducted.

Can music lovers look forward to live performances of the pieces contained on the new album?

Yes, they can. In March 2022, we are scheduled to perform in concert Karel Husa's Three Frescoes, Op. 7, actually a rediscovered work, whose very first studio recording the album features.

The Prague Symphony Orchestra premiered the Three Frescoes in April 1949 under their then chief conductor, Václav Smetáček. The performance with their current chief conductor, Tomáš Brauner, will thus be the second ever, some seven decades after the first one!

What do you consider to be the greatest facet of Karel Husa's legacy?

Similarly to other great Czech composers, he combined the Czech music tradition with the global one. He developed the suggestive idiom of Arthur Honegger, his mentor, into a highly singular expression,

blending tenderness and harshness. Moreover, owing to Karel Husa, the world became more aware of Prague, the city that inspired a number of his scores.



TOMÁŠ BRAUNER: HUSA'S SCORES HAVE A PROFOUND MEANING...

What does Karel Husa's music mean to you?

To a certain extent, I have discovered a new planet. I knew Husa's famous Music for Prague 1968, yet his Symphony No. 2 and Three Frescoes are true revelations to me. Our lack of familiarity with his music should prompt us Czechs to broaden our horizon, even more so given that precious few composers, with perhaps the exception of Bedřich Smetana and Josef Suk, devoted to Prague as much as Husa did. Remarkable too is Husa's embracing both the Czech and global music traditions.

What was the most challenging aspect when recording the album, and what was the most thrilling?

Husa's music is totally dependent on precise rhythm and its expressive rendition. In this respect, his pieces are virtuosic when it comes to orchestra performance. A case in point is the second movement of Symphony No. 2. Besides the percussion group, great requirements are placed on the brass instruments, perhaps because originally Husa was a trumpeter. My enthusiasm resulted from the fact that all the challenges the orchestra and myself had to tackle served the purpose. Husa's scores are difficult, yet absolutely clear, straight-lined even. They have a profound meaning and an excellent musical shape.

GLOBAL CLASSICAL MUSIC LEGEND ALFRED BRENDEL TURNED 90!

In January 2021, Alfred Brendel, the world-renowned Austrian-British pianist, celebrated his 90th birthday. To mark the occasion, Supraphon came up with a special present, which should delight all the fans of the great classical music figure's work. The label released a DVD titled *Alfred Brendel – My Musical Life*, featuring documentary footage of the lectures and the masterclass Brendel gave in 2019 and 2020 during his visit to Prague upon the invitation of the Prague Music Performance and the Czech Philharmonic.

When, in December 2008, six decades into his illustrious career, Alfred Brendel bade farewell to an emotional Viennese audience, it was not a "full stop", as it may have appeared at that moment. Rather a "semicolon". With more time on his hands, the celebrated pianist went on to focus on other activities – writing essays on music and poetry, giving lectures, leading masterclasses. As he himself said with a smile: "As a pianist who writes, I've been called a 'wild philosopher at the piano', while in America they've even classified me as an intellectual. That's what one gets for publishing books, wearing glasses, and not playing Rachmaninoff," adding: "I see my essays as, above all, the result of self-doubt, something no performer should do without, as a tool of self-criticism and an attempt at helping oneself."

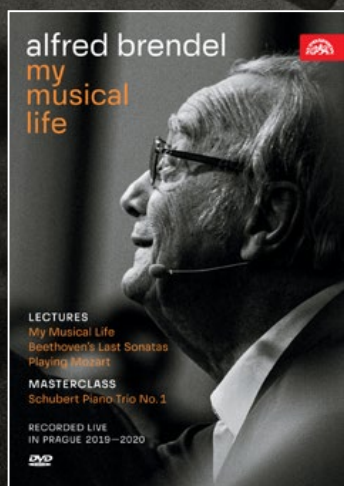
Beethoven, Mozart and Schubert are the figures he, as a pianist, treasures most. The DVD featuring the autobiographical lecture *My Musical Life* provides the viewer with a glimpse of the universe full of paradox that gave rise to the legend called Brendel – unveiling the

sources of his inspiration, education and artistry, that which formed his vision of the world.

In January 2021, Alfred Brendel entered his nineties, possessing profound knowledge and experience, as well as a great zest for learning new things. And also a sense of humour, which he has often turned against himself. Precious few pianists have influenced the perception and performance of music as much as Brendel has. He was the first to have recorded the complete Beethoven piano works, he succeeded in bringing Franz Schubert's music back to the concert stage. Of late, Brendel has often visited Prague to give lectures and masterclasses at the Rudolfinum, highlights of which are captured on the present DVD, now released for global distribution by Supraphon.

The documentaries that make up the DVD *Alfred Brendel – My Musical Life*, were directed by Jakub Kořínek and Jordan Dimov. The video postproduction was entrusted to Jakub Mayer, and in the music parts Alfred Brendel worked with the pianist Jan Bartoš and Trio Incendio.

Supraphon released a special DVD:
Alfred Brendel – My Musical Life,
featuring the lectures and the masterclass
of the pianist Alfred Brendel



SU7141-9



THE COMPLETE RECORDING OF BEETHOVEN'S PIANO TRIOS MADE BY THE SUPERB SUK TRIO

The complete album of Ludwig van Beethoven's piano trios features the Suk Trio, who soon after their establishment in 1951 gained international renown and recognition. Supraphon made the recordings for Nippon Columbia within a short timeframe, from June 1983 to April 1984, at the Rudolfinum in Prague. They capture the mature ensemble when it included the pianist Josef Hála, who in 1980 had replaced Jan Panenka. The trio's sound was dominated by the strings, primarily the violin of Josef Suk, who also defined the interpretation principles. The singularity of the ensemble and their recordings alike

rests in infallible technique, sonic refinement, admirable interplay and profound musicality devoid of any showboating. The 11 works Beethoven created for piano trio make up a group of pieces equally remarkable as his 16 string quartets. With over half of them written before 1800, prior to the composer's turning 30, they clearly reveal his creative flights and struggles, first and foremost serving to attest to the grand formation of Beethoven's compositional principles and the attainment of his apex in his later opuses.



SU4297-2



The Suk Trio in the mid-80s:

Josef Suk – violin
Josef Chuchro – cello
Josef Hála – piano



Photo © Supraphon archive

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