



Jakub Hrůša
PKF – Prague Philharmonia

Antonín Dvořák
Symphonic Variations
Slavonic Rhapsodies

Antonín Dvořák (1841-1904)

Symphonic Variations Op. 78

1	Tema – Variations 1-4	2. 41
2	Variations 5-9	2. 34
3	Variations 10-13	2. 17
4	Variations 14-17	2. 51
5	Variations 18-21	2. 10
6	Variations 22-24	2. 34
7	Variations 25-27	1. 58
8	Finale	4. 16

Slavonic Rhapsodies Op. 45

9	Nr. 1 in D major	12. 39
10	Nr. 2 in G minor	13. 09
11	Nr. 3 in A-flat major	13. 19

Total playing time: 60. 36

PKF - Prague Philharmonia

Jan Fišer, Concert master

Conducted by **Jakub Hrůša**



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Jakub Hrůša © Pavel Hejný

There probably isn't any other composer in the whole world whose life and work I have felt literally blessed to experience, love and transmit to audiences worldwide as Antonín Dvořák. Whatever the occasion, and whether through my choice or at the invitation of others, to perform his music is the most welcome and most natural gift I've ever had as a musician.

Dvořák is widely popular. Not all of his precious output is well-known, though. There are compositional wonders and jewels, such as the Symphonic Variations, and there are also vividly inspired pieces which have – unjustly in my view – become overshadowed by other of his own works. The Slavonic Rhapsodies, for example, deserve to be admired right alongside his more famous Slavonic Dances – they both spring from the same inspirational well.

The PKF - Prague Philharmonia is a beautiful ensemble which has brought artistic happiness and fulfilment to me over many years of intense collaboration. I wish that all of you who listen to our disc enjoy it and also recognize the joyful musical bond and friendship we've had with each other and the common admiration we feel for our beloved Antonín Dvořák.

Jakub Hrůša



Table with 2 columns: Track number and Title. Tracks include Slavonic Dances (Op. 46), Slavonic Rhapsodies (Op. 45), and Symphonic Variations (Op. 77).



Antonín Dvořák (1852-1904)
The Prague Philharmonia
Conductor: Jakub Hrůša

Prague Philharmonia
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ACKNOWLEDGMENTS
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More information about the album and the conductor.

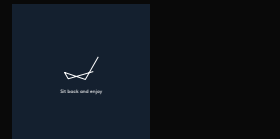
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Dvořák's *Symphonic Variations* and his three *Slavonic Rhapsodies* – each work a little masterpiece in its way – were all written within a period of a year and a half that straddled an important watershed in his career: his sudden emergence as a composer of global renown.

As the theme for the *Variations*, completed as the first of these pieces in September 1877, Dvořák chose a melody he had written earlier that year for his choral setting of a quasi-Slovak-folk poem, 'I'm a poor fiddler, not a penny to my name, yet everywhere I thrive.' It could be the story of his own life up to that point. He had come 'from the folk' (albeit Czech, not Slovak). His own first instrument had been violin and for many years he had made his meagre living mainly by playing viola. As a composer he had long been ignored, then had finally scored some successes

primarily in Prague, but no major work of his had been performed more than a few times and none at all outside the Czech lands; for the handful of publications of his music to date he had received no compensation. Yet he was indefatigable and kept composing at a prodigious rate.

Striking in the melody of 'I'm a fiddler' is its third note, the raised fourth degree of the major scale, creating the effect of the Lydian mode. Dvořák may have gotten this idea from the folk music of Moravia—the Czech region lying east of his native Bohemia and west of Slovakia—in particular the folksong 'The Ferryman' whose text (but not melody) he set in the same set of choruses as 'I'm a fiddler.'

In several respects, including the use of a closing fugue, Dvořák modelled his *Symphonic Variations* on Beethoven's

monumental *Variations in E flat* (the 'Eroica' Variations) for *Piano*, Op. 35. (Clues are offered by certain markings in Dvořák's manuscript not included in any edition.) The spectrum of moods he explored, however, is even broader than Beethoven's, thanks in part to his use of orchestral colour. Given the infectious optimism of his conclusion it is hard to believe that his only two children living at that time both died while he was working on the score (6 August – 28 September 1877). Almost certainly, however, he was using a sketch written beforehand which alas has not survived.

The *Symphonic Variations* were well received at their premiere in Prague on 2 December 1877—and then totally forgotten for almost a decade! Not until 1887 did Dvořák, now an international celebrity, take steps to 'resurrect' this and other works from his earlier years. Hans Richter wrote to him after the

London premiere of the *Variations* in May that year:

Never have I had such an outstanding, undisputed success with an unknown work in the hundreds of concerts I have conducted. I was stampeded with questions. When was this piece composed? Why has Dvořák left it so long unpublished?

Later that year Johannes Brahms heard the *Variations* in Vienna and wrote to his publisher Fritz Simrock in Berlin calling them 'exciting and vivacious', saying they had impressed the Viennese much more than any other work by Dvořák up to that time.

Simrock had recently agreed to print them (with an opus number reflecting date of publication rather than of composition). But by this time he had published a long list of other works by

English



Antonin Dvořák (1858-1904)	
Antonin Dvořák	1858-1904
Works included in this album	1. Slavonic Rhapsodies, Op. 46 (1878)
	2. Symphonic Variations, Op. 44 (1877)
	3. The Merry Widow, Op. 42 (1872)
	4. The Cunning Little Vixen, Op. 41 (1871)
	5. The Cunning Little Vixen, Op. 41 (1871)
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Dvořák, going back to the *Moravian Duets* which he accepted in December 1877 – the same month as the original premiere of the *Variations* – followed soon by the famous *Slavonic Dances* which Dvořák wrote at Simrock's request. It was just at that time, beginning 13 February 1878, that Dvořák sketched the first of his three *Slavonic Rhapsodies*, undoubtedly having recognized that on the international market there was a demand for things labelled 'Moravian', 'Czech' or, more broadly, 'Slavonic'.

Clear is Dvořák's precedent in the *Hungarian Rhapsodies* of Franz Liszt, with the difference that while Liszt strung together pre-existing melodies he had heard in Hungary, Dvořák invented melodies of his own, developed them to some extent, and shaped them into coherent wholes. Commentators have scrambled to document the 'Slavonic'

character of these pieces, pointing out similarities, most likely accidental and insignificant, to particular Czech melodies. Meanwhile allusions quite possibly intentional to striking moments in symphonies by Beethoven (to his Ninth in the first *Rhapsody*, to his Fifth in the third *Rhapsody*) have gone unnoticed, undoubtedly for the reason that in general style the *Rhapsodies* sound neither like Beethoven nor like symphonies by *any* composer: they are freer, with a higher proportion of whimsy (including surprising changes of tempo and time signature) as opposed to 'logical' thematic development, and with bigger doses of entrancing orchestral effects. Even more than usual with Dvořák, they overflow with spontaneous-sounding melodies sporting the vital rhythms we associate with (not only Slavic) folk dances.

Simrock welcomed the *Slavonic Rhapsodies* as 'fabulous' and they took a place near the head of Dvořák's list of works published outside the Czech lands. The premieres of the first two were given under Dvořák's baton in a concert in November 1878 in Prague, but they soon made their way all over Europe and North America. The third (completed 3 December 1878) had its premiere in Berlin in September 1879 and within six months sounded in numerous venues from Budapest all the way to Cincinnati, Ohio. Reviews of the *Rhapsodies* were nearly always favourable, disagreeing for the most part only as to which of the three was best: each had its champions. Though Dvořák had composed and would compose works of greater monumentality and depth, his *Slavonic Rhapsodies* never fell from favour and he never hesitated to include them in programmes he himself

conducted, even for example in his first appearances leading orchestral concerts in Britain (1884) and Russia (1890). Like the *Symphonic Variations*, the *Slavonic Rhapsodies* form unique and precious items in his rich bequest of works for orchestra.



Antonin Dvořák (1858-1946)

Symphonic Variations

Slavonic Rhapsodies

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1879 - Berlin Philharmonic

1884 - London Philharmonic

1890 - St. Petersburg Philharmonic

1895 - New York Philharmonic

1900 - Boston Symphony Orchestra

1905 - Chicago Symphony Orchestra

1910 - Philadelphia Orchestra

1915 - Cleveland Orchestra

1920 - Pittsburgh Symphony Orchestra

1925 - St. Louis Symphony Orchestra

1930 - Detroit Symphony Orchestra

1935 - Minneapolis Symphony Orchestra

1940 - Kansas City Symphony Orchestra

1945 - Cincinnati Symphony Orchestra

1950 - St. Paul Chamber Orchestra

1955 - Hartford Symphony Orchestra

1960 - Albany Chamber Orchestra

1965 - Rochester Philharmonic Orchestra

1970 - Hartford Symphony Orchestra

1975 - Albany Chamber Orchestra

1980 - Rochester Philharmonic Orchestra

1985 - Hartford Symphony Orchestra

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1995 - Rochester Philharmonic Orchestra

2000 - Hartford Symphony Orchestra

2005 - Albany Chamber Orchestra

2010 - Rochester Philharmonic Orchestra

2015 - Hartford Symphony Orchestra

2020 - Albany Chamber Orchestra

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The PKF – Prague Philharmonia

The PKF – Prague Philharmonia, originally called the Prague Philharmonia, was founded in 1994 on the initiative of world-famous conductor, Jiří Bělohlávek. Shortly after its establishment, the PKF – Prague Philharmonia joined the ranks of the most respected Czech orchestras and it garnered great renown in Europe as well as around the world.

The PKF – Prague Philharmonia is praised for its characteristic sound, created in large part by the key focus of its repertoire: Viennese Classicism. The repertoire also includes Romance compositions, as well as modern and contemporary music, performed within a Special Concert series unique among the range of Czech orchestras.

At the beginning of the 2015–16 season the post of music director and chief conductor was assumed by the distinguished French conductor Emmanuel Villaume. His predecessor in the post of Chief Conductor and Music Director was Jakub Hrůša, a representative of the younger generation. Second Chief Conductor was Swiss conductor and flautist, Kaspar Zehnder. The ensemble’s founder and globally celebrated Czech conductor, Jiří Bělohlávek, was at its helm until 2005 when he was named the orchestra’s Conductor Laureate.

The PKF – Prague Philharmonia is a regular guest at international music festivals, frequently performing at prestigious world concert halls and it is a regular partner to world-famous conductors and soloists. To date the orchestra has recorded more than 60 CDs for prominent Czech and foreign

labels, with several receiving critical acclaim.

The orchestra nurtures the talent of young musicians through its Orchestral Academy project, special concerts for children and parents, and concerts for schools in both Czech and English. The programmes for children include the Notička Children’s Club, which strives to enhance children’s aesthetic faculties.

www.praguephilharmonia.com

Jakub Hrůša

Born in the Czech Republic and described by Gramophone as ‘on the verge of greatness’, Jakub Hrůša is Chief Conductor of Bamberg Symphony, Permanent Guest Conductor of the Czech Philharmonic, Principal Guest Conductor of Tokyo Metropolitan Symphony Orchestra (TMSO), and

served as Music Director and Chief Conductor of PKF–Prague Philharmonia from 2009 to 2015.

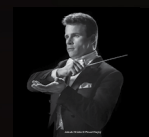
He is a regular guest with many of the world’s greatest orchestras, including the Philharmonia Orchestra, Leipzig Gewandhaus Orchestra, The Cleveland Orchestra, and Orchestre Philharmonique de Radio France.

Recent highlights have included Bohemian Legends and The Mighty Five – two major series specially devised for the Philharmonia Orchestra – and débuts with the Royal Concertgebouw Orchestra, Orchestra Filarmonica della Scala and The Philadelphia Orchestra. Upcoming debuts include the New York Philharmonic, Boston Symphony, Chicago Symphony and the Zurich Tonhalle Orchestra.

Artists



Antonin Dvořák (1858–1904)
Symphonic Variations
Slovakian Rhapsodies



PKF – Prague Philharmonia
Chief Conductor: Emmanuel Villaume

Artists
List of soloists and conductors

Artists
List of soloists and conductors

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Artists
List of soloists and conductors

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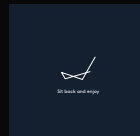
PKF – Prague Philharmonia
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Artists
List of soloists and conductors

Artists
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PKF – Prague Philharmonia
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Artists
List of soloists and conductors



As a conductor of opera, he has been a regular guest with Glyndebourne Festival, conducting The Cunning Little Vixen, Carmen, The Turn of the Screw, Don Giovanni and La bohème, and serving as Music Director of Glyndebourne On Tour for three years. Elsewhere he has led productions for Vienna State Opera (The Makropulos Case), Opéra National de Paris (Rusalka), Frankfurt Opera (Il trittico), Finnish National Opera (Jenůfa), Royal Danish Opera (Boris Godunov), and Prague National Theatre (The Cunning Little Vixen and Rusalka).

As a recording artist, his releases include a live recording of Smetana's Má vlast from the Prague Spring Festival; the Tchaikovsky and Bruch violin concertos with Nicola Benedetti and the Czech Philharmonic; and live recordings of Berlioz's Symphonie fantastique, Strauss's Eine Alpensinfonie and Suk's

Asrael Symphony with TMSO. Previously for Pentatone he has released discs of Dvorak's Overtures and cello concertos by Dvorak and Lalo with Johannes Moser – both with PKF – Prague Philharmonia.

Jakub Hruša studied conducting at the Academy of Performing Arts in Prague, and is currently President of the International Martinů Circle. In 2015 he was the inaugural recipient of the Sir Charles MacKerras Prize at the Janacek Theatre in Brno.

Dvořák's Symphonische Variationen und seine drei Slawischen Rhapsodien – jedes Stück auf seine Art ein kleines Meisterwerk – entstanden allesamt innerhalb eines Zeitraums von eineinhalb Jahren, die einen bedeutenden Wendepunkt in seiner Karriere umspannten: sein unvorhergesehenes Hervortreten als Komponist von Weltruhm.

Als Thema der *Symphonischen Variationen*, die als erste jener Werke im September 1877 vollendet wurden, wählte Dvořák eine Melodie aus, die er bereits früher in diesem Jahr für den Chorsatz auf ein gleichsam slowakisches Volksgedicht mit dem Titel "Der Fiedler" ("Ich bin ein armer Fiedler, ohne einen Pfennig in der Tasche, doch Erfolg habe ich überall" geschrieben hatte. Dieses Gedicht könnte gut seine eigene Lebensgeschichte bis zu diesem Zeitpunkt beschreiben. Er war „aus

dem Volk" gekommen (wenn auch tschechischer und nicht slowakischer Herkunft). Sein erstes eigenes Instrument war die Violine gewesen und über viele Jahre hatte er seinen kargen Unterhalt hauptsächlich durch sein Bratschenspiel bestritten. Als Komponist war er lange ignoriert worden, bevor er endlich vor allem in Prag einige Erfolge erringen konnte, wobei dort allerdings keines seiner bedeutenden Werke mehr als ein paar Mal – und außerhalb Tschechiens kein einziges Werk überhaupt – aufgeführt worden war. Für die wenigen veröffentlichten Werke hatte er keine Vergütung erhalten. Dennoch war Dvořák unermüdlich und komponierte in hoher Frequenz.

In der Melodie von "Der Fiedler" sticht ganz besonders die dritte Note hervor, die erhöhte vierte Stufe der Durleiter, durch die der Effekt des lydischen Modus erzielt wird. Dvořák könnte diese Idee

Deutsch

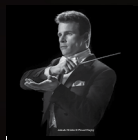


Antonin Dvořák (1858-1904)

Symphonische Variationen

Slawische Rhapsodien

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Jakub Hruša

Prague Philharmonia

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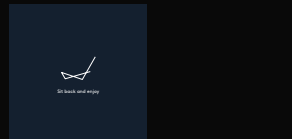
Prague Philharmonia

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Prague Philharmonia



der Volksmusik aus Mähren entnommen haben – jener tschechischen Region, die östlich seiner Heimat Böhmen und westlich der Slowakei liegt - insbesondere dem Volkslied "Der Fährmann", dessen Text (aber nicht Melodie) er in der gleichen Sammlung für Männerchor verarbeitete wie "Der Fiedler".

In mehrfacher Hinsicht, so auch in der Verwendung einer das Werk abschließenden Fuge, modellierte Dvořák seine *Symphonischen Variationen* nach Beethovens monumentalen *Variationen Es-Dur op. 35*, den "Eroica-Variationen" für Klavier. (Hinweise darauf ergeben sich aus bestimmten Markierungen in Dvořáks Handschrift, die nicht in jeder Ausgabe auftauchen.) Die Bandbreite der Stimmungen, die er hier erkundet, geht noch über Beethovens Ansatz hinaus, was sich teilweise aus der Verwendung

der Orchesterfarben erklärt. Vor dem Hintergrund des ansteckenden Optimismus am Ende des Werkes ist es nur schwer vorstellbar, dass die beiden einzigen damals noch lebenden Kinder Dvořáks im Lauf der Kompositionsarbeit verstarben (6. August - 28. September 1877). Beinahe sicher wissen wir, dass Dvořák im Vorfeld der Komposition Skizzen angefertigt hatte, die leider verloren gegangen sind.

Bei ihrer Uraufführung am 2. Dezember 1877 in Prag wurden die *Symphonischen Variationen* positiv aufgenommen - und gerieten danach beinahe für ein Jahrzehnt völlig in Vergessenheit! Erst 1887 unternahm der mittlerweile international berühmte Komponist Schritte, dieses und auch andere Werke aus früheren Jahren wieder zum Leben zu erwecken. Hans Richter schrieb nach der Londoner Erstaufführung der *Variationen* im Mai jenes Jahres

an Dvořák: *"Ein so durchschlagender, unbestrittener Erfolg einer Novität ist mir in den Hunderten von Konzerten, die ich schon dirigierte, noch nicht vorgekommen. Alles bestürmte mich mit Fragen, wann ist das Stück komponiert? Warum hat es Dvořák so lange nicht publiziert?"*

Im weiteren Verlauf des Jahres hörte Johannes Brahms die *Variationen* in Wien und schrieb an seinen Verleger Fritz Simrock in Berlin, es seien *„anregende und lebendige“* Stücke, die *„haben hier ungemein imponiert und interessiert, weit mehr als sonst ein Werk vom ihm.“*

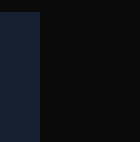
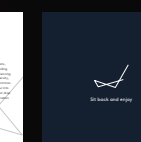
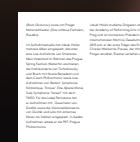
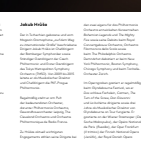
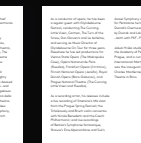
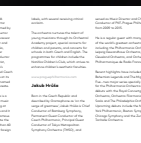
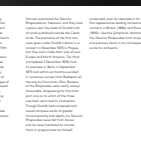
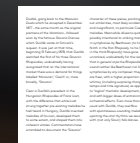
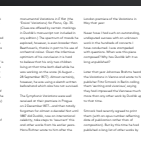
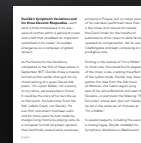
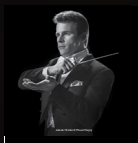
Simrock hatte unlängst einer Ausgabe zugestimmt (unter einer Opus-Nummer, die eher das Datum der Veröffentlichung als das der Komposition widerspiegelt). Aber zu diesem Zeitpunkt hatte der Verleger bereits eine lange Liste mit weiteren Werken Dvořáks

herausgegeben, angefangen von den *Klängen aus Mähren*, die er im Dezember 1877 angenommen hatte, gefolgt von den berühmten *Slawischen Tänzen*, die Dvořák auf Simrocks Wunsch geschrieben hatte. Just zu dieser Zeit, ab dem 13. Februar 1878, begann Dvořák mit den Skizzen zur ersten seiner drei *Slawischen Rhapsodien*. Zweifellos hatte er erkannt, dass Stücke mit den Attributen "Mährisch", "Tschechisch" oder, weiter gefasst, "Slawisch" auf dem internationalen Markt stark nachgefragt wurden.

Dvořák nahm sich Liszts *Ungarische Rhapsodien* zum Vorbild, mit dem Unterschied, dass Liszt vorhandene Melodien aneinanderreichte, die er in Ungarn gehört hatte, während Dvořák seine eigenen Melodien ersann, diese zum Teil weiter entwickelte und dann aus ihnen jeweils ein stimmiges Ganzes formte.



Antonín Dvořák
Symphonic Variations
Slovakian Rhapsodies



Kommentatoren rangelten darum, den „slawischen“ Charakter dieser Stücke ganz bestimmten tschechischen Melodien zuordnen zu können, indem sie vor allem auf Ähnlichkeiten verwiesen, die wohl eher zufällig und unbedeutend sind. Derweil blieben höchstwahrscheinlich absichtliche Verweise auf Schlüsselstellen in Beethovens Symphonien (etwa zur Neunten in der ersten Rhapsodie, zur Fünften in der dritten Rhapsodie) unbemerkt; aus dem Grund heraus, dass die Rhapsodien ganz allgemein betrachtet weder wie Beethovens Symphonien noch wie Symphonien irgendeines anderen Komponisten klingen: Die Rhapsodien sind freier, ihre Launen (wie etwa überraschende Tempo- und Taktwechsel) überwiegen und sie verfügen über eine größere Portion hinreißender Orchestereffekte. Sogar mehr als sonst bei Dvořák üblich,

sprudeln die Werke beinahe über vor spontan klingenden Melodien, die jene vitalen Rhythmen zur Schau tragen, die wir mit (nicht nur slawischen) Volkstänzen verbinden.

Simrock empfing die *Slawischen Rhapsodien* mit dem Wort „famos“ und bald standen sie in der Spitzengruppe jener Werke Dvořáks, die außerhalb Tschechiens veröffentlicht wurden. Die Uraufführung der ersten beiden Rhapsodien fand in einem Konzert unter Leitung Dvořáks im November 1878 in Prag statt, bevor sie rasch in ganz Europa und Nord-Amerika Verbreitung fanden. Die am 3. Dezember 1878 vollendete dritte Rhapsodie wurde im September 1879 in Berlin uraufgeführt und erklang innerhalb der nächsten sechs Monate in zahlreichen Orten von Budapest bis Cincinnati, Ohio. Die Kritiken waren fast immer wohlmeinend, es herrschte

lediglich Uneinigkeit darüber, welches der drei Werke nun das Beste sei: Jedes hatte seine Meister. Obwohl Dvořák Werke von größerer Monumentalität und Tiefe komponiert hatte und auch danach noch komponieren würde, gerieten seine *Slawischen Rhapsodien* niemals ins Abseits. Er selber zögerte auch nicht, sie bei seinen Dirigaten ins Programm zu nehmen, selbst bei seinen ersten Auftritten als Dirigent in Orchesterkonzerten in England (1884) und Russland (1890). Wie die *Symphonischen Variationen*, so stellen auch die *Slawischen Rhapsodien* einzigartige und wertvolle Werke in seinem reichen orchestralen Erbe dar.

PKF – Prague Philharmonia

Die PKF – Prague Philharmonia wurde 1994 unter den Namen Prague Philharmonia auf Initiative des weltberühmten Dirigenten Jiří Bělohlávek gegründet. Schon nach kurzer Zeit zählte die PKF – Prague Philharmonia zu den angesehensten tschechischen Klangkörpern und erwarb sich zudem nicht nur in Europa, sondern weltweit einen ausgezeichneten Ruf.

Die PKF – Prague Philharmonia ist für ihren charakteristischen Klang beliebt, den sich das Ensemble vor allem durch die Fokussierung auf das Kernrepertoire der Wiener Klassik erarbeitet hat. Darüber hinaus zählen auch romantische Kompositionen sowie moderne und zeitgenössische Musik zum Repertoire des Orchesters. Letztere werden in einer eigenen, unter den tschechischen Orchestern einzigartigen

Künstler



Antonin Dvořák (1858-1904)
 Symphonische Variationen
 Slawische Rhapsodien

PKF – Prague Philharmonia
 Jiří Bělohlávek

Slawische Rhapsodien
 Dvořák

Slawische Rhapsodien
 Dvořák

PKF – Prague Philharmonia
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Slawische Rhapsodien
 Dvořák

Slawische Rhapsodien
 Dvořák

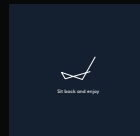
PKF – Prague Philharmonia
 Jiří Bělohlávek

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Konzertreihe aufgeführt.

Mit Beginn der Spielzeit 2015/16 hat der angesehene französische Dirigent Emmanuel Villaume die Leitung des Orchesters übernommen. Sein Vorgänger als Chefdirigent und Musikdirektor war Jakub Hrůša, ein Vertreter der jüngeren Generation. Zweiter Chefdirigent war der schweizerische Dirigent und Flötist Kaspar Zehnder. Bis zum Jahr 2005 fungierte der Gründer und weltweit gefeierte tschechische Dirigent Jiří Bělohlávek das Orchester, anschließend wurde er zum Ehrendirigenten ernannt.

Die PKF – Prague Philharmonia gastiert regelmäßig bei internationalen Musikfestivals und tritt häufig in den bedeutendsten Konzertsälen der Welt mit weltberühmten Dirigenten und Solisten auf. Bis heute hat das Orchester mehr als 60 CDs für wichtige

tschechische und internationale Label aufgenommen, von denen einige Alben mit bedeutenden Preisen ausgezeichnet wurden.

Das Orchester fördert insbesondere hochbegabte junge Musiker: durch seine Orchesterakademie, eigene Konzerte für Kinder und Eltern sowie durch Konzerte für Schulen in tschechischer und englischer Sprache. Zu den Programmen für Kinder zählt auch der Notička Children's Club, der sich zum Ziel gemacht hat, die speziellen ästhetischen Fähigkeiten von Kindern zu fördern.

www.praguephilharmonia.com

Jakub Hrůša

Der in Tschechien geborene und vom Magazin Gramophone „auf dem Weg zu internationaler Größe“ beschriebene Dirigent Jakub Hrůša ist Chefdirigent der Bamberger Symphoniker sowie Ständiger Gastdirigent der Czech Philharmonic und Erster Gastdirigent des Tokyo Metropolitan Symphony Orchestra (TMSO). Von 2009 bis 2015 leitete er als Musikalischer Direktor und Chefdirigent die PKF-Prague Philharmonia.

Regelmäßig steht er am Pult der bedeutendsten Orchester, darunter Philharmonia Orchestra, Gewandhausorchester Leipzig, The Cleveland Orchestra und Orchestre Philharmonique de Radio France.

Zu Hrůšas aktuell wichtigsten Engagements zählen seine Dirigate bei

den zwei eigens für das Philharmonia Orchestra entwickelten Konzertreihen *Bohemian Legends* und *The Mighty Five* sowie seine Debüts beim Royal Concertgebouw Orchestra, Orchestra Filarmonica della Scala sowie beim The Philadelphia Orchestra. Demnächst debütiert er beim New York Philharmonic, Boston Symphony, Chicago Symphony und beim Tonhalle-Orchester Zürich.

Im Operngraben gastiert er regelmäßig beim Glyndebourne Festival, wo er *Das schlaue Fuchslein*, *Carmen*, *The Turn of the Screw*, *Don Giovanni* und *La bohème* dirigierte sowie drei Jahre als Musikalischer Direktor von Glyndebourne on Tour fungierte. Er gastierte an der Wiener Staatsoper (*Die Sacke Makropulos*), der Opéra National de Paris (*Rusalka*), der Oper Frankfurt (*Il trittico*) der Finnish National Opera (*Jenůfa*), der Royal Danish Opera



Antonin Dvořák (1858-1904)
 Symphonic Variations
 Slavonic Rhapsodies



PKF - Prague Philharmonia

Jakub Hrůša

Philharmonia Orchestra

PKF - Prague Philharmonia

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Antonin Dvořák (1858-1904)
 Symphonic Variations
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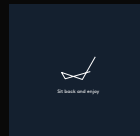
PKF - Prague Philharmonia

Jakub Hrůša

Philharmonia Orchestra

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(Boris Godunov) sowie am Prager Nationaltheater (Das schlaue Fuchlein, Rusalka).

Im Aufnahmestudio hat Jakub Hrůša mehrere Alben eingespielt, darunter eine Live-Aufnahme von Smetanas Mein Vaterland im Rahmen des Prague Spring Festival. Weiterhin erschienen die Violinkonzerte von Tschaikowsky und Bruch mit Nicola Benedetti und dem Czech Philharmonic sowie Live-Aufnahmen von Berlioz' Symphonie fantastique, Strauss' Eine Alpensinfonie, Suks Symphonie "Asreal" mit dem TMSO. Für das Label Pentatone hat er Aufnahmen mit Ouvertüren von Dvořák sowie die Violoncellokonzerte von Dvořák und Lalo mit Johannes Moser als Solisten eingespielt. In beiden Aufnahmen leitete er die PKF-Prague Philharmonia.

Jakub Hrůša studierte Dirigieren an der Academy of Performing Arts in Prag und ist momentan Präsident der Internationalen Martinů-Gesellschaft. 2015 war er der erste Träger des Sir Charles Mackerras-Preises, der ihm im Prager Janáček-Theater verliehen wurde.



PKF – Prague Philharmonia © Pavel Hejný



Antonín Dvořák (1858-1904)
Symphonic Variations
Slovakian Rhapsodies



Jakub Hrůša
Prague Philharmonia

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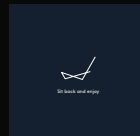
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Acknowledgments

PRODUCTION TEAM

Executive producer **Job Maarse** | Recording producer **Job Maarse** | Balance engineer **Erdo Groot** | Recording engineer **Roger de Schot** | Editing **Erdo Groot** | Audio recording & postproduction **Polyhymnia International B.V.** | Liner notes **David R. Beveridge** | German translation **Franz Steiger** | Cover photo **Pavel Hejny** | Design **Joost de Boo** | Product manager **Angelina Jambrekovic**

This album was recorded at Forum Karlin in Prague, Czech Republic in January 2015.

PENTATONE TEAM

Director A&R **Job Maarse** | Managing Director **Dirk Jan Vink** | Director Product, Marketing & Distribution **Simon M. Eder** | A&R **Kate Rockett** | Marketing & PR **Silvia Pietrosanti** | Distribution **Veronica Neo**

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Antonin Dvořák (1858-1904)
Symphonic Variations
Slovakian Rhapsodies



Pavel Hejny
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Job Maarse
Recording Producer

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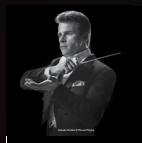


Sit back and enjoy



Jakub Hroša
violinist
Antonín Dvořák
Symphonic Variations
Slovakian Rhapsodies

Track information table for Antonín Dvořák (1842-1904) featuring tracks 1-10.



These tracks are performed by the Czech Philharmonic Orchestra, conducted by Jiří Bělohradský.

Antonín Dvořák's music is a blend of traditional Czech folk tunes and modern symphonic forms.

The album features a recording from the Prague Philharmonik in 2018, capturing the essence of Dvořák's sound.

The PPT Program provides a high-quality listening experience with its advanced audio processing.

Premium Sound and Outstanding Artists ensure that you hear every note of the music with clarity and depth.

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