



Franz
KROMMER

Symphonies
Nos. 1 and 2

Concertino for Flute,
Oboe and Violin

Klára Mach
Jasenčáková, Flute

Vojtěch Podroužek, Oboe

Markéta Čepická, Violin

Czech Chamber
Philharmonic
Orchestra
Pardubice

Marek Štilec



Franz Krommer (1759–1831)

Orchestral Works

Czech composer Franz Vinzenz Krommer was born in 1759 in the village of Kamenice, midway between Prague and Vienna. This was appropriate, for he was to spend the majority of his musical life in the Austrian capital. Before moving to Vienna he played as a violinist in the orchestra at Simontornya, south of Budapest, then moved within Hungary to the city of Pécs, where he was Kapellmeister and organist at the cathedral.

From 1795 Krommer was permanently located in Vienna, where he established himself as a published composer in spite of a chequered employment path. Principal roles found him serving as Kapellmeister to Duke Ignaz Fuchs from 1798, working at the Hoftheater from 1810 and then securing an appointment as Kammerherr to the Emperor in 1815. Finally in 1818 Krommer took over from Leopold Anton Koželuch as director of chamber music and court composer to the Habsburg emperors.

In this time Krommer produced a vast amount of music, almost all for instrumental forces. He excelled in the string quartet, with a prodigious output of more than 70 works taking him alongside Haydn in productivity if not prominence, and wrote numerous string quintets. Yet Krommer had a special affinity with wind instruments, producing a number of partitas or 'Harmonies' by which he is best known today. Until recently, Krommer's music has lingered on the sidelines, though his profile was helped in 1997 with the first thematic catalogue of his music, completed by Czech musicologist Karel Padrt. For this recording, Marek Štílec uses corrected parts on the basis of archive records.

Krommer did however experience a temporary uplift in publications of his music early in the 19th century, with publishers in Germany, France, Italy, Denmark and America all taking on his orchestral music. This included a substantial number of concertos and eight published symphonies, along with at least two other known works in the form. Though in the shadow of the output of Haydn and Beethoven, Krommer's works nonetheless show a great deal of melodic invention alongside a willingness to take on less conventional approaches to form and harmony.

The *Symphony No. 1 in F major, Op. 12* was completed late in 1797 and published the following year by Johann André. It is scored for flute, two each of oboes, bassoons, horns and trumpets, as well as timpani and strings. The work begins with a fulsome introduction, building anticipation over a long 'pedal' C for its eventual home tonality of F major. Then the *Allegro vivace* theme sneaks in furtively from the violins, before a more assertive orchestral statement and development. The *Andante*, in B flat major, has a steadying main theme from restrained strings contrasting with a vigorous central section in G minor. The *Menuetto* features a triadic call to arms from woodwind and horns, answered by the strings, then complemented with a graceful trio. For the *Rondo* finale Krommer employs a skittish figure on the violins, to which the orchestra responds with bustling energy.

The *Symphony No. 2 in D major, Op. 40* was published five years after the first, carrying a dedication to a Monsieur P. Bernard. The year 1803 was a particularly productive one for Krommer's catalogue, with concertos for oboe, clarinet and two clarinets all published alongside the symphony. Comparisons with Beethoven are inevitable, for that composer's own second symphony, in the same key, was premiered in Vienna in April that same year. Like Beethoven, however, Krommer showed a willingness to begin moving away from a 'Classical' approach, his weightier music tackling symphonic form in an increasingly bold and adventurous language.

Though once again beginning with an *Adagio* introduction, Krommer opts for a stormy affair in D minor, orchestral flourishes and taut harmonies maintaining the tension before the brisk and bold *Allegro* takes over. In his juxtaposition of major and minor keys Krommer anticipates a favourite practice of later Schubert. The *Adagio* counters this strife with thoughtful yet warm-hearted music in A major, though the insistent chords of its central section threaten to linger. The octave strokes of the violins in the *Menuetto* indicate a move towards the *scherzo* before the wind lead an elegant trio, alternating between G major brightness and G minor shadow. The playful finale enjoys incisive rhythms, its humorous repeated-note theme offset by harmonic excursions.

The modestly titled *Concertino for Flute, Oboe and Violin in F major Op. 38* is in fact a substantial work, also published in 1803. Its relatively unusual combination of soloists suggests Krommer had specific performers in mind, with the potential for the composer to play violin alongside the prominent oboist Joseph Czerwenka, to whom he dedicated his *Oboe Concerto No. 1* that same year.

The *Concertino* takes the form of a serenade or divertimento, with five movements including two minuets that frame the central *Adagio*. In an approach similar to that of a *Sinfonia Concertante*, Krommer sets the three soloists alongside a small orchestra of two violas, two horns, cellos and basses, who they often lead in thematic material. This is notable in the first movement, where the soloists are assigned an attractive main theme and a delicate counterpart in C major led by flute and oboe.

A crisp *Menuetto* is next, with two chromatically inclined trios for the soloists, before the short but stately *Adagio*, in B flat major. The second *Menuetto* adds extra grit as the orchestral violas double the violin theme, before a florid trio is led by the flute. The *Concertino* finishes with a fulsome theme and four variations of shifting moods. Krommer brings each of his soloists to the fore in turn, deepening the mood with a minor-key third variation from the violin, before a restorative coda.

Ben Hogwood

Klára Mach Jasenčáková

Photo: Honza Ježdík



Klára Mach Jasenčáková has studied at the Akademie múzických umění in Prague with Mario Mesany since 2019. As a soloist, she has appeared with the Prague Philharmonia and the Czech Chamber Philharmonic Orchestra Pardubice. In addition to solo and chamber playing, she is deeply engaged in orchestral performance. Between 2019 and 2021, she served as principal flautist of the Slovak State Philharmonic, Košice, before appearing with the Czech Philharmonic Youth Orchestra. From September 2022 until the end of 2023 she was a member of the flute section of the Karlovy Vary Symphony Orchestra, and in January 2024 assumed the position of principal flute of the Czech Chamber Philharmonic Orchestra Pardubice.

Vojtěch Podroužek

Photo: Honza Ježdík



Vojtěch Podroužek studied at Prague Conservatory, University of Ostrava, Utrechts Conservatorium and the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart. He has participated in numerous masterclasses with renowned oboists, such as Jean-Louis Capezzali, David Walter and Maurice Bourgue, as well as courses focused on Early Music performance. He is a laureate of the UFAM international oboe competition in Paris, and International Composers' Competition Opus ignotum in Prague. As a soloist, he has performed with the South Czech Philharmonic and the Karlovy Vary Symphony Orchestra. As a Baroque oboist, he has collaborated with ensembles such as Collegium Marianum, Ensemble Inégal and Czech Ensemble Baroque. He has served as principal oboist of the Czech Chamber Philharmonic Orchestra Pardubice since 2018.

Markéta Čepická

Photo: Honza Ježdík



Markéta Čepická studied at the Akademie múzických umění in Prague with Ivan Štraus, and the Universität für Musik und darstellende Kunst in Vienna with Peter Schuhmayer (2014–15). Čepická regularly performs as a soloist with leading Czech orchestras, including the Janáček Philharmonic Ostrava and Camerata Janáček. She is also active as a chamber musician, and is currently a member of Barocco sempre giovane and the first violinist of the Nedbal Quartet. She has served as concertmaster of the Czech Chamber Philharmonic Orchestra Pardubice since August 2018.

Czech Chamber Philharmonic Orchestra Pardubice

Photo: Frantisek Renza



The Czech Chamber Philharmonic Orchestra Pardubice is valued for its stylistic interpretations and the extraordinary quality of its orchestral sound, and it is rightly ranked amongst the world's leading representatives of Czech musical culture. It often performs at the most prestigious festivals in the Czech Republic and venues throughout Europe such as the Concertgebouw, Amsterdam, the Grosses Festspielhaus, Salzburg, the Herkulessaal and the Gasteig, Munich, the Musikverein, Vienna, the Brucknerhaus, Linz, and the Meistersingerhalle, Nuremberg, among many others. Outside Europe the orchestra has performed in Japan and toured extensively around America. The first principal conductor, Libor Pešek, quickly raised the orchestra to a high standard, and subsequent principal conductors have included Marco Armiliato and Mariss Jansons. The orchestra has also welcomed numerous world-renowned soloists such as Isabelle van Keulen, Vladimir Spivakov, Ludwig Güttler, Radek Baborák, Gábor Boldoczki and Sergei Nakariakov. Aside from concerts, the orchestra regularly engages in operatic and theatre projects and has recorded dozens of successful albums on record labels including Naxos, ArcoDiva, Supraphon, Classico, Monitor-EMI and Amabile.

www.kfpar.cz

Marek Štilec



Photo: Antonín Bína

Czech conductor Marek Štilec is known as an interpreter of Classical orchestral repertoire and is a specialist in Czech Romantic and contemporary music. He has collaborated with orchestras the world over, including the New World Symphony, Ulster Orchestra, London Classical Soloists, Orchestra of the Swan, Berliner Camerata, Prague Philharmonia, Prague Symphony Orchestra, Czech Philharmonic Chamber Orchestra, Kammerphilharmonie Graz, Sarajevska filharmonija, Montenegrin Symphony Orchestra, Sinfonietta Bratislava and Slovak Chamber Orchestra. A prolific recording artist, he has released over 40 albums for labels including Naxos, ArcoDiva, cpo and Supraphon. In the field of historically informed performance Štilec has collaborated with ensembles including the Czech Ensemble Baroque and Ensemble 18+. He is also the founder of the Wranitzky Kapelle, artistic director of Academy Prague Mannheim with the Kurpfälzische Kammerorchester in Mannheim and artistic director of Gustav Mahler Mahler Jihlava. He attended the masterclasses of conductor Leonid Grin at the Järvi Academy for conducting, and has also taken masterclasses with Michael Tilson Thomas, Jorma Panula and Gerd Albrecht.

www.arcodiva.cz/en/agency/instrumental-soloists/marek-stilec

Franz Krommer served the Habsburg emperors as court composer in Vienna, having succeeded his Czech compatriot, Leopold Koželuch. He excelled in a vast range of music, notably the string quartet and music for winds, but he also wrote eight published symphonies and a sequence of concertos. In the recordings heard here conductor Marek Štilec uses corrected parts based on archival records. Both the *First* and *Second Symphonies* are fulsome and vigorous with graceful trios and bustling energy, revealing an increasingly bold and adventurous language. The attractive *Concertino* is in effect a divertimento full of shifting moods.



Franz
KROMMER
(1759–1831)

Symphony No. 1 in F major, Op. 12 (1797) 24:21

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|---|----------------------------|------|
| 1 | I. Adagio – Allegro vivace | 8:10 |
| 2 | II. Andante | 5:35 |
| 3 | III. Menuetto: Allegretto | 3:23 |
| 4 | IV. Rondo: Allegro assai | 7:13 |

Symphony No. 2 in D major, Op. 40 (pub. 1803) 25:38

- | | | |
|---|---------------------------|------|
| 5 | I. Adagio – Allegro | 8:02 |
| 6 | II. Adagio | 6:21 |
| 7 | III. Menuetto: Allegretto | 4:53 |
| 8 | IV. Allegro | 6:22 |

Concertino for Flute, Oboe and Violin in F major, Op. 38 (pub. 1803) 27:24

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|----|--------------------------|------|
| 9 | I. Allegro | 8:15 |
| 10 | II. Menuetto: Allegretto | 4:58 |
| 11 | III. Adagio | 3:44 |
| 12 | IV. Menuetto: Allegretto | 4:09 |
| 13 | V. Tema con variazioni | 6:18 |

Klára Mach Jasenčáková, Flute 9–13

Vojtěch Podroužek, Oboe 9–13 • Markéta Čepická, Violin 9–13

Czech Chamber Philharmonic Orchestra Pardubice

Marek Štilec

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