

Jan NOVÁK

ORCHESTRAL MUSIC, VOLUME ONE

CONCENTUS BIIUGIS, FOR PIANO FOUR HANDS AND STRING ORCHESTRA
CONCERTO FOR OBOE AND CHAMBER ORCHESTRA
CONCERTO FOR PIANO AND STRING ORCHESTRA

Vilém Veverka, oboe
Alice Rajnohová, piano
Lucie Schinzelová and
Kristýna Znamenáčková, piano duet
Ensemble Opera Diversa
Gabriela Tardonová

INCLUDES FIRST RECORDINGS

JAN NOVÁK, MORAVIAN MASTER

by Martin Flašar

Jan Novák was one of the leading representatives of the generation of composers who determined the shape of Czech musical creativity in the period after the Second World War. His compositional style shows a range of influences, not least Stravinsky's Neo-Classicism, which he came to know through Pavel Bořkovec (1894–1972)¹ and to an even more marked degree through Bohuslav Martinů (1890–1959), with whom he studied in New York in 1947–48. Other important influences were contemporary popular music (jazz, swing), traditional Moravian folk-music and, more generally, the Christian tradition of Nová Říše, in the Vysočina region of the Czech Republic, where he was born, on 8 April 1921, and grew up.² Novák was also renowned for his passion for Latin, which he not only spoke fluently but in which he also wrote poetry and into which he made translations. His vocal compositions use Latin lyrics almost exclusively, with the minor exception of his early works, in which he uses Russian, probably under the influence of the Jesuit Grammar School he attended in Velehrad, which had strong Slavic leanings. Indeed, several of his instrumental works are derived directly from the prose metres of classical Latin.

Novák was a versatile composer, creating not only a generous number of orchestral, instrumental and vocal works but also music for theatre and film – not least film scores, for such leading directors as Jiří Brdečka, Vojtěch Jasný, Karel Kachyňa, Jiří Trnka and Karel Zeman. Among his most prominent works are the

¹ A student of Josef Suk at the Prague Conservatoire, Bořkovec (1894–1972) composed three symphonies, two piano concertos, a violin and a cello concerto; his chamber music includes five string quartets and two violin sonatas. The composition of a *Concerto Grosso* might in itself indicate a Neo-Classical bent and Bořkovec's contribution to the genre in 1941 confirms it.

² Novák was not the first composer to be born in Nová Říše, which is some 150 km south-east of Prague and 90 km due west of Brno: the brothers Pavel (1756–1808) and Antonín (1761–1820) Vranický also first saw the light of day there, although, since it was then in the Habsburg Empire, it was known by the German name of Neureisch.

ballets *Svatební košile* ('The Spectre's Bride'; 1954) and *Aesopia* (1981), the cantatas *Dido*, composed in 1967 for the anniversary of the Classical Grammar School in Brno, and *Ignis pro Ioanne Palach* (1969) and the opera *Dulcitius* (1974), set to the mediaeval texts of the canoness Hrotsvitha of Gandersheim (c. 935–73).³ His many orchestral and chamber works are also remarkable. Because of his continual conflicts with the Communist regime and the Soviet occupation, Novák emigrated to Denmark in 1968, moving from there to Italy and finally to Germany, where he lived until his death, in Neu-Ulm (in Bavaria, on the southern bank of the Danube), on 17 November 1984. In 2011 his remains were ceremoniously transferred to the Central Cemetery in Brno.

Although it was Novák's ambition to earn his living as a freelance composer, during several phases of his life circumstances obliged him to work as a répétiteur or a piano teacher. During their stay in Italy between 1969 and 1973, he and his wife Eliška taught at a music school in Rovereto. This period was reflected in several piano cycles in a lighter style: *Rondini*, *Puerilia* and *Rustica Musa I*. This last work, written in 1973, comprises 25 études on motifs from Moravian folksongs and was a result of Novák's lasting interest in the genre, which were sent to him in Italy by his family. He spent years studying them, their harmonies and their relationship to the music of Leoš Janáček and Vítězslav Novák and to the work of the Moravian folklorist František Bartoš. In his free time Novák even entertained himself by onomatopoeic translations into Latin of folk poetry.

Novák started working on a piano concerto before leaving for the USA. The orchestral score was completed under the guidance of Aaron Copland in Tanglewood. On arrival in New York City, Novák showed the concerto to Martinů, who described it as 'fitful and scholastic'⁴ and found the piano part to be of little brilliance. The shaken Novák wrote to his friend and future wife, the pianist Eliška Hanousková: 'I will not cease to acknowledge him as a great composer, even if I were to part ways

³ Hrotsvitha was a secular canoness who wrote dramas and poetry, all in Latin. Her achievements, which were recognised only when her work first came to light at the very beginning of the sixteenth century, were considerable: her Wikipedia entry states that she was 'the first female writer from the German-speaking lands, the first female historian, the first person since antiquity to write dramas in the Latin West, and the first female poet in Germany'.

⁴ Martin Flašar and Pavel Žůrek, *An Artist Must Never Lose Courage: Jan Novák and Bohuslav Martinů in the Light of the Correspondence 1947–1959*, Masaryk University Press, Brno, 2021, p. 57.

with him at some point.⁵ He had no inkling at the time that Martinů would become his pre-eminent model and that he would continue to discuss his compositions with him across the ocean until Martinů's death in 1959. Nevertheless, influenced by Martinů, he abandoned the original concerto and composed a completely new Concerto for Piano and String Orchestra in 1949.

Eliška Nováková premiered the Concerto at the Ninth Orchestral Concert of the State Conservatoire in Brno in the Besední dům on 3 May 1950; the orchestra was led by Novák's former conducting teacher, Bohumír Liška. This cast is reflected in a pencilled note on the cover of the score, which has been deposited in the archive of the Brno Conservatoire: 'N. Eliška – Liška B.'

The 30-minute concerto has three movements (*Allegro sostenuto* – *Allegro con spirito* [1], *Andante pastorale* [2] and *Allegro* [3]) and clearly bears the influence of Martinů in its alternation of rhythmic passages with lyrical, pastoral sections. The second movement, which explicitly alludes to one of Martinů's favourite forms, the *pastorale*, is marked by a moderate tempo and a trochaic $\frac{6}{8}$ metre, replete with clear major-key harmonies. The finale, too, contains a contrasting pastoral landscape. The piano part is straightforward and unadorned (Novák later adopted a more Rachmaninov-like concept of what a piano part should be in his Concerto for two pianos and orchestra in the mid-1950s). The orchestration is surprising in that, although written for string orchestra, the sound is almost symphonic.

Novák wrote his Concerto for Oboe and Chamber Orchestra (1952) slightly before Martinů's composition of his own Concerto for Oboe and Small Orchestra (1955); whether there is any direct relationship between the two works is hard to establish. In this piece, the string orchestra is joined by an ensemble of flutes, bassoons and horns, which give this characteristically virtuosic composition a uniquely colourful sound. The premiere took place soon after Novák finished the work, with the solo part taken by František Hanták, later principal oboist of the Brno Philharmonic. In spite of the constrained atmosphere of Communist Czechoslovakia, the critics welcomed the

⁵ *Ibid.*

Concerto with enthusiasm. Ludvík Kundera observed that ‘this concerto is a welcome surprise in Novák’s artistic development; his style is not unsure but fluid, witty and engaging. It is [...] the first of Novák’s works free of calculated malevolence, of irony and grimaces, a first step on a new journey.’⁶ The second movement attracted some adverse criticism for what was said to be its unsuccessful cadenza, its unsentimental, constructivist approach and its lack of national character – rebukes which can be perceived as concessions to contemporary Socialist Realism.

The *Allegro* first movement [4] is in sonata form, with two contrasting themes. The first is classically symmetrical and observes a regular rhythmic movement. Novák works it in a rather minimalist manner, displacing individual notes or segments of the theme. In contrast, the second theme is lyrical, song-like and free-flowing. Rhythmically, it originates in jazz (with a typical division of the $\frac{4}{4}$ bar to 1.5 + 1.5 + 1 beats), and Novák enjoys working with polymetrics – that is, with a texture in which different instruments play in different metres (some in dual, others in triple movement). Another characteristic feature is a syncopation that shifts the accents from the main beats of the bar.

The *Andante sostenuto* second movement [5] opens with the so-called ‘cross’ theme – an ancient four-note musical figure, also used by Dvořák in his *Requiem* (where it likewise provides the first four notes to be heard) and Martinů in the finale of his Symphony No. 3 and in the opening movement of his Symphony No. 6 (*Fantaisies symphoniques*). The oboe theme is markedly classical, and the classical style is further invoked in the construction of the theme on the notes of an arpeggio and in the use of slurs (known in the eighteenth-century Mannheim School as ‘sighs’).

The *Allegro* third movement [6] is once again fast-paced and in a regular movement. Apart from the above-mentioned rhythmic pattern (1.5 + 1.5 + 1), one can find features of Stravinsky’s Neo-Classicism, such as the repetition of a motif contrasting with prescribed metre (a $\frac{3}{4}$ motif within a $\frac{4}{4}$ bar, for example). In his minimalism Novák comes close to the instrumental style of Antonio Vivaldi. This unexpected stylistic proximity

⁶ Ludvík Kundera, ‘Čtyři poznámky k brněnské plenárce’ (‘Four Notes on the Brno Plenary’), *Hudební rozhledy* (an extant monthly journal, published since 1948), 1953, Vol. 6, No. 9, p. 402.

to the Baroque undoubtedly shows the influence of Martinů, who loaned Novák scores of early music to study.

It would appear that Novák was not particularly satisfied with his Oboe Concerto and attributed the success of its premiere to the virtuosity of the soloist, František Hanták. In a reminiscence published in 2011, Richard Novák, the composer's cousin, wrote:

Around that time [in the early 1950s], Honza [Jan Novák] experienced a certain breakthrough in Brno's musical world. The Union's showcase – in 1952, I believe – presented three instrumental concertos. Křivinka's⁷ for violin, Podešva's⁸ for viola, and Novák's for oboe. On the next day, a debate was held about it in the Hus Congregation.⁹ The atmosphere was strained; everyone was a bit afraid not to say something inappropriate that could turn out badly for them. But then Prof. Racek¹⁰ took the floor and said something like: 'I know that what I am going to say will not please some, but I will say it anyway. Last night we heard three concertos, but in fact we heard only one' (the tension was unbearable): 'the oboe concerto by Jan Novák'. He continued with a musicological analysis, posited the clear arrangement and lucidity of the form, the balance between the oboe and the orchestra, and the overall neatness of the composition, and the moderation and leading of the voices.¹¹

Throughout the 1970s Novák composed works that were produced for immediate performance or publication. More extensive compositions were a luxury he could afford only rarely. In a letter dated May 1975 he mentions that he has started work on

⁷ Gustav Křivinka (1928–90), composer of, among other things, two symphonies, two piano concertos, two violin concertos, a number of song-cycles and some chamber music.

⁸ Jaromír Podešva (1927–2000) has ten symphonies to his credit, as well as concertos for flute, string quartet, piano, violin, trumpet and viola, as well as six string quartets and two nonets.

⁹ The Husův sbor, or Hus Congregation, is a functionalist building on Botanická Street, commissioned by the Czechoslovak Hussite Church, designed by the architect Jan Víšek and opened in 1929.

¹⁰ Jan Racek (1905–79) was a musicologist and professor at the University of Brno. He was much occupied with the music of Janáček and from 1951 edited the series *Musica antiqua bohemica*.

¹¹ Richard Novák, 'Jan Novák v mých vzpomínkách' ('Jan Novák in my Reminiscences') in Jarmila Mráčková (ed.), *Jan Novák ve vzpomínkách přátel: sborník k 90. výročí narození skladatele* ('Jan Novák in the Memories of His Friends: A Volume on the 90th Anniversary of the Composer's Birth'), Society of Friends of Music at the Brno Philharmonic, Brno, 2011, p. 34.

a concerto for piano four hands. In the following year his 25-minute *Concentus biuugis* (literally, a ‘concert of two yoked together’) was completed, and published by Zanibon in 1977. It is a supremely inventive and richly scored concerto, and is one of Novák’s best works. It contains numerous reminiscences of Martinů and Stravinsky (references to *The Rite of Spring* can clearly be heard in the finale), as well as of Moravian cimbalom music. The piece opens with an upbeat movement, *Allegro energico*, with characteristic syncopation [7]. After the lyrical second-movement *Lento*, with a post-Impressionist opening followed by quasi-improvisation over a walking bass [8], comes a swiftly paced *Allegro* that is transformed into fragile solos for violins and piano [9]. In spite of its scoring for string orchestra, this composition is a grand concerto for two soloists in the true sense of the word.

Martin Flašar is an Associate Professor of Musicology at the Masaryk University in Brno. Among his specialisations are the music of Jan Novák, contemporary music and media, multimedia and electroacoustic music. He co-authored a monograph focused on Jan Novák (An Artist Must Never Lose Courage, Masaryk University Press, Brno, 2021). He is a member of the expert commission of the Czech Science Foundation and a long-term associate of Czech music journals and mass media. He plays violin in the ensembles Indigo Quartet, Serpens Cantat and Musica Poetica and composes.

Alice Rajnohová is a graduate of the Janáček Academy of Performing Arts (JAMU) in Brno, where she studied with Zdeněk Hnát. She also studied with Bernard Ringeissen at the Conservatoire National du Région de Paris, where she graduated with the highest mark and received the Médaille d’Or and the Prix d’Excellence. During her studies she won a number of national and international prizes, such as the First Prize in both the Smetana Competition in Hradec Králové and the Prague Junior Note, the Third Prize in the Beethoven Competition in Hradec nad Moravici, the Second Prize at the A. B. Michelangeli Competition in Desenzano del Garda and the Maurice Ravel Prize in the A. Casagrande Competition in Terni, both in Italy. She has given master-classes in Olomouc,



Photograph: Arathan Photography

Sarajevo and Seoul. She performs as a soloist and in chamber concerts, as well as with orchestras. She has a long-standing relationship with the Bohuslav Martinů Philharmonic in Zlín and with Czech Radio, for which she made a series of recordings of music by Czech composers of the twentieth century. She teaches piano at the Conservatoire of the Evangelical Academy in Olomouc, as well as at the Janáček Academy of Performing Arts in Brno, having completed her Ph.D. there in 2013. Her doctoral thesis was on the piano works of Vítězslava Kaprálová. She recorded Kaprálová's only Piano Concerto alongside other works for an album released by Radioservis in 2011, which received highly positive reviews nationally and internationally.

Vilém Veverka, born in 1978, is one of the most widely respected musicians in the Czech Republic. A graduate of the Prague Conservatoire (where he studied with František Xaver Thuri) and the Prague Academy of Performing Arts (with Liběna Séquardtová), he also attended a number of courses given by the French oboist Jean-Louis Capezzali. His involvement in the Gustav Mahler Youth Orchestra was a key spur to his artistic development, as were his subsequent studies under the leading German oboist Dominik Wollenweber at the Hochschule für Musik Hanns Eisler in Berlin. A two-year stint with the Berlin Philharmonic (on a Karajan Foundation grant) was of considerable benefit to his professional development, and the pre-eminent oboists Albrecht Mayer, Hansjörg Schellenberger, Maurice Bourgue and Heinz Holliger provided him with more than mere inspiration. His journey culminated in triumph in one of the most prestigious oboe competitions, the Sony Music Foundation (Tokyo, 2003).

His performances of contemporary music have won him attention as a soloist. His repertoire includes pieces in all styles, from Baroque to contemporary. He works with outstanding Czech and foreign orchestras (Prague Philharmonia, Prague Symphony Orchestra, Prague Radio Symphony Orchestra, Brno Philharmonic Orchestra, Tokyo Philharmonic Orchestra, Vancouver Symphony Orchestra, Bayerisches Kammerorchester, Münchener Kammerorchester, Slovak Philharmonic and Kraków Philharmonic, among others). He has performed several demanding compositions from the second half of the twentieth century, some



of them in their Czech premieres (Berio, Britten, Carter, Feldman, Rihm, Yun, Zimmermann), as well as the concertos by Martinů and Kopelent. His versatility as an interpreter underscores not only the first Czech complete recording of Telemann's 12 Fantasias for oboe solo but also the first complete rendition of Zelenka's Trio Sonatas with the Ensemble Berlin Prag, which he founded in 2011 with members of the Berlin Philharmonic. He is solo oboist with the Brno Philharmonic Orchestra, leader of the PhilHarmonia Octet and an ambassador for the French company Buffet-Crampon. In 2014 he was artist in residence at the top German festival Mitte Europa.

In 2015 he brought out his third solo album on Supraphon, with concertos by Bach, Vivaldi and Telemann, which he recorded exclusively with Ensemble 18+. Another Supraphon album, *Impressions*, followed in 2017: music for oboe and harp, recorded with the outstanding Czech harpist Kateřina Englichová. In 2018, with the Ensemble Berlin Prag (featuring Dominik Wollenweber), he brought out the complete trio sonatas for two oboes, bassoon and continuo by Jan Dismas Zelenka (also for Supraphon).

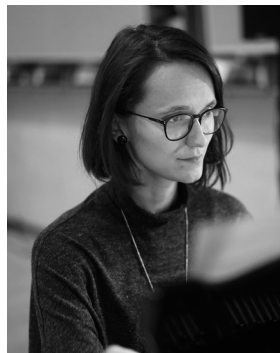
www.vilemveverka.cz

Lucie Schinzelová, née Pokorná in 1993, studied piano with Blanka Skálová in Havlíčkův Brod. From an early age she performed piano four hands with Bára Handzušová, winning multiple prizes at national and international competitions. In 2008 she was offered a place at the Brno Conservatoire to study with Eva Horáková. She performed her graduation programme (Liszt's First Concerto) at the Besední dům in Brno in 2014 with the Brno Symphonic Orchestra, conducted by Stanislav Kummer. She performs as a soloist and in chamber ensembles, among them the Brno Conservatoire Trio. She took part in Alena Vlasáková's piano courses 'Audaces fortuna iuvat' in Mikulov and in Ivan Klánský's piano course, and also attended master-classes given by Eugen Indjic, Fiammetta Facchini, Zuzana Niederdorfer and others. She has given concerts at the Prague Rudolfinum and performed with the Moravian Philharmonic Olomouc.



In 2014 she began piano studies with Alena Vlasáková at the Janáček Academy of Performing Arts in Brno. Since 2012 she has also taught piano, participating in the Brno Philharmonic Musical Workshops programmes for children, and is now a teacher and co-répétiteur at the Pardubice Conservatoire.

Kristýna Znamenáčková, born in 1988, studied piano at the Brno Conservatoire with Eva Horáková, and later with Dagmar Pančochová. At the same time she studied Spanish language and literature at Masaryk University. After her graduation from the Brno Conservatoire, she took a B.A. course in piano at the Academy of Performing Arts in Prague, studying with František Malý. With Alena Vlasáková and Jan Jiraský, she took her Master's degree at the Janáček Academy of Performing Arts in Brno, where she also graduated in a Ph.D. programme with a project on Martinů's piano works. The highlights of her musical career so far have been a performance of Prokofiev's Piano Concerto No. 1 at her graduation concert from the Brno Conservatoire, an award at the Bohuslav Martinů Foundation Competition and a special award for her performance of Martinů's Piano Sonata, H350. Her performances focus primarily on



twentieth-century music, especially that of Martinů. She also collaborates with the composer Vít Zouhar. Her deep interest in minimalist and spectral music has resulted in such unusual musical projects as a live performance of Erik Satie's 24-hour composition *Vexations* during the Moravian Autumn Festival, and a concert of Arvo Pärt's music with the cellist Petra Machková Čadová. In October 2018 she gave a solo recital at the National Cheng Kung University in Taiwan to mark the centenary of the founding of Czechoslovakia. She is a concert soloist as well as a performer of ensemble and chamber music, collaborating with the violinist, singer and composer Iva Bittová, the mezzo-soprano Markéta Cukrová, Ensemble Opera Diversa, the Kantiléna Chorus and the National Theatre in Brno. She is also active in the cultural life of her native Boskovice in South Moravia, producing house concerts, among other things. She is, moreover, a répétiteur and teacher at the Brno Conservatoire.

Gabriela Tardonová (*née* Piszkaliková) was born in Karviná, in eastern Moravia. At the age of five she joined the select musical group Permoník (a permoník is a supernatural being which inhabits and guards mines). In 1998 she graduated as a choral conductor from the Faculty of Education of Ostrava University, followed by the study of conducting with Rostislav Hališka and Lubomír Mátl at the Janáček Academy of Performing Arts in Brno. In 2002 she participated in Zsolt Nagy's conducting master-classes in Ostrava and won the prize awarded there. In 2003–4 she studied at the Universität für Musik und darstellende Kunst in Graz with Martin Sieghart. During this graduate scholarship she was selected to participate in the International Week Festival in Graz, conducting the university symphonic orchestra. She specialises in producing new operatic works (among them Markéta Dvořáková's *Giraffe Opera*, Dvořáková's and Ivo Medek's *MrTVÁ*, and operas by Josef Berg). Alongside Tomáš Krejčí, she is the principal conductor of the Brno Youth Symphonic Orchestra. Since 2006, she has been working regularly with Ensemble Opera Diversa as principal conductor and as a member of its artistic team. Apart from conducting new concert projects, she has conducted the operas of Pavel Drábek's and Ondřej Kyas' *The Pumpkin Demon in a Vegetarian Restaurant* (2010), *Ponava (Lost Rivers)* (2013) and *The Conjuror and His Slave* (2016). Since 2012, she has been principal conductor of the ensemble in concert and has led the development of a distinctive sound for the group.



Photograph: Tomáš Znamenáček



Ensemble Opera Diversa is a Brno-based group of professional musicians and singers, comprising a chamber orchestra, soloists, singers, actors and the choir Ensemble Versus, that focuses on creating and performing innovative music and music-theatre projects. Although the orchestra does not have permanent employees, the company is stable in its personnel and is developing into a lithe and adventurous ensemble that explores unexpected niches of the musical repertoire of the twentieth and 21st centuries. Apart from classical music, the core of its activities lies in the operas and music-theatre work of its founding members, the composer Ondřej Kyas and librettist Pavel Drábek. Since its beginnings in 1999, the Ensemble has evolved into a music society that realises around 30 events every year. Its repertoire comprises six full-length operatic productions, twenty original mini operas, a dozen bespoke orchestral works and a large number of classical works.

The chamber orchestra was founded in 2005 and is led by its concert-master Jan Bělohlávek. The orchestra generally presents five thematic concert programmes every year. Individual concerts usually combine twentieth-century music with new works, predominantly by the in-house composer Ondřej Kyas and other affiliated composers, including Vojtěch Dlak, František Gregor Emmert, Peter Graham, Miloš Štědroň and Martin Wiesner.

The remarkable and little-known work of Jan Novák became a key element of the 2014 concerts of Ensemble Opera Diversa: each of the three events in a series entitled 'The City as Music' presented at least one work by Novák, marking the 30th anniversary of his death. Novák's music remains an important element in the group's repertoire. In October 2021, in one of a number of events celebrating Novák's centenary, the 51st 'Moravian Autumn' festival presented a staged version of Karel Kachyňa's 1966 film *Kočár do Vídně* ('Coach to Vienna'), for which Jan Novák wrote the score, Ensemble Opera Diversa was entrusted with this world premiere.

Ensemble Opera Diversa

Jan Bělohlávek, concert-master

Violins I

Kristýna Jungová [1]–[3]
 Linda Finsterlová [1]–[3]
 Magdalena Graffová [4]–[6]
 Jiří Klecker [4]–[6]
 Lukáš Mik [1]–[9]
 Jana Pazourková [7]–[9]
 Jana Smejkalová [7]–[9]
 Karel Svačina [1]–[6]

Violins II

Zuzana Křivá [1]–[9]
 Hana Bílková [1]–[9]
 František Hrubý [1]–[3]
 Kristýna Jungová [7]–[9]
 Veronika Kovandová [7]–[9]
 Alžběta Stračinová [4]–[6]
 Antonina Tyshko [1]–[6]
 Ján Vindiš [1]–[6]

Violas

Leoš Černý [1]–[3]
 Eliška Bařáková [7]–[9]
 David Křivský [4]–[9]
 Klára Hegnerová [4]–[6]
 Jakub Kamenskich [4]–[6]
 Barbara Kozáková [4]–[6]
 Luboš Melničák [1]–[3]
 Petr Pšenica [7]–[9]
 Jitka Svačinová [1]–[3]
 David Šlechta [4]–[6]

Cellos

Iva Kalusová [1]–[3]
Iva Wiesnerová [7]–[9]
Natálie Ardaševová [7]–[9]
Eliška Kotrbová [4]–[6]
Petr Osička [1]–[3]
Lukáš Svoboda [4]–[6]

Double basses

Barbora Opršálová [1]–[9]
Anežka Moravčíková [4]–[9]
Miloslav Raisigl [1]–[9]

Flutes

Iveta Krulová [4]–[6]
Marie Kralovičová [4]–[6]
Milan Vaněček [4]–[6]

Bassoons

Pavel Horák [4]–[6]
Miroslav Černohlávek [4]–[6]
Vít Procházka [4]–[6]

Horns

Daniel Mlčák [4]–[6]
Kristýna Ratajová [4]–[6]
Patricie Šmídová [4]–[6]



Recorded on 19 September (Oboe Concerto) and 21 November 2015 (Piano Concerto)
in the Besední dům, Brno, and on 5 May and 2 and 25 November 2019 (*Concentus biiugis*)
in the hall of the Brothers of Charity Monastery, Brno

Recording director: Tomáš Řezníček

Sound engineers: Lukáš Dolejší (Oboe Concerto, *Concentus biiugis*),

Aleš Dvořák (Piano Concerto)

Producer: Lubor Pokluda

Artistic director: Vladimír Maňas

Acknowledgements

Thanks are extended to Lukáš Baumann, Jiří Čevela, Eva Křižková, Pavlína Lolloková,
Zdeněk Nečas and Lenka Zlámalová

Publishers

Concentus biiugis: Český rozhlas

Oboe Concerto: Bärenreiter Praha

Concerto for Piano and String Orchestra courtesy of Brno Conservatoire

Booklet text: Martin Flašar

English translation: Pavel Drábek

Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2022

© Toccata Classics, London, 2022

JAN NOVÁK Orchestral Music, Volume One

Concerto for Piano and String Orchestra (1949)*	30:48
[1] I <i>Allegro sostenuto. Allegro con spirito</i>	10:05
[2] II <i>Andante pastorale</i>	8:22
[3] III <i>Allegro</i>	12:21
Concerto for Oboe and Chamber Orchestra (1952)*	18:30
[4] I <i>Allegro</i>	5:07
[5] II <i>Andante sostenuto</i>	7:41
[6] III <i>Allegro</i>	5:42
Concentus biuugis for piano four hands and string orchestra (1977)	25:46
[7] I <i>Allegro energico</i>	7:05
[8] II <i>Lento</i>	9:38
[9] III <i>Allegro</i>	9:03
Alice Rajnohová, piano [1]–[3]	TT 75:06
Vilém Veverka, oboe [4]–[6]	*FIRST RECORDINGS
Lucie Schinzelová, piano duet – primo [7]–[9]	
Kristýna Znamenáčková, piano duet – secondo [7]–[9]	
Ensemble Opera Diversa	
Gabriela Tardonová, conductor	