



Concert 20.10.2022 KLAngwerkstatt Bamberg

Bohuslav Martinů **Duo for Violin and Cello No. 1 H 157** (10 min.)

- I. Preludium. Andante moderato – Poco vivo
- II. Rondo. Allegro con brio

Leoš Čepický – violin
Petr Nouzovský – violoncello

Gideon Klein **Trio for violin, viola and cello** (12 min.)

- I. Allegro
- II. Lento - Variations on the theme of Moravian folk song
- III. Molto vivace

Bohumil Bondarenko – viola
Leoš Čepický – violin
Petr Nouzovský – violoncello

Franz Vinzenz Krommer **Clarinet Quartet in B flat major Op. 21** (20 min.)

- I. Allegro
- II. Romanza
- III. Minuetto. Allegretto
- IV. Rondo

Bohumil Bondarenko – viola
Petr Nouzovský – violoncello
Natálie Toperczerová – violin
Irvin Venyš – clarinet

Duo for violin and cello number one was written in 1927 by the young **Martinů** just a few months after he left Prague to study in Paris with the world-famous composer Albert Roussel. In contrast to the second composition of the same scoring, which Martinů wrote less than two years before his death in a more 'exultant' neo-classical style, one can speak of frequent dissonant clashes within the polyphonic leadership of the voices, as well as the jazz influences often evident in composers of the 1930s. Although the piece was commissioned by one of the composer's closest friends, violinist Stanislav Novák, with whom the composer spent his student years at the Prague Conservatory and his three-year "engagement" with the Czech Philharmonic, it is not without interest that it was also composed abroad.

Trio for String Instruments by the Přerov-born **Gideon Klein** (1910–1945) is built on melodies drawn from regional folk songs. It was written in Terezín in 1944, shortly before the composer was placed on a transport to Auschwitz. Three months later, at the age of 25, he was shot dead at the Fürstengrube death camp. Gideon Klein was a member of the European musical elite brought together at the Terezín Ghetto, many of whom did not live to see the end of the war. In the case of these composers folk references and pieces for children may be regarded as a means of keeping their minds, level of culture and humanism intact in the face of omnipresent evil and absurdity. The first movement makes use of folk elements in the style of Bartók, the second offers variations on the Moravian folk song *Tá kněždubská věž* and the third, liveliest movement features regional folk elements.

The most frequent chamber ensemble since the early classical period is the string quartet. Due to the increasing popularity of wind instruments, one of the instruments, usually the first violin, used to be replaced by, for example, a clarinet, oboe or bassoon during the Classical period. **František Vincenc Kramář** composed several of these pieces, although they are not as well known as his clarinet concertos, double concertos or wind partitas. A native of the Moravian town of Kamenice, in his application for the post of court Kapellmeister, and composer to the court of Francis I of Vienna, stressed his "Moravian origin", as did his predecessor Leopold Koželuh.

We can assume that, since he was the last one to be granted the title by the Emperor (Francis I.) in 1815, the designation "Moravian" was highly esteemed among musicians, as was, for example, the Italian origin. This piece, too, as the composer's biography suggests, was probably composed in present-day Austria or Hungary.

Bohumil Bondarenko was born in České Budějovice into a family of musicians and has been involved in music since childhood. He graduated from the conservatory in České Budějovice in viola and is finishing his 6th year of piano studies, while also studying at the Music and Dance Faculty of the Academy of Performing Arts in Prague in his second year. He participates in piano and viola competitions and enjoys playing in chamber ensembles.

Violinist **Leoš Čepický** graduated from the Pardubice Conservatory in Prof. Ivan Štraus's class, then studied violin with Prof. Jiří Novák and chamber playing in Prof. Antonín Kohout's class at the Academy of Performing Arts in Prague. He has won many major awards over the course of his career. He is a member of the Wihan Quartet and, since 2017, the concertmaster of the Prague Chamber Orchestra. He has been the Head of the String Instrument Department at HAMU since 2010. He plays a copy of a 1741 Guarneri del Gesù violin made by master violin builder Jan B. Špidlen.

Petr Nouzovský studied at the Prague Conservatory, Music and Dance Faculty of the Academy of Performing Arts in Prague, the Dresden University of Music and the Royal Conservatory of Music in Madrid. In addition to being invited back to the Piatigorsky Seminar in Los Angeles, he has attended master classes with Mstislav Rostropovich, Boris Pergamenschikov and Lynn Harrell. He ranks among the finest European cellists of his generation and can be heard on many prestigious stages (the Concertgebouw in Amsterdam, Festival Hall Bad Kissingen, Rachmaninov Hall in Moscow, Herkules Saal in Munich). Petr Nouzovsky has collaborated with conductors Charles Olivieri-Munroe, Tomas Brauner, Jakub Hrůša, Gábor Takács-Nagy, Peter Altrichter, Caspar Richter, Jan Schultz, Andrew Parrott, Case Scaglione and James Jude. He presents concertante music of the classical cello literature (Martinů, Dvořák, Brahms, Beethoven, Tchaikovsky, Haydn, Schumann, Shostakovich, Penderecki, Bloch), as well as concertos played less often due to their difficulty (Prokofiev's Symphony-Concerto, Offenbach's "Millitaire" Concerto). He has recorded for Dabringhaus und Grimm, Brilliant Classics, CUBE, Albany, Supraphon, and ArcoDiva.

Violinist **Natálie Toperczerová**, a student of professor Leoš Čepický, successfully took part in a number of violin competitions in the Czech Republic (3rd prize in the Kocian Violin Competition, Pro Bohemia, and Antonín Dvořák International Radio Competition Concertino Praga), Germany (main prize in violin competition in Düsseldorf) and Austria (participation in the finale of International Music Competition in Osaka).

Irvin Venyš is one of the most progressive interpreters on the Czech music scene. His extensive interpretational skills spanning from classical music to folklore to jazz and the demanding pieces of the 20th and 21st centuries have earned him the reputation of a sought-after soloist and chamber music player. He regularly records for Czech Radio, Czech TV, ORF and Mitteldeutsches Rundfunk, NAXOS and for record labels such as Arco Diva and Supraphon. He issued his latest CD recorded with the Epoque Quartet, *Komp(II)ot* on his new label, Irvin Classics. He teaches clarinet at HAMU in Prague and is the director of the Bohuslav Martinů Foundation. He co-founded and organises the Prague Clarinet Days and the Concert Against Totalitarianism intended to commemorate the 17th of November and the oppression that artists face under totalitarian regimes.