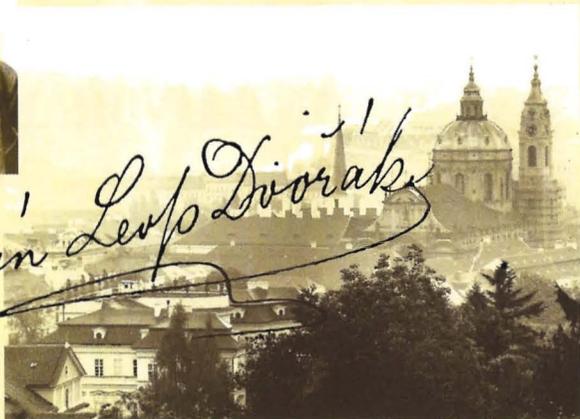


ANTONÍN
DVORÁK *Concertos*
 Serenades, Requiem & Slavonic Dances
100TH
 ANNIVERSARY EDITION



WarnerClassics

ANTONÍN
DVORÁK 1841-1904

The Concertos, Serenades, Slavonic Dances and Requiem Mass

Les Concertos, sérénades et Danses slaves ainsi que le Requiem · Die Konzerte, Serenaden und Slawischen Tänze, sowie das Requiem

CD 1

Cello Concerto in B minor, op.104

si mineur · h-Moll

Violin Concerto in A minor, op.53

la mineur · a-Moll

CD 2

Piano Concerto in G minor, op.33

sol mineur · g-Moll

Romance in F minor for violin and orchestra, op.11

fa mineur · f-Moll

Silent Woods for cello and orchestra, op.68 no.5

Klid · Les Bois silencieux · Waldesruhe

Slavonic Rhapsody in D major, op.45 no.1*

Rhapsodie slave n° 1 en ré majeur

Slawische Rhapsodie Nr. 1 in D-Dur

CD 3

Serenade for Strings in E major, op.22

Sérénade pour cordes en mi majeur

Streicherserenade in E-Dur

Wind Serenade in D minor, op.44

Sérénade en ré mineur pour dix instruments à vent,

violoncelle et contrebasse · Bläseserenade in d-Moll

2 Arias from Rusalka

CD 4

Slavonic Dances, opp.46 & 72

Slovanské tance · Danses slaves · Slawische Tänze

CD 5

Requiem Mass, op.89 — Part I*

CD 6

Requiem Mass, op.89 — Part II*

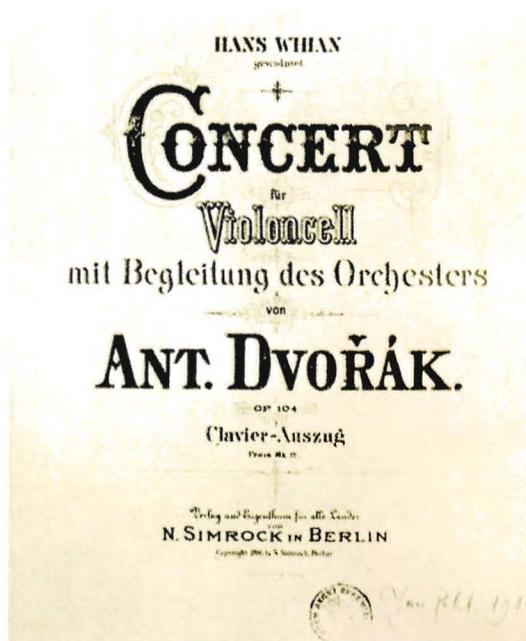
Mstislav Rostropovich cello · Maxim Vengerov violin
 Pierre-Laurent Aimard piano · Thomas Zehetmair violin
 Arto Noras cello · Eva Urbanová soprano
 Teresa Zylis-Gara soprano · Stefania Toczyńska mezzo-soprano
 Peter Dvorský tenor · Leonard Mróz bass
 Boston Symphony Orchestra/Seiji Ozawa
 New York Philharmonic Orchestra/Kurt Masur
 Royal Concertgebouw Orchestra/Nikolaus Harnoncourt
 Philharmonia Orchestra/Eliahu Inbal
 Kuopio Symphony Orchestra/Markus Lehtinen
 Czech Philharmonic Orchestra/Neumann
 The Saint Paul Chamber Orchestra/Hugh Wolff
 Prague Symphony Orchestra/Ondrej Lenárd
 Chamber Orchestra of Europe/Nikolaus Harnoncourt
 Chœur et Nouvel Orchestre philharmonique
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Announcement of a performance by Hanuš Wihan,
the dedicatee, of Dvořák's Cello Concerto

Photo: Lebrecht Music Collection

Antonín Dvořák 1841–1904

The Concertos, Serenades, Slavonic Dances and Requiem Mass
Les Concertos, sérénades et Danses slaves ainsi que la Messe de Requiem
Die Konzerte, Serenaden und Slawischen Tänze, sowie das Requiem

CD 1 72.34

Cello Concerto in B minor, op.104 B191

si mineur · h-Moll

- | | | |
|----|------------------------------|-------|
| 01 | I Allegro | 14.42 |
| 02 | II Adagio ma non troppo | 11.50 |
| 03 | III Finale: Allegro moderato | 12.20 |

Mstislav Rostropovich cello
Boston Symphony Orchestra
 Seiji Ozawa

Violin Concerto in A minor, op.53 B108

la mineur · a-Moll

- | | | |
|----|--|-------|
| 04 | I Allegro ma non troppo | 11.26 |
| 05 | II Adagio ma non troppo | 11.19 |
| 06 | III Finale: Allegro giocoso, ma non troppo | 10.46 |

Maxim Vengerov violin
New York Philharmonic Orchestra
 Kurt Masur

Maxim Vengerov plays a violin by Antonio Stradivari, Cremona, c.1723,
 ex Kiesewetter, on extended loan from Clement Arrison through
 the Stradivari Society, Inc. of Chicago

CD 2 70.14

Piano Concerto in G minor, op.33 B63

sol mineur · g-Moll

- | | | |
|----|-----------------------|-------|
| 01 | I Allegro agitato | 18.25 |
| 02 | II Andante sostenuto | 9.35 |
| 03 | III Allegro con fuoco | 11.24 |

Pierre-Laurent Aimard piano
Royal Concertgebouw Orchestra
Nikolaus Harnoncourt
Live recording

- | | | |
|----|---|-------|
| 04 | Romance in F minor for violin and orchestra, op.11 B39 | 11.35 |
|----|---|-------|

fa mineur · f-Moll

Andante con moto
Thomas Zehetmair violin
Philharmonia Orchestra
Eliahu Inbal

- | | | |
|----|--|------|
| 05 | Silent Woods for cello and orchestra, op.68 no.5 B182 | 6.03 |
|----|--|------|

Klid · Les Bois silencieux · Waldesruhe

Arto Noras cello
Kuopio Symphony Orchestra
Markus Lehtinen

- | | | |
|----|---|-------|
| 06 | Slavonic Rhapsody in D major, op.45 no.1 B86 | 12.57 |
|----|---|-------|

Rhapsodie slave n° 1 en ré majeur
Slawische Rhapsodie Nr. 1 in D-Dur
Allegro con moto

Czech Philharmonic Orchestra
Václav Neumann

CD 3 68.14

Serenade for Strings in E major, op.22 B52

Sérénade pour cordes en mi majeur
Streicherserenade in E-Dur

- | | | |
|----|--------------------------|------|
| 01 | I Moderato | 4.48 |
| 02 | II Tempo di valse | 6.43 |
| 03 | III Scherzo: Vivace | 5.27 |
| 04 | IV Larghetto | 6.06 |
| 05 | V Finale: Allegro vivace | 6.23 |

**Serenade in D minor for 2 oboes, 2 clarinets, 2 bassoons,
double bassoon, 3 horns, cello and double bass, op.44 B77**
*Sérénade en ré mineur pour 2 hautbois, 2 clarinettes, 2 bassons,
1 contrebasson, 3 cors, 1 violoncelle et 1 contrebasse*
*Serenade für 2 Oboen, 2 Klarinetten, 2 Fagotte, Kontrafagott,
3 Hörner, Violoncello und Kontrabass*

06	I Moderato, quasi marcia	4.08
07	II Tempo di minuetto	6.02
08	III Andante con moto	8.34
09	IV Finale: Allegro molto	6.16

The Saint Paul Chamber Orchestra
Hugh Wolff

	Arias from Rusalka, op.114 B203	
10	Měsíčku na nebi hlubokém (Act I)	6.20
	<i>Song to the moon · Chant à la lune · Lied an den Mond</i>	
11	Necitelná vodní moci (Act III, Scene 1)	6.32

Eva Urbanová soprano
Prague Symphony Orchestra
Ondrej Lenárd

CD 4 73.25

Slavonic Dances, op.46 B83

Slovanské tance · Danses slaves · Slawische Tänze

01	No.1 in C major: Presto <i>ut majeur · C-Dur</i>	4.08
02	No.2 in E minor: Allegretto scherzando <i>mi mineur · e-Moll</i>	5.00
03	No.3 in A flat major: Poco allegro <i>la bémol majeur · As-Dur</i>	5.22
04	No.4 in F major: Tempo di minuetto <i>fa majeur · F-Dur</i>	7.15
05	No.5 in A major: Allegro vivace <i>la majeur · A-Dur</i>	3.15
06	No.6 in D major: Allegretto scherzando <i>ré majeur · D-Dur</i>	4.40
07	No.7 in C minor: Allegro assai <i>ut mineur · c-Moll</i>	3.22
08	No.8 in G minor: Presto <i>sol mineur · g-Moll</i>	3.57

Antonín Dvořák: an introduction

“To me Dvořák’s personality is imbued with a kind of rare gentleness, humanity and health. If anyone ever expressed a sane and joyful attitude to life, it was Dvořák. Just as his humour was healthy, so too is his music; whether merry or sad, it is always positive ... Dvořák, like Mozart, never had to learn, he always knew. What he was not aware of, however, was his simplicity, his serenity and his lack of sentimentality, and these are the very things that make his music so simple and so beautiful.”

So wrote Bohuslav Martinů in 1954 on the fiftieth anniversary of Dvořák’s death. Fifty years on, with the issue of this centenary set of CDs, those thoughts are still valid. Dvořák’s music has withstood the test of time, retaining its freshness and surviving the whims of fashion. Even in our sophisticated, micro-chip obsessed age, his music still possesses the power to move the listener to the depths of his being with its unfettered, life-affirming message. Put simply, the world would be a poorer place without the music of Antonín Dvořák.

A citizen of the Austrian Empire, he was born on 8 September 1841 in the small Bohemian village of Nelahozeves, north of Prague. As the first son of a butcher and innkeeper, the young lad seemed destined to follow in his father’s footsteps. But music took over, and after studies at the Prague Organ School, the aspiring artist soon found himself leading the viola section in the orchestra of the newly established Provisional Theatre, playing under the baton of Smetana.

As a composer, Dvořák was more or less self-taught, finding inspiration by poring over the scores of Mozart, Beethoven and Schubert. Symphonies, string quartets and even operas began to flow from his pen and he became a regular winner of the Austrian State Award for “young, poor and talented artists”. This led to a lasting friendship with Brahms, one of the judges, who recommended Dvořák’s works to his Berlin publisher Fritz Simrock.

Recognition beyond the borders of Bohemia began with the *Moravian Duets* and first set of *Slavonic*

Dances (both published by Simrock), marking a consciously Slavonic phase in Dvořák’s output, to which the *Slavonic Rhapsodies*, *Czech Suite*, *Legends*, *Symphony in D* (written for Hans Richter and the Vienna Philharmonic), *Violin Concerto in A minor* and the *String Quartet in E flat* also belong.

Dvořák’s conquest of the English-speaking world was launched in 1884 when he visited England at the invitation of the Philharmonic Society in London. Among the compositions Dvořák presented during his first visit were the *Stabat Mater*, *Symphony in D* and the *Slavonic Rhapsody No.2*. Rosa Newmarch, who later championed Czech music, recalled the spell the bearded composer cast on English audiences: “When we listened to his *Symphony in D*, which he conducted himself, the Pan-like element in this primitive being seemed quite natural, for the music surrounded him with a strong breath from his native woods and plains. How freely inspired, spontaneous and blithe it sounded to us mid Victorians ... We took Dvořák to our hearts forthwith ...”

It was for the Philharmonic Society that Dvořák wrote his next symphony, in D minor — a work designed “to stir the world!” — and throughout the 1880s, he willingly fulfilled commissions for the great British Choir Festivals (*The Spectre’s Bride*, *St Ludmila*, *Requiem Mass*). Receipts from his first English visit had enabled Dvořák to purchase a summer retreat deep in the Bohemian countryside — his beloved Vysoká. It was there that he found inspiration for his *Symphony in G*, *Piano Quintet in A* (op.81), *Piano Quartet in E flat*, *Dumky Trio*, *Te Deum* and *Triple Overture*, of which the first number is entitled, symbolically, *In Nature’s Realm*.

Modest to a fault, Dvořák never allowed success to go to his head, maintaining that he was just a “simple Czech musician” whose talent was God-given; nor did he sell his soul in the quest for international recognition. As he explained to Simrock, “an artist also has a fatherland in which he must have firm faith and for which he must have a warm heart”.

Having already rather reluctantly become a Professor of Composition at the Prague Conservatoire in 1891, Dvořák needed considerable persuasion to accept the post, for a limited period, of Director of the newly founded Conservatoire in New York. His arrival in the USA in 1892 and in particular the

premiere of the first work he composed there — the Symphony in E minor “From the New World” sparked off a vigorous debate about the nature of national music. Perhaps even more than in the symphony, the Cello Concerto in B minor, his last work written in the States, expressed the depth of his homesickness. By contrast, the String Quartet in F, String Quintet in E flat, and Suite in A, to all of which the epithet “American” has been attached, reflect his contentment after his family had joined him there. His Opus 100, a delightful Violin Sonatina written in New York in 1893, is dedicated: “To my children”.

Could a Czech composer write American music? Dvořák bowed out from the controversy by commenting: “So I am an American composer, am I? I was, and am, and I remain a Czech composer. I have only showed them the path they might take — how they should work. But I am through with that! From this day forward I will write the way I wrote before!”

And indeed, on his return to Prague, after first undertaking a final essay in “absolute music” — the pair of string quartets in G and A flat — he set about composing what Janáček described as “the most Czech” of his works, a cycle of highly programmatic symphonic poems inspired by Czech folk ballads (*The Water Goblin, The Noon Witch, The Golden Spinning Wheel, The Wild Dove*).

The last seven years of Dvořák’s life were devoted to writing operas: “Not out of any vain desire for theatrical glory, but because I consider opera to be the most suitable medium for the nation”. This period saw the premiere productions in Prague of *The Devil and Kate, Rusalka* and *Armida*.

Both at home and abroad Dvořák was and remains a leading representative of Czech culture — an intensely national composer, whose music nevertheless has international appeal. In his article “What we owe to Dvořák”, written on the thirtieth anniversary of the composer’s death, the great Czech conductor Václav Talich went some way towards explaining the paradox: “Dvořák came from nature, from Czech nature, from Czech village life. He mastered his craft, the technique of his time, to perfection, while also filling it with the spirit of his country — and that, in my view, is what makes Dvořák universal.”

The Works

The charming and technically highly accomplished **String Serenade** in E, op.22 was composed in the Spring of 1875 in the space of eleven days. The joyful mood of the piece, with the second movement a sparkling waltz, is a reflection of Dvořák’s state of mind. He had given up his post as church organist, married, was now a father and, in its new version, his opera *King and Charcoal Burner* had been a big success at the Provisional Theatre in Prague. Moreover, he had just won for the first time the Austrian State Award. The premiere of the Serenade was given by Adolf Čech in December 1876 in Prague and, a year later, Janáček conducted it in Brno.

Far more serious in mood is the **Piano Concerto** in G minor, op.33 written in the summer of 1876 for the Czech virtuoso pianist Karel Slavkovský who gave the premiere in Prague in March 1878. The noble pathos of the opening movement and the elegiac tone of the slow movement are said to have stemmed from Dvořák’s grief at the death, the previous year, of his first daughter Josefa, who lived for just two days. On the other hand, the capricious character of the finale may well reflect (as Dvořák’s biographer Otakar Šourek suggests) the composer’s joy at the prospect of a new addition to the Dvořák family — a second daughter Růžena was born shortly after the completion of this movement. The work illustrates Dvořák’s independent approach to the conventional virtuoso concerto of his day. Like his later concertos, the piece is symphonic in conception, with the solo instrument being regarded as an integral part of the orchestral fabric, rather than assuming the traditional role of Romantic hero vying for supremacy. Brahms admired the work for its “effortless creative fantasy”.

Dvořák dedicated his delightful and witty **Wind Serenade** in D minor, op.44, composed in January 1878, to the German critic Louis Ehlert who had written a glowing review of his first works to be published by Simrock, describing the composer as “a complete and totally natural talent”. It was hearing one of Mozart’s wind serenades performed in Vienna that inspired Dvořák to set about composing one of his own. In it he looks back with affectionate good humour to the old tradition of the outdoor cassation with which, on festive occasions, especially in Bohemia, the villagers would

pay their respects to the lord and the lady of the manor, arriving and departing to the strains of a march. Dvořák's march is a comically rustic affair, the key of D minor lending it an air of exaggerated pomposity. The heart of the piece lies in the beautiful love song of the Andante movement with its soft, syncopated horn accompaniment and striding bass. Dvořák was surely paying homage here to the miraculous Adagio of Mozart's Serenade for thirteen wind instruments, K361. The composer himself conducted the first performance in Prague in a concert of his recent works in November 1878 and, shortly afterwards, it was performed in Wiesbaden and Dresden, making it one of his first compositions to be heard abroad.

Dvořák's cycle of three lively and colourful **Slavonic Rhapsodies**, op.45 was his answer to Liszt's fashionable *Hungarian Rhapsodies*, although they are far more symphonic in style. They were composed in 1878 around the time of the first set of *Slavonic Dances*. Dvořák himself premiered the first two Rhapsodies at the same concert as the Wind Serenade, while the third was taken up by Hans Richter in Vienna and proved the most successful of the three.

The famous **Slavonic Dances**, op.46 were the result of Simrock's first commission — a request for a series of dances for piano duet "modelled on the Hungarian ones by Brahms". Dvořák began work on the dances in March 1878, orchestrating them at the same time. Colourful, tuneful and somewhat exotic in the eyes of the German public, the first eight dances proved to be such a money-spinner for Simrock that he was soon pressing Dvořák for a further set. "To do something twice is damnably difficult!" was the response, and it was not until 1886 that Dvořák acceded to his publisher's wishes, creating an even more masterly series, Op.72. While the early set had featured mainly Czech dances, the new one was more broadly Slavonic, incorporating Slovak, Polish, Serbian and Russian elements.

The sheer freshness and spontaneity of Dvořák's invention in his **Violin Concerto** in A minor, op.53 belies its difficult birth. The idea of composing such a piece came to Dvořák at the beginning of 1879, but Simrock advised him to write smaller works for violin and orchestra first. Dvořák responded with the beautiful and mainly tranquil **Romance** in F minor, op.11, which he had re-

worked from the Andante movement of an early string quartet in the same key. He dedicated it to the young Czech violinist František Ondříček. Evidently impressed by this piece, Simrock was soon asking for the concerto, stressing that it should be "truly original, rich in cantilena and for a good violinist". He clearly had in mind the famous Hungarian virtuoso Joseph Joachim, for whom Brahms had recently written his concerto. However, on receiving the manuscript score, Joachim made so many criticisms that Dvořák undertook a complete revision, which included shortening the work by replacing the first movement's recapitulation with a bridge passage leading to the Adagio. More than two years passed before Joachim found time to look at the revised score, which still displeased him because of "the over-thick accompaniment, against which even the greatest tone would have no chance". In the end, although the concerto was dedicated "with the greatest respect to the great maestro Jos. Joachim", Dvořák allowed his good friend Ondříček to give the premiere in Prague in October 1883. Joachim never performed the work in public.

Dvořák composed his **Requiem Mass**, op.89 for Birmingham's 1891 Triennial Music Festival, and it was the last of his works designed to satisfy Victorian England's appetite for large-scale choral pieces. Coming immediately after the life-affirming Symphony in G, there was nothing in Dvořák's personal life, apart from his imminent fiftieth birthday, to prompt such a serious contemplation of mortality and his explanation to his younger colleague Zdeněk Fibich was simple: "I heard the Requiem of Verdi and the German Requiem of Brahms, and so I thought I should write something similar". Dvořák's setting is far less theatrical than Verdi's and aims at universality, avoiding nationalistic elements. A sombre motto theme, a kind of *memento mori*, consisting of a syncopated chromatic motif heard at the outset on muted strings, pervades the entire score. Part One is mainly meditative, expressing sorrow and loss, while Part Two brings consolation and hope, rising to a luminous climax before ending calmly. After the premiere, conducted by Dvořák himself, the English critics spoke of the Requiem as a work that "carried one away".

The **Cello Concerto** in B minor, op.104 was the most important product of Dvořák's second stay in America in 1894. While working on the concerto, Dvořák had learned that his sister-in-law Josefina, with whom as a young man he had been hopelessly in love, was now seriously ill. Distressed by the

news, he inserted in the slow movement an allusion to his song “Leave me alone”, which he knew to be a favourite of hers. When, shortly after his return to Prague, she died, Dvořák incorporated into the finale a further reference to the song, informing Simrock: “the finale closes gradually, *diminuendo* — like a sigh — with reminiscences of the first and second movements. The solo dies away to *pianissimo*, then swells again, the last bars are taken up by the orchestra and the whole concludes in stormy mood”. The premiere took place in London in March 1896 under the baton of the composer, with Leo Stern as the soloist.

Rusalka was first performed at the Prague National Theatre in March 1901 and it proved a triumph for Dvořák, going straight to the hearts of his audience and even rivalling Smetana’s *Bartered Bride* as the best loved of all Czech operas. Subtitled a “lyrical fairytale in three acts”, it tells of the tragic love of a water-nymph who forsakes her lake in the forest to be close to her Prince. In her famous aria from Act One she entreats the Moon to convey to her beloved that she is yearning for him. At the start of Act Three, having been abandoned by the Prince and shunned by her world of the spirits, she sings of her desolation.

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Handwritten musical score for a Slavonic Dance, op. 72 no. 9. The manuscript is on aged paper and features multiple staves with musical notation and handwritten text in Cyrillic script. The text includes the title "Slavonic Dance" and the number "9". The notation includes various musical symbols, clefs, and notes. A circular stamp is visible in the bottom right corner of the manuscript.

Autograph manuscript of Slavonic Dance op. 72 no. 9
Photo: Teldac

CD 3

2 Arias from Rusalka

10 Měsíčku na nebi hlubokém

Měsíčku na nebi hlubokém,
světlo tvé daleko vidí,
po světě bloudíš širokém,
díváš se v příbytky lidí.
Po světě bloudíš širokém,
díváš se v příbytky lidí.
Měsíčku, postůj chvíli,
řekni mi, kde je můj milý!
Měsíčku, postůj chvíli,
řekni mi, kde je můj milý!
Řekni mu, stříbrný měsíčku,
mé že jej objímá rámě,
aby se alespoň chvíličku
vzpomenul ve snění na mně.
Aby se alespoň chvíličku
vzpomenul ve snění na mně.
Zasvěť mu do daleka,
řekni mu kdo tu naň čeká!
Zasvěť mu do daleka,
řekni mu kdo tu naň čeká!
O mně-li, duše lidská sní,
ať se tou vzpomínkou vzbudí;
měsíčku, nezhasni, nezhasni!

Mond, der du am tiefen Himmel stehst,
weit sieht dein Licht übers Land,
du streifst durch die große, weite Welt
und schaut in die Häuser der Menschen.
Du streifst durch die große, weite Welt
und schaut in die Häuser der Menschen.
Mond, bleibe stehen ein Weilchen,
sag mir doch, wo ist mein Liebster?
Mond, bleibe stehen ein Weilchen,
sag mir doch, wo ist mein Liebster?
Sage ihm, silbernes Himmelslicht,
daß ich ihn gern in meinen Armen hielt,
damit er sich für einen Augenblick
in seinen Träumen meiner erinnert.
Damit er sich für einen Augenblick
in seinen Träumen meiner erinnert.
Leuchte ihm bis in die Ferne,
sage ihm, wer hier auf ihn wartet!
Leuchte ihm bis in die Ferne,
sage ihm, wer hier auf ihn wartet!
Wenn von mir seine Seele träumt,
soll dieses Bild sie erwecken;
Mond, scheine fort, scheine fort!

O moon in the velvet heavens,
your light shines far,
you roam throughout the whole world,
gazing into human dwellings.
You roam throughout the whole world,
gazing into human dwellings.
O moon, stay a while,
tell me where my beloved is!
O moon, stay a while,
tell me where my beloved is!
O tell him, silver moon,
that my arms enfold him,
in the hope that for at least a moment
he will dream of me.
In the hope that for at least a moment
he will dream of me.
Shine on him, wherever he may be,
and tell him of the one who awaits him here!
Shine on him, wherever he may be,
and tell him of the one who awaits him here!
If a human soul should dream of me,
may he still remember me on awaking;
o moon, do not fade away!

Lune, dans les profondeurs du ciel,
ta lumière peut voir loin,
tu erres sur les étendues de la terre,
tu couves du regard les foyers des hommes.
Tu erres sur les étendues de la terre,
tu couves du regard les foyers des hommes.
Lune, arrête-toi un peu,
dis-moi où se trouve mon amour!
Lune, arrête-toi un peu,
dis-moi où se trouve mon amour!
Et dis-lui, lune argentée
que c'est mon bras qui le serre,
pour qu'au moins un instant
il pense à moi dans ses rêveries.
Pour qu'au moins un instant
il pense à moi dans ses rêveries.
Éclaire son lointain chemin,
apprends-lui qui l'attend ici!
Éclaire son lointain chemin,
apprends-lui qui l'attend ici!
Et si c'est de moi que l'âme humaine rêve,
alors, que cette pensée le réveille;
lune, ne t'en vas pas, ne t'en vas pas!

Gnadenlose Wassermacht,
tief zogst du wieder mich hinab,
in dieser Kälte, hilflos,
warum sterb' ich nicht, ach, sterb' ich nicht?
Ach, warum sterb' ich nicht?
Um meine Jugend bin ich gebracht,
um den Frohsinn meiner Schwestern,
für meine Liebe wurde ich bestraft,
wehmütig treib' ich im kalten Strom.
Um meine Jugend bin ich gebracht,
um den Frohsinn meiner Schwestern,
für meine Liebe wurde ich bestraft,
wehmütig treib' ich im kalten Strom.
Mein ganzer Charme ist verloren,
von meinem Liebsten bin ich verflucht,
umsonst ist meine Sehnsucht,
zu den Schwestern zurückzukehren,
umsonst meine Sehnsucht nach der Welt.
Wo seid ihr,
magische Sommernächte
über zarten Seerosen?
In dieser Kälte, hilflos,
warum sterb' ich nicht, ach, sterb' ich nicht?

Übersetzung: Irene Wehr/Simona Mehnert

11 Necitelná vodní moci

Necitelná vodní moci,
stáhlas mne zas v hlubinu,
proč v tom chladu, bez pomoci
nezhynu, ach, nezhynu?
Proč nezhynu, ach, proč nezhynu?
Mladosti své pozbavena,
bez radosti sester svých,
pro svou lásku odsouzena
teskním v proudech studených.
Mladosti své pozbavena,
bez radosti sester svých,
pro svou lásku odsouzena
teskním v proudech studených.
Ztrativši svůj půvab sladký,
miláčkem svým prokleta,
marně toužím
k sestřám zpátky,
marně toužím do světa.
Kde jste,
kouzla letních nocí
nad kalichy leknínů?
Proč v tom chladu bez pomoci
nezhynu, ach, nezhynu?

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Praha*

Unfeeling watery power,
you have dragged me back down to the depths;
why can't I, poor helpless one, expire
in your cold embrace?
Why can't I die, ah, why can't I die?
Deprived of my youth,
of the company of my sisters,
I am condemned by my love
to pine among these cold currents.
Deprived of my youth,
of the company of my sisters,
I am condemned by my love
to pine among these cold currents.
I have lost my charms,
I am cursed by my beloved,
in vain I seek
to rejoin my sisters,
in vain I long for the world of men.
What has become
of those magic charms of summer nights
where the water-lilies bloomed?
Why can't I, poor helpless one, expire
in your cold embrace?

Translation: Paula Kennedy

Toi, force insensible de l'eau,
de nouveau tu m'as entraînée au fond,
pourquoi, sans aide, dans ce froid
je ne peux disparaître, oh disparaître enfin!
Pourquoi je ne peux périr, oh périr?
De ma jeunesse privée,
sans la joie de mes sœurs,
pour l'amour condamnée
dans les courants froids je languis.
De ma jeunesse privée,
sans la joie de mes sœurs,
pour l'amour condamnée
dans les courants froids je languis.
Dépourvue de la douceur de mon charme,
maudite par mon bien-aimé,
je désire retrouver
mes sœurs, en vain,
en vain je désire retourner sur terre.
Où es-tu, toi,
magie des nuits d'été
sous les calices des nénuphars?
Pourquoi, sans aide dans ce froid
je ne peux périr, oh périr enfin?

Traduction: Miriam Goultas-Beňová

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Assistant engineers: Jens Schünemann & Dirk Sobotka (Violin Concerto); Philipp Knop & René Möller (Piano Concerto)

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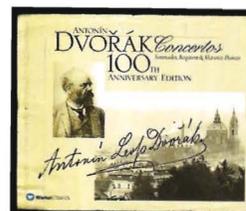
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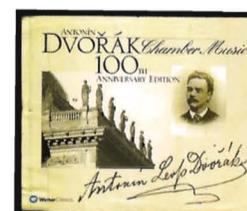
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