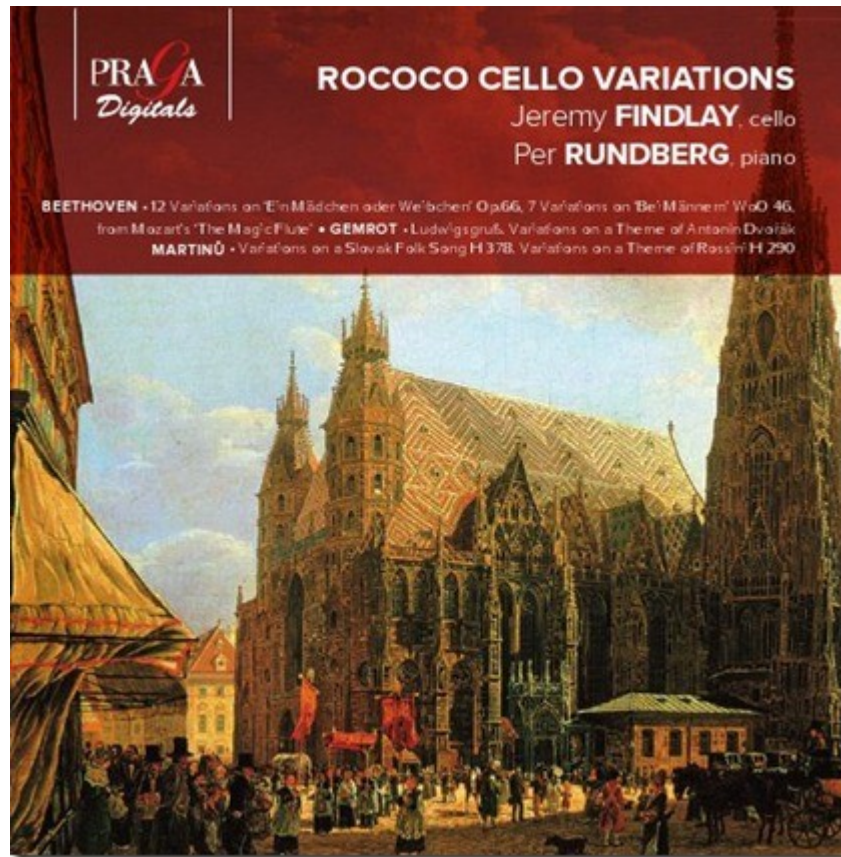


# PRAGA DIGITALS - NEW RELEASE

MARCH 2012



***"By using a very simple and unadorned tonal quality for the Beethoven, Jeremy Findlay also points to the development of the cello technique from the beginning of the 19<sup>th</sup> century to the present day, where he can explore the full range of sounds required. In the Gemrot, technical hurdles are brushed aside with agility and the wide range of dynamics for which the composer calls. Findlay has an excellent partnership with the Swedish pianist Per Rundberg, and their interplay in the Beethoven and Martinů is perfectly weighted."***

***The STRAD Magazine, August 2012***

***"Cellist Findlay came up with the album idea when he realized that all three of the above composers had written sets of variations for cello and piano. Beethoven, in his early works, was much influenced by Mozart, which shows in these two selections. Gemrot used the main theme from Dvořák's unfinished and mostly unknown cello concerto in A major, which explains why the theme will be unknown to most listeners. Even though the works by both Gemrot and Martinů were composed very long after Beethoven's variations, they fit perfectly into this program of variations for cello and piano. The recording benefits from the usual excellent hi-res Praga sonics."***

***AUDIOPHILE AUDTION, June 2012***

# ROCOCO VARIATIONS FOR CELLO AND PIANO

## LUDWIG VAN BEETHOVEN (1770-1827)

SEVEN VARIATIONS on the theme 'Bei Männern, welche Liebe Fühlen', from Mozart's 'The Magic Flute', for cello and piano, WoO 46 (1801)

TWELVE VARIATIONS on the theme 'Ein Mädchen oder Weibchen' from Mozart's 'The Magic Flute', for cello and piano, Op.66 (1797)

## JIŘÍ GEMROT (born in 1957)

Variations on a theme of Beethoven for cello and piano (2008-09)

Variations on a theme of Dvořák for cello and piano (2011)

(both works dedicated to Jeremy Findlay)

## BOHUSLAV MARTINŮ (1890-1959)

VARIATIONS ON SLOVAK FOLK SONG, H 378, for cello and piano (1959)

VARIATIONS ON A THEME OF ROSSINI, H 290, for cello and piano (1942-43)

**Jeremy FINDLAY: cello/Violoncello/violoncelle**  
**Per RUNDBERG: piano/Klavier**  
**PRD/DSD 250 293**

Beethoven, a young charmer at the time, submitted to the art of rococo variations on Mozart arias that were in vogue. Martinů took over this playful approach with Rossini then adapted it to folk song whilst preserving the freshness, its hidden gravity and its original authenticity. Jiří Gemrot pastiches Beethoven with humor then, like a real heir of Martinů, pays tribute to Dvořák.

Beethoven, alors jeune séducteur, s'est plié à l'art de la variation rococo sur des airs à la mode de Mozart. Martinů a fait sienne cette approche ludique avec Rossini, puis l'a adaptée à la chanson populaire en lui conservant sa fraîcheur, sa gravité cachée en son authenticité originelle. Jiří Gemrot, pastiche Beethoven avec humour puis s'inscrit comme un réel héritier de Martinů en rendant hommage à Dvořák.

Der junge Beethoven hat sich in der Kunst der Rokoko-Variationen über modische Arien von Mozart geübt. Martinů hat später dieselbe Methode auf Rossini angewandt und an das Volkslied angepasst, indem er dessen Frische und Echtheit sorgfältig bewahrte. Vorliegende CD will mit erstmalig eingespielten Variationen für Cello und Klavier den weitreichenden Einfluss Beethovens auf die Kunst der musikalischen Variation zeigen. Zwei tschechische Komponisten stehen hier im Vordergrund: Jiří Gemrot liefert ein humorvolles Pasticcio von Beethoven und erweist sich als echter Erbe Martinůs, indem er in seinen Variationen Dvořák huldigt.

**Praga Digitalis / AMC**

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