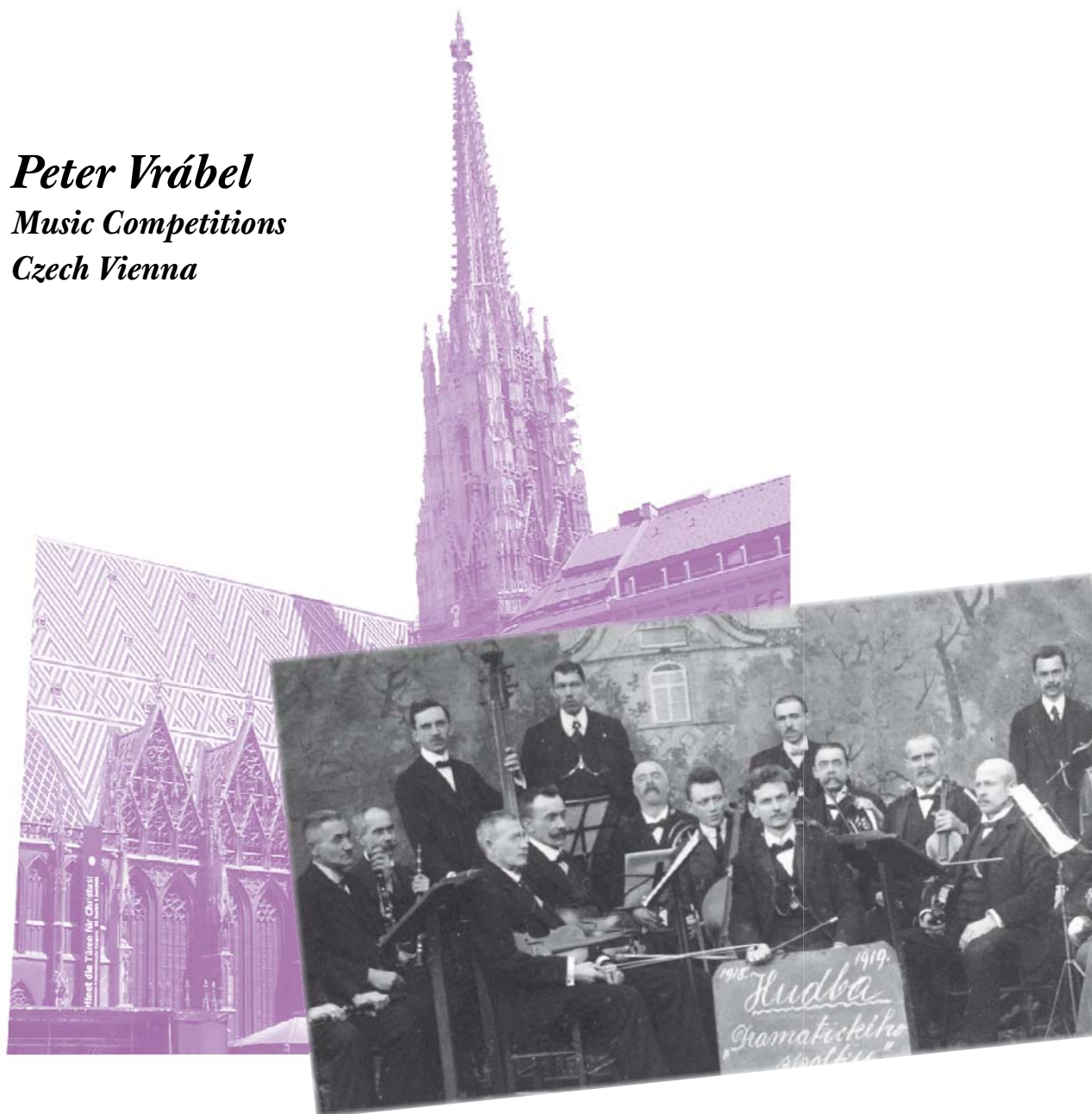


***Peter Vrábel***  
***Music Competitions***  
***Czech Vienna***





The theme of this new issue of Czech Music Quarterly is music competitions. We offer an overview of the most important and the lesser known international competitions organised in the Czech Republic for instrumentalists, singers and composers. It's not quite the kind of reading to savour on a summer holiday, but for young music professionals it's valuable information. In a future issue we shall be offering a similarly conceived overview of courses, workshops and master classes. For holiday reading, on the other hand, I can warmly recommend Viktor Velek's long article on the musical history of the Czech minority in Vienna, while the interview with conductor Peter Vrábel is also well worth your attention.

Wishing you a pleasant summer.

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**Czech Music Information Centre**  
Besední 3, 118 00 Praha 1, Czech Republic  
fax: +420 2 57317424, phone: +420 2 57312422  
e-mail: info@czech-music.net  
<http://www.czech-music.net>

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PHOTO: KAREL ŠUSTER

# PETER VRÁBEL: I DON'T HAVE TO HAVE NEW FACES AROUND ME ALL THE TIME

**Most of the work of Peter Vrábel, a Slovak conductor living in Prague, is connected with the Berg Orchestra. This is why in our interview we concentrated on themes to do with this orchestra – its focus on programmes including both top international and Czech contemporary music, and its unconventionally conceived concerts.**

## *What led you to found the Berg Orchestra?*

Initially it was enthusiasm for the idea of presenting works by contemporary Czech composers not often performed here. In the early stage we had help from Václav Riedlbauch, a composer and later managing director of the Czech Philharmonic, who motivated us, suggested pieces we might play and introduced us to the circle of his colleagues – composers of the older generation such as Petr Eben, Svatopluk Havelka and others. Depending on the needs of each piece we would look for musicians for each concert – students from the Academy of Performing Arts and the Prague Conservatory.

## *What in your view have been the milestones in the fifteen-year history of Berg?*

You speak of fifteen years, but I would rather talk about the ten years or so of real continuous work with the orchestra. And that it is why I would consider – as a milestone – the moment when we managed to create a first coherent season with a series of subscription concerts, when it all acquired a real shape. Until then we had just played from concert to concert, with our attention just fixed on the next concert, and so essentially it hadn't been a matter of any systematic work.

*For me the Berg is distinctive for its imaginative repertoire concept. If the first stimulus was the desire to present contemporary Czech compositions that had not*

*been played here, how did you arrive at a consistent idea of programming? What are your criteria for putting programmes together?*

In the first seasons we combined classical with contemporary music; we played Haydn or Mozart symphonies and added contemporary composers. Gradually, however, the basic core of our repertoire shifted to 20th-century world music and pieces by young Czech composers. Today we occasionally include classical music in our programmes, and it always gives us pleasure when we play it. We have more than one criterion for concert programming. For example I find an interesting piece that I want us to perform, and then I usually look for something to provide contrast. The important thing for me is that neither I, nor the orchestra, nor the audience should get bored – hence the contrast. I avoid monotonous conceptions of concerts. One good approach is to have a theme that connects completely different things.

*Which kind of contemporary music – composers, themes etc. – appeals to you most?*

I don't have very fixed views in this context... I like well-written music that you can do something with. I look for it myself, but I also get inspiration and tips from my friends who follow contemporary music.

*When you do decide to perform some older music, do you base your approach on current knowledge of authentic period interpretation?*

I don't want to make a fetish of it, and so I try to take account of this knowledge, even if I manage it only to a certain extent, since I'm not one of those who live just by early music and its period performance. I think it's bad if musicians play old music in a way that doesn't respect the conventions of its times. There are quite a lot of musicians who still ignore these conventions, but I think this is changing, and young musicians are beginning to accept period interpretation as something to be taken for granted. When I'm preparing to play a Baroque piece, for example, I call my friends who specialise in the Baroque and ask their advice. Reading the score is obviously different from contemporary music, and I confess that the study of a Baroque score takes me a long time, and at the beginning always gives me a bit of a headache.

*When you are studying the score of a contemporary piece do you take account of the performance of your predecessors, i.e. do you use existing recordings when you are working on a piece?*

I never play recordings when I'm studying a score. But it's interesting that when I later listen to recordings of my concerts and compare them with the recordings, I find that my interpretation hasn't in fact been so distant from the usual interpretative practice in the performance of one or another piece. I don't aspire to be original on principle. But I want to reach my interpretation by myself.

*The Berg concerts are often unique projects situated in unconventional venues and accompanied by non-musical elements (video-art, theatre, dance*



*and so on). What criteria do you use to ensure that it all works together? Is the element of chance predominant – a waiting for what might emerge in the context of a rough idea of collaboration with people from different fields, or do you prefer to start, before the concert, from an entirely concrete picture of what will take place on the podium?*

When we have come up with some idea of the possible form of a concert evening, we approach artists from the ranks of young choreographers, theatre people, artists and so on who we think will be right for the realisation of our idea, and with whom we then develop the concrete possibilities. I then leave them a free hand, but I often consult with them in the course of the process. My preference is for a situation in which everything is a hundred-percent prepared beforehand, and things don't happen randomly. At the same time I take care to ensure that one form of art doesn't overpower another, even though I know that people do not have that much room for manoeuvre in their areas. Naturally music has the dominant position, but the other elements must not be relegated to the background, and everything should fit together in mutual understanding. Contrast has its place in this case too – a beautiful harpsichord in a former foundry (La Fabrika) – that's superb!

*What advantages or disadvantages does Berg have compared to an orchestra in a conventional theatre or concert hall?*

The advantage of a permanent venue is that the acoustic and spatial aspects are entirely familiar and so you know what you can afford to try. By contrast, me and the Berg Orchestra often play in a concert venue for the first time at the dress rehearsal, and so we have very little time to get to grips with the space. When this causes problems the important thing is not to panic, but to use the short time you



have to engage sense and sensibility and try to minimise the problems. Cursing won't help; at best I can only curse myself for getting involved in the first place.

*What are your criteria for choosing your circles of artists/performers from other disciplines?*

That depends. Sometimes I register someone's work – work that I like and that suits my own concept, while at other times I get others to recommend people. I like longer-term collaboration. My idea is that if something has worked once, I'll embark on other projects with the same people. Recently, for example, I was very impressed by Mirka Eliášová's dance choreography for our performance of the *Voices* Symphony by Pēteris Vasks, and so we agreed to continue the collaboration in coming seasons. I'm getting similar positive feelings with the theatre direction duo SKUTR, which is working with us on a forthcoming production of Heiner Goebbels's music drama *Schwarz auf Weiss*, which we will be presenting this autumn. In the next season we would like to collaborate with this duo on the original version of Honegger's *King David* for ensemble.

*What is the situation with the soloists that appear with Berg? One finds some of the same names appearing repeatedly. Is this also an instance of your stated preference for longer term co-operation?*

You soon get to know the circle of musicians who play contemporary music. And even among musicians whose repertoire is predominantly classical there are some who like playing modern things as well. Naturally I initially look for a soloist who has experience of contemporary music (or even with performing the particular piece I am planning to present). Sometimes, however, it can be rather different – for example I never noticed the harp player Kateřina Englichová playing contemporary music or even registered whether she played it at all. But then our first oboist Vilém Veverka, who specialises in contemporary music, came and said that he was playing one modern piece with Englichová. That didn't ultimately work out, but we agreed on a plan to present Schnittke's *Concerto for Oboe, Harp and String Orchestra*. That collaboration was wonderful, and so in this case too I intend to carry on working with her. We have agreed on another piece, the *Double Concerto for Oboe, Harp and Chamber Orchestra* by Isango Yuno. I'm not the type of person who has to have new faces around me all the time.

*You do a great service to young Czech composers by including the premiere of a piece by a young composer in almost every one of your subscription concerts...*

I've already mentioned that we focused on Czech music from the very beginning of the orchestra's existence. But in initially that was the work of composers of the older generation whose music and personalities fascinated me, and back then I was also thrilled by their collegial approach to me, without the superior attitude of the successful composer. Later, however, I started to give more space to my contemporaries and younger composers, and because that co-operation turned out to work well for both sides, we stayed with it and are still developing it today.

In the case of composers as well as soloists a circle has formed that appears in our seasons, and we don't fundamentally vary the people in the circle even though from time to time a new name is added. For them it is a chance to develop and repeatedly test out their pieces in concert, and – what's more – in juxtaposition with the work of established world famous composers. But I've said that the support is mutual, and the orchestra gets something out of the collaboration too.

*The NUBERG competition, which is becoming a yearly event, is one interesting fruit of this collaboration. What have you personally discovered from the years of the competition? Have the results surprised you at all, for example?*

We thought up the competition two years ago because we thought it could offer more help in the promotion of young Czech composers. At the end of the season we publish the concert recordings of the premieres on a CD, which comes out as a supplement to the magazine HIS Voice, and we put them on our web pages too. We believe that this way the works will reach a larger number of people, who then have the chance to vote on which piece they like best. The one that gets the most votes is awarded the Public's Prize. We also organise another prize, the NUBERG Prize, which is possibly rather more important since this is decided by a specialist jury including important composers from abroad. It's interesting that the results of the two prizes, the public voting system and jury system haven't differed much in the two years of the competition; just the first two places are changed round, for example. I admit I didn't expect that. I myself am part of the specialist jury but I find it hard to assess which piece is better. I have a positive attitude to all of them and what pleases me the most is when as a conductor I manage to discover what is in these pieces and get it to the surface.

*In the autumn of this year you are planning as part of the Strings of Autumn festival and then in your subscription concert series to present Schwarz auf Weiss by Heiner Goebbels – a piece that has previously been performed only by Ensemble Modern. What is behind the fact that Orchestr Berg is going to be the second ensemble with this piece in repertoire? Who is going to be involved in the performance apart from the orchestra? Given that you have already begun to make preparations a year before the performance, I assume you consider this project to be the event of the season... am I wrong?*

I encountered *Schwarz auf Weiss* some time ago on DVD and liked it, but it never occurred to me to include it in our repertoire. I found another Goebbels piece, *Industry & Idleness*, which we then presented a few years back. When I was setting up this season's programme, it several times crossed my mind to put on *Schwarz auf Weiss* but I always dismissed the thought. Until it struck me that the poetics of the directorial duo SKUTR, consisting of Martin Kukučka and Lukáš Trpišovský, would suit it very well. I called them and said I'd like to do a crazy thing with them, and they replied that it was interesting how people only ever called them about crazy things... We had a meeting to discuss it, they asked for time to think about it and finally enthusiastically agreed. If they hadn't agreed I would never have embarked on the project. On the basis of their activities, which



I know, I am sure that the piece is just tailor made for them, since they are used to working with movement and music. We contacted Goebbels himself, went to see him in Germany, and found him keen to offer support and ready to co-operate. It is something completely different from what we have done before. *Schwarz auf Weiss* is music theatre that you can't prepare in the traditional way, i.e. by studying the score, coming to the orchestra, putting it on the stand and rehearsing it. This is why we've started on preparations so far in advance. In my view *Schwarz auf Weiss* is quite a personal piece in which Goebbels is responding to the death of his friend, the dramatist Heiner Müller. But for me it's not just Goebbels and Müller, but also has the dimension of a test of the inner life of the orchestra and the individual players. It is a kind of test of the orchestra, but in a different form – I don't see it as a challenge technically; many other scores are far more difficult in that sense. The high demands here are quite different in character, for example in the way the performers have to stay natural, not to be theatrical, but at the same time to act, to produce theatre.

*How do you motivate your orchestral musicians to do something other than just play their instruments? Goebbels in Schwarz auf Weiss is maybe extreme in requiring them to act, but recently you presented Northern Gates by Bronius Kutavičius, in which the musicians had to sing...*

It's true that when the musicians realise they will be expected not just to play on their instruments but for example to act or sing, a certain tension develops. I don't put too much pressure on them, but just try to get them to take the idea on board and make it their own, and at the same time to understand that there is no other option, because that is how it is written and if we are going to play it then it is up to us how we get to grips with it. In Kutavičius's *Northern Gates* my approach was to let the musicians rehearse the combined playing and singing in groups. It turned out to be not at all simple, especially for example when the composer wants the musician to play forte and sing piano, i.e. to put in two entirely different energies at the same time. In the end, though, the orchestra did a great job.

*Do you think that an orchestra needs to develop a specific profile involving a specific field of music in order to get an image?*

It needs to profile itself in some way so as to be different from the others. But it has to be convinced about what it is playing; I don't like snobbery in music, but quite the opposite – I want naturalness, and fresh, non-routine approaches. Some people can be natural like that in performance of a broader spectrum of music, others in a narrowly defined field. Other features that help to create an image then get wrapped up in the orchestra profile – for example in our case that young musicians play in the orchestra or that we don't have a home venue but play in different places – this is a matter of PR and so on. In this context I would like to mention the immense contribution made by the current manager of the Berg, Eva Kesslová, who is constantly trying to improve masses of things. For example now



she is going every year on a scholarship to the Kennedy Centre in Washington where she “takes” the Berg and works on it there, getting not just inspiration but feedback from top experts in arts management – what has been done right, what can be improved and so on.

*Do you still have some further goals you would like to achieve – you personally and with the Berg Orchestra?*

I’m tempted by longer-term work with a large symphony orchestra. I’d like to implant my experience of conducting a chamber orchestra into leading a bigger ensemble. In a chamber orchestra you have to put much greater emphasis on nuance and make completely sure to avoid any kind of mistake, since it is immediately audible here. I would like to have more opportunity to try out this approach in the rolling stream of a symphony orchestra. I have a goal with the Berg too – to export the music of young Czech composers.



***The Slovak conductor PETER VRÁBEL (\*1969)***

*lives and works in Prague. He started his concert career while still a student at the Prague Academy of Performing Arts when he worked with a series of chamber and symphony orchestras and with the Kühn Children's Choir. He is a holder of the Gideon Klein Prize. In 1995 he founded the Berg Chamber Orchestra (the current official title of this ensemble is the Orchestr Berg / Berg Orchestra), developed the concept of the musical direction of the orchestra and has remained its artistic director to this day. As an untiring and original promoter of new music, he actively collaborates with contemporary Czech and international composers and provides inspirational creative space for artists of the young generation through all kinds of projects. He specialises in the music of the 20th century but does not avoid music of earlier styles. He has made a great many recordings for Czech Radio, shared in the recording of an album by the jazz pianist Frank Mantooth (USA), and records for television and film. He has worked for example with National Theatre ballet company on the fairytale ballet Goldilocks, where the Berg Orchestra plays live on stage throughout the production, and has recorded music for the ballet Ibbur, or a Prague Mystery (2005). In 2008 at the Music Forum Festival in Hradec Králové he conducted Alfred Schnittke's cantata Seid nüchtern und wachet... and Cello Concerto no. 1 (the performance involved David Geringas, Iva Bittová, the Prague Philharmonic Choir, and the Hradec Králové Philharmonic).*

*www.berg.cz*



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**Aug 27, 8:30 PM**

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**Aug 28, 8:30 PM**

A. Vivaldi (1678 - 1741): **ARGIPPO. Dramma per Musica, RV 697**,  
written for Sporckes company in Prague in 1730

**Aug 29, 8:00 PM**

N. Porpora (1686 - 1768): **LA MORTE de ERCOLE**. Serenata a tre voci  
con istromenti, Naples 1711

**Aug 30, 11:00 AM**

J. D. Zelenka (1679 – 1745): **MISSA SANCTISSIMAE TRINITATIS, ZWV 17**

[www.theatrum.zde.cz](http://www.theatrum.zde.cz)

# competitions

## MUSIC COMPETITIONS IN THE CZECH REPUBLIC





Music competitions are probably as old as music itself. In the tales of ancient Greece the satyr Marsyas competes with the god Apollo, musical competitions were part of the Olympic Games in Ancient Greece, and concert music as a genre developed from competitions among musicians during joint performances. But the oldest music competition that has survived to this day is the Fryderyk Chopin Competition held in Warsaw, started as late as 1927, followed by the Henryk Wieniawski Violin Competition established in 1935, again in Warsaw. After competitions in Brussels, Paris, Geneva and London, in 1947 an international competition was organised as part of the Prague Spring Festival and would ten years later become one of the founding members of the Federation of International Music Competitions.

At present there are more than fifty music competitions organised in the Czech Republic on an annual basis, or sometimes in longer intervals. Alongside national competitions for students of the foundational music and art schools, Conservatoire students, school choirs and various local competitions, a good half of the total number of competitions involve competitions that are in at least certain aspects international, and their number is growing.

Alongside the Prague Spring competition the longest-standing among the Czech competitions are the Chopin competition in Mariánské Lázně and Beethoven's Hradec in Hradec nad Moravicí, founded in 1962, Smetana Competition founded in 1963 in Hradec Králové, the Dvořák Competition in Karlovy Vary founded in 1966, and its contemporary Concertino Praga, dedicated to young musical talents. In many cases, several years later the laureates of Concertino Praga will become the laureates of the Prague Spring Competition.

The overview that follows is meant as to provide orientation among the large number of contemporary Czech music competitions where foreign candidates are allowed to compete. The majority of these competitions are annual, and the festival dates are almost without exception fixed. We mention the periodicity of competitions on in the case of those that take place at longer intervals than a year. For most competitions you will find more detailed information, such as the competition regulations, complete lists of past prize-winners etc. on the Internet pages of the competition concerned, for which we provide addresses.

# competitions



## The Prague Spring International Music Competition

Founder member of the World Federation of International Music Competitions (WFIMC)

The idea of organising an international music competition to accompany the Prague Spring Festival was the brainchild of the conductor Rafael Kubelík and members of the Czech Philharmonic in 1946. That same year the rules for the Jan Kubelík Violin Competition prize were drawn up. The first of these competitions took place in May 1947 as part of the Prague Spring International Music Festival. The honorary president that year was Jan Masaryk, Minister of Foreign Affairs in the Czechoslovak government.

Since then, the Prague Spring International Music Festival Competition has taken place each year, almost without exception. Most frequently it is devoted to performances on a selected instrument: standard symphony orchestra instruments excluding the bass instruments, followed by piano, organ, harpsichord, string quartet, conducting and solo singing. Composers were included in the competition on two occasions. The competition always takes place in early spring, prior to the commencement of the Prague Spring Festival and its finale is included as a concert at the Festival. The jury generally comprises seven members, with Czechs in the minority. In the course of the sixty years of the Prague Spring Festival Competition the jury has included outstanding artists from all parts of the world (David Oistrach, Václav Holzknecht, Karel Pravoslav Sádlo, Paul Tortelier, Jean-Pierre Rampal, Alois Hába, Hans Haselböck, Wolfgang Schneiderhan, Angelica May, Josef Suk, Philip Jones, Rudolf Firkušný, Lazar Berman, Václav Neumann, Rafael Kubelík or Jorma Panula).

The competition laureates have included, among others, Mstislav Rostropovič (1950), The Smetana Quartet (1950), Jan Panenka (1951), Stefania Woytowiczová (1954), Sona Cervená (1954), Boris Gutnikov (1956), Zdeněk Bruderhans (1959), Věra Soukupová (1960), Natalia Gutman (1961), Natalia Šachovskaja (1961), Grigorij Fejgin (1964), Ivan Štraus (1964), Boris Tiščenko (1965), James Galway (1968), Maurice Bourgue (1968), Zdeněk Tylšar (1968), Boris Pergamenščikov (1970), Michel Becquet (1978), Dagmar Pecková (1986), Philippe Cuper (1986) or Martin Kasík (1998) and others.

Since 1994 it has become a tradition that the Prague Spring commissions a notable Czech composer to contribute a composition that becomes mandatory for each competition category. Apart from the main financial prizes, laureates receive prizes from various institutions (such

Tel.: +420 257 313 033,  
Fax: +420 257 310 414,  
E-mail: [competition@festival.cz](mailto:competition@festival.cz)  
Competition Secretary: Jarmila Nedvědová, [nedvedova@festival.cz](mailto:nedvedova@festival.cz)  
Web: [www.prague-spring.net/competition](http://www.prague-spring.net/competition)  
62nd year: 7th – 15th May 2010,  
categories: violin, trumpet, age limit: 30 years  
63rd year: 7th – 15th May 2011,  
categories: piano, trombone, age limit: 30 years  
applications are accepted until the 15th of December of the year prior to the competition



as the Czech Music Foundation, Život umělce Foundation, Gideon Klein Foundation, Bohuslav Martinů Society, Gustav Mahler Society MAHLER 2000, Antonín Dvořák Society, Bärenreiter publishing house, Czech Radio, Galerie Miro, Moser glass company etc.).

Apart from the financial prizes a plethora of paid concert performances at a variety of international festivals and subscription series of both Czech and international orchestras are offered to the laureates. For competitors the chance to perform at the next Prague Spring Festival is understandably a major reason for entering the competition.



## International Music Festival Brno. International Performers' Competition

ARS/KONCERT Ltd, Hybešova 29,  
602 00 Brno,  
Tel.: +420 543 420 961,  
Fax: +420 543 420 950  
MIS Secretary: Jaroslav Kocurek,  
E-mail: kocurek@arskoncert.cz  
Web: www.mhf-brno.cz/mis/en

14th year: 26th September – 1st  
October 2009, category: percus-  
sion – marimba, age limit: 30 years  
15th year: 27th September – 1st  
October 2010, category: tuba, age  
limit: 30 years  
applications deadline: always on  
the 30th of April in the year of the  
competition

In Brno, the main metropolis of the Moravian region of the Czech Republic, regular festival events began in the 1950s with the founding of the Brno Music May, which was in many respects only an offshoot of the Prague Spring Festival. This is why it was replaced in 1966 by the autumn International Music Festival, accompanied from the beginning by regular musicology colloquia and from 1967 also by an international competition for radio music programmes, Prix Musical de Radio Brno, which lasted until 1992. In the course of the 1990s, the new organiser of the Brno festival, the ARS/KONCERT Concert Agency, expanded the Brno festival to include three segments: Moravian Autumn, the Easter Festival of Sacred Music and the revived Exposition of New Music. Since 1996, an annual International Interpretation Competition for Young Musicians has been added to this list, organised in five-year cycles featuring with absolute regularity the following instruments: percussion, tuba, French horn, organ and double bass. The competition always takes place during the Moravian Autumn festival and the concert of the competition laureates is included in the festival programme.

Janáček Academy of Music and Per-  
forming Arts in Brno, Faculty of Music  
Komenského nám. 6, 662 15 Brno  
Tel.: +420 542 591 606,  
Fax: +420 542 591 633  
Competition Secretary:  
Kateřina Polášková, e-mail:  
polaskova@jamu.cz  
Web: <http://hf.jamu.cz/english/leos-janacek-international-competition/>  
16th year: 7th – 12th September  
2009  
category: singing, age limit: 28 years  
17th year: September 2010  
category: string quartet, average age  
up to 28 years.  
applications deadline: always on  
the 29th of May in the year of the  
competition



## Leoš Janáček International Competition Member of the European Union of Music Competitions for Youth (EMCY)

Since 1994, in early September, the Faculty of Music of the Janáček Academy of Music and Performing Arts in Brno has been organising an annual international performance competition. The goal of the competition is to promote the music of Leoš Janáček and other significant composers in order to broaden interest in their performance among the young generation of up-and-coming musicians. In regular four-year cycles the competition features the following categories in turn: voice (2009, 2013, ...), string quartet (2010, 2014, ...), violin (2011, 2015, ...), piano (2012, 2016, ...). For soloists, the age limit on the starting day of the competition is 28 years.

The latest laureates in the individual categories were Lucie Slepánková (2005 – voice), Icarus Quartet (2006 – string quartet), Michal Sedláček (2007 – violin) and Evgeny Cherepanov (2008 – piano).



## Concertino Praga

Member of the European Union of Music Competitions for Youth (EMCY)

The annual international music competition for young musicians (generally aged up to 16 years, in some cases up to 19 years), organised in Prague by Czech Radio. At the present moment the competition is organised in collaboration with the European Broadcasting Union (EBU).

Entrants to the competition are generally pre-selected by local broadcasting stations in their own countries. These produce their demo recordings, which are then of a guaranteed technical and artistic quality. Generally in three-year cycles, the competition alternates through the following categories: piano, string quartets, wood and brass wind instruments and instrumental chamber ensembles up to quintets. From 2010 onward the competition will also include classical guitar. Entrants in the Czech Republic take part in the Concertino Praga National Radio Competition of the Czech Republic and its laureates then participate in the Concertino Praga International Radio Competition.

Each year, after the end of Concertino Praga the laureates of the international competition perform at a joint concert in Prague, broadcast live both by the Czech Radio and by the international partner broadcasting stations of the EBU network. Since 1969 the Concertino Praga South Bohemian Festival has been organised each June for the laureates of the international competition, taking place in Jindřichův Hradec and in other towns in its vicinity.

Since 2005 the absolute winner of the competition has been offered the opportunity to record his or her own non-commercial profile CD in the production of Czech Radio, aimed at personal promotion. All the expenses of recording and production of the first 500 CDs are fully covered by Czech Radio. Furthermore, Czech Radio sends 100 or so of the CDs abroad as part of its advertising campaign to promote the competition and its absolute winner, mainly through the EBU network and with the help of the EMCY.

The laureates of the Concertino Praga have included: violinists Václav Hudeček (1967), Shizuka Ishikawa (1969), Čeněk Pavlík (1970) and Pavel Šporcl (1990), pianists Igor Ardašev (1979 – special prize for the youngest competitor) Anna Kravčenko (1991) and Ivo Kahánek (1994), horn player Radek Baborák (1989) and others. a complete list of the laureates from 1966 to the present can be found on the web pages of the competition, which also gives the competition regulations in seven major world languages.

Czech Radio, Production Centre  
Vinohradská 12, 120 99 Praha 2  
Tel.: +420 221 551 510-2

Fax: +420 221 551 501

E-mail: [concertino@rozhlas.cz](mailto:concertino@rozhlas.cz)

Web: [www.rozhlas.cz/concertino/english](http://www.rozhlas.cz/concertino/english)

Competition Head: Tomáš Chmelár,  
[tomas.chmelar@rozhlas.cz](mailto:tomas.chmelar@rozhlas.cz)

Assistant to Competition Head:

Klára Pohanková,

[klara.pohankova@rozhlas.cz](mailto:klara.pohankova@rozhlas.cz)

44th year: 2010

categories: piano, violin, cello,  
classical guitar

age limit: 16 years, for guitar  
19 years

applications must be sent at the  
latest by 18th September 2009,  
recordings by 20th November 2009

45th year: 2011

categories: flute, oboe, clarinet,  
bassoon, trumpet

46th year: 2012

categories: instrumental groups  
from duos to quintets with free  
choice of instruments (only one  
acoustic keyboard instrument may  
be included)



## Beethoven's Hradec International Music Competition

In this music performance competition, first held in 1962, and taking place each year in the second week of June, the students from music

Sdružení pro umění a výchovu  
Talent

Matrosovova 11

709 00 Ostrava – Mariánské

Hory

E-mail: [talent@sdruzenitalent.cz](mailto:talent@sdruzenitalent.cz)

Web: [www.sdruzenitalent.cz](http://www.sdruzenitalent.cz)

schools and universities test their strength before an international jury. Up to 2007 the categories included, in turn, piano, violin, viola, cello, string quartet and a piano trio, while since 2008 the categories of viola and violoncello (in even years) alternate with piano and violin (in odd years). In the romantic atmosphere of the castle, the competitors and concert audiences pay their respects each year to the two visits of the famous guest of the Lichnovski Counts, Ludwig van Beethoven, as well as the visits by Ferenc Liszt and Niccolò Paganini.

This originally national competition grew into an international event in the course of the 1990s. The competitors have included entrants from many European, American and Asian countries. Its laureates include many of the significant Czech musicians over several generations (for example pianists Ivan Klánský, Jan Jiraský, Eliška Novotná, violinists Ivan Ženatý, Hana Kotková, Jiří Vodička, viola players Jan Pěruška, Alexander Besa, Jitka Hosprová, cellists Miroslav Petráš, Daniel Veis, Jiří Bárta and many others). Some of these notable musicians now return to the competition either as teachers of competitors or as members of the juries. This competition marked the beginning of the stellar career of the celebrated Polish pianist Krystian Zimerman, who was one of its earliest international competitors.

President: Jana Adámková,  
Tel.: +420 602 753 989,  
E-mail: [talent@sduzenitalent.cz](mailto:talent@sduzenitalent.cz)  
Secretary: Petr Hanousek,  
Tel.: +420 553 626 489, E-mail:  
[petrhanousek@post.cz](mailto:petrhanousek@post.cz)

49th year: 4th – 11th June 2010  
categories: viola, cello  
50th year: June 2011  
categories: piano, violin  
applications deadline is the 10th of  
April in the year of the competition  
for students of music schools and  
universities with no age limitations

## The Fryderyk Chopin International Piano Competition

In 1836, Fryderyk Chopin came from Paris, where he lived in emigration, to Mariánské Lázně (Marienbad), to meet his great love Maria Wodzińska there. As one of the most notable Slavic representatives of the European national trends in musical composition and progressive thinking, Chopin has been much loved in Bohemia ever since the earliest stages of his internationally acclaimed career. He was one of Bedřich Smetana's great influences, for example. The Fryderyk Chopin Society, founded in 1959 in Mariánské Lázně, started in the following year to organise an annual August festival in honour of Chopin, originally named The Days of Chopin. The festival, now named The Fryderyk Chopin Festival, has since 1962 been expanded to include the Chopin piano competition, the laureates of which go on to take part in the Chopin competition in Warsaw. The first Czech to join the ranks of competitors at this major Chopin competition was the present chairman of the Chopin Society, Ivan Klánský, the Mariánské Lázně laureate of 1970. Since 1992, the Mariánské Lázně competition has been international. Among other laureates, the winners have included: Ivo Kahánek and Martin Kasík (1997, CZ), Yurie Miura (1999, Japan), Natalija Sawoszczanik (2001, Poland), Olga Vishnyevskaya (2003, Russia), Piotr Latoszynski (2006, Poland) and Goto Eri (2008, Japan).

Fryderyk Chopin Society in the  
Czech Republic  
Dům Chopin, Hlavní 47, 353 01  
Mariánské Lázně  
Tel/Fax: +420 354 622 617,  
e-mail: [info@chopinfestival.cz](mailto:info@chopinfestival.cz)  
Web: [www.chopinfestival.cz](http://www.chopinfestival.cz)

8th (international) edition: 30th June  
– 5th July 2010  
categories: 1st: up to 18 years,  
2nd: up to 28 years; applications  
deadline 15th April 2010

## International Smetana Piano Competition

Member of the European Union of Music Competitions for Youth (EMCY)

Konzervatoř Plzeň, Kopeckého sady  
10, 301 00 Plzeň  
Tel.: +420 377 226 387, +420 377  
226 325, Fax: +420 377 226 387  
E-mail:  
secretariat@piano-competition.com  
Web: www.piano-competition.com,  
www.konzervatorplzen.cz

29th year: 7th – 14th March  
2010, applications deadline 15th  
December 2009  
age categories: 1st: up to 16 years,  
2nd: up to 20 years, 3rd: up to  
30 years  
the competition takes place  
biannually

The piano opus of Bedřich Smetana is not extensive and yet it includes a number of extraordinary works, from early polkas composed for dance parties, via lyrical cycles to the virtuosic compositions such as *Macbeth and the Witches*, or the concert etude *On the Seashore*, both of which have the character of symphonic poems. The Smetana Piano Competition is founded entirely on Smetana's opus for the piano, as its candidates must choose a composition for the competition exclusively from Smetana's opus. The competition was an annual event in its early years (1963–74), but since 1976 it has been held as a biannual event. The competition was originally based in Hradec Králové, not far from Smetana's native town of Litomyšl. Hradec is also the seat of the Petrof company, the oldest and most celebrated Czech piano maker. After a temporary move to Brandýs nad Labem (2003) the competition has since 2004 been based in Plzeň, where Bedřich Smetana studied at the local Grammar School and where he created his earliest compositions. The laureates of the Smetana Piano Competition include, among others, Ivan Klánský (1966) and František Maxián Jr. (1967).

## Amadeus

Primary Art School Veverí,  
Tel.: +420 541 424 411,  
fax: +420 541 241 749,  
E-mail: chlebnickova@zusveveri.cz  
Primary Art School F. Jílka,  
Tel.: +420 543 213 764,  
fax: +420 543 232 061,  
E-mail: zusjilka@mbox.vol.cz  
Web:  
www.amadeus-brno.cz/english.html

17th year: 18th–20th February 2010  
categories: 1st: up to 6 years, 2nd:  
up to 7 years, 3rd: up to 8 years, 4th:  
up to 9 years, 5th: up to 10 years,  
6th: up to 11 years  
deadline for submitting applications:  
15th October 2009

Since 1995 the youngest pianists, as young as 6 (!) have had the chance to test their skill in an international setting at the Brno-based Amadeus competition.

This Mozartean competition was initiated by two primary art schools in Brno, František Jílek Primary Art School and Primary Art School on Veverí street, to mark the 225th anniversary of the concert given by the eleven-year-old Wolfgang Amadeus Mozart at the hall of the Reduta in Brno. The fourteen years of the competition have involved a total of 1,246 young competitors from the Czech Republic, Slovak Republic, Lithuania, Russia, Poland, Ukraine, Austria, Germany, Macedonia, France, Latvia, Bulgaria, Singapore and Japan. Its laureates include Lukáš Vondráček (1995), Jie Hua Zhu (1998), Karolina Pancemaite (2005), Aika Dan (2007) and others.

## International Schubert Competition for Piano Duets

Městská kulturní zařízení Jeseník  
28. října 880/16, 790 01 Jeseník  
Tel.: +420 773 588 001,  
+420 777 545 356 (English)

In 1978, to mark the 150th anniversary of the birth of Franz Schubert, husband and wife Věra and Vlastimil Lejsek and Alois Složil established an international competition for piano duos with a maximum combined age of 70 in the region of Schubert's ancestors, the North Moravian spa town of Jeseník. The competition usually takes place biannually.

E-mail: [info@mkzjes.cz](mailto:info@mkzjes.cz)  
Web: [www.mkzjes.cz/sub/schubert](http://www.mkzjes.cz/sub/schubert)  
17th year: April 2011  
categories: 1st.: each member  
of duet up to 21 years, 2nd:  
combined age up to 70 years  
applications deadline:  
28th February 2011

The competition laureates include the duets Vlastimil Lejsek Jr. – Vít Gregor (1978), René Adámek – Petr Hanousek (1980), George Petrou – Christos Papageorgiou (1994), Glen Inanga – Jeniffer Micallef (1995), Christoph Sischka – Eriko Takezawa (1999), Petros Moschos – Dimitris Karydis (2001), Richard Humburger – Valentin Humburger (2001), Irina Silivanova – Maxim Puryzhinskij (2005) and others. a complete list of results and further information may be found at the web pages of the competition.

## Kocian Violin Competition

Member of the European Union of Music Competitions for Youth (EMCY)

Tel.: +420 465 521 047,  
E-mail: [info@klubcentrum.cz](mailto:info@klubcentrum.cz)  
Web: [www.khs.cz](http://www.khs.cz)

52nd year: 5th – 8th May 2010  
age categories: up to 10 years,  
up to 12 years, up to 14 years,  
up to 16 years  
applications submission deadline:  
always on the 28th of February  
of the year of the competition

The competition has been organised annually in May ever since it was first started in 1959 in Ústí nad Orlicí, the native town of the celebrated Czech violinist Jaroslav Kocian. From 2005 the competition has been integrated into the revived music festival Kocian's Ústí, with the violinist Jaroslav Svěcený as its artistic director.

The winners and laureates of the competition include Bohuslav Matoušek (1962), Pavel Hůla (1963), Václav Hudeček (1964), Stefan Milenković (1985), Čeněk Pavlík (1965), Pavel Eret (1982 and 1983), Pavel Šporcl (1985), Alexandru Tomescu (1990), Francisco Ladrón de Guevara Finck (1997), the Hemsing Sisters (Ragnhild 2003 and Eldbjörg 2005), Miriam Helms Aalien (2007), the brothers Michal (Matouš 2008 and Šimon 2009) and many other exceptional musicians who are then invited to play at concerts held in the course of the competition.

## Heran Violoncello Competition

Member of the European Union of Music Competitions for Youth (EMCY)

Tel.: +420 465 521 047,  
E-mail: [info@klubcentrum.cz](mailto:info@klubcentrum.cz)  
Web: [www.khs.cz/hvs](http://www.khs.cz/hvs)

21st: year: April 2011  
age categories: up to 10 years,  
up to 12 years, up to 14 years,  
up to 16 years  
applications submission deadline:  
28th of February of the year of the  
competition  
biannual competition

The exceptional Czech cellist Bohuš Heran, one of the founders of the above-mentioned Kocian Violin Competition, was very keen to create a similar kind of competition for young cellists. The competition was first organised in May 1968 as part of the 10th edition of the Kocian Violin Competition. Since 1974 the cello competition has been established as an entirely independent entity. Initially, it took place at three-year intervals, and from 1980 onward biennially, usually at the beginning of May or the end of April, just before the Kocian Violin Competition. Since 2003 it has been held in the new building of the Jaroslav Kocian Primary Art School in Ústí nad Orlicí.

Its laureates include Michal Kaňka (1971), Ute Wiesenhütter (1974, 1977), Sergej Novikov (1990), Cludius Popp (1997), Georgij Lomakov (1999), Tomáš Jamník (2001), Damjan Saramandić (2003) and others. The competition always commences with the concert of the laureates of one of the previous years and closes with the concert of the winner of the competition.



Bass Club Kroměříž  
Miloslav Gajdoš, Spáčilova 3033,  
767 01 Kroměříž  
Tel.: +420 725 733 024,  
+420 573 339 501,  
Fax: +420 573 343 270,  
E-mail: milgajdos@centrum.cz,  
mus.cons-km@snt.cz  
Web: www.konzkm.cz

17th year: May 2011  
categories: 1st up to 20 years,  
2nd up to 35 years  
applications submission deadline:  
15th March 2011  
intervals of several years

## František Gregor International Double Bass Competition

In 1978, the Kroměříž double bass player Miloslav Gajdoš founded the Bass Club in Kroměříž, as well as the František Gregor International Double Bass Competition, organised from that year onward in one- to four-year intervals. The laureates of the competition include Petr Ries, Principal double bass player of the Czech Philharmonic, Roman Patkolo, Professor at the Music Academy in Munich, or Nabil Šehata, Principal double bass player of the Berlin Philharmonic of many years, who later took up conducting.

## International Biennial Guitar Competition with Mastercourses Kutná Hora

Tyl City Theatre, Masarykova 128  
284 01 Kutná Hora  
Czech Republic  
Tel/Fax: +420 3 27 561 176  
E-mail: teamkutnahora@seznam.cz  
Web: www.guitar.kutnahora.cz/  
index.php?lng=en  
Director: Petr Saidl, Artistic  
Manager: Anna Hronová

16th edition: early July 2011  
categories: 1st: up to 20 years,  
2nd: no age limitation  
applications submission deadline:  
31st May 2011

1980 was the first year of the competition and is now referred to as year zero. After evaluating and considering past experiences it was decided to organise the competition biannually with the aim of upgrading what was originally a national competition into an international one within an acceptable timeframe. The competition was officially been given an international status in 1990, but its first international candidates applied as early as 1982. Today, the international competitors comprise 70 percent of the total number of competitors, which includes almost one hundred musicians. The competition takes place in the Tyl City Theatre.

The jury, which was exclusively Czech originally, has included Lubomír Brabec, Vladimír Mikulka, Martin Mysliveček, Štěpán Rak and Milan Zelenka. From the sixth year (1992), when the jury itself also became international notable jurors included for example Ricardo Rubio, Thomas Offermann and Jens Wagner, Maria Isabela Siewers, Jozsef Eötvös, Leo Witozsynskyj, John Duarte, Jozsef Zsapka, Colin Cooper and many other exceptional artists.

Since 1992 the competition has undergone a great expansion and is now one of the largest of its kind in Central Europe. Alongside the competition there are also masterclasses, exhibitions of guitar makers and music publishers. The evening recitals organised during the competition have featured a plethora of the world's best guitarists (A. Desiderio, Z. Dukič, P. Šteidel, A. Swete, M. Dylla, E. Voorhorst, R. Smith, Th. Müller-Peringa, Guitar4mation and many others).

## Petr Eben International Organ Competition

This competition of young organ players has been taking place in Opava biannually ever since 1978, always in the latter half of October. Since 2000 the competition has been international and attracts young

City of Opava Municipal Office  
Horní náměstí 69, 746 26 Opava  
Petr Rotrekl, repertory consultant



musicians from many European countries to Opava. They present their artistic skill on three very different organs, one in the Petr Bezruč Library, the other in the Church of the Holy Spirit and the third in the Cathedral of Our Lady of the Assumption, all of which are in pristine condition. The first category is for amateur organists from the Czech Republic and Slovakia aged up to 26 years. The other, international category is for entrants preparing for a professional career aged up to 19 years. The third, likewise an international category, is for professional organists or students of organ playing with professional ambitions aged up to 26 years. In 2006 a new category of organ improvisation has been included in the competition, inspired among other things also by the excellence of Petr Eben in the field of improvisation. Participation in the improvisation competition is not limited to competitors from the other performer categories.

Since its 16th year in 2008 the competition has been named after Petr Eben, whose compositions have always been part of its repertoire. In that year, 70 organ players from the countries of Europe and Asia took part in the competition. The absolute winner was the Norwegian Arnfinn Tobiassen. In the improvisation competition, where the first prize was not awarded, the best competitor was the thirteen-year-old Marek Kozák from the Primary Art School Frýdek-Místek who won the second prize.

for the cultural activities of the city  
Tel: +420 553 756 306,  
E-mail: petr.rotrekl@opava-city.cz  
Web: [www.opava-city.cz/scripts/detail.php?id=14263](http://www.opava-city.cz/scripts/detail.php?id=14263) (in Czech only),  
<http://konzervator.cz/organ>  
17th year: 14th – 28th October 2010  
age limit: up to 26 years in three categories  
applications deadline: 16th May 2010

## Antonín Dvořák International Vocal Competition Karlovy Vary

The Antonín Dvořák International Vocal Competition held in Karlovy Vary (where the first performance of Dvořák's *New World Symphony* in Continental Europe took place, which is now remembered every year during the September Dvořák Festival) was from its beginning in 1966 to 1989 only open to artists from the so-called "Socialist bloc". The laureates of that period include the outstanding Czech singers Magdalena Hájossová (1966) and Edita Gruberová (1967) but surprisingly not as winners of the competition. Since 1989 the competition is of course international in the real sense of the word.

A. Dvořák International Vocal Centre  
in Karlovy Vary, o.p.s.  
Šmeralova 40, 360 05 Karlovy Vary  
Tel.: +420 353 228 707,  
Fax: +420 353 223 753  
E-mail: [mpcad@atlas.cz](mailto:mpcad@atlas.cz)  
Web: <http://joomla.femio-creative.com>

44th year: 6th – 13th November 2009  
45th year: 5th – 12th November 2010  
categories.: junior: women up to 24 years old, men up to 25 let years old inclusive; opera and voice category: women up to 30 years old, men up to 32 years old inclusive.  
applications submission deadline: each year on the 15th September

## Festival of Songs Olomouc

An international competition for all types of amateur choirs and voice ensembles established in Olomouc and originating from the Festival of Song, a festival of children's choirs. Today it is the most extensive international choir competition in the Czech Republic, with almost 150 choirs participating from a dozen different countries and several different continents, and with a total of up to 7,000 singers competing across the categories. Its thirty competition categories include all the usual types of choirs and vocal ensembles in age groups from pre-school

children to adults, and involve performances of a number of different genres. The competition comprises three main parts: a competition of Czech children's choirs and two international ones – Mundi cantant superior which includes a mandatory song and Mundi cantant – this category includes contemporary Czech music, church and sacred music, spiritual, gospel, popular, jazz, folk music, and a competition in the speed of learning a new song for performance. In this context the choirs are divided according to the different age groups and types. One choir may compete in several different categories.

Festa musicale  
Tel./Fax: +420 587 420 334  
E-mail: festamusicale@atlas.cz  
Web: www.festamusicale.cz

38th year: 2nd – 6th June 2010  
applications deadline:  
31st January 2010

### Musica religiosa Olomouc

An international festival of sacred and church music. The festival includes the Musica Religiosa competition for choirs of all age categories. The choirs may compete in both categories – Gregorian chant and Polyphony – regardless of the age differences. The festival is traditionally held in the period before Easter.

contact see Festival of Songs  
Olomouc

8th year: 24th – 28th March 2010  
applications deadline:  
31st December 2009

### International Festival of Academic Choirs (IFAS)

The International Festival of Academic Choirs (IFAS) has become an essential part of musical life both in Pardubice – a picturesque town of more than 100 000 residents – and the entire East Bohemian region. The idea of organising an international meeting of university choirs was first proposed in 1967 by the Academic Choir of Pardubice, then associated with the former Institute of Chemical Technology (now the University of Pardubice). The first festival, called “International Festival of Academic Choirs – IFAS,” took place in 1968 and has been held every other year since 1980. The international competition has become an important part of the Festival.

Since its inception, IFAS has been a festival of student choirs from universities and colleges. In 1998 the requirements for participation in the festival were changed to include choirs from college-level vocational schools and choirs in which at least 75% of the membership is between the ages of 18 and 30. Many outstanding choirs from Europe and all over the world have participated in this festival.

A five-member jury evaluates the choirs in the following categories:  
A1 – mixed choirs, A2 – chamber mixed choirs, A3 – women's choirs,  
B – folk music. More categories may be added before the festival.

Tel: +420 724 010 428,  
Fax: +420 466 614 162  
E-mail: ifas.pardubice@seznam.cz  
Web: www.ifas.cz

21st year: 21st – 26th September  
2010  
for university and college  
choirs, choirs from college-level  
vocational schools or choirs with  
a membership where a minimum  
of 75% singers is aged between  
18 and 30 years.  
application submission deadline:  
28th February 2010  
biannual competition

Festival Management:  
Sukova třída 1260, Pardubice  
Tel.: +420 466 500 764,  
Tel./Fax: +420 466 501 146  
E-mail: fbm@email.cz  
Festival Secretary:  
Lenka Královcová,  
kralovcova@kcpardubice.cz  
Web: www.fbm.cz

7th year: 24th – 26th of June 2011  
for all kinds of choirs and vocal  
ensembles of various genres  
applications submission deadline:  
31st December 2010

## International Bohuslav Martinů Festival and Choir Competition

The first year of the festival, which is held in odd years, took place in Pardubice in 1999 on the occasion of the 40th anniversary of the death of Bohuslav Martinů. As with the previous competition festival, its founder was the long-standing choirmaster of the Pardubice University Art Ensemble Vlastislav Novák.

For the 10 years of its existence, the Bohuslav Martinů Festival has hosted some 200 leading international and Czech choirs in all competing categories. The international choirs are also given an opportunity to perform in national heritage buildings, churches and towns of the entire region, as well as in Prague.

Bohemia Ticket s.r.o., Nám. Míru 15,  
120 00 Praha 2,  
Tel.: +420 222 516 189  
E-mail: koslerova@bohemiaticket.cz  
Web: www.bohemiaticket.cz/WBS/  
ang/praga\_cantat.php  
Miroslav Košler, art director  
Alexandra Košlerová, production

23rd year: 29th October –  
1st November 2009  
24th year: 28th October –  
31st October 2010  
applications submission deadline:  
each year on the 15th of June

## Praga cantat

This is an amateur festival and competition, usually held in six separate categories:

men's, women's and mixed choirs, advanced mixed choirs, girls' choirs, mixed youth choirs, and the category of folk song that encompasses all the choir categories. In the last several years the opening ceremony has always included a concert by the Bambini di Praga ensemble at the State Opera in Prague. The State Opera is likewise the location for the meetings of all the choirmasters with the jury and the representatives of the art direction of the State Opera. The performances of the competition take place at the National House in Vinohrady, Prague.

United Organisation of the Blind  
and Partially-Sighted in the CR  
(SONS ČR)  
Jiřina Polášková  
Head of the Department for  
International Relations and Culture  
(youth, education and propagation)  
Tel.: +420 221 462 468  
E-mail: internationaldep@sons.cz  
Web:  
www.sons.cz/zahranicni/souteze/  
12th year: 28th February –  
5th March 2010  
age limit: 16–36 years  
applications submission deadline:  
14th September 2009

## International competition of blind & partially- sighted music performers and composers

Blind and partially-sighted singers and instrumentalists aged 16 to 36 years come together (originally in Mariánské Lázně but now in Prague) for the International Competition of blind and partially sighted music performers, which has until now alternated with a competition for composers. In its 12th year, the competition will for the first time ever combine the two competition strands.

The competition is open to blind and partially-sighted music performers and composers from all over the world. The performing competition is open to artists who are at least 16 and not more than 36 years old at the start of the competition, provided that they fulfil all the other requests. The competition for composers does not have an age limit. The competition in music performance is held for wood and brass wind instruments, string instruments, piano, accordion, guitar and voice. All the categories compete together in three individual rounds.

The composers' competition is open to blind and partially sighted composers from all the countries of the world. The competition has no

age limits. Composers may enter works for one to eight musicians, and also instructive compositions of basic to medium complexity for one to five musicians with maximum length of 20 minutes. Comprehensive information in both Czech and English language may be found on the web pages of the competition.

## International Zdeněk Fibich Competition in the Interpretation of Melodrama

Director: Marta Hrachovinová  
E-mail:  
marta.hrach@concert-melodrama.cz  
Representative: Věra Šustíková,  
E-mail:  
vera.sustik@concert-melodrama.cz  
Tel.: +420 257 257 734  
Web: www.concert-melodrama.cz

6th year of the international round:  
29th – 31st October 2010  
age limit: 35 years  
applications submission deadline:  
31st May 2010  
alternating with a Czech national  
competition

Zdeněk Fibich, whose key influences included Bedřich Smetana and Richard Wagner, and Robert Schumann in melodrama, was the founder of the tradition of modern Czech concert melodrama and an international tradition of stage melodrama. His *Hippodamia*, a melodramatic stage trilogy from the world of classical mythology, has remained unsurpassed worldwide.

The competition is organised by the Zdeněk Fibich Society. It is closely linked to the annual autumn International Festival of Concert Melodrama, which also includes concerts by the winners of the Fibich competition. In odd years the competition involves national rounds, and in even years it runs the international ones. Each competition consists of three rounds and the competing artistic duo, one reciting and the other at the piano, pass all the rounds of the competition together. This is why the competition repertoire is limited to compositions with just piano (which are most frequent in the genre). Detailed information and the latest news may be found on the website. Although this is a competition in the performance of music, its third round often includes a large number of new compositions, most often created with this competition in mind, and sometimes by the performers themselves.

## International Television Festival GOLDEN PRAGUE

Tel.: +420 261137014,  
Fax: +420 261 137 124  
E-mail:  
vitezslav.sykora@ceskatelevize.cz,  
asavane@ceskatelevize.cz  
Web: www.ceskatelevize.cz/  
specialy/zlatapraha/en/2009/

47th edition: June 2010  
applications submission deadline:  
20th February 2010

The International Television Festival Zlatá Praha (Golden Prague) organised by the Czech Television, has in the years since its founding secured its position as the most prominent world television festival in the sphere of music and dance on screen, and it is also one of the oldest and most renowned television festivals in the world: it was first held in 1964. Among television festivals only Prix Italia (1949), Monte Carlo and Montreux (both founded in 1961) can boast a tradition longer than that of the Golden Prague.

Today ITF Golden Prague is a unique, prestigious festival of TV programmes presenting the best of music and dance programmes created world-wide and across music genres. It is becoming an inspirational meeting place for the creators, producers, the professional and general public, a place to meet and compete with the best of what has been created in the fields of music and dance. It is a competition open to all musical genres, i.e. not just to classical music programmes but also to programmes on rock, pop and world music.



## International Composers' Competition Musica Nova

Tel.: +420 222 540 809,  
E-mail: [lenka.dohnalova@divadlo.cz](mailto:lenka.dohnalova@divadlo.cz),  
[ruzicka@fi.muni.cz](mailto:ruzicka@fi.muni.cz)  
Web: [www.musica.cz/musnova](http://www.musica.cz/musnova)

applications submission deadline:  
each year on the 20th of October.

This competition for electroacoustic compositions was established in 1969 in Plzeň, in what was then the Studio for Experimental Music of the Czechoslovak Radio. After forced closure by the authorities the competition was re-established in 1992 by the then newly founded Society for Electroacoustic Music in the Czech Republic. The competition is open to composers from all over the world without any limitations of age. The A category of the competition is reserved for an autonomous electroacoustic composition created solely to be reproduced, whereas the B category is for compositions where the instrumental or vocal interpretation is used in combination with the reproduced electroacoustic element (i.e. live electronics).

This directory of the international competitions taking place in the Czech Republic is of course not a comprehensive list. In conclusion we at least mention some of the other international competitions: Virtuosi per musica di pianoforte in Ústí nad Labem ([www.zuserandove.cz](http://www.zuserandove.cz)) and the Ilja Hurník International Piano Competition Pro Bohemia in Ostrava ([www.sdruzenitalent.cz](http://www.sdruzenitalent.cz)) are both dedicated to young pianists. Vocal ensembles with 2–6 members can compete at Stonavská Barborka in the North Moravian village of Stonava ([www.stonava.cz/barborka](http://www.stonava.cz/barborka)), the International Composition Competition for New Choir Compositions is organised biannually by ARTAMA ([www.nipos-mk.cz/?cat=360](http://www.nipos-mk.cz/?cat=360)). The violin makers will once again be able to compete in 2011 at the Věnceslav Metelka International Violin-Makers Festival in Náchod ([www.metelkacompetition.cz](http://www.metelkacompetition.cz)). Finally, let us note that each year the Martinů Hall in Prague hosts the finale of the Emmy Destinn Young Singers Awards, organised by the London-based Emmy Destinn Foundation ([www.destinn.com](http://www.destinn.com)).



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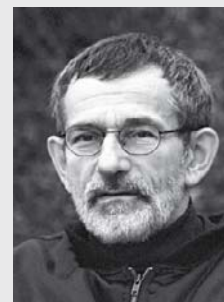


PHOTO: PETR FRANČAN

# MILOŠ ŠTĚDROŇ ANSWERS MICHAEL BECKERMAN

In the last number of the magazine Michael Beckerman responded to my marginalia (a total of 140 words) on his book Janáček as Theorist in my review of Tyrrell's monograph on Janáček (CMQ 2/2008) with a polemic article of 1,680 words. I was not actually writing a review of his book, and so here I shall confine myself to just a few comments on his books which I think he will find hard to refute or challenge.

1. While he lists an abundance of Czech authors writing on Janáček's harmony, theory and terminology in his list of the literature, he hardly ever uses their work in his text, either in a positive or negative spirit. František Řehánek devoted life-long research to Janáček's harmony 30 years before Beckerman, but while 7 of his titles are cited in Beckerman's book, Beckermann does not need these citations when his approach is to work everything out for himself. It is an elegant method – offering one's own vision and then listing potential partners, predecessors and contemporaries in the literature.
  2. Is it not strange that Beckerman is unfamiliar with the study that Janáček made of Schoenberg's *Harmonielehre* in 1920, yet he entitles one chapter *Janáček's Activity as a Theorist, Part 2, 1898 – 1920*? Are the quite detailed marginal notes that Janáček made on Schoenberg's harmony unworthy of comment?
  3. And is the story of Janáček's attempts to get his treatment of harmony published by Universal Edition and the published correspondence on this episode likewise unworthy of a mention in a book on Janáček the theorist?
  4. Janáček was interested in the theoretical work of Antonín Rejcha. All we know is that this was around 1920, because he writes to the director of Universal Edition E. Hertzka about it. Janáček's view of the work of this theoretician par excellence, and what interested him in it, is something that is of interest to anyone who is not indifferent to the development of his theoretical ideas. Yet there is not a word on this in Beckerman's book.
  5. Beckerman reports that he had many long conversations with Jaroslav Volek about related issues, and always found his ideas fascinating, but all that he cites of him is a very old book of 1958 and he entirely neglects to mention Volek's contribution to the analysis of Janáček and Bartók in the form of so-called flexible diatonics or diatonic flection.
  6. The *spletna*, opening Janáček's 2nd String Quartet may perhaps strike him as rather different and even weakened when he takes a look at the facsimile of the autograph sketch in the recently published critical edition, where the *spletna* is entirely in pizzicato.
- I feel absolutely no bitterness in this argument and like Michael Beckermann himself can say, "my work is only an attempt at identifying Janáček"...



## ROMAN PATOČKA: MUSIC IS AS NATURAL FOR ME AS BREATHING

For some time now Czech music critics have had the pleasure of being able to say that we have several young violinists of both sexes who have a good chance of making an international career. One of them is the Jihlava-born Roman Patočka (b. 1981), a laureate of the Prague Spring Competition of 2003, whose time as concert master in the renowned Deutsches Simfonie Orchester has been an experience of key importance for him.

*Let's start with the obligatory question. How did you come to play the violin?*

When I was very small, around four, my mother told me about musical instruments and the idea of the violin appealed to me, so I decided I would play it.

*What was your biggest problem at the beginning?*

Concentrating on practising for more than five minutes.

*But I assume that changed later...?*

Later that improved a little... Basically from seven or eight I was practicing by myself.

*How much time do you devote to the violin now?*

With essential pauses for food, travel, the Internet and correspondence – actually the whole day. It's my hobby, and so in fact when I'm playing it's my form of recreation too.

*You trained first with Dagmar Zárubová at the Prague Conservatory and then with Ivan Štraus at the music faculty of the Prague Academy of Performing Arts. What were your teachers like and what did they give you?*

I was lucky, and both of them gave me the very best. Mrs. Zárubová tended to be strict, and impulsive and spent a lot of time on the persuasiveness of musical expression. She taught us that we work hard and practice hard. When I had a concert or competition coming up she devoted all her time to me; I often spent whole Saturday afternoons with her and she would make me supper at the end. Straus was an excellent psychologist and even despite his extensive knowledge in various different fields he remained a humble person and taught his pupils humility too. He taught in a truly university way. He tried to get me to think for myself and become aware of wider contexts. Among other things I am grateful to him for the beautiful instrument from P.O. Špidlen's workshop that he lent me for several years and which was a huge inspiration to me.

*The chance to study abroad after 1990 was a brilliant development. What was your experience of it?*

The first more important experience abroad for me was a three-month scholarship in the Netherlands, in Utrecht with Keiko Wataya. For me this opened the doors to a different interpretational understanding of pieces including "stricter" period interpretation. And also what I hadn't paid much attention to up to that point was the technique of breathing. You have to breathe through the phrases, breathe through the entry. Otherwise you will never come in together with the piano in more difficult entries. Unfortunately I should add that three months was too short for me to get much further with these issues and master them fully. For a year and a half I commuted to Lübeck for lessons with another professor – Shmuel Ashkenasi, a fantastic



violinist and leader of the Vermeer Quartet, which no longer exists. He taught me a great many musical refinements, such as how to work with glissandos and which kinds of vibrato were right for which places. When he played some through for me during a lesson, it was a completely unique experience. I only had these lessons once a month, and felt I needed more help in some things. My friend Jakub Tylman found professor Stephan Picard in Berlin, and it's with him that I am now just completing postgraduate studies at the Hanns Eisler University in Berlin. Thanks to him, in six months my bow hand improved so much with Ševčík method that I had never played so well before.

***How do you see the Czech music education system on the basis of your experiences abroad?***

I don't feel qualified to assess the music education system. I think every country has its own system, which works for that country. In Germany when I say that in the CR we have special music schools – conservatories, where they don't teach half the ordinary subjects taken at academic secondary school, everyone is surprised. I would say that at seventeen or eighteen our musicians are technically more advanced because they devote themselves more intensively to practice, but around twenty-four the Germans catch up and often even overtake them thanks to their greater general knowledge and usually overall wider outlook.

***What importance do you attach to competitions?***

Competitions can have a fundamental influence on your career. In my case the top placing in the Prague

Spring competition played its part, because it opened the doors to many concert halls both at home and abroad. Of course I should add that not all competitions always fulfil expectations. Competitions are also good in the sense that they stimulate your motivation, get you to do more intensive and detailed work, and definitely enlarge your repertoire.

***Do you suffer from stage fright?***

You have to have got it sorted out in your head before you walk onto the podium. In the end, if you can play at the highest level at home, then there is no reason why you shouldn't be able to do so in front of people. I've learned to control stage fright and get it to the point where it doesn't hurt me but helps me.

***Is perfect pitch a burden or an advantage?***

I don't know. I don't think I have perfect pitch, but if someone plays me a note I recognise it. Though I don't think I have the kind that means I could tell you the pitch when a door squeaks.

***You've worked with a range of good orchestras and conductors. It interests me that these include Jiří Bělohlávek and Sir Charles Mackerras. What was it like working with them?***

Both are top international conductors and the way we worked together – which was on a high professional level – reflected the fact. With Mackerras what was fascinating was the depth of his knowledge and understanding of Janáček's whole output, and then his huge energy during the concert, which you might



not quite expect in a man of his age. Jiří Bělohlávek is outstanding for his enormously systematic approach. He demands immense discipline from both orchestra and soloist, and also from himself. Both these conductors then manage to adjust the orchestra to the soloist in a way that means that the orchestral music just supports rather than overshadows the soloist.

***The first part of the Bohuslav Martinů two-year jubilee has begun. In 2001 you presented the world premiere of Czech Rhapsody. What do you think of his music and his abundant compositions for violin?***

I have enjoyed playing his chamber music but unfortunately have not yet had a chance to play any of his violin concertos. Bohuslav Martinů's music undoubtedly has a highly individual idiom. The lyrical and melodious combined a certain austerity is unique in the world. Also distinctive are the characteristic complicated rhythms, often jazz rhythms, for example in the First Violin Sonata and the Madrigal Stanzas dedicated to Albert Einstein.

***Is Martinů's knowledge of the violin reflected in his music?***

It's well-known that Martinů could play the violin, but he was definitely a better pianist, and so it's not my impression that his active knowledge of violin is particularly striking in the music. Maybe he thought that what he wrote would be easier for a good violinist than it was for him, but unfortunately that's not the case.

***How large is your current repertoire and what do you most enjoy playing? What style is closest to your heart?***

My repertoire would be enough for nineteen different concertos with orchestra and seventeen full-length recitals. Recently I played Beethoven's *First Violin Concerto* for the first time and I think the concert was very

successful. Immediately the piece went to the top of my ladder, among my favourite pieces alongside Sergei Prokofiev or Antonín Dvořák.

***Which is the most difficult piece you have ever played – the piece that took you the most time to rehearse?***

You can take the term "most difficult" piece in two different ways – technically or from the point of view of interpretation. In many respects Beethoven's last sonata was a tougher nut than Ernst's *Erlkönig*. And surprisingly enough, I think that Leoš Janáček's *Wandering of the Little Soul* is technically one of the most difficult pieces. In these cases you are talking of months not just hours and days of practice.

***The notion of the "Czech violin tradition" is one that has been handed down the generations. Is it a fiction or is there some content to it?***

I don't actually know what it means. People talk about it here, but I think that unfortunately it is just history. For me the chance to travel and see how things are done differently elsewhere is more valuable than tradition. I think it's necessary to open up to the world and let our traditions here be enriched by what it can offer.

***Do you have any sense of drawing on that tradition? Who do you most respect?***

I would definitely have nothing against drawing on a good tradition, for example Josef Slavík and Josef Suk. Nonetheless, I have spent many years abroad and have drawn a great deal on what I found there.

***How do you explain the sad fact that currently there is no Czech among the world's top violinists?***

Unfortunately I have no explanation. It is very hard to get to the international top rank, and I'd say that

it also involves a certain amount of sheer luck. People who get to be truly world famous are probably only born once in twenty years, and our country is too small for us to be always producing such people.

I would add one anecdote from a photography workshop. The already outstanding photographers asked the lecturer what they had to do to make their photographs as interesting as his. He answered, "You have to be more interesting people".

***Yet another question on international careers. There is a huge constellation of violinists of several generations striving for people's attention. Even just in your generation the competition is very strong. Is it hard to make a name for oneself, what do you need to do that, and generally, is it really possible for violinist from a small Central European country to get into the world elite?***

I think it's possible. Certainly, the competition is far stronger and there is much more of it than ever before. And one reason is the "accelerated and over-technologised" time in which we live. To be able to play technically excellently is not enough, since there are many people who can do that. Making a name in the world today depends on a lot of different factors – talent, hard work, personality, a certain quality of the unique, and above all good luck. To put it bluntly, you have to have everything I mentioned plus being at the right place at the right time and meeting the right people.

***Another obligatory question. Do you have a model in the world, historical or contemporary?***

I don't have any permanent model – it changes as I develop and progressively get to know different performers. Currently my models are Leonidas Kavakos and Janine Jansen.

***Recordings are an important component of a career. In 2006 you recorded your debut CD with music by Beethoven, Dvořák, Suk and Bartók. It is telling that the CD was published by a French company not a Czech one. Nobody here is familiar with it, and so what sort of label is it and how did you come to work with the company?***

I got the chance to record this CD thanks to the help of the French mezzo soprano Delphine Malglaive, with whom I've worked on a series of concerts and who knows some of the right people. Given that the CD industry is going bankrupt, it doesn't much matter which label you record for. You always sell the most CDs immediately after a concert.

***I can see that you chose the Beethoven sonata as an example of a pure classic and Suk's Four Pieces as a Czech, but why Bartók's Rhapsody and Dvořák's Romance, which is known primarily in the orchestral version?***

These are pieces which I very much enjoy playing and which you can also often hear in their chamber

versions. Bartók actually wrote his first version of the rhapsody for violin and piano, and later arranged it for violin and orchestra and even for cello and orchestra. Since there aren't many recordings and the piece is pretty I thought it was a good idea.

***Do you play in chamber music ensembles as well as pursuing a solo career?***

Last year in Berlin I got to know the outstanding pianist Yael Kareth, a private pupil of Daniel Barenboim. She was interested in working with me and we've already collaborated on a concert. Then I discovered the chamber music competition in Hamburg, which takes place in September, and thought it would be a great idea to form a group and take part, but that it would only be worthwhile if the musicians involved were the very best. I was looking for a cellist and in the end I was very lucky and found Valentin Raducia, a pupil of David Geringas.

***How did you manage as just a student to get a position with so famous an orchestra as the Deutsches Sinfonie Orchester Berlin?***

You may not believe me, but I simply heard that the position of second concert master was being advertised and I thought it wouldn't be a bad idea to have a try and go to an audition. I was already in Berlin, the orchestra was in Berlin and had a vacant place, and so at least I would find out what kind of chance people had and what was required for the position.

Basically it was to my advantage that I wasn't desperate for the job as something decisive for my fate. But when I saw and heard the competition, I started to hope I might have a good chance. Maybe 90 people applied, but only 19 were invited to audition. We played in front of the whole orchestra. I didn't start to get nervous until the third round, when there was just two of us left. In the end it turned out well for me.

***But you didn't stay more than a year in the post. Why?***

The first year is probationary. I had no experience leading a symphonic ensemble like that in the Czech Republic. The orchestra's repertoire is very wide. Rehearsal is very demanding in terms of time, especially for works that I knew only marginally. I worked the whole year under great psychological pressure and I was under the strict supervision of mainly older, experienced colleagues with very high demands, who were never willing to cut me any slack. Every experience has its cost and achieving a hundred-percent accuracy in every entrance, a completely sure overview and authority really needs more time than I was given. I probably didn't manage to entirely guarantee that I could keep the whole orchestra on track if the conductor slipped up entirely. And I was probably too



relaxed for the German environment and too liable to laugh. And so we parted company in a spirit of good will, and they told me that if need be they would ask me for help.

***So was that the end of your orchestral activities?***

That's not a question to which I have a simple answer. My year with the DSO was very valuable experience for me and I'm very glad of it, and I don't rule out the idea of trying to capitalise on it somewhere another time. Maybe I might apply for the post of first concert master in some German orchestras. These positions allow you quite a lot of room for your own concert activities. But it will depend on how my solo career develops.

***If you could choose between the position of an orchestral player in the Berlin Philharmonic and a solo career as a violinist in the CR, which would it be?***

Maybe I would regret it, but I'd choose the solo career.

***What are you concentrating on at the moment?***

I'm studying a series of new pieces, including the Brahms Concerto for a guest appearance in June in Ostrava and Kroměříž. In the meantime I have some recitals in various places in the CR and I'm looking forward keenly to working with Jiří Barta at his festival in Kutná Hora. This year I shall also be having concerts with the Prague Philharmonia and with Kryštof Mařatka in France.

***Now the last obligatory question. What violin are you using?***

Thanks to my studies in Germany I was able to enter the Deutsche Stiftung Musik Leben competition in Hamburg. The foundation possesses around a hundred stringed instruments and depending on the points they win in the competition, it lends young people first-rate instruments every year. I was successful enough in the competition that for the third year now I've been playing a violin made in 1845 in the Cremona workshop of Enrico Ceruti. Since the age limit for foundation support is 28, I'm afraid I shall have to give this violin back this year. So I shall be trying my luck with another foundation or private collection.

***What does music mean to you, and what would you like to achieve in life?***

I regard my musical talent as a gift. For me it is something like breathing. I simply couldn't cope without it. I would like to make my living by it and I would like always to be able to realise my ideas and so to express what cannot be expressed in words.



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# CZECH VIENNA

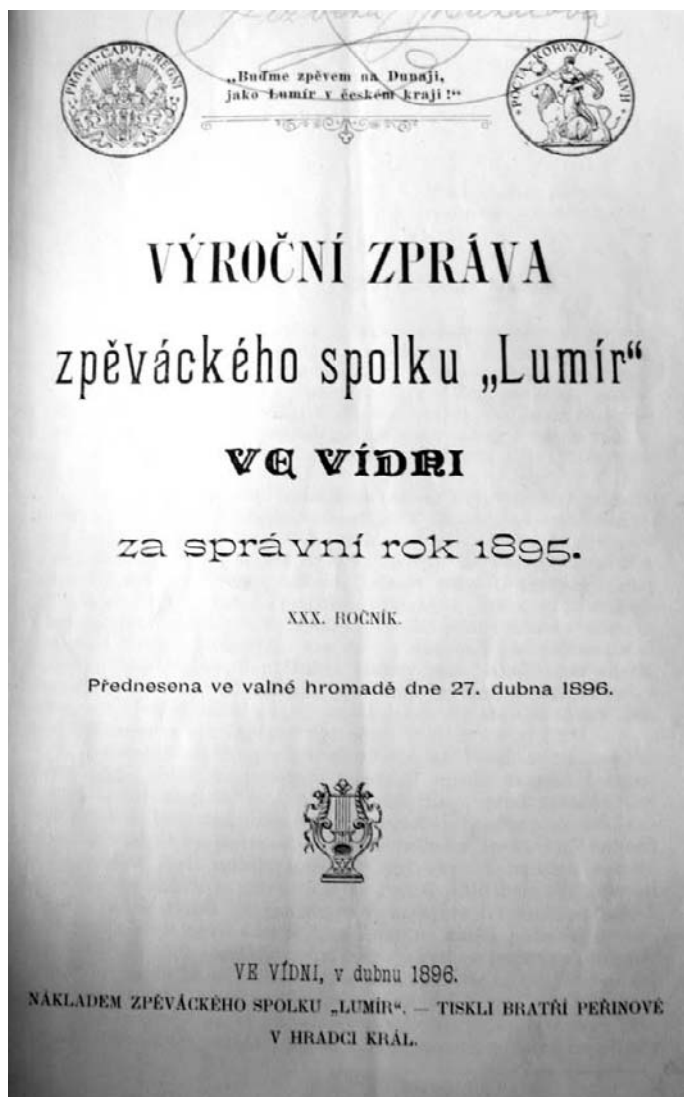
## THE MUSIC CULTURE OF THE CZECH MINORITY IN VIENNA 1840-1918

SOURCE: FORSCHUNGSZENTRUM FÜR HISTORISCHE MINDERHEITEN (WIENNA)



*The tamburizza band of the Fünfhaus and district branch of the Comenius Society*





The phrase “Czech music” or “Czech music culture” is rightly associated first and foremost with music written by composers on the territory of Bohemia, Moravia and Silesia. Yet we need to remember that it has a wider range. In addition to Czech composers who spent some time of their life abroad, we might also mention Dvořák’s “American period” (1892–1895) or Smetana’s “Swedish period” (1856–1859), and as well as considering composers who migrated or emigrated, we must take into account the musical life of Czech minorities beyond the frontiers of the Czech Lands. Among the musicians of such minorities, the degree of identification with specifically Czech culture and background varied from individual

*Annual report of the Lumír Society*

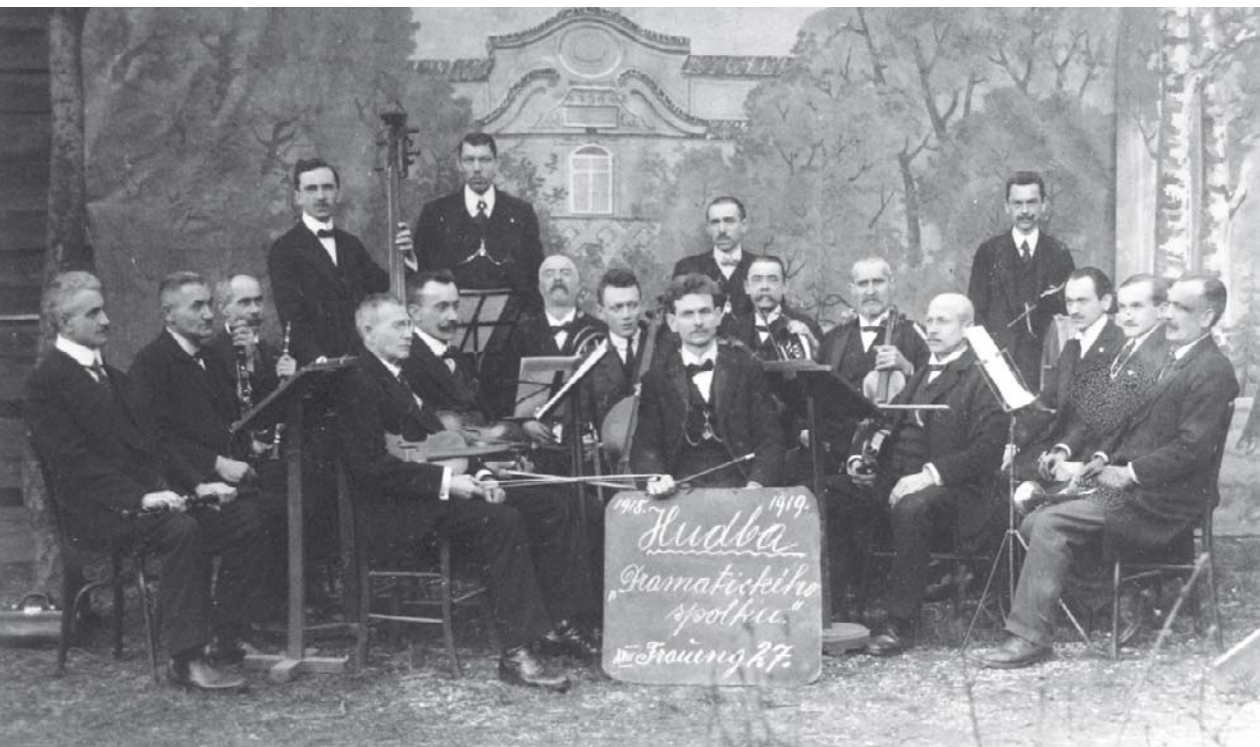


Autograph by Pavel Matoušek

to individual. Some identified with their “native” land very strongly and maintained contacts there, others were absorbed into the new environment, while yet others became part of the musical cultures of two or more nations. It is well known that not just Czechs but Americans too think of Antonín Dvořák as a founder of their modern national musical tradition.

What do Czechs today associate with the phrase “The Czech minority abroad”? Probably mainly rather romantically coloured TV documentaries about the life of the Czechs in the Banát, in Rithenia (Sub-Carpathian Ukraine), in Volhynia, although we may perhaps also think of the charming old-fashioned Czech and well-ironed folk costumes of several generations of Czecho-Americans. At all events, in my experience modern Czechs rarely remember the Czech minority in Austria, even though at the turn of the 19th/20th century Vienna was the city with the greatest number of Czechs and Moravians (unofficial estimate – 1/4 million) and with a highly developed structure of Czech associations and societies. These societies and clubs were, as they still are, a means of preserving original national/ethnic identity. In 1905 the Czech-Viennese historian and journalist Josef Karásek compared their role for the minority to that of the state or community for the nation, and added that all the progress made by Czechs as an ethnic group in Vienna had been achieved precisely thanks to the principle of association.

A decline in the sense of separate identity among Viennese Czechs occurred as a result of the Germanising measures associated with the mayoralty of Karl Lueger (1844–1910) and the period of the fascist regime, and subsequently also because after 1948 three different groups of Czechs lived side by side in Vienna, only one of which – the “old inhabitants” born in Vienna –



*Music ensemble of the Dramatic Amateur Society*

– systematically cultivated their identity in the tradition of the intense Czech patriotism of the national revival and Masarykian “Czechoslovakism”. The emigrants who arrived after 1948 did not integrate with the original Czech minority fully, and after 1968 they tended to stress their difference from the new wave of immigrants following the Soviet invasion. More than a few of the latter were from the ranks of the communists, and while many of them “renounced” communism after the invasion, this did not bring them much closer or do much to endear them to Czechs who had emigrated in response to the original communist take-over. We can find all kinds of examples of the gradual assimilation and diminution of the Czech element in Vienna from 1918 to the present. The most marked is the drop in the number of Czech-Viennese societies, Czech religious services and the erosion to a mere remnant of the once laboriously created and excellent structure of the Czech education/school system in Vienna. Identification with Czech origins meant taking on oneself the social stigma of a nation

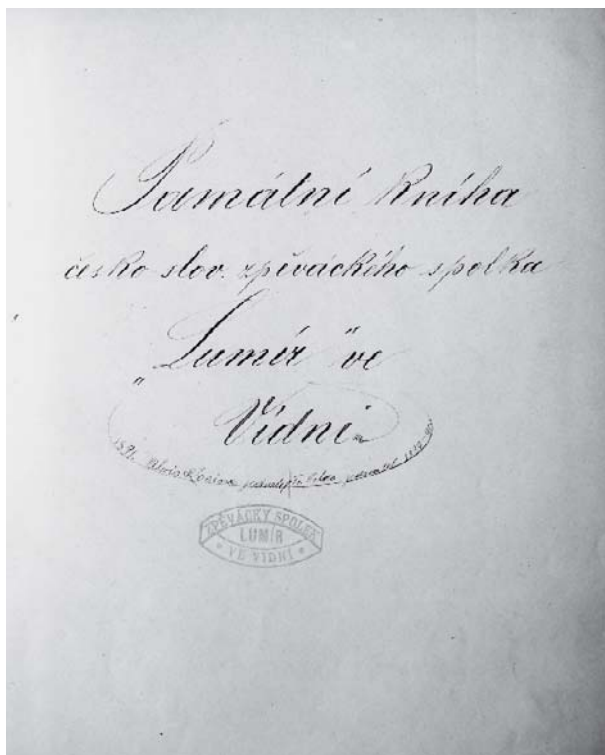
that had voluntarily turned its back on the West and joined the Eastern bloc in 1948 and the stigma of a people traditionally regarded by the German population merely as a source of cheap labour and in its way inferior. To put it briefly, today only a few thousand people in Austria declare their nationality to be Czech, but the telephone directory or the nameplates on doorbells are more than eloquent testimony of the many waves of migration from Bohemia and Moravia. The identity of the remnant of the minority is today affected by various different factors: free cross-border movement between the Czech Republic and Austria, and free access to the media means that the previous barriers to communication with their original homeland have now fallen entirely, but bad Czech-Austrian relations have complicated the minority’s life in Austria over the long term.

### **Czech Vienna as a Musicological Theme**

After this general introduction let us get straight to the question of what we actually

know about the musical life of Viennese Czechs in the period 1840–1939. As yet musicology has provided us with no comprehensive account, beyond a basic framework, of this “golden age”, its development curtailed by the 2nd World War and the subsequent closing of the frontiers of Czechoslovakia. Generally we can say that the Dictionary of Czech Music Culture (Prague 1995) has opened up a new view of Czech minorities abroad and contacts with the cultures of other nations.<sup>1</sup> This will be clear to any Czech reader who for example looks at the dictionary entries on “Lužice”/“Lusatia” (the region in Saxony and Germany settled by a Slav population) or indeed the entry on “Víděň”/“Vienna”. I choose these two examples deliberately, because years ago I started to work on these themes in the interests of overcoming the “backwardness” of research on the area.<sup>2</sup> There has been a comparable dearth of musicological research on other Czech minorities, for example in America, the Balkans, Poland, Germany, the Ukraine, Russia, Australia, South America and elsewhere. The long-term failure of Czech musicology to take up the subject of Czech minorities abroad is evident from just a brief glance at the content of various works on the history of Czech music. The theme of minorities is entirely overlooked in them, while the long out-dated concept of the “Czech musical emigration” (the term for the migration of Czech musicians in the 18th and earlier 19th century), relates to the subject of minorities only on a superficial view. This obsolete concept is problematic in a number of ways: it concentrated on individuals, it involved little attention to the real national identity of the people concerned, and even the term “emigration” was incorrectly employed in many cases since in the 19th century no Czech could be said to be “emigrating” from e.g. Prague to the capital of the Habsburg monarchy, but only to have migrated from one territory of the same state to another.

Let us immediately pose the question of the causes of this unsatisfactory state of musicological research, bearing in mind that many “Czecho-Viennese” patterns can usefully be applied to Czech minorities in other states as well. The main reason lies in complications caused by the political-social conditions. Czech musicology never comprehensively addressed the subject of Czech musical Vienna: in the inter-war period the discipline set itself other goals, and after 1948 there was no political interest in the theme. Only a few contributions on subsidiary themes were produced in Vienna itself. These were a matter of ventures into as it were amateur lexicography (e.g. Jan Heyer’s



*Lumír Society's memorial book (front page)*

<sup>1</sup> Fukač, Jiří: *Víděň*. In: *Slovník české hudební kultury*, ed. Jiří Fukač, Jiří Vysloužil a Petr Macek, Prague 1997, pp. 994–997.

<sup>2</sup> Velek, Viktor: *Slovanská vzájemnost v hudební kultuře Čechů a Lužických Srbů 1848–1948*. MA dissertation, FF MU Brno, 2005. Research project *Musikkultur der Wiener Tschechen 1840–1939* realized thanks to support of FWF (Austrian Science Fund), 2008–2011.

<sup>3</sup> Ševčík-Jedovnický, František Bedřich: *Zpěv slovanský a pěstování společenského života ve Vídni od r. 1841 až do r. 1862*. In: *Sborník Čechů dolnorakouských* (ed. Josef Karásek), Vienna 1895, pp. 11–27, 37–40 (First published by *Věstník. časopis spolku česko-slovanských ve Vídni* in 1887, in Nos. 15–28. Then by *České listy* in 1889, in Nos. 3–12).

series Czech musical viennensia in the Czech minority's *Dunaj Review Vienna* 1940, 1941), descriptions of certain periods (e.g. the famous Slav balls around 1848),<sup>3</sup> profiles of distinguished figures, and some valuable information contained in chapters on musicians in the literature about Czech Vienna. I emphasise that the great majority of these contributions came from the period before the 2nd World War and that none of the authors had a musicological education! The activity of these "enthusiasts", some of whom moved to Czechoslovakia after 1918 and promoted the idea of Czech Vienna, has left us a kind of fragment. Another reason for the earlier lack of interest on the part of Czech musicologists was that they had other priorities and the scholars concerned probably did not consider the theme to be purely Czech. The musical life of Vienna was in their eyes like an "adopted child" or an orphan left by relatives, to whom we have a moral duty to provide basic care, but not to do anything more. Here it seems obvious to ask how the theme appears in Austrian musicology. In fact, the musical life of the Czech minority does not appear at all as a theme in itself in the literature on Vienna as a city of music. There are three main reasons for this: the sources are in Czech, in the interests of self-preservation the minority in some respects isolated itself, and finally the

theme was and to some extent is still regarded as a purely Czech one. This view has been changing as the picture of some individual figures is being revised to include their activities outside the German scene; ethnic identity is ceasing to be considered the main criterion and instead Vienna is being emphasised as an environment. People are discovering with surprise just how high the standard of some Czech-Viennese productions were, and that many Austrian-German musicians worked on the Czech and German music scene in Vienna, and a number of them were more Czech than German Viennese.

I myself have witnessed and contributed to the scholarly development by which the theme of the music culture of Czech Vienna has been gradually moving into the phase represented in the CR by the Dictionary of Czech Music Culture. While the recently published Austrian Music Dictionary (*Osterreichisches Musiklexikon*, Wien 2002–2006) does not (with a few exceptions) include figures from Czech Vienna, the editorial board has promised to tackle this problem by adding such entries to the Internet version of the dictionary. In 2007 the FWF (Austrian Science Fund) decided to support research into the musical life of Viennese Czechs by approving a three-year project

*The works ensemble of the brickworks in Wienerberg, made up mainly of Czechs*

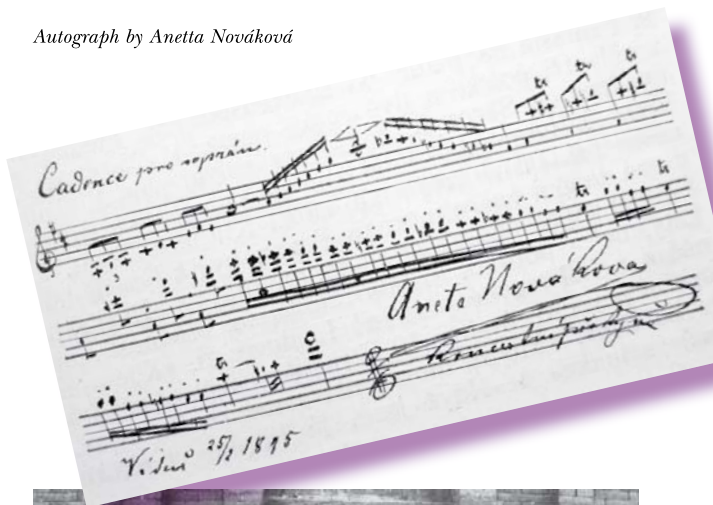


SOURCE: KOMÁREK, MARGARETTE: *AZ RÁNO, AZ RÁNO...*  
ERINNERUNGEN AN DEN WIENERBERG, WIEN 1998, P. 34



entitled “Musikkultur der Wiener Tschechen 1848–1939” under the direction of Prof. Theophil Antonicek. The goals of the project include finding and acquiring the remaining archivalia related to music, classifying this and making it accessible to the public both physically and on the Internet, producing the first detailed “chronicle” of Czech musical Vienna and compiling an dictionary of the personalities and institutions of Czech musical Vienna. This scheme ought to provide answers to the questions who, where, when, how, what and why, and in essence it is usable for similar research on the music culture of any minority. Let us take a look at the individual goals. Among the specific features of the Czech-Viennese minority is the fact that for a long time it could not rely on a central “minority archive” or “minority museum”. For a certain period this function was fulfilled and remains partly filled by the archive of the “Comenius” educational association, which ran Czech schools in Vienna. A few years ago the archive was sorted out by staff of the National Archives of the Czech Republic, but the archive is not yet in regular operation, which limits access to researchers.<sup>4</sup> Materials in the archive relating to music consist above all in the funds of societies, numerous collections of posters, literary estates and personal funds. Another source of archivalia is the archive of the Lumír Society (established in 1865), one of the very oldest of Czech-Viennese associations. It includes sheet music material and scores including transcriptions and manuscripts of pieces by Czech-Viennese composers, chronicles, diplomas, a card index of members, photographs and much else. For a long time now Lumír has been practically defunct as a society, but thanks to the generosity of Josef Koutník, after being moved from the Drachengasse (the headquarters of several Czech societies), these very valuable archivalia are to find a new home in the Musicology Institute at the Universität Wien. The FWF project mentioned earlier has meant the foundation of a collection of musical documentation of Czech-Viennese musical life. In the future this should become the place where anyone interested in the theme of

*Autograph by Anetta Nováková*



*Czech brickmakers in front of a circular kiln*

SOURCE: FORSCHUNGSZENTRUM FÜR HISTORISCHE  
MINDERHEITEN (WIENNA)



*Oskar Nedbal*

<sup>4</sup> Research Project, Ministry of Foreign Affairs CR, “The Czech Minority in Austria”, reg. no. RB 1/37/02, realisation 2002  
Research Project, MFA CR “The Post-War Development of the Czech Minority in Austria on the Basis of the Archives of the Comenius School Association”, reg. no. RM 02/20/04, realisation 2004. Research team: Alexandra Blodigova, Vlasta Valeš, Jan Kahuda.



A.A.Buchta - Collection of Slav National Songs (1st page of the tenor part)

Czech-Viennese music will find either archivalia and literature directly, or at least detailed references to archivalia in other institutions and other information. This new deposit of sources guarantees the long-term and adequate maintenance of archivalia. It is a question for discussion whether there is any disadvantage in the fact that it is not an institution of the minority itself nor is it a Czech institution. Questions of this kind are raised in minority circles themselves, most recently in the case of the newly founded "Forschungszentrum für historische Minderheiten" [Research Centre for Historical Minorities], which depends for its funding on

support from the City of Vienna and is open to the public twice a week. This institution has for example acquired a large fund of scores and sheet music from Mr. Kolín, including pieces by Czech-Viennese composers. Sources for music research can be found scattered in libraries and archives in the Czech Republic – in most cases these materials are from the literary estates of figures in Czech Vienna, materials sent by Czech-Viennese choirs to the Prague central office of the Czechoslovak Choral Community, and pieces of music in the archives of Czech Radio, the Czech Museum of Music, the National Library and so on.

The starting point for the search for information on people and institutions must be the archival funds mentioned, but also thorough research on the Czech press. For the earlier period it is essential to comb through general pedagogical magazines such as the *Česká včela*, *Bohemia*, *Květy* because special music magazines did not develop until the latter half of the 19th century. Even though older musical lexicons cover only a small proportion of individuals and institutions, they are still an essential source. The fact that few association chronicles have survived often means that research of these sources is the only way to put together a chronological overview of musical life. Annual reports or jubilee bulletins were published only by the biggest and richest associations such as Lumír, Slovanský zpěvácký spolek (*The Slav Singers' Society*) či Slovanská beseda (*The Slav Arts Association*).

### Slav Mutuality above All

After introducing the theme and the sources for its research, let us now offer a brief retrospective of the hundred years of the development of the Czech music scene in Vienna. We should add right at the beginning, that this retrospective relates only to the organised life of Czech Vienna, the societies, about which we have surviving mentions in the press. At first only officials, students, academics and the middle class engaged in societies, but later a network of workers clubs and church clubs formed. According to my estimate more than 90% of the Czechs living in Vienna lived outside the sphere of the societies, and so it is almost impossible to write anything about their musical life. The reports of the time merely tell us that Czechs were sought-after musicians for playing in bars and salons, which confirms the traditional saying about the Czech Lands as the conservatory of Europe.

*"Bitter experience shows us that as soon as a Czech or Moravian, Silesian or Slovak crosses the bounds of his homeland, entering another climate, he immediately changes his colour and his cut like a chameleon, and being neither one thing or the other he dissolves like a husk in the wind having no consciousness of nationality and persevering independence. Or so it always was, but now the situation is changing for the better!"*<sup>5</sup>

These words written by František Cyril Kampelík in 1837 are among the first documents of an awakening Czech cultural and political life in Vienna. The role that music played in

this music has been eloquently summed up by František Alois Soukup: *"The reports that we have of Czechs in Vienna before 1848, speak only of one thing: parties ("besedas" – see below), music, song and dance."*<sup>6</sup>

We can only speak of Czechs, or rather Czech-Slavs in Vienna in the sense of a self-conscious national/ethnic identity from the later years of the "pre-March" era, i.e. the period before the revolutionary year of 1848. At the beginning not even the pioneers on the field of interest in the history of their own Czech nation, artistic monuments and mother tongue really believed in Czech as a language of equal value. Nonetheless, soon Czechs were beginning to favour Czech over German, and this concept gained ground even in Czech Vienna. It found support not only among some of the Czech nobility in Vienna, but also in the circle of men of letters and artists of Czech origin, students and in church circles. Until the Slav Congress in Prague in 1848, Slav identity was considered a bit of exotic colouring without a necessary anti-state or chauvinist subtext. Apart from certain "ribbing", more for social than national reasons, we can speak of an idyllic development: Czech church services were arranged, Czech theatre plays were staged, bombastic Slav balls were organised, and there was great



Autograph by Theobald Kretschmann

<sup>5</sup> Kampelík, Cyril: *Dopis z Vídně* 8. 1. 1837. In: Hronka 1837, Part 2. Vol. 1., p. 19.

<sup>6</sup> Soukup, František Alois: *Česká menšina v Rakousku*. Prague 1928, p. 23.

<sup>7</sup> Ševčík, *Zpěv slovanský*..., Vienna 1895, p. 18.



*Alois Ander*



*František Pivoda*



*Josef Bohuslav Foerster*



*Jan Stiebler with the other members of the "Ozvěna"/"Echo" Vocal Quartet*



*Hynek Vojáček*



*Václav Petr*



*Jaroslav Jindra*



interest in Slav concerts and the song-and-dance evenings known as *besedas*. Originally, the minority consisted of two major social groups – students, workers and lower officials created a kind of “underground” sphere filled with reading evenings, theatre in people’s apartments, meetings in cafes and pubs, and choral singing. The events had a clearly Czech or Moravian ethnic character with a strong accent on the practical fulfilment of the programme of Slav mutuality, and as time went by this became politicised. The wealthier part of Czech Vienna, headed by representatives of the nobility and higher officialdom appeared in public at the grander events mentioned earlier, which were in essence entirely cosmopolitan; they more often spoke German than Slav languages and their “Slavness” consisted in presenting Slav musical pieces and dances, in decoration, in elements of dress. There were quite a number of overlaps between the two spheres, either because of the need to hire musicians, or just because of the general love of social meetings. Some students also became renowned musicians, thus opening their way into the professional (German) music scene in Vienna. This was a path that often led precisely through involvement in the events held by the Slav nobility.

We learn about the first Slav balls and music/dance evenings from three sources: from the press (especially reports sent to the Prague newspapers), from police reports and from memoirs (for example those of Ševčík). There were on several occasions sharp polemics in the press on the content and importance of the *beseda* meetings, while the police reports are the best source for a picture of the overall course of such meetings including the people involved and their social status. Memoirs are for the most part highly subjective and idealising, but they nonetheless offer a unique chance of a view backstage. For example, the mathematics teacher František Bedřich Ševčík described the method of funding of events, which were organised by a committee of leading patriots.

*“Entry to the besedas was free of charge before 1848, with tickets issued only to certain people and to patriots who were not singers and who always contributed something; tickets were then issued to elevated personages, nobility, higher officials, artists and so on, whose favour we wished to gain and whom we always personally invited to besedas.*

*From these people we required no contribution. Often there was a deficit, and when it was large not just the guarantor committee but even sometimes the singers taking part had to contribute money, or at least those who could, since most of them were poor students who were having to make a living with lessons; they would spend the whole day in the college working out technical drawings, give a lesson in the evening, study in the night, and only towards morning, when others had long been asleep, would our poor patriotic students start transcribing choral parts. And thus it happened, that the selfless patriotic singers sacrificed countless nights for the holy national cause.”<sup>7</sup>*

The development of Czech identity in Vienna can be particularly well observed in the field of music. Composers and musicians of Czech origin in Vienna before 1848, and a significant number of them even after that date, did not form any integral whole. Like composers of other nationalities or ethnic groups they too were cosmopolitan professionals, for whom the question of origin had little influence on their public or private lives. The Czech character of their work was limited, with just a few exceptions, simply to different variations on Czech folk song. But let us look at the exceptions: Jan Emanuel Doležálek (1780–1858) is known today more as a friend of Beethoven than as an expert on Slav literatures, a good musician, a composer, an organiser of musical productions for the Polish Prince Adam Alexandr Czartoryjski living in Vienna. As early as 1812 Doležálek published in Vienna his own arrangements of Czech folk songs, he supported the emergent Slav cultural scene in Vienna and helped to set up Czech religious services in Vienna. Vojtěch Jírovec (1763–1850) was a typical example of the “Mozart-Beethoven group” (or “Czech musical emigration”). He moved in aristocratic circles all his life and only in his last years embraced his Czech identity, setting in his late classicist style a number of poems by Vincenc Furch (1817–1864), who was two generations younger and one of the leading figures in Slav life in Vienna. Josef Ferdinand Kloos (1807–1883) is known in Austria as a pioneer of choral singing, a music teacher and composer, but much less

<sup>7</sup> Tiefert, Václav: *Vzpomínky notáře pana Tiefertka*. In: *Sborník Čechů dolnorakouských*. Vienna 1895, p. 30, 31.



*Žpivacký spolek slovanský.*  
Славянское певачко друштво.  
Славянское пѣвческое общество.  
Slovanské spolkové hudební sdružení.  
Slovanské pěvecké družstvo.

Slavischer Gesangsverein. — XXIX. Vereinsjahr 1889/1890.

**BESEDA**  
in den Blumensälen der k. k. Gartenbau-Gesellschaft  
Mittwoch, den 5. März 1890, 8 Uhr Abends.

I. Abtheilung.

**CONCERT**  
unter der Leitung des Chormeisters Herrn  
**Alois Alex. Buchta.**  
unter gefälliger Mitwirkung des Fräulein **Anna Bezděha** und des Herrn  
**Richard Epstein.**  
PROGRAMME:

1. J. Pavce E. Dr. *„Vodník“* (An „Vodník“), slawenische Männerchor mit Soli und Quartett mit Clavierbegleitung (neu). Tenorsolo Herr J. Měchec. Baritone solo Herr J. Gern.  
2. Brudl K. *Dies Nationalmelodie*, 2. Folge: I. polnisch (Neujahrsumsied), II. russisch (Die zahllose Sonne ist untergegangen), III. serbisch (Der heilige Georg), für gemischten Chor mit Clavierbegleitung (neu). Bariton-Solo: Herr Lad. Sprck.  
3. Smelana F. *Arie der Malda* aus der Oper „Balthar“, vorgetragen von Fräulein A. Bezděha.  
4. Augustin I. *„Barcarade“*, polnische Männerchor.  
5. Drorak A. *„Klassische Gedanken“*, für das Piano; vorgetragen von Fräulein Richard Epstein.  
6. Rubinstein A. *„Polonaise“*.  
7. Bulte E. M. *„Dobrick“*, Chöre für drei Frauenstimmen mit Begleitung.  
8. Klěha J. *„Bodak“*, des Pianos zu vier Händen (neu).  
9. Pivoda J. *„Lelekucký tón“* (ein Liederstück). Lied der „Lidnaka“.  
10. Javřek N. Dr. *Mährische Nationalmelodie*, 1. „Lavečka“, 2. „Chudala“, vorgetragen von Fräulein A. Bezděha.  
11. Zajc Iv. v. *„Díl se ti sm“*, kroatische Männerchor.  
Clavierbegleitung: die Vereinsmitglieder Herren K. Paar und R. Kohn.  
Clavier Bösendorfer.

II. Abtheilung.

Vorträge der Kapelle des k. u. k. Inf.-Regiments Nr. 12  
unter der Leitung des Capellmeisters Herrn Edmund Patzke.  
Programm auf der vorletzten Seite.

Zpěvácký spolek slovanský.

Славянское певачье друство.      Slovanské pěvecké društvo.  
Славянское пѣвческое общество.      Słowian, słowarzyszenie śpiewaków.  
Slavjansko pjevačko društvo.

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Ročník XXIX. 1889—1890.

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**B E S E D A**

ve dvoranách c. k. zahradnické společnosti  
ve středu, dne 5. března 1890, v 8 hodin večer.

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Oddělení I.

**K O N C E R T**  
řízením sbormistra pana  
**Aloise Alex. Buchtý.**

Spalmeintunğı huskve: slečna **Anna Bezdekova** a pan **Richard Epstein**.

P O R A D :

1. Ipavec B. dr. . . . . "Vodník" slovanský sbor mužský se soli a čtyřsopečným  
přívodem piana (nový). Tenorové sola pan J. Měsíček,  
barytonové sola pan J. Grm.

2. Šendl K. . . . . "Třetí trojlístek národních písní" (nový): I. "Polská kalicha",  
II. "Slunko zlaté zaslálo" (ruská), III. "Svatý Jiří" (srbská),  
pro sbor smíšený s přívodem piana. Barytonové sola pan  
Lad. Šrpek.

3. Smetana B. . . . . "Arle Milady z opery "Dalibor": přednese sl. A. Bezdekova.

4. Rogušík L. . . . . "Barkarola", polský sbor mužský.

5. a) Dvořák A. . . . . "Vzpomínání" { na pianě přednese p. Richard Epstein.  
b) Rubinstein A. . . . . "Polonoze" }  
c) Rutte E. Mir. . . . . "Dudlíček", sbory pro tři ženské hlasy s přívodem piana  
d) Klíčka J. . . . . "Bodlíček" } na čtyři ruce (nové).  
e) "Lešitinský koráží", "Zpív Lidunský"  
f) Javůrek, N. dr. . . . . "Morské národní písní" 1. "Lavečka", 2. "Chludala"  
přednese slečna A. Bezdekova.

8. Zajc Iv. pl. . . . . "Diši ne iz ona", hrvatský sbor mužský.

Na pianě doprovází členové spolku pp. K. Paur a R. Kohn.  
Piano Bűsendorferova.

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Oddělení II.

Přednášky vojenské kapely c. k. 12. pěšího pluku  
řízením kapelníka gna **Edmunda Patzkeho**.  
Pořad na strani předposlední.



is known of his great contribution to musical production in the Vienna church of Maria am Gestade/Mariastiegen. This was the first church to hold Czech services, and so was traditionally called the “böhmische Kirche”. Here Kloos worked as regenschori, composed pieces in a Slav style, was one of the founders of the Slav Singers’ Society and wrote for the Czech music press.

Czech theatrical performances had a major significance for Czechs (and other Slavs) in Vienna. These often featured pieces by the theatre bandmaster Antonín Emil Titl (1809–1882), which were also used in Slav ballets and *besedas*. In Austria, however, Titl is known mainly as the author of a long series of commercially successful singspiels, farces, marches, and vaudeville numbers. He worked in Vienna from 1840 and collaborated with another very important figure, Hynek Vojáček (1825–1916). The very Germanised Brno gave the latter little chance to develop his activities in the field of Slav mutuality and so in 1845 he went to Vienna for his vacation and soon became a leading light in the Slav student colony. After a two-year intermezzo in Transylvania he returned to Brno for a while, and a second stay in Vienna then proved just another episode that ended when he was offered work in Russia. We could name dozens of singers, musicians, and conductors from Vojáček’s circle who took part in the programmes of Slav *besedas* in Vienna, as well as many other distinguished interpreters who did the same, such as the famous violinist Ferdinand Laub (1832–1875), the singers Jan Ludevít Lukes (1824–1906), Jan Křtitel Píšek (1814–1873) and Karel Strakatý (1804–1868), the piano virtuoso and composer Alexander Dreyschok (1818–1869), the ensemble of Johann Strauss the younger. In my view it is more important, however, to draw attention to some names of occasional composers whom we may consider the first generation of Czech-Viennese composers. Among the most active were Adolf Winter (1820–ca.1900), Václav Tiefertunk (1845–1851 in Vienna), Hynek Vojáček (1825–1916), Vilém Čestmír Gutmannsthal, and Václav Koutecký. They mainly chose materials from Czech history and composed such popular dances of the time as polkas, galops, and quadrilles. Pieces by Czech composers in Vienna were more numerous than the works of other Slav composers in the city. In his memoirs Tiefertunk explained the motivation for holding *besedas* and balls.

*“Since at that time no nationality had so sunk in honour, indeed almost into contempt, as the Czech, there seem to be above all a need to redress the low public opinion of Czechs in Vienna in any way practicable, and that was the cause and reason for the brilliant Czech besedas and balls. The great patriot dr. Dvořáček gathered young patriots around him, and thus were born exclusively Czech concerts, besedas and other entertainments, to which the whole intelligentsia and higher Viennese society was invited.”*<sup>8</sup>

### **“This Revolution is a dreadful misfortune for Slavdom”**

*(the poet Vincenc Furch on the revolution of 1848)*

The revolutionary year 1848 interrupted the promising development of Slav life in Vienna. We know from Tiefertunk that in May Czech students and workers sang Czech patriotic songs on the Slav barricade at the top of Bischoffgasse. Among the musicians and composers involved let us at least mention František Gregora (1819–1887), who moved to Bohemia after the revolution and a short episode in Klosterneuburg. Given the demonstration of Slav strength and emancipatory process (the Slav Congress in Prague in 1848, numerous Slav deputations to the emperor, the boycotting of the elections to the so-called Frankfurt Parliament), the Germans saw the Slavs as dangerous, and this was most evident precisely in Vienna, where the German-speaking part of the population was stirred up by “...*Jewish newspapers, brochures and shameful cartoons against Czechs ...In many places in pubs and cafes it was impossible to speak Czech without fear...*”<sup>9</sup> Even before 1848 we could find a series of expressions of hostility to Bohemia (Czechs), among the most famous the scandalous farce *Der Wiener Schusterbub/Schusterjunge*, of 1847, or a number of insulting songs about the Czech nation performed by harpists. In his memoirs, Hynek Vojáček mentions the behaviour of German Vienna to other ethnic groups in what is still quite a conciliatory tone:

*Anyone who wasn’t a Viennese and didn’t know how to pull the face in the Viennese way, was the butt of jokes, in which the Viennese were masters. For them the Czech*

<sup>8</sup> Tiefertunk, Václav: *Vzpomínky notáře pana Tiefertunka*. In: *Sborník Čechů dolnorakouských*. Vienna 1895, p. 30, 31.

<sup>9</sup> Ševčík, *Zpěv slovanský...*, Vienna 1895, p. 38.

<sup>10</sup> Fiser, Zdeněk: *Diversae notae aneb paměti Hynka Vojáčka* (1). In: *Zlínsko od minulosti k současnosti*, Vol. 13, Zlín 1994, p. 157.

*was a dummer, pemák* [corruption of Böhmak, Böhmi] *or krobot* [corruption of Krovot – Croat]; *a Hungarian was boorish provincial, but otherwise they were tolerated.*<sup>10</sup>

Those attending the Slav Congress in Prague from Slav Vienna included members of the committee for organising balls and *besedas* – JUDr. Jan Dvořáček, Dr. Terebelský, and the Slovak Pavel Bozinský. The events of the revolution brought a premature end to the proceedings of the congress, and the following wave of arrests affected the Czech patriots in Vienna as well, where meetings in cafes and pubs became rare as a result. The publisher K. Ueberreuter caused a scandal because in 1848 he printed a two-volume *Slav Songbook* full of political-satirical songs, most likely the work of a member of the radical wing of the Slav student body, Vojta Náprstek (1826–1894), later a famous patriot and ethnographer.

The failure of the 1848 revolutions meant the evaporation of euphoria and expectations of a great future for Slavdom in the Habsburg Empire. Even after 1848 great Slav balls were still held, but they gradually became a criticised anachronism designed only for the rich and with no direct impact on the preservation and development of national identity. More important in that respect were *besedas* and theatre productions, at which Titi's very popular *Slav Overture* with its quotation from the Pan-Slavonic anthem *Hej slované!* was often played. The centre for Slav meeting in Vienna was still the Czech church of Maria am Gestade, but in capacity and location it was quite unable to meet the level of interest in religious services in Czech. At this time there were increasing calls for more Czech churches, but also Czech schools, because of a great rise in the numbers migrating from Bohemia and Moravia. Migrants were not settling in just one locality as in the case of the Jewish enclave, but wherever they found work. This was often on the city periphery, a fact that inhibited these new migrants from developing contacts with the "old established" Czech Viennese living in the centre (officials, academics, students, the middle class). The problem was not just location but sheer numbers as well – the tens of thousands of migrants simply could not be brought together around a single church, or strengthened in their sense of cultural identity

by a few enthusiastic patriots. This was a time at which the period press pointed out the rapid assimilation of the Czech proletariat, and some migrants themselves became aware of the necessity to resist fast and potentially complete assimilation from within – after 1860 collections were organised for a Czech school for trades and crafts journeymen, and a patriotic society based at the White Cock bar/pub, held *besedas* for artisans. The 15th of November 1868 saw the first appearance of the choir of the just founded Czechoslovak Worker's Association, although this was dissolved for political reasons after only a short period of existence.

But back to 1848. Kloss's choir at the Church of Maria am Gestade Kloss did not operate just as an ordinary church choir. In the summer of 1850, on Kloss's initiative a *Society for the Improvement of Religious Singing* was formed (the *Jednota sv. Metoděje/Union of St. Methodius*, founded 1865 and still active in Vienna today may be regarded as its "heir and continuer"). a number of singers well-known from *besedas* and theatre performances before 1848 were associated with the church. One example was František Pivoda, mentions of whom we can find in the theatre, in the world of church music, and in music teaching and the organising of *besedas*. In October 1950 he opened his own singing school, having already led an amateur workers-students choir. The founding of schools was one of the first manifestations of the professionalisation of the musical life of Vienna Czechs. In his memoirs Pivoda writes that the singing school was "*for Czech artisans who then sang at Czech religious services under Father Fürst in the Church of 'Maria am Gestade'*". It was probably singers from this circle who formed the choir that under Pivoda's baton performed his own work composed for the funeral of the Slovak poet, philologist and historian Ján Kollár (1793–1852).

Another expression of professionalisation was the formation of a permanent and professional prestigious Slav choir. Singing ensembles had always been put together on a one-off basis for the needs of *besedas* and balls and this meant that quality often suffered. The *Slav Singers' Society* (few people know that it was originally named *Hlahol Videní*) was formed partly to remedy this. Its history goes back to

1859, but the statutes were approved by the authorities only as late as the end of 1862. The first society *beseda*, held on the 13th of February 1863, was a great success and decisive in showing the justification for the choir society and so securing its future. Its priorities were to cultivate a Slav repertoire and to combine high artistic aims with national goals. The society always collaborated closely with church circles (for example by appearances in the Church of Maria am Gestade), and used to perform on the occasion of visits to Vienna by important Slav guests and invite the best Slav musicians to perform with them. Essentially it was very much an elite society in which the Czech element became ever more predominant over other nationalities as time went by. For the whole period of its existence it worked closely with the *Slovanská beseda* / *Slav Arts Association* (founded 1865), which still formally exists today. Musical events at a high level were organised on an irregular basis, depending on the state of finances and state of the membership base, by the *Akademický spolek* / *Academic Society* (founded 1868, still active today). One strong motivation for further work was the participation of Czech-Viennese choirs in prestigious singing festivals in Bohemia and Moravia – for example at the national singing festival in Brno the *Slav Singers' Society* conducted by Arnošt Förchgot-Tovačovský won first prize. It is testimony to the sense of bonds with the homelands and Slav nations that the profits from concerts were often directed to helping villages and towns hit by fire (e.g. in 1850 for Cracow in Poland, in 1868 for Přerov and Kasejovice), for the building of the National Theatre in Prague, for Czech education and so on. At the establishment of the *Slav Singers' Society* as a new institution on the Slav (for the most part Czech) music scene in Vienna, certain conflicts emerged. These were partly to do with competition, but also a generation gap. The older generation concentrated around or in the “committee for the organisation of *besedas* and balls”, either naturally withdrew into the background or moved from the city, e.g. František Pivoda (1824–1898), Ferdinand Heller (1824–1912) and František Zdeněk Skuherský (1830–1892) went to Prague and became leading figures of the Czech music scene there – Prague duly recognising their achievements in the cultivation of Czech culture in Vienna.



The Lumír Society signature tune  
by J. Jindra and A. Förchgot-Tovačovský

### To be or not be Czech, that is the question

We need to look in more detail at the structure of the new generation. It was mainly professionals, e.g. opera or concert singers, virtuosos, and music teachers, who took part in the events of the “elite societies” (*Slav Singers' Society*, *Slav Arts Association*, *Academic Association*). Their level of personal identification with Czech culture varied considerably. Some spent their whole lives on the German music scene primarily for financial and career reasons, and expressed their identification as patriots at Slav (music) events in Vienna or in appearances in Bohemia and Moravia. Of the best musicians of this kind, those who embraced their Czech identity entirely openly included for example the virtuoso on the viola d’amour Jan Král (1823–1912), the composer, conductor and singer Arnošt Förchgot-Tovačovský (1825–1874), the professor of double bass at the Vienna Conservatory, singer, double-bass player of the court



Autograph by Alois Neruda

capella and court orchestra František Simandl (1840–1912), the cellist, composer and conductor Theobald Kretschmann (1850–1919) and the cellist Julius Junek (1873–1927). Tovačovský in particular became the symbol of Czech musical Vienna – a choir bearing his name was formed in Prague as well as in Vienna. Tovačovský was an honorary member of several Czech societies (e.g. the Prague *Hlahol*), and was one of the founders of the *Slav Arts Association* and *Vienna Sokol* physical education association.

The older literature often names (and as it were shames) those who either directly “betrayed the nation” by adopting a basically German identity, or those who “did nothing” for the nation. In doing so they create a very heterogeneous group including both people who were merely of Czech origin and were in fact never actually Czech in the national ethnic sense, and people who were only involved in the Czech Viennese music scene for a certain period. As a representative of the first group we might mention the composer Jan Evangelista Hořalka (1796–1860), who lived in Vienna from the age of the thirty and entirely blended into German life. This earned him a reproach in his obituary in the magazine *Dalibor*: “Again a Czech artist has died who enriched with his fruits a nation other than that to which he belonged. If only this example would set many of our composers on the right road!”<sup>11</sup>

An example of the second group might be Josef Bezecný (1829–1904), a lawyer and later high state official, in his youth he took part in *besedas* as a pianist, but later he ceased to be involved either as an active musician or as a member of any society. In these cases it is often impossible to draw any objective conclusions about the reasons, and so modern lexicography ought to take a more critical view of the older judgments. We should also note that the second half of the 19th century saw several great waves

of Czech migration to Vienna and that this proletarian flood at a period of intense nationalism naturally provoked fears among the German population of Vienna. One expression of these fears was jeering songs and cartoons at the expense of Czechs, and so richer or more educated Czechs in Vienna were often ashamed of their compatriots with their bad German and threadbare appearance and quite frequently adopted a purely German identity. For example, Bezecný’s son Antonín is already considered an Austrian-German composer by the Czech lexicographers.

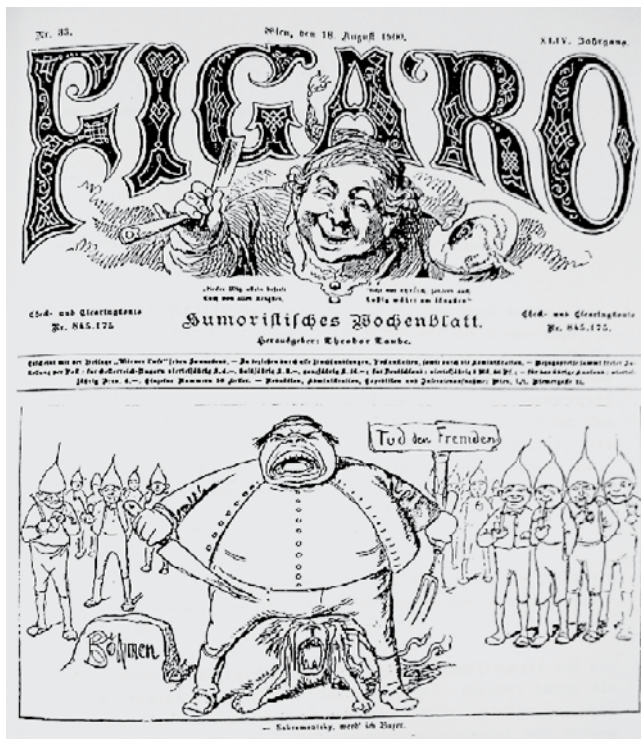
We could make a long list of outstanding musicians who despite the great demands of their careers found the time to engage in minority cultural life. It would include Josef Bohuslav Foerster, František Simandl or Theobald Kretschmann, for example. With other musicians, however, we can ask why it was that they did not get involved with minority life. Was the reason lack of interest or lack of time or the fear that a public identification with Czech culture could have a deleterious effect on a career? In this context, the greatest uncertainties for a long time surrounded the case of Oskar Nedbal (1874–1930), who in Vienna directed the Wiener Tonkünstler-Orchester in the period 1906–1919 and taught at the conservatory. He offered an explanation himself in an interview of 1910, saying that he considered his abundant presentation of Czech repertoire as a sufficient proclamation of his Czech identity, and complaining that he had never received an invitation from the *Slav Arts Association*.<sup>12</sup> He also mentioned that he had had to leave his conducting post at the Volksoper precisely because of his presentation of Czech music. The Czech press accused him not just of indifference to the minority, but also of supposed actions against it – here I refer to the unjust charge that he sabotaged the presentation of a wreath with the Czechoslovak tricolor to Ema Destinn, when the Viennese Czechs wanted to show their appreciation of this world-famous singer after a performance. Information about the wreath leaked out to the public, and out of fears of demonstrations after the concert and on the wishes of Destinn and the leaders of the orchestra the wreath was not presented. Unjust accusations of “collaboration” in the days of the monarchy were one of the main causes of his suicide in 1930, while the composer Josef



Suk, who played with Nedbal in the Czech Quartet, faced similar slanders. One telling example of fear of persecution of Slav musicians in Vienna comes from a concert of the 27th of October 1910 in the Slav Arts Association. One of those performing was the “k.k. opera singer J. Lublaňský”: *“There is no doubt that concealed under the pseudonym is someone who does not wish to be named for the time being, but let him be forgiven. There are other artists who are afraid to appear publicly with their nationality, and all the less can it be held against someone who is probably only just beginning his career”*<sup>13</sup>

The fate of the violin virtuoso, composer and teacher Leopold Jansa (1795–1875), a native of Ústí nad Orlicí, was particularly strange. We find his name among the performers at the 1st public Czecho-Slav concert in Vienna, which was attended by the Emperor's mother (20th of May 1845) and also took part in a Czech theatre production, *The Magic Hat* in the summer of 1851. On a concert visit to London, however, he played a benefit concert for Hungarian emigrants, to which the Austrian emperor reacted by depriving him of all functions and banishment from the country. He was only allowed to return to Vienna towards the end of his life, in 1869, and – to the loss of the Czech minority – took no further part in public performance. The transformation of those who were Czech in origin but culturally and linguistically more rooted in German culture was a distinctive phenomenon. Vojtěch Jírovec mentioned above is representative of those whose Czech identification predominated, but for hundreds of musicians of Czech origin this process did not occur or was limited to episodes in the form of a few minor appearances at Slav *besedas* or balls; in these cases it seems plausible to suppose that the motive for performance was financial.

Musicians of Czech origin playing in Viennese music ensembles represented another phenomenon. We can only posit their importance for Czech-Viennese music or Czech music culture in general (as in the case of Czech singers in Viennese theatre companies) if we have evidence of their active commitment to the Czech cause. The level of national identity in the case of many dozen military bandmasters of Czech origin is to be judged on an entirely individual basis – here with the complicating factor that this category of musicians was faced with the greatest pressure for national neutrality or iden-



### *Anti-Czech cartoon in the Viennese humorous weekly Figaro*

tification with the German element. Despite this, many clearly found a way of keeping up contact with the Czech minority – research has shown that military bands led by bandmasters of Czech origin were the clear majority of bands invited to take part orchestral concerts or to provide dance music at besedas. Ensembles conducted by non-Czech conductors, such as Johann Strauß and Carl Michael Ziehrer were invited to perform for reasons of prestige; they were professionals, knew the value of such invitations and composed numerous pieces with Slav themes. Censorship of Czech or Slav pieces was not exceptional in military bands – in 1881 the magazine *Dalibor* carried the brief report that, “the popular military bandmaster K. Komzák has resigned his post because he was not permitted to play Czech national songs.”<sup>14</sup>

<sup>11</sup> Dalibor III, In: September 20 1860, no. 27, p. 220.

<sup>12</sup> Egon: *Věvec Emy Destinové a Oskar Nedbal*, In: *Videňský Denník*, 25. 10. 1910, p. 1, 2.

<sup>13</sup> Vídeňský Denník, 23. 10. 1910, p. 14

<sup>14</sup> Dalibor III, - 1881, p. 249

## Musical Life in Vienna 1860-1918

The October Diploma of the 20th of October 1860 not only meant the end of the absolutist government of Emperor Franz Josef I, but also brought greater freedom of association and so cultural life. In Czech Vienna this produced a euphoria comparable with that of 1844-1848 (people once again started to wear the Czech black buttoned jackets and Slav caps) and led to the founding of a great many new clubs and societies. In addition to societies entirely devoted to music, almost all the societies paid some attention to music, especially music for entertainment and theatre music. This was as a way of entertaining the members and to ensure a prestigious external image. Some associations formed their own choirs or ensembles – the natural need to cultivate music was also exploited to get round the expense of hiring and paying a non-association group of musicians. Some associations attained such a high level that they operated as commercial subjects as well. Other societies hired professional musicians, and this demand led to the formation of many so-called “national music bands, national ensembles”. According to need these could be expanded by hire of other musicians for large balls as well as smaller events. The most popular national ensembles were led by Robert Volánek, Václav Houdek, František Bartoš and František Halouzka. The best tamburizza bands were those of the *Čechie*, *Tovačovský*, *Barák*, *Sokol* and *Comenius/Komenský* societies. We should add that as time went by, women’s and mixed choirs were also founded at the societies and this substantially enlarged the repertoire.

Music production, especially events on the city periphery, were sometimes the target of anti-Czech witch-hunts by German nationalist circles. The spectrum of music events was very wide and depended on social status. The poorest had to be satisfied with humble club *besedas* or music acts in pubs, while the more affluent could go to the Lumír concerts; the performances of the *Slav Singers Society* and the *Slav Arts Association* were more or less events for a closed society. The appearances of guest Czech musicians (for example The Czech Quartet, František Ondříček, Ema Destinn)

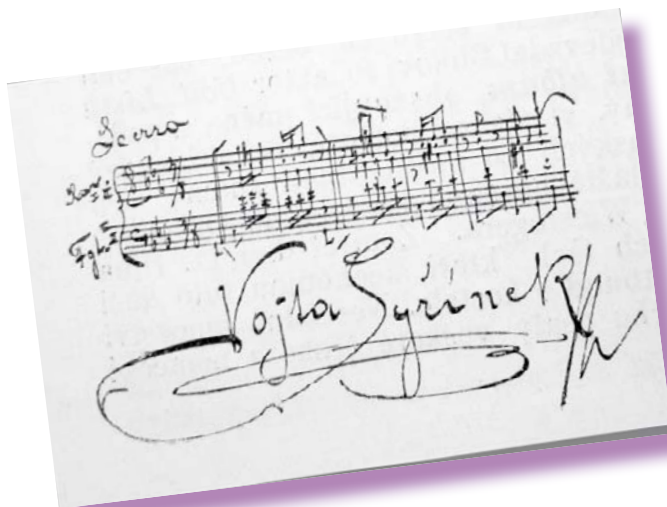
were primarily intended for German Vienna. Religious services at the Church of Maria am Gestade continued to be a traditional meeting place. Guest appearances by Czech theatre companies, whether plays or opera, had great significance for strengthening the national identity of Vienna Czechs. These appearances were more than once postponed or cancelled because of pressure from German nationalist circles, and those who attended were not infrequently physically attacked.

Conflicts – although not involving the violence resorted to by the German side in Vienna – sometimes also bedevilled Slav co-operation in the city. There were bad relations between Russians and Poles, Serbs and Croats, Czechs and Poles etc. In Czech Vienna the last third of the 19th century was one dominated by the activities of many dozen Czech associations and a few associations of members of other Slav nations. For this reason the term “Slav Vienna”, given the approximate 1/4 million Czech minority, was increasingly an anachronism.

In terms of impact on the Czech minority it was another type of conflict that was most serious – internal social conflict:

*“We are cut off from the headquarters of Czech culture, and yet we long for it and need contact with it. In Vienna the Czech working class represents the Czech element culturally, and also represents it socially and politically. The bourgeois minority as a whole is of no weight here. It is not entirely small, but is uncommitted, or at least without independent spirit and definitely indifferent. Small traders and artisans become Germanised in the second generation and do not Germanise themselves only because everyone recognises them as Czech the moment they open their mouths. There is a certain number of Czech civil servants here, and above all junior officials, but these are people who are subordinate, without independence, most of whom are afraid to appear in public and keep away from political life. The nationally conscious officials of the Czech banks and the rather small Czech journalist community forms only a tiny fraction of a percent.”<sup>25</sup>* Around 1900 alienation was already so great between the elite societies and the other associations (especially for workers), that efforts were made at least occasionally to organise joint public appearances. In the years 1903-1919 such efforts were sponsored above all by Josef Bohuslav Foerster (1859-1951), who

Autograph  
by Vojtěch Syřínek



moved to Vienna with his wife when she was engaged at the opera there. Although he worked as a teacher of music theory at the conservatory, and devoted himself to composing, writing and music criticism, he collaborated closely with the *Lumír* choral society and the *Máj – Social Democratic Association*. His education and above all his charisma instantly made him a towering authority. Antonín Machát wrote the following about him:

*“J.B. Foerster inscribed his name in the history of our branch on the Danube in golden letters. He was never lacking anywhere where he could contribute to raising interest in Czech art. To his compatriots he gave his art but also his beneficence with a generous hand. Wherever he came, this amiable man with his good-natured smile and bright, shining eyes, it was as if the sun had come out.”*<sup>16</sup>

The Czech choirs and societies in Vienna occasionally joined up to organise large-scale events, most of which were held to raise money for the *Komenský/Comenius School Association*. This combining of forces enabled them to present more demanding works. From the point of view of the minority it was a pity that these were only one-off events, and so the choirmaster Jan Stiebler initiated the creation of an umbrella organisation. Any doubts about the need for such an organisation were dispelled by the legendary “Bendl Celebration” (to mark the 10th anniversary of the death of the composer Karel Bendl), which took place on the 14th and 15th of April 1907. Apart from individual musicians, *Hálek*, *Barák XII*, *Hlahol*, *Lumír*, *Slavoj*, *Záboj*, *Vlastimil-Jungmann* and *Academic society* choirs were all involved, and there were around 400 singers! Two months after the celebration the

*Affiliated Singing Associations* merged into the *Vienna Singers’ Regional Organisation* (*Pěvecká župa vídeňská*, elsewhere also called the *Lower Austrian Singers’ Regional Association – Dolnorakouská župa pěvecká*).

*“The founding of the regional association meant not only the creation of an organisational centre, but also joint performances at which the societies actually competed, which had an extraordinarily stimulating effect on the artistic standard and application of the societies.”*<sup>17</sup>

The union of the large societies for joint events became a model for the smaller clubs in the individual districts of Vienna: *“The district singing and drama clubs used only occasionally and more or less by chance to rise to higher art. But in recent years there has been a gratifying turn for the better across the board.”*<sup>18</sup>

In parallel with efforts to bring singers and choirs together, plans proceeded for the founding of a “Czech amateur orchestra”.

Its first concert took place on the 18th of May 1907 in the courtyard of the Savoy Hotel and there were many references to it in the press:

*“This will be the first major performance of local Czech music in the grand style, an honourable combination to create an ambitious festival of song ... All previous attempts in this direction have failed. With the orchestra, Czech cultural life is gaining a new element hitherto neglected. The orchestra is recruiting its members from all the ranks of Vienna Czechs (its members include officials, workers,*

<sup>16</sup> Olb., J.: *Kulturní hlad*. In: *Dělnická osvěta*, 15. 11. 1910, p. 253, 254

<sup>17</sup> Machát, Antonín: *Naši ve Vídni*. Prague 1946, p. 159

<sup>18</sup> Soukup, František Alois: *Česká menšina v Rakousku*. Prague 1928, p. 400

<sup>19</sup> Egon: *České umění po okresích*. In: *Vídeňský Denník*, 4. 10. 1910, p. 1, 2

*students and tradesmen) and will not be just the property of the affluent, but as soon as it overcomes financial difficulties it will always give concerts for the people itself."*

The fluctuation of players meant that the orchestra had a shorter life-span than the regional singing association, but even so its activities were an important milestone in the history of Czech Vienna. Throughout the 19th century it was Czechs who formed the social base supplying musicians – whether in various theatre ensembles, in military bands, or for pub music. The famous comparison of Czechs to the “conservatory of Europe” is best documented precisely by Vienna.

Of the many names of Czech choirmasters, singers and musicians who were active in the minority’s cultural life, here we can only list the most genuinely committed: Konstantin Jahoda-Křtinský (1828–1895), Alois Neruda (1837–1899), František Simandl, Alois Alexander Buchta (1841–1898), Theobald Kretschmann (1850–1919), Robert Volánek st. (1851–1929), Jan Stiebler (1857–1930), Josef Bohuslav Foerster, Josef Ferdinand Skalický (1863–1933), Jaromír Herle (1872–1945), Eduard Zwack (1869–after 1945), František Šidák (1872–1958), Adolf Míšek (1875–1954), Robert Volánek Jr. (1879–1956), Břetislav Lvovský (real name Emil Pick, 1857–1910), Anetta (Anna) Nováková (1872–?), Anna Strettiová (née Šourková, 1879–?), Vojtěch Syřínek (1847–after 1891), Rudolf Vohanka (1880–1963), Ella Ondříčková (née Stillerová, 1886–1922), Růžena Nebušková (née Podhajska, 1885–1935) and Metoděj Knittl (1885–1982).

Among the societies, apart from the *Lumír* and *Slav Singers’ Society* we should also at least mention the *Slavoj*, *Žvon*, *Bendl*, *Hlahol*, *Tovačovský*, and Smetana clubs. Choirs also existed in clubs devoted purely to entertainment, while several ensembles functioned in association with the *Komenský*, *Barák* and *Sokol* organisations, which had branches in a number of districts in Vienna. We might also devote a great deal of space to Czech Viennese musical journalism and the Vienna correspondents of the Czech press. Once again I offer at least a few of the important names: Richard Stretti (1875–?), Jan Stiebler, Rudolf Jeníček (1869–1939), Jaroslav Jindra (1890–1970), Václav Vladimír Zelený (1858–1892), Karel Boleslav Jiráek (1891–1972), Jan Heyer (1883–1942), Václav Hanno Jarka (1893–1968), Ota Manoušek (1888–1967) and

Ferdinand Petr Laurencin, count d’ Armond (1819–1890).

### **“Where is my Homeland, Where is my Homeland?”**

*(incipit of the Czech national anthem)*

The end of the 1st World War was a major turning point in the development of the Czech music scene in Vienna. The four years of war crippled the activity of the societies, but even so, some demanding works were performed. For example in 1916 *Lumír* presented the popular opera *V studni* [*In the Well*] by Vilém Blodek and in January 1917 it organised a concert consisting exclusively of the works of Czech Viennese composers! After 1918 many people moved for economic or national reasons to the newly founded Czechoslovakia. The re-emigration process had a serious effect on the societies since many of their members left (*The Slav Singers’ Association* entirely ceased to exist), and the harsh economic situation in Austria meant that many ambitious pre-war plans had to be abandoned, such as the establishment of a Czech National Theatre in Vienna, or a Czech-Viennese Arts Association (*Umělecká beseda českovídeňská*). Among those who moved to Prague was J.B. Foerster, for example, or the choirmaster and composer Jaromír Herle. The legal conditions for the cultural development of the Czech minority in Vienna were significantly better after 1918 than they had been before the war, but even so it was through art and education that the Czech minority continued to ward off the traditional anti-Czech attacks. Musical life retained its pre-war form in the inter-war period, but after the exodus of part of the Czech population and in an atmosphere increasingly affected by the rise of fascism it began to stagnate. In the period after 1918, as before, the most frequent forms of the musical presentation of Vienna Czechs were choral singing and from the last third of the 19th century also dance music bands, because these most answered the needs for social entertainment. Chamber groups with an orientation to classical vocal and instrumental music were relatively few and their members were for the most part professionals. The next crippling blow to the structure of associations after the re-emigration in 1918 was of course the 2nd World War, but this is a theme for separate treatment.

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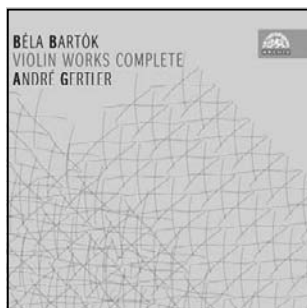
  
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# **André Gertler** **Béla Bartók: Violin Works** **Complete**

André Gertler - violin, Josef Suk - violin,  
 Diane Andersen - piano, Milan Etlík -  
 clarinet, Brno State Philharmonic,  
 conductor Ján Ferencsik,  
 Czech Philharmonic,  
 conductor Karel Ančerl.

Production: Petr Vít. Text: Cz., Eng., Ger.,  
 Fr. Recorded: Besední dům Brno 1962,  
 Studio Rudolfinum and

Domovina Prague 1963-1965. Published:  
 2007. TT: 58:16, 71:42, 71:11, 62:16. ADD.  
 4 CD Supraphon SU 3924-2.

After a recording of the violin concertos of Gian Francesco Malipiero and Alfredo Casella, the Supraphon archives have come up with other recordings made with the violinist **André Gertler**. Gertler died in 1998, and so this CD is a contribution to the tenth anniversary of his death. We are grateful to the editor Petr Vít for making available to the public Béla Bartók's complete works for violin performed by a supremely qualified musicians who had presented the world premiere of many of the composer's compositions and for many years appeared with him (with Bartók playing piano). The recording presents works written over the period 1908-1944, and so it also a kind of guide to Bartók's development as a composer from works heavily influenced by the composer's activities in folklore to the "barbarian" period of the 1920s to the mature *Sonata for Solo Violin* of 1944. Gertler's partner in the *Duets for Two Violins* is Josef Suk, and in the *Contrasts for Violin, Clarinet and Piano* the clarinetist Milan Etlík and pianist **Diana Andersen**, and in the works for orchestra the **Brno State Philharmonic** with **János Ferencsik** and the **Czech Philharmonic** with **Karel Ančerl**. There is no need to talk at length about the qualities of this album: the choice, standard of performance and the standard of digital treatment and accompanying text by Jaromír Havlík all deserve a maximum rating.

Vlasta Reittererová

# **Jana Lewitová, Vladimír Merta** **In Darkness Let Me Dwell** **(John Dowland)**

Jana Lewitová - vocals, viola, harp,  
 Vladimír Merta - vocals, lutes, baritone  
 guitar, 12-string guitar, bratsch,  
 viola da gamba, flutes, percussion,  
 Zdenka Kopečná - vocals, Hana Fleková -  
 viola da gamba.

Production: not stated. Text: Eng., Cz.

Recorded: summer 2007, Church of  
 St. Vatherine in Chotěč and winter 2008,  
 Vladimír Merta's studio. Released: 2008.

TT: 69:46. DDD. 1 CD Arta F10169  
 (distribution 2HP Production).

I am a supporter of the third listening – if I get a shiver down my spine from the depth of emotional response on a first listening, then I wait for it on a second or third listening. And if – as in the case of this CD – a performance time and again draws me into its emotional trap and I keep on falling into it, surprised by my own failure to anticipate it, then at least from my point of view it fulfils all the conditions of the artistic expression described by Hans Heinrich Eggebrecht as arising "through the way that the performer gives the sound material form and breathes into it his own life, his own view of existence, thinking and feeling".

It is two years since the British rock musician Sting set out on the last Sunday in February 2007 on a German tour with songs by John Dowland. The huge success of these concerts was underlined by the prestigious recording company – Deutsche Grammophon produced a CD of Sting's performances accompanied by the Serbian lutenist Edin Karamazov under the title *Song from the Labyrinth*. The album was a great success, and thanks to Sting Dowland even reached the top of the British hit parade, which means that he left the chamber of the initiated and descended to the music-loving crowds. John Dowland (1562-1626) is an important representative of the English Renaissance. In his time he made a name as a virtuoso throughout Europe, where he travelled with his instrument. In Italy Dowland was so enchanted by the madrigals of Luca Marenzio that he imported their melodiousness and poetics into his own most valuable compositions – his songs with lute accompaniment. After Sting's interpretations, these songs have been taken

up by the Czech duo **Jana Lewitová** and **Vladimír Merta** but the approach is fundamentally different. While Sting with his rough voice accepts Dowland's world of male passions and pains, finds his bearings within it and fills it with his own idea, Jana Lewitová draws Dowland into her own world, and then the listener too, and I must admit that it is a superb world. In the booklet Lewitová writes that: "...I have been returning to translations of the texts of John Dowland's songs after three decades. I have tried to create a world into which I can fit without barriers. I have adapted some of them in order to be able to express an unhappy relationship as a woman, although it was a man who was despairing in the original". To appreciate the great difference between the two worlds it is enough to listen to the songs *Come again*, *Flow my tears*, or *Can she excuse* in the versions of Sting and Lewitová. The Czech translations of the English texts, which Jana Lewitová initially recites with lute accompaniment, are also superb. Only after this, when the right atmosphere has been evoked, does the time come for musical expression in English. The accompanying instrumental treatment also goes beyond most of the models known to me in the field of performance of Renaissance music. Despite the fact that I spend more time listening to music in this field than in other musical styles, I can't remember when I last heard such a ground-breaking transposition of 400-year-old music into a contemporary emotional matrix. Most of the recordings of Renaissance music that I know are wrapped in a shroud of languor produced by tailors who have no idea of the potency of a musical idiom born of fantasy and risk. Scholarly writings that have little to do with art peek from every pocket of the shroud. Merta's text in the CD booklet has little in common with the usual stereotypical accompanying studies of Renaissance music presented to the public in concert brochures or CDs. It starts with the words, "Dowland is our contemporary, whom we recall to life. We experience his pains, sighs, unfulfilled desires and skilfully eroticised verses as our own", which is the opposite to the usual approach that draws the listener back into the past.

Music is the gate to ecstasy and the performer unlocks it! I believe that Jana Lewitová and Vladimír Merta have found the right key.

Josef Šebesta



**Antonín Dvořák**  
**Symphony No. 3 in E flat major, op. 10**  
**Alexander Glazunov**  
**Concerto for Saxophone**  
**George Gershwin**  
**Rhapsody in Blue**

Karel Krautgartner - saxophone,  
 Jan Panenka - piano, Prague Symphony  
 Orchestra, Václav Smetáček - conductor.  
 Production: Matouš Vlčínský. Text:  
 Cz., Eng., Ger., Fr. Recorded: Prague,  
 Rudolfinum 1959; Prague, Domovina 1953  
 and 1962. Released 2009. TT: 69:11. AAD.  
 1 CD Supraphon SU 3968-2.

**T**his selection of recordings from the Supraphon deserves recognition both because of the main protagonists – the conductor **Václav Smetáček** and soloists **Karel Krautgartner** and **Jan Panenka** – and the choice of music. Dvořák's early symphonic work still requires rehabilitation, while in Glazunov and Gershwin we encounter one composer who has stepped across the frontier to "serious" music and another who has crossed over in the "opposite direction". Although Bedřich Smetana presented Dvořák's *Symphony No. 3 in E flat major*, op. 10 soon after it was written, in 1874, it has never become as well-known as its successors from the sixth onwards. This is unfair, since it already contains everything that we value so much in Dvořák's mature symphonic work; it is full of energy and contemplative lyricism. In this symphony Dvořák is beginning to keep the geyser of his ideas in check, and also shows himself a future master of instrumentation. Scholars have offered various explanations for the absence of a dance movement, but the three movements of the symphony are definitely intended to be the complete work, since the composer confirmed this form of the piece even in later revisions. The one-movement *Concerto for Saxophone* by Alexander Glazunov is one of the works inspired by the art of the saxophonist Sigurd M. Rascher (1907–2001), the initiator of a range of pieces including some by composers from Bohemia (Viktor Ullmann, Alois Hába, Karel Reiner). In the inter-war period Rascher passionately promoted equality for the saxophone as a symphony orchestra instrument, and after emigrating to escape the Nazis he built up a saxo-

phone school of performance in the USA (he was still making guest appearances in Prague in 1967). Our debt to Karel Krautgartner, who was banished from Czechoslovakia by the Soviet tanks, can never be paid in full, and it is impossible to describe the personal experience of his performances, but at least some of his recordings have survived. Krautgartner was a master of both the clarinet and saxophone in both genres, and just as Benny Goodman, for example, recorded Mozart's Clarinet Concerto in his own distinctive style, so Krautgartner managed to find an appropriate style of performance for a work of the Russian Post-Romantic movement; in the case of Glazunov's concerto this was also a matter of an experiment by the composer prompted by encounter with what was for him a new instrument. As far as Gershwin's *Rhapsody in Blue* is concerned, there is a great deal of comparative material in the form of multiple recordings, including Gershwin's own performance of the solo part in a recording of 1925. Even if we set aside the technical limitations of recording at the time, it is clear that one should not always consider the performance of the composer himself as valid for all time. Gershwin's play is marked by much greater contrast in terms of tempo changes, sometimes his virtuosity simply explodes, he makes little effort to integrate the disparate elements of the rhapsody form and his performance sounds like spur-of-the-moment improvisation. The performance of the Columbia Jazz Band, with which Gershwin's recording was combined and published by CBS Records in 1976, is subordinated to this approach. Here the piece is generally played much faster, the clarinetist makes abundant use of "blue notes", and in the eruptions of the orchestral passages it is clear that the piece was written in the same period as Honegger's *Pacific 231*. Gershwin's compositions on the boundaries between jazz and symphonic music are played by performers in both genres, but of course their conceptions differ and generally symphony orchestras are criticised for not having the right "drive". Václav Smetáček with the **Prague Symphony Orchestra** managed to create an ideal balance between the two genre layers. Jan Panenka, famous for his stoic calm and a kind of perpetual dreaminess, showed an excellent feeling for Gershwin's syncopations, and plays the solo part with technical brilliance. The resulting impression is quite different from that of Gershwin's recording, but



this is precisely what is exciting about music and the process of its perception.

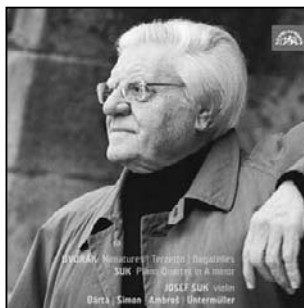
*Vlasta Reittererová*

**Beethoven**  
**Sonata for Piano and Violin no. 10**  
**in G major, op. 96**  
**Antonín Dvořák**  
**Romance in F minor, op. 11**  
**Josef Suk**  
**Four Pieces**  
**Béla Bartók**  
**Rhapsody no. 1 SZ 86 – Folk**  
**Dances**

Roman Patočka - violin,  
 Frédéric Lagarde - piano.  
 Production: Michel Giroud, Pascal  
 Vigneron. Text: Eng., Fr. Recorded: 2006,  
 Seignelay, France. Released: 2008. DDD.  
 TT: 67:31. 1 CD Quantum QM 7046.

**R**oman Patočka has made his debut CD with the small French company Quantum (Euravent, Codaex). He has chosen the music to show his versatility and ability with a combination of supreme classic, the necessary projection of Czech music and a taste of relatively modern music. In the Beethoven he has tried to come up with his own original interpretation, something that he does not entirely achieve but clearly strives for with sincerity. Given the dozens of recordings on the market it is not easy to offer a new and electrifying conception. He is much more sure of his ground in the Czech music; the Suk in particular is excellent and a pleasure to the ear. For me the high point is the Bartók, which is ravishing and highly individual. It will certainly be exciting to follow Roman Patočka's progress and see what place he finds in the competition with his contemporaries (Špaček, Vodička, Vonášková-Nováková, Bačová and others). He is partnered on the CD by the French pianist **Frédéric Lagarde**. His instrument, probably a Steinway, is good, his playing less so, with basically nothing about it to engage the listener. I hope that for his next project the violinist will choose a more sensitive pianist with a better touch.

*Luboš Stehlík*



**Dvořák**  
**Drobnosti (Miniatures) for two**  
**violins and viola op. 75a**  
**Maličkosti (Bagatelles)**  
**for two violins, cello and harmonium**  
**op. 47**  
**Tercet (Tercetto) in C major**  
**for two violins and viola op. 74**  
**Josef Suk**  
**Quartet for piano, violin, viola**  
**and cello, op. 1**

Josef Suk, Miroslav Ambroš - violin,  
 Karel Untermüller - viola, Jiří Bárta -  
 cello, Jan Simon - harmonium, piano.  
 Production: Matouš Vlčinský. Text: Eng.,  
 Ger., Fr., Cz. Recorded: 10-11/2008, studio  
 Bohemia Music, Prague. Published: 2009.  
 TT: 73:24. DDD. 1 CD  
 Supraphon SU 3976 2.

If you remember the violinist Josef Suk's year of birth (1929), then this recording will strike you as quite phenomenal. Suk is playing in excellent condition, showing his crystal-line intonation and typical expressive form on every recording. In a nutshell, this is a CD full of light, wisdom, playfulness and joy in music-making. The last is especially important, because all the pieces here are part of the repertoire known as Hausmusik. Many of you have must have had the same experience with this kind of music as I have; as amateurs or students at music schools you must have played kilogrammes of quartet or trio Haydns, Stamics, Mozarts... and perhaps also Dvořáks. There are few pieces of music that speak to us as intimately and touch our hearts so surely as Dvořák's *Bagatelles*, which Josef Suk has happily decided to record in the original version with harmonium, or *Miniatures*, which are better known in the version for violin and piano as *Romantic Pieces*. The first quartet by the violinist's grandfather is music of a slightly different calibre. Nonetheless it is a work from the period of the composer's studies, is interesting and contains some melodically superb passages. Under Dvořák's influence, it has a firm structure, is not entirely easy, but still speaks to the Czech soul in a familiar tone and will immediately appeal. To work with him Josef Suk has invited musicians who are kindred in spirit and ap-

proach. Miroslav Ambroš is the symbol of the future here, while Jiří Bárta, Jan Simon and Karel Untermüller, are all – each in his own way – a mirror of a mature present. Suk has abundant experience with them, and so this CD is a kind of high point in their common music-making and corner stone of a generation. It is possible that you too will find this CD balm to the soul. My only criticism is the quality of the Petrof piano in the studio. Even though Jan Simon is a brilliant pianist, he can't turn it into the Steinway or Bösendorfer that would probably suit this music better.

Libuše Stehlík

**Ludwig van Beethoven**

**Concerto for Piano and Orchestra**  
**no. 5 in E flat major, op. 73,**  
**"Emperor Concerto", Sonata for**  
**Piano no. 24 in F sharp major,**  
**op. 78\*\***

Michal Mašek - piano, \*\* Pardubice  
 Chamber Philharmonic,  
 Leoš Svárovský - conductor.  
 Production: JOB MARKET, s.r.o. Text:  
 Eng. Recorded: \*Nov 2008, House  
 of Culture, Teplice, \*\*1999, Dvořák Hall,  
 Rudolfinum, Prague. Released: 2008.  
 TT: 44:54. DDD. 1 CD Arco Diva UP  
 0109-2131.

When Michal Mašek published his two Bach CDs at the end of the 1990s, it was clear that this eighteen-year-old musician would grow into one of our greatest piano hopes of recent years. Unfortunately Michal Mašek was not to realise the other projects planned at the time – since for a long time health problems made it impossible for him to play the piano. But Michal Mašek is not the kind of person to give up without a struggle. He battled with great determination for the chance to return to his instrument – and won! He attributes a good part of his recovery to acupuncture, but as he says himself, the real turning point came only when he found enough strength in himself to accept the idea that he might never play again. Mašek's new CD gives the impression of symbolically linking the present with the time when his



promising start was interrupted. It includes both his performance of Beethoven's *Sonata in F sharp major, op. 78*, recorded in 1999, and a new recording of Beethoven's *5th Piano Concerto* made in 2008. The CD will certainly delight those who followed the beginning of the young pianist's concert career. Michal Mašek has remained himself: his play is just as enchanting today as it was a decade ago for its unusual musicality and outstanding technique, but above all for its extraordinary musical intellect. Michal Mašek knows very precisely "what" he is playing and "why" he is playing it this way. The Beethoven Sonata is poetic and translucent in expression, and its second movement has an admirable (and brilliantly mastered) tempo. The "Emperor" concerto is given the necessary swing and polish in the first and last movements, and in the slow movement we can admire the exquisite (and at the same time essentially very "simply") modelled melodies. In addition, Michal Mašek always knows how to enliven his play at every moment with some fine and interesting idea. The *Pardubice Chamber Philharmonic* is an excellent partner for Michal Mašek, and its very refined brass section deserves special attention. On this new recording as at his graduation concert Michal Mašek has shown that he is once again in excellent form.

Věroslav Němec

**Bedřich Smetana**  
**Má vlast / My Country**

Royal Liverpool Philharmonic Orchestra,  
 Libor Pešek.  
 Production: John H. West. Text: Eng., Ger.,  
 Fr. Recorded: May 1980, Philharmonic Hall,  
 Liverpool. First released: 1990. TT: 76:29.  
 DDD. 1 CD EMI Records Ltd /  
 Virgin Classics 50999 522129 2 5 (EMI).

Libor Pešek conducted Smetana's *My Country* with his English orchestra at the opening of the Prague Spring in 1993. This was the first foreign orchestra ever to have been entrusted with the task (previously only foreign conductors had been invited). Of course, Libor Pešek was a guarantee of authentic style and the concert was not only



successful beyond expectations but also opened up discussion of possible similar invitations and the chance to get to know different opinions from territories without a tradition of performance. In 1993 the recording we are describing, now published in a re-edition, was already to hand. After all these years it is still a very interesting recording. Even with the greatest will to bring something new to the piece, in their ideas of Smetana's *My Country* our orchestras keep close to the way it has been played in this country for more than a century, and specifically to the way it is performed on the various different recordings by Talich, Ančerl, Krombholc, Neumann, Košler and other Czechs. While Libor Pešek brought part of this established concept to English instrumentalists, at the same time he had his own view, which showed his mentality, progressive thinking, a certain broadness of horizon gained through his feeling for performance – all of this resistant to conservative submersion in traditional interpretation particularly of Romantic works. In this recording we are witnesses to a more lyrical conception, and less epic pathos (even though the climax at the end is one of the best that can be heard). The Liverpool orchestra has very well balanced instrumental sections, although the string sound is perhaps less shining, warm and melodious than in our orchestras.

In this sense *Vyšehrad* is conceived in poetic or even meditative terms, bringing out interesting and often surprising details – for example at the reprise the mysterious French horns are more audible than the harps and at the climax we can finally savour the harps as in few other recordings! In *Vltava* the revels of the water nymphs are as ravishing as can be expected, and the polka is merry, witty and even genial in dynamics (in the piano passages the woodwinds even predominate slightly over the strings). The broad stream of the river as it enters Prague is almost too sprightly and lithe, but this means that the entry of the *Vyšehrad* theme, prepared for by a very effective *ritardando*, is all the more impressive. *Šárka* is very dramatic, Ctirad's ride is elegant. The love scene is conceived in a spirit more poetic than stormy, which may disappoint quite a lot of listeners, but the end brings a picture of destruction that is full of naturalism and drastic in impact. The introverted fugatto in *From Bohemian Meadows* and *Forests* sounds more like impressions than a speculative polyphonic texture. The final polka fantasy is treated in



a faster tempo than is traditional and with a strong element of the dramatic. The structure of the chorale in *Tábor* is very fully thought out both in dynamics and expression. The unusually slow tempo is entirely appropriate to this architecture. And the development – which contrasts in tempo – stands out all the better for it. In *Blaník* – in addition to the familiar impressive march passages leading to the brilliant climax already mentioned –, the Liverpool woodwind players who play the pastoral intermezzo with noblesse and acoustic refinement will certainly enchant listeners.

The decision to publish this recording in a re-edition is a good one. Pešek's Liverpool *My Country* – like Kubelík's Boston recording – will be a lasting example of the kind of synthesis that a conductor who has a deep knowledge and feeling for the score can achieve with an orchestra not burdened by an established style derived from a single time-hallowed opinion.

Bohuslav Vitek

### Ivo Kahánek Piano Works (Janáček, Martinů, Kabeláč)

Ivo Kahánek – piano.

Production: Matouš Vlčinský. Text: Cz., Eng., Ger., Fr. Recorded: May–Jan 2008, Studio Bohemia Music. Released: 2008. TT: 68:37. DDD. 1 CD Supraphon Music SU 3945-2.

**F**or his latest CD *Ivo Kahánek* has recorded major piano works by the three most important Czech composers of the 20th century. For more than merely chronologically reasons he starts the CD with Janáček's two-movement, programmatically conceived *Sonata in E flat minor* (1905). Its two movements (entitled *Premonition* and *Death*), were directly inspired by a tragic event in Brno, which the composer then cast in a highly individually stylised form. Janáček was not himself a piano virtuoso and most of his piano works are very difficult to play from the point of view of traditional piano training. His thematically important, often sharply rhythmatised figurations (known as *sčasovky*) have caused particularly serious problems of a purely technical kind even for advanced pianists.

Although in appearance and performance Kahánek is more reminiscent of a romantic virtuosos of Lisztian type, he manages almost surprisingly to exploit his extraordinary skills as a pianist to bring out the distinctive features of the music of individual composers in modern repertoire as well. In the first movement of the Janáček Sonata we might, however take issue with what is in places too grand and "romanticising" a use of pedal, which sometimes deprives the conclusions of some melodic-chord figurations of their typically "Janáčekian" terseness and impact. The development of the basic theme and the secondary lyrical idea has the necessarily emotional pull and very clearly articulated urgency, and it is very rare for Kahánek to allow the otherwise marvellous performance effects (from the brilliant sequence of pianissimo to the demonically fast semi-quaver figures in the transition into the second theme) to "drown" the melodic line. This could be praised in a piece by Debussy, but Janáček's expressive style is a long way from French musical impressionism. With the first bars of the second movement (*Death*), Kahánek has managed to endow his interpretation with an unearthly calm and majesty – entirely in line with his view as given in the interview printed in the CD booklet: "I understand the titles of the movements in their widest, even metaphysical meaning". He builds the emotionally extreme gradation of the central section into a wholly convincing climax unusual in its intensity. I am particularly impressed at the way the pianist's phenomenal technical skills enable him to offer an entirely satisfactory realisation of the extremely difficult, sharply rhythmatised figurations in the left hand (perhaps a depiction of death spasms). In contrast to the intensely dramatic character of Janáček's sonata, Miloslav Kabeláč's *Eight Preludes* of 1956 is introverted, and the emotions here are almost drastically subordinated to the composer's overall architectonic plan. Kabeláč's method as a composer found its best application in his grandly conceived symphonies, and his piano preludes are not exactly rewarding from the point of view of traditional classical-romantic instrumental virtuosity; they are pieces in which the composer's theory of rational construction is applied consistently and the freedom of interpretation tolerated to a far greater extent in his earlier stylistic periods is here extremely curtailed by the perfectionist demands of the written part. Even so, we can see that in Kahánek these preludes



## Bohuslav Martinů

### Piano Quintets H. 229, 298 Piano Quartet H. 287

**Ivan Klánský - piano, Kocian Quartet**  
(Pavel Hůla, Miloš Černý, Zbyněk  
Padourek, Václav Bernásek).

Production: Pierre E. Barbier. Text:  
Eng., Fr., Ger. Recorded: Mar, Oct  
2008, Martinů Hall of Music Faculty of  
Academy of Performing Arts, Prague.  
Released: 2009. TT: 72:04. DDD. 1 CD  
Praga Digitals PRD/DSD 250 250  
(distribution Classic). Alternative:  
Quintet - Martinů Quartet, Karel  
Košárek (Naxos).

this music played with such expression and so homogeneously. (You should take the reproduction of Paul Signac's 1927 picture *Le Pont Marie* on the CD cover as no more than an evocation of mood. Plenty of other reproductions would have done just as well).

Luboš Stehlík

have found their ideal performer, because with his disciplined virtuosity he manages unobtrusively but effectively to animate and "humanise" what are often very severe or even geometrically cold lines.

Bohuslav Martinů wrote his only *Piano sonata* at the age of 64 (1954), during his happy stay on the French Riviera. It represents the composer's supreme, synthesising style, which had first emerged strikingly in the preceding year in the *Symphonic Fantasies*. Externally the sonata keeps to the classic three-movement scheme, but in its rich internal content it can be seen as to a great extent the successful piano counterpart of the composer's late orchestral works. It is a tough nut to crack for any performer, mainly because of its comparative lack of formal transparency and its frequent figurative passages. In Martinů's late music, all the figurations and imaginatively distinctive passages carry a meaning deeper than mere decoration or filling, and at some points they have an unearthly intensity. Here too Kahánek confirms his unique and universal abilities; in his performance not even the less striking places in terms of motif are never pure "stuffing" and never lose their attraction for listeners.

Included on the CD at the end – as a kind of curiosity and "bonus" is the world premiere of three school *fugues* by Leoš Janáček (from the period of his studies in Leipzig), which were only discovered a few years ago and recently printed. The accompanying booklet, which contains quite a lengthy interview with the pianist, is very informative and impressive in terms of graphic design.

Jindřich Bajgar

**P**ierre Barbier, the producer, has managed to produce a terrific gift for the Bohuslav Martinů anniversary. From the many Czech musicians who work for his company he has chosen his best pianist and the **Kocian Quartet** and once again his choice has been a fortunate one. Jaroslav Rybář stepped in as a reliable "understudy" for Milan Slavický, who usually takes the chair as director, and the Steinway was prepared by one of the best European tuners, Ivan Sokol. If the *1st Piano Quintet H. 229* belongs to the "Paris" period, then the *2nd Piano Quintet H. 298* and *Piano Quartet H. 289* belong to the "American" period. In my view you can recognise the change in creative poetics on a first listen, and in any case the performers work hard on a thorough differentiation. There is no need for us to comment on the technical aspects, since there are no serious slips. The often complex web of rhythmic relations is wonderful, but what most appealed to me was the masterly palette of colours and work with sound. For example, I was amazed by the overwhelming hymnic sound of the 1st Quintet. The fantastic play of **Ivan Klánský** is a theme for a separate study. Although the essentially sprightlier recording of the quintets on the Naxos label is excellent, in his work with sound Klánský goes even further than Karel Košárek. After a first listening I was dumbfounded and had to play the CD several times over to get an "overview". I had simply never before heard



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# Lípa Musica

## mezinárodní hudební festival

### 19. září – 17. října 2009

#### PROLOG FESTIVALU

pátek 14. srpna ve 20 hodin  
nádvoří Vodního hradu Lipý, Česká Lípa  
**Iva Bittová – housle, zpěv**

#### ZAHAJOVACÍ KONCERT FESTIVALU

sobota 19. září v 19 hodin  
kulturní dům Crystal, Česká Lípa  
B. Smetana: Má vlast (Vltava, Vyšehrad, Šárka)  
A. Dvořák: Symfonie č. 8 G dur „Anglická“ op. 88  
Česká filharmonie  
**Leoš Svárovský – dirigent**

úterý 22. září v 19 hodin  
kostel sv. Kříže, Nový Oldřichov  
„Flos inter spinas“ – „Kvítí mezi trny“  
*části offcií ke sveticím z pramenů kláštera sv. Jiří  
a chrámu sv. Víta na Pražském hradě*  
Tiburtina ensemble  
Barbora Sojlková – umělecká vedoucí

sobota 26. září v 19 hodin  
kostel sv. Petra a Pavla, Prusk  
Ars antiqua, Paříž ve 13. století  
Schola Gregoriana Pragensis  
David Eben – umělecký vedoucí

pondělí 28. září ve 20 hodin  
kostel sv. Vavřince, Jezvé  
G. F. Händel:  
Vodní Hudba – Suita No.3 – g moll HWV 350  
G. Tartini: Koncert pro trubku D dur  
A. Vivaldi: Podzim  
J. P. Rameau: Une suite imaginaire  
Venti Diversi ensemble  
Marek Zvolánek – trubka,  
Martin Petrák – umělecký vedoucí

pátek 2. října v 9 a v 10.30 hodin  
Jiráskovo divadlo, Česká Lípa  
Sergej Prokofjev: Péta a vlk  
Komorní orchestr Berg, Peter Vrábel – dirigent  
Miroslav Tábořský – umělecký přednes

pátek 2. října v 19 hodin  
kostel sv. Anny, Jablonec nad Nisou  
F. Schubert: Kvartetní věta c moll D 703  
L. van Beethoven: Smyčkový kvartet op. 59/3  
D. Šostakovič: Kvartet č. 10 As dur op. 118  
**Pavel Haas Quartet**

pátek 2. října v 19 hodin  
kostel Narození Panny Marie, Kravaře v Čechách  
**G. B. Pergolesi: Stabat Mater**  
A. Vivaldi: Sinfonia Al santo sepolcro RV 169  
Sophie Klusmann – soprán  
Markéta Cukrová – alt  
Collegium 1704, Václav Luks – dirigent

sobota 3. října v 19 hodin  
kostel sv. Barbory, Zahrádky  
J. S. Bach: Goldbergovské variace  
Edita Keglerová – cembalo


neděle 4. října v 17 hodin  
bazilika sv. Zdislavy, Jablonec v Podještědí  
Sdružení hlubokých žesťů České filharmonie

pátek 16. října v 19 hodin  
Městské divadlo, Nový Bor  
Eternal Seekers  
Lenka Dusilová, Beata Hlavenková  
& Clarinet Factory  
Petr Nikl – projekce, Lenka Dusilová – kytara, zpěv  
Beata Hlavenková – klavír  
Clarinet Factory: Jindřich Pavliš, Luděk Boura,  
Vojtěch Nýdl, Petr Valášek

#### ZÁVĚREČNÝ KONCERT FESTIVALU



sobota 17. října v 19 hodin  
bazilika Všem svatých, Česká Lípa  
P. Eben, J. A. Komenský: Labyrint světa a ráj srdce  
Marek Eben – recitace  
Tomáš Thon – varhany  
*koncert věnovaný nedožitým 80. narozeninám  
skladatele Petra Ebena*


*Pod záštitou Mons. Mgr. Jana Baxanta, biskupa  
litoměřického, P. Angela Waldsteina, Wartenberg OSB  
a doc. JUDr. Pavla Svobody, D.E.A., místopředsedy KDU-ČSL  
pořádá hudební agentura Trifolium a občanské sdružení Arbor.*

Generální partner festivalu: 

Hlavní partner festivalu:    

Festival podpořili:   

Oficiální partner festivalu:  

Mediální partner festivalu:  

**Vstupenky na festival lze objednat on-line na [www.lipamusica.cz](http://www.lipamusica.cz)**

# MEZINÁRODNÍ FESTIVAL KOMORNÍ HUDBY EUROART PRAHA 2009/2010

[www.euroart.cz](http://www.euroart.cz)



**EuroArt Prague Festival** is an independent, not-for-profit festival dedicated to promoting the performance and appreciation of chamber music in Prague and neighbouring communities in the Czech Republic. Monthly, from September to June, the guests of Festival EuroArt Praha are invited to perform in the famous Prague Martinů Hall at the Liechtenstein Palace in Malá Strana. All concerts are organised under the auspices of the wife of the President of the Czech Republic, Mrs. Livia Klausová. Co-partners is the City of Prague as well as Cultural Institutes and Embassies of participating countries. Almost all concerts are repeated also in regional towns of Czech Republic.

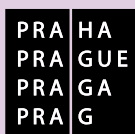


8. 9. 2009 Praha	Valerie Hartmann-Clavierie, Ondes Martenot (France) Lajos Lencsés, Oboe (Germany) Helena Suchárová-Weiser, Piano Stamic Quartet
13. 10. 2009 Praha	Bennewitz Quartet
10. 11. 2009 Praha	Panocha Quartet Stamic Quartet
8. 12. 2009 Praha	Stamic Quartet Jana Boušková, Harp Jiří Hudec, Doublebass
19. 1. 2010 Praha	Václav Vonášek, Bassoon Prague Bassoon Band
23. 2. 2010 Praha	Casals Quartet (Spain)
16. 3. 2010 Praha	Stamic Quartet Tomáš Jamník, Cello
13. 4. 2010 Praha	Acies Quartet (Austria)
18. 5. 2010 Praha	International guest in negotiation Stamic Quartet
5. 6. 2010 Praha	Apollon Musagete Quartet (Poland)

## PARTNERS OF THE FESTIVAL:



SKUPINA ČEZ



Projekt se uskutečňuje  
za finanční podpory  
Ministerstva kultury ČR

## MEDIA PARTNERS:



czech music quarterly