

***Boni Pueri***

*Music Courses*

*Baroque Concerto in Bohemia*





# Collegium 1704 & Collegium Vocale 1704

Václav Luks — conductor

2nd concert series

## Music Bridge Prague—Dresden

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**April** A. Caldara — Maddalena ai piedi di Cristo / oratorium

**June** Music in the Basilica di San Marco in Venice — C. Monteverdi, P. Cima, G. Gabrieli

#### Info and ticket-booking

E-mail: [info@collegium1704.com](mailto:info@collegium1704.com) / Tel.: +420 773 99 1704, +420 246 052 456

**Prague** Tickets: 300 & 250 CZK / Serial Ticket: 960 & 800 CZK  
Advance-sale: TicketPro [www.ticketpro.cz](http://www.ticketpro.cz)

**Dresden** Tickets: 15 EUR & 10 EUR / Serial Ticket: 48 EUR & 32 EUR  
Advance-sale: [ticket2day.de](http://ticket2day.de) / [DresdenTicket.de](http://DresdenTicket.de)  
Ticket hotline 01805-11407711 / Fax: 0351-8894826 / E-mail: [mail@dresdenticket.de](mailto:mail@dresdenticket.de)

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Dear Readers,

In the last issue of CMQ we offered practical information on international performance (and composing) competitions held in the Czech Republic, and in this issue we offer what we hope is an equally useful sequel in the form of information on music teaching events – summer schools, workshops and master classes. Since most of these events take place in the summer (but be careful, not all of them!), all those interested will still have plenty of time to choose. In my view, performance and compositions courses in the Czech Republic can be particularly attractive for two reasons: they are often held in truly beautiful historic places, and they are also generally very reasonable in price without that meaning any lowering of standards.

This time our regular historical feature is devoted to the Baroque concerto in Bohemia. It is still a rather mysterious and under-researched subject – and we can hope and expect that yet more discoveries in archives at home and abroad will shed more light on it. In any case, it is a good thing to be reminded from time to time that in Europe globalisation has already been a reality for centuries...

Have a great time until the next issue comes round.

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# ONE OF THE BEST BOYS' CHOIRS IN THE WORLD WILL NOT BE DECLARING BANKRUPTCY

**For 200 years Bohemia and Moravia have been a hatchery of excellent mainly amateur choirs – mixed, men's, women's and in the last 50 years children's too. Today the state funds two major choirs with a high international reputation – the Prague Philharmonic Choir and the Czech Brno Philharmonic Choir, which brilliantly perform music from the Baroque to the contemporary. Another particularly superb musical flower, however, is the boys' choir Boni pueri, based in Hradec Králové in East Bohemia. Founded 27 years ago, the name Boni pueri now has the kind of credit in the world enjoyed by few Czech orchestras.**

This elite boys' choir has no rival in this country and, are among the top choirs in the world, as became clear at last year's international meeting of boys' choirs, when 800 singers and guests flew to Prague for an event actually organised by the "Good Boys" from Hradec Králové. This year they showed their mettle again with a performance of Bernstein's Chichester Psalms and a selection from Händel's Messiah. Despite all this, the choir has had a long struggle to achieve its place in the sun: for years it was forced to give a huge number of concerts to make ends meet, and continued to be seen as just some peculiar offshoot of hobby music or a PR resource for the charity projects of pop singers. In the end, however, enlightened ministry officials realised the importance of cultivating boys with music and in 2006 a private music school, the only one of its kind in the Czech Republic, was established under the patronage of the Ministry of Education. With a Boni



*Pavel Horák  
Jakub Martinec*

pueri school, the choir need no longer fear for its future. It even has a building shared with a “normal” basic arts school (a school that offers normal elementary education but with a focus on music and extra music teaching and facilities). The only problem is that Boni pueri are still waiting for more material support from their city. The Hradec Králové politicians and bureaucrats pride themselves on the choir, but don’t seem to realise that the Boni pueri do more to promote the city than the local hockey and football club and philharmonic, and that the local authority needs to provide the choir with more substantial funding. I talked about the current situation with both choirmasters – Pavel Horák and Jakub Martinec.

*At our last meeting four years ago you had just come back from a tour of North America, but despite all your success you were nervous about funding prospects for the choir and faced an uncertain future. What has changed since then?*

PH: It was always our ambition to get the choir on a solid permanent footing as is usual in all the world’s choral “great powers”. In a country which still occasionally calls itself the conservatory of Europe, we wanted to win back for boys’ singing the position it had before the Hussite Revolution. Three years ago, in collaboration with the Ministry of Education, our efforts were finally crowned with the founding of a choir school. And so the Boni pueri choir is now a private subject under the heading of the ministry. This has been the most important milestone – for our activities and our future – since the choir was founded. We now have the security of knowing that we won’t be forced to give up at any moment. Finally we have the peace to get on with the music, and we can fully train the children with a range of quality teachers.



*So your dream of getting over the bureaucratic obstacles has come true?*

PH: Yes. What we have is a basic arts school focused entirely on teaching boys singing. This is a rarity in the CR, but elsewhere there are quite a number of such schools – in Vienna, in Germany, in Canada. We’ve been working on this new footing for three years now, but it still feels like a miracle that we finally managed to get it. It has meant an internal qualitative improvement in the commitment of the choir. What we used to have to do “on a shoestring” – voice training, theory, choral practice – we now do with eighteen teachers in a stable, fixed regime that allows us to work more thoroughly and get faster results. There are external changes as well. Our foreign partners have started to treat us in a completely different way. Earlier we were just a “hobby circle” who sang well, but now we have the institutional credit of a choir school. They take us more seriously, and they see us as a safer bet. So they can make longer-term plans with us.

The training process, which is the chief thing in our work, has certainly improved as the smallest boys go through the school from their first musical steps to high-level music making. They are no longer just “singing boys” who learn by ear, but are getting a well-grounded complete musical education. Remember the boys at Johann Sebastian Bach’s school in Leipzig, who were given a musical and general education there from early childhood to youth. Similarly, ours is a kind of medieval or baroque “conservatory”.

JM: The school system is also great because not all the boys get into the concert choirs, but they still get a good musical education with the Boni pueri trademark.

*How exactly has the view from abroad changed?*

PH: As I've already suggested, it's above all about stability. If the Japanese are going to plan for us to tour two years in advance, then they want security. Now it's no longer just an ordinary children's choir, but an institution with which they can negotiate as with a normal partner. The Japanese have even asked us to give them a full plan of our school structure so they can set up something similar for themselves.

*Where are there similar schools?*

PH: There are different types. Apart from America, there is the Monserrat school, for example, the Kreuzchor in Dresden or the Tölzer Knabenchor. As far as the once famous British choirs are concerned, we discovered that these boarding schools are in terrible decline and the tradition of boys' choirs is dying. At New College Choir in Oxford, Edward Higginbottom has 22 brilliant choristers but that's all. Furthermore, in the English choirs the boys sing just the soprano parts and men sing the rest. Our boys are *alti naturali*, and so the sound is natural, irreplaceable.

*Are there choirs like this elsewhere?*

JM: It's not entirely common, but there are quite a lot, especially in Canada which has a number of outstanding boys' choirs – for example St. Michael's Choir School in Toronto or Les Petits Chanteurs du Mont-Royal in Montreal, which are conspicuously better than in the United States. In Canada there are dozens of boys' and men's choirs and there are 600 hundred boys studying in the boarding school in Toronto alone!

*How are they funded?*

JM: Mainly by the city authorities, the provinces or the churches.

*As a basic arts school you presumably have to conform to the relevant regulations and norms.*

PH: Yes indeed. Our advantage is that we are focused purely on boys' singing and that because we were already a music ensemble, the school training is integrated with concert activities in a natural way.

JM: Naturally the ordinary school regime helps when the concert choir goes off on a tour. The school education continues to function with no problems That is probably the biggest change.

*Who is the school director and how many pupils does the school have?*

PH: It's simple. We are both officially founders of the school – I'm the director and my colleague here is deputy director. This works very effectively. The maxi-

mum number of pupils in the school is 250. Not counting pre-school children up to five in the Boni pueri choir and the men's choir.

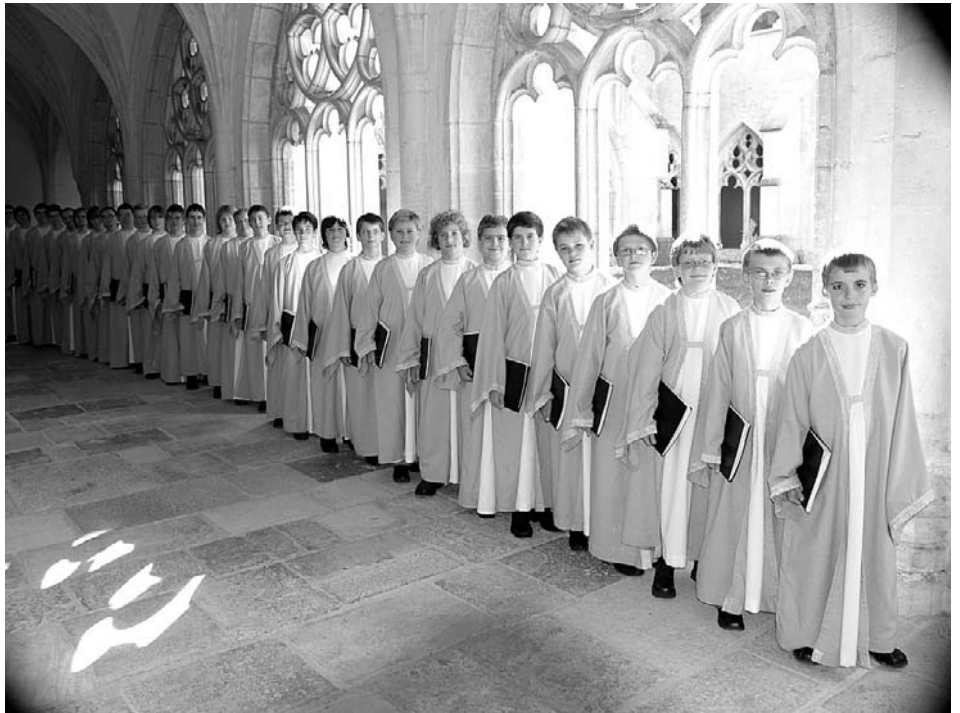
*Now you have assured economic stability, will you think harder about which projects you take on, and how many concerts you give?*

PH: Certainly. We no longer have to rush around making sure we have enough concerts to keep going, and we are putting more emphasis on quality and challenge. We can now do major works more often without wondering whether it is or isn't commercial.

JM: We can shut ourselves up for three or four months in the rehearsal room and work up a new programme, which was impossible before.

*Are you working more often with leading conductors and orchestras?*

JM: That is happening only to a certain extent. We have managed to establish contact with the Czech Philharmonic and overcome the prejudice that childrens' choirs are essentially fluctuating in quality. The director Václav Riedlbauch at that point took a risk on us and we hope we didn't disappoint him. Otherwise we have good relations with a number of Czech orchestras. We very much appreciate working with Marek Štryncl and his Musica Florea orchestra on early music projects. Naturally our main activity is still choral concerts.





*The choir has been mastering ever more difficult pieces. For example, the performance of Bernstein's Chichester Psalms with the Prague Symphony Orchestra was extraordinary. Do you think you are getting these better results thanks to the school?*

PH: The public sometimes sees us mainly an ensemble hired for commercial projects. But this represents only ten percent of our activities. The rest is demanding music, and this situation is made possible on the one hand by the system of our school, and on the other by the existence of two concert choirs that are absolutely equal in value. It's a similar system to the American Boychoir, where there are also two choir elements. When one is giving concerts, the other can study and rehearse a different programme. The Bernstein was unusual not just because of its high musical and vocal demands, but also because it involved both choirs, and the mens' choir as well.

JM: The men's choir is our latest new development and is made up of our "graduates" who can no longer be in the concert groups. It meets regularly, sings, and helps us in performance when we need it. I'd like to add that the boys themselves are pushing us into big projects, and that we've "spoil" them in that context. They don't want just to go on singing the same old repertoire, but to expand it, to try more difficult things, challenging music-making. They're competitive.

PH: Getting to the top isn't as hard as staying there. That means you also have to master ever more difficult things. We've also noticed the fact that if a boy is singing hard things at ten, then after five to eight years of growing up at today's extreme speed, he naturally looks for new stimuli and wants to feel he is progressing somewhere. It's then up to us to think up something interesting. Ultimately, they are doing it as a hobby, not as a job.

### *How often do the boys rehearse?*

PH: The younger ones a minimum of three times a week, and the older ones twice a week. Of course it is much more before a concert, recording or tour. We've found from experience that we don't have to rehearse like crazy. Unlike in the past, our boys are growing up and the younger ones are more flexible and so rehearsals go better and faster. The advantages of study in our school are reflected in that too. It's a slight disadvantage for us today that if in Bach's time boys' voices broke at seventeen or eighteen, today a twelve-year-old bass is quite usual. Everything has shifted back. Some boys are starting training with us at as early as three.

### *How do you see the future direction of the choir?*

JM: We want to make high-quality music, and to work with good conductors and orchestras. The repertoire for a choir of this type is essentially given. Of course new impulses and challenges come up. One example was the French repertoire, which earlier no boys' choir had sung. Mostly we are doing pieces for mixed choir, because there is not much purely for boys' voices.

### *In May you made a triumphant sortie to Rome. Where did the Boni pueri sing?*

JM: We were invited there by the Czech ambassador to the Vatican and performed in the ancient Pantheon where the boys sang for the highest representatives of the curia, diplomats and Roman high society (the Pope was away on a visit to Israel at the time). The Pantheon was closed to tourists for the occasion and it was the first concert in this great monument there for 25 years. Naturally we sang a purely sacred repertoire – from Gregorian chant and Händel to Petr Eben. It's a superb setting and it was a tremendous experience for the boys.

*With kind permission of the magazine Harmonie*

MEZINÁRODNÍ  
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HUDBY EUROART  
PRAHA 2009/2010  
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.

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  
Janne Thomsen, Flute  
Stephan Siegenthaler, Clarinette

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# CONTE MPULS

PRAŽSKÝ FESTIVAL SOUDOBÉ HUDBY  
PRAGUE CONTEMPORARY MUSIC FESTIVAL

## Mon Nov. 9th

19:00 Daan Vandewalle

Curran, Rzewski, Jo Kondo, Harder, Mumma,  
Frith, Zemek

21:00 Arditti String Quartet

Ferneyhough, Lachenmann, Graham, Clarke

## Thu Nov. 12th

19:00 Mike Svoboda Ensemble

The Phonometrograph Erik Satie

21:00 Prague Modern

B. Lang, Szymanski, Nejtek

## Fri Nov. 13th

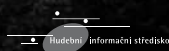
19:00 The Kenners

Mincek, Hackbarth, Wubbels, McCallum, Tacke,  
Eckardt

21:00 ensemble recherche

Feldman, Grisey, Romitelli

Festival pořádá Hudební informační středisko, o.p.s. s finanční podporou Magistrátu hlavního města Prahy, Ministerstva kultury ČR a dalších sponzorů.



# LA FABRIKA

K O M U N A R D Ů 3 0, P R A H A 7

9th-13th NOVEMBER 2009





**In the last issue of the magazine we provided an overview of international music competitions organised in the Czech Republic. Because summary materials of this kind is very useful especially for professional musicians just starting out on their careers, we are now including a similarly conceived overview of important or interesting courses-workshops for performers and composers that are to be held in this country, mostly in the course of 2010.**



PHOTO © LSSH

## INTERNATIONAL MUSIC COURSES IN THE CZECH REPUBLIC

This list gives only courses open to foreign participants. In each case we give the relevant internet pages where all the necessary information including information that could not be presented in our overview ought to be appearing in good time. It is particularly important for those interested to make sure that the dates of a chosen course have not been changed in the interim, as some listed here are provisional.

### Ameropa

The Ameropa International Music Festival with Chamber Music Courses always takes place from mid-July to the beginning of August. Most of the concerts are held in Prague, some of them in nearby Brandýs nad Labem, or in Český Krumlov or Polička. For active participants including amateurs it is a chance to improve their musical skills and to introduce themselves to the festival public, while passive participants can watch the classes and go to the concerts, and also enjoy a rich cultural educational programme. One distinctive feature of the Ameropa courses is that in addition to their week of individual studies, the active participants can take lessons as part of chamber ensembles put together by the organisers on the basis of the musical experience and knowledge of the individual young musicians.

**Artistic Director: Vadim Mazo, 504 Cheshire Drive, Bloomington, Illinois, 61704-1290, USA**  
**Executive Director: Ada Slivanská,**  
**Tel: +420 608 332 830**  
**E- mail: [ada@ameropa.com](mailto:ada@ameropa.com), [www.ameropa.org](http://www.ameropa.org)**

**17th year: 17th July–8th August 2010, Brandýs nad Labem and Prague**  
**Deadline for applications: 15th May 2010**  
**Fields of study: piano, harp, stringed instruments, woodwinds, French horn, singing, chamber music (from duet to quintet)**  
**Languages used in teaching: Czech, English**



## **Bohemia cantat Liberec**

**Haškova 978/24**

**460 06 Liberec**

**Tel.: + 420 603 153 467**

**E-mail:**

**mail@bohemiacantat.cz,**

**artistic director Libor Sládek:**

**libor.sladek@seznam.cz**

**www.bohemiacantat.cz**

**18th year: 26th–29th August**

**2010, Liberec**

**Deadline for applications:**

**30th June 2010**

**Fields of study: choral singing  
in various genres**

## **Bohemia cantat**

This international festival of choral singing, which takes place annually at the end of August in the North Bohemian town of Liberec under the Jizerské Mountains, is designed for individual singers and whole choirs. Participants can study selected pieces under experienced choir conductors from the Czech Republic and abroad in one of six workshop groups. Apart from the classic choral repertoire of the 19th and 20th centuries the participants can also study works of the high Baroque, pieces using aliquot singing, pieces from musicals and better and lesser-known jazz arrangements, spirituals, gospels and suchlike. The results of their work are then presented to the public at festival concerts.

## **Convivium**



### **Society for Sacred Music**

**Kolejná 676/4, 160 00 Prague 6**

**Tel: +420 724 110 990**

**E-mail: info@convivium.cz**

**www.convivium.cz/2009/**

**7th year: (dates as yet provisional) 14th–22nd August**

**2010, Želiv**

**Fields of study: singing – solo  
and in groups, choir directing,  
organ**

The Convivium International Summer School of Sacred Music is designed for those interested in active performance of sacred music, especially advanced amateur and beginning professional singers, choir conductors and organists. It always takes place over one week in the second half of August in the Premonstratensian Abbey in Želiv in the charming countryside of South-Eastern Bohemian. Participants at Convivium will work both in common teaching programme and in specialised classes of their choice. An accompanying programme for children is organised, and so families with children can also take part. The purpose of Convivium is to increase participants' knowledge of the nature and uses of sacred music, give them experience of performing it in an authentic setting, familiarise them with lesser known repertoire in sacred music and generally to bring together people with an interest in active performance of sacred music. The pieces studied and rehearsed are usually performed at a concert on Saturday evening and in religious service on Sunday. A concert on Friday evening allows public performance of other pieces, but throughout the week there are opportunities for informal appearances outside the programmes of the official classes.

## **French-Czech Music Academy in Telč**

The French-Czech Music Academy in Telč offers students from conservatories and music academies in the CR, France, Slovakia and other countries in Europe and elsewhere ten-day master perform-

ance courses taught (as they have been from the establishment of the courses) by the same outstanding Czech and French musicians: Catherine Cantin (flute), Jean-Louis Capezzali (oboe), Jérôme Guichard (oboe), Michel Raison (clarinet), André Cazalet (french horn), Jan Talich (violin), Vladimír Bukač (viola), Jiří Bárta (cello). Chamber ensemble playing is also included in the programme of courses. The Academy maintains the original scheme whereby the French teachers teach wind (embodying the distinguished French school), while the Czech teachers teach strings, drawing on the Czech tradition. Students appreciate the fact that they can return to the same professor over several years, while the teachers take pleasure in seeing the qualitative development of their students over the same period. Many of Academy's Czech students have been successful in obtaining places in music schools abroad, and many have been making successful solo appearances in concert halls at home and abroad. Laureates of the Prague Spring Festival Competition and other important international competitions have been among the students at Telč. At Telč students have facilities where they can practice all day. During the courses concerts are held at which the students perform together with their teachers.

**Director: Anna Jeníčková**  
**Tel.: + 420 602 203 518**  
**E-mail: [info@academie-telc.cz](mailto:info@academie-telc.cz)**  
**[www.academie-telc.cz](http://www.academie-telc.cz)**

**16th year: 1st July 2010,**  
**the monastery in Nová Říše,**  
**the monastery in Kostelní**  
**Vydří, the monastery in Geras**  
**(Austria)**

**Deadline for applications:**  
**15th May 2010**

**Fields of study: oboe, clarinet,**  
**French horn, violin, viola, cello,**  
**play in chamber ensembles**  
**Languages used in teaching:**  
**Czech, French, English**

## **Hornclass 2010**

Since 1991 three leading Czech players on the French horn (Zdeněk Divoký, Jiří Havlík and Jindřich Petráš) have been holding international French horn performance classes known as Hornclass. Usually these are held in mid-August in the small town of Nové Strašecí, which lies south-west of Prague in pleasant Central Bohemian countryside not far from Láň, the summer residence of the Czech presidents. Play on the French horn has a more than 300-year-old tradition in Bohemia and many Czechs, starting with the Baroque master Jan Václav Stich Punt, became famous for their play on this instrument. Of course, each year top hornists from abroad are invited as teachers on the courses as well. The courses are open to musicians from all spheres, teachers and students, professionals and amateurs, and among them even beginners who want to experience the pleasure of active music-making. Apart from performing at the concerts that are a direct part of the courses, participants also have a chance to appear in the concurrent Prague festival "French Horn Prague", which has been taking place annually since 1997. This additionally provides an opportunity to hear horn players who are not members of the teaching staff in a particular year. Over the 18 years since the courses were founded and the 12 years of the festival so far, all the top international horn players have performed here and more than 800 participants from more than 30 countries have come to study.

**Horn Music Agency**  
**Mezipolí 1092/6**  
**141 00 Prague 4**  
**E-mail: [hornclass@E-mail.cz](mailto:hornclass@E-mail.cz)**  
**[www.hornclass.cz](http://www.hornclass.cz)**

**19th year. 7th–15th August**  
**2010, Nové Strašecí**  
**Deadline for applications:**  
**15th May 2010**  
**Field of study: French horn**

**Czech Society of Double-Bass  
Players**

**Státní filharmonie Brno,  
Komenského nám. 8,  
602 00 Brno  
Tel.: +420 604 667 110  
E-mail:  
spol-kontrabas@volny.cz  
Chairman: Miloslav Jelínek  
www.volny.cz/spol-kontrabas**

**10th year: September 2010,  
Brno**

**Field of study: double bass**

## **International Double Bass Convention**

Like the other bass instruments, the double bass only started to come into its own as a solo instrument during the 20th century thanks to outstanding and pioneering musicians such as František Pošta in Czechoslovakia – of whom the cellist of the Smetana Quartet Antonín Kohout, hearing him play behind closed doors, is supposed to have remarked, “the cellist is excellent, but he has a terrible instrument”. Since 1998 Czech professional and amateur double-bass players have been getting together in the Czech Society of Double-Bass Players, currently presided over by Miloslav Jelínek, a teacher at the Janáček Academy of Performing Arts and solo double bassist of the Brno Philharmonic. Each year in mid-September, in collaboration with the Janáček Academy of Performing Arts in Brno, the Czech Society of Double-Bass Players holds a meeting of its members and guests from abroad. This meeting takes the form of international performance courses, concerts and specialist conferences.

**Czech Guitar Society  
Renneská 25, 639 00 Brno  
Tel+Fax: + 420 543 242 407  
E-mail: guitar@guitarcz.com  
www.guitarcz.com**

**19th year: 8th–14th August  
2010, Brno  
Deadline for applications:  
15th July 2010  
Field of study: guitar**

## **International Guitar Festival and Courses Brno**

Every year, concurrently with the International Guitar Festival in Brno, the Guitartalent competition is held, together with international guitar courses at which students have a chance to get to know older and more recent guitar music and its various genres, and also play in chamber groups. In addition to individual lessons, students can attend concerts performed by their teachers and other masters of guitar. Apart from classic guitar concerts, the programme features a concert by a flamenco group from Andalusia in the courtyard of Špilberk Castle. All the musicians at the international guitar festival are recognised masters in the world of guitar. The festival is considered one of the most important guitar festivals in Europe and each year it attracts guitarists and music-lovers from around 15 states in Europe and overseas, for example from Italy, the USA, Mexico, Japan, South Africa, Poland, Austria, Germany and Australia. The concert guitarist and teacher at the Janáček Academy of Performing Arts, Vladislav Bláha, is the overall guarantor of the festival and the courses.

**Bořivojova 8, 615 00 Brno  
Tel.: Miloš Sír (DE)  
+420 603 170 888  
Jana Klimentová (EN)  
+420 602 739 445**

## **International Guitar Festival Mikulov**

The guitar became established as a solo instrument on Czech concert podiums only during the latter half of the 20th century, when a whole constellation of outstanding Czech guitarists appeared and guitar was

introduced as a subject at the Prague Academy of Performing Arts. Two international guitar festivals were founded in South Moravia. The older is organised in Mikulov. Its founder and the guarantor of its artistic level is the guitar virtuoso Martin Mysliveček with his colleague, the guitarist Stanislav Juřica. The courses in guitar are taught by an international team of performers/teachers.

**Denisa Schneebaumová (DE)**  
**+420 777 017 010**  
**František Nečas (EN)**  
**+420 605 289 064**  
**E-mail: team@gfmikulov.com**  
**www.gfmikulov.com/2009/**  
**24th year: 4th–10th July 2010,**  
**Mikulov**  
**Field of study: guitar**

## International Master Classes - Violin

The courses take place annually over two weeks in August in the South Bohemian monastery of Zlatá Koruna as part of the Czech Royal Music Festival. The main teacher is Bohuslav Matoušek. The courses usually include a master class led by Břetislav Novotný (themes: performance of the solo sonatas and partitas of J. S. Bach, problems of intonation on stringed instruments). The courses are designed for students at conservatories and higher musical academies, all professional musicians and young laureates of music competitions.

**Director: Milan Kraus**  
**E-mail: kraus@khf.cz**  
**Manager: Ana Fliegerová**  
**Tel.: + 420 603 703 919**  
**E-mail: fanna@volny.cz**  
**www.krauskoncert.cz,**  
**www.annafliiegerova.cz**

**5th year: August 2010,**  
**The Zlatá Koruna Monastery**  
**Deadline for applications:**  
**15th June 2010**  
**Field of study: violin**  
**Languages of instruction:**  
**Czech, English, German and**  
**Russian.**

## International Music Academy Pilsen

The Plzeň Conservatory launched this ambitious project when in collaboration with the American violinist Stephen Shipps, the music director of the project, it started to hold an international summer music academy divided into four week-long cycles. Solo play on the violin (with a special section for juniors), viola, cello and piano, play in chamber ensembles and improvisation are taught by more than thirty predominantly American and Czech teachers.

**www.ima-pilsen.com**  
**All American and International**  
**students contact:**  
**Teri Shipps, Admissions**  
**Co-ordinator**  
**3098 Cross Creek Court,**  
**Ann Arbor, MI 48108, USA**  
**Tel/Fax: 1-734-222-8009**  
**E-mail: terishipps@yahoo.com**  
**All Czech & Slovak students**  
**contact: Tereza Mitchell**  
**E-mail:**  
**terezamitchell@yahoo.com**  
**Web: www.ima-pilsen.com**

**Next year: July 2010, Plzeň**  
**Deadline for applications:**  
**16th March 2010**  
**Fields of study: violin, viola,**  
**cello, piano, play in chamber**  
**ensembles, improvisation**

**Music Faculty of the Janáček  
Academy of Performing Arts  
Komenského nám. 6  
662 15 Brno  
Tel.: + 420 542 591 607,  
542 591 604  
Fax: + 420 542 591 633  
E-mail: konarkova@jamu.cz,  
nesvadbova@jamu.cz  
<http://hf.jamu.cz/english>**

**43rd year:  
beginning of July 2010  
Deadline for acceptance  
of applications and payment  
of registration fee:  
31st May 2010  
Fields of study: keyboards,  
strings, winds, singing, play  
in chamber ensembles  
Language of instruction:  
Czech, English**

**Faculty of Arts of Ostrava  
University  
Sokolská tř. 17, 70103 Ostrava  
E-mail: [kurzyostrava@E-mail.cz](mailto:kurzyostrava@E-mail.cz)  
<http://fu.osu.cz/course>**

**9th year: 22nd–29th August  
2010, Ostrava  
Deadline for receipt  
of applications:  
21st of June 2010  
Fields of study: oboe, clarinet,  
saxophone, violin**

**Otakar Ševčík Basic Arts  
School  
Šrámkova 131, 397 01 Písek  
Tel.: + 420 382 214 875,  
382 211 856  
E-mail: [zuspisek@zuspisek.cz](mailto:zuspisek@zuspisek.cz)  
[www.klavirnikurzy.cz](http://www.klavirnikurzy.cz)**

**25th year: 1st–12th July 2010,  
Písek  
Field of study: piano**

## **International Music Master Classes Brno**

At the end of the 1960s, Brno musicians, musicologists and organisers founded several musical traditions that flourish to this day. They include the Brno International Music Festival Moravian Autumn with musicological colloquium, the Exposition of New Music festival, the journal *Opus musicum* and also the International Master Performance Courses, which were the first of their kind in the former Czechoslovakia and among the oldest in the world. The task of organising them was taken up by the Janáček Academy of Performing Arts. Each year at the beginning of July, players on keyboard, stringed and wind instruments, singers and chamber ensembles such as string quartets, piano trios and so on come here to improve their skills and understanding by studying with renowned musicians-teachers.

## **International Music Master Classes Ostrava**

Since 2002 the Institute for Study of the Arts – Musical Art at Ostrava University has been organising international performance courses. Each year they hold courses in play on the clarinet and saxophone, and in odd years also in oboe play. In the coming 9th year violin study will be added for the first time. The courses are always taught by an international team of musicians.

## **International Summer Courses for Young Pianists**

The music courses in Písek were started on the initiative of Prof. Zdena Janžurová, one of the most important figures in Czech musical education. In 1987, in collaboration with the Czech Music Society in Prague, she laid the foundations of the South Bohemian Music Festival and Music Courses for Young Pianists and Violinists. This tradition built on the famous epoch of the great Písek violin teacher Otakar Ševčík. The courses are held annually in the Otakar Ševčík Basic Arts School in Písek, which since 2007 has been its sole organiser.

The two-week summer courses for young pianists, always starting on the 1st of July, are designed for both beginners and advanced stu-

dents – from children of pre-school age to adults, since there is no age limit. Here beginners at the piano from all over the republic and from abroad meet advanced players and often graduates of the courses who have become famous musicians.

The courses are also open to the teachers and parents of students. Participation can be active or passive. There is free access to the lessons, seminars and concerts organised in the framework of the courses.

## International Summer Jazz Workshop Prague

The International Summer Jazz Workshop Prague (ISJWP) is a seven-day intensive course in jazz music suitable both for beginners and advanced musicians who want to improve or hone their skills, make new contacts and spend a pleasant week with jazz music. The faculty typically includes leading Czech and foreign jazz musicians who participate in the contemporary jazz scene in Europe or the USA and who are excellent teachers as well. Teaching for individual instruments takes place every morning in small groups of students (master-classes for advanced students or standard courses for all levels). Since 2009 the course has included a composition class as well as instrumental and vocal lessons. Afternoons are taken up with rehearsal in ensembles of various different line-ups and genres which are led by the members of faculty and are followed by a lecture each day. The evening programme takes place throughout the week in the centre of Prague in a newly opened jazz club called Jazz Dock. The workshop offers high quality instruction and a range of related additional programmes. The workshop is attended every year by more than 100 students both from the Czech Republic and from abroad.

**Czech Jazz Society**  
Radlická 99, 150 00 Praha 5  
E-mail: [info@czechjazz.org](mailto:info@czechjazz.org)  
Chairman: Martin Šulc  
E-mail: [msulc@czechart.cz](mailto:msulc@czechart.cz)  
Manager: Magda Danel  
Tel.: +420 774 167 865  
E-mail: [magdadanel@seznam.cz](mailto:magdadanel@seznam.cz)  
[www.czechjazz.org/en/summer-jazz-workshop/year2009/](http://www.czechjazz.org/en/summer-jazz-workshop/year2009/)

**Coming year: 17th–25th July 2010, Prague**  
**Deadline for receipt of applications: 30th June 2010**  
**Fields of study: jazz play on instruments, vocals, composition**  
**Language of instruction: English**

## International Summer School of Early Music Valtice

The International Summer School of Early Music, organised by the Early Music Society, has been taking place since 1989 in the small South Moravian town of Valtice. It offers the most extensive courses in early music in the Czech Republic, and has been the setting for hundreds of concerts and the birth of many projects and musical ensembles. The range of classes offered is as follows: Gregorian Chant, solo and ensemble singing, play on early instruments (solo and in chamber groups), dance, and (a recent addition), Baroque acting. The teaching is complemented by various lectures, seminars and public concerts in the evenings. Invited guests perform at the opening concerts, the course teachers perform during the week, and at the end selected students play at concerts. The concerts take place in the

**Early Music Society**  
E-mail: [ssh.cz@centrum.cz](mailto:ssh.cz@centrum.cz)  
Musical director: Marc Niubó,  
[valtice.marc@centrum.cz](mailto:valtice.marc@centrum.cz)  
Chairman of the society: Michaela Freemanová,  
[michaela.freemanova@volny.cz](mailto:michaela.freemanova@volny.cz)  
Organisation of the courses: Václava Smetáčková, Hana Tillmanová  
[valtice.kursy@centrum.cz](mailto:valtice.kursy@centrum.cz)  
[www.early-music.cz/en](http://www.early-music.cz/en)

**22nd year: 3rd–11th July 2010, Valtice**  
**Deadline for applications: 30th April 2010**  
**Fields of study: solo and ensemble singing, play on early instruments, both solo and in chamber groups, dance**  
**Language of instruction: Czech, English, German**

**The International Antonín Dvorak Vocal Centre**  
**Karlovy Vary**  
**Šmeralova 40,**  
**360 05 Karlovy Vary**  
**Tel+fax: +420 353 447 045**  
**Director: Alois Ježek**  
**E-mail: [mpcad@atlas.cz](mailto:mpcad@atlas.cz)**  
**<http://mujweb.cz/www/mpcad>**

**15th year: 22nd–29th January 2010, Karlovy Vary**  
**Field of study: singing**

**AB Studio (Aleš Benda)**  
**Velvarská 13, 160 00 Praha 6**  
**Tel: +420 233 340 726**  
**e-mail: [abstudio@seznam.cz](mailto:abstudio@seznam.cz)**  
**[www.ljdfrydlant.cz/english](http://www.ljdfrydlant.cz/english)**

**27th year: August 2010, Frýdlant**  
**Fields of study: jazz play on flute, saxophone, trombone, percussion instruments, keyboards, guitar, bass guitar, vocal.**

chateau stables, chapel or in the parish church on the square. Valtice is an ideal place for young professionals and for amateurs including children. It is a place where students can work under the guidance of renowned musicians from all over the world and at the same time enjoy a beautiful summer week.

## International Antonín Dvořák Vocal Master Courses

The International Antonín Dvorak Vocal Centre (MPCAD) represents Czech concert and opera singing and monitors its development on the international scene. It devotes special attention to the vocal and operatic works of Antonín Dvořák. The most important aspect of its activities is the organisation of the annual Antonín Dvořák International Singing Competition, with origins that date back to 1966. Many years of experience of this competition led the organisers to decide to provide an opportunity for those interested in entering to prepare themselves better for its specific demands. This opportunity is offered in the form of annual singing courses held since 1996, always in the first quarter of the year. They are designed for young professional singers including students at music schools from the 3rd year of conservatory onwards. The rich musical and artistic traditions of the most famous of Bohemian spas, Karlovy Vary (formerly Karlsbad) and the peace of the beautiful forests here in the foothills of the border Krušné Mountain range help to enhance the results of studies on the course.

## Karel Velebný Summer Jazz Workshop

This week-long performance seminar was founded in 1984 and directed for its first five years by Karel Velebný – the legendary vibraphonist, saxophonist, pianist, singer, composer, actor, writer and teacher. He created not just the basic methods of the course, but above all the spirit of the seminar. After Karel Velebný's death, he was succeeded as director first by the pianist Emil Viklický and then the saxophonist Karel Růžička – both of them many-sided not only as jazz musicians. At the beginning the teachers on the course apart from Karel Velebný himself were the members of his Jazz Quintet, but soon the summer jazz workshop became an international event. It takes place annually in the autumn in Frýdlant in the northernmost part of Bohemia. Subjects taught are instrumental play (flutes,

saxophones, trombones, percussion instruments, keyboard instruments, guitar, bass guitar) and jazz singing. In the middle of the week the teachers give a concert in the courtyard of the Frýdlant Chateau, and the last two evenings are devoted to concerts showing the results of the work of students at the workshop. More than four thousand people have participated in the Frýdlant summer jazz workshop in the more than quarter-century since its founding.

## Peter Dvorský Master Singing Classes

The Slovak tenor Peter Dvorský, now a top international star, is fond of appearing in the Czech Republic – a fact that the Brno ArsKoncert agency exploited in 1999 to found an annual Peter Dvorský International Festival, and in the following year to start annual master singing courses taught by Peter Dvorský and other important musicians. Currently the course takes place in the South Moravian town of Znojmo in the latter half of August. Peter Dvorský is the sole teacher and only 10 students can take part – they are selected on the basis of recordings sent in with their applications. Others are welcome to come as passive participants. At the end of the course a concert is organised, attended by the intendants and directors of important opera houses and representatives of arts agencies from many countries.

**organiser: Jakub Pustina**  
**Libušinská 175/14**  
**591 01 Žďár nad Sázavou**  
**E-mail:**  
**pustina@jakubpustina.cz**  
**manager: Jana Radvancová**  
**Tel: +420 603 385 732**  
**E-mail:**  
**info@pustinacompetition.cz**  
**www.jakubpustina.cz/Dvorsky\_kontakt.html**

**Coming year: (provisionally)**  
**17th–24th August 2010, Znojmo**  
**Deadline for receipt**  
**of applications: 10th June 2010**  
**Field of study: singing**

## Ostrava Days Institute

In the last century Ostrava was famous as the most industrialised city in the former Czechoslovakia. This centre of black coalmines and the smelting industry earned itself the graphic nickname of “Black Ostrava”. Nonetheless, even here a professional musical culture gradually emerged and flourished especially in the second half of the 20th century; its dominant institutions are the Janáček Philharmonic, the opera and ballet companies of the National Moravian-Silesian Theatre, the Janáček’s May Festival, the relevant departments of Ostrava University and the Janáček Conservatory. With increasing opportunities for music education and careers, the remarkable and distinctive latent musicality of the inhabitants of the mountainous North Moravian region has been giving birth every year to dozens of excellent performers and composers who mostly aspire to enrich music with something new, like their most celebrated predecessor, the local boy Leoš Janáček. The Czech-American composer, flautist and conductor Petr Kotík (who for many years collaborated with John Cage), noticed this phenomenon, and working with the Janáček Philharmonic founded a biennial of August courses in the performance and

**Ostrava Center for New Music**  
**Dr. Šmerala 2**  
**702 00 Ostrava**  
**Artistic Director: Petr Kotík**  
**Executive Director:**  
**Renáta Spisarová**  
**Tel+Fax: +420 596 203 426**  
**E-mail:**  
**info@newmusicostrava.cz**  
**www.newmusicostrava.cz**

**6th year: August 2011, Ostrava**  
**Fields of study: composition,**  
**performance of contemporary**  
**music (solo and ensemble).**

composition of music following new directions. This is known as the Ostrava Days Institute, and precedes the week-long festival of new music Ostrava Days, the biggest event of its kind in the CR. World famous modern composers (e.g. Ch. Wolff, L. Andriessen, B. Lang, R. Saunders, K. Saariaho, T. Murail and others) and leading musicians specialising in new music are regularly invited to teach on the courses. Since its foundation in 2001 more than two hundred young composers from all over the world, above all the USA, have come to study at the Ostrava Days Institute.

## Percussion Workshop Trstěnice



**Multi-art (director: Ivo Medek)**  
**Tel.: + 420 549 249 840,**  
**603 149 923**  
**E-mail: medek@jamu.cz**  
**www.symposium.cz**

**14th year: 27th June – 4th July**  
**2010, Trstěnice**  
**Deadline for applications:**  
**15th May 2010**  
**Fields of study: performance**  
**and composition of pieces for**  
**percussion instruments**  
**Languages of instruction:**  
**Czech, English**

The percussionist Tomáš Ondrůšek and composer Ivo Medek together founded and have now for thirteen years been directing courses in the ancient village of Trstěnice, which lies in romantic countryside not far from two towns associated with Czech music – Smetana's Litomyšl and Bohuslav Martinů's Polička.

Apart from the two founders mentioned, permanent teachers on the course include the German composer, artist and above all outstanding percussionist Jeff Beer and the well-known Czech composer Martin Smolka. Each year two guest lecturers are also invited – always one composer (in recent years Vinko Globokar, for example, or Uros Rojko) and one player on percussion (e.g. Francoise Rivaland, Laszlo Hudacsek or Christian Dierstein).

The courses are attended by young composers and percussion players from all over the world – the majority being students from academies and conservatories. The programme of the courses is based on collaborative work between pairs of young composers and percussionists on a short practice piece that is then performed at the final concert. The courses also involve presentations and lectures by permanent and guest teachers, concerts every day, and interesting movement and improvisation exercises as well as evening sessions in which students play recordings of their work for general discussion.

The courses take place in Tomáš Ondrůšek's two renovated farms in the Haus Urban music centre in Trstěnice.

## Prague Shakuhachi Summer School



**Director: Vlastislav Matoušek**  
**Jagellonska 21, 130 00 Praha 3**  
**Tel.: +420 222 723 219**  
**E-Mail:**  
**matousek@shakuhachi.cz**  
**Production: Marek Matvija**

Since its very first year in 2007 the Prague Shakuhachi Summer School has developed into an important European event for those with an interest in the Japanese traditional flute, the shakuhachi. The school provides an opportunity for people to get to know the instrument from various angles, both theoretical and practical, both historical and in terms of the instrument's current place in world mu-

sic. Every day there are master courses in play on the shakuhachi for beginners and advanced players, yoga lessons, a lecture and concert. The festival takes place annually over five days in August in the original interiors of the 14th-century Gothic New Town Hall.

**E-mail:** [mmardias@hotmail.com](mailto:mmardias@hotmail.com)  
**tel.:** +420 724 544 718  
**www.komuso.cz/en/festival**

**4th year: (provisionally)**  
**20th–24th August 2010, Prague**  
**Field of study: play on the shakuhachi**

## ProART

The civic association for art ProART, founded in 2004 in association with the Dance Terežín Festival, is an institution open to all that is new, creative and searching. Anyone may join in its work as a student, teacher or organiser. The association holds short-term courses and smaller workshops throughout the year, but always culminating in a summer festival that takes place over one week in Brno and one week in Prague. The association invites outstanding representatives in various branches of the arts at home and abroad to the festival so that they can introduce the results of their work to the lay and specialist public. So far, the most space has been devoted to various different directions in modern dance and movement art combined with music. Beginners from six years of age upwards, more or less advanced amateurs, and professionals who prepare original synthetic performances in a special workshop, are all given the chance to get to know these different directions on an active basis. In the music sections there are courses in opera singing and popular music singing. All the students have an opportunity to present the results of their work in a number of festival programmes.

**International workshop-festival of dance, song, acting and photography**  
**Artistic director: Martin Dvořák**  
**E-mail:**  
[martin.dvorak.balet@seznam.cz](mailto:martin.dvorak.balet@seznam.cz)  
**Executive director: Alena Pajasová**  
**Patočková 51, 169 00 Praha 6**  
**E-mail: [office@proart-festival.cz](mailto:office@proart-festival.cz)**  
**www.proart-festival.cz**

**7th year:**  
**16th–23rd July 2010, Brno**  
**25th July – 1st August 2010, Prague**  
**Applications for the courses and workshops: from 1st April to the very beginning of the festival**  
**(16th July or 25th July 2010)**  
**Fields of study: different kinds of modern dance and movement art, singing (opera and popular music)**  
**Languages of communication: English, Czech, and in the opera singing course also German.**

## Summer School of Baroque Music Kelč

The Summer School of Baroque Music Kelč is the type of workshop focused on the performance of the vocal-instrumental works of earlier style periods, especially the Baroque. Practical instruction is complemented by a series of lectures and stimulating discussions about and with people active in the field of early music. All the musical categories involved in the realisation of works are taught here (choir, solos,

**Director: Roman Válek**  
**Lázy 14, 756 44 Loučka**  
**E- mail:**  
**skola@baroknihudba.cz**  
**www.baroknihudba.cz**

**8th year:**  
**6th–15th August 2010, Kelč**  
**Deadline for applications:**  
**30th April 2010**  
**Fields of study: solo and**  
**ensemble singing, play on the**  
**organ (positive), harpsichord,**  
**violin, viola, cello, bassoon,**  
**flute, figured bass play,**  
**participation in performance**  
**of a major vocal instrumental**  
**piece.**

ensembles, organ positive, harpsichord, figured bass, violin, viola, cello, bassoon, recorder/flute) by an international team of teachers. The Summer School of Baroque Music is designed mainly for singers and instrumentalists who already have experience with the performance of early music, but it also accepts people who have only just become interested in the field. If a student does not own or has no way of independently borrowing an instrument suitable for study on the course, he or she can consult with the teacher on provision of an instrument or adjustment of his or her own modern instrument (strings, bow and so forth). On agreement with the SSBM prospective students may also approach the Museum of Musical Instruments in Jevišovice and arrange for hire of a particular instrument. In addition to having their own solo classes with chosen teachers, students may watch the other lessons. The central element is always the joint rehearsal of a (usually rarely presented) oratorio, cantata or mass work for soloists, choir and orchestra. For the coming 8th year, the planned works for joint preparation are by Heinrich Schütz and Michael Praetorius.

Apart from work on the main composition, the more advanced students have their own study plan and an opportunity to present the results with their teachers at two concerts. There are usually 3–6 students in the individual solo classes, and so the teachers can devote the maximum amount of attention to every student.

The whole programme is held in the picturesque hilly setting of the small Central Moravian town of Kelč on the border between rugged Wallachia and Haná Plain. Teaching takes place in the local small chateau, the Church of St. Peter and St. Paul, and a local school, offering ideal conditions for pleasant and intensive study.

The results of studies are always presented at concerts that are now traditionally immensely popular with a public consisting of laymen but also distinguished specialists.

## Summer School of Early Music

This is a creative workshop focused on the performance of music of early stylistic epochs, particularly the music of the 16th–18th centuries. The organiser is the Summer School of Early Music (a civic association) in collaboration with the Association for Czech Music and Art. Up to 1998 the event took place in Bechyně. Since 1999 it has been held annually in July in the beautiful South Bohemian town of Prachatic (130 km south of Prague, 200 km north-west of Vienna).

The programme of the course includes individual lessons, group teaching of techniques, ensemble playing, listening workshops, lectures, and concerts given by lecturers and students.

**Music Director:**  
**Jan Kvapil**  
**Bacherova 15, 779 00 Olomouc**  
**Tel: +420 604 280 490**  
**Fax: +420 588 885 057**  
**E-mail: kvapil@mybox.cz**  
**Production:**  
**Jitka Smutná**  
**783 16 Továř 185**  
**Tel: +420 603 736 94**  
**E-mail: smutna.lssh@E-mail.cz**  
**http://lssh.euweb.cz/en/**

Teaching is provided in eleven classes by top performers/teachers from the CR and abroad: Peter Holtslag (Netherlands – recorder and Baroque flute), Jostein Gundersen (Norway – recorder), Kerstin de Witt (Germany – recorder), Rebecca Stewart (Netherlands – historical singing), Mami Irisawa (Japan – historical singing), Jan Rokyta (CR – recorder), Liselotte Rokyta (CR – flute), Julie Braná (CR – recorder), Monika Devátá (CR – recorder, children's class), Jan Kvapil (CR – recorder), Edita Keglerová (CR – harpsichord).

**12th year: 12th–19th July 2010, Prachatice**

**Deadline for applications: May 2010**

**Fields of study: historical recorders/flutes, harpsichord, historical singing**

**Languages of instruction: Czech, English, German**



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## OSTRAVA DAYS 2009



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*Petr Kotík with the Ostrava Days Institute residents*

**Something that at first seemed like a completely lunatic idea – organising major composition courses associated with a weeklong festival of contemporary music in industrial Ostrava – has triumphantly proved its viability: ten years have now gone by since the founding of the Ostrava Centre for New Music and the Ostrava Days have just taken place for the fifth time! While other “more realistically” conceived projects have fallen by the wayside, Ostrava Days is flourishing. What is the successful recipe?**



*Petr Kotík, Peter Rundel, and the Janáček Philharmonic*

Undoubtedly it involves a special interplay of exceptional circumstances and exceptional people – on the one hand the dauntless energy of Petr Kotík, who came up with the idea, and on the other the sympathy and understanding of the city leaders, who realised it was a unique chance for Ostrava. Added to that is the work of an extraordinarily smooth-running organisational team (Renáta Spisarová, Kristýna Zelinská, Lucie Šteifová and Dita Eibenová), joined every two years (The Ostrava Days are biennial) by the festival co-ordinators – from New York (where it has a second office) Spring Ulmer, and from Prague Petra Drtinová and Magda Danel together with the assistance team (Marie Popovová, Eva Spisarová, Zuzana Fuxová and Aleš Kománek). I emphasise these names, because the work of people who turn ideas into reality tends to be generally overlooked – yet without their unstinting efforts an event as complex and demanding as Ostrava Days could never get off the ground.

Ostrava Days are a three-week international institute where selected students-residents meet lecturers and performers, work together on selected pieces and discuss the themes and problems involved. The final week is taken up with an ambitiously conceived festival where these works are performed together with many others rarely heard in this country.

The Janáček Philharmonic Ostrava is ready to hand as a partner in the festival, as is the international chamber orchestra Ostravska Banda and the O.B.S.Q. string quartet newly formed in the Banda's framework, the Canticum Ostrava mixed choir and a range of guest ensembles – this year the guests were the Amadinda Percussion Group from Budapest, the DoelenKwartet

from Rotterdam, the Phosphor Ensemble from Berlin, the Quasars Ensemble (Bratislava), the Fišer Quartet (Prague) and the Zinc & Copper Works (Berlin).

For young composers the chance of having orchestral pieces performed or collaborating with renowned performers and the presence of world famous composers adds up to a powerful magnet and they throng to Ostrava from all over the world. Traditionally the largest number come from the USA, and this year there were also participants from Argentina, Brazil, Costa Rica, Ireland, Japan, Hungary, the Netherlands, Poland, Greece, Slovakia, Sweden, Switzerland and Great Britain. Traditionally too, Czech students seem to be shy of the Ostrava Days. This year only two students from the Brno Janáček Academy of Performing Arts came, and no one at all from Prague... Admittedly the course fees at the Ostrava Days are not negligible, but taking into account all the experiences that it offers, it works out relatively cheap compared to a vacation with a travel agency. And numerous scholarships are awarded.

The "Institute" programme involves presentations from the lecturers – from the very beginning regulars have included not only Petr Kotík himself, but also Christian Wolff, Phill Niblock and Thomas Buckner. Until 2007 Alvin Lucier was a regular lecturer, while in the same year pianist Daan Vandewalle joined the "permanent staff". Others are invited as guests – this year these were Richard Ayres, Bernhard Lang, Rebecca Saunders, Elliott Sharp, Michael Schumacher and Philip Thomas. The students themselves also do presentations – and among them there are always more than a few already



*Phil Niblock's performance at the Vítkovice blast furnaces*



*Petr Kotík and Hana Kotková with members of the Ostravská Banda ensemble*

mature and musically interesting personalities. The students can have individual lessons with the lecturers according to their own choice, Thomas Buckner runs an improvisation workshop, new instrumental groups are formed, and rehearsals carry on. Also important, of course, are the informal discussions, common meals, new friendships... The intensity of the experience is great and some people are keen to keep coming back.

Then there are the festival concerts: more than three quarters of the programme is prepared on the spot and for the students it is wonderful to be involved. This year there were sixteen concerts during the final week, with a total of ninety pieces played – thirty of them in world premieres. The packed programme of the festival itself was preceded by another two ample “appetisers”:

The first was an around four-hour cross-section through the work of Phill Niblock, situated in the high furnaces complex in Vítkovice. This rather spectral environment gave Niblock’s multimedia projects an unusually powerful impact – the huge and at the same time very subdivided industrial spaces added the dimension of their own acoustics to Niblock’s music, which filled them and echoed in them in an incredibly polymorphous way. This environment only emphasised the music’s monumental, essentially sacral character. The visual element is in no way related to the music – Niblock uses as projections mainly his own shots of people from all over the world captured at work (tough work in fields and village workshops, in harbours and fishing villages), but in this context and quantity the shots too acquired another dimension.

On the following day (22nd August) an even vaster Minimarathon of electronic music took place in Ostrava’s House of Art, attracting a mainly young public. Dramaturgically it was prepared by the gallery curator Martin Klimeš, and presented electronic music in a wide chronological and stylistic range – from the piece *Refraction*, created on a shoestring by Petr Kotík in 1962, right up to the youngest laptop generation. The Ostrava Days Festival 2009 then took place from the 23rd to the 29th of August. Presented here were works by the lectures and students, and some pivotal works of the 20th century – Charles Ives: *The Unanswered Question*; Edgard Varèse: *Amériques*; John Cage: *Imaginary Landscape No. 2 and No. 3*, *Third Construction and Four*; Morton Feldman: *Flute and Orchestra*; György Ligeti: *Piano Concerto and Sípál, dobbal, nádihegedűvel*. Two pieces by Lejaren Hiller – *Violin Sonata no. 3* (1970–71) and *String Quartet no. 5* (1962) were

a real discovery. From today’s perspective this composer – usually known only as the co-author of the *The ILLIAC Suite*, the first serious computer composition, emerges as one of the great unjustly neglected composers.

Another big event was the appearance of the Berlin Phosphor Ensemble, which apart from its own ravishing music presented Michael Schumacher’s *Isorhythmic Variations* and the very successful concept from OD resident Sam Sfirri, for *Callum Innes*.

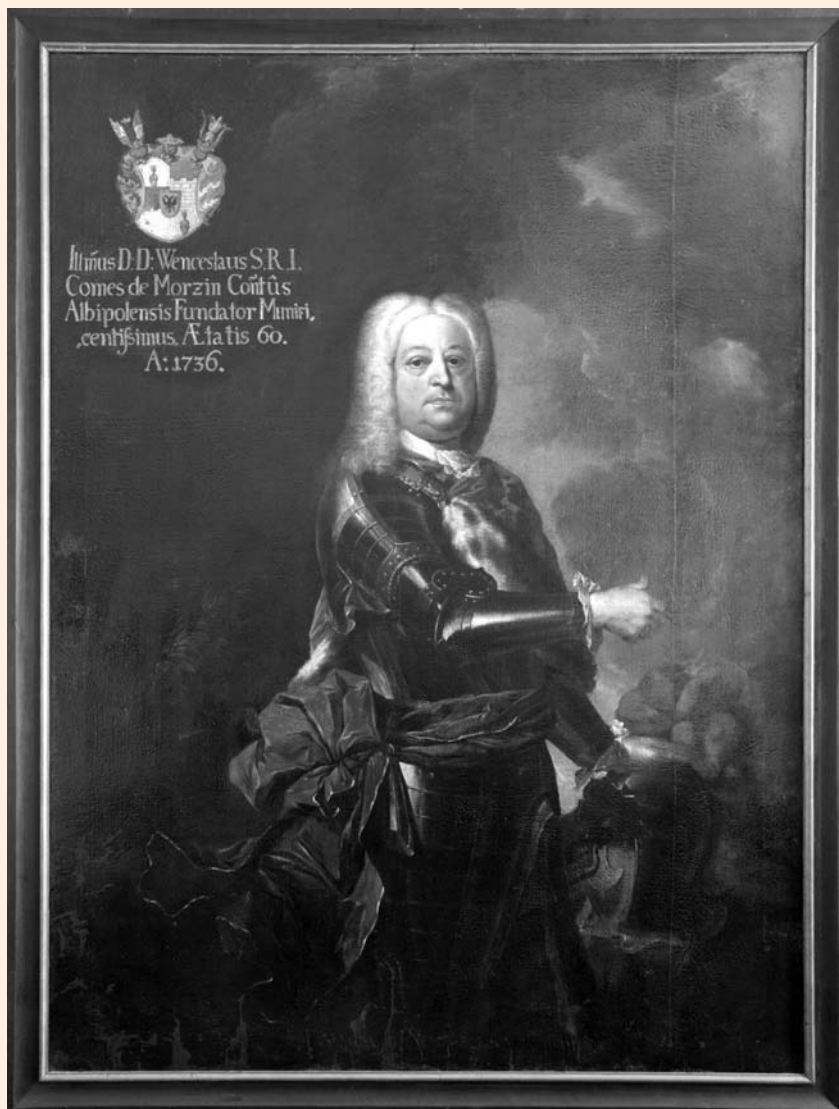
Christian Wolff was a little bit of a “central figure” at this year’s festival, with three of his works performed. They were the “classic” *For 1, 2 or 3 People* (1964), then the long work for string quartet *For 2 violinists, violist and cellist* (2008) and the premiere of the completely new *Rhapsody* for three small orchestras.

Petr Kotík’s *String Quartet no. 1 “Errinerungen an Jan”* was highly impressive as performed by the young Fišer Quartet. It is a deeply introspective work that is a significant addition to Czech quartet literature.

Other unforgettable experiences included pieces by Rafael Nassif (this talented Brazilian, in Ostrava for the second time, drew attention with his highly individual orchestral composition *veus sobre cores*), by Richard Ayres (the satirical and ultimately very dramatic composition No. 30 (*NONcerto for orchestra, cello and high soprano*) with the singing cellist Andrej Gál and the fascinating soprano Claire Wild) and also by Michael Winter (*his recitation, code and (perhaps) round* for mixed choir playing on percussion at the same time was a persuasive sample of the potential direction of new sacred music) or Cassandra Miller (the unending waves of string glissandi in the piece *A Large House* present a strongly original concept of musical composition). Nor should we forget to mention the striking talent of David Kant, who in a very individual way combined string quartet with computer processing (*Variations for Functions and Divisions of Time – Variation XXI*), or the interestingly developing *Trio for clarinet, cello and piano* by Lars Werdenberg. Another piece with a strong impact was Kevin Walker’s *For You* (for three percussion instruments and piano), which processes statistical data relating to nuclear weapons in musical parameters. The pieces by the younger Czech composer Michal Rataj, František Chaloupka and Petr Bakla also made a lasting impression. But it is quite impossible to list everything worthwhile – Ostrava Days is something you have to experience for yourself.

## MISSING MUSIC? THE BAROQUE CONCERTO IN BOHEMIA

From the very beginning of the “invention” of the history of Baroque music in Bohemia, instrumental music proved a particularly thorny problem for its chroniclers. The basic problem was a lack of sources: for the period of the first third of the 18th century especially, not only was the music itself missing, but even mere reports of it in period inventories or other written records. Yet this was a time when new court Kapellen were formed and not long afterwards musicians and composers emigrating from the Bohemian Lands were to become famous in almost all the important musical centres of Europe, often precisely for their symphonies and concertos. Today more sources have come to light, but there is still a problem with their relevance, because while the work of composers coming from Bohemia but working abroad may be held to belong to the history of Czech music, in many cases it does not tell us much about the situation in the Bohemian Lands themselves. On the other hand, some light can be thrown on that situation by sources surviving only abroad that at first sight have little to do with the Bohemian Lands.



*Count Wenzel Morzin  
by Petr Molitor, 1737  
(Krkonoše Museum  
Vrchlabí, a loan from  
the Czech Province  
of the Augustinian Order)*

Despite the lack of sources, the first Czech music historians generally believed that instrumental music had been abundantly played and composed in the Bohemian Lands, but later authors tended more to the view that at the least in the particularly obscure first third of the 18th century the conditions were not favourable for the independent development of instrumental music there. This was a period dominated by the concerto, which overflowed like a great flood from its native Italy and inundated all Europe. The new musical genre found immediate responses especially in the work of German composers. Yet what was the specific effect in the case of their Bohemian

colleagues? And which works actually fall into this as yet unwritten chapter of the history of Baroque music in Bohemia? This article is an attempt to pose these questions and to sketch out answers.

### **Over the Alps to the North - the Ways by which the Venetian Solo Concerto Spread**

It is no accident that the cradle of the solo concerto was Venice, which abounded with opera companies, and that the two men who were the most important of the many godfathers at the birth of the concerto were at the same time successful operatic composers. This

was because the ritornello structure of the fast movements typical for the Italian concerto developed throughout the 17th century in parallel in instrumental music and in the aria. The solo concerto gradually emerged from a whole range of sources to crystallise around 1700 in the music of Tommaso Albinoni, among others. The form was then refined by his Venetian colleague Antonio Vivaldi, and through Vivaldi's works it spread to the countries north of the Alps at the turn of the first two decades of the 18th century, not just becoming fashionable, but for a time seizing first place in the perceived hierarchy of forms of instrumental music – a place from which it was only to be dislodged by the symphony around the mid-18th century.

Concertos initially spread directly from Italy through hand written copies, but soon Amsterdam and later Paris and London became important as centres for the production of printed music and trade in it. In this context, Vivaldi's collection *L'estro armonico op. 3* published in Amsterdam in 1711, is usually considered to have played a major role in the dissemination of the basic principles of the new form of the instrumental concerto. The collection won widespread popularity immediately after publication, but it is clear that Vivaldi's compositions were known and performed in Germany before that date. Travelling musicians and music-loving travellers were also very important for the dissemination of printed and transcribed music. For example, the Prince of Weimar Johann Ernst, an enthusiastic admirer of modern concertante music who had himself composed solo concertos at a young age, brought many of these pieces from the Netherlands. Johann Sebastian Bach was later to rework a number of these works for clavier including some from the Vivaldi collection already mentioned. Young noblemen or musicians encountered the concerto directly in Italy on their "Grand Tours". Similarly, in our problematic early 18th century period a whole series of German composers personally visited Italy and Venice – Johann David Heinichen or Gottfried Heinrich Stölzel, for instance, or Johann Georg

Pisendel and Daniel Gottlob Treu who became direct pupils of Vivaldi. Finally, a number of Italians composing modern concertante music worked at German courts, for example Giuseppe Torelli in Ansbach or Evaristo Felice Dall'Abaco in Munich. The solo concerto had a powerful impact on listeners and musicians on their first meeting with it. In his autobiography Johann Joachim Quantz still remembered his first encounter with Vivaldi's concerto in 1714 in Pirna forty years afterwards, while we find a similar recollection associated with a rather later stay in Dresden in the case of František Benda. Vivaldi's "magnificent ritornellos" served Quantz and many others as a model for their own work. Thus during the second decade of the 18th century the solo concerto became a commonly cultivated genre above all in the German Lands.

#### **Bohemian Background – Inventories, Foreign Concertists and the Prague Music Academy**

One source of evidence about instrumental compositions in Bohemia immediately before the arrival of the new stylistic models is the inventory of music of the Cistercian monastery in Osek, dated 1706. Specifically, the instrumental music that we find listed here consists partly of dance suites designated in this case "ballettae" and composed by the Knight of the Cross František Ludvík Poppe and the Minorite Ferdinand Bernard Artophaeus, among others. The likewise listed "Ouverture avec les 4 parties" by the Prague composer Kryštof Karel Gayer shows that the influences of French orchestral music, predominant at the time in nearby Dresden, for example, were not unknown in Bohemia. None of these listed compositions has survived, however. The next Osek inventory dating from the years 1720–1733, already records a whole series of concertos by Italian and Bohemian composers: thus the two inventories frame the whole period in which we are interested.

In this period several foreign composers who were important authors of concertante music worked in Bohemia, but only on an episodic

basis: they were Gottfried Heinrich Stölzel, Johann Friedrich Fasch and Giuseppe Tartini. No direct records of their compositions produced in Bohemia have survived and it is extremely hard to identify such pieces in the context of their work. If we are asking about the arrival of the solo concerto in Bohemia, then the first of these composers is the most important for our purpose, for while Fasch and Tartini's period in Prague fall into the 1720s, the young Stölzel was here in the years 1715–1717 and came to Bohemia immediately after more than a year of travels in Italy, where he visited Venice, Rome and Florence. In his autobiography he writes that he composed a great deal of instrumental music in Prague, but evidently not a single one of this “great deal” of instrumental pieces written and performed in Prague has survived, or at least these cannot be identified among the composer's surviving works.

Through Stölzel, however, we come to the very beginnings of public concert life in Prague – something that is also part of the context of our theme. In Tomáš Baltazar Janovka's dictionary published in Prague in 1701 we find the term “concertus musicus”, but only in its earlier meaning as a term for a Baroque vocal concerto, or more widely for any kind of vocal-instrumental composition. In the first decade of the 18th century, however, we find not only pieces involving all kinds of combinations and forms but also – as today – music production itself being called a “concert”, “concerto”. It was in fact Stölzel who in his contributions years later to Matthesson's collection of the lives of important musicians, *Grundlage einer Ehren-Pforte* (Hamburg 1740) provided us with unique testimony to the so-called Prague Musical Academy, an institution founded in 1714 on the initiative of four Prague burghers with the aim of organising regular concerts open to the public. We know almost nothing about the activities and fortunes of this remarkable society headed by Freiherr Hartig and it clearly did not last for very long, but its existence was undoubtedly bound up with the development of instrumental music in Prague in the second decade of the 18th century.

#### **Jan Josef Ignác Brentner –** *Horae pomeridianae op. 4 (Prag 1720)*

With the surviving instrumental works of Jan Josef Ignác Brentner (1689–1742) we finally arrive at some actual preserved music. We have only fragments of information on the life of the composer. He was born and died in Dobřany in the Pilsen area, and at the turn of the second/third decade of the 18th century he resided in Prague. He lived in the Lesser Quarter, composed for the Kapellen and spiritual brotherhoods there and perhaps also directed an orchestra in the musically famous Church of St. Francis Serafine at the Monastery of the Knights of the Cross with the Red Star. In Prague he published at least four collections of his pieces and a number of sources testify to the popularity of his works in his time and their diffusion abroad: to this day Brentner's pieces are played in the former Jesuit missions in what is now Bolivia.

The reason for his popularity was undoubtedly the new musical style inspired by the works of the Italian composers which Brentner promptly adopted. Brentner also shared with his models the method of disseminating music using the music press, which was not entirely usual in Central Europe. While the Italians usually launched their publication activities with a collection of trio sonatas, in Prague the preference was for publishing church arias, reflecting the supremacy of church music over other branches. From the point of view of our theme, however, it is worth mentioning that apart from a series of pieces surviving in manuscript, two of Brentner's collections contain arias that were akin – as we know – to the solo concerto both in structure and in this concrete case in the use of obligato instruments in the accompaniment.

The earliest trace of Brentner's instrumental music is a bill of 1717 by which the director of Count Thun's Kapelle, Sebastian Erhardt, confirms the purchase of “9 *Prentnerische Concerten und parthien*” and another “6 *Prentnerische Hautbois concerten*”. We do not know these pieces, although it is very possible that they are identical to some of the surviving works:

HORÆ POMERIDIANÆ

SEU

CONCERTUS CAMMERALES

SEX

AUTHORE JOSEPHO BRENTNER,

ANNO M. D. CC. XX.

OPUS QUARTUM.

MICRO-PRAGÆ APUD AUTHOREM.

*VIOLONCZELLO.*

I. 

Largo.

one of Brentner's partitas, which to judge by its peculiar instrumental combination (viola d'amore, two oboes, French horn, double bass) was designed for performance in the open air, has been preserved in Dresden. In 1720 Brentner published as his fourth opus (probably at his own expense) a collection of six chamber concertos entitled *Horae pomeridianae* (Afternoon Hours). The print was for a long time believed lost, and survived in one never used exemplar. We can only speculate on the print run, but the collection must have been disseminated to some extent since we find it listed in the already mentioned later inventory of the Osek Monastery. These are not solo concertos in the true sense of the word but pieces that combine concertante elements with sonata and suite elements,

but they could be called "oboe concertos". This is because the first of the four voices is assigned alternatively to the oboe, transverse flute or violin (the relatively early use of the transverse flute, then a new instrument, is worthy of note) and is augmented by second violin, viola and cello. The three- or four-movement compositions always start with a slow movement reminiscent of the introductory movement of a trio sonata, but the second fast movements which probably draw most from the Vivaldian style are often in two parts and only occasionally can we sense in them any germ of ritornello form; the second movement of the first concerto may have been inspired by Vivaldi's *Violin Concerto op. 3/6*. See the note example:

A. Vivaldi: *Violin concerto A minor op. 3/6, 3rd movement*

J. J. I. Brentner: *Concerto G minor, op. 4/1, 2nd movement*

J. J. I. Brentner:  
*Horae pomeridianae op. 4* (Prague 1720),  
 violoncello part (Biblioteka uniwersytecka Warszawa)

The compositions do not lack dance or quasi-dance parts such as a Menuet, Bourée or Capriccio. The fourth Concerto is noteworthy, its middle fast movement bearing the title *Vigil nocturnus* (Night Watchman). The title derives from the opening melody, which is a free quotation of a night watchman's song widespread in Central Europe and often used in pastoral pieces as a symbol of midnight; the pastoral colouring is also evident in the initial slow movement.

The lack of clear genre definition in Brentner's compositions can be understood with reference to the vivid mixture of styles and forms that we meet only a little earlier for example in the *Capriccios of Jan Dismas Zelenka*, in the *Concerti da Camera op. 1* by Francesco Venturini or in Bach's *Brandenburg Concertos*. In Brentner's case, however, the "sonata" elements predominate over the "concertante". The subtitle of the collection (*Concertus cammerales*) thus corresponds not just to the chamber character of the pieces but also to the lack of a figured bass part: it is not clear whether the latter ever existed or whether the pieces were really written just for quartet with the cello as bass instrument; the viola part carefully complementing the harmony would suggest the second possibility, in its time very progressive. It is evident that in his instrumental works the composer did not confine himself to copying foreign models and instead looked for his approaches of his own. The long lost and today rediscovered *Horae pomeridianae* constitute the first known printed instrumental music of domestic provenience in Prague. The composer himself shared the fate of his music – in the laconic entry in the list of deaths he is described as "very famous" (*praeclarus*), but not long after his death he was entirely forgotten. Nonetheless, at least in the history of the Baroque concerto in Bohemia his compositions have an enduring place.

### Jan Dismas Zelenka – *concerti 6 fatti in fretta* à Praga 1723

The orchestral works of Jan Dismas Zelenka (1679–1745) are definitely not unknown music, either in themselves or in the context of the history of Czech music. On the contrary, these pieces are among Zelenka's most frequently performed and recorded compositions. Ultimately indeed it was through his orchestral works – only just behind the fascinating cycle of trio sonatas – that the composer's music was rediscovered in the modern age and one of the most brilliant jewels of Baroque music was gradually uncovered in the legacy of an eccentric 'kleinmeister'. To explain why a paragraph on Zelenka has been included in this article we have to return to the problem of the relevance of sources for study of the history of the Baroque concerto in Bohemia.

We know very little about Zelenka's youth, education and compositions in Bohemia. He went off to Dresden at thirty, i.e. already quite a mature age, and although he soon afterwards called himself a beginner as a composer and studied for another ten years before working up to the first high point of his music, the question of whether he composed any instrumental music before his departure from Bohemia remains an open one. We have already mentioned his *Capriccios*, orchestral pieces with extremely difficult horn parts that were written with one exception in Vienna in 1718 and are distinctive for the remarkably showy treatment of the material, combining for example the genre of concerto and suite, and also for the unusual multiplicity of styles perhaps suggesting sources in folk music. Both the use of the French horn, most of the important performers on which came from Bohemia, and also the form of works that have no clear antecedents in either Viennese or

*J. D. Zelenka: Concerto G major  
(Sächsische Landesbibliothek, Staats- und  
Universitätsbibliothek Dresden)*

Obor. Concerto G. Galt: in fitta  
 1723.

Violini.

Vcllo.

Bassone & Violoncelli.

Violon.

Organo.

Choro.

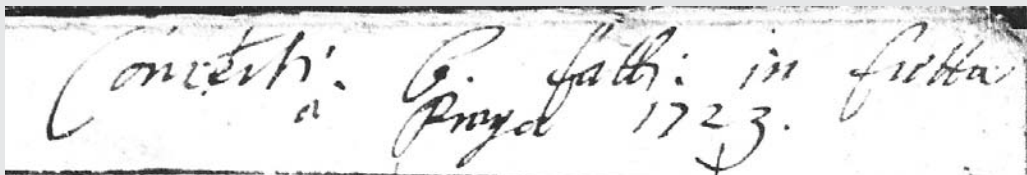
2



Antonio Vivaldi by Pier Leone Ghezzi, 1723

Dresden tradition, have led many musicologists to search for Czech roots in the music. But given the limited possibilities of musical analysis and without new sources it has proved impossible to get any further in this direction and reach any well-grounded conclusions on instrumental music in Bohemia.

The situation is different with regard to Zelenka's four concertante pieces of 1723. These works were by contrast written in Prague, where Zelenka was staying in connection with the celebrations accompanying the coronation of Charles VI as King of the Bohemian Lands. For this occasion the Czech Jesuits staged a melodrama about Saint Wenceslas in the presence of the imperial couple at their college in the Prague Clementinum: it was entitled *Sub olea pacis et palma virtutis*, and Zelenka wrote the music for it. It is not known for whom Zelenka composed his four orchestral pieces, but it looks as though their scores and parts probably remained in the hands of the commissioner and the composer evidently made a cursory copy for himself in his own hand. A note on the margin of the first page of the score of the *Concerto G Major à 8* (ZWV 186), which appears as the subheading of this part of the article and means "six concertos made in haste in Prague 1723", does not shed too much light on the matter: were there originally six concertos, or does this number include *Hypocondrie à 7* (ZWV 187), *Ouverture à 7* (ZWV 188) and *Symphonie à 8* (ZWV 189), which likewise contain conspicuously concertante elements but except for the last named Symphony are not concertos? And if not, what about the other concertos making up the six? Was the compos-



J. D. Zelenka: *Concerto G major* - detail of the composer's note on the first page of the score

er ultimately in too much haste to write them at all, or have they been lost?

Here too we cannot get any further without the discovery of new sources, and existing suggestions on whom the pieces were written for and where they were performed are pure guesswork. Nevertheless, Zelenka's highly original compositions – this time more influenced by the Italian style than his *Capriccios* – testify at least to the virtuosity of the musicians for whom they were written. In this context it is very likely that they were Prague musicians: In his autobiography Quantz, who also travelled to Prague with several Dresden colleagues and hired himself out to an orchestra so as to be at the performance of Fux's opera *Costanza e Fortezza*, mentions that a large part of the two-hundred member orchestra was made up of local musicians from nobles' Kapellen and Prague students (only thirty-seven instrumentalists came from Vienna), but he is silent on the pieces of his teacher and Dresden colleague Zelenka. Perhaps the only clue – and again without further documentation the matter is necessarily vague and speculative – might be the combination of instruments used in the pieces and the distribution of their difficult solo parts. This is the case particularly with the *Concerto* and *Symphony* – in both cases the most important solos are entrusted to one violin, the oboe, bassoon and cello, while for example the second oboe remains with the tasks of the *ripieno* part. A relatively economical combination of this kind is definitely in no way unusual, but at the same time it demands outstanding virtuosos in each of the solo parts. In Prague the Kapelle of Count Wenzel

Morzin had musicians of the kind needed; this was certainly one of the most important ensembles of its type for the time and place. And with this assertion we arrive at the last section of this article.

#### Count Morzin's Composers – Vivaldi, Fasch, Reichenauer

We have already mentioned the name of Antonio Vivaldi several times and – without wishing to exaggerate it – the importance of his compositions for the spread of the concerto outside Italy. Vivaldi's contacts with the Bohemian Lands were relatively many-sided: they involved co-operation with an Italian opera company playing in Prague from 1724, and the supply of instrumental pieces for a number of Bohemian magnates and may well have led (although the evidence is not conclusive) to an actual visit to Prague in 1730 or 1731. Work by Vivaldi that belongs to the history of music in the Bohemian Lands includes the concerto and trios with solo lute composed for the Count of Vrtba or the concertos that the composer sold at the end of his life to the Count of Collalto, whose seat was in Brtnice in Moravia. The most important of these contacts was, however, Vivaldi's relationship with Count Wenzel Morzin (1674–1737). Count Morzin seems to have been an expert on and lover of Italian instrumental music and the solo concerto and/or he considered it very important for the prestige of his court that this kind of music should be played there. He did not hesitate to spend a considerable amount of money on the upkeep of an outstanding

instrumental ensemble that as early as 1714 was mentioned in records as a Kapelle that in its excellence had no rival in the Kingdom of Bohemia. He got to know Vivaldi in the course of a trip to Italy in 1718, when he was accompanying his two sons to Rome on the first stage of their “Grand Tour”. The contact between the composer and the count is confirmed with certainty a year later – when Vivaldi sent Morzin a package of music and received a very handsome payment for it. Their contact finally developed into a permanent relationship: the composer became the count’s paid “maestro di musica in Italia”, whose services consisted not just in supplying pieces but also in taking care of the count’s affairs in Venice, for example the training of a musician sent from Bohemia or the supervision of Morzin’s third son. One record of this relationship is the dedication of the composer’s eighth collection of concertos – containing the famous *The Four Seasons* (*Le quattro stagioni*) – to Count Morzin; in addition to its praise for the count’s Kapelle (“virtuosissima orchestra”) the dedication also contains the information that the Count had received the *The Four Seasons* already. Was it perhaps part of the package of 1719?

Morzin employed a whole range of other composers as well as Vivaldi. In the years 1721–22 Johann Friedrich Fasch worked with the Kapelle in Prague, and he later supplied the count with compositions from his new position in Zerbst. During the 1720s Antonín Reichenauer and Christian Gottlieb Postel were Morzin’s house composers, and several other members of the Kapelle evidently composed instrumental music. From the point of view of our theme the most important name is Antonín Reichenauer (ca. 1694–1730) – if we are trying to identify a creator of solo concertos of Vivaldian type for this short history of the Baroque concerto in Bohemia, then he is our man.

We have no concrete information on Reichenauer’s origins, and he first appears in the historical record at the beginning of the 1720s in Prague. He was a relatively prolific com-

poser who wrote both church and instrumental music. His sacred pieces can be found in a number of Czech music collections, but his instrumental work has survived only abroad. It consists of oboe, bassoon, violin and cello concertos, but also trio sonatas and orchestral ouvertures. Reichenauer’s solo concertos were clearly composed for very able soloists and with great understanding for the principles of the genre. The composer followed some subtle compositional principles of Vivaldi’s concerto’s more closely than most of the great throng of later imitators of the immensely popular “red priest” – but if we take into account his engagement in Morzin’s Kapelle, then this fact will scarcely surprise us.

If we finish our journey in search of the Baroque concerto in Bohemia here, it is not because Reichenauer died just on the border of that first third of the century that defines the period of our interest (the composer’s premature death at the age of only thirty-five is one that is in any case only to be lamented from our point of view). It is instead because more general answers to the questions relating to our theme are hidden in the fate of Reichenauer’s instrumental music and Morzin’s orchestra. After the death of Count Morzin his Kapelle was disbanded and the musicians had to seek work elsewhere. Of the collection of music that was undoubtedly part of Morzin’s estate and must certainly have contained many concertante pieces by Bohemian composers alongside the fine lines of Vivaldi’s works, however, nothing has survived. The situation is the same in the case of a number of other court Kapellen or the personal estates of individual musicians. Here we might well be inclined to succumb to scepticism – is the history of so chronologically and locally defined a phenomenon as our Baroque concerto in Bohemia entirely a chance matter and dependent on the mere vagaries of fate? To a certain extent it is, but I think we have no need for depression. After all, all the works that have been the subject of our interest have

survived precisely because they managed to break free of the local context of their birth. And conversely, the very fact that precisely these works ultimately stood the test of time speaks to us of their possible importance. First and foremost, however, this is marvellous music – it is always here with and for us, right now.

#### Recommended recordings:

##### Jan Josef Ignác Brentner

Jan Josef Ignác Brentner: *Concertos & Arias*, Hana Blažíková – soprano, Collegium Marianum, Jana Semerádová, Prague 2009, Supraphon SU 3970-2 (Music from Eighteenth-Century Prague)

##### Jan Dismas Zelenka

Complete information on the recordings of the orchestral works of Jan Dismas Zelenka is available at *Discover Zelenka. A database of works and recordings* <http://www.jdzelenka.net/>

##### Antonín Reichenauer

*Rorate coeli. Advent and Christmas in Baroque Prague*, Collegium Marianum, Jana Semerádová, Prague 2009, Supraphon SU 4002-2 (Music from Eighteenth-Century Prague) contains a trio sonata and a cantata by Antonín Reichenauer

You will also find Reichenauer's music in the next (planned) titles of the series  
*Music from Eighteenth-Century Prague.*

# SEASON OF LAUREATES 2009

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For more information you could visit our website [www.wma2008.cz](http://www.wma2008.cz)

#### 1. 10. 2009, 19:00 Nová síň galery

Věra Ondrašíková & company, dance, Markéta Mazourová, percussion

Music of the "Les Six" composers and others combined with contemporary dance

#### 5. 11. 2009, 19:30 Martinu Hall, Lichtenstein Palace, Prague

Petr Čech, organ; Olga Šroubková, violin; Kateřina Blahová, violoncello; Tomáš Trnka, trombone  
Petr Macháček, recitation

J. Kuhnau, G. B. Pergolesi, A. Corelli, P. Eben, M. Dupré

#### 3. 12. 2009, 19:00 Goethe Institute Prague

Simona Vaňková, clarinet; Stephan Rahn, piano (D)  
M. Ravel; J. Francaix; J. Brahms; J. Teisl; G. Gershwin; L. Bernstein

Partneři Sezony laureátů



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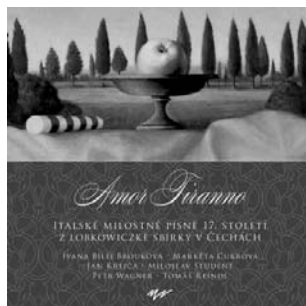
Mediální partneři Sezony laureátů

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## Amor Tiranno

Ivana Bilej Brouková - soprano, Markéta Cukrová - mezzo soprano, Jan Krejča - theorba, baroque guitar, renaissance lute, Miloslav Študent - arch-lute, baroque guitar, renaissance lute, Petr Wagner - viola da gamba, Tomáš Reindl - percussion.

Production: Vítězslav Janda.

Text: Cz., Eng. Released 2009. TT: 59:45.  
DDD. 1 CD Arta Records F10159  
(distribution 2HP Production).

Italian love songs of the first half of the 17th century are not exactly a typical theme for the Czech music industry and they are a distinct exception among Czech CDs. On the other hand, the fact that the Amor Tirano album uses and brings to life the repertoire from the manuscript Ariette in musica da diversi maestri, which has been preserved since the 18th century in the collections of the Bohemian noble Lobkovic family gives it a logical rationale. This makes it a pity that the information given by Miloslav Študent in the booklet devoted to this source is not more detailed – he does not explicitly state whether this is a modern discovery, explain how it was turned into a CD project, or mention the history of the manuscript. Was its existence always known? How did it survive the decades of communism? Has anyone ever performed anything from it in modern times? Has it ever been recorded before?

The six performers who are the protagonists of this recording and have taken the role of interpreters of the poetry of a distant time and a foreign country are indisputably specialists in the right place. They have the know-how and skills to bring the manuscript notes to life. This is a *una voce* repertoire in which the poetic word has an equal role with the music. A monody from the period of the origins of the Baroque style does not, of course, abound at first hearing in an opulent or amazing wealth of attributes that would help the music to immediate success with listeners. This means that even more depends on realisation, on arrangement. And also on the pleasantness of the voices which convey the songs, to use a simplified term for this repertoire. Ivana Bilej Brouková and Markéta Cukrová have no technical problems, their vocal aesthetics

are appropriately simply, and while they do not parade the informed historical authenticity of their approach, this can be clearly sensed behind the a stylistically integrated and sure performance. The soprano is more consistently satisfying in terms of vocal colour than the mezzo soprano – and this cannot be considered a matter of deliberate stylisation. The fact that the repertoire sounds a little monotonous is certainly not the fault of either singer – indeed they try with some success to get over the problem. It is all a question of very subtle nuances. These are present, even if they could be even more minutely calibrated; ideally one could imagine an even more differentiated, and so many-sided and more courageous expressive register. Even so, both singers definitely deserve honour, since theirs is by no means an easy task whether in terms of ornamentation or persuasive diction. The instrumental accompaniment is subdued, unobtrusive, and the whole of this repertoire is delicate. This makes the achievement of Tomáš Reindl on percussion even more surprising – at some points he enters more strikingly, but still organically, into the fabric of the music. The three-minute strophic composition *Vago mio viso* by Alessandro Ghivizzani has the advantage of an easily memorised melody and three-time rhythm, but it is partly thanks to Reindl that it emerges as something like a hit... Overall – the whole album can be enjoyed just as a gentle, pleasant listening experience, but you will get more out of it with the text in your hand, and fortunately this is provided in the booklet.

Petr Veber

## Jiří Družecký

### Divertissement Pour Trois Cors de Bassett

Lotz Trio - Róbert Šebesta, Ronald Šebesta, Andreas Fink (basset horns).  
Production: Ján Sudzina, Peter Šesták.  
Text: Eng., Ger., Slovak. Recorded: Nov. 2008, Chapel of the Marian Seminary, Trnava. Released: 2009. TT: 70:17.  
DDD. 1 CD Hevhetia HV 0034-2331.

With a CD as interesting as the "first complete recording" of *Divertissement pour trois cors de bassett* by Jiří Družecký (1745–1819) the listener naturally reaches first for the booklet. And his first pleasant surprise is awaiting him: an erudite text by Róbert Šebesta with detailed information about the composer, the history of the basset horn, the work itself and the criteria used by the performers to arrange the 32 parts of Družecký's *Divertissement* into six partitas. The second pleasant surprise is the very appealing visual design of the project – starting with the ingenious three-section jacket and ending with the abundant illustrative material, including reproduction of several pages of the manuscript of the *Divertissement* (also wittily employed as the cover of the booklet) and photographs from the recording in the chapel of the Marian Seminary in Trnava. Yet another pleasant surprise is the quality of the music. Although this is relatively undemanding "tafelmusik", and the individual pieces are quite short, in them Družecký shows remarkable inventiveness and especially in the fast movements we hear many truly charming ideas. No less distinctive is the composer's approach to instrumental texture, which only confirms the known fact that Družecký had abundant experience with wind instruments. The most pleasant surprise of all is then the standard of performance. The Lotz Trio play on replicas of the basset horns made by Theodor Lotz in the 1790s (the originals are kept in the castle of Krásna Hôrka) and it must be said that they show a brilliant mastery of their instruments. They play in very refined style, have excellent technique and perfect harmony. And they exploit the unusual tonal colour possibilities of the basset horns – instruments from the clarinet family – in a truly unique fashion. This CD will delight everyone who loves the music of the period of classicism, and those interested in early musical instruments. Although classical music is only a fraction of the output of the Hevhetia label, I believe this title will be an ornament to their catalogue.

Věroslav Němec



**Leoš Janáček**  
**Sonata for Violin and Piano**

**Vítězslav Novák**  
**Sonata in D minor for Violin and Piano**

**Oskar Nedbal**  
**Sonata in B minor for Violin and Piano, op. 9**

**Ivan Ženatý - violin,**  
**Martin Kasík - piano.**

Production: Matouš Vlčinský. Text: Eng., Ger., Fr., Cz. Recorded: Dec. 2008, Martinů Hall, Music Faculty of the Academy of Performing Arts in Prague. Released: 2009. TT: 64:19. DDD. 1 CD Supraphon Music SU 3978-2

**T**he 19th-century repertoire for violin with piano is not exactly amazing and so instead of trying hard to present the widest spectrum of works, Czech violinists tend to confine themselves mostly to Dvořák and Smetana. This makes it all the more gratifying to see musicians of international standing – **Ivan Ženatý** and **Martin Kasík** – having the courage to offer music that is today half forgotten. This is true of Novák's *Sonata in D minor* (1891) and Nedbal's *Sonata in B minor* (1893-94). Novák composed his sonata while still studying with Antonín Dvořák, and Nedbal composed his shortly after finishing studies. The music in both cases is romantically billowing, very emotional, and in some places delicately sentimental. The sonatas show huge talent for melodic invention and youthful passion. This could easily seduce the performer into an overblown style, but Ivan Ženatý has the great gift of being able to give music the right proportions; his emotional input is filtered through rational analysis and we need never fear that his approach will be marred by superficiality or kitsch. In my view the result here is ideal proportion and polished interpretation. Novák and Nedbal's sonatas offer plenty of room for the piano to act as equal partner, and Kasík makes full and supreme use of the fact.

Leoš Janáček's *Violin Sonata* (1914-21), often performed and has been relatively often recorded, is the opposite pole to these romantic sonatas. Of course, this makes the unromantic Janáček the best possible contrast in the frame of this kind of Czech concept. Ženatý plays it truly fantastically; apart from Josef Suk's version twenty years ago I have only heard so interesting an interpretation from one or two violinists. Nonetheless, I regret the lost opportunity to give the album greater dramaturgical meaning and logic by the inclusion of either Foerster's *Sonata in B minor*, op. 10 (1889), which would historically and musically fit in better with the Novák and Nedbal, or the *Sonata in D major* (1876) by Zdeněk Fibich. Possibly this would have made the album less showy, but perhaps it would have given it more interest in the world at large. Could it be a consequence of the marketing dogma that insists that there must be at least one well-known opus on any album? All the same, even in the form chosen, this is still a remarkable project.

Luboš Stehlík

**Bohuslav Martinů**  
**Concerto for Cello and Orchestra nos. 1, H 196 (3rd version, 1955)**

**Josef Bohuslav Foerster**  
**Concerto for Cello and Orchestra op. 143 (1931)**

**Jan Novák**  
**Capriccio for Cello and Small Orchestra (1958)**

**Jiří Barta - cello, Prague Philharmonia, Jakub Hrůša - conductor.**

Production: Matouš Vlčinský. Text: Eng. Ger., Fr., Cz. Recorded: Jan. 2009, Studio Domovina Prague. Released: 2009.

TT: 67:16. DDD. 1 CD Supraphon Music SU 3989-2. Alternative: Martinů – Raphael Wallfisch, Bělohávek, Czech Philharmony (Chandos), Josef Chuchro, Košler, Cz.Ph. (Supraphon).



**O**n a first listening it may not be clear to the listener why **Jiří Barta** chose these particular three works, which are by composers whose creative poetics overlap little except for a strong "love of country". In 1959 when Martinů died, Czechs were marking the centenary of the birth of Foerster and Jan Novák completed his original *Capriccio*. Barta himself says that he included the Martinů because of its exceptional musical qualities and of course the anniversary, and that the Novák is a deliberate contrast and a first digital recording of the work, but that it all surprisingly started with Foerster and the cellist's ambition to present something unknown. What is more, Josef Bohuslav Foerster has a major jubilee as well. The world premiere of his *Concerto for Cello and Orchestra*, op. 143 is fortunately not an obligatory libation to the master. It is a Late Romantic, dense symphonic score where the soloist has to work hard to hold his own. It includes superb passages of virtually erotic vibration (see the 2nd movement), and huge waves of rising or falling into quiet. But also places that are rather debatable in terms of composition. For a good orchestra it is a chance to show the mettle of its strings, and its soul. Under the baton of **Jakub Hrůša** the **Prague Philharmonia's** performance is truly excellent and will be a reference point for the future.

Martinů's 1st Concerto for Cello and orchestra, H 196 (the version chosen is rightly the third, of 1955), is by contrast well known and there are even foreign recordings available. But if I had to judge simply from the digital recording, then I would actually prefer Barta's interpretation to that of Chuchro and Wallfisch, because it brings to the concerto more emotionalism and beauty of tone, and what is more an integral connection with the music around it. I must add, however, that credit for the fantastic sound must also go to the sensitively co-operating orchestra. Jan Novák is the underrated secret of Czech music, a composer whose music is unfortunately still not fully understood or sufficiently performed. His love for history and the word is known from his superb cantatas and stage works. Here he surprises us with his humour and rarely heard ability to incorporate elements of jazz into twelve-tone composition technique. The result is freed-up and dynamic music slightly of the Bernstein type. It is a piece in which The Prague Philharmonia shows the excellent standard of its woodwind and percussion players.

Luboš Stehlík

## Josef Klička

### Five Concert Fantasias

**Petr Rajnoha - organ.**

Production: Petr Rajnoha. Text: Cz., Eng.  
Recorded: Oct. 2004, Church of St. Maurice,  
Kroměříž. Released: 2006. TT: 68:54.  
DDD. 1 CD Arta Records, F 10138  
(distribution 2 HP Production).

### Legends for Organ

**Petr Rajnoha - organ.**

Production: Petr Rajnoha. Text: Cz., Eng.:  
Oct. 2006, Smetana Hall of the Municipal  
House, Prague. Released: 2007. TT: 68:24.  
DDD. 1 CD Arta Recorda, F 10151  
(distribution 2 HP Production).

**M**arketing a pioneering selection of music is never easy, but the comprehensive recording on period instruments of whole sets of pieces rarely performed is a remarkable achievement in itself. The organists of older generations well knew, played and recorded pieces by Josef Klička (1855–1937), a contemporary of Foerster, Fibich, Janáček and for example the French composer Vierne. Born in Klatovy, Klička was well known as the deputising director of the Prague Conservatory (1892–1895) while Dvořák was in America, and – beside Bedřich Smetana – he was the second conductor of the Provisional Theatre. But above all he was a famous organist, choirmaster and professor at the organ school and later at the conservatory. His compositions for organ show the extent to which orchestral sound became the ideal for the organ, and his work is regarded as an isolated Czech parallel to the French organ symphonies – a view confirmed by both albums. Klička's compositions consist of long relatively tranquil or at least not particularly dramatic passages filled with late romantic harmony. They show remarkable polyphonic treatment in appropriate places, but present nothing in the way of innovative musical language. They stand out less for showy stylisations than for well-thought out compositional structure; Klička was not just a composing organist familiar with the composition techniques usual in our Czech circles, but a composer with a supreme

mastery of the royal instrument who expressed himself through its sound, like César Franck, for example. Klička's most frequently played work, *Fantasia on the Symphonic Poem Vyšehrad* by Bedřich Smetana, which has never gone down well with musical purists, is not just a document of his time but genuinely attractive to audiences to this day. The almost twenty-minute-long *Concert Fantasia on the St. Wenceslas Chorale* is both longer and above all more weighty in conception. The other three *Fantasias* in *C minor*, *G minor* and *F sharp minor* present Klička's style of composition more broadly, as do the three *Legends* in *D major*, *D minor* and *B minor*, and the lengthy *Sonata in F sharp minor*. Klička's organ works may well come to enjoy greater (and actually renewed) interest among organists and the public, but will clearly never become popular pillars of organ concerts.

**Petr Rajnoha** is the kind of musician who does not strive for cheap effect and is not afraid to put something new across. Above all he carefully thinks his overall conception through, particularly the sensitive moulding of the sound and so the choice of instrument – in this case the Tuček and Voit organ in Prague's Municipal House and the Petr organ in the Kroměříž Church of St. Maurice (if with slightly out of tune mixtures). What is crucial, however, is that with these albums he has done a great deal for a neglected period of Czech organ composition and for a nearly forgotten composer, whom he has studied in depth – this is why he himself has written the sleeve note with a proper characterisation of the music, if using a rather personal and archaic vocabulary.

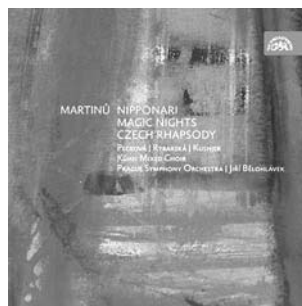
Jana Šlímáková

## Bohuslav Martinů

### Nipponari, Magic Nights, Czech Rhapsody

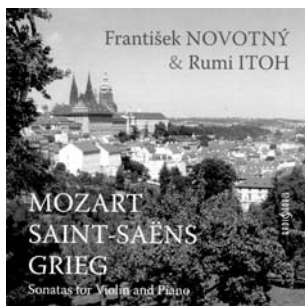
**Dagmar Pecková - soprano, Lubica Rybářská - soprano, Ivan Kusnjer - baritone, Kühn Mixed Choir, Pavel Kühn - choir master, Prague Symphony Orchestra Jiří Bělohlávek.**

Production: Matouš Vlčinský. Text: Cz., Eng., Fr. Recorded: Sep. 1988, Aug. 1985. Released: 2008. TT: 73:23. DDD. 1 CD Supraphon SU 3956-2.



**S**upraphon's re-release of its 1980s recordings of music by Bohuslav Martinů are fine contributions by the firm to the composer's anniversary. On this CD we find excellent interpretations of three rarely performed works. These three vocal orchestral pieces are little known partly because the combination is unusual and demanding (especially the Czech Rhapsody, which is a cantata for baritone, mixed choir, orchestra and organ) and partly because these are works that still show a certain immaturity and reflect the earlier process of the composer's technical and stylistic development rather than his typical and mature musical language. Very few of the compositions written by Bohuslav Martinů before his departure to Paris in 1923 are known to listeners and so this CD is also an interesting document even for Martinů experts. The cycle of seven songs for female voice and orchestra *Nipponari* was written in 1912 and inspired by Japanese lyrics. Bohuslav Martinů romantically set this textual exotic to music in which we encounter elements like pentatonics and the imitation of the wind through the use of a harp and so on. A certain naivety in the musical arrangement is balanced by the composer's attempt to create dreamy exotic pictures. **Dagmar Pecková** is ideally suited to bringing out this aspect of the songs; with her dark mezzo soprano she adds to the whole (written for soprano) a mystery and atmosphere of dream. The second cycle, *Magic Nights*, this time of Chinese texts, was written a few years later in 1918. Comparing them to *Nipponari* we can clearly see the progress that the composer has made in the frame of the same genre (songs with orchestra) and the same kind of them (exotica, the Far East) over six years. An interesting addition to the dramaturgy of the CD is the choice of the cantata *Czech Rhapsody*, also written in 1918. It is a kind of enthusiastic patriotic outpouring without the composer having yet worked out a deeper concept, and so listening to this long, epic piece with its very ambitious vocal/instrumental combinations is rather a trying experience. To sum up, one can say that in these all the soloists and the PSO conducted by **Jiří Bělohlávek** give persuasive performances that contribute honourably to extending our knowledge and understanding of Martinů.

Eva Velická



## František Novotný & Rumi Itoh

### Sonatas for Violin and Piano

(Mozart, Saint-Saëns, Grieg)

František Novotný – violin,  
Rumi Itoh – piano.

Production: Vít Roubíček.

Text: Cz., Eng., Japanese. Recorded:  
Sep. 2006, Czech Radio Studio, Prague.

Released: 2008. TT: 61:55. DDD. 1 CD  
Radioservis CRO403-2.

**T**he art of **František Novotný** has never been of the dazzling sensational kind that attracts huge publicity, but is instead distinguished for soundness of approach and humility. His new CD, which offers one of the earlier Mozart sonatas alongside sonatas by the Late Romantics Saint-Saëns and Grieg, shows the same features, and his partner here is the Japanese pianist **Rumi Itoh**, who works with a number of Czech musicians. The CD confirms that it is the interpretation of the Mozart that causes the biggest headaches. The two-movement *Sonata in E minor K 304 (300c)* was written by the then twenty-year-old composer in the spring of 1778 in Paris, where Mozart for the first time was to have to face up to the fact that his days as an admired young prodigy were long behind him, and where he was also to suffer his first personal tragedy – the death of his mother in July. Mozart's early biographer Otto Jahm spoke of the "deeply tragic tones" of this sonata and asked whether the cause was "memories of his catastrophic affair of the heart in Mannheim (...)" or a feeling of isolation in a foreign, unfriendly city". Obviously, however we can hardly attribute the peculiar split personality of this sonata to events that had not yet happened. Mozart arrived in Paris with his mother on the 23rd of March. He had already conceived the idea of writing a series of violin sonatas in Mannheim and even acknowledged the impulse for them – the *Divertimenti da camera a Cembalo e Violino* by the Dresden capellmeister Josef Schuster, which he had sent to his sister Nannerl in October 1777 with the postscript, "...I have often played them and they are not bad, I'm

going to write 6 of the sort". Mozart had actually written some of these intended duets, as he called them, while still in Mannheim, and in Paris he completed the series. If we want to look for something personal in the Sonata in E minor, then this would not be just the way Mozart was growing up as a man but also the way he was maturing as a composer, halfway between the playful "Rococo" Mozart and the Mozart already heading somewhere into Romantic territory. The marks of this ambiguity are in any case evident in many of his pieces, and this is what makes them distinctive. On this CD both performers seem to be trying for the tragic expression in the spirit of conventional ideas about the work that are not, in fact, grounded in reality. The piano part is given a needlessly harsh and hard edge, while the violinist's tone ultimately tends more to the dry and objective and the two parts seem to be at odds with each other. Mozart's sonata is still entitled "for piano and violin", but the role of the melodic instrument is definitely not one of accompaniment, and is rather suppressed here to its detriment by the often aggressive piano (it is hard to say how far this is also the fault of the sound engineer). A period keyboard instrument would also definitely suit the sonata better than a modern piano, and personally I was bothered by the excessively fast tempo of the first movement. Both performers feel much better in the *Sonata in D minor* by Camille Saint-Saëns and the *Sonata in C minor* by Edvard Grieg. Here we can only praise an interpretation sufficiently developed in a romantic spirit but sober, without needless striving for showy effect, the reliable technique and the consistency in the interpretation of the two parts that I find lacking in the Mozart. Here we should also emphasise the value of the choice of these two composers and works that are not among well-worn standards but offer violin-lovers an expanded knowledge of the repertoire. One small, but not unimportant niggle: The Radioservis Edition persistently adorns its booklets with repeated motifs of the Prague panorama. It may be one of the most beautiful city-scapes anywhere, but its omnipresence on tourist postcards, tee-shirts, beer glasses and God knows what else means that (unfortunately) it is unlikely to catch the eyes and interest of music-lovers.

Vlasta Reittererová



## Bohuslav Martinů

### Suite from the opera Julietta, Three Fragments from the opera Julietta

Magdalena Kožená – mezzo soprano,  
Steve Davislim – tenor,  
Frédéric Gonçalves – baritone,  
Nicolas Testé – bass,  
Michele Lagrange – mezzo soprano,  
Czech Philharmonic,  
Sir Charles Mackerras.

Production: Matouš Vlčinský.

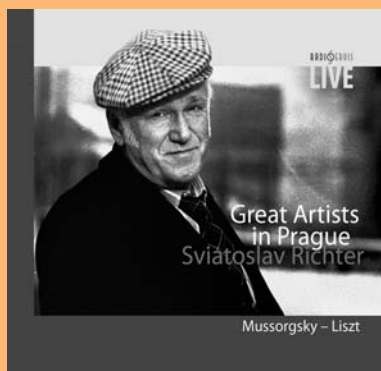
Text: Cz., Eng., Ger., Fr. Recorded: live,  
Dec. 2008, Rudolfinum, Prague.

Released: 2009. TT: 51:31. DDD. 1 CD  
Supraphon Music ŠU 3994-2.

Alternative: Bohuslav Martinů: Julietta.  
Maria Tauberová – soprano, Ivo Židek –  
tenor, Orchestra of the National Theatre,  
Prague, Jaroslav Krombholc. Recorded  
Jan. 1964, studio Domovina, Prague.  
Digital remastering, Supraphon 2002,  
Su 326-2 612.

**I**t is obvious that no one has left anything to chance on this recording and everyone has put their best into it. There are many works of Czech music, famous and little known, which deserve the same care. First and foremost **Sir Charles Mackerras** is to be congratulated for getting from the **Czech Philharmonic** the colourful and expressive sound that clearly distinguishes Martinů from the much more ethereal Debussy, with whose opera *Pelleas et Melisande Julietta* is so often compared. **Magdalena Kožená** is perhaps a rather more intellectual Julietta than the playful Maria Tauberová on the famous Krombholc recording – but this is a perfectly justifiable reading. In colouring she is ideal for the part and her voice sounds beautiful even in the Rudolfinum at points where she has to use all her vocal strength to be properly heard in a large hall over a big orchestra. **Steve Davislim** is a no less ideal Michel and the resonant baritone of **Frédéric Gonçalves** in the double role of the Seller of Memories and the Old Man is a delightful surprise. As far as the *Suite from Julietta* arranged by Zbyněk Vostřák is concerned, it is worth noting that Mackerras chooses

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faster tempos and in his way a more dramatic approach than for example Jiří Kout in his very lyrical recording with the St. Gallen Orchestra. In **Aleš Březina's** detailed essay the composer himself is given a lot of space in lengthy quotations, and the opera is set in a broad context – all of this corresponding to the importance of the recording. The only thing I can't understand is why the rediscovery of the piece is documented only by the sentence, "in 2007 the autograph of the text emerged entirely unexpectedly in the archives of the DILIA Agency". After all, the fragment of Julietta is not a Vltava water goblin with a habit of emerging somewhere unexpectedly, and the circumstances of a musicological discovery of this kind are very important – and not to be found elsewhere in the literature on Julietta. Overall it is very good to find the world premiere of the recording equipped with such a lavish commentary, carefully drawn up profiles of the soloists and a four-language version of the libretto. It is clear that everyone involved decided that the recording was a major event and treated it accordingly. And it really is an event. The beautiful graphic design also makes the CD a suitable gift even for those who will never listen to it, which has its advantages in a jubilee year full of social events connected with Martinů even though the recording will long outlast the celebrations.

Jindřich Bálek

## Bohuslav Martinů

### Violin Concerto no. 1\* Violin Concerto no. 2\*\* Rhapsody-Concerto\*\*\*

**Josef Suk - violin, Czech Philharmonic, Václav Neumann - conductor.**

Text: Eng., Ger., Fr., Cz. Recorded: \*1973, \*\*1973, \*\*\*1987, Rudolfinum, Prague.

Released: re-edition 2009. TT: 72:46. AAD(DDD\*\*\*\*) Stereo. 1 CD Supraphon Music SU 3967/2.

Alternative: Bohuslav Matoušek, Česká filharmonie, Christopher Hogwood (Hyperion).

**B**ohuslav Martinů's concertos are performed by a number of brilliant violinists (Ženatý, Novotný, Zimmermann, Faust, Keulen and others), but only in the case of two have I had the irresistible subjective feeling that this is the real Martinů. These are **Josef Suk** and Bohuslav Matoušek, a generation younger. Supraphon celebrated the eightieth birthday of the legendary Suk with several projects, but this re-edition strikes me as the most distinctive and representative. Josef Suk kept coming back to both the Martinů concertos over several decades, each time exploring them in depth. He even performed the 1st *Concerto H. 226* 40 years after it was written (!) at its world premiere with the Chicago Symphony Orchestra and conductor George Solti. He recorded it for Supraphon soon after – a project that reflects quite an enlightened policy on the part of the firm. Unfortunately I don't know how the concerto sounded as conducted by Solti, but it may well not have been so far from the interpretation by **Václav Neumann**, whose creative powers were at their height in the 1970s. **The Czech Philharmonic** was in wonderful form, all the solos sound brilliant, and the musical direction of the recordings was also excellent (**Eduard Herzog** – concertos, **Pavel Kühn** – rhapsody). All the slow movements are superb, and the tempos of the first and last movements are more conservative than aggressive, which only brings out the composer's musical message. Josef Suk does not renounce his tremendous virtuosity in the concertos, but it is clear that this is not the basis of his poetics as a musician. The recording of *Rhapsody-Concerto* was made at a time when Josef Suk had already begun to make a major name as a violist as well as violinist, both in solo and in chamber play (see concerts at the Prague Spring and his work with the Smetana Quartet, for example). On this instrument too he could apply his extraordinary tone dispositions to allow full rein to the musical idiom typical of Martinů. It is regrettable that Supraphon has made one schoolboy mistake on so exceptional a CD. On page 4 of the booklet I read that I would find the Rhapsody-Concerto for Violin and Orchestra on the album! But perhaps

I was just unlucky and my review copy was from the first run, which the firm withdrew from sales. In any case it is only a small example of human imperfection.

Luboš Stehlík

## Sviatoslav Richter

### Great Artists in Prague Sviatoslav Richter

#### (Mussorgsky, Liszt)

**Sviatoslav Richter - piano.**

Production: Vít Roubíček. Text: Cz., Eng. Recorded: live, 1956, Dvořák Hall, Rudolfinum, Prague. Released: 2008. TT: 59:30. AAD. 1 CD Radioservis CR0416-2.

#### (Dvořák, Brahms)

**Sviatoslav Richter - piano, Prague Symphony Orchestra, Václav Smetáček - conductor.**

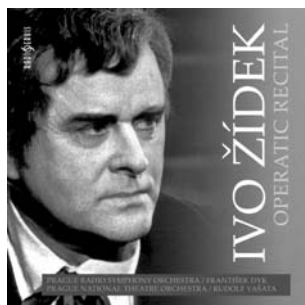
Production: Vít Roubíček. Text: Cz., Eng. Recorded: live, June 1966 (Dvořák), July 1988 (Brahms), Smetana Hall of the Municipal House, Prague. Published: 2008. TT: 70:54. AAD. 1 CD Radioservis CR0421-2.

**T**here are treasures hidden in our sound archives. At the beginning of last year Supraphon released two CDs of hitherto never published recordings by **Sviatoslav Richter**, and now Radioservis is offering us two new CDs of other unknown Richter live recordings. On the first CD of the project we find recordings that are already more than half a century old: the recording of Mussorgsky's *Pictures from an Exhibition* was made in the Rudolfinum on the 6th of October 1956, and that of Liszt's *Polo-naise no. 2 in E major S223* and selection of his *Transcendental Etudes* in the same hall on the 10th of June of the same year. The recordings on the second CD are more



"recent": Dvořák's *Piano Concerto in G minor*, op. 33 was recorded on the 2nd of June 1966 in the Smetana Hall of the Municipal House, and Brahms' *Sonata in C major*, op. 1 (also in the Smetana Hall) on the 15th of July 1988. Naturally, all the recordings are affected by the state of recording technology when they were made and the fact that they are live recordings with no editing and all the background sound from the auditorium. After listening to both CDs, however, one can only repeat what has already been said and written innumerable times: Sviatoslav Richter was one of the greatest pianists of all time. His Pictures from an Exhibition are fascinating. Instead of a walk through a exhibition Richter "projects" a film charged with action. In the introductory promenade we already feel the pianist looking forward to what will happen. And then one simply cannot admire him enough. Richter is not just the "poet of the piano" but also its "mage" and Musorgsky provides extraordinarily inspirational material for his spells. The individual pictures – or rather stories – literally sparkle, dazzle with colour, scintillate with energy and stun with technique, and what is more we constantly feel that everything is happening directly before our eyes – right "here" and right "now". No less ravishing is Richter's Liszt; some of the tempos seem to be not just on the border but beyond the borders of human possibility. In contrast to these fiery effusions the performance of Dvořák's Piano Concerto is very introverted. In the places where Richter might have "flashed" with technique, he mainly retreats into the background, and so his piano only subtly colours the sound of the orchestra. The slow movement with its incredible pianissimos could find a place on albums of music for meditation, and the finale sounds surprisingly poetic and airy. As we listen we have no sense of the pianist's age. Richter plays the fast movements with the dash and vitality of a thirty-year-old. While in the slow movement something so spectral suddenly emanates from the music that it sends a shiver down our spines.

Věroslav Němec



## Ivo Židek Operatic Recital

**(Smetana, Fibich, Tchaikovsky,  
Beethoven, Weber, Janáček,  
Mozart, Verdi, Bizet)**

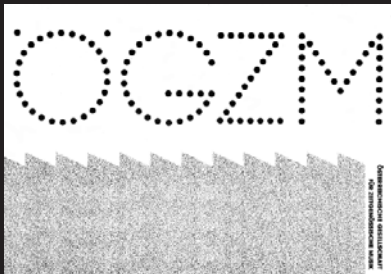
**Ivo Židek – tenor,  
Prague Radio Orchestra, Orchestra  
of the National Theatre, Orchestra  
of the Smetana Theatre, conductors:  
Alois Klíma, Jaroslav Vogel, Rudolf  
Vašata, František Dyk, Václav Jiráček,  
Jan Hus Tichý, Jiří Pinkas the elder,  
Bohumil Gregor, Josef Kuchinka.  
Production: Vít Roubíček. Text: Cz, Eng.  
Recorded: 1958, 1968, 1971, 1960, 1952,  
1962, 1959, 1973, 1955, 1984, Czechoslovak  
Radio Studios, Prague. Re-released:  
2008. TT: 64:36. AAD, ADD. 1 CD  
Radioservis CRO 4022.**

**V**iews on musicians' style and qualities are always highly subjective and can differ widely, but that doesn't stop us respecting performers who have managed to get to the stop and become legends – whether national or international. Radioservis has been focussing on exceptional performances by former leading singers at the National Theatre by regularly publishing their profile CDs. One good example to stand for all might be the recital by the marvellous soprano Milada Šubrtová. She frequently sang with the tenor **Ivo Židek**, who is presented on this new CD singing with three orchestras and a whole constellation of distinguished conductors. The CD offers a cross-section through the career of Ivo Židek from the 1950s to the 1980s and presents a total of sixteen arias by Czech and foreign composers from Beethoven to Janáček. Young listeners, who thanks to current trends are used to hearing works in their original language versions, must reconcile themselves to the fact that all the arias are sung in Czech.

The opera recital opens and closes with arias by Bedřich Smetana, a composer whose operatic roles made Ivo Židek enormously

popular with the public for several decades. Lyrical passages were his principle domain as a tenor. He attracted attention with his wistful Jarek (*The Devil's Wall*), his sly Jeník (*The Bartered Bride*), his enchanted Ladislav (*The Two Widows*) and his love-struck Vít (*The Secret*). He was forced to a more dramatic level as the eponymous hero in the opera Dalibor, but I can't help feeling that he found the lovers' roles more congenial to his nature than knight's roles. The CD presents major tenor arias from all the operas mentioned. Among the Smetana arias recorded I was most impressed by the recording of Lukáš (*The Kiss*), in which the singer marvellously marries his lyrical voice with dramatic musical urgency in the aria *Já nešťastník / I an unhappy wretch*. The other Czech arias include two pieces by Leoš Janáček, which highlight the singer's Moravian roots and suggests why Ivo Židek was such a sought-after interpreter of Janáček roles. His precise diction (less and less to be taken for granted among singers today) is very much in evidence. Židek was also successful in the famous tenor roles of world repertoire. Here we should mention in particular the arias of Alfredo from Verdi's *Traviata* and Don Ottavio in Mozart's opera *Don Giovanni*. You will find these on the recording, but unfortunately you will not find anything by Dvořák. Yet the Prince's enchanting "Vision strange, surpassing sweet" from *Rusalka* would have been a moving culmination and conclusion to a compilation devoted to one of the national legends. This profile CD is a treat for lovers of Czech opera, for whom the recital can symbolise a nostalgic return to the National Theatre's golden era – to which Ivo Židek undoubtedly belonged.

Markéta Maršálková



## **International Musicological Symposium “Austrian-Czech musical relationships since 1918” Vienna, 17–19 June, 2010**

The Austrian Society for Contemporary Music (OEGZM) announces an international musicological symposium, “Austrian-Czech musical relationships since 1918.” It will be held from 17-18 June 2010 in Vienna, Austria. The symposium will emphasise various aspects of the musical links between the two countries (including contacts to Slovakia) after the destruction of the Danube Monarchy. It will concentrate on the avant-garde/contemporary aspect, that is to say from about 1950 to the present.

Any scholar or researcher interested in reading a paper at this symposium is requested to send a short summary of his or her proposal (maximum 3000 characters.) Please include a short curriculum vitae. The length of the individual contributions should not exceed 25 minutes. The talk may be given in English or in German.

Subject suggestions and written summaries may also be submitted in the Czech language.

The organisers will decide about the submissions.

The OEGZM (Austrian Society of Contemporary Music) will look for hotel rooms for participants during the symposium, if this is wished. Travel costs must be paid by the participants of the conference. Applications for financial aid may be made.

Submissions may be sent until 30 Oct. 2009 to the following address:

OEGZM

Baumannstrasse 8-10

1031 Wien

AUSTRIA

E-Mail: [oegzm@music.at](mailto:oegzm@music.at)

<http://oegzm.at>

**Bohuslav Martinů**

## **HRY O MARIII**

Dirigent: Jiří Bělohlávek | Režie: Jiří Heřman

Scéna: Pavel Svoboda | Kostýmy: Alexandra Grusková

Choreografie: Jan Kodet | Světelný design: Daniel Tesař

**Premiéry: 29. a 31. 10. 2009**

**Reprízy: 2. a 7. 11. | 13. a 16. 12. 2009 | 1. 1. 2010**

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