



PROFILE

Martin Opršál - The Road to the Marimba

Czech Music2000

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● Martin Opršál (born 1968) is definitely one of the most remarkable people on the contemporary Czech percussion scene. He studied percussion at the Brno Conservatory and immediately afterwards became a member of the Brno State Philharmonic. Two years later he also joined the International Gustav Mahler Orchestra and the Orchestra of the European Community. In 1995 he graduated from the Janáček Academy in Brno, where he now teaches melodic percussion and chamber music. At the Academy he also founded a student percussion ensemble, with whom he has performed in the Czech Republic and abroad.

In 1990 Opršál was one of the founders of the Central European Percussion Ensemble DAMA DAMA, which from the beginning enjoyed a deservedly high reputation abroad as well as in the Czech Republic. With DAMA DAMA he won 1st prize in an international percussionists' competition in the Netherlands, and has taken part in all the ensemble's nine CDs to date. Although he ceased to be a permanent member of the group in 1997, it is clear he will be continuing to work with them in the future. His main solo instrument is the marimba, and each year he performs a range of music for marimba by Czech and foreign composers - often as Czech or international premieres - as well as taking part in

competitions and organising seminars on the instrument. He has appeared not only in most of the countries of Europe, but also in Japan and Korea. Recently he released a solo marimba CD entitled "Reverberations" (reviewed in CzM 2/2000). He is not averse to collaborating with musicians working in other genres, too, such as Iva Bittová or the group Tibet. Opršál is organisationally energetic. He is Vice President of the CR Association of Percussionists, and in 1999 he was a member of the committee for the International Performers' Competition accompanying the Moravian Autumn International Music Festival.

As a result of your work with DAMA DAMA and the Brno State Philharmonic, you are known as an excellent ensemble player. In recent years, however, it is the marimba that has increasingly come to the fore...

I joined the BSP on the basis of competitive audition while I was still studying at the conservatory, and from the very start I realised that percussionists in symphony orchestras are not under quite the same work pressure as players on other instruments. The reason is mainly that symphony concerts are dominated by the classical romantic repertoire and this music doesn't make such heavy demands on percussionists. That meant I could begin a parallel career performing with ad hoc chamber groups, where the demands on the player are greater. I took it as a useful complement to philharmonic playing, and in its way a kind of "musical hygiene". I greatly welcomed the invitation from Dan Dlouhý and Adam Kubiček to join the DAMA DAMA



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percussion ensemble at the very beginning of the group's existence. That was in 1990, when I had just finished military service, and it was an interesting challenge. I think I'm justified in saying that at the time none of us had any idea of the direction the ensemble would take and what it would achieve. At the beginning it was "just" an ordinary percussion ensemble, of the kind that every American university has, for example, but as time went by the group worked hard, developed a completely exceptional and individual profile, and today it's among the most acclaimed and established ensembles. On the other hand, this impressive result had its reverse side. Working in such a group takes up a huge amount of time and energy. From the start I used to perform solo pieces for marimba at concerts (if they fitted in with the overall programme design), since I had already developed a very serious interest in the instrument. There were two of us in the ensemble who had solo ambitions - myself and the leader, Dan Dlouhý. Dlouhý founded the Konvergence duo, and today, as far as I know, he makes solo performances, composes and continues to play with the ensemble. In my case, in 1996 I started to teach at the Janáček Academy as well as playing for the BSP and DAMA DAMA. That meant I had no time for solo work and, in fact, the DAMA DAMA repertoire left little space for it, and so when a suitable replacement for me appeared (my first graduate from JAMU, Stanislav Pliska), I left the ensemble and embarked on a career as solo marimba player. But I still work with the group or individual members of it on an occasional basis.

Percussion offers a wide range of instruments. Why did you choose the marimba?

From the very beginning of my studies at the Conservatory my inclination was towards melodic percussion instruments, because I had been quite a decent pianist. The marimba made the biggest impression on me; its sound creates a kind of opposite pole to the other, mostly more striking and forceful percussion instruments. We used to borrow one from the BSP, always just to play a particular piece, and only the senior students were allowed to play on it. Even back then I somehow saw possibilities in the marimba that had not yet been discovered here, and of course at the time the pioneer of the instrument in this country, Miroslav Kokoška, was working in Prague and I saw him on the TV several times. Throughout my conservatory years he was a great model for me. Since nobody else had much interest in the instrument, however, the biggest problem was the lack of literature. I was also painfully aware of that during my studies at the Janáček Academy, when the

marimba already dominated my interests. I only became aware of the existence of a huge repertoire for the instrument when I took part in the world marimba competition in Stuttgart (1995). For that reason I started to build up my own personal archive of foreign compositions, and to approach composers I knew here. I got myself a good German-made instrument (Studio 49). It was not exactly cheap, but in comparison with the investment Dan Dlouhý or Tomáš Ondrušek has had to make in all their instruments, I think I made the right choice.

Don't you have the feeling that solo marimba performances are increasingly becoming balancing acts rather than acts of musical interpretative expression?

One experience from the Stuttgart competition I just mentioned would support your claim very well. The first round involved compulsory performance of a transcription of a two-voice piano invention by J. S. Bach. It's usually played using four sticks, but the Japanese entrants played it with two sticks and without a single mistake. Nobody could understand how they managed it, but the result wasn't Bach. It was just a gymnastic exercise with sticks. But I tend to see the problem you bring up as more related to the fact that people are still only discovering all the possibilities of the instrument. I see it in my students at JAMU. Sometimes they choose music because of the density of the notes on the part, or because some star has played it, even if the standard of the music is debatable. We have to get to know a wider repertoire, and it is also a question of individual taste. In my view this problem will recede in the future, and the situation will be the same as with other instruments.

Do you feel yourself to be more a concert type of musician or a studio type?

In terms of solo play, I have more concerts "under my belt" than studio sessions. I have quite a lot of studio experience with chamber and orchestral music, and I've done a little solo recording with DAMA DAMA, as well as my recent independent CD. Generally I prefer live performances for the public.

Your new CD is in a certain sense a pioneering act in this country...

It's the first CD of solo and chamber music for marimba, and it's true that not many people are interested in playing the instrument here. This is partly because of the difficulty of acquiring one (they are not manufactured in the Czech Republic). I think we have made the biggest progress in Brno, where there are decent instruments and teaching available. The marimba is part of percussion teaching at the Conservatory,

and JAMU has the only university-level marimba class in the country. I have several very good students who are achieving remarkable success on the marimba there. One of them has been chosen as the JAMU representative at the European Contemporary Music Performers' Competition (Concours Moderne) in April.

You chose the pieces for the CD yourself. What were the principles behind the choice?

I tried to present the marimba in all its unique range of tone and colour. It is a kind of cross-section through my repertoire. I chose only original pieces, and so no transcriptions. All of them had been written in the last fifteen years. I also included works by Czech composers (Dlouhý, Wlosok) that had been written on my initiative. Then, because I was aiming for variety, I asked other instrumentalists to collaborate (the violist Pavel Ciprys and DAMA DAMA). Although the content of the CD is generally modern classical music, it also has a rather meditative character. This is probably a result of the generally soothing sound of the marimba, and its "introverted" tone. It is still a very unfamiliar instrument, and I see its full and effective use in contemporary music.

What about your future goals and plans?

I want to present my CD (and so the marimba too) to the widest possible public. I'm not envisaging any dizzy career, since I tend to be sober in my plans, but at least this means they can be fulfilled. I have enough repertoire now for another possible CD. I'm also trying to encourage the composition of more Czech music for marimba. My work with students at JAMU has really grabbed me. It's very inspiring work.

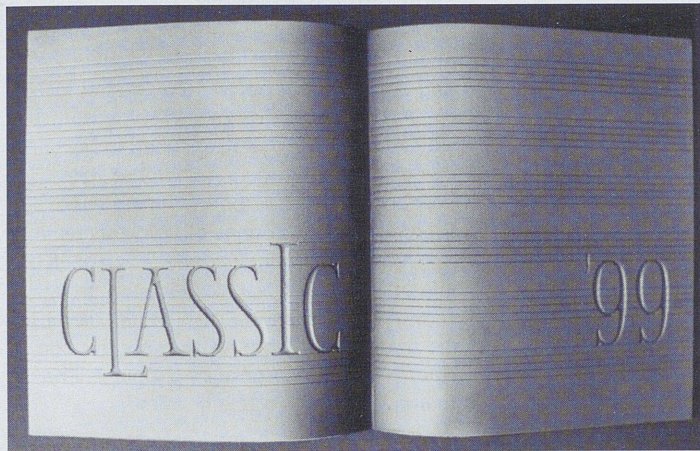
/Ivo Medek/

● The Actors' Association presented its **Thálie Prizes '99** in Prague's National Theatre on the 24th of March. In the opera category prizes were awarded to Dagmar Pecková for the role of Carmen in the opera of the same name, and to Roman Janál for the role of Pollux in the opera *Castor and Pollux*. In the dance-drama category the prize-winners were Jana Kosíková-Příbylová for the role of Odette-Odile in the ballet *Swan Lake* and Ivan Příkazský for the role of Sir Francis Walsingham in the ballet *Marie Stuart*. In the operetta and musical category the prizes were won by Markéta Sedláčková for the role of Eliza Doolittle in *My Fair Lady* and Jan Ježek in the musical *Kiss me Kate*. Awards for lifelong achievement were made to Jiří Zahradníček in the field of opera and Jaromír Petřík in the field of ballet.

The 1999 Classic Awards

EVENT

The Classic Awards are awarded annually by the Czech Music Fund Foundation for major achievements in the field of serious music. The Classic Awards Board, made up of the representatives of important institutions active in the field of serious music, considered sixty-six nominations in seven categories.



This year the prize in the category **Composition in 1999** went to **Alois Piňos** for the work **Stella matutina**. Alois Piňos has taught since 1953 at the Janáček Academy in Brno, and since 1965 has lectured there in composition. As a teacher his impact on Czech contemporary music is beyond doubt. His pupils have included Miloš Štědroň, Peter Graham, Petr Kofroň, Ivo Medek and Vít Zouhar. As a proponent and exponent of the New Music he shared in the founding and work of the "Studio of Composers" group (1962-71) and in the organisation of the "Exhibition of Experimental Music" festivals in Brno. The work for which Alois Piňos won the prize is written for chamber ensemble, It has been performed by the Ars incognita Brno ensemble last year at three important festivals of contemporary music in Brno and Prague.

The pianist **Jan Jiraský** won awards in two categories: **Talent of the Year up to 30 Years of Age** and **Performance Achievement**. Jan Jiraský studied with Prof. Alena Vlasáková at JAMU in Brno and is one of the most promising of our young pianists. He is a laureate of many international competitions, including those at Noyers, Novy Sad and Kiev. He plays regularly not only with Czech orchestras but with orchestras in Germany, Austria, England, France, the USA and elsewhere. His now extensive repertoire includes the Beethoven piano concertos, and the works of W. A. Mozart, A. Dvořák, V. Novák, L. Fišer and others. He has also recorded a CD of selected piano works by B. Smetana.

In the category of **Music Theory, Criticism and Journalism**, the jury awarded the prize to **Miloš Schnierer** for compiling the **Thematic and Bibliographical Catalogue of Vítězslav Novák**. The catalogue was drawn up in 1971 and published by Editio Praga at the beginning of 1999. Musicologist Miloš Schnierer is the

secretary of the V. Novák Society and professor at the Brno Conservatory and the Faculty of Education at the University of South Bohemia in České Budějovice.

The prize for the **Best Czech CD Recording** went to **Supraphon** for the recording of the **Complete Works of Bohuslav Martinů for Violin and Piano** performed by Bohuslav Matoušek and Petr Adamec. The 4 CD set from Supraphon is the first complete recording of all sixteen of the composer's violin pieces composed over the long period of 1909-1945. The whole project was realised with major financial support from the B. Martinů Foundation.

The title of **Event of the Year 1999** went to the **production of Jean Philippe Rameau's baroque opera Castor and Pollux at the Estates Theatre**. The production was staged by the National Theatre in Prague in collaboration with the French Institute. The ensemble Musica florea conducted by Tomáš Hála did full justice to the orchestral score. The premiere took place on the 24th of June 1999. The production was a success with both audiences and critics. The Classic Awards jury made the award in recognition of the efforts of the production team to ensure the greatest degree of fidelity to the principles of baroque music and theatre.

In the final category of **Outstanding Services to Czech Musical Culture**, the award went to the composer and teacher **Marek Kopelent**. He is one of the composers who since the sixties has systematically drawn on and developed new trends in world music, both in his own compositions and in his organisational activities. In 1991-2 he was musical expert attached to the Office of the President of the Republic, he is a founder member of the Ateliér 90 association, and in 1995-6 he worked on the Board of the Ministry of Culture for the Czech Philharmonic. After 1989 he became professor of composition at the Music Faculty of the Prague Academy of Performing Arts. Every year he holds international composition courses in Český Krumlov, and he shares in the organisation of the TRÍDENÍ [Three-Day] festival of contemporary music. In 1991 he was awarded the title "Chevalier des arts et des lettres" by the French government.

/Markéta Lajnerová/



▲ Classic '99 Award winners at the presentation ceremony on May 10, 2000 in Český Krumlov. From left: Stanislas Pierret (director of the French Institute), Marek Kopelent, Alois Piňos, Josef Průdek (chief of the National Theatre Opera in Prague), Bohuslav Matoušek, Tomáš Hála, Jan Jiraský, Jiří Srstka (director of the National Theatre in Prague) and Miloš Schnierer.

Stage Designer **Stefanos Lazaridis** is Inspired by Music

OPERA

Czech opera traditionally enjoys a good deal of support in England. In March, thanks to a co-production project, the Prague public had a chance to see the production of Bohuslav Martinů's opera *Julietta* by Opera North of Leeds (see CzM 6/97), and after Easter the Royal Covent Garden Opera from London presented the first version of Martinů's *Greek Passion*, presented for the very first time at the festival in Bregenz in Austria (see CzM 5/99). This Spring the team behind both operas (in all three productions), received the Bohuslav Martinů Foundation Medal. It is made up of director David Pountney, costume designer Marie Jeanne Lecca, lighting designer David Cunningham and stage designer Stefanos Lazaridis, with whom we talked.

Where do you get your inspiration? From the score, the drama, or from visual design sources?

Definitely above all from the music. If you listen to the same story as composed by Verdi and by Janáček, the plot will be the same, but expressed in entirely different ways. First of all then, I have to follow the composer. Then I can concentrate on what the story is about, whether about emotions, or situations, or whether it is a comedy, or concerned with politics. Now a picture begins to emerge. And the rest I leave to my own feelings, to create a milieu that reflects my answers to all these matters.

Do you debate with your colleagues?

Obviously I am not the only one who creates the visual form. There are also my colleagues - the director, conductor, costume designer, lighting designer... I don't try to stop anyone saying something. I bring my own concepts, naturally, but I'm happy to sit down and analyse everything with them.

You know director Pountney very well. That must be a definite advantage.

We've been working together for almost

nineteen years, and on thirty productions. There's a slight danger in that, because it's important always to be able to surprise your partner - in the positive sense of the word - with something new, even if he knows you. This doesn't always happen completely. Sometimes you will do something that you've used before, or you won't inspire the other, but we have relaxed relationship, even when things are difficult. I only work with a very small number of directors.

Why?

I like it when my work develops. I want to know I have a reason for it. And I'm happy if my work on each new opera brings me the opportunity to educate myself more, and learn something - to read some new books, get to know a certain piece of history and relate it to myself, to our time. For me it's not just a question of an aesthetic exercise, and producing a picture.

For the Greek Passion you must certainly have found inspiration in literature too, in the novel that Martinů based the opera on. I'm Greek. I read all of Kazantzakis while still a student, and Christ Recrucified was the first of his books that I read. Naturally at least eighty percent of the book couldn't be included in the opera. One of our intentions was to inspire audiences to read it. We know what is in it. That's why various other "small stories" are going on in the background on stage. I am extremely glad I had the chance to do both these very different operas. The Greek Passion is about the development of a situation, while Julietta is something completely different - it's about the dysfunction of memory.

You have also staged Janáček operas. Did you develop a relationship to him?

I love Janáček. I've done *Fate*, *Diary of the Disappeared*, *the Excursions of Mr. Brouček*, *Katya Kabanová* - the last one three times. I would like to work on *The Makropulos Case* sometime and on *From the House of the Dead*, and perhaps also on *Jenůfa* and *The Cunning Little Vixen*.

Does opera of the 20th Century dominate your work?

I wouldn't say I've devoted more time to

it than to 19th-Century works. I have often staged Wagner, Verdi and Puccini. But it's true that much of what I've done with David has been 20th-century opera - Janáček, Martinů, Shostakovich. Our best productions have actually not been in the classical repertoire, but in modern music.

Your c.v. includes work on a rock show.

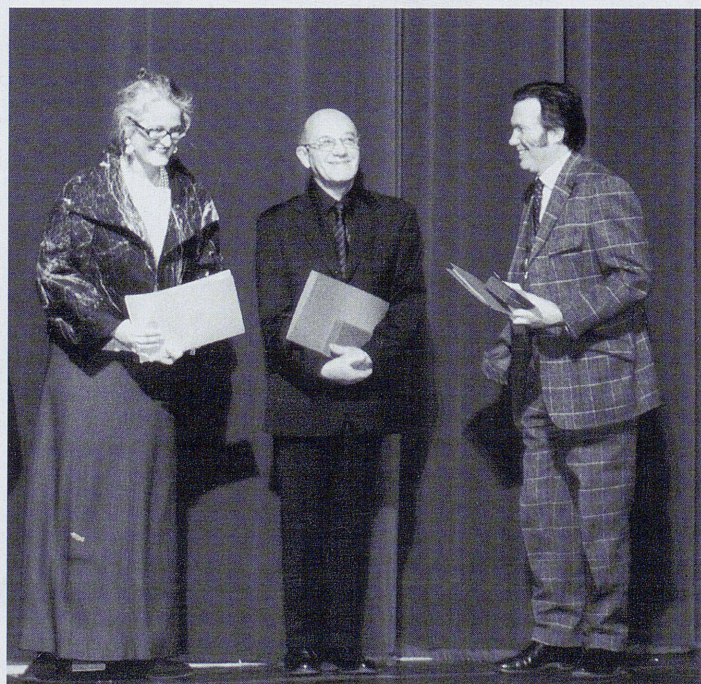
Was that an isolated case?

It happened by accident, and Janáček had his fingers in it. It was a set for the group Duran Duran. Its members are very cultured in their interests and like galleries, theatre and opera. And what did they go to? To *The Excursions of Mr. Brouček*... That was how we met. Later we were supposed to be doing something else together, but they dropped out, and stopped playing. I was even close to the chance of doing something for Michael Jackson... it would have been an interesting experience. Sometimes I enjoy changing approaches. It's a challenge for me preparing a *Carmen* for a huge venue, where I know thousands of people will be seeing the opera for the first time.

Has your encounter with the Czech environment inspired you personally?

In Prague I feel the enormous presence of culture. It's interesting that there are only some countries that have produced so much music. Others are large - but music...? Or Greece... Where is Greek music? It's incomprehensible to me how such a small country like the Czechs can produce such a strong sound?!

/Petr Veber/



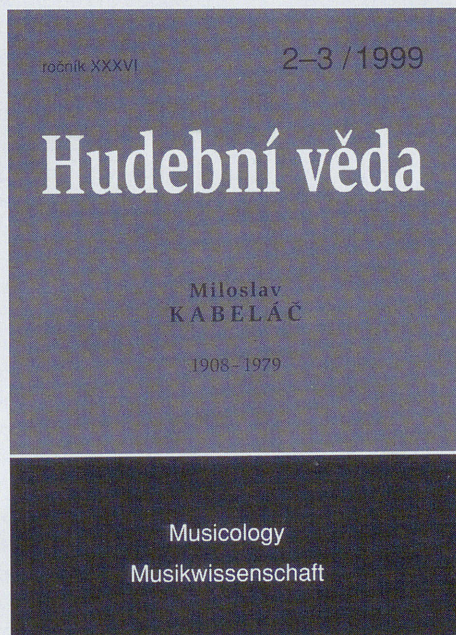
▲ From left: Marie-Jeanne Lecca, Stefanos Lazaridis and David Pountney after receiving the Bohuslav Martinů Medal.

Miloslav Kabeláč Attracts Much Deserved Attention

REVIEW

Miloslav Kabeláč (1908-1979) is one of those composers whose moral integrity would have been a thorn in the side of any totalitarian regime in which they were forced to live. During the war Kabeláč was forced to leave the radio and his works could not be performed because he stood by his wife, who was Jewish. His unwillingness to conform made him unacceptable to the Communist regime and so in the fifties, and especially in the sixties, he found himself on the "black list"; his works were practically never performed and his critical and musicological ideas could not be published. The result was that despite the fact that Miloslav Kabeláč is undoubtedly one of the greatest Czech composers of the later 20th Century, until 1989 recordings of his work were only available to those who had access to the archives of Czech Radio (so long, of course, as these had not been erased), and up to now those interested in Kabeláč's music have been referred only to a few scores from the later fifties and sixties. Unfortunately, for the same reasons, there is also no major comprehensive book on the life and work of the composer. The debt to Kabeláč first began to be paid after 1989 by the recording companies, and today several profile CDs of the composer are on the market and the majority of his major works are available to listeners. It has taken a whole ten years of freedom, however, for the composer to attract truly systematic attention. A turning point has been prefigured by the press conference that took place on the 23rd of

March this year in the Gallery of the Liechtenstein Palace, at which three Kabeláč projects were presented at the same time. These were the new Panton CD of Kabeláč piano works performed by Daniel Wiesner, the monographic double number of the magazine *Hudební věda* [Musicology] devoted to Miloslav Kabeláč and the first volume of the Complete Critical Edition of the Works of Miloslav Kabeláč produced by Editio Bärenreiter (*The Sonata op. 9 per violoncello e piano*).



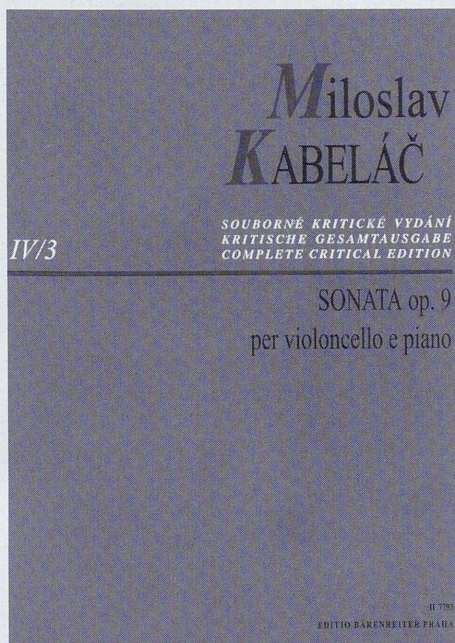
The recording of Kabeláč's piano works presents nearly all his output for that instrument. It shows clearly that Daniel Wiesner, who has abundant experience of performing later 20th-Century music, has a very precise grasp of Kabeláč's compositional ideas and forms of expression. Kabeláč is a composer of particular "purity", transparency and thoroughness in compositional technique, as is especially evident in his piano music, and this demands the same transparency and purity in performance. Daniel Wiesner plays with exceptional precision, but also manages to communicate the great emotional charge of Kabeláč's work. *Hudební věda* [Musicology] 2-3/1999 (which for technical reasons did not come out until this year) was conceived as a temporary substitute for the Kabeláč monograph that has yet to be written. It not only puts together "in one binding" articles and texts by and about Miloslav Kabeláč that we have previously had to search out



scattered in various music periodicals, but also includes the *Collection for the Seventieth Birthday of Miloslav Kabeláč of 1978*, which was earlier available only in a few carbon copies, and a few texts that are entirely new, as it were free continuations of the collection. The texts are accompanied by a List of the Works of Miloslav Kabeláč by Zdeněk Nouza and a special section is devoted to Kabeláč's correspondence. Together with *Hudební věda* 4/1999, which will be dedicated to the general theme of "M. Kabeláč and the Czech Music Fund", this volume will serve as a valuable Kabeláč compendium.

Editio Bärenreiter has scheduled publication of the complete critical edition of the works of Miloslav Kabeláč over ten years. It will consist of five series (I - Orchestral and Concertante Works, II - Works for Choir or Solo Voice with Orchestra or Instrumental Ensemble, III - Vocal Works, IV - Chamber Works and Works for Percussion, and V - Works for Piano and Works for Organ), and should make all Kabeláč's music available. It is worth noting, as well, that this project is also important as the very first complete edition of the works of any Czech composer of the later 20th Century.

/Tereza Havelková/



● There is a new musical project on the Czech Internet, entitled **AudioNet.cz**. It has been created by the Mobil server company, to add a daily news service from the world of digital music to its existing selection of information. The aim is to cover both the field of popular music (the dynamically developing MP3 format and diffusion of music on the Internet) and the field of professional audio (studio technology), and to provide opportunities for the presentation of music projects and the placement of one's own music on this server.

● In the **Talent of the Year** competition for musicians from 14 to 25 years of age from the Czech and Slovak Republics, the winner was twenty year-old **Jana Nováková** who had been a finalist in the competition last year.

Alois Piños

Stella Matutina

Alois Piños is undoubtedly one of the most important personalities in serious music of the later 20th Century. He is the author of many dozens of pieces which have been played all over the world by leading soloists, ensembles and orchestras. He writes instrumental, vocal and electro-acoustic music, and also writes theoretical work, including a whole range of academic texts and the remarkable monograph "Tónové skupiny [Tone Groups]" (Supraphon 1971). He is professor of composition at the Janáček Academy of Performing Arts, and was for many years a permanent lecturer at the Darmstadt courses. He has won many awards both at home and abroad, most recently the 1999 Classic Prize in the category *Original Compositions 1999*. In all his activities he appears blithely unconcerned that this year he celebrated his seventy-fifth birthday... This time we asked him a rather broader range of questions.

A few years ago you won the prestigious Classic Prize for your 3rd String Quartet, and recently the same prize for an entirely new composition, "Stella matutina". What connections and what differences and shifts do you see when you consider the two pieces? You might say that the common features of the two prize-winning pieces, which were written about six years apart could be - and here I'm partly drawing on the critics - tightness and economy on one hand and mutability of sound on the other, a marked range in terms of expressiveness, evocativeness ("dramatic quality") and lyricism of expression, clarity of form and attempt at urgency of communication and a high intensity in the music. Both pieces end with catharsis. And now for the differences. The string quartet is purely absolute music without quotations, allusions, or non-musical references. It is written unconventionally, but for a traditional instrumental ensemble. It emerged from a long-term process of enriching, thinking through and refining my original ideas. And so the electro-acoustic *Cantilena* (1984) and the *Cantilena for Violin, Violoncello and String Orchestra* (1987), show certain melodic, formal and expressive similarities and connections with the quartet, even though it was completed in 1993.

By contrast, the *Stella matutina* came out of a sudden idea I had in 1999. I immediately started to compose the piece and created it in a short period of happy inspiration, and so it could be already be premiered in November 1999. It is an octet for 3 stringed and 3 wind instruments, piano and percussion, which means for an unusual ensemble offering new possibilities. The title refers to a range of non-musical, partly symbolic meanings and to the polarities of light - dark, good - evil, past - future, fleeting - permanent, natural - spiritual. Here we find positive images (the Day Star, Morning Star - a message of illumination, the sun - a message of the new millennium) together with negative images (Lucifer, i.e. bearer of light, the Morning Star as the biblical fallen angel, the prototype of negation, and Aurora, also the Morning Star - initiator of the numerous crimes and miseries of the 20th Century). The *Stella matutina* (i.e. the Morning Star), invoked in the Loretto Litany, then symbolises a golden ray of hope, healing, joy and life in the catharsis of the piece. For example, all the horizontal lines, from fragments in the polyphony to the broad cantilena, emerge by the transformation of passages from the older and later spiritual Marian songs and litanies, while the symbol of the apocalyptic diabolical number 666 (the tritonus - diabolus in musica) is used in the chord structure, and so forth. There are many elements in play that have undergone a process of remoulding and integration. I am also aware, that here there is a certain compositional kinship with my orchestral piece, *České letokruhy* [Czech Annals].

You are gradually approaching an important birthday. What has it been like - from the contemporary point of view - to live through the whole second half of the 20th Century with all its musical transformations, at an age when someone is already old enough to respond to them?

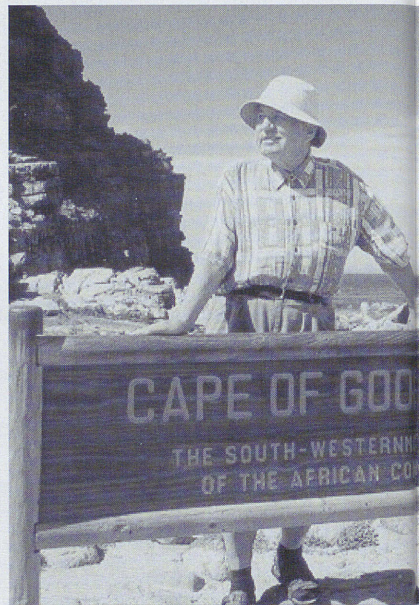
For me as a person who likes searching and finding, exploring new roads, enjoying the risks and adventures that can be involved, this later half of the 20th Century has been close to my heart, captivating and inspirational, since it has been charged with musical and artistic searching, metamorphoses and unexpected and surprising reverses. It shouldn't be forgotten, however, that I have only spent the last ten years of this half century living in a free country. For most of the time I lived under a communist regime which for a person of my temperament and ideas meant always swimming against the tide. I had to face discrimination and invest double the energy just to fulfil a fraction of my ideas.

Has the position of a composer of serious music changed in certain ways over the last 50 years?

The prestige of composers of serious music has been declining all through the 20th Century. More than half a century ago Arthur Honegger was very gloomy about the prospects. With a dash of black humour he wrote that composers were systematically manufacturing goods that nobody wanted. And in the last fifty years contemporary serious music, succumbing to the competition of television and the other mass media that have sprung up like mushrooms, not to mention the general popularity of historical music, has been pushed much further to the margins of interest than was the case in Honegger's lifetime. Today it has ever less space in concert and radio programmes. In the field of contemporary serious music there is a lack of well-informed experts, musicologists, critics, theoreticians, popularisers and managers, and a shortage of experienced people as well as young people. There is a chronic lack of more detailed articles, reviews and studies, and of people able and willing to devote systematic, responsible and long-term attention to the subject, and analyse, map and assess the basic problems in an erudite way. There is a danger that what is valuable in modern music will not be identified, the wheat will not be divided from the chaff and the whole contemporary output will be chaotically mixed up and condemned to oblivion. The demagogic, so-called post-modern view that there is no basic difference between the valuable and the valueless could then take hold. But I strongly believe that the differences between the old and new, the creative and the sterile, the good and the bad and the valuable and the worthless will continue to apply. Hope dies last, even in the case of "serious" composers. Nobody can take that hope away from me and undermine my conviction that creative work is always meaningful in whatever conditions.

You are among the composers who are closely associated with the theory of composition, and are the author of a monograph on "Tone Groups" and dozens of articles. How do you see the position of theory at the moment?

Compositional theory always accompanied practical composition in the past and it still does today. It retrospectively generalises the



characteristic features of compositions and can sketch out new possibilities and give composers new ideas. Its position today reflects the current status of contemporary serious music, which is unfortunately painful. If I can tell you something personal and "more cheerful" - my monograph *Tone Groups*, which Supraphon published in Czech in 1971 and which has so far been studied by approximately five experts and has been leafed through by approximately 20 readers, has now been translated into English after a university research grant, and so the whole world will soon be hearing about it!

Do you register any changes in contemporary music in the last decade of the 20th Century?

There were no marked or dramatic transformations in musical priorities and trends in the contemporary music of the 1990s. The apocalypse failed to happen at the end of the millennium. Of course, after the political revolutions in the Soviet protectorates at the end of the 80s there were deep systematic changes here in musical life as in

other areas. The communist discrimination against people, genre and styles vanished and the enforced monopolies quickly fell apart as freedom was established. We revived musical clubs and founded new ones. There was nothing to prevent activities at home and abroad, except perhaps laziness and parochialism. What we only managed to revive partly and for a short time at the end of the 1960s, and for which we paid dearly afterwards, could now be realised fully and permanently.



Can we still anticipate some kind of "orientation" or development of movements, or is the existing multiplicity of tracks in contemporary music now definitive, and going to last for ever?

Nothing in society is definitive. The "end of history" has not occurred and the phrase was just the eccentric production of a few philosophers. The Eurocentrism of past centuries and naive faith in straightforward progress are certainly gone for ever. There are continuing tendencies, however, both to diversification, plurality and atomisation, and on the contrary to unification, merging - what today is called globalisation. For a time the first predominate in one sphere and the second in another, but neither will disappear for ever. The same applies in a loose, analogical way to the field of culture. Development comes in waves, although these are irregular and unforeseeable in their details.

You are a professor of composition at JAMU. How is it possible to teach composition when there is such a plurality of contemporary musical trends?

It doesn't matter whether something fundamental has happened in music gradually, rapidly or slowly, historically or today, since students have to be informed about it in an effective and experienced way. That happens both in individual composition lessons and especially in collective teaching of the theory of composition. Given the ever accelerating development in art, and in technology as well (which is related to music, for example in electro-acoustic music), the material that a professional composer has to cover today is much more extensive than before. On the basis of the

theoretical information I have just mentioned, the students should then try out various important, contemporary, or coming styles in practice, so that through dialogue with them, and with the help of a series of teachers they can find their own path. What is important in teaching is the actual artistic and human example of the teacher and his individual approach, rigour together with tolerance and mutual trust. I myself try to respect all these conditions and to remain open to whatever each new generation of composers brings. Then I compare it with my own principles, opinions and experiences.

How is the Brno compositional team that you brought to life more than 30 years ago and which has remained a Brno speciality? It's alive and I think it's well. Its been working in the stabilised form of Ivo Medek - Alois Piňos - Milos Štědroň.

Chamber operas have been a favourite with us and in writing them we have tested out various methods. For the opera *The Annals of the Avantgarde Thrown Open or the Cage Affair* we divided up the individual characters and the music belonging to them between ourselves (for example I composed the part of Leoš Janáček, Miloš Štědroň the part of Henry Cowell and Ivo Medek the part of Janáček's dog Čipera). For the opera *The Annals of the Predecessors of the Avantgarde or the Meeting of Slav Giants*, we first agreed in detail on the musical characteristics of all the characters and then allocated ourselves short sections of the opera. For the turn of the century and millennium we wrote a major team symphonic piece entitled *Byly časy, byly* ["Those were the times..."]. It is the first team composition for large orchestra. The Brno Philharmonic has included it in its programme for the next season, but a preliminary performance has already shown that even symphonic music can be effectively written by a team and the method brings lively and interesting results. We are always very keen that the compositional inputs of the composers should interpenetrate as much as possible in the resulting form of the music, producing a new common unity rather than a kind of string of compositions by the individual composers.

What is your creative, or indeed your life credo?

Some of the mottoes of my pieces that continue to be valid for me might express it in a short and I hope eloquent way. The motto of my piece "Dicta antiquorum" of 1966 is the ancient quotation, "Vita sine libertate nihil". I have got to know only too well that a life without freedom is a mere hand-to-mouth affair. Then I could mention the motto to the piece *Gesta Machabaeorum* of 1967. It is a quotation from the Gospel of St. Matthew, which is twice repeated at different points in the text: "Qui autem perseveraverit usque ad finem, hic salvus erit" - "But he that endureth to the end shall be saved". And in my work and throughout my life I have often asked myself the question of the avantgardists: "Why not?" But at the same time there is another side to the coin, the equally important question, "Why?" Both sides should remain balanced.

What has your recent expedition to the "end of the world" brought you in terms of new thoughts and inspiration?

Even in childhood, when I was a passionate reader of books on the adventures of the old sailors and explorers, the Cape of Good Hope was a destination I dreamed of, and I was determined to see it one day. Even in my adulthood it remained a kind of inaccessible, mystical landscape for me, with its history, name and location. When you couldn't even go to Vienna, how could you ever get to the Cape of Good Hope? I have only now been able to visit South Africa and fulfil my dreams, and I have come back euphoric. Many experiences, many inspirations. Of course I don't intend to compose genre descriptive pictures or write folklore studies, but I would like to compose a piece with the title, *Music of Good Hope*. As you can see, the theme of hope that I emphasised in *Stella matutina* (and of course earlier), emerges here as well. I regard the theme as one of the most crucial in life.

/Ivo Medek/

Composers' Birthdays in May

May this year saw personal jubilees for several Czech composers. Here I would like to celebrate at least three of them, all important and deserving figures in later 20th-Century Czech music, in the following "triple medallion": **Svatopluk Havelka** (75) and **Jan Hanuš** (85) shared the same birthday on the 2nd of May, and on the 14th of May the nestor of Czech composers, **Jiří Sternwald** reached the venerable age of 90. Three composers, three different lives and musical careers, a triad of "catalogues of works" which on the public level turn the personalities of their authors into symbols that can be fitted into a rather stereotypical schema: he was born - composed (how could it be otherwise?) from childhood - studied - composed - found recognition (and eventually fame) - composed and went on composing, expressing himself and his response to his time in his music. It was the common fate of our trio to live most of their lives under totalitarian regimes, first the Nazi and then the Communist, and this has undoubtedly affected not only their lives, but also their form of artistic communication and of course the ideas they communicate through it.

The youngest of the three, **Svatopluk Havelka**, a Moravian (born on the 2nd of May 1925 in Vrbsice, the Karviná district), came to music through the violin and started to compose when he was eleven. He attended secondary school under the Protectorate (graduating from the gymnasium in Valašské Meziříčí in 1944), and after the war studied music science at the Philosophical Faculty of Charles University in Prague. During his university studies (completed in 1949), he was a private pupil of K. B. Jiráček in composition in the years 1946-1974 (until Jiráček left for the USA). He started his professional career as a member of the music staff at Czech Radio in Ostrava, where from the beginning he also composed for the ensemble that he founded - NoTa. Its repertoire included folk music and original work based on folk music (it was at this period that Havelka wrote his four music drama suites for recitation, solo, choir, and voice band with chamber orchestra on texts from Moravian folk poetry), and also "variety" music, the entertainment or, if you like, pop music approved by the regime. Havelka continued to compose in the same

style as an army conscript in the Army Music Ensemble. After finishing national service (1954) Havelka decided on a professional career as a composer, and began to write more stage and film music alongside concert works. In 1956 his *1st Symphony* met with great acclaim, and he was already known as an exceptionally talented symphonist and composer of large forms with serious intellectual content. Havelka's subsequent work developed in the same direction. Successive major pieces included the cantata *Chvála světla* [In Praise of Light] on verses by S. K. Neumann, 1959-60), the poem-cantata *Heptameron* (1964), the symphonic poem based on the poem of the same name by H. M. Enzensberger *Pěna* [Foam] (1965), the symphonic picture *Ernesto Che Guevara* (1969), the symphony-ballet *Pyrrhos*

Svatopluk Havelka



(1970), the symphonic fantasy for orchestra *Hommage à Hieronymus Bosch* (1974), *Nonet* (1976), the suite for percussion *Percussionata* (1978), the piece for children's choir, organ and orchestra on biblical texts *Profeteia* (1988), and the oratorio *Poggii Florentini ad Leonardum Aretinum epistola de magistri Hieronymi de Praga supplicio* (1984). In the eighties and especially the nineties Havelka turned more to chamber music and the meditative quality and spirituality of the content of his pieces became more marked: *Tichá radost* [Quiet Joy] for solo viola (1985), *Disegno* for solo flute (1986), *Poceta Fra Angelicovi* [In Honour of Fra Angelico] for guitar (1987) *Soliloquia animae ad Deum* for clarinet and piano (1991), *Skrytá mana a bílý kamének* [Hidden Mana and White Stone] for two percussion players (1992) and other works. From the beginning Havelka's musical language has grown

from the folk traditions of his native region, to which - as his technical maturity increased - from the mid-fifties he added tendencies to monumentally vaulted musical structure (symphonies, cantatas and symphonic pictures). In the sixties Havelka enriched his musical language with elements from the then New Music, especially by the use of controlled aleatorics and the music of timbres (which he employed notably in *Honour of Hieronymus Bosch*). His mature music makes use of a wide spectrum of traditional and very modern techniques combined in an individual and expressively effective way. He has been honoured for his work with two State Prizes (1961 for *Chvála světla*, and 1989 for his oratorio on the condemnation and death of Jerome of Prague) and many other prizes (especially for his extensive film music, including the scores for V. Jasný's films, *Až přijde kocour* [When the Tomcat Comes], and *Všichni dobří rodáci* [All the Good Countrymen], and also *Pane vy jste vdova* [Sir, You're a Widow], *Ucho* [Ear], *Princ a večernice* [The Prince and the Evening Star], *Božská Ema* [The Divine Ema]). From February 1990 S. Havelka has been professor of composition at the Music Faculty of the Academy of Performing Arts in Prague. His musical output has not been huge in quantity, but it would be hard to find there any compositions that are marginal, second-class or formal. Havelka is a composer who always composes with great seriousness and honest striving for the effective communication of authentic and deep spiritual experience.

Jan Hanuš was born in Prague (2nd of May 1915) exactly ten years before S. Havelka. Like Havelka, he came to the study of composition after elementary school and while also studying at a commercial academy, taking private lessons with Otakar Jeremiáš (1932-1940). After graduating from the commercial academy he also studied conducting at the Prague conservatory. In addition to his artistic activities Hanuš worked after leaving the commercial academy in a series of music publishing houses: he started at the publishers belonging to his grandfather Fr. A. Urbánek, where he was manager during the war and in the first years after the Liberation, from 1949 he was an editor at the National Music Publishers Orbis, and later editor-in-chief of the music section of SNKLHU (The State Publishing House for Belles Lettres, Music and Art, SHV (the State Music Publishers - later Supraphon) and finally at Panton, where he was director for many years. He used his natural organising abilities as an officer of the former Union of Czechoslovak Composers, Czech Music Association, Czech Music Fund, Prague

Spring Festival Committee and many other organisations and clubs. As a composer his starting point was the development of national musical traditions enriched in the spirit of the principles of his teacher O. Jeremiáš, particularly in harmonic elements and tone colour. From the beginning of his independent composing career Hanuš emerged as a composer of intellectually serious philosophical and dramatic works, and with a tendency to choose ambitiously large-scale forms and sound. He systematically enhanced his musical language with new elements (including elements of electronic music) without changing the basic character of his authorial style in any conspicuous or contradictory way, and in this Hanuš's creative development represents a model example for the main evolutionary line of 20th-Century Czech music. Under the Nazi occupation he devoted his music to the service of patriotic and resistance ideals, as is clear for example from the cantata *Země mluví* [The Earth Speaks] on a text with the same title by the poet V. Dyk (1940), his *1st Symphony* with alto solo on the text sequence *Stabat Mater* (1942) and the opera *Plameny* [Flames] (1944). His work developed fully after the liberation, when Hanuš wrote music in practically all genres and in all of them created music of outstanding qualities. So far he is the author of five operas (*Flames*, *The Servant of Two Masters*, 1958, *The Torch of Prometheus*, 1963, *Fairytale of One Night*, 1968, *The Dispute about the Goddess*, 1984), three ballets (*Salt above Gold*, 1953, *Othello*, *Labyrinth*, 1982), oratorios and cantatas (*Song of Hope*, 1948, *Ecce homo*, 1980, *Song of the Brothers of the Sun*, 1983, *Mother of the Poor*, 1987), seven symphonies (1942-1990),



Jan Hanuš

Concertante Symphony for organ, harp, timpani and strings (1954), concertante pieces with orchestra (*Concerto-fantasia for violoncello and orchestra*, 1991, *Concerto for Violin and Orchestra*, 1987, *Passacaglia concertante for two violoncellos, celesta and strings*, 1985, *Double Concerto for Oboe, Harp and Orchestra*, 1965, *Musica concertante for violoncello, piano, wind instruments and percussion*, 1970, and *Aristophanean Variations for Small Orchestra and Piano*, 1987), and a significant number of chamber, choir and vocal works. Jan Hanuš is one of several Czech contemporary composers who systematically devote themselves to spiritual music and directly liturgical music, and he is one of the very few who did so under the communist regime, which was extremely hostile to this kind of music. In the catalogue of his works we find seven masses including a large number of other pieces for religious and concert purposes (*The St. Matthew Passion*, 1978, *The St. John Passion*, 1982 and others). His book of memoirs, *Labyrint svět* [The Labyrinth of the World] (Odeon, Prague 1996) is valuable in content and polished in literary style.

The Nestor of contemporary Czech composers, **Jiří Sternwald**, celebrated his 90th birthday on the 14th of May. A native of Prague and graduate of technical school, he came to music through practical amateur activity, including composition (from the age of fourteen he wrote songs and dance pieces).

He came to professional studies at the Prague conservatory relatively late - at the age of 25 - and in composition was one of the last pupils of R. Karel (1935-1940) as well as O. Šín and J. Kříčka. At the conservatory he studied not only composition but also violin under V. Bastař and B. Voldan. He worked for many years as a practical musician, a violinist, and later collaborated with E. F. Burian for whose theatre he created a series of stage scores. It was in the first years of the Occupation that he began to work with film, foreshadowing what was later the main line of his activities as a composer (together with music for theatre) which culminated in the post-war period with a remarkable quantity of music for full-length films, as well as medium-length and shorts - animated, documentary and informational (including music for the full-length films *Zocelení* [Steeling - State prize 1950, *Krok do tmy* [Step in the Dark], *Daleká cesta* [Faraway Journey], *Hudba z Marsu* [Music from Mars], *Žižkovská romance* [Žižkov Romance], *Transport z ráje* [Transport from Paradise] and others). At some periods this workload meant that concert composition was pushed to the background, but



Jiří Sternwald (in 1965)

Sternwald never entirely renounced it. He is the author of a range of chamber, orchestral, vocal and musical-dramatic works (*Symphonic picture on motifs from the film Steeling 1971*), festive music for symphonic orchestra and choir, 1974, *Emphase* [Emphasis] for orchestra and altos, 1975, the musicals *Divotvorný klobouk* [The Magic Hat] by V. K. Klicpera, 1952, and *The Eleventh Commandment* by Fr. Šamberk, 1954. The best known and most successful of Sternwald's concert works is clearly the concert-length cantata *Rok na vsi* [A Year in the Village] for recitation, soloists, children's choir and orchestra. The genesis of this work can be traced back over a relatively long period - to the tape *Children's Year in the Village* for Burian's "D" Theatre at the beginning of the forties, when Sternwald definitely thoroughly explored collections of Czech folksongs and nursery rhymes, especially the Erben Collection. This latter was the source of the last verses of the cantata, which was written in 1975-76. The work is divided into four separate parts based on the four seasons, and these are subdivided into smaller thematically defined sections linked up by spoken commentary. It was with a performance of this attractive work on the 24th of April in Prague that our musical public honoured the composer's jubilee birthday this year.

/Jaromír Havlík/

● The first in a series of occasional publications by the British Dvořák Society bears the title **Rudolf Firkušný 1912-1994**. It contains a biographical sketch by Graham Melville-Mason and a discography compiled by Richard Beith.

5th Concours Moderne

COMPETITION

The international Concours Moderne Competition for students at the European conservatories and music academies in the CHAIN network took place on the 14th-16th April at the Music Faculty of the Janáček Academy of Performing Arts in Brno. The four preceding annual competitions had taken place in Weimar (Germany), and in Biel (Switzerland), and this was the first year that the Czech Republic acted as host country and the event was organised by a Czech school.

The terms of the competition set no limits to the instruments that can be used, and musicians may enter as soloists, in duos or in trios. This year ten of the thirteen entrants were soloists, which was in no way surprising given the defining condition of the Concours Moderne, which is its focus on contemporary music. The music of the 20th Century - and especially contemporary music - demands very specific approaches from the performer, more than standard knowledge of techniques, and a certain mental capacity (openness and versatility) or the ability - and willingness! - to adapt to a "different" way of musical thinking. The Concourse Moderne Competition is in this sense a deeply meaningful project encouraging a shift in musical understanding towards the contemporary horizon. It is an occasion where participants "play" in a common language - the language of contemporary music. This means that the criteria of comparison are not derived from established models, but are generated from within the music of the new epoch and are de facto formed by it. Where the model of the music to be shaped is not yet fixed, the expressive aspect of the music and the way it actually works in the moment of its materialisation on the podium plays a much larger role. Pieces like Pärt's *Fratres* represent an innovative phenomenon of such competitions - when the author allows such a range of variation in the instruments, it is impossible to concentrate simply on *how well* the musicians play the music, and one must also consider *what* they manage to extract from it and communicate to the audience. Here the world of contemporary music is presented as a unique world that is fully functional communicative and self-renewing. Composers like Luciano Berio, Pascal Dusapin, Edison Dënisov, Witold Lutoslawski, Georg Katzer and Louis Andriessen are the authorities *par*

excellence, whose works are a code for the stylistic map of contemporary music. Among the contestants in Brno were students from the conservatory in Luxembourg (flautist Anne-Sophie Garber), Enschede (recorder player Martina Meyer and the accordion duo Nihad Hrustanbergović and Mascha Van't Spijker), Strasbourg (clarinettist Manuel Metzger) and St. Petersburg (the duo Ludmila Lelekova and Elena Rubina - mezzosoprano and piano), and academies of music in Detmold (oboist Chon Mi-Young), Biel (accordeonist Felix Bamert), Weimar (accordeonist Alexander Voynov, pianist Motoi Kawashima), Wrocław (duo Elzbieta Zygadlo and Malgorzata Kogut - violin and piano) and Salzburg (marimba player Sugishita Rizumu). Young Czech musicians were represented by students of the Janáček Academy of Performing Arts Norbert Svačina (trombone) and Štefan Bugala (marimba). As far as technical maturity was concerned, there were few major differences between the contestants. Comparison of the artistic level of the performances is traditionally more interesting, if more subjective, but given the great variety of the instruments it is rather difficult. The one exception was that of the two contestants both playing the marimba, who both chose the same piece for the second round - *Ultimatum I* by Nebojš J. Živković. The two performances represent opposite artistic poles, neither of them misconceived and neither prevailing. Sugishita Rizumu gave an exhibition of computer-like precision, which virtuosity lifted into a kind of ecstasy. Štefan Bugala related the same music to completely different dimensions, showing an empathy to the course of the piece and its resonances in real and psychological space - but naturally somewhat at the expense of technical perfectionism. Rizumu was in the end one of the five finalists and gained fifth place. Bugala - together with Manuel Metzger - carried off the Student Jury Prize.

The international jury awarded the First Prize in the 5th annual Concours to the accordionist Alexander Voynov (Weimar), who shaped all his chosen pieces with deep commitment and whose performance of the *De Profundis* by Sofia Gubaidulina, in particular, was peerlessly persuasive. The second prize went to the duo of Elzbieta Zygadlo-Malgorzata Kogut (Poland) and the third to recorder player Martina Meyer (the Netherlands). From a position in the womb of Czech musical cultural one can only rejoice that a competition of this kind exists and that this year a Czech school has embraced it. The Janáček Academy of performing Arts also gave its students and the public the chance to watch both rounds and the final concert at which the winners were decided.

/Wanda Dobrovská/

Works by Czech Composers premièred in 1999 Part 1 A - Kol

- Ondřej ADÁMEK *Strom a zvíře* [Tree and Creature], for solo percussion (1999, 9')
Gressus meos, for solo baritone (1999, 5')
 Josef ADAMÍK *Il ritorno*, for clarinet and piano (1999, 27')
Vzpomínky na lepší časy [Remembering Better Times].
 Piano Cycle (1999, 45')
 Milan BÁCHOREK *Confrontations* for violin, harpsichord and chamber string orchestra (1998, 14')
 Mojmír BÁRTEK *Ballata con moto*, for wind orchestra (1999, 3'10")
 Hanuš BARTOŇ *Míjení času* [The Transience of Time], for clarinet, flute, violin, viola, cello, piano and synthesizer (1999)
 Jaromír BAŽANT *Four Dance Fantasies* for accordion (1998, 9'30")
Czech and Moravian folksongs for soprano recorder and piano (1999, 7')
Štáhlavy folksongs for tenor, alto, pipes and piano (1999, 11'30")
 Jan BERNÁTEK *Three songs on poems* by St. Therese of Lisieux for soprano and organ (1998)
 Jiří BEZDĚK *Oblak a dým* [Cloud and Smoke], for soprano and piano (1993, 15')
 Zbyšek BITTMAR *Tři pětihrany* [Three Pentagons], for flute (piccolo), 3 clarinets and bass clarinet (1991, 10')
 Iva BITTOVÁ *Quatuor pour Cora*, for string quartet, singing without text and other sounds (1998, 18'40")
 Polykačka nožů [The Knife Swallower], for voice without words, string quartet, clarinet

- and soprano recorder (1998, 3'45")
 Makrokosmos [Macrococosmos] for piano (1998, 14')
 Otava [Aftergrass], for three-part children's choir a cappella (1997, 5')
Imagination for violin and piano (1998, 9'40")
Quasi sonata per clavicembalo (1998, 15')
 Josef BLATNÝ *Lotr na pravici* [The Thief on the Right]. Oratorio (1953)
 Pavel BLATNÝ *Kruh* [Circle], version for violin, clarinet and string orchestra (1997, 8')
Hommage a Pavla Kyticová. Three movements for wind quintet (1998, 10')
Damabrom. Three movements for percussion and jazz orchestra (1997, 12')
Vodní hudba [Water Music]. Three pieces for four-handed piano (1998, 9')
Malá koláž [Small Collage for saxophone quartet (2nd version) (1999, 9')
Pohádky [Fairytale] for voice and piano on texts by J. Skalková (2nd part) (1998, 10')
Stránka ze skicáře [Page from a Sketchbook], for solo violin (1999, 8')
Per tre voci, for 3 flutes (1999, 7')
 Sylvie BODOROVÁ *Concierto de Estio*, for guitar and string orchestra (1999, 17')
Ama me. Song cycle for baritone and piano (1999, 18')
 Three Miniatures for Due Boemi, for bass clarinet and piano (1997, 9'30")
 Josef BOHÁČ *Soukromé poselství* [Private Message], for solo trombone
 Jiří BULIS *Emil František BURIAN* *Bubu* of Montparnasse. Opera (1927)
 Věra ČERMÁKOVÁ *Prolínání* [Permeating]. Two duets for flute and organ (1998, 9'30")

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// This quote comes from the publication **The Organ of the Municipal House in Prague**. It is published in Czech, English, German and French versions and contains 32 colour photographs and a CD with organ music recorded on this organ. The text of the publication is not only accessible to a broad music loving public, but also has standard information for professionals - organists, organ builders and organologists. The price of the publication including CD is 295,-Kč. This publication together with detailed information about concerts and guided tours is available daily from 10 a.m. to 6 p.m. at the*

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Price list

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Municipal House in Prague
2000
festival organ summer

- Jaromír DADÁK Balada for piano (1998)
Capriccio and Balada for piano (1998)
- Dan DLOUHÝ Manipulace [Manipulation]
Divergence, for voice and multi-effect processor (1997, 4'30")
Konflikt [Conflict], for wind and keyboard synthesizers (1996, 6')
Sublimace [Sublimation], for percussion
Aeria, for 1 player on zither, metal plate and small percussion instruments (1994, 7')
Konvergence [Convergence], for audiotape (1997, 6'08")
Pátý element [Fifth Element], for electrified string quartet, synthesizers, theremin, percussion and audiotape (1999, 16')
Sublimace [Sublimation], for theremin and audiotape (1999, 8'03")
- Lukáš DOBRODINSKÝ Opus sine nomine, for flute and harp (1988, 7')
- Martin DOHNAL Vnuknutí [Suggestion], version for bells and piano (1999, 8')
Sonata for Piano no. 2 „Litany to the Holy Spirit“ (1998, 12')
Mysterium Jobovy trpělivosti [The Mystery of Job's Patience], for flute, violin and vibraphone (1999, 12')
Sonata for Solo Cello „Job in Winter“ (1998, 10')
Sonata for Cello and Piano no. 1 „Memento mori“ (1999, 16')
Uno per quattro, for flute, oboe, guitar and cello (1998, 9')
- Eduard DOUŠA Láska a smrt [Love and Death]. A song cycle for voice and piano (1999, 70')
- Eda DRIGA Four Songs on Folk Texts
- Libor DŘEVÍKOVSKÝ Small Serenade for 4 Saxophones (1998, 8')
Sútička [Little Suite] for children's instrumental ensemble of wind, string and percussion instruments (1999, 5')
- Markéta DVOŘÁKOVÁ Nezelený muž. [The Ungreen Man]. Five Songs for Tenor and Piano (1999, 10')
- Petr EBEN Chrámová. Song for girls' choir and organ (piano) on words by Václav Fischer (1999)
Anno Domini - Vorübergang des Herrn. Oratorio for soprano, baritone, three choirs, organ and chamber orchestra (1999, 01:02')
Liturgical Suite. Arrangement of liturgical chants for chamber male choir and organ (1999, 30')
Abba Amen, for choir a cappella (1999, 3')
Veni Creator Spiritus, for solo piano
Campani gloriosi, for organ (1999, 10')
Octave etude for piano (1999, 4')
Guttenberg toccata for organ, trumpet and trombone (1999, 4')
Psalm 8, for children's choir
- František EMMERT Sonata for Piano no. 7 (1999, 14')
Biblical Songs - De Profundis, for soprano and organ or piano (1986, 6')
Magnificat, for children's choir and portative (1999, 13')
Sonata for Solo Violin (1996, 16')
- Leoš FALTUS Abbreviazioni I, for flute, viola, bass clarinet and piano (1966)
- Jindřich FELD Divertimento for wind orchestra
Vivat musica! Kasace for recorder ensemble (1998, 3')
Concertino for cello and string chamber orchestra (1999, 16')
- František FIALA Immense coeli conditor. Choral fantasy for viola and strings (1999, 9')
- Juraj FILAS Concertino doppio per virtuosi, for violin, cello, and string orchestra
- Jan F. FISCHER Concerto for two harps and chamber string orchestra (1997, 23')
Ariettes. Five songs without words, version for soprano and piano (1997, 13'30")
- Luboš FIŠER Sonata for Orchestra (1998, 12')
- Daniel FORRÓ Delta Phi Alpha for 2 wind quintets
Eufonie II, for electronic instruments. Electronic micro-interval music (1999, 11')
Nic než... [Nothing but...], for piano or digital piano (possibly with tape) (1999, 6')
- Alexej FRIED Allegro from Sonatina bravura arranged for xylophone and piano (1990, 5')
Three Characteristic Etudes for solo French horn (1990, 6')
Kontrasty [Contrasts] for French horn and piano (1996, 8:45)
Sonatina drammatica, arranged for xylophone and piano as ballet music (1990, 13')
- Miloslav GAJDOŠ Small Concerto for marimba and string quartet (1999, 12'40")
Moravian Dance for double-bass (1998)
Bottesiniana I, for voice and double-bass (1999)
Bottesiniana II, for voice and double-bass (1999)
- Petra GAVLASOVÁ Souvětí [Compound Sentences], for string orchestra (1999, 10')
Sedm [Seven]. Septet for flute, violin, trumpet, French horn, bassoon, double-bass and piano
- Jiří GEMROT Concertino for Harp and Strings (1998, 20')
Sonatina for Soprano and Alto Recorder (1998, 10')
- Peter GRAHAM Goelian, for flute and violin (1999, 9')
Il sogno, for three players 1979 8')
Fragment II, for cello and piano (1998, 3'20")
Usínání [Falling Asleep]. Musik in der Dämmerung für 6 Stimmen, for voice without text (1976, 20')
Work, for soloist on percussion instruments (1999, 10')
Chamber music In memoriam Václav Tejkal, for bass-clarinet, viola, double-bass, harp, percussion and piano (1999, 11')
Te Deum. (1999, 23')
Seatrade (Selected and Transformed Details from Trois Morceaux en forme de poire by Erik Satie), (1995, 9')
Čtyři (chabá) preludia [Four (languid) Preludes based on Erik Satie, for piano (1994, 10')
Křehké vztahy [Fragile Relations], version for piano (1986, 6')
Martin Erdman's Concert in Brno Was Cancelled, for piano (1994, 11')
Elegia sulla morte di Luigi Nono, for piano (1994, 19')
Secreta, for soloist on percussion instruments (1995, 5')
- Čestmír GREGOR ...odešla po špičkách [...she left on tiptoe], for string orchestra (1998, 10')
1st Sonata for Violin and Piano (1998)
- Jan GROSSMANN Introduction and Passacaglia for Organ I (1996, 8')
Missa mussitata (quiet mass), for viola, cello and two violins (1999, 9')
Ormai, for percussion and electronics (1998, 15')
- Miloš HAASE Fantasy and Fugue op.75b for organ
- Alois HÁBA Sluneční píseň [Sun Song], for soprano, alto, bass and 5 instrumentalists to words by St. Francis of Assisi (1998 7'30")
- Václav HÁLEK Jiří HANOUSEK Mini-suite for Piano (1989)
Capriccio for piano and strings (1979)
- Jan HANUŠ Věže babiloňské [The Towers of Babylon]. A symphonic allegory of pride, fall and knowledge (1998, 20')
7th Symphony - Klíče království [Keys to the Kingdom], for soprano and baritone solo, mixed and female choir and orchestra (1990, 42')
- Tomáš HANZLÍK Concerto grosso, for stringed instruments (1997, 12')
- Svatopluk HAVELKA Hymnos. Chamber cantata for baritone, clarinet and vibraphone on a Greek text of the Apostle Paul to the Philippians (1999, 11')
- Ilija HURNÍK Amorosa. Songs on folk texts from different nations (13')
Feminae sanctae Bohemorum (1995, 11')
Divertimento, for harpsichord, flute, oboe, clarinet and bassoon (1997, 11')
Velikonoe [Easter]. Chamber cantata on folk texts for children's choir and chamber ensemble (1996, 13')
Variations on a Theme by Beethoven, for viola and piano (1998, 9')
- Lukáš HURNÍK Konstelace [Constellations] for string orchestra I-IV (1999, 8')
- Radomír IŠTVAN Music for Clarinet and Piano (1998, 8'30")
Šest drobností [Six Trifles] for two flutes (1988, 6'50")
- Bedřich JANÁČEK Elegy for Organ (1998)
Fantasy on the St. Wenceslas Chorale, for organ and brass quartet (1999)
Fantasy on the Swedish Chorale, Herre, när din dag är inne, for organ (1999)
- Karel JANOVICKÝ A Bed of Roses. Song cycle for tenor and piano (1998, 16')
Quartet for flute, oboe, guitar and cello (1998, 22')
Sonata for alto saxophone and piano (1999, 17')
Bed of Roses. Song cycle on words by Richard Robbins
- Olga JEŽKOVÁ Missa in honorem sancti Adalberti for soprano, mixed choir, violin, celesta and percussion (1997, 20')
- Milan JÍRA 6th Sonata for Piano (1997, 10')
- Marta JIRÁČKOVÁ Pár s hlavami plnými oblaků [A Pair with Heads Full of Clouds], for bass-clarinet and piano (1998, 12')
- Jan JIRÁSEK Music for the film "Kuře melancholik" [Chicken the Melancholic] for soloist and symphony orchestra (1999, 70')
Te laudamus, for mixed choir (1998, 8')
- Jindřich JIRKOVSKÝ Dance Suite for accordion and piano (1996)
- Josef JISKRA Serenade
- Zlatica JURISOVÁ Lesní studánka [Forest Fountain]. Children's choir from the cycle „Slunce na západě“ [The Sun in the West] on words by J. V. Stádek (1998, 1'30")
Sonata ad libitum for harpsichord (1999, 8')
- Leon JUŘICA Suite for 4 French horns (1999, 11')
- Ladislav KAJSTURA Skici [Sketches] (1979, 18')
Salve Regina, for mezzo soprano, French horn and organ (1998, 4'30")
- Viktor KALABIS Capriccio for 2 violins and piano (1998, 10')
- Milan KAŇÁK Agadir. A one-act opera (1999, 20')
- Afrodita KATHMERIDU Triptych for Two, for alto flute and guitar (1999)
- Jan KLUSÁK Zemský ráj to na pohled [Earthly Paradise at First Glance]. Symphonic poem (1998, 15')
- Michael KOCÁB Toccata from Variations on a theme of Corelli for piano
- Čtirad KOHOUTEK Maškarní volenka [Masked Ladies' Privilege]. An alternative piece for piano (1974, 1')
Oživené zátiší [Still Life Brought to Life]. Fragment for solo tenor saxophone (1997, 8')
Oživené zátiší [Still Life Brought to Life]. Fragment for solo bassoon (1995, 8')
Two Pieces for Organ (1998, 10'30")
- Jiří KOLLERT Ritornel II, for string quartet (1993)

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