

# Czech. music 2001



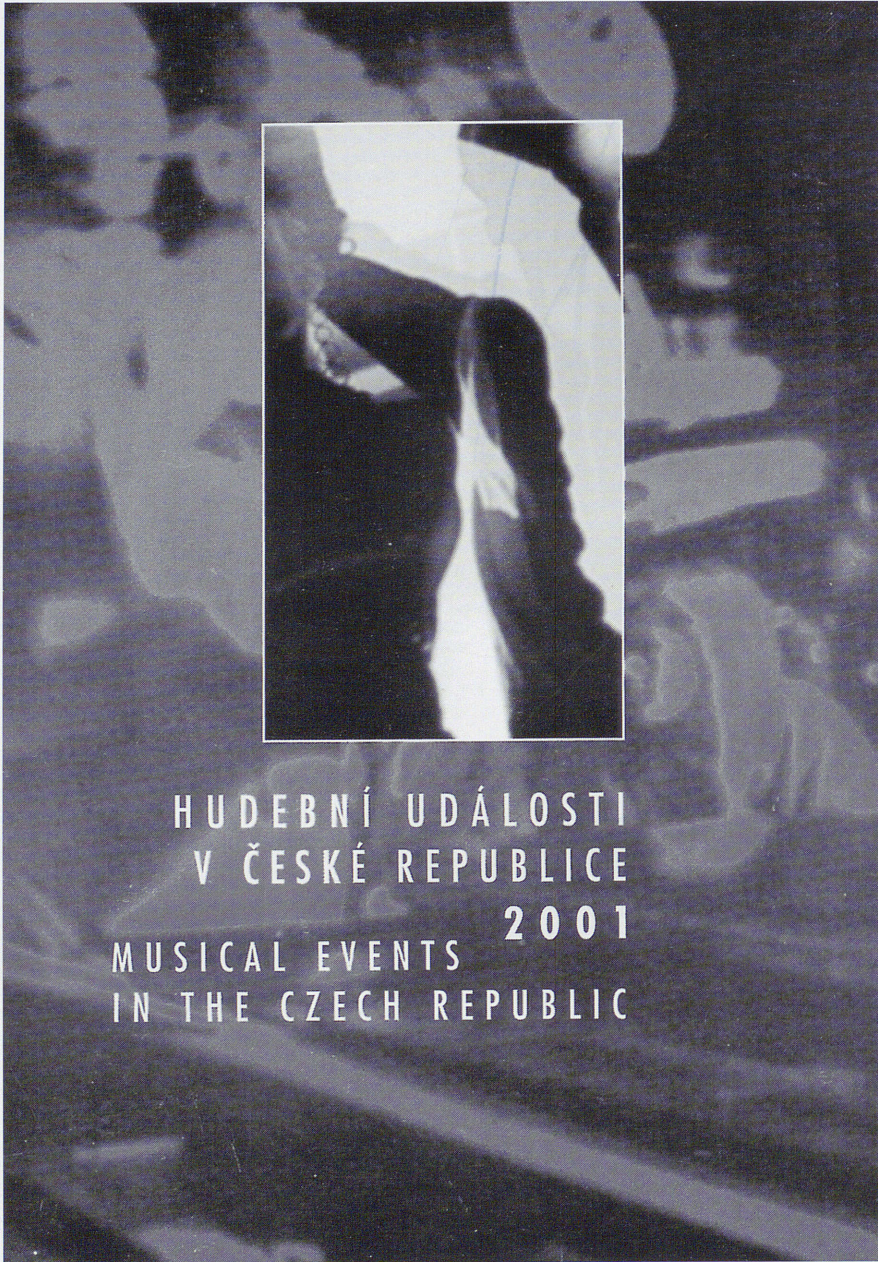
**Interview with Petr Kofroň**

New Music Marathon

Musica Iudaica Festival

Bohuslav Martinů Festival 2000

# THE COMPLETE INFORMATION ON MUSICAL EVENTS IN THE CZECH REPUBLIC IN 2001



HUDEBNÍ UDÁLOSTI  
V ČESKÉ REPUBLICE  
MUSICAL EVENTS 2001  
IN THE CZECH REPUBLIC

You can order the publication for 9 USD  
by mail from the **Czech Music Information Centre,**  
**Besední 3, 118 00, Prague 1, Czech Republic**  
or by e-mail: [his@vol.cz](mailto:his@vol.cz).  
Payments are accepted by cheques payable to the  
Czech Music Information Centre.

MUSICAL EVENTS  
IN THE CZECH REPUBLIC

# DEAR READERS

With the advent of the New Year, Czech Music magazine comes to you in a new and expanded form. We believe that the changes make the magazine more attractive and more reader-friendly as a source of information. Naturally, there is no change in the basic content of the magazine:

it will still be offering you portraits of composers, performers and ensembles, reviews of festivals, important concert events and operas, and up-to-date information on new CD recordings of Czech contemporary music including reviews. The graphic design has been changed and we hope improved, and the magazine has been expanded by four pages, on which we shall be bringing you more news not only from the world of classical music, but also from jazz and alternative genres. We also want to provide more information on events relating to Czech music abroad. From now on, our regular lists (overviews of music events and catalogue of premiered works) will be printed on separate insert pages for easier archiving, and they will no longer be limiting article space in the numbers with which they are published.

We hope you will like the new face of Czech Music, and look forward to hearing your views and comments.

**ADAM KLEMENS**  
EDITOR-IN-CHIEF

## Czech music 2001 CONTENTS

PAGE 2	BEING IN SOUNDING MUSIC
PAGE 5	THE BOHUSLAV MARTINŮ FESTIVAL 2000
PAGE 6	MARATHON OF NEW MUSIC 2000
PAGE 8	DAYS OF CONTEMPORARY MUSIC FESTIVAL 2000
PAGE 10	ZDENĚK ŠESTÁK AT SEVENTY-FIVE
PAGE 11	MUSICA IUDAICA 2000
PAGE 12	ON BRNO MULTIMEDIA ART OF THE SIXTIES
PAGE 13	THREE DAYS PLUS 2000
PAGE 14	FIBICH: COMPLETE CONCERT MELODRAMAS
PAGE 14-15	REPORTS
PAGE 15	PETR MATUSZEK: SOLO FOR VOICE
PAGE 16	CONTENTS CZECH MUSIC 2000

The Editor would like to request all our friends who reprint material contained in Czech music 2001 kindly to send him either the respective copy of their publication or otherwise to inform him about the reprinting of our texts, and thanks them in advance for their courtesy in this matter.

Czech Music 2001 is issued bimonthly with the support of the Ministry of Culture of the Czech Republic, Bohuslav Martinů Foundation, Leoš Janáček Foundation and the Czech Music Fund by the **Czech Music Information Centre**, Besední 3, 118 00 PRAHA 1, CZECH REPUBLIC.  
Fax: ++420 2 57317424, Phone: ++420 2 57312422  
E-mail: his@mbox.vol.cz  
<http://www.musica.cz>

The subscription fee is \$ 25 for Europe, \$ 30 for overseas countries, or respective equivalents.

If you want to be put on our mailing list please write to the Editor.

The Editor: Adam Klemens

Translation: Anna Bryson

Graphic design: Altair DTP studio, Libor Kačaba

Photos: O. Němec (p. 2), Z. Chrapek (p. 5),

K. Šuster (p. 6,7) and Archives

Print: Tobola

ISSN 1211-0264

# BEING IN SOUNDING MUSIC

The Seven Paths of Petr Kofroň

WANDA DOBROVSKÁ

## The First Path Petr Kofroň - Composer

What does it mean to you to "be a composer"? Is it a vocation, an obsession, some form of search? More and more it's actually a kind of pain. This is because in the 20th Century it has become harder and harder to express musical ideas. Classical notation is terribly constraining, and other kinds of "graphics" have turned out to be limiting as well. Giacinto Scelsi had a good solution to the problem - improvising and then having his music "written down". This was the seed of what has become an important trend today - to write music less and make music more. In classical music I think the old system of "composer plus or contra performers" is obsolescent, and there is a major shift to the "composer-performer". It began with improvising, and has been continued by performers on the boundary of rock and new music - Zorn, Goebbels, Oehring... It's a fascinating new way of perceiving music for listeners as well and makes sense of the popularity of what is known as "World Music", in which a defining element is the fact that the musicians on the podium are making music "at this very moment" in the framework of the "compositional world" given by their ethnic identity, region. "This is why I get more out of every kind of active "being in sounding music".

### Isn't this an exhibitionist approach?

Exhibitionism is obviously part of performance. But today I don't see it as such a bad thing. Knowing how to play the bass and spinning it round a couple of times when playing furiously is a kind of exhibition. But it's an exhibition of my enjoyment and the way the pleasure gives me so much energy I can do it.

### Which of your works to date do you rate most highly?

Given what I've just been saying, I obviously don't rate any of "my works". In the summer I thought I was dying, I wrote my will and actually I couldn't have cared less what happened to all that written paper. Because for me my most valuable experiences had been in the moments of "being in music", in moments of ecstasy when you cease to be yourself, sometimes playing "your music" but



sometimes playing "someone else's". And since I'm old, I no longer see any difference between being in music by John Zorn or music by Bedřich Smetana.

### What plans for composition have you got in mind at the moment?

After experiences with transforming compositions by Miroslav Šimáček, Petr Křečan, Filip Topol and Blixa Bargeld I would like to carry on and do something in the same spirit. I would like to use a computer to get together some musical examples quickly, so that I could then actively "interpret" them.

## The Second Path Petr Kofroň - Teacher

Not long after completing your studies at the Janáček Academy in Brno you started to teach and did so for several years. This was quite a long time ago, but still - what

### did you gain from those years?

The only positive thing about the teaching was that I learned to stop being shy in front of large groups. Otherwise I regard those years as wasted.

### If someone offered you a teaching post today, would you take it?

Only if it involved some form of actively creating something.

Many of your colleagues - composers and performers - regard teaching as the crown of their professional careers. Two years ago I myself realised that in refusing an appointment at the conservatory, I was repudiating what was evidently a very strong cultural tradition. Do you have no ambitions of this type?

I think that teaching is developing in a distinct direction. Either it's a matter of team work on the basis of a relationship of partnership and discussion, or as far as

individual teaching is concerned I would rather choose the path of finding some guru and absolutely submitting myself to him. To go to a lecture room and spout something about Cage is nonsense.

**What is a relationship of partnership and discussion? Education doesn't generally take such a form in this country, although you might find the odd class or subject here and there. Do you have some foreign "model" in mind?**

I don't know what our school system looks like at the moment, but the whole information boom (the Internet) must necessarily lead to a dialogic form of teaching, in which all the facts are available, and the question is just one of thinking and talking about them.

**The guru-pupil relationship is also not particularly common here. It's true that there are various courses, summer schools and workshops as an alternative to classical training. Would you be willing to work in this way - in the role of guru?**  
I'm not a guru, but if I had to go and "learn something" myself, that is the form I would choose. I've actually had several such teachers and it suited me very well.

## **The Third Path Petr Kofroň - Artistic Director of the Agon Orchestra**

**Agon was founded in 1983. Under the communists it was an island of music behind the Iron Curtain and after the Velvet Revolution there was a period when it joined the process of "paying debts" to musical culture. Then it dived into commercial operations - without being destroyed or becoming alienated from serious musical mechanisms, and today it is somewhere...where exactly? I don't know. How much do you identify with the orchestra?**

Agon is now a community of people who - although everyone is completely different and comes from a completely different environment - produce a common energy at rehearsals and concerts. And so "we are all one body". It's actually a kind of love. We play as we play because we all love each other.

**Where is Agon heading at the moment?**  
I believe we are definitively outside the

field of "contemporary serious music" as this is perceived in the Czech Republic and maybe in Central Europe as a whole. For me it's a new kind of folklore. And I mean that in the simple sense that we all have an awareness of the music of the whole world and we are capable of creating "our territory" within it. Working with the players is more like a gypsy band - "play for your life, have a joint, you've got to go crazy", and written music doesn't interest gypsies.

**What do you rate highest among Agon's achievements?**

The atmosphere of the concerts in the last two or three years, when we have managed to get people carried away by putting everything into it. These are truly fantastic rituals, at which you are always being initiated into something and you don't know precisely what it is.

**Do you regret that fact that Miroslav Pudlák and Martin Smolka have left Agon?**

I don't regret it. There is no point in regret in music making. Music is joy.

**You say that lecturing somewhere on Cage is nonsense. Is that the reason why after a certain period you stopped distributing accompanying texts at concerts and your CD recordings are entirely without commentaries in the booklets (your last double album didn't even have a booklet!)? Beforehand you were absolutely punctilious about this..**

I went through a stage when I thought that one ought to talk about music - I dutifully wrote an analysis of all my compositions, later we published a magazine, and the concerts were equipped with fat brochures. Today we don't do any of this for three reasons. First of all I have found that you can't speak about music, and "whereof one cannot speak, thereof one must be silent". Then, you don't find theoretical articles coming out about gypsy bands (and if so, then in a completely different intellectual field, disgustingly musicological, such as "The Role of the Diminished Seventh in Moravian Folksong"). And finally, Czech writing about music has become such drivel that any kind of text makes my stomach heave.

**Does that mean you have stopped keeping any documentation? Precise and clear - the kind that you used as a basis for the Agon brochure ten years ago.?**

I carry on keeping records. Just dry, pungent facts. Pieces of salami and sausage. These aren't fine turns of phrase.

## **The Fourth Path Petr Kofroň - Opera Chief**

**Since the 1997/98 season you have been the opera chief of the J. K. Tyl Theatre in Pilsen. In this time you have managed to revive the regional opera company and make the Pilsen scene the centre of an audacious programme. For example, Pilsen has been the first opera house in the country to present a modern production of a Baroque opera in historically authentic form (Henry Purcell, *Dido and Aeneas*). Fibich's *Šárka* directed by Jan Pokorný caused a scandal in the 1999/2000 season. What made you go and take on the job of chief of an opera house?**

I can't bear the idea of a career, and so I often change my job and take a different turn in life. I've taught at the faculty, become a qualified bricklayer, been a househusband, been several times married, divorced, abandoned, euphoric and so being chief of an opera house is an excellent further stage in disintegrating the "proper way of doing things".

**What are your ambitions in this position?**

It's simple - since I enjoy active making and doing at the moment, theatre is a highly suitable environment for me. My ambitions are simple - to do opera, play and sing. Obviously, it makes me increasingly unhappy that so few people want to make opera. For some it's just an indifferent way of making a living, for others it's "a gas" and for others it's "a bore". Few people want to stub out their cigarette on their palms on stage. But it's only in the moment of absolute self-sacrifice that someone becomes himself.

**That sounds quite selfish. What about "He who pays the piper calls the tune"? I would expect that your ambitions would (perhaps) include some social or cultural perspective.**

Society has decided that theatre will be paid for out of the money provided by ALL taxpayers. And in return all it wants is that it should be done with complete commitment and that someone should go to it. Theatre, and music too, is peculiar

for the fact that the instant when you are someone else (or playing the music of someone else), is the instant when you first experience yourself authentically. That is what society wants from us. And of course "society" is an obscure thing. Nobody today knows what it is, and so it looks as if everyone wants just to go to entertainments like *Funny Girl*.

**You have built up the orchestra of the Pilsen Opera to suit your own concert activities as well - does this work?**

The concerts have been introduced and will continue. I think it increases the self-confidence of the orchestra and gives it some variety (it's tiresome to keep playing four operas all the time). For everybody it's a matter of searching for the frontiers of possibility. At a concert no one can hide in a hole under the singers.

**And how is the orchestra developing?**

The orchestra has its limits in terms of personnel and technique, but its musicality surprises me. It consists of seventy musical people, who are able, when everything "comes together" and "they forget the score", to raise music to a strange kind of scintillation above the podium.

## The Fifth Path Petr Kofroň - Conductor

**It strikes me that conducting might be something like teaching. You want the players to learn something, you have to maintain discipline, and they have to respect you.**

I don't see it that way. I myself see conducting as a service. At the beginning I correct faults in the parts for them and I do everything to ensure that we have some orientation. And at the end it becomes something like a journey into the depths of a cave, where I go on ahead and take the risks for them. The only rule that works and prevents me from slipping and falling in the cave is to be absolutely concentrated on the music, to be observant enough to catch all its tremors, and to be hugely sensitive to every energy in the music. If it works, then the orchestra comes together. I am ever more convinced that music arises only in the understanding of each of its moments. One moment possesses a kind of "forward" energy, another has "backward" energy, and there are "time holes" and so forth. All this forms larger

and larger wholes and different relations between the parts.

**In Agon you only conduct contemporary music. I remember you once told me in an interview that you were sometimes unsure whether the musicians were playing the right notes, but I don't know whether by the "right notes" you meant those in front of you on the score, or those that ought to have been there if the composer had written them correctly. Is it hard to conduct contemporary music?**

Genuine music creates an artificial world of a kind that means it is clear why the flute is playing a "C sharp" and the clarinet is playing "C". In many contemporary pieces, however, this is not so clear. Then it's really pointless to start neurotically watching every note and wondering if the composer hasn't made a mistake. In this respect classical music is real balm, because it was written at a time when a universal artificial musical world existed and so you can immediately hear every mistake i.e. every slip out of the system.

**Recently you have also been conducting opera as well. And again - you are involving Agon in opera. Is there a basic difference between playing on the concert podium and playing in the orchestra pit?**

Of course there's a difference. In the theatre we subordinate ourselves to the singers and serve the appropriate overall performance of the production. Often this can run a little counter to the spirit of "pure" music.

**You also conduct the orchestra of the Pilsen Opera. Not long ago everyone agreed that the most amazing thing about the whole scandalous *Sárka* was the performance of the conductor. You indicated not only the beginning of the phrases, but the ends as well. Do you really feel so strongly about Fibich?**

Fibich is a composer who has not yet been fully appreciated and is still waiting for a world-class interpreter who will raise him from the ashes. The recordings of his orchestral works that have so far been available are scarcely able to fill anyone with enthusiasm for his work. For his anniversary we have just played his *3rd Symphony* in which - as we all found - there is a huge undiscovered energy.

## The Sixth Path Petr Kofroň - Writer and Journalist

**You have written and still occasionally write analytical articles, and in your time even once published a magazine (Na Hudbu [On Music]), and then edited a supplement of the same name for Literární noviny [Literary News]. You have written two books (*Thirteen Analyses, Tone No*) - Do you find it difficult to make the transition from musical to verbal material?**

Writing words is something I enjoy in the same way as making music - because words are immediate. I have written a non-pataphysical but actually painful book on "modern problems of opera", and recently I have managed to write poetry. I draw energy for it from my over-sized lifestyle, permanent stress and the way I keep myself in a euphoric state. Once Father Moc said something banal to me, "Poetry opens up new worlds". Today I understand that as meaning that poetry - thanks to the necessity of rhyme - takes you somewhere you could not reach without rhyme. For example you might have "na ulici leží hovno" [There's a turd in the street], and immediately a completely artificial world enters your head, such as "mezi všemi hovny rovno" [equal among all turds]. There is no other way you could have found a way into the world of liberty, equality and fraternity among turds.

## The Seventh Path Petr Kofroň - Human Being

**How do you manage to get so many things done all at once? What does a human being - Petr Kofroň - have to sacrifice to make all these things happen?**

That question is a bit of a Zen paradox, since I actually see it completely the other way round. The more I do, the less I have to sacrifice something. I don't sacrifice anything. I just try to live in a de facto "uncontrolled" way, by which I mean living absolutely. I'm capable of doing anything at any time. Earlier, when I used to sit at home and go to bed at ten, I really was sacrificing something - for sleep I sacrificed the experience of the city at night, for example, or girls in my bed.

# THE BOHUSLAV MARTINŮ FESTIVAL 2000

PETR VEBER

What is now the sixth annual Bohuslav Martinů Festival, organised in Prague from the 3rd to the 21st of December 2000 by the Bohuslav Martinů Foundation, had a clear concept, shape and design, and brought not only undoubted artistic results, but also psychological and social benefits. This quite ambitious event has definitely contributed to the process whereby Martinů

A no less interesting juxtaposition and illumination of wider contexts was offered (on the 10th of December) by a programme entitled "Martinů and Concerto grosso" in which the Israeli pianist Avner Arad and the Prague Chamber Orchestra with conductor Ondřej Kukul played Bach's *Brandenburg Concerto No. 2* together with Martinů pieces inspired by Baroque forms. These were the *Sinfonietta giocosa*, the *Concerto*

and cabaret, to which director David Pountney has added subtle moments of nostalgia and gravity. The evening was dominated by a pleasantly free and relaxed mood that also derived from the clear relationship of some moments of the opera to contemporary dance music. The stage designer, Duncan Hayler, provided an agreeably light-hearted, colourful and playful stage and costumes. Vojtěch Spurný, replacing Christopher Hogwood who was originally to have conducted, had made thorough use of the opportunity during rehearsals and acquitted himself very well, drawing favourable attention. The final evening in the Rudolfinum, highlighted by the skills of the Czech Philharmonic, represented the successful debut of conductor Leoš Svárovský with this famous orchestra. He took over a programme put together under Ulf Schirmer and consisting exclusively of music by Martinů, and mastered it with honesty, energy and understanding. Svárovský's typically exalted gestures clearly and authoritatively elicited from the musicians his precise image of the dynamic *Poločas [Halftime]*, the lyricising *Cello Concerto* and the fatefully dramatic *3rd Symphony*. The performance by the German cellist, Christoph Richter, left a good impression. He played the solo part sufficiently emotionally. The concert presented the *Third Symphony*, with its persuasively arranged passages of drive, rest, restlessness and melodiousness, in a way that differed from the ideal established by conductor Václav Neumann in terms of details, accents and modelling, but which was similarly convincing. Both the festival performers and the young team around Aleš Březina, head of the Bohuslav Martinů Institute, showed that the legacy of this classic modern composer is in good hands.



Miklós Perényi

is becoming a recognised classic, and his works are finding an established place in classic concert repertoire both in the Czech Republic and abroad.

The festival opened with its now traditional competition for performers, this time violinists and cellists. After the prize-winners' concert, the festival concerts started on the composer's birthday (8th December) with a programme entitled "Martinů and German Music". The performers were advanced and experienced students of the courses of the international Academy of Chamber Music. This bears the name Martinů and the courses take place in the Chateau of Dobříš south-west of Prague.

The young musicians made a ravishing impression with their fiery and penetrating performance of Erwin Schulhoff's *Sextet for Two Violins, Two Violas and Two Cellos*, the Martinů *Sextet* and Paul Hindemith's *Small Chamber Music*. Also on the programme were Bach's *Brandenburg Concerto No. 6* and Martinů's *Four Madrigals for Oboe, Clarinet and Bassoon*.

*da camera* for Violin, Piano and Orchestra and the *Sinfonietta La Jolla*. The next concert (11th of December), called "Martinů and Hungarian Music" was devoted to a comparison of the composer's chamber music with that Béla Bartók and Zoltán Kodály performed by Miklós Perényi (cello) and Dénes Várjon (piano). It was followed by the screening of two films later broadcast by Czech Television this year in February: the documentary "Martinů and America" in which lesser known parts of the composer's life were illuminated by the memories of contemporaries, and a poetic visually arresting version of the opera *Hlas lesa [Voice of the Forest]* that Martinů originally composed for radio using a text by the poet Vítězslav Nezval.

The State Opera (on the 15th of December) presented the belated Prague premiere of Bohuslav Martinů's first opera, *Voják a tanečnice [The Soldier and the Dancer]* from the later 1920s (you will find a review in the next issue of Czech Music - editor's note). It is a lively kaleidoscopic spectacle, full of witty ideas on the borders of comedy

festival  
Bohuslava  
Martinů  
VI. ročník 2000



The  
Bohuslav  
Martinů  
Festival  
The Sixth  
Annual 2000

# MARATHON OF NEW MUSIC 2000

...More an Adventure than a Sermon...

## WANDA DOBROVSKÁ

ARCHA THEATRE, 17th-19th  
November 2000

## 1st Day BREAKTHROUGH

As the opening night of the whole Marathon, the concert by the Prague Chamber Philharmonic broke through

has greatly increased in self-confidence as conductor of the Agon orchestra, which over the years he has built up in his own image, developing his experience to the point where he can apply it elsewhere. This has included work with an opera orchestra - faithfulness to the music played, humility and maximum commitment are all the keys to success. It is with these mottoes that he has approached the PCP, and his achievement is remarkable.

was presented by the Icelandic Caput Ensemble. To be frank it was very boring music, evidently the concoction of a brain that mixes up everything to hand, crams it into a contrived structure (the main thing is for all the notes to be fitted in and none to be sacrificed), and to sanctify the whole thing as "an idea" that it would be rude and possibly even foolish to question in polite society!

Two separate blocks were entrusted to the Silesian Quartet, a group that has been systematically devoting itself to contemporary music, with very sophisticated results. Years ago at the Warsaw Autumn Festival I heard the leader of the quartet say that however much the group subjectively liked some pieces more than others, they felt it was their duty to be at the service of contemporary music, and indeed, whenever I hear the Silesian Quartet play anything, it always has the highest professional and, as it were, moral parameters. Their performance at the Marathon was no exception. In the first block the group offered a piquant contrasting programme from the quartets of Henryk Górecki and Krzysztof Penderecki. Górecki's music is predominantly slow, tonal, something like Arvo Pärt, very lucidly minimal - but naturally without rhythmic drive and more on the melancholic side, so that it may irritate an ear brought up on post-Webernism. Penderecki's quartets from his experimental period, on the other hand, are very audacious in terms of sound but some people may find them self-referential. Given the composer's later development, one might ask whether what was considered at the time to be sympathetic innovative spirit was not more a matter of calculated exhibitionism - but who can tell? Personally what I hear in Penderecki's Quartets 1 and 2 is a kind of mischievous roguishness, and that is something I can accept. In the second block the Silesian Quartet together with the "singing violinist" Helena Vedralová presented the Czech premiere of Martin Smolka's *Houby a nebe* [*Mushrooms and Sky*].

The conclusion to the Saturday part of the Marathon was provided by Agon, offering an unpublished posthumous piece by Zbyněk Vostřák, *Pyramidy hledí do věčnosti* [*The Pyramids Gaze into Eternity*]. It pleased me that Agon had once again,



Agon Orchestra and Petr Kofroň

several conventions at once. The PCP, although it enjoys the reputation of being "young in spirit" and nourished by the enthusiasm of its members, is still an orchestra of conventional cut. As such it found itself on the Archa podium stripped of several quite important traditional supports - including "costumes" and a "classical" public. A change of clothes may seem a superficial matter, but in fact, jeans and sweaters render an orchestra "naked". Of course, the music that Petr Kofroň had been rehearsing with the PCP - especially the pieces by Terry Riley and John Adams - assumes this kind of nakedness, which for musicians in ensembles working away from classical concert podiums is itself a sort of "costume". The PCP adapted brilliantly to this change of image, environment (a theatre) and public, and played for their lives. Petr Kofroň, too, found himself in an unconventional role. Once he headed the Prague Symphony Orchestra, but the results were not particularly successful for the orchestra or for himself. Since then he

On the opening evening Czech new music was represented by pieces by Miroslav Pudlák, (*Tři světy*) [*Three Worlds*], and Marek Kopelent (*Zasřený hlas nad hladinou klidu*) [*Hidden Voice above the Surface of Calm*]. Both were presented as premieres and defended the characteristic image of contemporary Czech music, stylistically and technically resonant with the resources of the more creative sections of the Czech performing community. The piece most obviously remote from the experience of the orchestra was Terry Riley's *Deep Chandi* - in which the PCP proved its ability to play with a tape part. The concert ended with *Fearful Symmetries* by John Adams - a long piece, and a whirlwind of energy in which not only the conductor, but also most of the performers were clearly in their element.

## 2nd Day MILD NOSTALGIA

The most "serious" music at the Marathon





Tibor Szemző & the Gordian Knot Company

if only on a brief trip, gone back to Czech music of the 1960s and 70s (Vostřák's piece is from 1975). I fear that as time goes by there will - unfortunately - be ever fewer musicians ready and willing to take on such pieces (the work is quite difficult to rehearse and perform, and is demanding on the ear). Maybe the tide will have changed in a century, but not in the foreseeable future, since the "spirit of the age", if anything of the kind exists and I think it does, is currently bound up with the pseudo-philosophy of the marketplace and demands music which offers an immediate "experience", which is not the case with Vostřák's sort of music.

### 3rd Day KNOCKOUT

After blocks of music by Frank Zappa (Agon), Martin Burtas (Veni), Tibor Szemző (Tibor Szemző & the Gordian Knot Company) and Michael Gordon (Icebreaker) I ask myself - perhaps justifiably - whether the Marathon is still a serious, i.e. classical musical event at all. Of course not! And I can say that with satisfaction. If the American composer Michael Gordon can say that he grew up on popular music, the directors of the Marathon (Petr Kofroň and Ivan Bierhanzl) could easily say the same, and so too could most of their contemporaries. The generations of musicians born in the

postwar decades gained a classical education which directed them to their "professions" - but what was supplied by life, and practice, was in most cases the feedback of jazz, pop music, and later rock.

I am a fan of everyone who is capable of bridging the two paths. The fateful border between the "banks" is not so much defined by characteristics of style as by the instruments used. On the other hand, musical reality based on longings, wishes and ambitions is not so simple that a "classical" musician can simply pick up a bass guitar, saxophone and drums and start writing for them. The results would most probably be trashy already clichéd primitivism, an inauthentic copy. From Burtas's music, however it is clear how the composer fights with the tension between rock and classical. He refuses to give up, and he's going to make it! I don't know if his pieces played at the Marathon - all from the 1990s except for one from 1979 - are some kind of final testimony... of something. But they are certainly a road forward, and that is the crucial thing. It is one that requires everything unnecessary, slag, weeds - of the kind that had swallowed up the music played by the Icelanders on Saturday, for example, to be thrown out. It is one on which it always becomes clear that last time there were still imperfections, and something remains that no longer works, and so it too has to be

thrown out, while avoiding a plunge into the instinctual sphere of unconsciousness - and this was also the strength of the composition-performance by Tibor Szemző. Summa summarum: the marathon contained a great deal of music that was more an adventure than a sermon.

The jewel in the crown of the festival was supposed to be Icebreaker, and it was no disappointment. Unfortunately the Sunday part of the Marathon went on so long that the English group came on after midnight rather than at half past ten, and so many people had left to catch the last metro and missed the experience of the band's unique music. Because of the situation Icebreaker presented not two concert blocks but only one, an hour-long piece by Michael Gordon entitled *Trance*. The piece came out several years ago on CD; it is an excellent recording and so, unfortunately, the measure by which any other performance is judged. To hear the piece live was a great experience of the absorbed play of Icebreaker (although they seemed to me more spontaneous at Delta seven years ago), but some of the continuous quality of *Trance* on the CD was lost.

Marathon gets better and better every year. Didn't I write that last year? Or the year before? Probably I did. Perhaps I couldn't imagine it being any better. It is.

# DAYS OF CONTEMPORARY MUSIC FESTIVAL 2000

## PETAR ZAPLETAL

In the years 1950-1989 organisations generously subsidised by the state ensured that new works by Czech composers would be performed. The authors of symphonies and cantatas were paid on time and large concert halls filled with hundreds of concert-goers, who too often were attending not only the first, but the last performance as well.

From the beginning of the Nineties everything changed. Larger-scale works are occasionally performed at the subscription concerts of famous orchestras who can sometimes afford the "luxury" of including in their programmes an unknown work, obviously "wrapped up" in well-known works more attractive for the concert-going public. Sponsors provide the composers' organisation, (today the Association of Czech Composers), with scarcely enough funds to hold a few annual concert evenings in a smallish venue too small to accommodate more than soloists and a chamber ensemble. The public rarely even occupies all the cca 250 seats available.

It is, however, very necessary to give due praise to the energy and perseverance of the organisers of Days of Contemporary Music (which this year rightly bore the more elevated title of "festival"); into a programme of eight concerts (mostly held in the agreeable environment of the Bohuslav Martinů Hall in the Liechtenstein Palace) they managed to cram up to forty new pieces for various kinds of ensemble or soloists. The event was supported by a respectably long list of sponsors (the Ministry of Culture, the City of Prague, and Foundations: Autors Rights Association [OSA], the Czech Music Fund, the Leoš Janáček, Život umělce [Life of the Artist], Musica Iuvenis, the Bohuslav Martinů, and also P. M. Equities International and the Music Faculty of the Prague Academy of Performing Arts), without whose help it would scarcely have been possible to hold the festival.

The very first evening (30th October) confirmed that the works to be performed had been chosen on strict and demanding criteria. The first composition was *Cantus hominis*, by **Josef Marek**, dedicated to the memory of the Czech composer Gideon Klein, who fell victim to the Nazis towards the end of the Second World War and could not fully develop his undoubted talent. The piece was performed by the

harpist Bronislava Kláblenová and the Czech Nonet, and showed not only technical maturity but above all the sincerity of the composer's message. The melancholy nostalgic mood of the first part was convincingly conveyed, and I found the second movement fascinating for the vivid and diverse sound pictures it presented. The author's declared notes of hope and faith in a better world came through to the audience less clearly. The whole piece showed, however, that despite a certain overtalkativeness of the musical text, Marek is gifted with a pronounced ability to create a melodically effective melodic part and communicate his intentions persuasively to the audience.

One pleasant surprise for me was to get to know the four-part song cycle by **Vít Mická Šerosvit [Chiaroscuro]** on texts by Vítězslav Nezval. In the last two especially, the composer made successful use of his experience mostly drawing on the traditional foundation of the music of the earlier 20th Century, and a detectable feeling for musical humour. It is a pity that the soprano Ludmila Vernerová was not clearly audible above the "accompanying" flute and harp, and so members the audience had to rather imagine the meanings of the miniatures for themselves. The whole second part of the concert belonged to the harpsichord. The impressively airy *Sonata* by **Ivo Bláha** was followed by a piece by **Jiří Teml**, whose *Triptych* was written in 1999 as a commission from the management of the Prague Spring Festival for an obligatory piece for entrants in the harpsichord section of the competition. Teml set them a hard task, putting together so many technical hurdles that the jury can evidently be sure from performance whether a candidate is capable of adding a real and considered sense of structure and drive to virtuosity, and can fulfil the demands of the musical expressive side as well. The harpsichordist Jitka Navrátilová naturally mastered the task with the ease of an experienced instrumentalist.

Finis coronat opus - at the end of the concert the floor went to one of the grand old men of Czech contemporary composers - the highly versatile **Ilja Hurník**. His *Divertimento for Harpsichord and Wind Quartet* is fascinating for its youthful freshness: it is playful, spontaneously musically witty, and also contains a perfectly comprehensible music of refined beauty in all its three

movements. It created an enchanting end to the first evening, especially because the wind parts were taken by brilliant young performers - flautist Roman Novotný, oboist Jana Brožková, clarinetist Vojtěch Nýdl and bassoonist Ondřej Roskovec. The harpsichord part was reliably performed by Monika Knoblochová.

For health reasons I was unable to attend the second concert (31st October), and so here I can only say that the programme included works by **Jiří Laburda**, **Jiří Matys**, **Pavel Blatný**, **Vladimír Svatoš**, **Miroslav Pelikán** and **Eduard Dřizga**.

I got to the third evening, and at the very beginning I immediately found the *Sinfonietta* for string quartet by the Polish composer **Mark Stachowski** captivating for its multilayered character. Here Stachowski oscillates with remarkable technical ease between a traditional language and more modern forms of expression. *Ostinato* on a single repeated note, rhythmatised in a regular pulse by striking accents, evokes - in contrast for example with the tremolo of the higher strings above the pizzicato of the double basses, or with a suggestively ardent "lamen" melody in the violins - a strange, very effective tension.

I regard the portrait "*Odešla po špičkách*" [*She Left on Tiptoe*], in which **Čestmír Gregor** has tried to capture the personality of his dead wife, as a success as well. Although this relatively concise musical movement is filled above all with a subjective grief never lightened even by the waltz melody (supposed to show how the dead woman glided through the world with a dancer's grace), although Janáčekian undertones are sometimes evident in Gregor's work (most clearly in the fragmentary musical phrases right at the beginning of the piece), and although the music does not fully encapsulate all the attributes of his wife that he describes ("...I was often witness to her unbelievable activity, capacity to take the initiative, and enterprising approach."), this "portrait with background" is one of the best pieces that I know by Gregor.

The *2nd Concerto for Violin, Chamber String Orchestra and Percussion* by the young composer **Afrodita Katmeridu** also seemed to me very worthwhile. Of itself the unconventional combination of strings and percussion might be regarded just as a specialised experiment in getting an external effect. The composer, however, has in no way succumbed to cheap

temptation, and has created an organic acoustic whole in which the use of percussion works very well and helps to create a unity with the violin part, played here with distinction, technical bravura and a surprisingly strong sense of colour and mood, by Michaela Štrausová. When in the second of the three movements the violin enters with a pure guileless lyricism, Štrausová gives her part a purely feminine, tender subtlety. It is a pity that as result of rather overblown instrumentation, the solo parts were not so easy to make out in the energetic, fast third movement. Of the two pieces played after the interval I would probably give precedence to the suite *Zenon* by the French composer **Pierre Anselin**: he has managed to make excellent use of the colour possibilities of the instrument, both in the expressive second movement entitled "In Honour of Man" and in the relaxed "Eulogy" of the third part.

After a melodic Prelude, the admirably concise two-part *Hříšná [Sinful]* *toccata* by the Ostrava composer **Eduard Schiffauer** develops a *toccata* section that is acoustically harsh, but in expression sober and in terms of composition very skilful as well as exceptionally difficult for the performer. The piece is more interesting for its perfectly controlled compositional technique, of course, than for its immediately qualities of musical expression.

The final piece on the programme was the third premiere of the evening (after the works by A. Katmeridu and C. Gregor). This was the *Concertino for Cello and Chamber Orchestra* by **Jindřich Feld**. Like many other of Feld's compositions it was a practically textbook example of the brilliant technical sureness of touch with which Feld makes any form in instrumental music his own. The emphasis is placed on the metro-rhythmic side of the score, and the motorically striking and tenacious hurrying forward movement that is so typical of Feld's music. The solo part is also very well written and provided a chance for the composer's son-in-law, Michal Kaňka, to shine. Kaňka had no difficulty overcoming all technical pitfalls and added his own interpretative contribution and the necessary sense of an overall picture to what was a faultless performance. Technique and music therefore remained in equilibrium and both composer and performer deserve recognition. So too, of course, do the two organists Jakub Židek and Lukáš Vendl), and the Talich Chamber Orchestra who gave its usual reliable performance under conductor Tomáš Netopil.

The fourth concert in this year's series took place after a three-day pause, on the 6th of November. It opened with Milan Vaněček playing *Suite No. 10. for flute*

*solo* by the Brno composer **Rudolf Růžicka**. Of the four sections in which the composer allows a current of music to flow entirely freely, with limitation by "barlines", the most captivating was the dreamy melodic Rubato at the end of the suite. **Milan Křížek's** *Suita danzante* represents the rather awkward combination of flute and clarinet (played by Jan and Zdenek Zavičák) - somewhere on the border between a certain pretty-prettyfiness and a rather monotonous stereotype. *Four Songs on Love* by **Evžen Zámečník** were yet another demonstration of the composer's strong qualities. The simply formulated melodies of the soprano part (played by Daniela Straková-Sedřlová) aimed at no dazzling effects, but left one with a sense of a powerful experience moulded both by internal tension (Zhasni [Turn out the Light]), and by masterly stylisation of folksong (Milý nade všechno [Dear above everything]). The trumpet duet *Protipóly [Opposite Poles]* by **Čtírad Kohoutek** is also undoubted proof of the composer's virtuosity, which he employs playfully both in the structure of the two-part work and in exploring the possibilities of the instruments and ways to produce the desired effect - although we might ask how such a piece could be found a place in a different programme context... Another piece to attract attention and deserved acclaim was *Conatus*, written by the Finnish composer **Osmo Tapio Räihälä**. In harmony with the author's intentions this colourfully instrumented music pushed its way confidently through to the desired goal, which is - joy. The composer of the final piece on this evening's programme, **Pavel Hrabánek**, had set himself no easy task in setting six texts by Franz Kafka to music. Although the baritone Václav Sibera, singing with purity and coherence, was not always fully audible above the thick sound of the instruments flute, bass clarinet, piano and percussion), the piece definitely represents a high point in Hrabánek's output so far. Like the performance of Křížek's piece, this was a premiere.

The penultimate concert of chamber works in the festival offered a relatively large audience a truly exceptional experience in the form of *Three Impressions for Two Clarinets*, op. 87 by **Viktor Kalabis**. This is a three-movement work, brilliantly constructed from the formal point of view, and stylistically unified, in which the two instruments "stand in for" the latent multi-voice harmonic element latent in the horizontal line. Technical mastery is here combined with freshness of expression and the enchanting feeling for musical wit and optimism that the seventy-seven-year old composer (born 1923) still radiates today. The second remarkable premiere of the

evening was the *2nd Sonata for Cello and Piano* by **Milan Jíra**. The captivating, forward-driving motoric current in the first movement, the refined singing of the cello in the second movement, the "Shostakovichian" tension of the scherzo and the broad design of the robust fugue finale all showed that the composer, at sixty-five (born 1935), has ripened to the point where he can take on the most difficult challenges.

The *Sonata variata a tre* for clarinet, percussion and piano, by **Jan Hanuš**, was unusually varied in sound almost surprisingly rich in invention and relatively sober in expression. It was, however, rather overshadowed by the impression made by the work of Kalabis and Jíra, as were the two other premieres- *Sonata for Viola and Piano* by **Josef Rut** and the simply conceived *Hrátky [High Jinks]* for double bass and piano by **Miroslav Kubička**.

At the closing concert (10th of November) the reliable Stamic Quartet, as faithful as ever to contemporary music, presented five compositions. After *Four Preludes* by **Stanislav Jelínek** and *Rhapsody in Dark-Blue* by **Juraj Filas**, the Stamic musicians were joined by horn player Petr Hernych for the performance of *Plus sonat, quam valet* by the Icelandic composer **Thorkell Sigurbjörnssen**. The most interesting items, however, came after the interval. First there was **Ivan Kurz's** *2nd String Quartet* subtitled *Brier Roses*, in which the famous composer remains faithful to the typically unobtrusive, unpretentious modesty of his musical language, which is dominated by a lyricism expressed with refinement, and finally the *9th String Quartet* from **Zdeněk Šesták** (1925). This three-movement work is inspired by the never-ending futile struggle of the mythological hero Sisyphus, and is a fresh and unclichéed parable of human longing to reach the summit. Šesták's music in the best sense of the word unyieldingly contentious. From the purely musical point of view, and also as far as the urgency of the message was concerned, what made the strongest impression on me was the slow movement which without a trace of false sentiment expresses grief at the tragic destiny of Sisyphus and a nostalgia that Šesták honestly and tenaciously overcomes in the final movement.

At least a quarter of the roughly forty pieces played in the course of the Days of Contemporary Music Festival 2000, are in my view resounding successes (Teml, Kalabis, Hurník, Šesták, Kurz, Jíra, Marek, Katmeridu, Gregor). This is no mean quantity, and all the more impressive when one considers that in today's conditions most new productions are written from real need and inner compulsion, and without aspirations to any success other than the purely artistic.

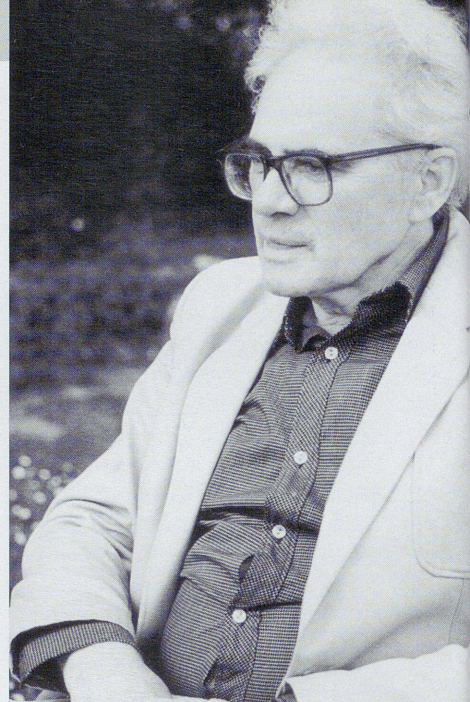
# ZDENĚK ŠESTÁK AT SEVENTY-FIVE

JIŘÍ TEML

On the 10th of December 2000 that rare man, composer and music scholar Dr. Zdeněk Šesták celebrated his seventy-fifth birthday. His life and artistic career was undoubtedly prefigured in his birthplace - Citoliby by Louny, a place with an exceptionally rich cultural tradition. Here Šesták spent his childhood and adolescence on the former Pachta estate. Surrounded by the musical legacy of the Citoliby masters and the artistic and sculptural monuments of Václav Vavřinec Reiner and Matyáš Braun. Šesták spent years of selfless work devoting much of his time to scholarly research on this musical treasure-house without neglecting his own creative activities. After completing technical secondary school, the Prague Conservatory and studies in musicology at the Philosophical Faculty of Charles University under Professor Hutter, he devoted himself full-time to freelance scholarship and composition, despite the unfavourable conditions for such a vocation at the time. His work covers the whole range from small instructive compositions and songs for children to very serious pieces and large-scale oratorio and symphonic music. Here we should mention the as yet unperformed oratorio *Královna Dagmar* [Queen Dagmar] on a text by Dagmar Leděčová (1989), the drastic symphonic fragment *Fatum*, based on Sophocles (1983) performed with great success at a Festival of New Works in 1983 or the outstanding *2nd Symphony for Large Orchestra* (1970). As a composer Šesták could be characterised as a synthesist. On the basis of a thorough knowledge of 20th-century classics he enriches contemporary music with his own, highly individual contribution in the field of melody, harmony and form.

All his works are distinguished by honesty and sincerity of expression. Šesták does not succumb to waves of fashion or experimentation for experimentation's sake. He makes no attempt to court the audience at any price, but also shows no contempt for the audience. This deeply educated author seeks inspiration for his work in history, literature, poetry and philosophic thought on ethics, and the permanence and mutability of values. Here we can mention a series of compositions inspired by these themes: *5th Symphony "Chronos"* (1978), *6th Symphony "Večný nepokoj srdce"* [The Eternal Discontent of the Heart] (1979), the two very successful violin concertos "*Sursum corda*" (1981) and "*Jan Houslista*" [Jan the Violinist] (1983), *Concerto for Viola*

"*Socratic Meditation*" (1982) and the one-movement symphonic frescos "*Zpřítomnění okamžiku*" [Making the Moment Present] (1980) and "*Paměť*" [Memory] (1983). His chamber music also contains many works inspired from outside music and revealing the author's spiritual world. Here let us mention the *Spring Quartets No. 3 "Akroasis"* (1974), No. 4 "*Známy hlas*" [Familiar Voice] (1975), No. 5 "*Labyrint duše*" [Labyrinth of the Soul] (1976), No. 6 "*Máchové variace*" [Máchan Variations] (1993), No. 7 "*Soliloquia*" (1994) and No. 8 "*Hledání světla*" [Search for the Light] (1996). Šesták is very successful as a composer of music for wind instruments, which have been notably used in performers' competitions and are often performed abroad. He has very friendly ties with the Czech Wind Quartet and has dedicated two pieces to this ensemble as well as writing solo compositions for its individual members. If we look at the dates of writing of many of Šesták's compositions then we shall find that the composer characteristically writes whole clusters of works that focus on a particular problem or field of content. Known for his optimism and positive thinking, he also enjoys a joke. Besides his serious themes and passages, we shall not miss a note of humour and a certain playfulness that shows Šesták's delight in the creative process. Alongside his series of string quartets or pieces for solo wind, he has also created a group of pieces for different wind and brass combinations, which in addition to the usual wind instruments of the symphony orchestra contain a saxophone or euphonium, for example. These include the *Partita capricciosa "Hommage a J. Veni"* (1997), the *Nonet "Hommage a J. Triebensee"* (1997), *Symposium musicum* (1997) and "*Herakleitos*" (1998). The crowning work of this series is the *Sonata sinfonica for wind instruments, bell and timpani* (1976), which was performed in gala style by the Czech Philharmonic conducted by Zdeněk Košler (recorded by František Vajnar). Šesták also has a happy touch in the field of choral music. Here the traditions of the Citoliby area, rich in sacred music, seem to have been reflected in the composer's "forte" - the masterly treatment of the human voice. This genre has won him a series of important awards in competitions for composers, and continues to do so. We should recall his two winning pieces in the radio composition competition, the cantatas "*Laetentur coeli et exsultet terra*" (1992), and "*Canticum poeticum de Adalberto sancto*" (1996). He



has also written long and serious choral cycles on secular themes, such as "*Hommage à Appolinaire*" (1972), "*Portrait of Konstantin Biebl*" (1974) and "*Pushkinian Vigils*" (1978). In this area Šesták has not forgotten the amateur choirs that are such an essential part of our musical background. For these musical enthusiasts he has written a series of choral cycles: "*Vítej slunko líbezné*" [Greet the Sweet Sun] (1980), "*Vychádzalo súnčko*" [The sun has set] (1980) and "*Kdež to ruže prokvítá*" [Where the rose blooms] (1982). This activity also fits with Šesták's old idea of creating musical reservations to encourage amateur music-making.

Our picture of the composer would be incomplete if we failed to describe the scholarly research mentioned at the beginning. For Šesták this has meant endless journeys on foot, by bicycle or on public transport in search of dusty forgotten scores or parts in church choirs, museums and libraries. He has also studied many period sources of a non-musical kind, such as correspondence, sermons, and records in the public registry. Here we only have enough space to mention a music edition that could not have existed without Šesták's selfless labours. This is the Supraphon double-CD and five-CD set "*Hudba citolibských mistrů 18. století*" [Music of the Citoliby Masters of the 18th Century] with works by V. J. and K. B. Kopřivas, J. A. Galina, J. Lokaj and J. Vent, musicological studies, and also collaboration with a television film on the Citoliby masters. The composer's energy is unbelievable.

Let us wish Dr. Zdeněk Šesták many successes and pleasures in the realisation of as yet unperformed works and in his work in composing and scholarship. And let us wish him continuing good health and the rare optimism that he radiates so strongly.



# ON BRNO MULTIMEDIA ART OF THE SIXTIES

## ALOIS PIŇOS

In Brno of the Sixties multimedia production was closely linked to the activities of Arts Group "A" (the composers Josef Berg, Miloslav Išvan, Jan Novák, Alois Piňos and Zdeněk Pololáník, and the musicologists Milena Černohorská and Miloš Štědroň). Arts Group A concerts, conceived in a fundamentally unconventional way in opposition to the fossilised concert standard, often used other media - visual art (one permanent emblem of group concerts was the great curtain by Dalibor Chatrný, and concerts - often in unconventional venues - were often accompanied by exhibitions), literature (from introductory texts to mystification), and stage and dramatic elements (from token elements to podium productions and "happenings"). Later - at the end of the Sixties - the Exhibition of Experimental Music (EEH) festivals became a platform for musical innovation.

In 1965 Josef Berg and Alois Piňos started a production group called "The Land Surveyor's Assistants" after the scurrilous characters Arthur and Jeremiah in Kafka's novel *The Castle*. The first performance of "The Assistants" took place in the Prague Reduta club in 1966 (The History of Musical Experiment in Prague and Moravia). This theme was then refined in three versions and presented in music theatres in Prague and Brno (1967) and in much expanded form (with apprentices, singer, dancers, instrumentalists, a parade and mystifying fireworks) in the "Cirkus Múz" Theatre (Brno 1968).

Among the later productions of the "Assistants of the Land Surveyor", two to attract special attention were the symposium on *De Haugwitz and New Music* (premier evening of the Brno Composition Team at the EEH Festival 1969) and the four-language *Hlasová vernisáž [Voice Private View]* (International Brno Music Festival 1969). We can also mention the *Uměnovědný dialog [Fine Art Dialogue]* (presented at the 1970 EEH) and the memorable appearance of Prof. Salianhadrak and his wife (i.e. Alois Piňos and Josef Berg) at the Brno House of Art in June 1970.

Performances came to take the established form of dialogic lectures with samples. The apparent naivety of several passages or roles was not free of refined tricks. The performance superficially dealt with art and science, but in reality had a far wider and deeper purpose. Vladimír Lébl writes: The younger generation that knows the

Theatre of Jára Cimrman (a Czech comic cult phenomenon - editor's note) is not aware that there existed something distantly similar and perhaps more serious in Brno... One of the most important and characteristic acts of this kind was Berg's solo and explicitly autobiographical show presented at the EEH 1970 festival under the title "Josef Berg presents a Music Happening". The chamber operas or mini-operas written by Josef Berg (1927-1921) formed an important chapter in the Brno arts scene of the Sixties. Berg was well equipped for the theatre; he was a composer, musicologist of great historical and cultural erudition, cultivated man with a many-sided education, expert on modern and early art and possessor of an outstanding literary talent. He wrote feuilletons, essays, stories and, of course, as a "musicus poeticus" his own libretti for his operas.

Berg's operas were foreshadowed by his music for radio plays, but he took the crucial step forward with his vehement stage music for the State Theatre from the end of the Fifties. The important artistic era that dominated there for ten years was one that crossed the spirit of the interwar avantgarde with contemporary concerns, and it was the achievement of a team composed of the directors Evžen Sokolovský and Miloš Hynšt, and the dramaturge Bořivoj Srba. They staged works by Brecht, Sartre, Dürrenmatt, Beckett and plays by hard-hitting Czech dramatists. Experiments were made with space, sound and lighting, a low-key, informal acting style was required and the stress was on the mutability and impermanence of all conventions. And this mutability, "the certainty of uncertainties", became Berg's basic viewpoint on reality. The taste for experimentation was never to leave him.

Berg's mini-operas (*The Return of Odysseus*, *European Tourism*, *Euphrides before the Gates of Thymenes*, *Breakfast at Castle Šlankensvald*, *Provisional Performance of the Opera Johannes Doctor Faust*) fall into the period 1962-1970. To these we can add one "major opera" - *Johannes Doctor Faust*. The operas vary from Brechtian epic theatre and lehrstück to ironic reworkings of myth and of banality, from absurdist tendencies to enchantment with the folk puppet theatre of Matěj Kopecký. They are works for a small number of singers, actors and instrumentalists and have correspondingly modest staging requirements. These limitations were imposed by difficult circumstances, but poverty provided the

basis for well thought out and originally realised designs.

As the Sixties gave way to the Seventies other mini-operas were written in Brno. Let us mention at least *Aparát [Apparatus]* by Miloš Štědroň, premiered in concert form at the EEH in 1970. The author compiled the libretto from dialogues in Franz Kafka's story "In the Penal Colony". There are only two sung roles: the Traveller sung by a bass, and a soprano taking the part of the sadistic Officer, so enhancing the element of caricature. The prisoner and his guard are silent characters, and the instrumental ensemble includes not just professional musicians but also children playing on child's instruments. Their presence increases the sense of monstrosity in the story and is in accordance with Kafka's story, in which children are mentioned as privileged onlookers at ceremonial executions in the penal camp. Live performance is augmented by sounds on a tape.

The radio opera *Proměna [Metamorphosis]*, composed by Zdeněk Zouhar (1927) at the end of the Sixties and beginning of the Seventies, draws on classical themes (the legend of Narcissus and Echo). The specific technical resources of radio for sound manipulation are exploited for the transformation of the nymph Echo into pure acoustic echo.

In 1970 Alois Piňos used texts by Josef Berg for his podium production *Vyvolavači [Pedlars]* composed for singers, actor mixed choir, eight instrumentalists and tape. The travelling pedlars, alternating between fairground rhetoric and the world of the twentieth century, importunately offer their goods. At first these are just banalities, such as resins and blinds, but then, for example, the "leveller" pedlar promises to level everything. They start to sell explosives, or offer absurdities like brontosaurus bones and curses for state holidays. The music is of appropriate collage type, likewise oscillating between ironic treatment of the old pedlar rhetoric and contemporary black humour. It moves from playful grotesque to harsh caricature, and contains several quotations and references, for example in the "leveller" scene, passages from the Nazi Horst Wessel Song are married with the Soviet anthem. Finally the "last seller" sells the "last item". The libretto ends with the text:

Buy the last item,  
Who knows if you'll have the appetite tomorrow,  
If you'll have the stomach for it tomorrow,  
If you'll even have your head.

This text is sung by the mixed choir to the tune of the introductory chorus of Smetana's *The Bartered Bride* - It is accompanied by SOS signals in the orchestra, sirens and the bells of the Cathedral of St. Vitus in Prague on tape. *Pedlars* was premiered at the Exhibition of Experimental Music in 1970 and was one of the first productions of the then new Goose on a String Theatre. Soon after, as communist "normalisation" was ever more stringently imposed, the piece was buried for nearly twenty years. One small and modestly equipped but important experimental arts centre in the Sixties was the Small Theatre of Music and Poetry. The theatre's artistic director at that time, Miloš Štědroň, worked systematically with artists who were avantgarde in every sense. Anestis Logothetis appeared here, Due Boemi performed the music graphics of painter Richard Brun, and Jiří Valoch presented experimental poetry.

In the later Sixties Arnošt Parsch composed graphic music and audiovisual pieces in collaboration with the artist Richard Brun. With the artist Dalibor Chatrný Alois Piňos created the audiovisual tryptych *Static Music - Iron bars - Genesis* (1970).

One point should be added to this description of the arts in Brno in the Sixties. It is that all the events and acts mentioned aroused the hostility and resistance of officials, functionaries and various cultural potentates. We had to waste a huge amount of time and energy in the struggle to realise these events, even in truncated form. Later many people idealised the Sixties, forgetting that the struggle was risky and unequal, since the communist monopoly on power never conceded the right to freedom and pluralism. To underline the point let us mention just the following: as late as 1968 the Czech, or Czechoslovak Union of

Composers was still in the hands of the "old structures". Other arts unions, especially the Union of Writers, had long been emancipated and exercised a very positive influence. This turned out, however, to be a Quixotic affair. Half a year later Husák's "normalisers" had seized power in the government, and then the grindstone started to turn. Group A was banned, together with the Exhibition of Experimental Music; the Brno electro-acoustic music centre was abolished, the New Music ensembles lost their chance and fell apart, and the composition team had no way of presenting its work. "The Land Surveyor's Assistants" were not prohibited, since in later 1970 Josef Berg was hospitalised and he died in January 1971. New music movements and their proponents fell into even greater disfavour with the regime, with all the attendant consequences.

festival

## THREE DAYS PLUS 2000

### BLANKA PAVELKOVÁ

The annual festival organised by the Atelier 90 association took place last year from the 5th to the 8th of December at the Academy of Music. Atelier 90 was founded ten years ago by musicians identified with progressive movements in contemporary art. The opening lecture on the musical avantgarde at the end of the century, together with five concerts, clearly outlined the multiple meaning of the terms "progressive" and "contemporary". The listener might be pleasantly surprised to learn how colourful and diverse is the language of the music that shares the common denominator of having been written in the last decade of the 20th Century.

At the opening concert on the 5th of December, students of composition at Prague Academy of Performing Arts and their English colleagues introduced themselves. The programme based on the alternation of string quartets with works for other chamber ensembles highlighted pieces that in inventiveness or purity of composition exceeded works by older, more experienced colleagues presented on the other days of the festival. This was the impression given by **O. Štochl's** *Nonet* or *Canon*, a quartet by Des Oliver. The concert was all the more endearing for the fact that the composers themselves shared in the performance.

In the evening the festival continued with pieces in the conception of which the composer had entirely relied on the musical

skill of the performers. These were *Impressions* for organ by **A. Kateridu** and **Petr Pokorný's** *Uprostřed noci zpěv* [*Song in the Middle of the Night*] for cello, reliably performed by J. Bárta. Also on the programme were two pieces for dulcimer, *Nocturno* by **M. Pudlák**, and *Intimity* [*Intimacies*] by **B. Řehoř**. While Pudlák incorporated the instrument within the structure of the other instruments, in Řehoř's piece the instrument is dominant, and does not reject its folklore tradition.

**M. Slavický's** *Veni Sancte Spiritus* confirmed the composer's formal, disciplined background, and in her *Planeta ptáků* [*Planet of the Birds*] **I. Loudová** suggested the power of inspiration. The programme of the third concert, on the 6th of November, combined the work of the Brno composers **R. Ištván**, **J. Bárta**, **M. Štědroň** and **A. Parsch**, all performed by Camerata Brno, with music by the Prague composers. While the first half flowed along through polystylistic compositions that were rather light in character, the second half opened with a composition for solo guitar that was persuasively structured and perfectly technically articulated - *Hexachordon* by **V. Matoušek** was marvellously played by J. Mazan.

**Z. Vostřák's** *Kniha principů* [*Book of Principles*] was received ecstatically. The audience was divided into those who reacted purely to the rapturous performance from the Mondschein ensemble, inspired by the instructions of a verbal score, and those who, knowing

Vostřák's other works, listened unbelievably to the sheer variety of the techniques employed in the work.

The Thursday concert on the 7th of December included works from the studio of **A. Piňos** and **M. Macourek**, with variety provided by *Quartet for mezzo-soprano, clarinet, viola and piano* by the Japanese composer A. Matsudaira played by the Ars cameralis ensemble, which managed to enrich the well-structured inventive piece with its sensitive expressive performance.

G. Kurtág's polished *Hommage à R. Schumann* was a contrast to *Fantasiestück* by the polystylist M. Kagel. At the final concert on the 8th of December **M. Marek** offered his very rewarding composition *Neproniknutelné růže* [*Impenetrable Roses*] and **H. Bartoň**, in his string quartet "Serial" surprised the audience with the unexpectedly precipitous ending. *Black Widow* and *...he/bridge...* are two melodramas by **R. Z. Novák** on texts by Charles Bukowski and Franz Kafka, which drew attention to the recent competition in the genre.

This year's Three Day Plus brought us a truly diverse bunch of offerings, which although reflecting the wide range of contemporary trends in music, scarcely presented the original ideas of Atelier. What then is the difference between this group's selection of compositions and the choices made by other groups such as Přítomnost? Sometimes all that is necessary is to pay more attention to creating a programme design that would underline the special features of a particular artistic circle.

# FIBICH: COMPLETE CONCERT MELODRAMAS

CYRIL ŠÁLEK



As its contribution to the Zdeněk Fibich double anniversary, the Academy of Performing Arts in Prague has recorded a collected edition of his concert melodramas. It is clearly the most praiseworthy recording project of the anniversary, since it is the first ever complete edition; the only competing works on the current market are historical Supraphon recordings of orchestral versions of *Štědrý večer* [*Christmas Eve*] and *Vodník* [*The Water-sprite*]. Fibich's musical legacy includes six unique concert melodramas. Four were composed for reciter and piano accompaniment (*Štědrý večer* [*Christmas Eve*], *Pomsta květin* [*Revenge of the Flowers*], *Věčnost* [*Eternity*], *Královna Ema* [*Queen Emma*]) and two for spoken word and orchestra (*Vodník* [*The Water-sprite*], *Hakon*). The hundred minutes of the complete recording is divided between two discs. The first contains the chamber melodrama with piano accompaniment and also piano arrangements of *Vodník* and *Hakon*. Although these are arrangements by the composer himself, the accompanying part is not sufficiently adapted to the instrument for one to avoid the impression of someone playing a piano score. The second CD contains both orchestral melodramas and a second version of *Štědrý večer*, which Fibich produced shortly before his death. It's sensitive orchestration makes it an entirely sovereign counterpart to the original piano version. The generally balladic texts that Fibich chose for musical accompaniment are of high literary quality (Erben, Vrchlický, Mayer, Freiligrath in Vrchlický's translation). As such they add specific semantic content to the music, while conversely, Fibich's

musical lyricism conjures up much that the words merely suggest. One can trace the change in Fibich's conception of the genre in the relation of music to poetry. There is a development from *Christmas Eve* (1880), in which the music copies the structure of the poem and is essentially a programmatic suite, to *Hakon* (1888), in which features of the sonata form justify the unique character of Fibich's melodrama by adding purely musical elements. If the chief criterion of the quality of melodrama as a musical genre is the naturalness of the combination of word and music, then the pieces on this CD represent the crown of Fibich's melodramatic work. Stage melodrama, by contrast, brings dramatic action that acts as a brake on the spoken word and requires heightened delivery, so that the declamation becomes unnatural. The sober delivery of the concert melodramas avoids such pitfalls. If any quality is to be singled out in the performance of the reciters on the CD (M. Hrachovinová, R. Navrátil, M. Málková, J. Lábus, H. Maciuchová, B. Rösner, O. Brousek, C. Mayerová and J. Klem), it is not simply their clear, emotionally engaged delivery and striking feeling for the music, but above all that sobriety of recital to which each brings something individual, awakening these pieces for future concert life. The piano parts are carried off with sovereign skill by D. Wiesner, who in his short career has already gained the hallmark of an expert melodrama accompanist. The orchestral accompaniment is provided by the **Hradec Králové Philharmonic** conducted by F. Vajnar. The main problem with the orchestra recording is not so much the limits of the performing skills of the players as shortcomings of a technical kind, with word and music not quite synchronised and the orchestral sound rather colourless and obscured. This does not, however, undermine the major importance of this CD set, which in the case of the chamber melodramas presents unique performances, and in the case of the orchestral melodramas provides what are high quality, and in fact the only modern recordings of the pieces that more than a century ago reconstituted melodrama as a specific feature of Czech national music.

## MEETING OF EUROPEAN MUSIC PLUS 2000

Thanks to the collaboration of the two most active Brno associations in the field of contemporary music - Q Association and Camerata - the international festival of contemporary music known as Meeting of European Music Plus took place from the 27th of November to the 4th of December. Each of the two associations put on several concerts, which added up to five events in Brno, one in Prague and one in Ostrava, four of them with international participation. The festival also included the international MUSICA NOVA IV conference, focusing on the theme of "Musical Composition and Multimedia", which was held on the 29th of November by the Department of Composition and Conducting of the Music Faculty of the Janáček Academy of Performing Arts with organisational assistance from the Music Information Centre. It attracted lecturers from the USA, Slovakia, Switzerland, Germany and the Czech Republic. The festival was launched on the 27th of November by the Prague ensemble Ars Cameralis, performing music by their own members - Lukáš Matoušek and Hanuš Bartoň, and also work by Jan Klusák, Jan Málek, Petr Pokorný and Akira Matsudaira. The second concert was divided into two halves. In the first half the Swiss percussionist Felix Perret performed on the unusual percussion instrument, the lithophone, presenting the premiere of *Ever Ending Stories* by Ivo Medek and the piece *Steinschlag* by the Swiss composer Mathias Steinauer. In the second half the Ars Incognita ensemble premiered *Tichá krajina* [*Quiet Landscape*] by Arnošt Parsch and played another of M. Steinauer's compositions entitled *Klangfaden. Einzeln, op. 17*. The third event of the festival was a reprise of Ivo Medek's multimedia project *Křížení* [*Crossing*] in the Copernicus Planetarium. On this occasion the performers (under the podium) were not Ars Incognita but the American singer Jacqueline Bobak, the percussionist Dan Dlouhý and Markéta Dvořáková on keyboard. It was Tomáš Krejčí who "floated up" in the starry heavens and sang, while the podium was devoted to stage events created by the author. One important element



# PETR MATUSZEK: SOLO FOR VOICE

**MICHAL RATAJ**

**Giacinto Scelsi: Wo-Ma, Maknongan;**

**Alois Piňos: Psalm 116;**

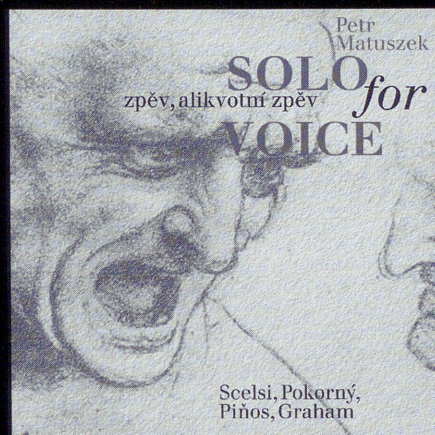
**Petr Pokorný: Putování [Travelling];**

**Peter Graham: Psalms (1-7)**

**Recorded: Czech Radio 1999-2000**

**Distribution: Indies Records MLM918-2.**

**TT: 71:48**



Today there is little need to introduce the baritone Petr Matuszek. His name is to be found in the leading programmes not only of the classical concert repertoire but also (and perhaps above all) in those of contemporary music concerts. His new profile album contains both new pieces and part of Matuszek's experimental concert programme under the title "Solo for Voice" (also known as "Na prahu světla" [On the Threshold of Light]). On what is a very acoustically and musically dense recording (perhaps too much so) we find three pieces by Czech composers and two pieces by the Italian composer G. Scelsi who died 12 years ago. His four-movement cycle *Wo-Ma* opens the album. What is most striking in both the Scelsi pieces (the second entitled *Maknongan*) is the marked space they give for the technique of aliquot singing, which is not common in the Czech Republic. The most interesting passages in this respect are those in which the basic voice register gradually turns into aliquot and then back again. The natural (or perhaps artificial?) studio space enhances the acoustic impact of these effects. The songs are not composed on a specific text, but on all kinds of phonetic combinations of vowels and consonants. As a result effects are created that are completely unusual in ordinary speech and are therefore more exciting in terms of sound and free of cliché.

*Psalm 116* by Alois Piňos is one of two psalms that the composer set to music in 1998. Here, in marked contrast, we find ourselves in phonetically much more familiar

surroundings - Latin - and therefore find our bearings more easily. At certain points the sung line is interrupted by short sections of simple declamation, which give dramatic and above all very intense expressive structure to the whole composition. The conclusion to the psalm is the several times repeated fateful acclamation "Alleluia", which in Matuszek's vibrato delivery (especially given its position at the end of the piece) is perhaps rather too unfocused in intonation.

A poem by Jiří Adámek is the basis for the longest piece on the album. Its length and use of violin - the only time that a melodic instrument appears on the album - makes *Putování [Travelling]* by Petr Pokorný the culminating point of the album, although the overall album design is not highly articulated. In the course of quite a long piece the violin takes on what is above all a punctuating role - dividing the lengthy text into smaller, more or less self-contained sections. I nonetheless felt that listening to the whole composition it was relatively hard to maintain an awareness of its inner dramatic structure and continuity. The last third of the album is taken up with interpretation of Peter Graham's musical arrangement of the first seven of the 150 biblical psalms. Here the character of the singing is the most declamatory on the album, and lays great emphasis on pregnant articulation of individual words. In the longer cantilena passages I must say I had the same sense of excessive vibrato as at the end of the Piňos piece. In the middle of Psalm 6, there more than once occurs a very strange voice effect consisting partly of intensive vibrato with marked amplitude and partly of rapidly repeated staccato notes. This is a somewhat unreadable element which has a rather interfering and tiresome effect. At the very end of the last psalm the predominantly serious mood of the piece gives way to a merry (almost folk) tune accompanied by tambourine. The whole "psalm story" ends with the words, "...I shall sing psalms in the name of the Lord, the Highest God".

In the different songs Petr Matuszek emerges as an experienced performer at ease in a great variety of different expressive moods. The character of the repertoire and the exclusive focus on the music of the later 20th Century makes his new album a unique recording project. It is, however, perhaps worth asking if solo voice alone can take on such a long stretch of musical material in a way that on the one hand prevents the fragmentation of the music into parts and sections and on the other avoids giving the occasional impression of monotony when the album is heard all the way through, as could happen at some points in this new album.

of the production was projection exploiting a series of possibilities offered by the cupola of the planetarium.

The evening of the 30th of November was devoted to an appearance by the German vocalist, cellist, performer and composer Barbara Maritima Thun, member of the Die Maulwerker ensemble. She performed music by John Cage, Stephanie Schweiger, Ann Ward, Vinko Globokar, and Peter Graham, as well as her own compositions.

On the same day Jacqueline Bobak and Dan Dlouhý, in collaboration with the Umělecká beseda [Arts Association], presented a Czecho-American programme at a concert in Prague (works by M. Bobak, M. Herman, D. Dlouhý and I. Medek). They gave same

programme at a concert on the 4th of December in Ostrava, and in this way "Meeting" overlapped with the Ostrava Musical Present Festival.

The last Brno concert was a joint Prague-Brno project, presenting a series of the important composers associated with the Atelier 90 Group and Camerata Brno. The Prague section of the concert

(J. Smolka, H. Bartoň, V. Matoušek, M. Kopelent) was complemented by a piece from the young American composer Vanessa Lann. The main performers were the American pianist Patricia Goodson (who now lives in Prague) and clarinetist Kamil Doležal. The Brno scene was represented by R. Ištván, J. Bárta, M. Košut and M. Štědroň, with music for various chamber ensembles including electro-acoustic music.

## ISCM CZECH SECTION

The International Society for Contemporary Music (ISCM, IGNM) is an association of national composers' organisations from 47 countries. The 15th of December 2000 saw the refounding of the Czech section of the ISCM, with the participation of fifteen Czech composers. A general meeting of members and people interested in membership was called for the 18th of April 2001. Internet address: <http://www.musica.cz/iscm>

## PORTRAITS, ANNIVERSARIES, INTERVIEWS

- Alois Piňos - Stella Matutina**  
- interview with the composer by Ivo Medek III/6-7
- Artn and Roman Novák**  
- interview by Markéta Lajnerová V/9-10
- The Bohemia Saxophone Quartet**  
- ensemble portrait by Jaroslav Pašmík II/4-5
- Composers' Birthdays in May**  
- portraits of Jan Hanuš, Svatopluk Havelka and Jiří Sternwald by Jaromír Havlík III/8-9
- DAMA DAMA - Ten Years**  
- ensemble portrait V/1-3
- David Dorůžka - Youngest Talent on the Czech Jazz Scene**  
- interview by Jaroslav Pašmík V/11
- Interview with conductor Vladimír Válek**  
- by Veronika Žajdlíková IV/3-4
- Jindřich Feld Celebrates his Seventy-Fifth Birthday**  
- composer's portrait by Jaromír Havlík II/6-7
- Jiří Teml at Sixty-five**  
- composer portrait by Zdeněk Šesták IV/7
- Looking back at Miloslav Ištvan**  
- composer's anniversary portrait by Ivo Medek II/1-3
- Marek Kopelent - Portrait**  
- interview with the composer by Tereza Havelková VI/4-5
- Martin Opršál - The Road to the Marimba**  
- portrait by Ivo Medek III/1-2
- Miloslav Kabeláč Attracts Much Deserved Attention**  
- review by Tereza Havelková III/5
- Pavel Zemek**  
- An Interview by Ivo Medek I/1-2
- Piano Talent from Brno**  
- Interview with Jan Jiraský by Ivo Medek IV/1-2
- Tomáš Hála - Wagner and Rameau Lover**  
- interview with the conductor by Tereza Havelková IV/9-10
- Tomáš Ondrůšek - Solo for Percussion**  
- interview by Ivo Medek V/6-7
- Zbyněk Vostřák - 80 years after His Birth**  
- composer portrait by Miroslav Pudlák VI/1-2

## FESTIVALS, CONCERT REVIEWS

- Atelier 90 - Journeys towards the Light**  
- event review by Wanda Dobrovská II/7
- Bohuslav Martinů Festival 1999**  
- review by Petr Veber I/10
- The Bohuslav Martinů Festival 2000. The Sixth Annual**  
- programme V/12
- Breaking the Ice - Jacqueline Bobak in Brno**  
- event review by Jaroslav Štátný IV/8-9
- A Czech Accent**  
- Brno Exhibition of New Music 2000 review by Ivo Medek and Vít Zouhar VI/6-8
- Czech Philharmonic Offers - 10x Orchestral Music by Czech Composers (1)**  
- concert cycle review by Petar Zapletal II/10-11
- Forfest in Kroměříž 2000**  
- festival review by Jan Vrkoč IV/4-5
- Marathon from Azerbaijan to the British Isles**  
- review by Tereza Havelková I/3
- Prague 2000 for Karel Husa**  
- event review by Jan Ledec V/9
- Premieres for Young Composers**  
- concert review by Ivo Medek I/2

- The Rebirth of Czech Melodrama**  
- events review by Míla Smetáčková VI/11
- Ten Concerts of Orchestral Music by Czech Composers - Czech Philharmonic Series (2)**  
- review by Petar Zapletal IV/6-7
- Two Moravian Festivals of New Music**  
- review I/3
- Three-Day Plus '99 A Wasted Opportunity for Taking Stock?**  
- Festival review by Jaromír Havlík I/4-5

## OPERA

- Czech Opera on the Edge of the Millennium**  
- festival review by Vlasta Reittererová I/8-9
- Faidra - A New Opera for Prague**  
- opera review by Tereza Havelková VI/3
- Stage Designer Stefanos Lazaridis is Inspired by Music**  
- interview by Petr Veber III/4

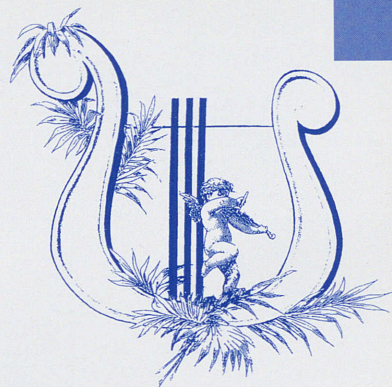
## CD REVIEWS

- Bohuslav Martinů: Les larmes du couteau, The Voice of the Forest**  
- CD review by Sandra Bergmannová II/9
- DAMA DAMA: <http://www.damadama8.cz>**  
- CD review by Jaroslav Pašmík I/9
- Martin Opršál: Reverberations**  
- CD review by Jaroslav Pašmík II/12
- Miroslav Pudlák - A Winged Creature**  
- CD review by Michal Rataj VI/12
- Petr Eben - Songs**  
- CD review by Sandra Bergmannová IV/2
- Three Jazz CDs from Jan Knop alias Naj Ponk**  
- CD review by Jaroslav Pašmík I/11

## VARIOUS ARTICLES, LISTINGS

- The 1999 Classic Awards**  
- review by Markéta Lajnerová III/3
- 5th Concours Moderne**  
- competition review by Wanda Dobrovská III/10
- Contents Czech Music '99**  
- I/12
- Events 2000**  
- a selection of musical events in the Czech Republic scheduled for 2000. I/6-7
- Fibich's Stage Melodrama in the Year 2000**  
- review by Vlasta Reittererová VI/10-11
- Gruppen in Warsaw**  
- review by Renata Spisarová VI/2
- Komponisten in Theresienstadt**  
- book review by Vlasta Reittererová II/9
- Musica Nova '99**  
- competition review by Lenka Dohnalová I/5
- On Electro-acoustic Music with the winners of the Musica Nova '99 international competition**  
- interviews by Lenka Dohnalová V/4-5
- The Reality that Becomes History**  
- Reflexions on the renaissance of the forgotten music of our century by Vlasta Reittererová II/8
- Trstěnice 2000 - Two views from people on the spot**  
- percussion courses reviews by Markéta Dvořáková and Blanka Pavelková V/8-9
- Works by Czech Composers premiered in 1999 Part 1 (A - K)**  
- III/10-12
- Works by Czech Composers premiered in 1999 Part 2 (Kop - Z)**  
- IV/11-12

*The Czech  
Music Fund*

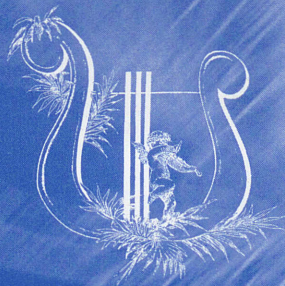


# Music Materials Hire Library

A wide range of scores  
and parts of music  
by Czech composers,  
both contemporary authors  
and classical masters.

VISIT THE ELECTRONIC CATALOGUE ON THE WEB ADDRESS

**[www.musicbase.cz](http://www.musicbase.cz)**



CONTACT ADDRESS:

Radlická 99, 150 00 Prague 5, Czech Republic

Telephone: +420/2/51 55 66 42 or 51 55 06 09  
or 51 55 59 97

Fax: +420/2/51 55 39 82

e-mail: [chf-phm@cbox.cz](mailto:chf-phm@cbox.cz)

internet: [www.musicbase.cz](http://www.musicbase.cz)

