



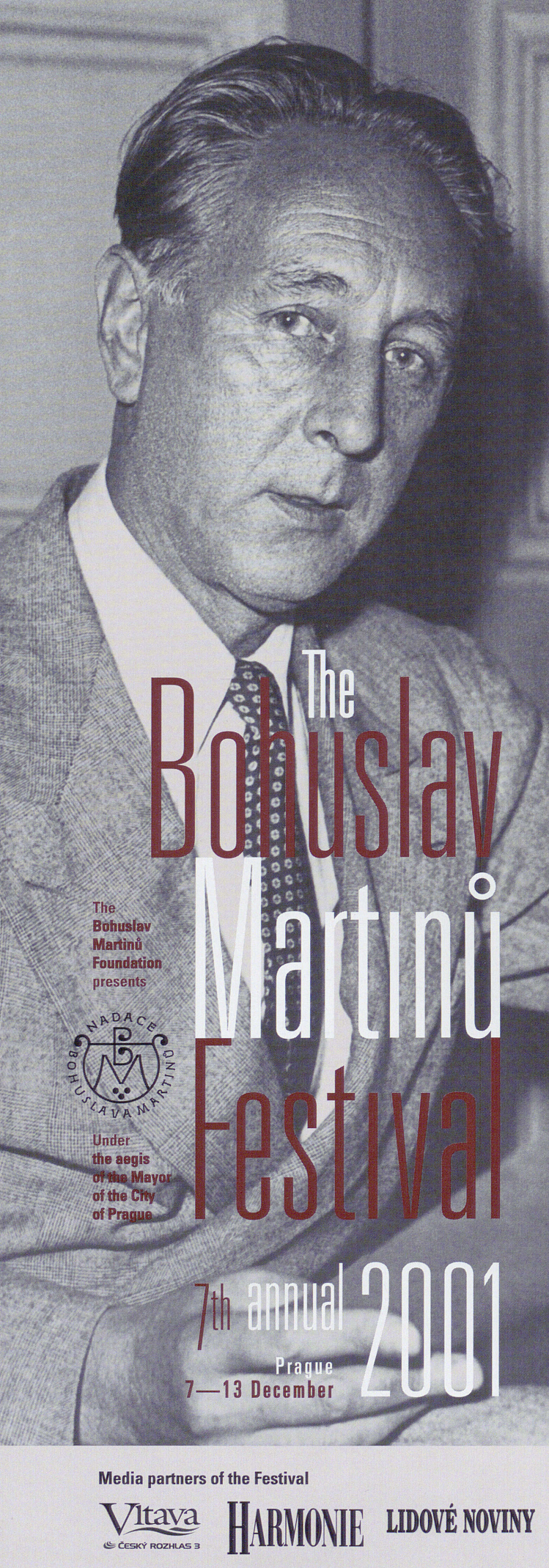
Pavel Wlosok

The Kojetín Industrial Philharmonic

Herrings, Live Herrings

Forfest 2001

Czech. 5 music 2001



The Bohuslav Martinů Festival

7th annual 2001
Prague
7—13 December

The Bohuslav Martinů Foundation presents



Under the aegis of the Mayor of the City of Prague

7/12/2001

Concert by Prize-winners from the 2001 Martinů Foundation Competition

In the categories of piano trio and string quartet

7.30 PM / Martinů Hall / Academy of Performing Arts / Malostranské nám. 13 / Praha 1

IN COOPERATION WITH THE ACADEMY OF PERFORMING ARTS



8/12/2001

Concert by Prize-winners from the 2000 Martinů Foundation Competition

Dedicated to the memory of Zdenka Podhajska

7.30 PM / Martinů Hall / Academy of Performing Arts / Malostranské nám. 13 / Praha 1

- BOHUSLAV MARTINŮ** *Sonata da camera for Violoncello and Chamber Orchestra*
- MAURICE RAVEL** *Tzigane for Violin and Orchestra*
- BOHUSLAV MARTINŮ** *Czech Rhapsody for Violin and Orchestra*
- BOHUSLAV MARTINŮ** *WORLD PREMIERE OF THE ORCHESTRAL VERSION Concertino for Piano Trio and String Orchestra*
- IGOR STRAVINSKY** *Pulcinella (suite from the ballet), 1922*

Roman Patočka violin
Štěpán Doležal violoncello
Martinů collegium
The Berg Chamber Orchestra
Peter Vrábel conductor

9/12/2001

Martinů and His English Contemporaries

7.30 PM / Martinů Hall / Academy of Performing Arts / Malostranské nám. 13 / Praha 1

- BENJAMIN BRITTEN** *Three Divertimentos*
- BOHUSLAV MARTINŮ** *String Quartet No. 5*
- BOHUSLAV MARTINŮ** *String Quartet No. 4*
- WILLIAM WALTON** *String Quartet in A minor*

Emperor String Quartet ENGLAND

10/12/2001

Classics of Neoclasicism

7.30 PM / Spanish Hall in the Prague Castle

IN COOPERATION WITH THE CZECH TELEVISION



- IGOR STRAVINSKY** *Apollon musagète (suite from the ballet)*
- BOHUSLAV MARTINŮ** *Concerto for Flute, Violin and Chamber Orchestra*
- BOHUSLAV MARTINŮ** *Toccata e due canzoni for Chamber Orchestra*

Sharon Bezaly ISRAEL flute
Bohuslav Matoušek violin
The Prague Philharmonia
Jiří Bělohávek conductor

13/12/2001

Final Concert

7.30 PM / Dvořák Hall / Rudolfinum / Nám. J. Palacha / Praha 1

IN COOPERATION WITH THE CZECH PHILHARMONIC AND THE CZECH RADIO



- BOHUSLAV MARTINŮ** *Rhapsody (Allegro symphonique) for Large Orchestra*
- BOHUSLAV MARTINŮ** *Concerto for Two Pianos and String Orchestra*
- BOHUSLAV MARTINŮ** *Symphony No. 4*

The Prague Piano Duo
The Czech Philharmonic Orchestra
Vladimir Ashkenazy conductor

The festival is dedicated to the victims of the terrorist attack in the USA

Media partners of the Festival



Ticket orders in writing only to the address:

Martina Jesenská, Lehárova 24, 143 00 Praha 4

Telephone/Fax: +420-2-402 25 87 » E-mail: fbm@volny.cz

Festival management — Peter's Dance Center Prague, Sabinova 7, Praha 3



Czech²⁰⁰¹
music

CONTENTS

- PAGE 2 PAVEL WLOSOK
- PAGE 4 FORFEST 2001
- PAGE 6 THE PHENOMENON
CALLED THE KOJETÍN
INDUSTRIAL PHILHARMONIC
- PAGE 9 HERRINGS, LIVE HERRINGS
MUSIC, LIVE MUSIC
- PAGE 12 RESPECT 2001
- PAGE 13 CD REVIEW:
NEW SOLO CD FROM PAVEL FAJT
- PAGE 14 YOUNG CZECH SINGERS &
CONTEMPORARY MUSIC
- PAGE 15 TRSTĚNICE NO. 5
PERCUSSION WORKSHOP
- PAGE 16 SINGING IN CZECH
- PAGE 16 ANOTHER ALTERNATIVE...

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@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: Jiří Pátek (p. 2 - 4)
Pavel Vokatý (p. 6 - 8)
Kaler Šustr (p. 10)
Jiří Volek (p. 14)
and archives
Print: Tobola
ISSN 1211-0264

Włosok Pavel

"I regard improvisation as a creative process..."

VLADIMÍR STRAKOŠ

The Jazz pianist and composer PAVEL WŁOSOK (1973) is one of the handful of Czech jazzmen who have managed to make a career in the USA. As a native of Český Těšín he began at the Ostrova Conservatory in Prof. Zdeněk Pěček's class, but soon transferred to JAMU [The Janáček Music Academy] in Brno, where after a second year of composition studies under docent Arnošt Parsch he won a scholarship to study in the United States of America.

In our latitudes he has worked with Janusz Muniak, Roman Pokorný, Marek Patman, Günter Kočí, Petr Dvorský, Jaromír Honzák, Jiří Slavíček, Vilém Spilka and others. It has been five years since he recorded his debut CD with bassist Mike McGuirk and drummer Ed Soph (well-known as drummer in the legendary Bill Evans Trio, Woody Herman's big band and the Clark Terry Quintet), which he produced himself and which was distributed by Indies. Last year he won the International Association of Jazz Educators' – Gil Evans Fellowship. He is a graduate of the University of North Texas, Denton, and heads the jazz department at Truman State University, Kirksville, Missouri. He has recorded four CDs with the One O'Clock Band, the best of the nine big bands in Denton, Texas, and after seven years spent over the Herring Pond, he plans to settle in America for some time.

How does someone brought up in the classical music tradition get into Jazz?

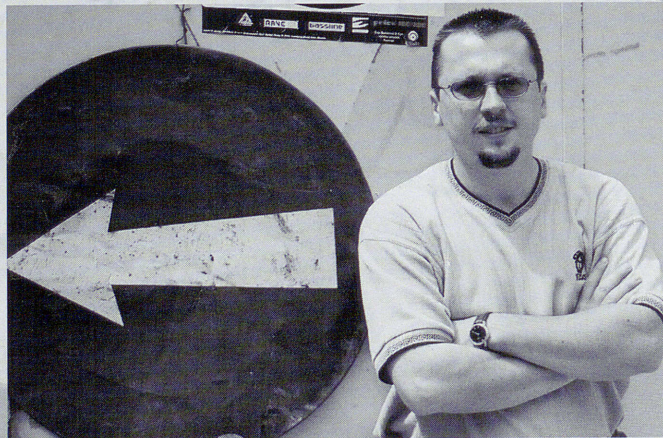
You have to have a fellow student Jarda Pašmík who shakes your faith. He came to school one day and put on a recording of a concert by the Chick Corea Trio in Warsaw. I had never heard anything like it before, and knew very little about jazz. Then I started reading standards and listening to recordings. But the most important thing was that we were playing in a trio and quartet. Fortunately the situation in Ostrava was quite favourable. We had a club where we could play

every week, and also in the Blaník Theatre, the predecessor of the Parník.

Did you get to jazz before you got to composition?

I was studying the piano at the conservatory and then I went on to JAMU in Brno and took composition and theory of composition. I didn't start composing until the fifth year of conservatory.

It would interest me to know how far you are able to free yourself of jazz influences when you compose contemporary classical music?



I don't free myself. I don't think of it like that. Of course it depends on which instruments I'm writing for and what kind of instrumentation - that's what inspires me. It's my first interest. Form is secondary. I like writing smaller sections and then putting them together into larger wholes later. What matters to me is what is coming from inside me, what is individual, and at the same time I try to let myself be influenced by what is around me – not just music but any kind of art or conversation with people. Of course when I'm actually composing, I concentrate on the music itself. Otherwise I don't see a difference. I probably stand somewhere on the borders between contemporary music and jazz, but essentially I don't distinguish between them.

Is the American music public liberal about arrangements for big

bands, or does it insist on keeping to established traditions? If you wrote a piece or arrangement that was definitely eccentric, do you think it would succeed in America?

I think it would succeed. America is pretty open to new movements, influences and cultures, and always has been.

So you don't feel any constraints? Can you say that you have a really free hand in your choice of techniques and approaches?

The big band I have had the chance to write for and at the same time play in, has never put any constraints on me. I think I'm not bound to tradition, but tradition can inspire me. In the Czech Republic I never had a chance to get to know it well enough. Today I study it and take notice of it, but I wouldn't start analysing scores and looking at how something is written from that point of view. I try to find out everything through my own writing. The more I compose, the more I learn. It helps me to be individual. On the other hand, sometimes the instrumentation isn't exactly perfect, but I regard it as a process.

If I believe in my own music today, then I also believe that my music will still have some value after say ten years.

Do you have time to follow events in contemporary music in America?

It's more as if I'm becoming part of contemporary music festivals that I don't

actually attend. My music gets played here, in Poland and Holland, and in the USA. Often friends I've written something for write and tell me that the music has been performed. Several times I've sent parts off into the world and then heard a recording only two or three years later. Most recently I took part in a competition festival of contemporary music at the school where I teach.

You were a founder member of the composition group of JAMU students that you jokingly called the "Helpless Handful". What do you think today when you look back in this period from the point of view of your music? Has it left traces on the way you compose now?

Definitely. We were all different, and that was precisely our strength. It was important to listen to work by colleagues

and have a chance to compare. We thought that in a group we would have a better chance of promoting our music. Also, I studied under docent Arnošt Parsch, which was a terrific experience for me and today I realise that I really learned a great deal. I believe the period was very beneficial for my development as a composer.

What exactly was the Gil Evans Fellowship and what did it mean for you in practical musical life?

It's an annual award made by the International Association of Jazz Educators foundation. The important thing is that it's anonymous. The winner is chosen on the basis of a score and a recording, and has a whole year to write a piece on commission for a big "big band". This is then performed the next year as the winner's piece.

Apart from the financial award and free access to selected concerts and workshops in New York, the main benefits are the prestige and the experience gained. Many recording companies, publishers and jazz teachers are involved.

Do you have any models? Someone who has been a great inspiration to you in arranging jazz?

There are plenty of models. Basically there is the whole history of Big Bands: Count Basie, Duke Ellington, the projects of Gil Evans with Miles Davis, Stan Kenton. Maria Schneider is also a brilliant composer, and I've seen her several times in New York. I also very much like Jim McNeely, who is the artistic director and pianist of the Vanguard Jazz Orchestra, and many others. I wouldn't like to leave anyone out. Otherwise I only distinguish between good and bad music. I'm a very choosy and difficult listener.

Do you feel more of an arranger and composer, or more of a jazz pianist?

That's a good question. My priority is to become a jazz pianist. I'd like to play the standards and my own music in a small band, which is an important part of my composing interests. Although composing for big bands is very exciting, I see it as a secondary thing.

Nevertheless, the players of big band are my most important stimulus to arranging and composing. Their approach as performers carries a lot of weight with me, and their way of playing has influenced me a great deal in the choosing and mixing colours.

You record in a quartet and a trio. In this country your CD Long



Journey of 1997 with Ed Soph on drums is well known. It's a classic eclectic compilation in which you come across as a jazzman capable of mastering every style. Today are you concentrating more on developing any particular style in modern jazz?

Long Journey was my first CD, which I produced and released myself. It was a CD in which I was trying to introduce myself not just as a pianist, but as an arranger and composer. In it you'll find four original pieces for quintet with trumpet and saxophone and one composition in quartet. The rest is in trio, and those are mostly standards. As you say, essentially I was trying to show I could cope with all the styles of the Fifties and Sixties. Bill Evans was a major inspiration – Ed Soph had even played with him for a year in the trio and bassist Mike McGuirk says that the Evans Trio is his favourite band, and so we were pretty compatible, even though I had never much listened to Evans or studied him. At that time I was 22 years old and trying to absorb everything around me.

Do you currently study period styles of playing?

I've never made any special study of styles. I regard it as essential to master everything from ragtime up to today, but I think it's probably more important to play with a lot of very different musicians and try to learn from them and let them inspire me. Today it's more important for me to become a kind of medium – to receive and transmit. I see inspiration as a very creative process. When I'm improvising I don't think about what I'm able to play, since that's already a stage I'm past. I try to let myself be carried away and to create something original - to get completely submerged in what I'm doing. Many young jazz musicians in this country are toiling away trying to master technique, harmony, phrasing. Obviously you can't manage without concentrated practice, but I don't see music as

everyday drudgery. Every time I sit down at the instrument for a concert I try to create something original. It isn't always easy and what professionalism means is being able to give a perfect performance despite the difficulties even when the conditions aren't satisfactory. In a nutshell it's a matter of receiving, reforming and then transmitting.

Who would you engage if you could put together your ideal trio or quartet? Would you go for a professional eclectic, or for someone who doesn't have such a sophisticated idiom in terms of style, but might perhaps be willing to risk more and be de facto more original and more creative?

It's hard to give a single answer to that question. I would certainly look for musicians who try to be open and create something artistic. Personality would be crucial, since I like modest people. It's also important that I play with musicians who are at least at the same standard as me. When I play with better musicians, it's a great inspiration and impulse for me to work better, and at the same time a great pleasure.

I would definitely choose Ed Soph. He is an outstanding musician with enormous experience. He fits into a band wonderfully, doesn't try to be an exhibitionist and always creates something new.

I'm sure that there are good musicians in this country, but I have the feeling that they don't have enough experience, and haven't played with so many Americans, for example. But what mainly worries me is their cliquishness. Czech musicians have their permanent co-performers and that limits them a little. Often they have a kind of pact and don't want to play with anyone else, and when they happen to play with someone else, they make it ostentatiously clear that it's not the real thing for them. I used to find this attitude mainly in Prague. Of course, the situation

FORREST 2001

Kroměříž

17th – 24th
of June 2001

TEREZA HAVELKOVÁ

Festivals of contemporary music in this country can be counted on the fingers of one hand, and most of them are held in large cities over just a few short days. This makes it all the more surprising that the small Moravian town of Kroměříž hosts a festival which this year took place over a full eight June days, and involved almost twenty concerts!

The festival is, moreover, quite specific in its orientation - which is to contemporary music with a spiritual, religious focus, and is also unusual in presenting music in the context of contemporary visual art. Since today the festival has twelve years of existence behind it and so is one of the patriarchs among our contemporary music festivals, we decided to ask its organisers Zdeňka and Václav Vaculovič for a short recapitulation...

The first FORREST festival took place shortly after the revolution, in 1990, and initially it was more of a "domestic" festival...

We are not ashamed of our humble beginnings, since underground activities in Eastern Europe in the Eighties had by today's standards an incredibly geographically limited range of communication. Even just within the borders of our small country we knew almost nothing about each other. Recently I was putting my old correspondence in order and found an invitation and programme for an event that is legendary today. It was written on yellow cyclostyle paper. For spreading these innocent, non-political cyclostyles you could get into the kind of trouble that our western colleagues would find hard

in the Czech Republic is very difficult, since the jazz tradition is quite weak and you can only making a living from jazz in Prague. But even in Prague there are very few creative musicians, and I could count them on the fingers of two hands. In the USA members of bands choose each other mainly on the basis of personality. They think about whether someone is communicative, how he behaves in public, if he's modest or conceited, and how he gets on with others. The musical requirements only come second! Also someone has to be the leader. To make a living from jazz in the USA and to be responsible for a whole ensemble is very complicated. This means that the one who is manager organises and the others have to adapt themselves, even on the music side.

But I definitely don't think I would want just to play in some ideal group.

Are you ever tempted to pack up and leave your school in Kirksville, go to New York and try to make it there on your own?

I've played a few times in New York and I know what it involves. Of course it was tempting, but when I looked at the competition there, and the number of people, the prices... I'm married and we want to have a family soon, and so I have to think about financial security,



which is something jazz doesn't provide anywhere in the world. Furthermore, I very much enjoy teaching talented students, and it's a great inspiration for me. Then there is my legal position to think of. The school provides me with a work permit and if I went off to New York I would have to be there illegally, without life insurance and social security. It all means that I've chosen the roundabout legal path, but maybe fortune will smile on me one day and there will be some vacancy in New York. Without assured work you simply can't manage there.

What do you think is interesting in American mainstream today? Does it still have anything to say?

It definitely has. Everything depends on the quality of the musicians and their ideas. Not everything that's released will survive in the future. I don't think that mainstream is stagnating. The basis may be the same - the range of instruments and form of improvisation - but in comparison with the past the situation today is postmodern and so jazz music, and indirectly mainstream too, is being influenced by all kinds of different cultures. I would say that mainstream will still have something to say even fifty years from now.

That is certainly true if you look at mainstream simply as a system in itself. But if you look at it in the context of music as a whole, you could argue that its development is not very impressive...

I don't know. It's hard to say. Maybe in some areas mainstream actually is stagnating, but that relates mainly to a tradition from which it's not easy to turn aside, just like that, for example the method of improvisation... But this doesn't necessarily apply to standard jazz form, which can be composed in more complex ways and mixed with other stylistic forms. In any case, it will only really be possible to map jazz today in thirty or forty years, when these five thousand recordings will have been tested by time and maybe only five hundred will pass. Then people will find that several names turn up again and again.

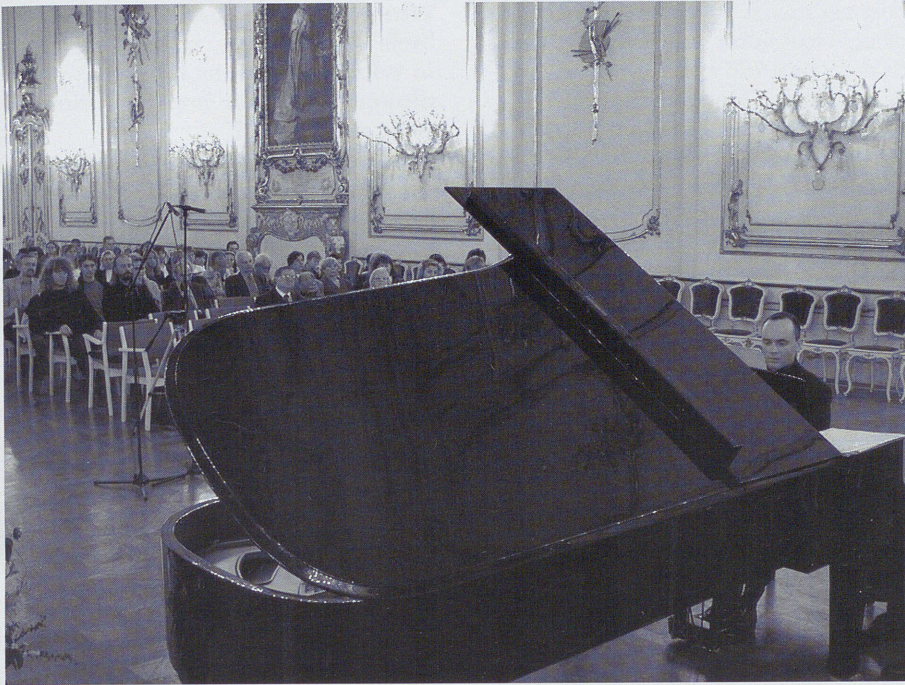
And so you believe in the future and evolution of jazz mainstream?

Definitely, although I don't think it would change fundamentally from the times of Charlie Parker. Bebop is the basic communicating element, while everything else is development.

Have you recently heard anything in music that has captivated you completely or somehow addressed you at a deeper level?

In the past two years I experienced something like that listening to the Tom Harrel Quintet in Village Vanguard in New York. I went to both evening concerts. I remember I met Franta Kop there, whom I hadn't seen in Prague for maybe five years. I also saw Garrick Ohlsson at his solo recital in Fort Worth, and then there was the Maria Scheider Orchestra. In this country I got the most from Jaromír Nohavica and Čechomor. In Brno I found the Sting concert terrific. Most recently I have discovered Henryk Górecki, his Third Symphony and many other pieces.

Thank you for the interview.



to imagine. ...We used to hold a sort of party in our garden and house for a full ten years from 1980 – we used to call them “soirées”. They were a kind of foreshadowing of the festival now, although I admit that they were some way off our present well-defined concept. But it should be added that in the twilight of the Eighties this kind of thing was (as we all found out after our “awakening”) a widespread phenomenon.

What does the title “FORFEST” mean precisely?

It's from the Latin words “FORUM” and “FESTUM” meaning a festival of the public. Our idea was really that in a free society art ought to be interesting to everyone. It was an explosion of enthusiasm that is hard to get across now. After that, the Nineties (right across the world) meant a turning-away from cultural values and a painful sobering-up. Yet art has never been a mass phenomenon - the things of the spirit naturally involve selectivity. And that is all in order. In this sense the FORFEST remains a festival of the public.

What kind of public do you get at the festival? Has attendance at the festival changed in any way from the beginning?

Naturally the public that comes to the festival consists of people interested in contemporary art in general – music and visual art – both professionals and laymen. They come not only from this country but also from abroad, Europe and overseas. Teachers in secondary and university-level schools follow our activities and often come with their students. We are particularly pleased that the festival has found a public among

laymen as well. Some of them already come every year, and some of them don't even miss a single concert.

Has the festival managed to attract students from the local conservatories (there are 3 in Kroměříž alone!), whether as performers or audience?

Over the last maybe five years students of the Kroměříž Church Conservatory in

Kroměříž 17th – 24th of June 2001

FORFEST 2001

particular have been collaborating with us every year. They are involved in some concerts as performers, and naturally this has meant growing interest in us from their fellow students who would like to be involved in the same way in the future. But it's not an easy matter. Contemporary composers write difficult pieces.

The charm of the FORFEST seems to have something to do with its “family” character, with the same musicians and public constantly returning. This can mean a danger that the festival may begin to stagnate, and its programme will always contain the same old names. How do you cope with this danger?

The concept of the festival as primarily a composer-based event requires performers of a specific kind. The original idea of presenting Czech music against a background of world music has

grown into a systematic search for lines of creative development that definitely do not figure among fashionable articles on the international festival scene. To ask composers for specially written premiered programmes to be presented by top performers, or exhibitions for just one occasion, is something that in the Czech Republic requires courage not only on the part of the organisers, but also on the part of performers, composers and artists, and ultimately all interested institutions. A festival has a justified place on the international scene if it brings to it something that has not been there before. I certainly don't want to be bringing coals to Newcastle. Even if they have famous names, musicians who see festivals just as touring stations where they can fit in a piece performed elsewhere don't interest us at all. Obviously, there are not many artists who fulfil such demanding criteria even on the world level, and this means we work on a regular basis with those that fulfil them, and this means deeper continuity and visible good results. It is this approach that creates the “optical illusion” of the festival as family affair, but we feel a family affinity with colleagues from as far away as Paris, London and Los Angeles. The festival figures among world scenes for new music, we get dozens of offers from around the world from Moscow to New York and so we don't feel we are

some kind of closed enclave suffering a shortage of information. If we choose something, we have a reason...

Do you already have an idea of what visitors will encounter at the festival next year?

Not just an idea. The provisional programme draft is already ready, but we are planning some surprises that we wouldn't want to reveal in advance. These involve particularly demanding projects, with new use of space (the exterior of the Undercastle Gardens) and multimedia (Czech-American international co-operation). As far as famous performers are concerned we shall be inviting the violinist Marat Bisengaliev (with support from the British Council), and we are planning more appearances by Estonian musicians in collaboration with the Estonian Embassy and the Music Information Centre in Tallin.

TEREZA HAVELKOVÁ

*They wear jeans and some of them have red or green hair. They play stringed instruments with weird shapes and colours, bows on glasses, they pound on anvils, clatter tin plates and children's rattles. They follow their parts with absolute concentration. The whole thing is controlled by the rippling gestures of a black-garbed conductor with an unusual quantity of curly blonde hair. This is not a practical joke, and what comes through the air in the form of acoustic waves is no an amorphous jumble of noises. It is music – colourful, unusual, in places fragile, in other places robust, but definitely highly original. It is a music that we will not hear either from a contemporary music ensemble or an alternative band. It is unclassifiable, and all the better for being so. In short, it is the Kojetín Industrial Philharmonic headed by its architect and moving force **Petr Samlík**. I can't resist the desire to know more about the man and the Philharmonic.*

dulcimer sounds layered on top of each other in four tracks, still on analog tape recorder. In 1998 I already had digital apparatus and used that to create another studio experiment called *Žitá hlína [Lived Clay]* for bass guitar, viola and cymbals. In both cases it was a matter of pure improvisations, which I just filed onto tape until "something crawled out of it". I also flirted with synthesiser sound, and the result was *Kalné modlení [Murky Prayer]*. It was different with the pieces for the Kojetín Industrial Philharmonic. When we founded it in October 1998 we already had the basis of our first piece, which was called *Zamítač deště [The Rain Banisher]*. At that time there were only six of us, but we already had some of the instruments that are used by the Philharmonic today, including metal and plastic instruments, various toys, and the ropes - which are double-bass strings fixed to wood and electrified. As time went by I composed other pieces for the Philharmonic and in collaboration with it. The most important piece, which we

What does your special notation look like and how does it work? In what sense does it leave players space for improvisation or their own input?

Here I was very much inspired by the approach of the composer Josef Adamík [I had maybe four composition classes with him], who writes all his scores in pencil. It might seem a trivial point, but the important thing is that when you write something you can rub it out again, and this is just the way we work in the philharmonic. When I write something, individual members of the philharmonic have the right to add something else to it, so that something maybe much better than what I originally wrote can emerge. As time has gone by the members have come to know best what can be played on their instruments and what can't be played at all, and they correct the individual parts accordingly. The notation itself is based on the Morse alphabet, with other elements from classic notation added to its signs. The basis consists of dots and dashes. The dots mean percussion strikes or short

THE PHENOMENON

Called the Kojetín Industrial Philharmonic



Let's begin at the beginning. Do you have musical training?

I studied violin at the conservatory, but this is misleading, since I only occasionally play violin now. It could be said that after my degree concert I put the violin on one side. Now I much more often play the viola, which has enchanted me mainly because it has a tone closer to life. It is rougher and at the same time more melancholy, which for someone of my character is more of an inspiration.

How did you get into composing? Do you only compose for the Kojetín Industrial Philharmonic, or do you write other pieces as well?

Maybe in 1993 I started to get together a small recording studio and in the end that inspired me to produce something of my own rather than just recording other people's work. And so in 1997 and 1998 I composed two pieces of stage music. The first, *Pokušení na poušti [Temptation in the Desert]*, was for naturally tuned dulcimer, with the

presented at our first public performance, is called *Ponorná řeka [Subterranean River]* and it was already quite thoroughly composed. It has three parts and while we were rehearsing it we consolidated the membership base of the ensemble.

To what extent are the compositions your own, and to what extent do the other members of the orchestra take a creative share in them?

The members of the ensemble feel they are parts of something that isn't entirely usual, and so they have a very active approach to it. Recently for example one of our members who plays the rubeba inspired the whole second movement of our first symphony, in the sense of its basic motif, which occurred to her when she was just trying out something on the rubeba during the rehearsal. Generally you can say that a certain ground plan has to be created with our special notation, but then individual players take a minimum twenty to thirty percent share in the pieces.

notes on the strings, for example. The dashes indicate longer forms, and the longer the dash the longer the note. The music is divided into bars, with the beginning of each bar defined by a right-hand movement by the conductor, while the left hand shows the number of the bar we're in. Since there are only five fingers on a hand, we mark the bars in a kind of special five-part set, always from one to five, and then from eleven to fifteen and so on. The system helps the players a great deal, since if they get lost they only have to look at my left hand and then they immediately know where they are.

If I understand you rightly, then does this mean that the numbers from five to ten are regarded as non-existent?

Those are just left out. Eleven logically comes after five, and this is how it is written in the score and parts. The system has the huge advantage of making it possible to draw out or contract the bars. The length of the bars is entirely up to the conductor, who can shorten or lengthen

them according to the situation. In every bar there is a certain operation or passage that has to be executed. During rehearsals we find out which bars to play slower and which faster to avoid an effect that would be boring and aridly symmetrical.

And so every bar is actually one timbre passage or surface, a certain sound unit...

To a considerable extent yes, but of course timbre music is based on timbre as such, and the individual timbre passages are often conceived as the main structural element of the piece. In our case we are interested in the contrast between timbre passage and point, which is naturally framed by classical principles of composition. The composition in this way holds together and the members of the Philharmonic, who are mostly non-musicians, are capable of grasping and interpreting it, and you can explain what it is based on. The music is not just some kind of sonic fantasy, but a regular formally unified composition.

You appeal directly to classical forms in your programmes – you play “symphonies” and “concertos”...what principles do you take from them?

Like anyone who has studied at a conservatory I'm influenced by the form of the instrumental concerto or symphony. To some extent it can never be uprooted.

when we give a piece a traditional name, we draw more attention to the piece itself than to some name or programme that might be more expressive. We don't feel so much need to explain the piece.

Why “Philharmonic” and why “Industrial”?

I should start by saying that the name crystallised gradually. First it was Kojetín Chamber Philharmonic, and later we added the “industrial” and finally we shortened it to Kojetín Industrial Philharmonic, KIF, which sounds good and is easy to remember.

The name Philharmonic is hyperbole again, in the same sense I just mentioned. It was conceived with a view to the future and the idea that there would be more of us and the Philharmonic would expand and also give us more sense of what could be composed for such an ensemble and what such music would bear.

Why industrial? We understand it in the sense that we partly play on instruments that are products of industrial factories (for example part of a rod), and so on things that are primarily perceived as industrial manufactures not instruments. But that explanation doesn't go the whole way since in the ensemble we also have stringed instruments that were made to be played as instruments. For that reason we also refer to the fact that the ordinary Czech word for “industry” is “průmysl”, which is derived from the idea of the “penetration” [“průnik”] of “mind”

is reacting to the alienation of man from man, and man from nature, is against “machine civilisation” and is meant as provocation. Right at the beginning we decided that we saw the Philharmonic quite differently. We wanted the “industrial” to acquire a certain dimension of meditation here, although still in industrial form. We wanted to show that one could use industrial instruments to create quiet and meditative spaces, in contrast to the spaces that are provocative in the usual sense of Industrial Music. We wanted to create something that is not pure experiment, and just a song that is screeched out and then followed by other screeching songs until the listeners' hearing is blunted. Our music isn't supposed to be a protest. It is supposed to be classically founded music.

Can you say something about your sources of inspiration?

The loud industrial bands were a factor at the beginning. The German band Einstürzende Neubaten treated Industrial in an interesting way, producing properly composed music and not starting from the principle of high volume and extreme expression. We also found inspiration from some Czech rock groups that had started to flirt with industrial, such as Dunaj, even though they didn't see it as industrial, but more as a certain kind of play with colours. Another source could be found in classical music. For me personally the greatest source was



For me it's an inspiration that I can allow myself to vary. I can give it new meanings, do it with unusual musical instruments and very peculiar musicians. It is an inspiration by classical form, but that cannot be taken too literally. There's a certain hyperbole involved, but at the same time we take it completely seriously. If a piece is called a symphony, internally we feel it as a symphony and play it as a symphony.

We also use traditional forms because paradoxically these are more familiar and comprehensible to the individual musicians and listeners, even if they are perhaps unaware of it. Furthermore,

[“myslí”]. And so we are actually the Kojetín Penetration-of-Mind Philharmonic, with all that the words suggest.

What is your attitude and the attitude of your members to what is generally known as Industrial Music?

In my view industrial music is now a blind alley, because it sees itself as a scream of protest, as something extreme. I believe that there is no need to take industrial as meaning extreme music, in which everything is played at extreme volumes and in extreme conditions. Industrial is usually defined as music that

Bohuslav Martinů's *Double Concerto for Two String Orchestras, Piano and Timpani*. It is a very impulsive work, difficult to perform, and in my view there is something in it that foreshadows symphonic industrialism – a tension that forced me to listen to it again and again and find inspiration in the music.

There are other sources of inspiration as well, of course. Recently Depeche Mode has been a big inspiration to me. It's a band with an enormous feeling for colour and I am also fascinated by their use of steel guitar in pieces that are basically electronic.

I've heard that you make the instruments you play on yourselves...

I bring most of the instruments into the Philharmonic, but this doesn't mean I make them all. Some of them especially the industrial ones, are picked up in every possible sort of corner, and they include my childhood toys, for example. The stringed instruments come either from the workshop of my father Václav Vaculovič or from my own workshop. The musicians themselves have brought some of the instruments to the Philharmonic.

Can you try and list your instruments?

Basically the orchestra is divided into two halves. One is made up of stringed instruments, and the other of industrial instruments. The stringed instruments are violetta, ninera, rubube, cello and the "paddle", (which is the biggest base instrument). The industrial instruments are grouped according to their main material: plastics, metals, glass, wood and what's known as vartechwoodpaper, which are unclassifiable instruments made of combined materials. This means organ, techo, wood and paper. Techo is the technical term for people who sniff glue – I managed to get some authentic tins, earlier used by our members, which were emptied, filled with water and now

some relationship to music, mainly through a pop genre or the noise-core stuff widespread in Kojetín. In the course of time the orchestra then became rather depopulated, chiefly because many of the members thought it was very time-consuming writing the pieces directly at the rehearsals. I gradually started to write down the compositions beforehand, but by that time most of the semi-professionals had left and local people who had never had much to do with music had begun to get interested. The main motivation for them was concerts and the real breakthrough point was the concert in Roudnice in 2000. After that a healthy core crystallised and got other people involved and the same thirteen people are still playing today.

If I'm not mistaken, these are often people who have social problems and playing in the Philharmonic has a certain therapeutic value for them...

It's true that our philharmonic is very much based on personal relations and is socially very diverse. It includes university graduates and people who never finished basic education, but despite the differences they understand each other since they have a kind of mental affinity. It's generally known that that the Philharmonic has also included several

completely unusual. People aren't accustomed to seeing people they usually see taking drugs on the street playing in some Philharmonic and the whole thing getting such publicity. We can't avoid the fact that the public who don't have any closer knowledge of us regards us as a suspicious association.

But I'm told you have a fan club...

Our fans divide into two groups. On the one hand there are those who come to hear the philharmonic out of curiosity and break from the boredom they experience in the post-industrial age. The others come because they are interested in how such a group works, and how people from such different social backgrounds and with such different opinions can agree on something so narrowly defined.

Do you plan to expand the Philharmonic any further?

We have a fixed maximum number of members which is the result of an external factor. Fourteen is the maximum number of people who can use a group discount on rail travel without having to book in advance. Czech Rail is a big sponsor of ours without even knowing it. Their group discount is a wonderful thing.



get happily sloshed about. The concerto master of the industrial instruments is the so-called "proletariat", which means the instruments used in classical manual production, such as hammers, grinders, rasps, handsaw, chisel, and there are also tin sheets, roller blinds. And I just forgot one another group, called "napnelisms" ("stretchisms"). It's made up of two drums, higher and lower, and Chinese cymbals, which sound terribly beautiful. This provides all the rhythm. And then there's Verča, who sings.

You have already mentioned that the orchestra is mainly made up on non-musicians. How was the orchestra put together and what kind of people play in it?

Originally the orchestra was composed of semi-professional musicians who had

people with drug problems who had not yet beaten the problem when they entered the group, and there are some who still haven't. But their involvement in the Philharmonic has given them some direction in life and they have realised that there are two moments when they have to be "on top of things", and that means rehearsals and the concert. This issue gives everything a slightly different dimension and even if it makes the operation of our little group more difficult and represents a certain risk, these people are equal players and the experience may be a kind of self-realisation for them.

Is Kojetín proud of its philharmonic?

The situation is a little complicated. Naturally in Kojetín this is something

How do you see the future of the group? Do you have any ideas on where the Philharmonic should be moving?

We would like to expand the group by two further members, who would be in control of a "tableware" group and a "typewriter" group. If the feeling of solidarity between members grows and if we have somewhere to rehearse and if we have an energetic enough inner foundation to keep on writing compositions and maybe appeal to other composers, then I think there's no doubt our quality will improve. Of course we don't intend to abandon the basis on which we operate now – we want to go on being a group founded on personal relations.

CZECH MUSIC 2000

HERRINGS, LIVE HERRINGS MUSIC, LIVE MUSIC

JAROSLAV ŠTASTNÝ

Today we are still feeling the painful effects of the way that Husák's "normalising" regime in Czechoslovakia dealt with young talents in the years after 1968. Many genuinely gifted individuals never got a place at higher music schools and never even entered the field of "serious music", where in any case new shoots were being systematically trampled down by the authorities. Creative and searching people tended to direct or redirect their attention to rock music and above all its progressive and experimental branch, which in this country to a certain extent took over the function of contemporary serious music. At this period our music schools became bastions of musical conservatism and they still retain this role. This meant that only alternative rock offered a larger field of free activity for people searching for their own musical idiom and message. The foundation of rock music made it possible for shared feelings to be discovered, and there was help from foreign models that differed sharply from official domestic production (Frank Zappa, Captain Beefheart, Velvet Underground, the Residents, This Heat, Univers Zero and others). This rock world was also fertile soil for the kind of musical expression that tried to go beyond established conventions, even of rock itself. In other words, for the young generation of the time Rock essentially became a synonym for Music, and very little was accepted that bore no relation to it. Recordings were exchanged and circulated among communities where they were in many cases treated like devotional objects by fanatical listeners. People naturally reacted to the repulsive greyness of life under "normalisation" by trying to conjure up its extreme opposite. The hopeless situation, proudly proclaimed by the regime as destined to last forever, generated a need for the creation of a different reality, and alternative rock music offered a kind of way out. Here some stimulus could be found for individual searching, often something that was just a matter of intuition. Meanwhile certain developments were "in the air" and their signs were discernible. The groups that were emerging represented a new kind of "folklore", in which the longing for the independent, contemporary expression

of feelings about life crystallised. Usually this was a matter of the collective development of the contributions of original authors who tended to create ever more complex and fixed forms. This was the context of the emergence of the music of Ivan Palacký and his group **Sledě, živé sledě** [Herrings, Live Herrings]. Solid experience and knowledge of rock have formed the foundation of Palacký's music, but it nonetheless moves somewhere in the free space above that foundation. His use of rock idioms went beyond the today already rather fossilised conventions of rock and even the boundaries of "popular" music in general. One might say that in his music his profession as architect clashes with his temperament as poet. **Herrings, Live Herrings** represents a poetic extremism in the context of our rock, alternative and even modern classical music.

As a musician Ivan Palacký is an autodidact, and cannot read music. Nonetheless his "songs" are relatively unusual and quite complex, but overall consistent compositions. His work relies above all on a superb sense of rhythm, and he often works with odd measures, irregular accents and reversals of tempo. One characteristic feature is a tension between "soft" and "hard" forms of musical expression – Palacký has mastered a whole range of rock topoi, and plays with them with the skill of a juggler. Unlike that wing of alternative bands that starts either from the standardised structures of pop or at most from Weillian songs and Eisleresque agitprop pieces, what we encounter in Ivan Palacký's work is more the transformation of impulses from outside music; proportions and their equilibrium are important – more in the spirit of Mondrian and than in the sense of the filling in of pre-calculated forms. Palacký often starts from graphic sketches (as did Xenakis), although these cannot in any way be regarded as "music stenograms" or "graphic scores". They are much more like aids or holds that imagination can grasp and use for a further conceptual somersault. The musical ideas come in secret, or attached to verbal or other non-musical images and experiences, unfiltered through the refined but dangerously



limiting sieve of musical notation. Often, however, a song can also emerge on a collective basis, with Ivan Palacký making use his own particular almost Janáčekian terminology:

In order to make the best use of the time, I sit down on the back seat in the lotus position and try to meditate a little on the concept of our CD. But it's no good. Next to me Broněk is humming a kind of "rahma" – the answer Jennifer has told him to give to all questions in foreign languages over the next few days: "Talk to my manager - Romek Hanzlík, Unijazz, Jindřišská 5, Prague 1, tel./fax: + 420 2 260012/+420 2 269276, talk to my manager – Romek Hanzlík..." He keeps on and on repeating it but it starts to be interesting, because in order to split the relatively long sentence into logical sections, roughly in the middle on "Jindřišská 5" he puts in a chromatic, and so you get kind of melody out of the statement. He carries on and after a moment catches me excitedly by the sleeve and points to his mouth as if to say, "C'mon, join in and sing the fax number +420 2 269276 with me in thirds."

And so that's how we work. That's the way we recorded this disc.

This "Romek-rahma" could form the basis for a song, which depending on its character we call a "skeleton" if it's broken up, "pasta" if it has long notes, or "carpet" if it's a combination of both – I mean a tissue of intertwined long notes interwoven with short melodic stitches. So far we have only used a "carpet" occasionally, and in a kind of incomplete version in "V sedlech pelikánů" ["On Pelican Saddles"]. "Pluje kopec medem" ["The Hill Sailing in Honey"] lies on an inverse "carpet". I mean that there's a miserable piece of material full of holes, and on top of it layers of monotonous reeled off singing, interwoven around one needle-eye of the canvas with the ornament of the "brother" insertion.

Together the two materials produce a thick intractable mat – a song about friendship lost through intransigence. A short fanfare we used to call a “little plank” is usually stuck onto the “skeleton” in the form of a prelude. I love fanfares, and so they are hammered on to the complete song at least in this chilled out form of a “plank”. They serve as a ceremonial overture, and at concerts they also serve as the only sign that indicates to my fellow players which song is about to begin. “Nesení písma” [“Bearing the Letters”], begins with a classic “little plank”, but so does “Zeměkoule” [“Sphere”] and “Napni luk” [“Draw the Bow”]. So every second song has a plank.

This “body with a fanfare” is then divided by text, with the words deciding the ratio between the individual passages and whether the interludes between verses should be “shrill” or “hollow”, but this is already something other than the method, the approach

that we use without thinking about it. The rooms of the song and their furniture are already determined by the story being told here – a disconnected story like the times, in which only part is said – indications – and from that you get a rough idea of the whole. It’s like when I and Tomáš Havlíček were painting the Medatron office, and I told him a melancholy story about a weeping Greek woman on the trolley-bus and he shouted from the next room, “You idiot, that’s not a story, it’s more a sort of situation!” and immediately after begged me to “come here quick with another situation!”

That’s the way we work.

It is hard to believe that these complicated sequences, thought out and fixed in detail, can be rehearsed without the aid of a written score, and that it all has to be kept in the musicians’ heads. ...But this just shows how accustomed we have become to identifying music with notes! After all, there are entire musical cultures (for example the Javanese) that manage without any notation: the composer remembers his ideas perfectly and is able to teach others to memorise it all themselves (!).

This is the principle on which Herrings, Live Herrings works as well. The others

learn a new idea by ear and then they all develop it and collectively polish it up into final form. Of course, there is nothing really very unusual about this procedure since it is the way that almost all authentic rock groups work – essentially it is a folk form of collective creation. The interesting aspect, however, is what the others add to Ivan’s ideas. Unlike Ivan Palacký, Jennifer Helia de Felice (an American settled in Brno) and the conservatory-trained Broňa Šmid have a musical education. Broňa studied the bassoon and also gained a certain experience in folk and country music, while Jennifer played the double bass in America, at one time in a symphony orchestra. Their different characters effect their contributions to the overall sound of



the band. Broňa Šmid, who cultivates a stiff and taciturn image, has a special talent for thinking up charming counter-melodies and main melodic riffs. The sound of his bassoon partly replaces the booster-distorted guitar but also shifts the overall sound of the band in the direction of a strange kind of chamber music. Jennifer by contrast is a born stage performer and her English and French gives the Herrings a character that transcends the regional and even the national context. Her concept of the function of the double bass also goes beyond the conventional. Elsewhere used mainly for “musical reinforcement”, the instrument in her hands becomes a storehouse of colours and impressive instrumental effects – although this fragile woman can also play pretty hard. Jennifer de Felice contributes not just to performance, but to the music and the texts, and it is the multilingual character of the texts that is another distinctive feature of the band, apart from the highly individual approach of its musicians. The interpenetration of different language bands creates an almost surreal feeling of the unreality and incomprehensibility of the message, in which we sometimes here recognisable words, but do not know others. This effect is enhanced by

Palacký’s treatment of text: the unusual word combinations (The Hill Sailing through Honey, In Pelican Saddles, The Foxes are Already Going through Ebonite), summons up the impression of hermetic texts designed only for the initiated, and in some cases they are pure onomatopoeia, merging with often exuberant interjections and weird expressions of “wisdom” (e.g. “Seenom” in the song “Na bílé dece” [“On the White Blanket”]).

Furthermore, in the treatment of words the band ignores the established rules of proper declamation and shifts the accent or breaks words apart in an effort to find and exploit their full rhythmic charge. Palacký’s musical thought is not, of course, bounded by the conventional

patterns usually now employed in pop and rock music. For communication with the others he uses his own originally conceived “explanatory drawings”, which show a strong feeling for visual expression: surfaces in different shades of water colour symbolise different types of musical element. They also indicate the function of the individual instruments, their alternation and the time proportions of the overall form. Where extra changes become necessary (for the recording of the CD Rostliny [Plants] these were suggestions from invited guests), Palacký doesn’t hesitate to glue another layer onto the picture. These records in no way indicate the melodic-rhythmic element of the song, but only the different types of musical activity and their mutual relationships. Here there is a certain convergence with Cage’s indeterminism of the Sixties, although the musical content is fundamentally different. It is interesting that Palacký has arrived at similar principles completely independently and on the basis of his own personal reflections and preferences.

His method of composing nonetheless confirms my hypothesis that in the field of Czech alternative music there have been shifts in musical thought in the

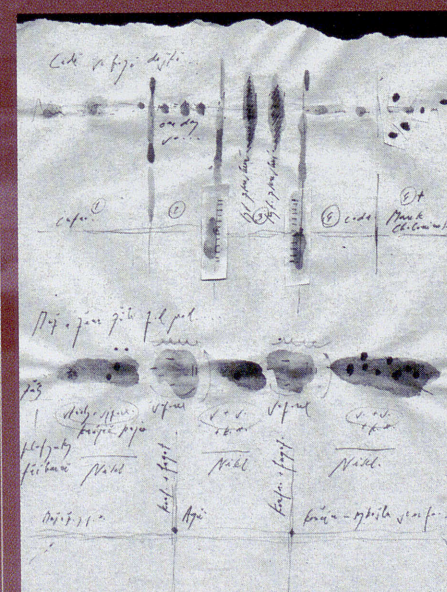
direction of the approaches and perhaps even the ambitions of serious music. The bizarre composition of the band – electric guitar, bassoon alternating with clarinet and double bass - provides further support for this theory. The wide range of sound that Herrings, Live Herrings manages to extract and exploit from a mere three instruments is remarkable. Mainly by employing various combinations (since the contrasts are often based on the principle of reduction), but also by sober use of sharply differentiated techniques of play, the band rich multiplies its own possibilities in a way that is truly unexpected.

An important, and perhaps the most captivating feature of the Herrings' music is the vibrant and extremely variable rhythm. In the so-called "Brno alternative" movement (and especially in the groups formed around Vladimír Václavěk), the use of odd rather than even measures was more or less common, but in most cases it was on the principle of ostinato "machines" (which in any case in two-time once again produce an even measure). Herrings, Live Herrings proudly identify with the "Brno alternative" but at the same time they emphasise that they are interested in something a little different – probably because their starting point is poetry rather than dance. Palacký is possessed by the Word, its hidden and in common usage dormant rhythmic possibilities. He pours our great chains of association to which he does not hesitate to adjust the metrical time of the music and to halt or modify the previously established rhythm. His form of musical shows a double temperament – a softly lyricising foundation is interrupted and subdivided by violent eruptions. In both, however, the pulse is usually fast and restless.

Playing with Herrings is clearly a challenge for their occasional guests, since the changes of rhythm are often too unpredictable and without a notated part can be anticipated only with difficulty. Although at concerts Herrings perform as a trio and for their kind of music the combination is quite sufficient, however, on both their CDs they actually use a large number of guests. The Herrings have attracted kindred spirits from various musical genres and corners of the country. Appearing on the CDs we find not only the band's colleagues from the Brno alternative scene (Tomáš Fröhlich, Staník Filip, Tomáš Havlíček) but also such entirely unexpected people as the Krakow experimenter with electronic and computer music Marek Chołoniewski or Ivan's old school-friend from Uherské Hradiště, the dulcimer player Zuzana Lapčková.

Herrings, Live Herrings do not appear often – in Brno rarely, and elsewhere even less. In 1997 they attracted great attention at the Alternativa, and last year they repeated their success. In Prague they also appeared as the warm-up band for Nick Cave. The presence of Jennifer de Felice facilitates their occasional appearances abroad.

It is true that for the first half of a concert the public is usually quite puzzled, but then there's usually a breakthrough, or sometimes there isn't, of course. We don't try to present ourselves as unusual music, and I'm always calming people down, and telling them not to be afraid, and that this isn't some big deal concert, and we are just working normally and making mistakes, and that's our favourite element, when someone makes an inspirational blunder, and then for a moment we develop the blunder. Did I say "favourite"? Actually I don't think Broněk likes it very much. Probably the time when we made the most unusual impressions was in Irún in Spain, where Galder Izagarra, the drummer of the hardcore group "at Du" had organised a concert for us in a small coffee-house in the Plaza de Moscu. They're very temperamental there, and so there was such a row and so much uproar there before the concert that I nearly ran into the town to get a quick course in drumming, since Broněk was terrified and said that without drums we wouldn't have a chance here. But then we started to play and everyone fell silent, quiet as mice just as at some educational concert. You could have heard a pin drop, and I even had the impression that some had their hands behind their backs, because they were so surprised, puzzled by the delicacy of the music, and no torro torro... And only at the end did they start shouting, since it sounded different from



what they were used to. They really let rip at the dinner they held in our honour. They were pouring the wine into the glasses from a metre high, which is the local custom, and splattering everyone around, and we must have looked a bit stupid because we didn't know that the whole beautifully prepared banquet had to be grabbed and cut up and devoured as noisily as possible, and that was the only right way of doing it. At the end Galder daubed five Basque words for us on the stained table cloth. Good Evening. We're Herrings, Live Herrings. – Gabon. Gu hareng e biziak hareng e gara.

The music of the Herrings is available on two CDs, "Miláček vytváří krajinu" ["The Darling Creates a Landscape"] (Indies, 1998) is a mosaic of different coloured moments. It's strangeness is what makes the greatest impression, since these are songs that seem to come from a dream, in which we never know beforehand what will happen. The second album "Rostliny! Rostliny!" ["Plants! Plants!"] (Indies 2000) is more mature, the pieces are longer and the touch is surer. In terms of performance it has more impact, and the urgency of concert performance comes across better.

For me personally Herrings, Live Herrings are the "discovery of the year". From the point of view of "serious music" there is little justification for snobbery in relation to these "bigbeat" musicians. A similar group playing original music, in which all the members are utterly devoted to the music and always play with complete commitment would probably be hard to find in "serious music". And their powers of imagination – in the given style and with their instrumental limitations – deserves the greatest admiration! Their music shows delight in creation and in the search for expression. It is a music that the members of the group live and which lives through them. For the rest of us it is a hugely cheering phenomenon.

P.S.: A complete story is obviously a good thing, but what about the feeling that it somehow cannot express the disconnection and incoherence that we experience? No, it's no good. We see only the shadows of meaning, its hanging braces. That's because, and that's again because, because that's because of the fact that that's because... Sense is so elusive! You catch a glimpse of it out of the corner of your eye and then it's gone!

quotations from www.slede.cz

RESPECT

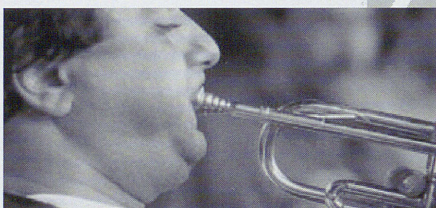
REFLECTIONS
IMPRESSIONS
COMMENTS

2001

JAROSLAV PAŠMIK

RESPECT

Festival of Ethnic Music and World Music
In the later 1990s festivals of world music began to be held more often in the Czech Republic ("world music" is frequently just a commercial tag for various kinds of pop with ethnic flavours and can sometimes be interchangeable with "world beat" or "world fusion", but it is also possible to find very interesting authentic ethnic music under the "label"). There are several reasons for the boom in this kind of



music. The main reason is probably the fact that since the mid-Eighties world music has been enjoying more and more popularity in ethnically diverse post-colonial Western Europe (a sceptic might say that our own culture is being "steam-rollered" by other cultures). This wave of popularity has reached the Czech Republic as well, although we can hardly be defined as post-colonial. Another reason for the boom is the preference for cultural pluralism and tolerance in contemporary Western Europe, especially the EU (a sceptic might say that they have a guilt complex and are scared of the future). States trying to get into the EU try to copy these preferences, and so it is possible to obtain funds from the state budget to support this social agenda, including multicultural non-profit organisations and events such as festivals of world music.

Our Czech relationship to world music was at first complicated by a certain paradox. For Czechs the term meant above all music other than Bohemian and Moravian folk music and Anglo-American pop, while abroad "world music" was a category that also included European folk groups like our own Hradištan or Moravanka. This paradox is naturally gradually giving way and today we are beginning to see our own folk tradition as



part of world music (especially since this brings marketing advantages). The false dichotomy between folk music and ethnic music, in which European folk music apparently enjoyed a different (higher) status than non-European music is therefore disappearing.

As far as I know, the longest standing regular world music festival in this country is Respect (I don't count traditional folk festivals), organised by the Rachot agency and the weekly magazine Respect. It was first held in 1998 when it was purely focused on Romany music, since at that time the problem of the relations between the Czech majority population and the Roma community had become more acute and visible. The festival succeeded in bringing Romany groups from all over Europe and to a certain extent in strengthening the sense of Romany cultural identity in the Czech Republic. The second annual festival continued with the presentation of Romany music, but extended the theme to the "music of travelling peoples", which means concerts by Mongolian shepherds, for example. Respect 2000, however, represented a certain turning-point. It was clear that if the festival was going to develop, it could not be focused only on Romany music.

The result was the rather problematic third festival, when certain distinguishing features of Respect finally crystallised. Only a small number of groups were invited (always three for one afternoon and evening) and so they all enjoyed a considerable amount of exposure. This is the main difference between



Respect and the major world festivals, at which most groups only get an hour or occasionally an hour and a half. The deliberately provincial character of the Respect festival resulted in a relatively relaxed and intimate atmosphere with people having a chance to get really acquainted with the groups (if they liked them). Obviously for the organiser the strategy entailed the risk that not so many people would be attracted, but on the other hand the space provided for groups and listeners (quite a luxury these days) was worthwhile. Another distinguishing aspect of the festival was its location on the terraces at the Prague Castle Riding School. Now the traditional venue for the event, the Riding School contributes to the comfortable atmosphere. Multicultural stalls and a tea-room enhanced the atmosphere still further.

For this year's festival the organising team chose the tactic of thematic openness. It is hard to say whether they were making a virtue of necessity. Certainly the programme was a very diverse mix. The afro-pop grannies Mahotella Queens from South Africa, Boban Marković's Serbian gypsy brass band, the traditionalist Indian Mallik Family, the ecstatic South Italian Zoe, the gypsy Roma-pop-Hungarian family Kanizsa Csillagai, the project Troubadours United and the German ethnomusicologist Peter Panke.

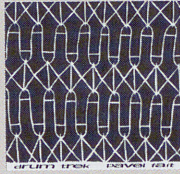
In the credo presented to journalists by the organisers of Respect before the opening, they state that "Respect is not a copy of festivals like Womad, where the content is the mainstream (or pop music) that adopts folklore influences which it then offers in adapted form for mass consumption. Nor do forms of academic fusion fall within our range of interests. The unique character of Respect lies in its presentation of living



and distinctive music from throughout the world." This distancing of the festival from Womad, the mother of all world music festivals, is a little difficult to understand, especially when part of this year's Respect programme was made up of ethno-pop. We might then regard the organisers' declaration as partly just media-babble for the benefit of stupid journalists, and as something to be read through a filter. On the other hand the organisers are quick-witted. Borek Holeček, the main arts director of the festival and the director of the organising Rachot agency made quite interesting contributions to the press

Not a Shaman but a Musician

DRUM TREK, THE NEW SOLO CD FROM PAVEL FAJT



Pavel Fajt / Drum Trek
Published by: Indies Records in 2001
Recorded : Sept- November 1999
Total time: not stated
Production no.: MAM148-2

JAROSLAV PAŠMIK

In these parts there are not many drummers who would deserve such adjectives as "thoughtful" and "reflective". One could perhaps count them on the fingers of one hand, and if so one would definitely find Pavel Fajt sticking to one's index finger. He is well known mainly for his work with Iva Bittová and his involvement in experimental pop or alternative rock (what's the difference exactly?) bands Dunaj and Pluto. But this is a far from exhaustive profile of Fajt as a musician.

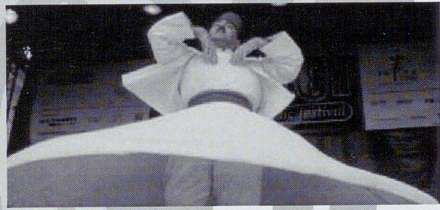
Fajt has been working on his new project, which was released in May by Indies under the title Drum Trek, since the mid-1990s. It is actually a kind of collection of drum short-stories with Fajt as the solitary narrator in the "book". His language is composed of the sounds of the drums of a refined Sonor Designer instrument, Zildjian cymbals and bells, and sounds that are all the more interesting for being less refined – home-made electronics based on various recorded strings and springs fixed on a bicycle wheel rim and played with sticks. Fajt's vocabulary is also enlivened by highly individual effects (mainly delay) and strings (loops). The wide range of materials would, however remain dead matter if it were not for Fajt's imagination, virtuoso technique and sophisticated approach to playing various parts with different limbs. The father of this approach is the famous American drummer and teacher Gary Chester, who in the Seventies formulated the principles of conditioned independence of hands and feet in play on percussion set and the vocalisation of different parts. The Chester method, published in book form by his pupils only after his death, has had a major influence especially on the new generation of white drummers in America and Europe (Chester's pupils included the celebrated drummer Dave Weckl, for example). The use of Chester's techniques is very evident in the title track "Drum trek". In this composition we find three separate parts mutually complementing each other. The large drum played with the foot maintains the basic pulse and the hand parts are divided between cymbals or bell, and several strings tuned high in a fourth, with base note in the bass. This division gives the impression that it is not just Fajt who is playing, but a small orchestra.

The second track "Delay" works very well with the effect indicated by the title. Delay is used with sounds of wood and metal and serves Fajt as an accompaniment and equal part to the colourful quivering of cymbals here and there enriched by drum strikes. Among the twelve shorter pieces I was also impressed by the free track without pulse "Ornament", the improvised Dance in the Chapel of St. Bernard, and the humorous concluding miniature "Květoslav Kutil".

In his own description of Drum Trek for the Internet portal MusicServer Pavel Fajt says, "Drum Trek came into existence sometime in 1996, in a natura! way, and more through stimulus from outside than any deep planning on my part. Originally it was just based on people wanting me to play at various exhibition openings. But the more I played it, the more I began to enjoy it, because it is more difficult. Drum Trek is different from Pluto, for example, where there are songs and the whole tried and tested sound spectrum... Drum Trek is something between classical music and dance music – it has a rhythm that you could dance to, and in its way resembles music for dance stage. I would like to develop it by adding some text, and my own voice, in order that it should become less like anything else and create what is absolutely its own life."

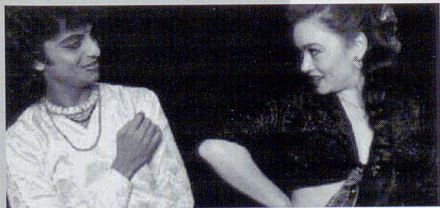
Fajt has for a long time "added" a voice to his own trek. There is his duo work with Iva Bittová, the Siberian shaman Stepanida Borisova and recently with the controversial guttural and aliquot singer Wendy Zulu (real name Václav Kořínek). It is hard to say of Fajt is serious about adding his own voice. His shift to the dance scene and the rather contentless singing of Wendy Zulu, who continually plays variations on the same theme, suggests that he may mean it. But what will be the price of all this effort to focus attention exclusively on himself? Fajt is not in fact a shaman, and neither is Wendy Zulu. Non-shamanic singing of some kind of songs while every limb is busy is rather hard to imagine. Meanwhile, the solo CD Drum Trek represents a vigorous and reviving element in Fajt's discography. All the doubts I had raised relate more to future projects. I am worried that Drum Trek II, even if enlivened by the drummer's voice, may be rather boring. I would be much happier to see Fajt joining up with new and inspiring musicians.

conference. This year his team had been scouting for ethnic groups in Kosovo, and as a documentary that the team shot in Kosovo showed, the troubled province has a really incredibly fascinating and strong folk music tradition. Of course, the most captivating examples were not organised ethnic bands, but just people on the street, families and ethnic communities. That means there are no reliable "groups" that could be brought to the festival and publicised in the media. Such groups are created, often artificially, by comparatively wealthy Western producers who then try and sell them on the world music market. Holeček added that this kind of music by usable groups is very expensive and his agency simply doesn't have the resources



for it. I believe that this explains a great deal about his strategy of selection for the festival. Our artistic directors and producers generally find themselves in the role of buyers on the world music market. Everything depends on their tastes and the size of their wallets. Here, however, I don't think the Respect organisers have been doing badly. Furthermore, they have trying to make the best use of the material they purchase, as is shown by the full use made of accompanying events in the form of seminars, exhibitions and film screenings.

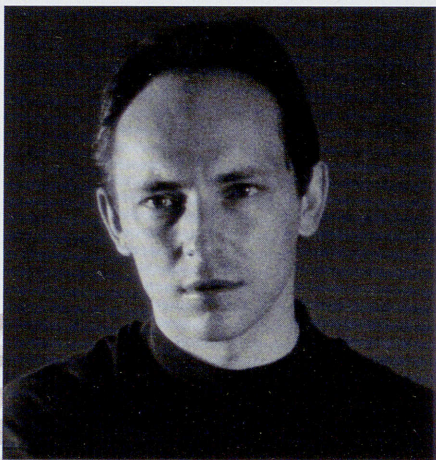
The Respect 2001 Festival was definitely a very pleasant and positive event. Personally I got the most out of the ecstatic concert by the Italian group Zoe and the erudite seminar led by Peter Panke on the connections between the music of nomadic dervishes and the Southern French troubadours. As far as the narrative clichés surrounding the festival and meant to convey its absolute uniqueness on the European world music



festival scene were concerned, however, I would rather keep my feet on the ground, especially since boasting and exaggeration have become a kind of norm in the media today.

(Further information on the festival can be found at www.respekt.cz)

YOUNG CZECH SINGERS & CONTEMPORARY MUSIC



PETR MATUSZEK

In Bohemia and Moravia there are 5 conservatories and 2 academies where singing is taught. Since each of these schools produces at least 2 graduates a year (the real figure is much higher), we ought to be experiencing a flood of young trained vocal performers. Where are they? And if we find any, how useful are they for contemporary music?

I have heard plenty of beautiful voices and manifest singing talents that somehow disappear after two years of expert training. What is the problem? The lack of good teachers? Or the overall system of vocal teaching in this country? There is no simple target for criticisms and accusations. The real problem is much more complex and I don't feel called or qualified to tackle it on every level. The truth remains, however, that singing is a notably individual discipline, where vocal and physical dispositions are more fundamental and crucial than in other disciplines, and can be diametrically opposite in different students. To put it briefly – Peter Schreier couldn't sing like Plácido Domingo, or to put it better – an outstanding choral singer would find it hard to sing opera – and vice versa. The great majority of Czech singing teachers refuse to acknowledge the fact, and almost all the official efforts of singing teaching at our music schools are directed towards the training of opera singers. Other fields remain undeveloped, and at worst deliberately suppressed. Instead of students being helped to develop naturally according to their dispositions, we often see them being artificially moulded into the image of the teacher. The results are very hard to reverse and so young singers often sing in a way that

is unnatural, sometimes to the point of brutal distortion.

The curricula at music schools also fails to take into account singing careers other than in opera. It is hopeless listening to a fragile eighteen-year-old voice struggling with the compulsory opera repertoire.

Also debatable is the choice of singing teachers at some music schools. There is an ingrained and mistaken idea that a good opera singer must make a good teacher. In fact there are many people who have what might be called "God-given" singing talents, who don't have to worry too much about technique and are guided largely by instinct. This is a huge vocal gift, but for a teacher it is a misfortune, since the teacher needs to have learnt his craft thoroughly from basic principles. Only in this way does he acquire knowledge that he is able (given sufficient pedagogic talent) to pass on.

I could continue – about how students do not learn chamber and ensemble singing, and teachers at schools are often selected with reference to their best student (often only one) rather than their average results... But it is not my aim to conduct a depth analysis of the teaching profession in singing. Instead I want to discuss how usable new singers are for the performance of contemporary music.

Without a good basic training, of course, no "additions" are possible. And for any young singer the music of contemporary composers is undoubtedly an "addition".

The reasons are the following: The first reason is general rather than specific, and is that for most music schools contemporary music is just "Double Dutch". I shall not go into why that is in this article, although it is a very urgent theme. It is very hard for a young musician to develop knowledge or affinity a kind of music he encounters only on the margins of his studies, and often only as a necessary evil. Most teachers of the main disciplines have only a minimal knowledge of post-war music, and so it's hard to expect their students to do any better in this respect. And here I'm not even speaking of the (today already classical!) experimental music of Cage, Scelsi, Stockhausen and so on, which students at best encounter as a theoretical curiosity rather than being taught to listen to it and to understand it.

The second reason is shortcomings in the technical and musical training of singers. Once again the principle "Like teacher

(in the great majority of cases), like student" applies. It is very naive and (excuse the harsh word) uneducated of any teacher to think that all contemporary music can be sung like an opera aria. As it happens, some of our "leading" teachers are also remote from any understanding of the interpretation of Baroque music and lieder, which certainly rank as foundations of vocal education – but that is just a little "marginal" note...

Contemporary music is usually so complex in its idiom (or sometimes in its very simplicity), that it requires maximum sympathy and understanding from the performer. This in turn requires both a secure and natural (!) voice technique which is not a brake but a perfect means of achieving artistic purpose, and considerable musical intelligence and erudition. The performer must have a perfect knowledge of musical script (not only notation, since parts can often be written down in highly unconventional form), orientation in the musical field, excellent intonation – sometimes micro-interval intonation, and so forth.

Another prerequisite is to have mastered the greatest possible range of expressive elements and techniques – how to hold a thin even note, vibrato, and how to use facial expression or cries without damage to the voice...

These are properties that rarely just fall into a singer's lap, and to acquire them means large doses of hard work, searching, concentrated studies... and even if a singer wanted to try, who has the time for all that today? After all, effective results in this area take much longer to achieve than results in the classic vocal (and especially opera) repertoire.

All this means that contemporary composers looking for singers often turn to people trained elsewhere than at our official secondary and higher music schools. They turn to people concerned with Baroque music, lieder repertoire, jazz and so forth. These singers are not only more ready and willing to tackle the problems of contemporary music, but most of them have a much more flexible voice technique, are used to team work, and are more open and prepared to look for new directions.

What is the solution? I see two paths. One consists of an educational campaign – course, lectures, programmes in the media... to try to find a way for contemporary music to reach listeners, so that it has someone to play to, and performers, to convince them that they need to play it. To generate a lively and open musical ferment, and inspiring conditions that would encourage and provoke performers to creative effort.

TRSTĚNICE

Percussion Workshop (No. 5)

IVO MEDEK

The Trstěnice International Summer Courses for Composers and Percussionists have taken place for the fifth time, making 2001 a small jubilee year for an event that has become famous at home and abroad.

As before, this year an unusually interesting company of composers and percussionists from several European countries gathered at Tomáš Ondrůšek's picturesque farm. Alongside the main programme of courses, which again



consisted of the student-composers working with student-percussionists to create and perform short pieces

for selected sets of percussion instruments, the daily concerts and guest lectures proved particularly good this year. The permanent course lecturers M. Steinauer, T. Ondrůšek and I. Medek were joined at Trstěnice by three of our leading

composers – Ivana Loudová, Hanuš Bartoň and Miloš Haase – and two world famous musicians – the Russian composer Yuri Kasparov and the German percussionist Christian Dierstein. For the first time the courses involved a meeting with a representative of the youngest generation of composers (similar meetings are planned for future years) – this year Michal Nejtek was chosen.



The first evening concert included an appearance by members of the Marijan Ensemble, which works on the border between improvised music and composed music and makes ample use of EAM and elements of different types of stage event. The well-known Japanese marimba player Mutsuko Aizawa (who played at the Prague Spring this year), performed pieces by Johannes Fritsch and Ivo Medek. The final concert consisting of pieces composed during the course was as fascinating as ever.

The high point, however, was the concert given by one of the most celebrated of European percussionists, Christian Dierstein from Hamburg. He vividly demonstrated the difference between the merely good and the outstanding performer. In the course of a single concert he showed a whole range of interpretative approaches all with the same effortless technical perception. He played Otto's piece for various kinds of shoes lined up as a kind of keyboard, with recitation and stage action, and *Apergise*, in which each sound in the text is assigned a particular colour, and his own version of Cage in the form of a piece for small drum and complex multipercussion. It was the kind of experience one is rarely lucky enough to have.

To put it in a nutshell – this year's Trstěnice courses confirmed their high standard, and those attending had the chance to meet remarkable people and have individual consultations with them on their compositions and performance. Let us hope that the Ministry of Culture, the Czech Music Foundation, the OSA Music Foundation and the Czech-German Mutuality Fund will have sympathy and financial support for these clearly useful and interesting events in the years to come.



Not to let contemporary music close itself up and become something only for the intellectual "elect" who are able to understand it. Not to undersell contemporary music, but to open up and communicate. And to do so in collaboration with other fields of art such as modern theatre, literature and painting. It is also essential to make contemporary music visible and understandable, and not something locked up in the anonymity of obscure music groups. It is precisely here that performers face a great challenge, since it is performers who by their individual approach and choice of repertoire can bring a certain order to what non-specialist audiences see as the undifferentiated jumble of contemporary music and composers. Look at *Agon*, Tomáš Ondrůšek, Mondschein, DAMA DAMA, and others that are emerging... Why are their concerts usually packed? Because each of them has a distinctive face and audiences know more or less what sort of thing they are going to hear. We need to create the kind of environment for young players and singers that would inspire them to try and develop their own interpretative idiom and face as a performer. We need to stimulate them to use this idiom and face to emerge from the anonymous crowd of musicians for hire and consciously join in the creative process – to provoke in them the need to seek and to create. The need is particularly urgent in the most conservative and least flexible disciplines, and that definitely includes young singers.

The second path I recommend is undoubtedly that of change in the whole singing teaching system in this country. Given the truth of the adage that "You can't teach an old dog new tricks", there is nothing for it but to develop systematic pressure: an educational campaign, with singing courses, seminars and concentrated attempts to persuade conservatories and higher music schools of the need to teach other vocal fields such as choral singing, historically authentic singing of early music, performance of modern music, non-traditional musical script, intonation of micro-intervals, new and unconventional vocal techniques...


The task is not easy and is a bit like tilting at windmills. But if enough Don Quixotes get together and apply pressure on all fronts, there must be some results. I was delighted by the news that Tomáš Ondrůšek is starting a percussion department at the Music Faculty of the Prague Academy of Performing Arts. I believe that the ice will one day start melting even in the frozen glacier of singing teaching.



©

Arms Music

Strings of Autumn 2001

 Prague Castle
Administration

presents Sixth Annual Concert Series

*Les sanglots longs
des violons
de l'automne...*

Paul Verlaine

Crossover

Across the Musical Genres

Improvisation

Improvisation as a Phenomenon

Classical Music

Through the World of Classical
Music with Non-Traditional Performers

Crossover

- 16.10. Ball Game Hall – **L. Peterková, G. Demeterová, M. Cibulková**
- 6. 11. Ball Game Hall – **Tallinn Barok** (Estonia)
- 20. 11. Ball Game Hall – **SheshBesh** (Israel)
- 4. 12. Romanesque Underground – **Triny**, I. Kováčová, D. Podkonická, J. Tyšerová

Classical Music

- 31. 10. Spanish Hall – **Philippine Philharmonic Orchestra**, Ruggero Barbieri
- 29. 11. Ball Game Hall – **Charlotte de Rothschild** (GB) & **Camerata Janáček**
- 6. 12. Spanish Hall – **Norbert Heller & Prague Chamber Orchestra**

Improvisation

- 21. 10. Ball Game Hall – **Zdeněk Král & K+K Band**
- 11. 11. Ball Game Hall – **Alan Vitouš & guests**
- 25. 11. Ball Game Hall – **Quintet Moderne** (GB, Finland)
- 2. 12. Spanish Hall – **Fazıl Say** (Turkey)

In cooperation with

 IMPRESARIO

Media partners

 Vltava
ČESKÝ ROZHLAS 3

 IDNES
www.idnes.cz

 TÝDEN

 RADIO 1
97.9 MHz

 KOKTEJL

 euro AWK

www.strunypodzimu.cz

 TICKETPRO

Tickets: Prague Castle Information Center, Telephone 24373368,
24372434, or 24372435, in the TICKETPRO network, Echoline 14051.

Partners

 BRITISH AIRWAYS

 PETROF
SINCE 1864



 HOTEL
INTERCONTINENTAL
PRAHA

 The Czech Concert

Principal partner

 IBM