



11

Ondřej Štochl

Music Archives

Tiburtina Ensemble

Czech Film Composers

SEASON 2011/12

AT THE NATIONAL THEATRE OPERA

Premieres

ANTONÍN DVOŘÁK **THE JACOBIN**

Conductor: Tomáš Netopil

Stage Direction: Jiří Heřman

Sets: Pavel Svoboda

Costumes: Alexandra Grusková

Premiere performances: 8 and 9 October 2011
at the National Theatre

MARKO IVANOVIĆ **ENCHANTIA**

**AN OPERA FOR CHILDREN
AND THEIR PARENTS**

Libretto: Ivan Arsenjev, Petr Forman and Radek Malý

Conductor: Marko Ivanović

Stage Direction: Petr Forman

Sets & Costumes: Matěj Forman, Andrea Sodomková

Premiere performance: 14 January 2012
at the National Theatre

BENJAMIN BRITTEN **GLORIANA**

Conductor: Zbyněk Müller

Stage Direction: Jiří Heřman

Sets: Pavel Svoboda

Costumes: Alexandra Grusková

Premiere performances: 3 and 4 March 2012
at the National Theatre

W.A. MOZART **DON GIOVANNI**

Conductor: Tomáš Netopil

Premiere performances: 9 and 10 June 2012
at the Estates Theatre

Concerts

MAGDALENA KOŽENÁ

Conductor: Andrea Marcon

Orchestra: Collegium 1704

19 and 21 October 2011
at the National Theatre

OPERA GALA CONCERT

Eva Urbanová (soprano), **Ivan Kusnjer** (baritone),
Luděk Vele (bas)

Conductor: Robert Jindra

National Theatre Orchestra

22 November 2011

at the National Theatre

ADVENT CONCERTS 2011

Soloists of the National Theatre Opera

Conductor: David Švec

National Theatre Orchestra

27 November; 4, 11 and 18 December 2011

at the National Theatre

MOZART'S BIRTHDAY 2012

Radek Baborák (horn)

National Theatre Orchestra

27 January 2012 at the Estates Theatre

GOOD FRIDAY CONCERT

Conductor: Marek Štryncl

Orchestra: Musica Florea

6 April 2012

at the Estates Theatre

Dear Readers,

apart from the traditional interviews, this time with the composer Ondřej Štochl and the leader of the remarkable women's vocal Tiburtina Ensemble, Barbora Sojková, the most prominent feature in this issue is the extensive guide to archives and similar institutions in the Czech Republic that are partly or wholly concerned with preserving music materials. We believe this will be a valuable aid for researchers, artistic directors of ensembles specialising in Early Music and members of the non-professional public who have a strong interest in the music of Central Europe. This time the regular historical feature is devoted to Czech film music – it is still too early to judge the question of the lasting value of the recent production, but it is indisputable that in past decades Czech film has achieved some major international successes in the field of music. You can read about all this in the article by Jan Faix.



I wish you enjoyable reading and a beautiful spring.

P. Bažant

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PHOTO: KAREL ŠUSTER 3x

ONDŘEJ ŠTOCHL: I AM INTERESTED BY THE SEMANTIC FIELDS OF THE SMALLEST MUSICAL EVENTS

You cannot but notice Ondřej Štochl. He is active as a composer, instrumentalist, organiser and music programme planner. He loves discussing, criticising, and taking part in polemics. For several years now his name has been associated primarily with the activities of the Konvergence ensemble and composers' association, which has become a respected part of the Czech music scene. Despite all this, Štochl is not the kind of composer who writes ostentatious music and likes to cause sensations. His pieces are often written in the quieter dynamics and he himself talks of the need for kindness in contemporary music. This is a position taken in this country mainly by traditionalists. Yet Štochl most definitely cannot be considered one of them.

I see you as a very active “player” on the Czech contemporary music scene. Although composing is your central interest, you also take on a variety of roles in many events and projects relating to contemporary music. What leads you to do this?

I was always a hyperactive child, always distracted in all directions and hard to co-ordinate. Apparently it's even in my horoscope... Seriously, though, I like it when there's a “buzz” of activity. I actually find it helps me concentrate on my work.

Could you describe how you see your position in this Czech “buzz”? Both as a composer and as an organiser.

I was thinking more of my own activities when I talked about the buzz – I meant that state when I’m preparing for two concerts and there’s a tough deadline coming up for a commission and composition courses are just about to start to... All activities are important for me because the relationships between them enrich me. Sometimes even some attitudes of mine I thought were unshakeable start to get shaken up. But you weren’t asking about that. In fact your question would have been more relevant a few years ago, because I’m no longer actually organising anything, I’m not made that way. Organising musical life often strikes me as more an artificial challenge – a feverish attempt to keep something going which still always ends up with a compromise. Recently I’ve started to feel that this kind of over-production is like a bog in which it’s easy to go under. It’s true that the young composer, the inexperienced listener, and ultimately the performer as well have a lot of choice, but the end result is that they dodge about between products that are in some way conformist. And what’s my role in this sort of environment? That’s something I should really be asking you, not vice versa.

But don’t tell me that your pieces just emerge “out of the blue”. There must be something in the way of a springboard, or something to which you relate. That doesn’t necessarily mean being conformist and going all out for success. Some path inspires you and gives you something. What interests you? What kind of music has been important to you?

Of course everyone starts somewhere, and what I’ve just said wasn’t meant to apply to sincere and entirely unforced connections. For me there have been many composers of this kind. While I was still studying it was probably Morton Feldman who most impinged on my consciousness. It was in relation to Feldman that the idea of some principle that would explain the balanced, weightless character of his harmony first occurred to me, because I was trying for something similar. The spectralists, especially Saariaho, were important to me in their time. But Jonathan Harvey appealed to me even more – I mean part of his work (*Bhakti*), which is so ingenious in terms of sensitive synthesis and mystical content. I’ve never enjoyed electronic music, but I was (and still am) fascinated by the extreme sounds of live instruments. This once led me to Lachenmann and Sciarrino, although Carola Bauckholdt or Caspar Johannes Walter strike me as much more stimulating in this context. And as far as expression is concerned, the mosaic has to include the impressive Takemitsu or the intimate Silvestrov. Compared to my earlier inspirations, the people I consider essential for me today are a little different. My approach to them is different too. I take them in more slowly, more soberly, and my gradually emerging attitude to their music does not necessarily relate to what I am doing myself. Yet there is something in common. A conviction of the importance of every detail. The absence of any type of the literally disgusting layering of styles that is so much a feature today. Unequivocality, the rejection of the polystylistic. A sparse structure and multi-layered work with it, a legible semantic level that I miss in works that are stylistically far more precisely definable. This is the way I feel about Albert



Breier, for example, Jakob Ullmann or Pavel Zemek. They are all completely different, but I am fascinated by their concentrated quality, which long ago went beyond the phase of some kind of search. At other times, however, I can be carried away by Peter Graham, for example, who is so beautifully straightforward and surprising in so many aspects. And I could go on. Today I can see that the influences of all these composers (and many others) have given me all the more, the less they have been recognisable in my music. If there has been a connection between what I listen to and what I do myself, usually I've not been aware of it – and so it has all emerged slowly, calmly, with distance.

When I consider your more recent pieces, it seems to me that you are building more on colour and nuances in the structuring of sound than on harmony understood as a particular choice of tones. Yet earlier you talked a lot about harmony, and have spoken about the principle of harmonic polarity. How do you see this development?

When you ask that question, it strikes me that in fact this feeling for delicate nuances of sound started in my case precisely at the moment when I became aware of this principle. Polarity-based thinking and feeling has been ever more involved in my creative process – in the individual components and in the relations between them. This is leading me to more than one level at the same time. I treat any kind of “musical atom” with far more restraint than before, because I can see, hear and feel something like its force field much more clearly. I am interested by the semantic fields of these smallest musical events, and in my view these are based on polarity. And I have got away from thinking about musical elements separately (harmony, timbre, melody), because I believe that this has been a blind alley for a long time.

What then is this principle of harmonic polarity? And could you explain more about what you mean by the terms “semantic field” and “musical atom”?

These questions more or less overlap. For me these harmonically defined opposite poles, i.e. sound of the harmonic series (the series-based chord), and the chord built of fourths (fifths), have antithetical meanings at more than one level. This is given by their construction, but that's not important now. Above all, I don't see them as contrasting factors – it is more than they complement one another. You could come up with comparisons, such as the North and South Poles, Yang and Ying and so forth. The sound of each means the boundary of my harmonic world, but at the same time both express a composure, something in the nature of a goal, as if they had their natural gravitation. And this is the meaning of polarity: to oversimplify a little, whatever is formed by pitches (from diatonics all the way to microtones) is located in the huge space between these polarities and above all is exposed to their magnetism. How I treat a given sound (the arrangement of the chord, orchestration, the rhythm, or any kind of other context) has a major influence. By means of this treatment I can strengthen the attraction of one field, while with most sounds it is possible to achieve a balance of the two. Then the chord starts to speak to me of its own accord. I perceive its expressive potential in full, uncovered, and I begin to sense its own force field.

Composing has been and remains an intuitive, experiential process for me. And for a long time now I haven't worried about whether some small fragment that occurs to me is expressive in terms of timbre, melody or harmony... For such fragments I have adopted the purely personal term, "musical atom", and it can take so many forms that I don't know what I can say about it more concretely. But I continue to look for and find polarities even if I haven't been able to define them clearly for a long time. For me it is important to be able to consider each of my "musical atoms" separately, to think about its character. Not about how to exploit it and manipulate it into some assigned meaning, system or pre-arranged schema, but about what it really is, where it's semantic field is, and so the natural quantity of meanings that emerge from it. This is why I increasingly "weigh my words": the structure is ever thinner, every more remote from any layering. It's hard for me to explain; these are clumsy words that perhaps just touch those fine nuances you were asking about. And another thing – generally in music of the recent decades I miss any kind of thinking about semantics, i.e. the true character of musical techniques. Usually people speak about their context and organisation, or they just go on layering and layering...

What is so exasperating about layering?

Layering is the exact opposite of what I want from music. There is a lot of brilliant music in which it works, but today this kind of thinking strikes me as a bit historical and exhausted, because as a result of this kind of thinking it is possible only to describe what we see around ourselves every day and what has been prosaic for a long time. It is hard to identify individual details and their expressive power, hard to think about their semantics, when they are just a drop in the ocean, easily overlooked and ignored by the listener. To put it simply, by its very nature (I think) the layering of material rules out a major role for the semantics of small musical objects. It is like when you meet a lot of people but don't have enough time or mental space for any of them. It all becomes layered in your head (people, experiences, pleasures and problems) and if you don't want it to drive you mad,

you have to let most of it just slide along the surface of your consciousness. By the way, Émil Ajar’s little books seem to me very relevant today, even if they may be older than I am. And music? I think it ought at least sometimes to offer what is otherwise missing – and today this means kindness, intimacy, a space creating privacy for anyone who needs to stop and reflect for a moment.

From what you say I get the impression that any sort of non-musical associations are alien to you. As far as I understand it, the effort to achieve the greatest possible sensitivity to “semantic fields” and “musical atoms” means going as deeply as possible into musical structure, revealing many of its layers but not layering one structure on another. Yet earlier you used to set poetry into music, i.e. de facto you layered music with a literary text. You haven’t been doing that recently.

Non-musical associations aren’t even slightly alien to me! You are right that I want to explore in depth the semantic potential of the smallest musical atom, but this doesn’t at all exclude non-musical content. On the contrary, it can only help to achieve greater intensity of expression. And so I don’t consider the use of a text to be layering. What interests me is the closest possible interplay between the meaning of words, sentences, chords, rhythm, colours... And another point about this layering – I’m not sure you have fully understood me. There are plenty of scores from past decades that I admire where a combination of structures has produced something very interesting – I still listen to Lutoslawski with humility and admiration. But my nature is different probably – I look for intimate communication in music. I want to write in a way that means that everyone can project into the music their own secret thoughts, what they long for, or the opposite – what they don’t want to admit and what is hidden under the layers of other perceptions. When I hear something I have written, I too project and imagine different things (there is no reason why a non-musical programme should interfere with that). Perhaps because today there isn’t space in social contact for something like that. All that speeding up and so superficiality of perceptions

seems to me to be reflected in today's invented structural combinations, but also in the retro-returns to older styles, and overlaps into different genres... All this can be learned so why add to it? Still, I must add the obligatory proviso - this is just the way I am, I don't force it on anyone and I'll be happy to be surprised!

You operate with the term "semantics" which - if I'm not mistaken - is a doctrine about meaning above all in the field of language. What should I understand under the term "semantics" in music?

Essentially the same. For example, remember the meaning of the circle of fifths in Baroque music and the characteristics of the keys based on it. If I remember my student years right, that was presented to us as semantics. In language a word or verbal conjunction has its semantic fields. I think it is the same in music, obviously in the context of any particular musical language.

Let's stay with this theme for a moment. I assume that you yourself don't work with the meaning of the circle of fifths or the characteristics of keys. With what then?

Harmonic polarity itself (comparable for example to the Ying/Yang or much else) is something I understand as a semantic principle. I try to approach everything in this way.

The image shows a handwritten musical score for piano and violin. The score is written on two systems of staves. The top system consists of a violin staff (treble clef) and a piano staff (grand staff). The bottom system also consists of a violin staff and a piano staff. The music is in 3/8 time. The top system includes dynamic markings such as *pp*, *p*, *poco a poco*, and *sul pont.* There are also performance instructions like *Ed.* and *x Ed. pp*. The bottom system includes a boxed number **20** and a final dynamic marking *ppp*. The score features various musical notations including triplets, slurs, and fermatas.

Apart from composing you teach at the Jan Deyl Conservatory [Translator's note - a conservatory for sight impaired and blind students] and you are a co-founder of Postfest courses for your composers. Is teaching just a means of earning a livelihood for you?

Not at all. It can't work like that anyway. No one has much time for debating these days and so an hour spent with two, three or five people is quite precious. When you get a perceptive pupil at music school or a group of amateur chamber players who refuse to be bored, it produces very intense moments. The point here is not so much the results (which of course are pleasing) and nothing to do with any emotional dependence. It is more about the level of mutual perception, which is often stronger than at many concerts (including between the players) that people attend for God knows what reason. In an era when many works preserved from the past are becoming no more than commodities for sale, it's extraordinary to get to know the environment of the Deyl Conservatory, for example. Students who often have ruined personal lives have crazy experiences, and perceive things with far greater intensity than you would expect. They provide me with important feedback. You simply can't just present them with information. You have to see them as fellow players, understand their lack of trust and not get annoyed if they don't accept you at the beginning. It was a long time before I played them my things... And the Postfest? That was a challenge - to be able to be a lecturer beside the kind of people who were teaching with me (*Pavel Zemek-Novák, Peter Graham, editor's note.*). Such people feel no need to lord it over those who are younger and still not fully formed, those who are searching and finding. There was no big difference between who was the student and who was the lecturer. That's how it ought to be.



Ondřej Štochl (*1975 in Prague)

At the Prague Conservatory he studied violin (1989-1995) and composing (1992-1996). He went on to study composition at the Music Faculty of the Prague Academy of Performing Arts in the class of Marek Kopelent (1997-2003). He took part in courses taught by such composers as Osvaldas Balakauskas, Vinko Globokar, Paul Méfano or Guy Reibel. He founded the composers' association and chamber ensemble Konvergence, in which he is artistic director and plays the viola. He has appeared with Konvergence at the festivals Prague Spring, Mélos-Étos Bratislava, Unerhörte Musik Berlin, Prague Premiers, and the Brno Exposition of New Music. His compositions have been performed by the ensembles and orchestras Luxembourg Sinfonietta, Ensemble Bern Modern, MoEns, Prague Modern and the Prague Chamber Orchestra, and by soloists Petr Nouzovský, Karel Dohnal, Cécile Boiffin, David Kalhous and others. In 2007 Štochl represented the Czech Republic at the ISCM World Music Days 2007 in Hong Kong. Apart from composing he teaches at the Jan Deyl Conservatory and at a basic arts school. In 2010 he was one of the co-founders of the Postfest courses for young composers at the ForFest Festival in Kroměříž.

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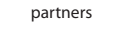
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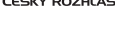
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MUSIC ARCHIVES OF THE CZECH REPUBLIC

The roots of the collections of musical sources commonly known as archives can be traced right back to the beginnings of notation and the first written records of music. Until the end of the Middle Ages, however, these materials were kept basically just to serve practical needs. The most important collections of music materials originated in cathedral choirs,



monasteries, monarchic courts and the residences of nobles. In the Czech Lands most of these were destroyed during the Hussite Wars in the earlier 15th century, and during the Thirty Years War in the earlier 17th century. There were also considerable losses when the monasteries in the Bohemian Crown Lands were dissolved at the end of the 18th century as a result of Emperor Josef II's reforms, but many of their manuscripts and printed sources were transferred to what was then the University Library (now the National Library) in the Clementinum in Prague, the library of the newly founded Prague Conservatory and elsewhere.

The National Museum in Prague has been systematically collecting music and musicalia since its founding in 1818, but a separate music department was established here only in 1946. In the Czech Lands an important institution officially calling itself an archive in the field of music was the Music Archive of the Moravian Land Museum in Brno (now the Department of the History of Music of the Moravian Land Museum), founded in 1919. As far as folksongs were concerned, the beginnings of large-scale collection date back to the so-called Governor's Collection initiated in 1818. At the beginning of the 20th century working committees for Bohemian, Moravian-Silesian and German folksongs were formed, and the year 1919 saw the establishment of the Institute for Czechoslovak Folk Song. After a series of institutional incarnations its activities are now carried on by the Ethnological Institute of the Czech Academy of Sciences, which also administers and develops its relevant archival funds.

Roughly from the mid-19th century, the amount of materials destined for long-term preservation and the quantity and diversity of the places where they were kept grew substantially all over the world. Today in the Czech Republic we have an evenly distributed nation-wide network of general and various specialised archives and museums, and also the archives of individual official organs of government, institutions, organisations, musical bodies (orchestras, choirs etc.) and individuals. Officially, 180 archives are recognised as the most important collections of musical sources in the Czech Republic. If we were to include all the places where more important sets of musical sources originating up to the 18th century are kept, the list would run into several hundred. An overall list of these collections in Bohemia is available in the *Průvodce po pramenech k dějinám hudby. Fondy a sbírky uložené v Čechách* [Guide to Sources of History of Music. Funds and Collections in Bohemia] (Academia, Prague 1969), while collections in Moravia are documented in *Průvodce po archivních fondech Oddělení dějin hudby* [Guide to the Archive Funds of the Department of History of Music] (Moravian Land Museum, Brno; Vol. 1 1971, Vol. 2 2007). A brief overview, disfigured by some serious mistakes in Czech titles and names and other errors, is provided in a list of collections in the Czech Republic offered in the New Grove Dictionary of Music, Vol. 28.

At present the most comprehensive overview of the character and location of individual historical music materials in the Czech Lands can be obtained from the Comprehensive Music Catalogue compiled by the National Library since 1965 and now available on the Internet, and from other electronic databases now maintained by many important institutions with archives of old music manuscripts and prints. Some of the most important materials have been published in facsimile editions while progress is ongoing on making all such materials accessible in electronic databases, which is part of the worldwide process of digitalisation of manuscript, printed, iconographic, audio and audio-visual materials.

Of course, also crucial for music history research are the library and archive collections of all the current musical institutions and organisations, music bodies (ensembles, orchestras), individual artists and music professionals, and also some non-professional music-lovers. For example, the archive of the composer Zdeněk Lukáš, who died recently, is excellently maintained. In the Israeli National Library you can find the Jaromír Weinberger Archive, and in Canada the archive of the Czech-Canadian composer Andrew Yin Svoboda, who died



The library of the Strahov Monastery

very young. Among living composers, Karel Husa already has a public archive. The Swiss Walter Labhart owns what is far from the only foreign archive of musical Bohemia and so on. The older important collections in this category are already lodged in the relevant specialist institutions. The more recent ones, and especially those that are constantly being expanded with the artistic, academic, educational and other work of currently active organisations and individuals can most easily be found with the help of the address www.muzikus.cz/muzikontakt. Here there are already links to many thousands of collection items.

This overview will present a relatively narrow selection of just the most important, top institutions, and typical examples of locations in the Czech Lands (in three cases, and also abroad) where important sources for the study of the history of Czech music are kept.

(Note: the sigla needed for searching in the RISM Catalogue are given in brackets after the names of the institutions).

THE NATIONAL MUSEUM

National Museum - Czech Museum of Music (CZ Pnm)



The National Museum has engaged in the systematic collection of music monuments since its founding in 1818, but a separate music department was founded only as late as 1946. In 1976 the Museum of Czech Music was established in the framework of the National Museum by merging the existing music department with the previously independent Museums of Antonín Dvořák and Bedřich Smetana. In 2001 the name was changed from the Museum of Czech Music to the Czech Museum of Music.

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Music History Department of the Czech Museum of Music



The oldest part of the collection is made up of sets of materials donated to the National Museum before the establishment of its music department. The greatest number of additions were registered over the few years starting in 1948, when the communist government had the music collections confiscated from chateaux, churches and dissolved monasteries moved to the museum. After the fall of the communist régime in 1989 a substantial number of these were returned to the original owners, while some reverted to private ownership but stayed in the museum on deposit. Nonetheless, the collection of written, visual and audio documents relating to music and musical life in the Czech Lands in the past and present and to the influence of Czech music culture abroad, which the museum now administers, is the biggest and most important music collection in the Czech Republic.

The largest part of the collection is formed by more than 120,000 note manuscripts. The oldest of these are from the 14th century, but the majority dates from the 18th to the 20th century. These include for example complete sets of the music manuscripts of Jakub Jan Ryba, Václav Jan Tomášek, Josef Suk, Vítězslav Novák, Emil Axman, Jaroslav Ježek, Bohuslav Martinů, Erwin Schulhoff, Pavel Bořkovec, Alois Hába, Miloslav Kabeláč and many other composers of the 19th and 20th century.

The written sources that are not written (sheet) music include personal documents, manuscripts of journalistic articles on music and academic books on music, manuscript notes (comments) and records and above all the extensive correspondence of Leoš Janáček, Bohuslav Martinů, Otakar Ostrčil, Ladislav Vycpálek, Ema Destinn, and the particularly extensive correspondence of Josef Bohuslav Foerster. There are also letters from outstanding world composers and performers such as Gustav Mahler, Anton Bruckner, Clara Schumann, Richard Wagner, Franz Liszt, Felix Mendelssohn-Bartholdy, Max Reger and others.

One valuable source for music history research is the collection of approximately 6,000 catalogued concert and theatre programmes, posters, newspaper cuttings and small printed items from the last quarter of the 18th century up to the present.

A specific feature of the music history department is the largest music-iconographical collection on the territory of the Czech Republic, containing sculptures, pictures, prints, photographs and negatives amounting in total to more than 16 000 catalogued items.

The phono-archive, which since 1960 has been kept separately from the central collection of the National Museum, now has as many as 35,000 catalogued items, 1,200 of these being phonographic cylinders, 28,000 shellac 78 rpm records and long-playing vinyl records and around 6,000 CDs. Kept here as separate sets are tape recordings of concert premieres organised during the communist era by composers' organisations, and the constantly augmented archive of the Society for Electro-Acoustic Music, most of which consists of competition pieces sent in by composers all over the world for the annual electro-acoustic music competition Musica Nova.

The Bedřich Smetana Museum

The Bedřich Smetana Museum was founded in 1926 by the Committee for the Building of a Monument to Bedřich Smetana and since 1936 has been housed in the Neo-Renaissance building of the former Old Town Spa which stands on the Vltava Embankment beside Charles Bridge. The core of the extensive collections of the Smetana Museum, which since 1976 has been a part of the National Museum, is Smetana's estate, acquired in 1928. The iconographic collection includes exemplars from the earliest to the contemporary, as does the written music archive, press documentation, library and phono-library. Smetana's life and work, and the diffusion and reception of his compositions, is documented here. The museum also holds various materials relating to Smetana's closest colleagues and friends, such as Otakar Hostinský, Eliška Krásnohorská, Josef Proksch, Jaroslav Jiránek and others.

Novotného lávka 1
110 00 Praha 1
Tel. + Fax: +420 222 220 082
E-Mail:
b.smetana.muzeum@nm.cz
Internet: <http://www.nm.cz/ceske-muzeum-hudby/bedrich-smetana.php>
(Czech only)

The Antonín Dvořák Museum

Since its founding in 1932, the museum has been housed in Prague in the Baroque summer residence known as "Amerika", an important building designed by the architect Kilián Ignác Diezenhofer at the beginning of the 18th century. Since 1976 it has been part of the National Museum. The museum administers the most important collection of documents relating to Antonín Dvořák in the world; it contains around 8,000 collection items. This is above all a unique set of the composer's autograph note manuscripts, correspondence and other written materials, art works and period photographs, programmes, posters, personal objects, including the greater part of Dvořák's own sheet music archive and library. The materials relating to Dvořák's successors, such as Josef Suk, Vítězslav Novák, Rudolf Karel, Oskar Nedbal and others, which used to be kept in the Dvořák Museum, have been transferred to the Music History Department of the Czech Museum of History and to other facilities.

Ke Karlovu 20
120 00 Praha 2
Tel. + Fax: +420 224 923 363
E-Mail:
a.dvorak.museum@nm.cz
Internet:
www.nm.cz/ceske-muzeum-hudby/antonin-dvorak.php
(English version in preparation)

The Centre for Documentation of Popular Music and New Media

The Centre for Documentation of Popular Music and New Media is the youngest department of the National Museum - Czech Museum of Music. It was founded in 2008 in response to the need to give specific attention to those areas of musical culture that had in the past been neglected by classical musicology. The aim of the centre is first and foremost to collect, maintain and study valuable musical and related sources in the field of popular music.

Karmelitská 2
118 00 Praha 1
Tel.: +420 257 257 757 / 77
Fax: +420 257 322 216
E-Mail:
c_muzeum_hudby@nm.cz

The Museum of History - Theatre Department

The collections kept in this department, established in 1930, consist of manuscript and printed archival items, photographs and other records relating to the origins and activities of Czech theatres, including the Estates Theatre, the Provisional and National Theatre, the New German Theater and other theatre companies that have presented works of music drama. Currently the department is moving to new premises and so the collections are temporarily inaccessible.

Internet:
www.nm.cz/historicke-muzeum/divadelni-oddeleni.phpz

THE NATIONAL LIBRARY OF THE CZECH REPUBLIC (CZ Pu)

The National Library of the CR, originally called the University Library, is the oldest existing Czech institution keeping music materials of an archival character. Its origins go back to the 13th century. Since the 16th century it has been housed in the Clementinum building complex in the centre of Prague. As the main library institution in the country the National Library is a copyright library and has a National Conservation Fund in which a copy of every printed work produced in the Czech Republic is lodged, as well as maintaining a Czech National Bibliography, which includes the field of music.

The National Digital Library (www.nkp.cz/files/tz_ndk_google.pdf – only in Czech) is scheduled to contain as many as 300,000 digitalized items by the year 2019.

Klementinum
110 01 Praha 1
Tel.: +420 221 663 129
Fax: +420 222 220 370
E-Mail: OH@nkp.cz
Internet:
www.nkp.cz/_en/index.php3
(in English)

Music Department

The Music Department of the National Library was founded in 1923, not long after the birth of the Czechoslovak Republic, by Ladislav Vycpálek, who created the basis of the present collection of music materials by concentrating the sheet music kept in the different departments of the then University Library and by purchasing music manuscripts. By systematically enforcing publishers' obligations to provide copies of their music he also ensured that it was progressively augmented with Czech and Slovak music in all genres produced between the wars. Currently the collection here amounts to 110 000 items of sheet music from the 18th century to the present, with the works of Czech composers forming about two thirds of the fund.

The Collection of Music Manuscripts today consists of 5,500 items of music manuscripts mainly from the 18th and 19th century but also from the 20th century, including both period copies and autographs. It is augmented on a running basis. Also kept here are more than 400 original letters written by famous composers and musicians, and a complete set of what is known as the **Mozart Album** (93 items containing more than 180 compositions by Mozart), which was put together in the National Library in 1837 as the first Mozarteum in the world. It contains a representative sample of Mozart's work, specifically in the form of historically important copies and first printed editions.

The Comprehensive Music Catalogue, which provides information about the location of historical written music in the Czech Republic, was started as the Czech section of the International Register of Music Sources (RISM), but in fact the entries in it are far more detailed than is stipulated by the principles of the International Organisation of Music Libraries. Work is ongoing on the completion of the catalogue, in which there are now entries on 300,000 items of music materials from 180 collections, above all from the period up to 1850, and gradually more recent materials are being catalogued here as well. So far 45,000 entries on music from Czech collections has been transferred to the RISM electronic database. These are accessible at the address: www.rism.info/en/service/opac-search.html (in English). Further catalogued entries are accessible in scanned form in the written music incipit catalogue as one part of the Comprehensive Music Catalogue, which is available on the web pages of the National Library of the CR. The oldest stratum of

music sources, which is kept in the Department of Manuscripts and Old prints, is likewise being catalogued for the RISM international catalogue of sources.

THE MORAVIAN LAND MUSEUM (CZ Bm)

Department of the History of Music

Scanned *Průvodce po archivních fondech Ústavu dějin hudby Moravského muzea v Brně* [Guide to the Archive Funds of the Music History Institute of the Moravian Museum in Brno], 1971: www.mzm.cz/mzm/oddeleni/hudebni_oddeleni/pruvodce_po_archivnich_fondech_I.pdf (in Czech only)

Scanned *Průvodce po archivních fondech Oddělení dějin hudby Moravského zemského muzea v Brně* [Guide to the Archive Funds of the Music History Institute of the Moravian Museum in Brno], 2007 (new additions 1971–2007): www.mzm.cz/mzm/oddeleni/hudebni_oddeleni/pruvodce_po_archivnich_fondech_II.pdf (in Czech only)

A scholarly museological centre concerned primarily with the life and work of Leoš Janáček was founded in 1919 on the initiative of Vladimír Helfert and his brother, then director of the Moravian Land Museum Jaroslav Helfert. It is a documentation centre for musical culture in Moravia from the 17th–20th centuries. It concentrates collections of music materials from Moravian monasteries, churches and chateaux, music societies and individual composers and figures (around 60,000 compositions). Apart from music manuscripts and prints, the collections contain numerous written records, correspondence, programmes and posters, books about music, photographs and musical instruments (around 500 musical instruments). The department has also acquired collection items from Bohemia and neighbouring countries. In early 1927 the institution already had important collections from chateaux in Strážnice, Diváky and Světlová, the monastery in Lipník, the choirs in Ivančice and Štěpánov near Olomouc, from private collections, the archive of the Choral Association of Moravian Teachers, and the first Bohemica from abroad, as well as deposits from the Monastery in Rajhrad, the Chateau of Veselí near Strážnice, and choirs in Nové Město and St- James' in Brno. Now collections from 150 locations are kept here. In addition, the department has obtained data on all the other important collections of music sources to be found in Moravia and Silesia. The Erich Wolfgang Korngold Centre is a separate section. It curates the estate of this composer and other materials on the theme of “German-Jewish-Moravian Brno”. The fund of the composer Leoš Janáček, and above all the autographs of his compositions, has wholly exceptional value. Overall the department has as many as 110,000 collection items.

Department of the History of Theatre

This department archives stage design and iconographic materials, manuscripts, photos, phono and video recordings of music theatre and ballet above all from the Moravian and Silesian regions of the Czech Republic.

Smetanova 14
602 00 Brno
Tel.: + 420 541 212 811
Fax: +420 542 212 792
E-Mail: hudebni@mzm.cz
Internet:
www.mzm.cz/engmzm/oddeleni/oddeleni_dejin_hudby.html
(in English)

Kapucínské nám. 8
659 37 Brno
Tel.: + 420 533 435 256
E-Mail: hocetkova@mzm.cz
Internet:
www.mzm.cz/mzm/oddeleni/oddeleni_dejin_hudby.html
(Czech only)

Nádražní okruh 31, Opava
Tel.: +420 553 623 540
E-mail:
muzikologie@szmo.cz

THE SILESIAN LAND MUSEUM (CZ OP)

Musicological Sub-Collection

The musicological sub-collection is divided into thematic groups (funds). The most important is Fund A - *manuscripts, old prints* thanks to which the musicological centre is a member of IAML (The International Association of Music Libraries, documentation centres and archives). *Fund B - librettos* contains printed editions of opera librettos of Silesian provenience, broad-sheet ballads, hymnbooks and so on. In *Fund C - programmes*, posters and invitations there are sources from the music production of professional and partly also amateur ensembles from the region. *Fund D - theoretical works* contains manuscript and printed works on music theory, instrumental schools, singers and so on. *Fund E - musical instruments* is another source of scholarly information, and two groups are especially valuable in this regard: the collection of stringed instruments and the collection of historical pianos. The main element in *Fund F - iconography* consists of stage designs made for the North Moravian and Silesian opera and ballet companies. *Fund G - written materials, literary remains* contains various written records, particularly from the estates of various figures in the region, e.g. V. Kálik, P. Křížkovský and so on. In *Fund H - sound recordings* there are recordings on both historical and contemporary media. *Fund I - articles, reports, review* contains mostly cuttings and hand-written reports either by or about a specific person of the region or related to the activities of regional ensembles. *Fund J - film archive* is largely made up of photographs from regional performances and concerts, and also contains photographs related to figures of the region. *Fund K* is the specialist library of the well-known regional researcher Ivo Stolařík. *Fund M - sheet material printed and xeroxed* was created after the centre received the collections of sheet music from the Chateau of Hradec na Moravě and the Silesian Institute of the Czechoslovak Academy of Sciences, and has been augmented the most from bequests and donations. It serves for rapid orientation primarily in classical and romantic musical literature, and active musicians take the most interest in it. *Fund N - graphic prints* contains mainly prints of scenes of operas on librettos by P. Metastasio, postcards of portraits of musical figures etc.

Valdštejnská 14/158 (Pálffy
Palace), 110 00 Praha 1
Tel.: +420 257 535 432
E-Mail: archiv@prgcons.cz
Internet:
www.prgcons.cz/
renderDocument.
php?documentID=57
(in English)

THE LIBRARY AND ARCHIVE OF THE PRAGUE CONSERVATORY (CZ PK)

The library and archive contain an extensive collection of old manuscripts, autographs and prints in all kinds of different musical genres. Educational, symphonic, chamber, opera and church music is all represented here, as is contemporary work. In addition to the many works by Czech composers the collection contains more than 5,000 scores by foreign composers from the mid-20th century, deposited here by the Czech Music Information Centre. The collection also has a large set of sound recordings - gramophone records, cassettes, CDs, phonograph cylinders and others. In the archive there is a rare collection of correspondence, mainly from well-known figures (Dvořák, Janáček, Kubelík, and among great world names Wagner, Liszt, Spohr and others). Apart from the possibility of searching in the electronic catalogue on the internet page clavius.prgcons.cz/eng/baze.htm (in English) those interested

can immediately browse some of the rarest historical documents, such as the score and piano arrangement of W.A. Mozart's opera Don Giovanni, which is to be found in the collections of this library on the internet page www.manuscriptorium.com (in English).

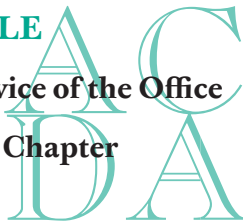
THE BOHUSLAV MARTINU INSTITUTE



The main purpose of the institute, founded in 1995, is to gather all available documents from the pen of Bohuslav Martinů and materials about him, so that anyone interested from the ranks of musicologists, performers and the general public can have a chance to study the composer's life and work in the full context of his time. To this end a library has been created containing printed scores, copies of manuscripts, musical literature concerned with 20th-century music and also an extensive archive of visual documents and sound recordings. Bohuslav Martinů travelled widely and lived not only in Bohemia, but for much of his life in Western Europe and the United States, and this means that today his manuscript scores, correspondence and other documents are to be found in a number of public institutions or in private hands all over the world. Obtaining copies of all these materials is a demanding task requiring many years. Now, however, a Bohuslav Martinů Complete Edition is in preparation. Researchers from all over the world can use the English versions of the electronic catalogue of the library (mail.martinu.cz/kpwin), the catalogue of the works of Bohuslav Martinů (katalog.martinu.cz) and the catalogue of correspondence (katalog.martinu.cz/martinu/maillist.php?emptylist=1).

Bořanovická 14
182 00 Praha 8
Tel: + 420 257 320 076
E-Mail: martinu@martinu.cz
Internet:
www.martinu.cz

THE ARCHIVE OF PRAGUE CASTLE



**Document Department and Archival Service of the Office of the President of the Republic
Fund of the Archives of the Metropolitan Chapter of St. Vitus - music materials (CZ Pak)**

The collection of note music, mainly from the 18th century and first half of the 19th century, is a separate part of this historical archive. Originally it was a small collection containing 670 numbers. In the autumn of 1923 during the clearing of the Wohlmut Choir, Antonín Podlaha added a considerable quantity of hitherto uncatalogued written music from an earlier period and in the years 1924-25 he re-ordered all this in an alphabetical (by author name) catalogue (Catalogus codicum manuscriptorum, qui in archivio capituli metropolitani Pragensis asservantur).

Nový palác čp. 1
119 08 Praha 1 – Hrad
Tel.: +420 224 373 341
Fax: +420 22437 3257
E-Mail: archivph@hrad.cz
Internet:
www.prazskyhradarchiv.cz/archivPH/index.cfm?language=en
(in English)

THE LIBRARY AND ARCHIVE OF THE STRAHOV MONASTERY (CZ Pst)



The collections of the Strahov Library administered by the Czech Museum of Music contain as many as 200,000 books, old prints, incunabula and manuscripts. Roughly 4,500 volumes are kept in a special safe room, because this is one of the most valuable sets of books in Central Europe.

Strahovské nádvoří 1/132
118 00 Praha 1
Tel.: +420 233 107 711
E-Mail: ukstrahov@volny.cz
Internet:
www.strahovskyclaster.cz
(Czech only)

The Strahov Library is the second oldest continuously existing church library in Bohemia. The Royal Canonry of Premonstratensians on Strahov was founded in 1143. After 1950, when religious orders and congregations were dissolved in Czechoslovakia, the Strahov Library was incorporated into the newly established Museum of Czech Literature housed in the monastery complex. The monastery archive, music collection, picture gallery and exhibits were divided up among other state institutions. After 1989 the monastery buildings and other confiscated property including the library were partly restituted and are continuing to return to the hands of the Strahov Premonstratensians. The collection of written music from the 18th to 20th century is one of the most extensive and interesting of monastic music archives. It includes for example unique early copies of some of the works of W. A. Mozart. Together with the collection of historical musical instruments it is currently deposited in the National Museum – Czech Museum of Music.

Convent in Prague
Platněřská 191/4
110 00 Praha 1
Tel.: +420 221 108 216
E-Mail: krizovnici@volny.cz
Internet:
www.krizovnici.eu
(Czech only)

THE ORDER OF THE KNIGHTS OF THE CROSS WITH THE RED STAR (CZ Pkříž)

In private ownership, the archive is kept at the Generalate of the order. It is part of the cultural heritage of the Order of the Knights of the Cross with the Red Star (*Ordo Crucigerorum cum rubea stella*), which played an important role in the church and cultural history of Central Europe. The order has had its centre in Prague's Old Town, "ad pede pontis", from the founding the Hospital of St. Agnes of Bohemia there (1233) to the present day, with two intervals in the years 1942–45 and 1950–89. The music archive of the Knights of the Cross is an extraordinarily valuable and well-preserved fund of sources on the musical culture of Baroque Prague and the history of church music in the 17th–20th centuries. After restitution and the merger of several collections it today offers unbroken documentation of 300 years of the repertoire of the Knights of the Cross choir – from the building of the Church of St. Francis (1680s) that we see today, right up to the end of the 20th century. The most valuable fund is the old part of the collection, documenting the prestige of the Knights of the Cross headquarters as a leading cultural centre of Baroque Prague, in direct contact with European centres (including Rome, Vienna, Dresden, Venice and Naples). It contains a number of unique items and pieces probably composed on commission for the order. There are also fragments of sets of other provenience (for example the Gayer collection from Prague Cathedral, Jesuitica, individual pieces from Prague churches dissolved by Joseph II, individual pieces from the no longer surviving archives of the Prague Cyrilian societies, remains from estates and autographs of choir directors and composers of the 19th and 20th centuries and so on). The historical music archive (today around 2,000 pieces of music) has been preserved thanks to the order's care for its own cultural inheritance and thanks to awareness of its historical value. It was first systematically arranged during a major inventory conducted by the Grand Master Marat at the beginning of the 20th century, together with the building of a new library. At the time of the Cecilian reform, when many other similar collections were lost, the unused archive of music was kept and organised by P. Emilián Paukner O.Cr. In the interwar period it was professionally catalogued by the music historian Otakar Kamper and exploited by researchers (O. Horník, O. Kamper, E. Trollda). This work was brought

to an end in 1942 when the Knights' convent was occupied and taken as a headquarters for the Gestapo, and Kamper was executed in the same year. In 1945 the archivalia including the music was given back to the Land Archive. The second armed attack, this time in the night on Good Friday (13th of March) 1950 was part of a nationwide communist campaign of liquidation (see information on other archives). The Knights of the Cross's archivalia was entrusted to several institutions, where it was gradually organised and catalogued. The greater part of the music collection was deposited in the Museum of Czech Music, where in the years 1956-1992 most of it was professionally restored, re-signed and catalogued in detail. After restitution to the order it was reunited with parts preserved in other places. Fortunately its storage location meant that the archive was not damaged by the major floods of 2002. Currently the archive is in the final stages of restitution and cataloguing, including of the more recent funds. The fact that the archive ceased to be accessible to the public in 1950 (and before for some years after 1942) means that its cataloguing is as yet incomplete, and under current conditions it is impossible to make the whole valuable collection accessible in a way that meets proper standards. Copies are provided only in exceptional cases for specific non-commercial research projects.

A catalogue and detailed description of the historic fund (or rather the larger part of it, which has been catalogued in collaboration with the Czech Museum of Music and National Library), is available in the Comprehensive Music Catalogue in the National Library, and some data has been published in the RISM database. The preserved manuscript inventory from the 1730s is today considered lost.

THE KROMĚŘÍŽ MUSIC ARCHIVE (CZ KRA)

Archdiocese Museum of Kroměříž Museum of Art in Olomouc



It is one of the most important and biggest historical music archives in the Czech Republic. It contains a great many compositions by 17th- and 18th-century composers which have not been preserved in other copies.

The most precious part of the archive is the Liechtenstein collection comprising 1,050 items, and also including older Renaissance printed music, for example by Jacobus Gallus. The most celebrated violinist of the 17th century, Henrich Ignác Biber was concert master and capellmeister of the bishop's capella in Kroměříž in the years 1668-1670 and many of his autographs have been preserved here. The leader of the bishop's capella, the field bugler Pavel Josef Vejvanovský, is represented by 130 pieces. The largest group of surviving pieces here is by the composer J.H. Schmelzer, whose music Bishop Karl particularly liked. The collection also includes pieces from the original chateau archive, accumulated over two centuries for the needs of the Kroměříž Court of the bishops and archbishops of Olomouc (A. Štěpán, G. Ch. Wagenseil, J. Haydn, K. Dittersdorf, and others). Another part of the music archive contains music from the choirs of the Kroměříž churches and Piarist college. Another remarkable section of the collection is the remains of the collection or Archduke Rudolf Jan, some of whose own pieces survive here with corrections by his teacher Ludwig van Beethoven. The Archduke's estate further includes autographs by the young W.A. Mozart, which remained at the Olomouc residence after Mozart's short visit to Olomouc.

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767 01 Kroměříž
Tel.: + 420 573 330 7732
E-Mail:
kocurkovaj@olmuart.cz
Internet: www.olmuart.cz

Zámek č. 59
381 11 Český Krumlov
Tel.: +420 380 711 872
Fax: +420 387 711 872
E-Mail:
www.ceskearchivy.cz/index.php?doctree=1eb
Internet:
www.ceskearchivy.cz/index.php?doctree=1eb
(Czech only)

Dukelská 1
370 51 České Budějovice
Tel.: +420 387 929 311
Fax : +420 386 356 447
E-mail:
muzeumcb@muzeumcb.cz
Internet:
www.muzeumcb.cz/?clanek=292
(Czech only)

Celetná 17
110 00 Praha 1
Tel.: +420 224 809 111
E-Mail: info@idu.cz
Internet:
www.divadelni-ustav.cz/en
(in English)

THE STATE REGIONAL ARCHIVE IN TŘEBON

Český Krumlov Branch (CZ K)

A collection of almost 7,000 sacred and secular compositions, mainly from the Schwarzenberg Archive, and including editions of Mozart and Haydn. In 1967 around 4,000 other mainly Czech compositions were added, deposited here from various places in South Bohemia.

THE SOUTH BOHEMIAN MUSEUM IN ČESKÉ BUDEJOVICE (CZ CBJ)

The music department originated in 1929 as the Music Archive at the music school. In addition to church and other compositions from the 18th and 19th centuries it contains part of the estate of the Jeremiáš family, and a collection of documents relating to South Bohemian societies and institutions, etc. In the library there are a few music manuscripts from the 15th-19th centuries, and prints from the 17th-19th century including 2,037 inventory numbers of broad-sheet (higgler) ballads.

THE INSTITUTE OF ART THEATRE INSTITUTE

Information and Documentation Department

Fax: +420 224 809 200

E-Mail: dokumentace@divadlo.cz

The department gathers and makes available information on the theatrical activities of professional theatre companies and ensembles in the Czech Republic since 1945 - including music theatre. It archives programmes, printed material of all kinds, news cuttings, video recordings of productions and photographs. It mediates information about current events in the field of theatre. It provides direct services to the wider professional public. The materials are divided into individual funds.

Library

Tel.: +420 224 809 126 reading room with catalogues, +420 224 809 144 journals reading room, +420 224 809 129 lending library

Email: knihovna.du@divadlo.cz

Internet: www.divadelni-ustav.cz/en/library-2 (in English)

The basic mission of the specialised public Library of the Theatre Institute is to gather, catalogue, maintain and make available all theatre literature and periodicals concerned with the Czech scene and history and selected foreign theatre literature. The information system of the library is integrated into the structure of the Theatre Institute and is directly linked to the activity of the Bibliographical and Information and

Documentation Department. Currently the library fund contains more than 117,000 volumes of theatre literature, theatre texts, the literature of related disciplines and periodicals. The document fund is made accessible by a system of classical name, title, subject and systematic catalogues and also via an online catalogue.

Department of Collections and Archive

Fax: +420 224 809 226

E-Mail: denisa.stastna@divadlo.cz

The Department of Collections and Archive, which was established as a separate department in 2009, acquires, catalogues, preserves and presents collection items and archive documents relating to theatre, primarily on Czech territory. The collection is orientated to stage design and contains the originals of stage and costume designs, maquettes and other articles of artistic and theatre history value. It also contributes to the cataloguing of an extensive fund of photographs and posters, which are being progressively conserved, recorded and digitalised.



Audiotèque

tel.: +420 224 809 149

E-mail: milan.cerny@divadlo.cz

Internet: www.divadelni-ustav.cz/en/audio-library-2 (in English)

In its inventory the Theatre Institute's Audiotèque has recordings of the spoken word, opera, operetta, melodramas, musicals, stage music and ballets. The whole fund is catalogued in an automatised library system and made accessible through a separate electronic on-line catalogue.

The fund contains recordings from the original music fund of the Theatre Institute, and also newly acquired items and gifts.

The original fund contains gramophone records of the spoken word, melodramas, operas, operettas and ballets. The recently made recordings are exclusively on CD and MC media. These are mainly Czech. Represented here is opera, operetta, musical, stage music, radio productions, actor profiles and retrospective and reminiscence programmes. The fund also includes recordings of operas at the National Theatre in Prague and State Opera in Prague.



ARCHIVE OF THE NATIONAL THEATRE (CZ Pndu)

The building of the National theatre was one of the final and climactic campaigns of the Czech national revival, and was associated with the work of Bedřich Smetana and many other leading figures in Czech music. Use of the extensive archive, containing documentation of all aspects of the National Theatre's activities, is facilitated by a digitalized catalogue in which users can search by name of artists and collaborators, by titles, by seasons, by genres and so on. Currently daily programmes for seasons 1-91 (1883-1974) and 118 (2000) up to the present are available.



**Anenské nám. 2
112 30 Praha 1
Tel.: +420 224902590**

**E-Mail:
v.herle@narodni-divadlo.cz
Internet:
archiv.narodni-divadlo.cz
(Czech only)**

Alšovo nábřeží 12
110 01 Praha 1
tel.: +420 227 059 265
tel.: +420 227 059 249
E-Mail: archiv@cfmail.
Internet: <http://www.ceskafilharmonie.cz/en>
(in English)

Římská 13
120 99 Praha 2
Tel.: +420 221 553 355
E-Mail:
radim.kolek@rozhlas.cz
Internet: www.rozhlas.cz/nakladatelstvi/english
(in English)

Kavčí hory
140 70 Praha 4
Tel.: +420 261 134 362
Fax: +420 261 218 286
E-Mail:
iva.syslova@ceskatelevize.cz
Internet:
www.ceskatelevize.cz/english
(in English)

Čs. Armády 20
160 56 Praha 6
Tel.: +420 233 343 073
Fax: +420 233 343 073
E-Mail: osa@osa.cz
Internet: www.osa.cz/hlavni-menu-eng/authors-and-publishers/musical-works-database.aspx
(in English)

ARCHIVE OF THE CZECH PHILHARMONIC (CZ Pfi)

CP

This collection includes valuable note materials and documents of all kinds about many of the most important events in Czech musical life from 1896 right up to the present, and about the foreign successes of Czech music, to which the Czech Philharmonic have now contributed for more than a century.

CZECH RADIO (CZ Pr)

CR

Archive and Programme Funds

A music archive which with branches in Brno, Ostrava and Plzeň is among the largest in the Czech Republic. It contains sheet music in all genres (most in the form of materials for performance), primarily by Czech composers of the 20th century, but also includes many unique reconstructed works by Czech composers from the 17th to early 19th centuries, period copies and a number of manuscripts (L. Janáček, J. Suk, B. Martinů, V. Trojan, I. Krejčí, I. Hurník and others). Kept here since 2007 are all the sheet music materials and the collection of manuscripts of musicological works of the Music Materials Lending Library of the Czech Music Fund. The phono-archive, in which sound recordings from the Czech Radio's own production form the major part is also very large. Selected scores, parts and sound recordings are published by the radio's own publishing house. These funds and printed materials, including a large cuttings archive going back to the 1990s, are used mainly by radio staff, but are fully available to students, researchers and the general public at home and abroad.

CZECH TELEVISION

CT

Archive and Programme Funds

Television like film produces many recordings of dramatic musical performances and programmes about distinguished musicians, and even the specific genre of television opera. Transmissions of concerts or their recordings are also frequent, as are directly organised TV concert appearances and suchlike. The Czech TV Archive provides access to its database of programmes and research archive. Selected programmes may also be viewed here where VHS or DVD copies exist. The study room is open every day from 9.30 a.m. to 4.30 p.m.

THE COPYRIGHT PROTECTION ASSOCIATION (OSA)

CA

Since its founding in 1919 this association has registered practically all the work of Czech composers except for stage works. One of the organisation's invaluable features is a card index of composer's entries, in their own hands, on their own compositions including note incipits. An internet database of compositions which the Copyright Protection Association represents is being prepared.

DILIA

Theatrical, literary, audiovisual agency, civic association
Music department

Its own sheet music materials, librettos and in part also sound recordings of a major part of Czech music drama production from the 19th century to the present. A list is already accessible in electronic catalogue form as well. Titles of music drama works from foreign publishers are now being obtained. The organisation also arranges for licenses to present protected works (theatre department).



Krátkého 1
190 03 Praha 9 - Vysočany
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Fax: +420 266 199 876
E-Mail: harvanek@dilia.cz
Internet: www.dilia.cz/catalogue/hudebni
(Czech only)

THE ARCHIVE OF THE PRAGUE SPRING INTERNATIONAL MUSIC FESTIVAL

The archive of the oldest, biggest and most important Czech music festival contains records of many of the high points of Prague musical life since 1946. Despite limited financial resources, the festival from its beginnings has featured top domestic and foreign soloists, chamber ensembles, choirs and orchestras. The violinist David Oistrakh was among the first. The composer Leonard Bernstein, the pianist Sviatoslav Richter and many others have made their international debuts at this festival. 1947 saw the first year of the annual Prague Spring International Music Competition, founded like the festival itself by the then principal conductor of the Czech Philharmonic Rafael Kubelík. This festival has been the springboard for many internationally famous soloists and chamber ensembles, starting with the cellist Mstislav Rostropovich and the Smetana Quartet. The festival programme focuses largely on well-established works, but each year features a number of premieres of works by composers from the Czech Republic and abroad.



Hellichova 18
118 00 Praha 1
Tel.: +420 257 312 547
Fax: +420 257 313 725
E-Mail: info@festival.cz
Internet:
www.festival.cz/archive/2010/program
(in English)

THE NATIONAL ARCHIVE (CZ Pa)

Department of Funds of Non-state Provenience and
Archive Collections
The 6th Department

The National Archive is the supreme Czech archive institution, and is primarily devoted to preserving official documents and materials from the Middle Ages to the present. In almost all its sections there are documents that have some relationship to the history of Czech music. This is most of all the case with the Department of Funds of Non-state Provenience and Archive Collections (the 6th Department). The collections here include for example the archives of now defunct organisations: the Czechoslovak Choral Union, the Union of Czechoslovak Composers, the Union of Czech Composers and Concert Artists (the sound recordings of concerts are kept in the Czech Museum of Music), and the Czech Music Society, part of the archives of the Musical Youth of the Czech Republic and the National Theatre, personal archives or materials related to a number of musical personalities etc.



Archive 4/2257
149 00 Praha 4 - Chodovec
Tel.: + 420 974 847 422
Fax: + 420 974 847 219
E-mail: na6@nacr.cz
Internet:
www.nacr.cz/english/who_we_are.aspx
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badatelna@cityofprague.cz
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eu.avcr.cz/Pracoviste/stredisko_vedeckych_informaci/Dokumentacni_sbirky.html
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Fax: +420 532 290 297
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jana.pospisilova@iach.cz
Internet: eu.avcr.cz/Pracoviste/pracoviste_brno/index.html (in English)

ARCHIVE OF THE CITY OF PRAGUE (CZ Pam)

AP

After the National Archive, the Archive of the City of Prague is the largest and most important archive containing significant musical sources particularly in the departments Cultural and Scientific Institutions and Funds of Municipal Concerns, Institutions and Physical Persons. The archive of the Prague Municipal House and the organisations based there in the years 1960–2005 is the most significant in scale and importance. The Municipal House has not only been the venue of many concerts and other musical events (as it continues to be), but under the communist regime it was the headquarters of the biggest Czech concert-organising agency. Kept here is the documentation of the project Prague – European City of Culture 2000, the older official records of the Prague Conservatory, and the archives of the composer Jan Václav Hugo Voříšek and others.

SUPRAPHON

Department of Documentation

Archive and full documentation of the largest and in its time the monopoly publisher of sound recordings in the CR. The archive also includes recordings on the labels Panton and Bonton or later Bonton Music.

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ETHNOLOGICAL INSTITUTE OF THE CZECH ACADEMY OF SCIENCE

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Prague branch

Most of the fund consists of song collections – made by individual collectors and academic teams. These were given a major impetus by the presentation of folk culture in all its aspects at the Czechoslovak Ethnographic Exhibition in 1895 in Prague. The fund, one of the most valuable resources for ethnomusicology and folklore studies that exists anywhere, dates mainly from the period before the foundation of the Ethnological Institution of the Czech Academy of Science. The collection also includes sound recordings on cylinders, gramophone records and CDs. The film archive from the years 1952–85 consisting of 180 inventory items was handed over in its entirety to the National Film Archive on permanent loan and for future processing on other media (VHS, ultimately DVD). The videoteque was also handed over to the National Film Archive.

Brno branch

This centre focuses on research on the territory of Moravia and Silesia and adjoining areas. It also studies ethnic minorities and ethnic Czech groups abroad. The extensive funds include more than 73,000 manuscript records of folk songs made over the last 150 years. These represent the most valuable fund of folksong sources on our territory. Important for the history of the field are the personal funds of Vladimír Úlehla, Karel

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Vetterl and Oldřich Sirovátka. The photodocumentation comprises 20,000 negatives and 10,000 photographs. The most strongly represented themes are song, music, dance, ritual and dress culture, employment and architecture. Their foundation is the collection of the Working Committee for Czech Folk Song in Moravia and in Silesia (1905) in which Leoš Janáček was a leading light. The centre incorporates a specialist library orientated to the Moravian-Silesian region and including Sirovátka's personal library. The Brno institute has published many books and critical editions. The institute offers an accessible electronic database Map of the Collections which enables users to find entries according to the relevant localities.

THE NATIONAL FILM ARCHIVE



Music is a part of all films, but there is also a large number of filmed operas, operettas, ballets and musicals, and also films about important musicians and musical films. This archive contains the films themselves and also related records and literature. Documentation of feature films, including data about their musical components, is published in book form and is being gradually made available on an Internet database. The National Film Archive also administers other funds such as the filmoteque and videoteque of the Ethnographic Institute of the Czech Academy of Sciences.

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FISYO



The FISYO company was founded in 1991 with the aim of maintaining the tradition and materials of the Film Symphony Orchestra, whose abbreviated name is also the name of the company. Its archive comprises a unique set of sheet music materials including 150 scores of film music in all genres and 200 tapes of film music played by the Film Symphony Orchestra conducted by its former principal conductor Štěpán Koníček.

Nad Krocínkou 479/6
190 00 Praha 9
Tel.: +420 286 586 858
Mobile: +420 603 442 447
Fax: +420 286 586 858
E-Mail: kauders@fisyo.cz
Internet: www.fisyo.cz/en/frame.htm
(in English)

THE MUSEUM AND ARCHIVE OF POPULAR MUSIC (Pop museum)



This institution was founded by the company of the same name in 1998 and first opened to the public in 2000. After serious damage in the floods of 2002 it was restored and re-opened in 2004 in its current location. It collects artifacts, and sound, written, pictorial and audiovisual archivalia and other documents related to the history of Czech and Slovak popular music. One of its goals - the initiation and support of a state museum and archive of popular music, was partially realised in 2008 with the foundation of the Centre for the Documentation of Popular Music and New media as part of the Czech Museum of Music. The two centres work together closely on exhibitions and on the collection and documentation of archivalia.

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Bělohorská 201/150
169 00 Praha 6
Tel.: + 420 776 141 531
Fax: +420 233 350 790
E-Mail: info@popmuseum.cz
Internet: www.popmuseum.cz/about/about.php?q=about&l=en&a=m
(in English)

MUSICA NOVA 2010

ABILITY TO LISTEN – ABILITY TO COMPOSE

The 19th year of the international electro-acoustic (EA) music competition took place in Prague last November. It attracted 54 compositions from composers from 28 countries in two categories – purely electro-acoustic (A) and combination with live instrumental or vocal element (B). The finalists' concert with the participation of the prize-winners took place in the Inspirace Theatre on the 8th of December 2010.

To explain: electro-acoustic music is the term for music that makes major use of electro-technical and electronic media in its composition and not just in its reproduction. The technical element inspires and helps to determine the aesthetics of this music, from its microstructure to the overall projection of the sound in space. Although such music can be created and presented without a computer and still be a very interesting work, today computer technology is almost always involved. The mass of software applications and sound libraries now available offer composers the convenience of ready-made sound components and instruments. Corner-cutting composers can easily succumb to the illusion that their use is easy and undetectable, but anyone with experience can identify

certain ingredients in the music, just as the expert on food will detect the presence of ready-made ingredients and whether they were grilled, backed or steamed.

Magnetic tape, which made it possible to create identical replicas, alter the course of the sound and layer it, was an important stimulus to the birth of this music. One strong motivation was the usefulness of this kind of processing of sound, and not just music, in radio plays, films and theatre. The tape recorder became the means to the detailed exploration of the basis of all sounds, and not only the musical. We began to rediscover the musicality of sounds, and I say "rediscover" because in still living traditional "primitive" cultures it is usual for people to listen to, mimic

and stylise the sounds of nature and ordinary life by using objects or the body.

Of course, thanks to the wave of modernism of the time, this development was originally a matter not just of the line of anthropological phenomenology, founded by P. Schaeffer, which has proved long-lived, but also of the technician line, which initially inspired K. Stockhausen, and which for a brief period lived in the mistaken belief that electronics would replace instruments and the composer would get rid of difficulties presented by performers and producers. Soon composers found that unfortunately this would also mean getting rid of the majority of listeners, but so-called technical music nonetheless lives on – it has shifted as a "novelty" into popular music and its element of manipulative ruthlessness has sometimes become its primary conceptual appeal, as we can see for example in what is known as noise art. Elsewhere electro-techno exploits the perfect simple rhythmical stereotype, depersonalised repetitiveness, and coldness of sound to conjure up a kind of trance. Here too, as in classical music, styles which combine the technical stereotype with live emotive song or live rhythm section, mostly in various world-music mixes, are proving to be the more popular and viable.



Ondřej Adámek

The MUSICA NOVA competition, however, is devoted to work that is experimental and pioneering in this field, and is in its way a laboratory not just for autonomous work but also for applications in film, advertisement and pop music. As such, this is naturally risky production which in terms of lasting quality is distributed along a Gauss Curve. Most compositions are rightly ephemeral. This is normal and there is no need to insist to listeners that to be a “cultured” person they have to accept most contemporary music. On the other hand, just because compared with past centuries everything is now allowed, and we have an unprecedented range of sound, style and information resources available, we have to grasp that free creativity has great individual and social value. Composers who have a sense of responsibility in this situation are happy and willing to be involved in comparing their work with that of others by entering competitions, because they want the feedback, the context. Such juxtaposition and competition also gives listeners

a chance to free themselves up from their stereotypes of perception, revitalise their hearing, become aware of its importance and function, its close connection with emotion and movement, and to experience time and space in a different way. They become conscious of the value of listening and the value of silence. They can then find themselves hearing both ordinary sounds and familiar music in a new way.

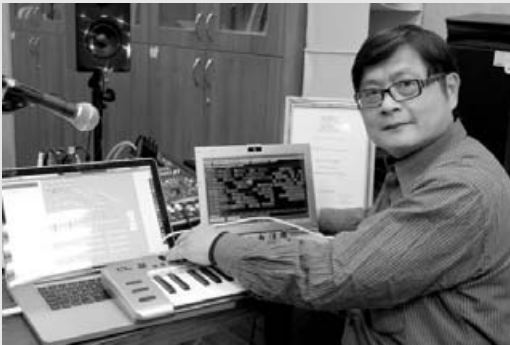
On the competition itself: at the most recent competition the winner in Category A was **You Chung Tseng** (1960), professor of composition and director of the Music-Technology Programme at the National University in Taiwan, with the piece *Points of Departure with 17 variations* in which he exploits the sound of the traditional stringed instrument, the pipa. The principle behind the form of the musical material is inspired by the method of Brahms, i.e. what is known as the developing (entwicklende) variation, which was also used for example by Janáček. It gives the piece an unobtrusive consistency of idea and

motif. You Chung Tseng is a smiling, thoughtful man with a detailed and acute understanding of the qualities of Czech music. He motivates his students by introducing them to a wide range of music, arranging for them to have lessons with composers who work in different areas of music, for example film music, the radio, so that they can find their own focus of interest and musical language.

Honourable mentions in this category went to **Takuto Fukuda** from Japan, who is currently studying at the conservatory in the Hague, for his piece inspired by Cubism, *Still-Life of Contrabass*, the Polish composer **Krzysztof Gawlas** with his piece *Spherical Voices* using material from Chopin's Nocturne in D flat major and the British **Sam Salem** with his piece *Dead Poets*, an example of what are known as sound portraits of places. The other finalists were the Czech Martin Klusák (1987), who was awarded the prize for a young composer, Clemens von Reusner from Germany, Louise Rossiter from the UK and Jorge Sad from Argentina.



Adrian Moore



Yu-Chung Tseng

In the category of electro-acoustic in combination with acoustic live element (Category B), the winner was Briton **Adrian Moore** (1969), director of Sound Studies at the University of Sheffield (USSS), with his piece *Fields of Darkness and Light* for violin and electronics. Moore explains his primary aim as that of teaching students and listeners to listen in a contextual analytical way. He is unworried by the fact that students sometimes adopt technology faster than the lecturer, because he thinks that students must understand, and most do understand, that the lecturer is providing them with deeper experience of semantics, composing, and is a facilitator of their creativity.

The prize for a Czech composer went to the today already internationally sought-after composer **Ondřej Adámek** (1979) for his piece *Imademo – duo for viola and sampler*. Adámek exemplifies the primacy of the art of composing, creative invention, and the way that the new sounds offer new opportunities for the interesting articulation of sound, and in this case humour too.

Over the years of the competition there are breakthrough periods caused mainly by the discovery of fundamentally new technologies and software, and periods that are in this context calmer, and in which composers become aware that it is above all “up to them” – to their capacity to listen and compose, i.e. develop the qualities of the material, and use and harmonise it with their non-musical ideas and goals.

For more go to <http://musicanova.nipax.cz>



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FLOWERS AMONG THE THORNS: THE TIBURTINA ENSEMBLE

PHOTO: LUDEK SOJKVA/SUPRAPHON.2x



The Tiburtina Ensemble, which specialises in medieval sacred vocal music, has released its first CD on the Supraphon Music label – *Flos inter spinas*, *Flowers amid the Thorns*. I exploited the opportunity to ask its artistic director Barбора Sojková a few questions.

Most of the ensembles that specialise in medieval vocal music are male; female “scholae” are rare in this country and in the rest of the world. When and why did you have the idea of founding the Tiburtina Ensemble – and what was behind the choice of name?

Important changes of direction in life often happen somehow accidentally and of themselves. That was just the way I became involved in early music, especially Baroque, and later medieval music too. After studying at a high school specialising in languages I failed to get a place to study singing at the Prague Conservatory, and so I decided to go for a course in the field of chormastership in church music at the Education Faculty at Charles University. Up to that point I hadn't been especially interested in early music. I liked opera – as a member of the Kühn Children's Choir I had sung children's roles in operas in the National Theatre – and of course I liked major symphonic music, so at home the music I listened to was mainly Janáček, Martinů, Mahler, Wagner and Shostakovich. I never gave up singing – I had private lessons and attended courses on early music at the Týn School, where they teach chormastership of church music. Thanks to this institution I had the chance to work with brilliant choir conductors like Marius van Altena, Peter Kooij, Julie Hassler or Howard Crook, and was able to start performing early music on a professional basis. One of the obligatory parts of my course was Gregorian chant with David Eben. It really captivated me and I fell in love with the Middle Ages. It felt like a wonderful kind of underground music. One day my colleague Markéta Cukrová asked me if I would like to sing chant in the Schola Benedicta choir, which was led by the experienced musician and chormaster Jiří Hodina. With this Schola I experienced a lot of marvellous choral projects and concerts, which gave me a certain insight about how choral singing fits into the Catholic liturgy and how what it offers works in practice. I gained my basic theoretical knowledge in further studies with David Eben, this time as musicology student at the Charles University Faculty of Arts and Philosophy. In 2008 I and several colleagues decided not to carry on in the Schola Benedicta; basically I thought I had finished with chant. But the girls worked on me a bit and we decided to found female ensemble, orientated more to concert work and specialising in Gregorian Chant, Medieval music and sometimes contemporary music. That was how the Tiburtina Ensemble was born. We found the name in a book about Hildegard of Bingen, the medieval abbess, mystic and composer. In her writings she very often referred to one of the medieval Sybils – Christian prophetesses –, who was known as Sybilla Tiburtina or the Tiburian. We liked the name Tiburtina a lot and so we kept it.

You're right about the fact that female ensembles specialising in medieval music are relatively rare. Especially with Gregorian Chant there's still a widespread prejudice that this is a kind of liturgical intended for male voices. But it isn't true and Bohemia is a shining example in this respect. The first monastic institution here was founded in the 10th century and was for women – the Benedictine Convent of St. George at Prague Castle, and it could not have coped without liturgical singing.

All the members of your ensemble are following their own solo careers. Can you tell our readers something more about your singers?

It's always bothered me that with only a few exceptions the singers who devote themselves to medieval music at a professional level don't have enough technical vocal knowledge and sometimes experience with more recent music. I think that's why a lot of traditional classical music-lovers turn their noses up at medieval music and consider it something dreary and boring, unworthy of attention. Fortunately there are already a number of medieval music ensembles in existence that are proving them wrong. Tiburtina is made up of singers who have a wide spectrum of musical activities not only on the Czech scene but on world podiums, and who have experience with solo or ensemble singing and opera. In the soprano parts as well as me we have the excellent and experienced soprano Hana Blažiková, who also plays the Gothic harp. Then there is Ivana Bilej Brouková, who otherwise devotes herself mainly to Baroque and Classicist music, and my marvellous colleagues from other early music ensembles – Renata Pušová, Marta Fadljevičová and Tereza Wollnerová. The alto or mezzo soprano parts in our ensemble are sung by Daniela Čermáková, whom I got to know when we both worked on a joint project with the French Renaissance music ensemble Douce Mémoire, and also Anna Chadimová-Havlíková, Kamila Mazalová, Pavla Štěpničková, as well as the mezzo soprano Markéta Cukrová, who is certainly well known to listeners not only in early music. It might sound idyllic and as if in these circumstances the music would just sing itself, but that's not the case. In its largest variant the ensemble contains eleven of us – eleven very distinctive individuals. Singing in a fully integrated way demands a huge amount of work, concentration and discipline – but I think we are succeeding, we enjoy it and it's a wonderful kind of vocal hygiene. Let the listeners judge for themselves.

The CD Flos inter spinas is your ensemble's first recording. What were the principles behind the choice of music, and what would you like to highlight for future listeners?



PHOTO: KAREL ŠUSTER

I was looking for a theme that would be sacred and at the same time very “feminine” – and I discovered sources containing legends about early Christian female saints. When working with the St. George choral manuscripts I then found that especially manuscripts from the 13th and 14th century contain a huge amount of beautiful music for the festivals of these early Christian female saints and martyrs. From a mass of transcribed material I finally chose pieces about the virgin saints – St. Catherine of Alexandria, St. Barbara and St. Margaret. These are very poetic pieces, with texts based on sometimes fantastical and mystic medieval legends, which was in line with the orientation of the Convent of St. George. The title *Flos inter spinas – Flowers amid Thorns* – is also related to High Medieval poetics. For the whole Middle Ages these female saints were depicted together with the queen of virgins, Our Lady – and so it struck me as logical to add a Marian repertoire, from the same period, to these compositions. I like combining chant with polyphonic music, and so I chose polyphonic Marian motets from 13th-century European sources. One interesting aspect for listeners may be the combination of performers in these pieces – we link female voices with a mainly improvised accompaniment on Gothic harp, played by Hana Blažíková... *Flos inter spinas* was originally a concert programme that we put together in 2009 for the 10th annual Summer Festival of Early Music, with the subtitle *Metamorphoses of Love*. We presented this programme at several Czech and foreign festivals and it was a great success not only with experienced listeners but also with “chance” visitors

who had never heard any Medieval music before. I’m glad we managed to show them its beauty.

Your CD presents just a small portion of the Tiburtina Ensemble’s repertoire. What else do you sing?

We specialise first and foremost in Gregorian chant and medieval polyphony up to the end of the 14th century. The later polyphonic repertoire is all but ruled out for us because it requires male voices as well. Most of the chant pieces on our concert programmes come from Czech sources, especially the St. George sources which contain masses of unexplored and rich sacred *una voce* repertoire. For example on the 19th of April in the PSO Early Music Series we are premiering a new concert programme *Ad monumentum venimus*, which centres on a liturgical play about the three Marias at Christ’s tomb, which is from the end of the 13th century, and comes from the St. George manuscripts. One of my favourite concert programmes is what for us is the unusual, crossover programme *Apocalypse – The Revelation of St. John* with pieces on texts from the Apocalypse from Medieval Spanish manuscripts. We were joined on this project by some marvellous Czech jazzmen – the guitarist David Dorůžka, the saxophonist Marcel Bárta and the percussionist Martin Novák. I produced this concert programme on commission for the *Concentus Moraviae* Project. I am very grateful to the repertoire director of last year’s festival Václav Luks for bringing us together. The combination of medieval music with contemporary jazz can generate a wonderful synergy! Next year we will be presenting new programmes with

music by Hildegard of Bingen and I hope we shall also manage to realise a difficult, and for female medieval ensembles entirely atypical project involving music of Notre Dame Cathedral in Paris, major compositions by the famous Master Perotin. And I shouldn't forget to mention our planned collaboration with the composer Michal Rataj.

As far as I know, in building up your repertoire you don't fall back on the easiest method, i.e. you don't just take the first sheaf of notes that comes to hand, but work directly with historical sources. What does that mean, concretely?

Above all it's a great adventure, because often you don't even know what kind of repertoire you're going to find in the manuscript – Czech medieval manuscripts are rarely catalogued in detail. For work with medieval sources you naturally have to know the period notation and script, and for sacred pieces Latin. The chant notation is not in itself difficult when it comes to reading direct form period sources, especially those of the High Middle Ages. The problem is usually deciphering the Latin texts, which use a lot of abbreviations. This means that I convert the pieces I choose into modern choral notation, which differs from the usual contemporary notation in using only four lines and three keys – C, G and F, and does not indicate the length of the individual notes. The polyphonic music of the Middle Ages has been much more extensively researched and there are many good modern editions.

The Tiburtina Ensemble often appears here in the Czech Republic, but what about your tours and concerts abroad?

Foreign organisers are very important for us because it's thanks to them that we can present financially more demanding concert programmes. For next year,

for example, we are preparing the concert programme of music by Hildegard of Bingen that I mentioned earlier. Hildegard's music is a great challenge for us – these are very virtuoso vocal compositions that we are combining with improvisation on Gothic harps and psalterium. We shall be premiering this project at the very prestigious venue of the De Bijloke Cultural Centre in Ghent in Belgium. We shall also be performing at festivals of early music in Germany, France and Britain.

And your plans for the future? You have been involved and are involved in many other projects. Which of these do you consider the most interesting?

It's hard to pass judgment on what the most interesting are! I'm definitely looking forward to projects with Collegium 1704, an ensemble we've been collaborating with for some time. This year for example we will be doing the responsoria and a *Missa Votiva* by Jan Dismas Zelenka, madrigals by Claudio Monteverdi and Johan Sebastian Bach's *St John Passion*. I shall also be singing the *St. John Passion* with Musica Florea at the end of April. Performing and recording Zelenka's sepulchra with the Collegium Marianum is going to be a marvellous project. I also like singing contemporary music, and so I'm looking forward greatly to the Berg Chamber Orchestra's entirely unconventional project *timING* where I shall be singing the soprano solo in Louis Andriessen's piece *Dances*. And one of my greatest joys is working with Hana Blažíková: this month in Brno and Prague we shall be doing a new concert programme of music of the Italian Trecento – just Hana, me and a Gothic harp.

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CZECH FILM COMPOSERS

THE WORLD OF CZECH FILM MUSIC IS LARGE AND LABYRINTHINE. SOME FAMOUS CZECH 20TH-CENTURY COMPOSERS HAVE CONTRIBUTED TO IT, BUT ITS LIFE HAS ALSO DEPENDED ON THE WORK OF MANY SIGNIFICANT COMPOSERS WHO SAW IT AS THEIR MAIN FIELD OF ACTIVITY AND ARE RATHER LESS KNOWN OUTSIDE IT. AS IS OFTEN THE CASE, THE WORK OF SUCH “SERVANTS OF FILMIC ART”, HAS REACHED A WIDE PUBLIC AND EVEN FOUND A PLACE IN THE MEMORIES OF SEVERAL GENERATIONS, WITHOUT MANY BEING ABLE TO REMEMBER THEIR NAMES, WHICH APPEAR IN THE TITLES IN SMALLER LETTERS THAN THOSE OF THE DIRECTORS AND LEADING ACTORS AND ACTRESSES. THERE IS SPACE IN THIS ARTICLE ONLY TO OFFER AN ACCOUNT OF SOME OF THE MOST IMPORTANT PEOPLE AND PHENOMENA IN THE HISTORY OF CZECH FILM MUSIC. THESE OFTEN HAD AN IMPACT IN TERMS OF SUCCESS BEYOND THE BORDERS OF OUR COUNTRY, BUT THERE ARE VERY FEW TEXTS AVAILABLE THAT PROVIDE ANY KIND OF MAPPING OR SUMMARY OF THEM, ESPECIALLY FOR THE PUBLIC ABROAD.

Český sen / Czech Dream



THE FIRST PROMINENT FIGURES

The tradition of musical accompaniment to film got off to a rocket start in the Czech Lands in the era of the silent movie, still in the times of the Austro-Hungarian monarchy. By the beginning of the 1920s there were already more than 450 cinemas, annually presenting around 180,000 screenings, in the newly established Czechoslovakia. All this naturally provided a great deal of work for local musicians, and more than ten thousand were employed providing live musical accompaniment in cinemas.

Unfortunately the artistic quality of Czech film production was not directly proportional to these impressive figures. In the 1920s voices were raised especially from intellectual and avant-garde artistic circles complaining of the low artistic standard of existing film production. In 1927 a Club for New Film was founded, and in its ranks we find most of the progressive writers, artists and journalists of the time. The members included all the main protagonists of what was then the most important platform for modern art, i.e. the Devětsil Group. Here we should mention the writers Vítězslav Nezval and Vladislav Vančura, the literary theorist Karel Teige, the directors Jindřich Honzl, Emil František Burian, and Jiří Frejka, the actors Jiří Voskovec and Jan Werich, the composer Jaroslav Ježek and the artists Jindřich Štýrský and Adolf Hoffmeister. Many of these achieved international successes in the 1920s and 1930s in avant-garde movements (e.g. Poetism, Surrealism) and kept in lively contact above all with the French cultural pioneers André Breton and Paul Eluard. The radical views of the Devětsil Group are evident for example from the way they excluded Jiří Voskovec for having taken part under a pseudonym in the films *Pohádka máje* [*May Fairytale*], *Paní Katynka z Vaječného trhu* [*Mrs Katynka from the Egg Market*] and *Ve spárech upíra* [*In the Clutches of the Vampire*], which were considered by the group to be old-fashioned, sentimental and philistine. The legendary Liberated Theatre [Osvobozené divadlo] under the directors mentioned above was founded as the theatre section of the Devětsil. In the 1930s



Members of Devětsil Group:

Jindřich Štýrský, Vítězslav Nezval, Toyen
(above)

Toyen, Karel Teige



Jaroslav Ježek

the actors Jan Werich and Jiří Voskovec became its leading figures, alongside Honzl, and restored their “artistic credentials” with roles in Apollinaire’s *The Breasts of Tiresias*. The composer and pianist Jaroslav Ježek then became the inseparable third element for this tandem of actors. Apart from very successful stage plays in which they combined cabaret, political and social satire and by European standards top jazz music with avant-garde principles, Voskovec and Werich both as leading actors and as screenwriters made a number of films; of which the later in particular (directed by Martin Frič), are among the most interesting in Czechoslovak interwar cinematography, thanks also to Ježek’s music.

Jaroslav Ježek (1906–1942) started to work with the Liberated Theatre after graduating from the Prague Conservatory, where he studied composition with K.B. Jiráček, Josef Suk and J.B. Foerster. Throughout his life he was also inspired by jazz music. His piano concerto, in which various jazz dance rhythms are discernable through the symphonic sound, was premiered in 1927. He was a big success in the Liberated Theatre thanks above all to his unique song-writing talent and abilities as a jazz arranger. The collaboration between Ježek as composer and Voskovec and Werich as lyric writers produced a series of songs that are immortal in Czech culture.

Voskovec and Werich’s first film *Pudr a benzín* [*Powder and Petrol*] (1931), is somewhat shaky and

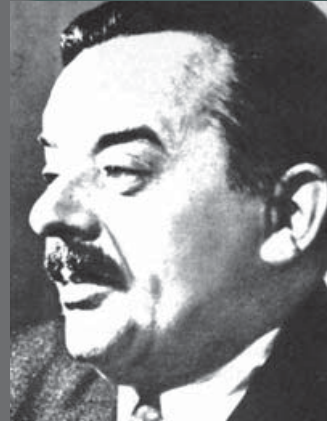
uncertain as a whole and was a disappointment to the public, but Ježek’s music for the movie reached a high standard. In the European film output of the time it would be hard to find such convincing orchestral jazz music – what is more with scat improvisation by both leading actors. Ježek matured and achieved greater integration of the music with the image and the effective use of a more classical ensemble as well as jazz orchestra in the next film, the comedy *Peníze nebo život* [*Money or Life*] (1932) and henceforward it became a tradition that every one of his film scores included at least one big hit song. In this case it was the blues *Život je jen náhoda* [*Life is Just Chance*]. After this the work of Voskovec and Werich was characterised by ever sharper criticism of the fascistic ideas gaining currency in the Europe of the time. Ježek’s music skilfully supported the social challenges and appeals embodied in the Liberated Theatre plays and later film titles. From the film *Hej Rup!* (1934) comes the eponymous famous march and contrasting melancholy blues *Ze dne na den* [*From Day to Day*]. Ježek wrote his most extensive score for Voskovec and Werich’s last film *Svět patří nám* [*The World Belongs to Us*] (1937). The themes of the optimistic title march and the foxtrot *Stonožka* [*Centipede*] appear in many different variations



Pudr a benzín [*Powder and Petrol*]

throughout the film. In the dramatic scenes the mature jazz music including instrumental solos is of a kind that has no parallel in other films of the time. During the Second World War almost all copies of this film were destroyed. In its surviving form the film is not complete, but nonetheless it has a unique position in this chapter of Czech cinematography. As a consequence of the political content of their work, Voskovec, Werich and Ježek were forced to emigrate to the USA in the face of the imminent German occupation of Czechoslovakia in 1939. Jaroslav Ježek never produced any film work in the USA, and worked in New York as a choirmaster until his death.

In the first half of the twentieth century a range of different types of composer wrote film music. Some well-known classical composers (Bohuslav Martinů, Otakar Jeremiáš, Jaroslav Kříčka) devoted part of their output to it, while the ranks of composers who made film music their principle interest steadily increased (Jiří Srnka, Miloš Smatek, Julius Kalaš, František Škvor), and no less important results were achieved by artists straddling several areas of art. One such universal artist was **Emil František Burian** (1904 - 1959) for example. After falling out on matters of principle with the Liberated Theatre, he headed his own drama companies, wrote a number of prose works, composed a few orchestras and a number of concert pieces, and was also a major promoter of modern movements in classical music and jazz. Among other things, he was the author of the first Czech specialist publication on jazz music, *Jazz* (1928), and the Voice-band that he led, which developed the aesthetic of musically composed and rhythmatised choral recitation, is considered unique in its period. He contributed to Czech film twice as director and more often as composer. In his music he shows the influence of Stravinsky, Les Six, and jazz idiom, as well as exploiting folk stylisation and experimenting with concrete non-musical sounds. He achieved his greatest successes in the field of film music only after the 2nd World War on his return from a concentration camp. His music for Karel Steklý's socially critical film about a working class family during a strike *Siréna* [*The Siren*] (1947), earned him a gold medal at the International Film Festival in Venice, while the film itself won the festival Grand Prix. In his last major film commission Burian joined forces with one of the most original of Czech



Emil František Burian

directors, Karel Zeman, then just starting out on his career. His first big film, *Cesta do pravěku* [*Journey to the Prehistoric Era*] (1955), about the fantastic journey of four boys into the distant past of our planet, won several international prizes for its innovative artistic side combining acted film with animation. Burian accompanied it with majestic symphonic music integrated with all kinds of non-musical sounds and noises. While he did not improve on the musical standard of *The Siren*, *The Journey to the Prehistoric Era* as a whole is a respected pioneering work of film not just in its own country.

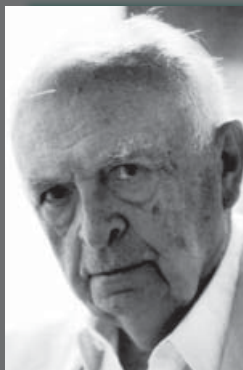


Cesta do pravěku / *The Journey to the Prehistoric Era*

Another in many respects ground-breaking protagonist of Czech film music was **Jiří Srnka** (1907–1982). Unlike the other composers mentioned, he worked in film for a very long time, more than forty years. He studied violin and composition at the Prague Conservatory, then continued composition in the master class of Vítězslav Novák and the quarter-tone class of Alois Hába. He found an important place for his talents initially as a violinist and then as a composer, at the side of Jaroslav Ježek in the orchestra of the Liberated Theatre. Thanks to this position he also gained his first commission for a film – a short about Czech aviators titled *Dejte nám křídla* [*Give us Wings*], for which Srnka wrote the music in just one day. During his career he then created music for more than seventy full-length feature films and for many television dramas and serials. In his work we find extensive symphonic scores, but he had a greater affinity with experimental music and also notched up an impressive number of successful song hits.

During the Second World War under German occupation Czech film followed a strongly nationally orientated line, turning more often (as a result of censorship) to history or to idyllic rural settings. Among the most significant films that Srnka wrote music for in this period we might mention for example the romantic *Ohnivě léto* [*Fiery Summer*] by the directors František Čáp and Václav Krška or the impressionistic *Pohádka máje* [*Fairy tale of May*], one of the first fruits of Srnka's long collaboration with the leading director Otakar Vávra (who this year celebrated his hundredth birthday). Srnka worked with Vávra on other very successful movies. In the titles *Rozina sebranec* [*Rozina the Bastard*], shot during the war but completed deliberately slowly in an effort to avoid the censor with a view to a premiere following liberation, and in the wartime *Nezbedný bakalář* [*The Naughty Bachelor*], Srnka established himself as an outstanding composer for films with historical themes, while in Vávra's eponymous movie adaptation of Karel Čapek's novel *Krakatit*, symbolically warning against the nuclear threat, Srnka offers a score that prefigures microtonal and sonoristic experimental musical approaches for the sci-fi genre.

The harshest period of socialist totalitarianism, i.e. after the Communist Party putsch in Czechoslovakia in 1948 and above all the first half of the 1950s, had a very negative effect on Czechoslovak art as a whole. Official art succumbed to ideological dictate. In film we find a predominance of two-dimensional



Jiří Srnka

schematic stories full of propagandistic enthusiasm for building communism and the fight against the decadent bourgeois West. While involved in several films of this kind, Srnka also contributed to films of essentially higher quality, such as Vávra's *Němá barikáda* [*The Dum Barricade*] (1949) about the dramatic events of the Prague Uprising in May 1945 or Kršek's film adaptation of Fráňa Šrámek's famous play *Měsíc nad řekou* [*The Moon over the River*] (1953). The music for *The Moon over the River* became one of the best-known of Srnka's works and the composer reworked it into a suite that was successful on concert podiums. In the 1960s the centre of gravity of Srnka's work shifted to music for stage, but primarily in collaboration with Otakar Vávra, he produced a number of other very important film scores, for films based on the works of the poet František Hrubín – *Žlutá reneta* [*The Golden Rennet*] (1963) and *Romance pro křídlovku* [*Romance for Bugle*] (1966) and then for the harrowing historical drama about witch hunting *Kladivo na čarodějnice* [*Hammer for Witches*] adapted from the novel by Václav Kaplický. In *The Golden Rennet* in particular Srnka moved the furthest from his earlier more lyrical idioms and his music once again showed a proximity to contemporary trends in avant-garde music, serialism and work with innovative timbres and microtones. In short, Srnka represented the type of composer who constantly developed and so contributed strikingly to the qualitative progress of Czech film music.

FILM MUSIC IN THE GOLDEN AGE AND AFTER

The Sixties are rightly called the golden age of Czech film. The political thaw of the time in the socialist bloc opened the way for film-makers to express themselves more freely and to regain their connection with events and trends in the outside world. The result was a tornado of outstanding films that often won international acclaim. Among the many exceptionally talented directors of the era we should mention for example František Vláčil, Jaromil Jireš, Miloš Forman, Věra Chytilová, Vojtěch Jasný, Jiří Menzel, and Karel Juráček. The throng of film composers of the time was similarly impressive. The film music of composers such as Svatopluk Havelka, Jan Klusák or Jiří Šust is overshadowed, however, by the greatest of them all – **Zdeněk Liška** (1922–1983), who found his own completely unique idiom in this form of creation and imprinted it during his career on more than three hundred movies. He first drew attention to himself at the turn of the 1950s/60s by his collaboration with Karel Zeman, who was continuing to develop his highly international language of film on the boundaries between acted drama and animation. In the very first film on which Zeman invited him to work (a treatment of the Verne theme *Vynález zkázy* [literally *A Deadly Invention*, known under the title *The Fabulous World of Jules Verne*] (1958)), Liška demonstrated more effectively than anyone before him that music need not be just a supplementary element of a work of film, but could be almost comparable to the image as a bearer of meaning. In his musical treatment of a screenplay with sci-fi element, Liška showed no fear of experimentation and essentially became the precursor of industrial music before the term was ever invented. Liška's acoustic ingenuity was simply incredible especially given that he was working at a time when the technical resources of Prague recording studios were still very limited. He took it as far as the discovery of new techniques of play on both



A Věra Chytilová film poster



Údolí včel / Valley of the Bees

classical and electrophonic instruments and new ways of amplifying and recording them. Innovative in all aspects, the Verne film won awards at home and abroad, including the EXPO 1958 Grand Prix and the French Film Academy Crystal Prize. In Zeman's next film, the fantastic symbolic comedy *Baron Prášil* [*Baron Munchausen*], Liška used a much broader palette of colours, but his unique signature is clearly recognisable even in more classical orchestral combinations and choral arrangements. Liška's collaboration with the director František Vláčil is a whole chapter in itself. Vláčil was one of the most remarkable figures of the so-called Czechoslovak New Wave, and his original historical frescoes, *Markéta Lazarová* and *Údolí včel* [*Valley of the Bees*] are often considered the most important Czech films ever made. Zdeněk Liška

worked on all Vlácil's major films. In one of his most extensive scores, for *Markéta Lazarová*, Liška used abstract composition mainly for voices and percussion. By this time he already owned his own sound editing desk, and so had greater technical possibilities for creating loops and sound effects. His work now relied more than before on mixing and for Liška this was a path to discovery of many new expressive possibilities. During the seventies he made a major impact on the development of music in most film genres, from serious psychological dramas to successful comedies, children's films, sci-fi and crime movies. His name became almost a synonym for Czech film music and has never yet been superseded in this respect.

In the new freedom of the sixties up-to-date popular music began to make a conspicuous appearance in Czech film music after what had been a long banishment. The first Czech modern film musical *Starci na chmelu* [*Hop-Pickers*] (1964) may be considered the turning point here. Over a relatively simple love story in the setting of the then obligatory high-school agricultural brigades, with a script unafraid of taking a humorous view of hitherto untouchable subjects like "work for the homeland", the three composers Jiří Bažant, Vlastimil Hála and Jiří Malásek created a vivid mix of jazz, rock'n'roll and chanson. The success of *Hop-Pickers* paved the way, in the same year, for the parody Western *Limonádový Joe* [*Lemonade Joe*] directed by Oldřich Lipský and Jiří Brdečka with music by Jan Rychlík and Vlastimil Hála (which won several international awards including e.g. The Jury's Special Prize at San Sebastian,) and the bold anti-militarist satire *Kdyby tisíc klarinetů* [*If a Thousand Clarinets*], with music by Jiří Šlitr and Jiří Suchý, the leaders of the then innovative Prague Semafor Theatre.



Limonádový Joe / Lemonade Joe



Starci na chmelu / Hop-Pickers (poster)

The developing Czechoslovak rock scene hit the rocks, however, in the form of the censorship imposed after the invasion of Czechoslovakia by the armies of the Warsaw Pact in 1968, and in many respects it was not to recover for a very long time. Many musicians emigrated. This was the case of currently the most famous Czech film composer in the world, **Jan Hammer Jr.** (born 1948).

Hammer's musical talent became evident from his earliest youth. He came from a jazz family: his mother was the popular singer Vlasta Průchová, and his father Jan Hammer senior was a respected jazz vibraphonist and bassist, but also a heart surgeon. At fourteen Jan Hammer junior already had a series of concert successes behind him as a pianist with his own jazz trio (with his contemporaries the Vitouš brothers - double bassist Miroslav Vitouš was also to become a jazz star in the USA in the 1970s). Thanks to victory in a piano competition in Vienna organised by Fridrich Gulda, in 1968 he was awarded a year's scholarship at the Berklee College Of Music in Boston in the USA, where he decided to remain.

Before his emigration, however, he had managed to make quite a major contribution to Czech film music when invited by director Bořivoj Zeman to write the music for his new film fairytale. The result, *Šíleně smutná princezna*

Jan Hammer Jr.



Sluňeň smutná princezna
/The Madly Sad Princess

[*The Madly Sad Princess*] was a real breakthrough moment in its genre. Generally speaking, until then Czech film fairytales had been accompanied by music in classical romantic style, but the nineteen-year-old Hammer, studying composition at the Prague Academy of Performing Arts under Emil Hlobil, used his experience with contemporary jazz and rock in his music for *The Madly Sad Princess*. As sung by the leading protagonists of the fairytale, the pop singers Helena Vondráčková and Václav Neckář, several of the songs became immortal hits, and even the instrumental passages in the fairytale were surprisingly memorable and distinctive. The composer's emigration, however, meant that viewers were not to read his name in the titles until 1990.

In the USA Jan Hammer made a name for himself as a style-setting player on synthesizers in the pioneering jazz-rock Mahavishnu Orchestra and at the side of some of the most famous rock stars, such as Mick Jagger or Carlos Santana. As composer of film music he scored his biggest success with the solo synthesizer music for the series *Miami Vice*, for which he won a Grammy in 1985. The title instrumental (!) soundtrack made it to the top of the American hitparade – something that only happened to an instrumental piece twice in history (Twenty years earlier Henri Mancini's main number for the film *Peter Gunn* had enjoyed the same hitparade success.)

Other Czech musicians also made names for themselves in film music across the Atlantic. One worth mentioning was another of Hlobil's pupils, **Milan Kynlička** (1936–2008), who settled in Canada. His most successful scores include *Wedding in White*, *La Vie d'un Héros*, and *The Lost World* and his original approach based on Neoclassicism also proved effective in well-known serials such as *Alfred Hitchcock Presents*, *Barbar and Lassie*.

In Czechoslovakia, the period of “normalization” in the seventies brought a new wave of political and cultural repression. Especially in the early years of the decade only the strongest creative personalities managed to make any good new films, and then only if they had not been banned from shooting altogether. The same was the case with film composers. Here we might mention for example **Jan Klusák** (1934), whose work with film was interrupted partly because of his earlier involvement with the now banned films of Evald Schorm or Jan Schmidt and partly because of his tendency to serialism, which was ideologically suspect.

In a television interview the writer Vladimír Körner (author of both the eponymous novel on which Vláčil's *Valley of the Bees* was based, and the screenplay) identified the paradox of Czech national character – “when the people are oppressed, they begin to laugh”. It is from the period of Nazi occupation and the period of post-1968 “normalization”, that what are still the most successful Czech film comedies come. In its way this is logical, because comedy was a genre that the censors tended not to mind or scrutinise closely, and so otherwise “serious” authors often escaped into comedy during these difficult periods. Important film composers also made a strong contribution to this genre. For example, we should mention **Svatopluk Havelka** (1925–2009) in celebrated comedies like *Pane vy jste vdova* [*Madam, You are a Widower*] (1970) or *Marečku, podejte mi pero* [*Markie, Hand me a Pen*] (1976), or **Jiří Susta** (1919–1995), the “court” composer of the director Jiří Menzel, for example in the Oscar-winning film based on Bohumil Hrabal's novella *Closely Observed Trains* (1966), and after a forced interval resulting from his involvement in the banned film *Skřivánci na niti* [*Larks on a String*] (1969), in the successful comedies *Na samotě u lesa* [*Seclusion*



Ostře sledované vlaky / Closely Observed Trains (poster)

CURRENT QUESTION MARKS AND NEW SUCCESSES FROM THE OLD

It seems that in the last three decades no composer comparable in distinction and prominence to those of earlier eras has appeared in Czech film music, or to put it another way, few musicians have devoted most of their creative potential to film music. Since the 1980s the number of composers who have usually written music just for a handful of films has grown rapidly, and so the situation has become harder to map and follow. The most conspicuous figures engaging reasonably continuously in soundtrack work have been coming more and more often from the field of popular music, and these include **Petr Hapka** (1944), **Karel Svoboda** (1938–2007), **Angel Michajlov** (1939–1998) and **Ondřej Soukup** (1951). One who has written film music of a distinctive and individual kind is the rock guitarist and composer **Michal Pavlíček** (1956), who in addition to films by the director Karel Smyczk (e.g. the serious analysis of football hooliganism *Proč [Why?]* (1988)) and a series of television commissions, successfully took on the ambitious six-part BBC serial *The Scarlet Pimpernel* (1998). The producer and electronic composer **Jan P. Muchow** (1971) has twice won the highest domestic award – a Czech Lion – for his work for the films *Jedna ruka netleská [One Hand Can't Clap]* (2003) and *Grandhotel* (2006) directed by David Ondříček. Among composers from a classical background, the best known to the present public seems to be **Varhan Orchestrovíč Bauer** (1969), who composed the music for the mystificatory documentary about a supermarket *Český sen [Czech Dream]* (2004), for example, and attracted the most attention with his music for the most recent major film from Miloš Forman, *Goya's Ghosts* (2006). Another composer who has appealed with his film work to a wide public is **Aleš Březina** (1965), above all because of his collaboration with the domestically very popular directors Petr Zelenka (e.g. the film *Knoflíkáři [Buttoners]* (1997)), Jan Hřebejk (the films *Musíme si pomáhat [Divided We Fall]* (2000), *Kráska v nesnázích [Beauty in Trouble]* (2006), and *Kawasakihno růže [The Rose of Kawasaki]* (2009)), but also with the star Jiří Menzel in his most recent film again adapted from a story by Bohumil Hrabal – *I Served the King of England* (2006).

near a Forest] (1976) or *Vesničko má středisková [My Sweet Little Village]* (1985).

Another important film music composer of the period was **Luboš Fišer** (1935–1999). Thanks to his facility and experience not only in modern compositional techniques but also in popular music, and his ability to choose appropriate historical echoes as well, he became a sought-after composer in many film genres. These included Jaromil Jireš's adaptation of Vítězslav Nezval's surrealist novel, *Valerie a týden divů [Valerie and the Week of Wonders]* (1970) or the dark dramas of director Juraj Herz, e.g. *Petrolejové lampy [Gas Lamps]* (1971), the nostalgic romances of director Karel Kachyňa, for example *Smrt krásných srnců [The Death of Beautiful Deer]* (1986) adapted from stories by Ota Pavel or the successful crazy comedy *Adéla ještě nevečeřela [Dinner for Adela]* (1977) directed by Oldřich Lipský and Jiří Brdečka, in which the internationally famous avant-garde artist Jan Švankmajer provided some of the design.



Aleš Březina



Finders Keepers Records' LP covers



Jedna ruka netleská / One Hand Can't Clap
(poster)

Whether one of the present younger or young composers will develop into a movie composer of “Liškian” dimensions, however, remains an open question. While Czech films from time to time attract some attention even in international context, film music has rather declined in terms of its individuality, innovativeness and ambitions. We can try and comfort ourselves with the fact that classic Czech film music of the 1960s and 1970s is continuing to be honoured in the wider world. In recent years for example by the British firm Finders Keepers Records, which specialises in finding all kinds of forgotten treasures and their presentation to current lovers of curiosities in luxury vinyl editions.

Thus in Britain in 2006 Luboš Fišer's music for Jireš's film *Valerie and the Week of Wonders* was “rediscovered” and especially in the USA has been highly rated by the public and the experts. The guitarist and producer Greg Weeks, living in Philadelphia, was so enthused by Fišer's soundtrack that he has founded a new concert ensemble, The Valerie Project, which inspired by the original music appears with its own accompaniment to screenings of Jireš's movie. Fascination with Czechoslovak film music on the Finders Keepers Records label has not stopped there, and recently another classic Czech film score saw the light of day. Within just a few days of its release, the edition (in fact the first ever) of the soundtrack of Karel Kachyňa's *Malá mořská víla* [*The Little Mermaid*] by none other than Zdeněk Liška, sold out completely. Back in 1977 Liška had won a number of awards for it, including the Gold Coptic Cross from the international Film Festival in Cairo. As part of a fashion for psychedelic retro today, Finders Keepers have also successfully released the soundtrack of Angel Michajlov's music for the crazy comedy fairytale *Dívka na koštěti* [*Girl on a Broomstick*], full of jazz grooves, abstract bigbeat passages and above all various original experimental sounds.

Czech film music is an ideal field for exploration of this kind, because it contains more than enough highly individual works that can be presented as slightly obscure historical treasures for the foreign public. Yet to take only this approach to the work of such remarkable musicians as Zdeněk Liška, Luboš Fišer, Jaroslav Ježek or Jan Hammer would be rather trivialising. All the same, even the now fashionable hauntological activities of Finders Keepers Records in their way confirm the fact that Czech composers of the 20th century, even if they often worked in very difficult and stormy historical times, contributed music of permanent and unchallengeable value to the history of world cinematography.

THE END

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Mahler Jihlava 2011 Music Festival

The Music of Thousands

17. 5. – 7. 7. 2011

Tuesday, May 17

19,00 | church sv. Krize
Gustav Mahler: Symphony No. 10 in F sharp major, I. Adagio | **Giuseppe Verdi: Requiem**
Bogza | **Polášková** | **Prolat** | **Vocel** |
Czech Philharmonic Choir Brno | **Fiala**
Brno Philharmonic Orchestra | **Altrichter**
 – conductor

Saturday, May 21

14,00 | Kaliste near Humpolec
Tribute to Gustav Mahler
 traditional meeting of brass music
 orchestras in Mahler's birthplace

Thursday, June 16

19,00 | town hall Jihlava
Hilding Rosenberg: Overture from the Marionettes | **Ingvar Lidholm: 3 Strindberg Songs** | **Gustav Mahler: Blumine** | **Otmar Mácha: Tribute to Gustav Mahler** | **Gustav Mahler: Ich bin der welt from** | **Lars-Erik Larsson: God in Disguise** | **Anders Öhrwall: I denna ljuva sommardid**
Zweiacker | **Sjunnesson** | **Malmö Academic Choir and Orchestra** | **Hansson**
 – conductor

Saturday, June 18

18,00 | Kaliste near Humpolec open air
Gustav Mahler: Adagietto
Pavel Haas: Study for strings
Pyotr Ilyich Tchaikovsky: Serenade
Prague Symphony Chamber Orchestra |
Dybal – conductor (Poland)

Monday, June 20

18,00 | DKO Jihlava
Gustav Mahler: Symphony No. 9 in D major
New England Conservatory Youth |
Philharmonic Orchestra Boston |
Zander – conductor (USA)



With the support of the Ministry of Culture Czech Republic.

www.gustavmahler.eu



Antonín Dvořák

String Quartet in G major op. 106, F dur op. 96, the “American”

Pavel Haas Quartet.

Production: Matouš Vlčinský.

Text: Eng., Ger., Fr., Cz. Recorded:

June 2010, Rudolfinum TT: 63:14.

DDD. 1 CD Supraphon SU 4038-2

The Pavel Haas Quartet (Veronika Jarůšková – first violin, Eva Karová – second violin, Pavel Nikl – viola, Petr Jarůšek – cello), is one of the youngest of contemporary Czech string quartets but also already one of the most successful. In the eight years of its existence the quartet has collected more important awards and acknowledgments than many “longer-serving” ensembles. In the fiercely competitive world of marketing wars, such a status can be achieved by features other than simply artistic quality and benefit – but this recording more than confirms the justice of the Haas Quartet’s reputation and prizes. I approached the recording with a degree of skepticism. These works have been recorded so often that you no longer expect anything new from further recordings – apart from tendentious willful “originalities”, and so they tend to be just advertisements in the style of “We can do it too, and maybe faster”. Here, however, without any kind of calculated artificial strategy, the world of Dvořák’s music opens up in a light that is charming and very natural but slightly different from what we are familiar with elsewhere. I am convinced that an important factor in the effect of their performance, apart from careful and everyday work with each other (something that some “ready-made” ensembles neglect to their cost), is the cantabile element of the talented and sensitive female soul that complements and enriches the male basis of the quartet. In this combination it was with pleasant surprise that I again heard something new, persuasive and authentic, but perhaps only definable by poetic metaphor.

Dvořák wrote his *Quartet in G major op. 106* after interrupting his composition of his *Quartet in A flat major*, which he had started in America. It was his first work following his return to Bohemia in 1895. In October 1896

it was premiered in Prague by the famous Czech Quartet. The quartet is structurally quite complex and its performance therefore tricky. In the accompanying text to the CD the musicologist Jan Kachlík writes tellingly that: “...in the G major quartet many qualities are not so easy to hear and on a first listening can remain hidden...” and he quotes a review of the time to the effect that “...a repeat listening is essential for recognition of the value of this work”. In the performance from the Haas Quartet, however, all Dvořák’s musical ideas are so clearly and convincingly expressed that this time there is no reason to listen to it over except to enjoy a repeated pleasure. I compared the recording with the recently released recording from the Emerson String Quartet. The Pavel Haas Quartet’s version seems to me more interesting in many respects. Compared to the bright colours and poetic lighting of the Haas Quartet’s performance, the Emersonians’ Dvořák gives the impression of a master’s canvas in twilight.

The Quartet in F major op. 96 is the best known and most popular of all Dvořák’s quartets. It was written soon after the New World Symphony during the composer’s stay in the Czecho-American village of Spillville. As in the New World Symphony here too Dvořák found inspiration in musical elements heard in the American environment. The Lento of the second movement is one of the most beautiful and meditative of Dvořák’s musical testaments. Once again the Haas Quartet imbues the whole work with new fresh perceptiveness and sensitivity to every apparently “worn out” detail. With its approach and “authenticity” the Haas Quartet bears comparison with similarly pioneering and original top international quartets of the past – while in the context of the current concert world they seem to me just as promising and distinctive... Veronika Jarůšková has in her play something inimitable and poetic, rather like the quality that the late Jiří Novák drew from his violin. We therefore look forward to further recordings, and above all live concert appearances, which are evidently far more numerous abroad than at home.

Pravoslav Kohout

Sir Charles Mackerras

Life with Czech Music (Smetana, Dvořák)

The Prague Symphony Orchestra, The Czech Philharmonic, Sir Charles Mackerras conductor.

Production: Matouš Vlčinský. Text: Eng.,

Ger., Fr., Cz. Recorded in the studio

and live in the years 1999–2008 Prague

(Rudolfinum, The Municipal House).

Released: 2010. DDD. TT: 71:04, 66:25, 78:31,

68:16, 79:46, 76:19. Supraphon SU 4041-2.

For the Czech concert scene, and above all for the recording companies, **Sir Charles Mackerras’s** death last year is an event with an impact that we shall be feeling ever more painfully as time goes by. Sir Charles Mackerras was a conductor very much welcomed by the most famous orchestras. His eighty-fifth birthday (unfortunately he did not live to see it) was commemorated by the Berlin Philharmonic with a special programme. Originally he was to have conducted the concert himself, but in the end his place was taken by our Tomáš Netopil. A major compilation of Mackerras’s recordings was produced by Decca for his eightieth birthday. Czech music was strongly represented on this, and it is to the credit of Supraphon that this time – undoubtedly in connection with Mackerras’s death – it has reacted promptly, and even with three albums. The first is devoted to Smetana and Dvořák, the second to Janáček and Martinů, the third to Josef Suk. Despite his legendary versatility, Sir Charles Mackerras showed a striking fondness for Czech music from his youth. His private study meetings with Václav Talich after the Second World War are well-known. He was so intensely interested in Janáček that at the turn of the 1970s/80s he made complete recordings of his five operas for Decca after detailed study of Janáček’s manuscripts in Brno. Gradually he became a familiar face on our concert podiums. He appeared in Czech recording studios relatively late, however, in 1981 (in Brno he made the first complete recording of Bohuslav Martinů’s *The Greek Passion* for Supraphon). Only then did he start recording Janáček for the Czech label and after



another twenty years Smetana and Dvořák. It was practically just the last decade that saw a full-scale invasion of his recordings – studio and live – to the extent that this presently reviewed album could be published in 2010. We are living in a time of re-editions of older but unforgettable recordings with a right to life in the future. These two Mackerras compilations most definitely have a worthy place among them.

In the first album Smetana is represented by just one title, but a title of fundamental importance. At the Prague Spring we heard *Má vlast* conducted by Mackerras twice, and here we have the recording from 1999. In connection with last year's new live recording by Jakub Hrůša, the media was very mistaken in the claim that it was the only recording since the famous return of Rafael Kubelík in 1990. In fact Mackerras's, not Kubelík's *Má vlast* was the most recent and up-to-date recording at that point! As compared to the huge emotional enthusiasm and commitment in 1990, here the Czech Philharmonic is more restrained in expression, but its artistic testimony loses nothing in the way of festival shine. The lyrical passages emerge in a particularly picturesque way. In his overall conception of the work Sir Charles in no way differs or even wishes to differ from his Czech colleagues.

Much the same can be said of his Dvořák, even though one cannot overlook one special feature (the same in fact applies to the Smetana). While listening I was more than once gripped by the same feeling I had when Václav Neumann took over the Czech Philharmonic in 1968. Although we had respected his predecessor Karel Ančerl for his technical precision and modern orchestral sound, in Neumann's conception we sensed a kind of return to the legacy of Václav Talich. A certain Ančerlian objectivity springing from modern asentimental sensibility was succeeded by a deeply felt music, far more emotive, both in lyrical and in typically vital passages, ravishing in their tempestuousness. And this is something that we hear in Mackerras's modern recordings too. In addition to Dvořák's three crowning symphonies (the Sixth, Eighth and Ninth) we have an opportunity to hear his *Scherzo capriccioso* and *Symphonic Poems after Erben*, but above

all the complete Slavonic Dances and their lyrical counterpart – Legends. Moreover, in the case of Dvořák on this album and Janáček in the following album, what is presented is a rounded if not complete catalogue of the kind realised in the past especially by Talich, Šejna, Ančerl, Neumann, and to some extent Pešek and Válek. This is very necessary from time to time, because it presents a more global generational relationship to a composer who while continuing to enjoy continual and general interest, nevertheless is not necessarily understood in different periods in exactly the same way! The excellent booklet also includes an interesting text (**Petr Veber**), focused entirely on the main protagonist of the album, while information about the individual pieces, which can be found in all the basic encyclopaedias, is deliberately and rightly left aside.

Bohuslav Vitek

Charles Mackerras

Life with Czech Music (Janáček, Martinů)

The Czech Philharmonic, the Symphony Orchestra of the Czechoslovak Radio, Sir Charles Mackerras conductor.

Production: Matouš Vlčinský.

Text: Cz., Eng., Ger., Fr. Recorded: live and in the studio in the years 1982–2009, Rudolfinum, Prague. Released: 2010.

TT: 52:25, 52:42, 69:54, 78:00. DDD. Supraphon SU 4042-2.

The second of the pair of albums that our oldest recording firm Supraphon published promptly at the end of last year to honour the memory of **Sir Charles Mackerras** is devoted to two composers whose work this leading international composer and former private pupil of Václav Talich promoted throughout his life – Janáček and Martinů. He particularly admired Janáček and considered getting to know his work to be one of his supreme tasks in life. Not that his other activities can be neglected.

Relatively recent examples, from the period shortly before his death, include outstanding recordings of selected Mozart symphonies with the Scottish Chamber Orchestra. These were entirely in the spirit of contemporary trends and won international awards! The number of Mackerras's recordings for leading international labels is amazing and it would be very difficult to compile a completely exhaustive catalogue of them. Although he often came to this country, he appeared relatively very late in the Supraphon studios – not until 1981 and then not with Janáček but with Bohuslav Martinů, in the first ever recording of the Greek Passion. This present album does not include Mackerras's opera sets and so to represent Martinů's music it contains recordings of two of his famous orchestral works that Mackerras made a year after the Greek Passion with the then **Symphony Orchestra of the Czechoslovak Radio**. If we compare these recordings of the *Double Concerto* and *Frescos of Piero della Francesca* with the brilliant philharmonic recordings of Karel Šejna and Karel Ančerl from the end of the 1950s, we cannot miss the fact that Mackerras approached these scores with more emotional restraint and with the emphasis on their lyrical potential. The performance of the Radio Symphony Orchestra is admirable. The other Martinů score was recorded with philharmonic ensembles (**The Prague Philharmonic Choir** was affiliated with the Czech Philharmonic at the time). This is the *Field Mass* – and on this album we can admire once again the perfectly refined sound and the superb performance of the baritone, **Václav Zitek**. The last period of Mackerras's career is represented by the dynamically and technically interesting recording of the suite from the opera *Julietta* (prepared years before by Zbyněk Vostřák), made in the studio in 2009.

Just as in the first album devoted to Smetana and Dvořák, it is the second name that dominates the album, in this case Janáček. In 1984, when Mackerras made his first Czech Janáček recording with the **Czech Philharmonic** – *The Glagolitic Mass*, he already had a distinguished Janáček discography behind him elsewhere – first and foremost the complete recordings of five selected operas with the Vienna Philharmonic and soloists (mostly Czech) for Decca, but also a series of orchestral and chamber works.



Josef Suk

Asrael Funeral Symphony in C minor op. 27

The Czech Philharmonic, Sir Charles Mackerras conductor. Text: Cz., Eng., Ger., Fr. Recorded: live, April 2007, Rudolfinum, Prague. Released: 2011. TT: 60:01. DDD. 1 CD Supraphon SU 4043-2.

The most recent recordings on this album are for the most part live recordings from concerts with the Czech Philharmonic. Listening to the Vienna *Taras Bulba* or *Sinfonietta*, which are refined and perfect in terms of sound, I felt they lacked the vigorous Janáčekian drive, and a more convincing stress on his distinctive musical language. This is something that here the Czech Philharmonic masters perfectly! Its combination with Mackerras yielded it a practically ideal result, which like the recordings of Ančerl can be a model in future. Although Sir Charles never forgot to emphasise the importance of Václav Talich in his life, he could be very critical of his beloved teacher, and specifically of Talich's well-known and alas rather unfortunate retouches. Mackerras cleansed the famous "Talich" Suite from *The Cunning Little Vixen* of these retouches and constructed the score precisely according to the original. The result is fascinating and in retrospective entirely proves Janáček right. Thanks to Sir Charles's Janáček scholarship the album is also very interesting from the dramaturgical point of view. It includes works rarely performed or even unknown, such as the suite *Schluck und Jau* and the original overture to the opera of *Jenufa – Jealousy*. The editors have also included orchestral parts from Mackerras's complete recordings of the operas *Šárka* and *Katya Kabanova* (including the cut sections that Sir Charles was the first to restore in these projects). The well-chosen culmination of the whole album is the inserted DVD of Mackerras's concerts and the last interview that Sir Charles gave – in his London flat with the author of the text in the booklet **Petr Veber**. Supraphon deserves praise for this two-part compilation. It is a project with an international impact for at least two reasons: on the one hand it presents Mackerras's art in its remarkable breadth and versatility, and on the other it contributes to the dignified and effective promotion of the music of the founding four representatives of Czech national music.

Bohuslav Vitek

There could be no more symbolic and dignified crown and conclusion to the series of recordings made by the late **Sir Charles Mackerras** with the Supraphon company than the release of this particular work by Suk. It was not in fact chronologically the conductor's last recording, since it was made at a concert of the **Czech Philharmonic** back in 2007, but nonetheless, after the two sets of his recordings of works by Smetana, Dvořák, Janáček and Martinů, which were released shortly after his death in 2010, Supraphon could not have ended their Mackerrasian catalogue with a more persuasive title. The work has had its own life, in terms of its origins, its performance and above all its recordings on various media. The circumstances in which it was written are well-known. The young composer had just suffered two heavy blows in life – the deaths of two people very close to him in just a short period. The first was the loss of his teacher and father-in-law Antonín Dvořák – that was the first impulse behind the writing of this unusual score. Then Suk's twenty-seven-year old wife died. The score changed, and was enlarged to include other painful passages, other internal struggles, before it could reach its final calming catharsis. The terrifying main theme emerges in the final passage in the major key as an expression of coming to terms with the tragedy that at the beginning sounds crushing, but later challenges man to overcome it and so leads him to gain new strength for his continuing journey through the woes and hardships of life. From its first performances in Suk's time the hour-long work has been very highly regarded and respected, both among audiences and musicians. Hearing the name of the composer and title of the work, some of the older among us will

immediately make the connection with Václav Talich. For us his legendary recording of 1953 was the first and for long years the only connection with this ravishing picture of misfortune and the striving to overcome it. *Asrael* was not, of course, in any way pushed into the background. It was performed from time to time, and new, mostly already stereophonic recordings appeared (in this country by Václav Neumann, Vladimír Válek, Jiří Bělohávek, and in the world by Rafael Kubelík, Libor Pešek and others). But every recording brought up the question of comparison with Talich.

Throughout his life Talich's one-time private student Sir Charles Mackerras honoured and identified with the legacy of his former teacher and did not hide the view that Talich's version was completely model and unbeatable. It is natural, then, that this new recording from Sir Charles should invite the comparison. Yet the more we listen to the new recording, the less the comparison interests us. From the very first notes, from the first appearance of the main theme, and from its first gradation, we are captured by its individuality. Not that it offers some new, would-be unconventional view. Like Talich's recording, it opens up a pure, speculation-free vision of Suk's emotionally and philosophically profound world, as reflected in this brilliantly constructed score. Both gentlemen have managed to penetrate into it so deeply that it is hard to imagine anyone going any further more persuasively. Talich's conception is perhaps in a certain sense more dramatic, dynamically stormier, and more immediate in expression, but Mackerras enraptures us with his more inner-directed view, eventually just as effective in terms of construction. The truth is that between the Czech Philharmonic of Talich's day and Mackerras's there are evident differences, in places quite large. The verve and commitment achieved by our orchestra more than fifty years ago is stunning, but at that period it could not deploy the same remarkably calibrated scale of colour possibilities and in more than one case the highly cultivated sound balance of today's orchestra, its instrument groups and generally outstanding instrumentalists. It is precisely that range and use of colour that is the domain of the new recording – in the long painfully apathetic lyrical passages of the 2nd



movement, in the central part of the Scherzo and above all at the very end of the work, when the philharmonic brass in particular radiated an unprecedented beauty. Nor can one fail to hear the unique dramatic accents that enhance the complicated yet in the end translucent musical testimony (the fugatto and gradation leading to the climax of the 5th movement). This then is a recording which is not only a document to the marvellous collaboration between our first orchestra and its unforgettable long-term guest conductor, but also a grand advertisement for its quality in a new era.

Bohuslav Vitek

Jitka Čechová

**Live at the Rudolfinum
J. Brahms:
Sonata no. 3 in F minor
F. Liszt:
Sonata in B minor Mephisto
Waltz no. 1**

Jitka Čechová - piano.

Text: Eng., Ger., Fr., Cz.: Recorded: March 2008, Rudolfinum, Prague. Released 2010.
TT: 79:24. DDD. 1 CD Supraphon
SU 4021-2.

This recording of two live concerts in the Rudolfinum that **Jitka Čechová** offered to Supraphon is interesting in first place for the choice of repertoire. Here alongside two monumental sonatas, coincidentally composed in the same year 1853 – the four-movement Brahms *Sonata no. 3 in F minor* and Liszt's one-movement *Sonata in B minor* – we have the *Mephisto Waltz*. Brahms composed his three piano sonatas when very young; they are his first three major opuses and it is hard to believe they were written by a man of only twenty. This is music full of contrasts, defiance, but also delicate lyrical passages and effective musical ideas. Here the pianist has managed with remarkable success to combine all the heterogeneous

passages into a single logical whole. Apart from her reliable technique it is worth noting her fine resonant touch – overall the performance is very masculine in spirit – and sense of structure. Every listener will find this face of Johannes Brahms a major discovery and all the breakneck aspects of the composition are surmounted with lucidity and ease. The *Sonata in B minor* is a more famous work, considered Liszt's most profound piece and the greatest in his piano output. Naturally it is a challenge for pianists, both technically and because of the endless variety of the colours and ideas. And only a few pianists play it in a way that enables the listener to forget the technical difficulties and “just sit back and listen”. In this performance many features work successfully in an interesting way, although overall the struggle is evident. This is an ambitious piece performed ambitiously. And the word is probably the most appropriate for the whole project. Perhaps for that very reason, however, in future live recordings I would welcome more naturalness, musicality and joy in the music... Here we have two well played mega-sonatas, which cannot but amaze.

Jindřich Bálek

František Jiránek

**Concertos & Sinfonias
Concertos for Bassoon, Strings
and Basso Continuo in G minor
and F major, Concerto in G
major for Flute, Strings and
Basso Continuo, Concerto
for Violin, Strings and Basso
Continuo, Sinfonias in D major
and F major**

Sergio Azzolini - bassoon, Marina Kataržnová - violin, Jana Semerádová - flute, artistic Director, Collegium Marianum. Production: Matouš Vlčinský.
Text: Eng., Ger., Fr., Cz. Recorded: July 2010, Church of Our Lady the Queen of Angels, Friary of the Capuchins in Prague.
Published: 2010. TT: 66:50. DDD. 1 CD
Supraphon SU 4039-2.

Czech instrumental music of the first half of the 18th century is hardly dazzling in quantity but it is increasingly clear that it is worth seeking out and resurrecting from archives at home and abroad. Its best representatives are proving able to compete with the well-known names in European musical history. These representatives include František Jiránek (1698–1778), who we learn from Václav Kapsa in his excellent text in the accompanying booklet worked at the court of Count Václav Morzin. The count believed in his talent and in the years 1724–26 even sent him to acquire experience in Venice, where it is likely that he came into contact with Antonio Vivaldi. The repertoire on this CD testifies to his perceptiveness and capacity to absorb positive Italian inspirations. All the pieces are more or less inventive in terms of composition, very melodious and in their way “Italian” in esprit. In Jiránek one cannot but admire the way in which however open he was to the music that he heard around him and probably admired, he was able to treat these inspirations creatively and exploit them to fulfil his own ideas.

Our pleasure in the music of František Jiránek is all the greater because this is such a superb recording. All three soloists are real masters of their Baroque instruments. All the same I have to single out the quality of tone of Jana Semerádová for special praise (see the delicious Adagio in the Concerto in G major). To my ears other pearls included the first movement of the Bassoon Concerto in G minor, the Allegro in the Violin Concerto in D minor and the Allegro assai in the Sinfonia in F major. My high rating for this album reflects not just the dramaturgically ground-breaking nature of the recording but also the standard of the soloists and the whole ensemble. It is just a pity that the graphic design of the booklet is so much less original.

Luboš Stehlik

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