

Music

Reich and Riley: Violent Reactions to Simple Works

BY JOHN ROCKWELL

● The most common audience reaction at most contemporary music concerts these days seems to be a kind of genteel politeness. The delicious scandals of the past—apoplectic middle-aged ladies hammering the heads of those in front of them with their umbrellas, as at the premiere of "Le Sacre du Printemps" in 1913—have dwindled away, along with nearly all forms of widespread public interest in new classical music.

But it was different at a recent Berkeley performance of Steve Reich's "Violin Phase." The piece is built around a continually repeated, 10-note, 12-beat, pre-recorded phrase for solo violin. It is played back over three loudspeakers, and gradually each of the three tracks slips out of phase with the others. The result is a shifting tapestry of overlapping sounds in which, as the phase keeps shifting, different aspects of the original tune drift to the surface of one's awareness. The violinist Paul Zukofsky, who had recorded the basic tape loop, stood in the middle of the loudspeakers with his violin, periodically selected a particular, syncopated pattern from the sound mass, and played along.

The Berkeley performance lasted about half an hour, although the length is arbitrary. After five minutes of insolent, insistent repetitions, part of the audience began to realize that it was being tricked. Rude remarks, centering around the notion that Reich was an idiot and that the rest of those in the audience were bovine fools, punctuated

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the seesawing violin sounds. Others tried to shush the malcontents. People left in droves, with varying degrees of stealth or obnoxiousness. Intense young men and women with long hair and wire-frame glasses grew visibly and vocally upset at the profanation of the temple of the new by the philistines. At the end the hall filled with battling choruses of boos, cheers and unclassifiable screams. The local press, the next day, was unanimous in its hostility.

Terry Riley's best-known piece, "In C," is meant for a group of indeterminate size playing unspecified instruments. Each player has a chart of 53 short, numbered motifs. Somebody plinks steadily away at the top two Cs of a piano. Everybody moves through the 53 motifs, in sync with the piano "pulse." Each player may stick with each little tune as long as he wishes, place his downbeat where he wishes and rest between motifs as long as he wishes. When he reaches the last motif he repeats it until everybody else has gotten there, and then the piece is over.

"In C" has provoked a range of reac-

DISCOGRAPHY OF TERRY RILEY AND STEVE REICH

Riley: "In C": Columbia MS 7178.
Riley: "A Rainbow in Curved Air"; "Poppy No-
sod and the Phantom Band": Columbia MS 7315.
Reich: "Come Out" (with music by Richard Max-
field and Pauline Oliveros): Odyssey 32 16 0160.
Reich: "Violin Phase"; "It's Gonna Rain" Colum-
bia MS 7265.

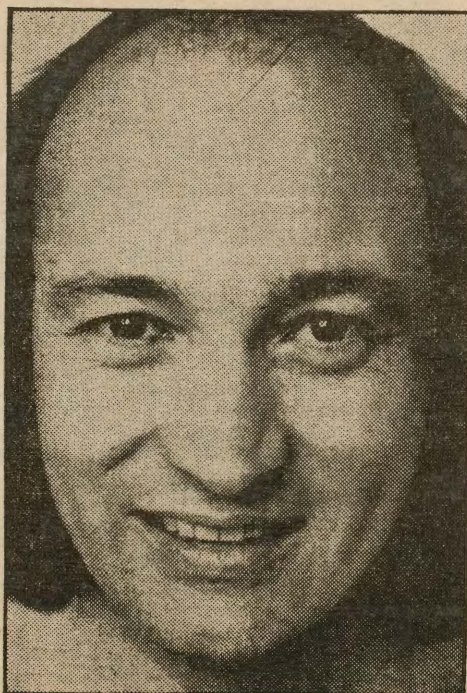
tions comparable to Reich's music. The work has its fanatical admirers and isolated champions, but most critical response is similarly patronizing or scornful. At a Claremont Music Festival performance in July the program included a cautionary note asking those who "find it necessary to leave" to do so quietly so that others will not "be disturbed."

What is it about Reich's and Riley's music that triggers such violent reactions?

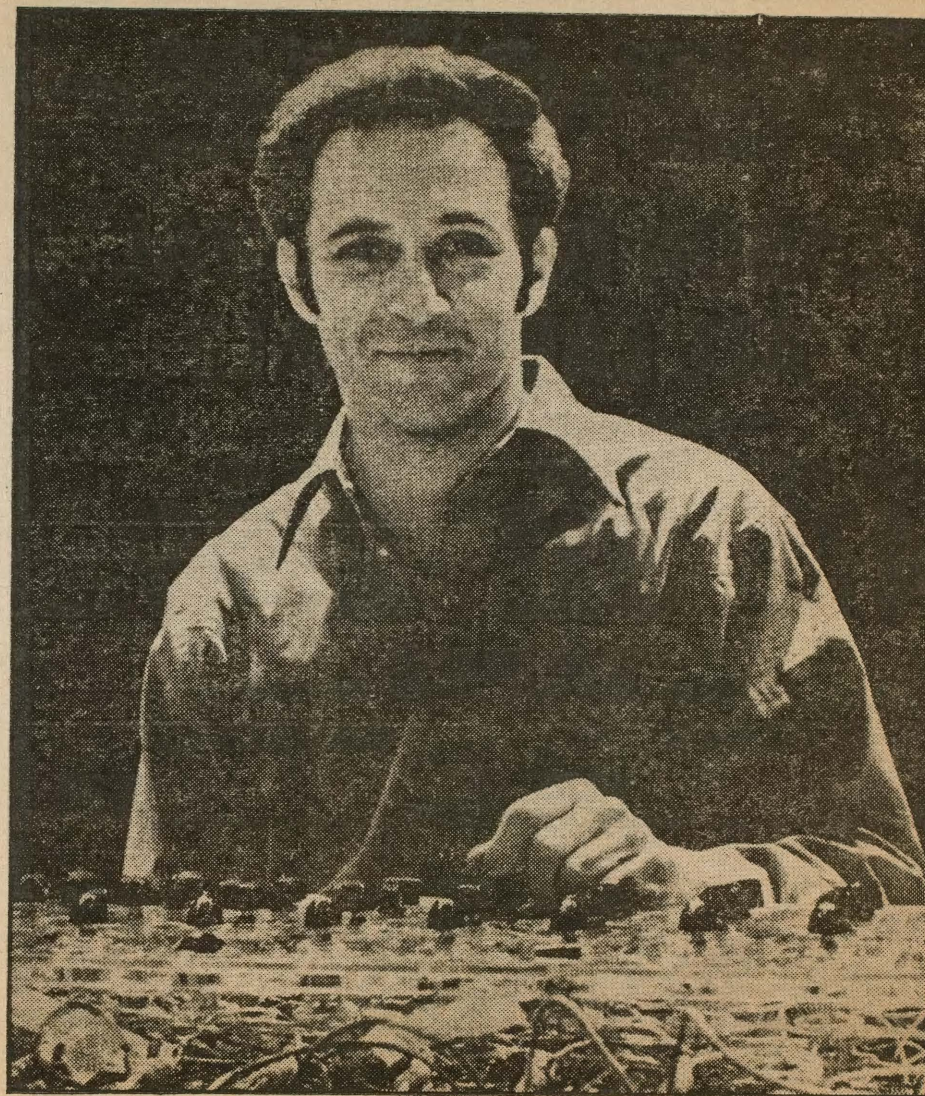
The two composers have certain biographical details in common. Both are in their mid-30s, both have worked in New York, and both studied and performed during their formative period in the San Francisco Bay Area in the early-mid 60s.

Riley's music is primarily a performer's art, and one designed implicitly and often explicitly for audience participation. He is famed for his all-night concerts, with listeners prostrate, in varying states of consciousness, on pillows and sleeping bags, the music lasting uninterrupted for hours. Riley uses electronic effects (tape loops and delays, time lags, echoes), but usually as augmentations and additions to his own extended, cyclically repeating improvisations on soprano sax, electric organ, piano and a wide variety of more exotic instruments.

Reich, on the other hand, seems far



TERRY RILEY: A performer's art.



STEVE REICH: Overlapping phasing to theoretically infinite complexity.

more directly concerned with electronics. Zukofsky's role in a live performance of "Violin Phase" is ultimately tangential, if suggestive. A typical Reich piece takes a short spoken phrase and multiplies it through overlapping phasing to theoretically infinite complexity—a gradually evolving, humming, hissing chorus of pure sound.

What unites the two men, and stimulates such extreme responses from audiences, is the essential, inescapable simplicity of their art. Their music can be "explained" in a few sentences. It may last for hours, but few moments are actually notated. Instead, the idea for the piece is conceived, the circumstances for its realization established, and then it either "plays itself" or creates opportunities for structured improvisation.

Such simplicity is of course hardly new in the other arts. Particularly in the visual world such phenomena as minimal, pop, op, concept, kinetic and process painting and sculpture have long since been accepted by critics and public alike. The correlations between the new music and art are sometimes direct: the regularity of the phase shifts on the recorded version of "Violin Phase" are such that the record, still or spinning, creates its own kind of spiraling visual trip. And more generally, Reich's and Riley's music seems to appeal to artists outside of music in a way which much of today's other avant-garde composition simply does not.

Music, seemingly always tagging along behind the other forms of contemporary artistic innovation—is just getting around to the notion that simplicity can not only have its own aesthetic viability, but if properly manipulated, can create a new kind of complexity.

Not that there haven't been isolated examples of such hypnotic repetition in music before now. The very form of the passacaglia, or chaconne, is based upon the elaboration of dogged repetition, as

were the shorter isorhythmic patterns of the Renaissance period. Indian music, especially to Western ears, sucks one in with its gently insistent monotony. Gimmick pieces, like Ravel's "Bolero," have exploited repetition as an aesthetic device.

But simplicity seems in some sense intrinsically foreign to technique-oriented, conservatory-trained Western musicians. Music has, for better or for worse, become a sort of occult mystery. Techniques and rituals are jealously

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guarded by a musician-priest caste and worshiped dumbly by a—dwindling?—audience of laymen. When the priests and their critical defenders feel threatened by something the people can understand, something which requires no effort to love, they retaliate with instinctive fury. And Americans, terrified of being "put on," seem particularly given to censoring anything both child-like and unfamiliar.

Thé music of Terry Riley and Steve Reich is intriguing because it can appeal to open-minded people of any background. It is music of originality and character which has managed to bridge the classical-popular gap without any spurious "fusion" of two already-established genres. It is music which reflects the growing Western absorption in the static, quiescent arts and attitudes of the Orient.

But it is most intriguing because—for those who can relax their defenses and their expectations of linear development, and who can contemplate sensation as such—it is beautiful.

Music news from Prague

Team of Composers from Brno



*In the picture from the left:
Rudolf Růžička, Alois Piňos,
Arnošt Parsch, Miloš Štědroň,
Jiří Hanousek*

The Brno composers Alois Piňos, Arnošt Parsch, Rudolf Růžička and Miloš Štědroň have combined into an authorial team. The result of their joint work so far is six compositions, performed by conductor Jiří Hanousek and the orchestra of the Authors' Studio:

1. *Péripétie* for orchestra and tape (1968)
2. *Divertissement* for orchestra — with the use of material from the compositions of Count K. W. Haugwitz (1968)
3. *Ecce homo*. Vocal symphony to the text of J. Berg and A. Piňos, for soprano, bass-baritone, orchestra and tape (1968—69)
4. *Vocal Private View* for soprano, bass-baritone and chamber ensemble (together with J. Berg and M. Ištvan, 1969)
5. *The Big Dutchman Chicken*. For tape-recorder (A. Parsch and M. Štědroň, 1969)
6. *Count Haugwitz on a Visit to the Kroměříž Estates*. Musical féerie for string quartet (A. Parsch, A. Piňos, M. Štědroň, 1970)

In a short talk from the members of the Brno team we gained much information on their work, opinions and creativity. In 1967 the Brno composer Alois Piňos decided to found an authorial team and put this idea to his friends. No special amendments had to be made to relationships between the members of the team which arose in this way as they had already earlier regularly exchanged experiences and worked on a series of similar questions. The group of similarly oriented composers and friends thus actually without any effort made the transition from a sort of school to a team. We all felt that the team would satisfy us if each of us could do in it just what we do and want to do, and that this new concept must make use of the effect of group work on the individual basis which in our case was very similar.

■ **Is your team the only group of its kind in Czechoslovakia?**

As far as we know, yes. In saying this we have in mind the method of work, system and structure. Otherwise several composers joined up together for team work at an earlier date in Czechoslovakia — but this was usually temporary and did not deviate from the lines of organised musical recess. An exception to this is the group of Slovak composers gathered around Ladislav Kupkovič and the Music of Today ensemble. Their work differs from ours, however, in the sense that they prepare their spatially conceived and

very interesting concerts mainly from the finished compositions of individuals with a large part played by the authorisation of the leader of the music ensemble — the composer Ladislav Kupkovič. As we are already talking of examples — we could certainly have been stimulated by Stockhausen's attempt at team work in Darmstadt, but we realised at the start that we have a basically different concept from Stockhausen and the Slovak Music of Today ensemble in the sense that we base our work first of all on the individuality and compactness of the compositional structure arrived at by assembling partial elements from individual authors in the team and therefore capable of being performed by practically any ensemble anywhere; in our team compositions, then, we did not rely so much on the question of the performers, nor did we work with a group of performers decided on beforehand. The greater stress on the compositional individuality of the teamwork is therefore probably the most basic characteristic trait of our team.

■ How is it with the leader of your team?

It is obvious that Alois Piňos, due to his being the founder and initiator of the team, had the key position. But it must also be said that from the very beginning we made an effort to ensure that the proportions of the contributions of individual composers were more or less balanced in all our compositions, even though obviously not all the same. In the first 3 compositions — in the orchestral *Péripétie* and *Divertissement*, as well as in the vocal symphony *Ecce Homo*, the final editing of the assembly of individual materials passed through the hands of A. Piňos, in the *Vocal Private View*, in which Josef Berg and Miloslav Ištvan joined the team, roughly equal contributions to the montage were made by Berg, Piňos, Parsch, Štědroň and Růžička. We work on the principle that each new composition should be at present the trial of a different procedure. Once we have finished the series of trial compositions we shall perhaps move on to several tested types.

■ What can be said about the methods of team work?

Within the team one can basically proceed in either of two directions, both of which favour the team as opposed to the individual. This is, on the one hand, the rational method of organised relations and parameters, on the other hand the development of incidental structures. In the first case we set out for ourselves, in the compositions *Péripétie* and *Ecce Homo*, precisely relevant melodic material

and organisation of densities, a basic tectonic scheme and a colour plan, which was basically arrived at by each of us writing a certain colour block (Parsch for the strings, Štědroň wind, Piňos piano, percussion and vocal, Růžička the part for the tape-recorder). On other occasions — for example in the composition *Vocal Private View* — x vocal methods were given and the authors individually and without parametral limitation created, on the one hand, individual vocal numbers, and on the other hand the parts of the instruments, for which only the lower limits of the extent of the structure were defined. The composition then evolved from the mutual assembly of the solo parts and the joining on of the vocal parts. If we sum up these two methods one thing can be observed: the rational methods give more interesting results in the team because they avoid the mistakes of earlier teamwork (actually this was not really teamwork, more incidental association) and in respecting a certain line they create individual tolerance which lends speciality to the composition. As far as accidental structures go we feel we should wait until the team work allows its own development of aleatoric in the true sense of the word.

If we are to end with a review of further prospects, we should like to stress one thing. Working in the team does not limit or bind us in any way. We enjoy it first of all because each does as he likes, what he feels, and at the same time we create a work whose structure escapes the laws of the individuals who have participated in it and which is qualitatively on another level. This is one of the main reasons for our work, even though one must not conceal the priority of the team process in the purely quantitative viewpoint — the team can tackle a tectonically demanding form in an incomparably shorter time. We consider our association to be a happy constellation for each one of us as well as fruitful for us all. If there is any truth in the saying that the work is always a little cleverer than its creator, then we shall happily affirm that in the case of the work of a team this is doubly true.

Czechoslovak Musical Address-Book, arranged by the recently deceased Dr. Jan Kozák, has been published in Czech. It is divided into Czech and Slovak sections. Each of them contains, in individual parts, addresses of composers, performing artists, artistic ensembles, text authors, musical scientists, critics, and publicists, musical theatres and schools, radio and television stations, musical artists' organizations, scientific institutes and societies, museums, archives and libraries, clubs of music friends, music

scores and gramophone record shops, musical publishing houses, editorial offices of musical revues and collections, producers and repairmen of musical instruments, and shops selling them.

"Guide to Sources for the History of Czech Music, Foundations and Collections Established in Bohemia" is the title of a publication which has been issued in the Czech language by the Academia publishing house. The authors' collective, Jaroslav Bužga, Jan Kouba, Eva Mikanová and Tomislav Volek, set down here on 324 pages reports on 135 State, district and other archives, 230 museums, 80 castle and cloister libraries, reports from research in 700 churches and parish offices, scientific institutions, private collections and so on. The network of State institutions was fully covered, other places within the bounds of the given opportunities. The publication does not cover Moravia.

The notes, containing information on the establishment, approximate extent and nature of the foundations, are arranged alphabetically according to the towns in which they are situated. The authors cover all types of sources: musical memoirs up to the middle of the 19th century, documents relating to music from the earliest ages up to the present, musical instruments, etc. The extreme limits of the research material were set there where individual research begins.

The Two-volume Publication "Research into Present-day Music", by the authors Vladimír Karbusický and Jaroslav Kasan, which was issued by the Svoboda publishing house in cooperation with the Czechoslovak Radio in Prague, in the Czech language with extensive summaries in English, French, German and Russian, brings the results of two stages of the same research, ascertaining the popularity of various genres of music in radio broadcasts with regard to age, education, sex and place of residence of the persons questioned, as well as the influences of the active cultivation of music, the technical means of broadcasting music, the visiting of musical productions and musical education at school, and also the relationship between these influences and the popularity of various musical genres. The first volume of the publication is the re-edition of a rota-printed publication from 1964, on which we had a detailed report in the 8th issue of our bulletin in 1964.

The second volume brings the results of research in the years 1965—6, which in comparison with the first piece of research, carried out in 1963, was somewhat altered due to comments received and also complemented with a psychological-aesthetic test, which made it possible, for example, to investigate the sources of the popularity of various genres of music, the best time to broadcast them if they are to be listened to, the subjective reasons for the unpopularity of chamber music, the relativity of the opinion that "people like music", the images evoked by the music of Smetana and by electronic music, and so on.

In conclusion the authors draw attention to similar research carried out in 1966 by the Bratislava Radio, the results of which are being worked on. Research of this nature should be regularly repeated in the future.

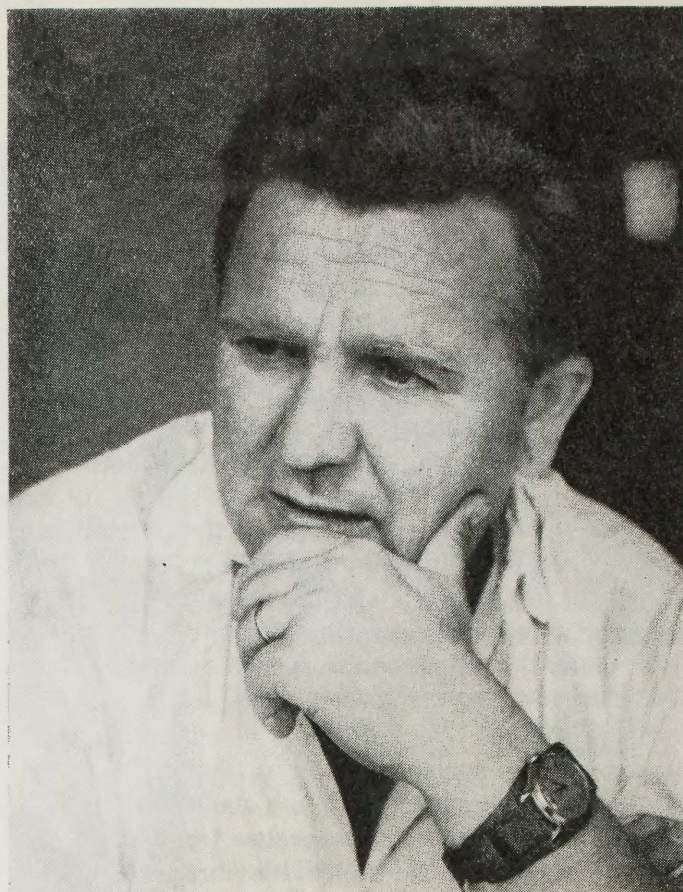
About Josef Matěj

from a conversation with a critic

About ten years ago I heard, at a festival of vocal works in Jihlava, chamber choral compositions based on Armenian folk-poetry. They enchanted me. They were beautiful, different from all the others, their music was perfumed with a special charm, one wanted to hear again. Although they were written in 1956, one could already recognise Matěj the musician in them, the unique countenance of the artist inclining to the musical culture of the East; they were a typical example of a composer with a strong sentimental background, who wagers everything on the depth and directness of artistic experience.

Has he changed? Does he today excel his earlier creativity with something new and entirely different? No. Respect for the musical code and internal tectonic logic, on the basis of which whole generations of artists have worked, remains the constant quality of Matěj's essential disposition, to retain in music all the useful things that the great composers of our time have brought to music and its development; Matěj feels this to be binding for his own creations as well. And so the first question for forty-eight-year-old Matěj was aimed at just this basis of his directional orientation. "I am not or I was not alone", explains Matěj, "several in my generation chose a similar goal. With Victor Kalabis, Jindřich Feld, František Kovaříček and Lubor Bárta I am not only linked by profound friendship from the time of compositional studies, but also by joint aspirations; even though with each of us, as is only natural, our loves for the great personalities of the modern period were slightly different, we all felt that we could not thoughtlessly interrupt the continuity with what our forerunners created before us, that there is no sense in sundering our links with effective melodic and polyphonic work, throwing oneself, cost what it may, into experiments without regard to those who play our music and also those who listen to it". These are words which sum up the composer's traditional disposition, but this characteristic would not be exact. Josef Matěj is very well aware of what is going on around him and he has also shown — for example in his violin concerto (1963), Informatorium for brass and other instruments (1965), Concertino for trumpet, French horn and trombone (1969) — that he is at home with modern compositional techniques. But their promotion remains on the fringe of his creativity. He also has a lively interest in electronic music, although so far this has not gone beyond purely theoretical interest. "Electronic music literally provokes me", says Matěj "only insufficient technical prerequisites prevent me at present from attempting to create something in this field too. My conception is, however, other than that which we usually hear. I consider electronic music, figuratively speaking, as the modern organ of a new period."

The focal point of Matěj's process of composition lies for the time being in the field of orchestral and solo instrumental music, though he does not fight shy even of vocal works. But long years of practice in an orchestra and occasional work in the field of popular instrumental music (for example for the large brass orchestras of the Army) always bring him back to the orchestra and the instrumental sound. Matěj had great successes with his trombone concertos from 1951 and 1952, his concerto for trumpet (1963), Sonata for trombone and chamber orchestra (1966). He also devoted himself with fervour to pedagogical literature for brass and woodwind instruments. At present we are expecting a further work of this nature: Ten Virtuoso Studies for Trombone and in octave transposition for trumpet and piano. It is sure to become a sought-after piece of music both at home and in the world, just like his older Infor-



matorium, a sort of compendium of minute musical forms for the trombone accompanied by piano (and able to be used also for faggot, double-bass, euphonium, French horn and trumpet). But let us return to our original statement about Matěj's attraction to the cultures of the East:

— The cycle on Armenian poetry certainly was not the only one where you were inspired by Eastern art.

— My greatest work as far as this subject is concerned was *Musa Dagh*, the *Hill of Moses*, on Werfel's theme. I tried twice to master it, but because of the shortcomings of the libretto I did not complete this work definitively. However, I made use of the music from this opera elsewhere. For example in my 2nd Symphony (1960) the whole of the second movement is taken from the Opera, and in the same way in the Violin Concerto (1961) the free movement is prepared from what was originally opera music, and finally various themes in the other movements of these works have the same origin. Four Dance Intermezzos for orchestra, which are often broadcast by the radio, also arose from the music of the opera.

— Werfel, if I am not mistaken, was your favourite author.

— Yes, he is underrated in Czechoslovakia. I have great respect for him and I also dedicated my 2nd string quartet to him. The song cycle *Prickly Sky* is also connected with Werfel in its motivation.

— Your 2nd Symphony does not deny the Moravian, that can be seen from the character of the invention nor does it deny a certain kinship with Janáček, especially in the dramatically supreme moments. Is the 3rd Symphony, which you have just finished, of the same type, or can we expect a work incomparably different, representing some new kind of orientation of yours?

— I should not like to speak about it before the première, which is only just being prepared. But of the classical type of symphony it retains only the four movements, otherwise it is completely freely conceived. It is, of course, a work typical of my last creative period. I should call it "Dramatic". Its content derives from personal experiences of the past two years, it has no concretely formulated theme. For the composer creativity is sometimes painful suffering, but also a joyful redemption from the depression which surrounds us. Whether I have succeeded in expressing this internal struggle for a new certainty in one's view of the world and the things going on around us, we shall now leave to the listeners. **Conversation from MILAN KUNA**

On the occasion of the two hundredth anniversary of the birth of

Antonín Rejcha,

the Musical Scientific Section of the Union of Czech Composers held a one-day scientific conference in Prague on the life and work of this important musical composer, theoretician and pedagogue of the Paris Conservatoire. The meeting was attended by almost forty Czech musicologists. The main intention of the organisers was to contribute to mutual information on the available source basis from foreign sources. A preliminary attempt on the basic limitation of tasks was the opening speech by Dr. J. Vysloužil (Brno), on the State and Problems of Rejcha's Research. Of the other contributions the one with the most general theme was the speech by Mrs. O. Šotolová (Prague), A. Rejcha as a Pedagogue, based on Parisian sources. The correction of biographical mistakes was the subject of the contribution from Mrs. M. Tarantová (Prague), the Truth about Josef and Antonín Rejcha, whereas the speeches from Mr. M. Šafránek (Prague) On the Rejcha Celebrations in Paris in 1936, and from Mr. J. Procházka (Prague), the Reception of Rejcha's Work in Poland, tended towards the completion of historical factography. Attention was devoted to individual aspects of Rejcha's legacy as a composer and as a theoretician by Mr. J. Kratochvíl (Prague), who dealt very thoroughly with the question of Rejcha's priority in the establishment of the wind quintet, Dr. L. Zenkl (Olomouc), with an analysis of the composition *L'art varier*, Dr. V. J. Sýkora (Prague), with a polemically trended discussion On the Artistic Worth of Rejcha's Fugues, and finally

Dr. J. Smolka, who at the conclusion gave the most far-reaching contribution of the meeting, a widely based and thoroughly documented report, the Fugue in the Compositional Practice and Theory of A. Rejcha. The amount and extent of the contributions meant that the discussion had to be limited to only a few factual comments; but because the main part of the discussion will be published in the journal of the Czechoslovak Academy of Sciences "Hudební Věda" (Musical Science), one can suppose that Czech musicologists will yet be able to express their opinions on the problems of the meeting openly. eh.

The Czechoslovak Radio has begun a series of musical programmes, destined especially for foreign listeners. Apart from the Medium Waveband 197.4 m. there is also at your disposition the strongest transmitter "Československo" with a wavelength of 1102.9 m. This programme can be heard on both wavelengths every Friday at 22.40 hours, Central European Time. All the programmes are broadcast in four languages — English, Russian, German and French. The cycle has a completely limited mission and programme conception. The idea is to make available for the foreign listener the most striking works of Czech and Slovak music of the 20th century in confrontation with Czech and Slovak contemporary music. In listening to these programmes the listener will be acquainted with works which represent the foundation stones of the development of modern music in Czechoslovakia and which represent our present-day musical culture. In the programmes the latest recordings are used in the interpretations of our foremost artists and ensembles. In the one hour programmes of April, May and June the following authors were presented:

Pavel Bořkovec, Václav Dobiáš, Jaroslav Doubrava, Luboš Fišer, Josef Bohuslav Foerster, Alois Hába, Svatopluk Havelka, Leoš Janáček, Karel Bohuslav Jirák, Miloslav Kabeláč, Viktor Kalabis, Jan Klusák, Iša Krejčí, Bohuslav Martinů, Vítězslav Novák, Otakar Ostrčil, Jiří Pauer, Josef Suk, Ladislav Vycpálek. The programmes since September will be quoted in the next issue of this periodical.



The Opera of the National Theatre in Prague has already produced for the fourth time the opera "Godmother Death", which Rudolf Karel wrote in 1933. The new production (produced by Václav Kašík and designed by Josef Svoboda) was in memory of the 25th anniversary of the composer's heroic death in the Terezín concentration camp.

In our photograph: Eva Randová in the title role.

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Marcela Kožíková

It is incontestable that Marcela Kožíková is one of the most remarkable Czechoslovak representatives of the playing of the harp. Marcela Kožíková graduated from the Prague Academy of Fine Arts in February, 1964, in the class of Professor Bedřich Dobrodinský. But she has devoted herself constantly to concert activity from as early as 1960. She has given a series of concerts with orchestras, has appeared as a soloist and has used her art in a truly very wide field. From 1962 onwards she has been paying systematic attention to improvisation on the harp (at literary-musical evenings and on broadcasts of the Czechoslovak Radio). Thus, for example, we meet the name of this young harpist at the opening concert of the Neumann celebrations in Poděbrady in 1963, where she improvised with remarkable success at an evening of our greatest masters of the spoken word — National Artist Otylie Beníšková, National Artist Zdeněk Štěpánek and others. Our foremost reciters enjoy working with this artist and value her sensitivity to poetry and her gift of improvisation. Very early on — while she was still studying at the Academy of Fine Arts — Marcela Kožíková was given the opportunity to gain experience at concerts abroad. She has appeared in West Germany, East Germany, Holland, Israel and the United States. She was chosen from many competitors to represent Czechoslovakia at the international contest in Israel (September, 1965). She has twice taken part in the International Festival



of the Harp in Holland, where around a hundred of the best young harpists from over 15 countries regularly appear. She has intensified her studies at the Prague Academy of Fine Arts, which gave her a firm basis for a great artistic career, by further purposeful studies abroad. In 1965 she studied in the United States at the world-famous Julliard School in New York under the guidance of Professor Marcel Granyany. In Holland she studied with Mrs Sophie Berghout, a professor of the Amsterdam Conservatory, and with Lucile Johnson Rosenbloom (the school of Carlos Salzed and Marcel Tournier). During her time abroad she gave more than twenty concerts. Among the most significant appearances one must mention the concerts with the American Wind Symphony Orchestra in Pittsburg and then, first of all, her recital in the Carnegie Hall, where she performed on 5th May, 1969, within the framework of Jeunesses Musicales, with a programme including classical and romantic works up to the time of Janáček and Hindemith. Marcela Kožíková has made several recordings with Czechoslovak Radio in Prague and in Bratislava and while she was

abroad she also worked with the Dutch Radio. She records for Supraphon (inter alia a harp recital).

The talent of this exceptional artist and her artistic achievements are vouched for most markedly by the voices of critics at home and abroad. Her graduation concert in 1964 was evaluated as follows by Prague critics (*Hudební rozhledy*): "Marcela Kožíková is a harpist with exceptional talent and perfect training. Her playing is full of nuances of technique and colour which she uses with refined musicality. She has a marvellous sense of styles. She is incontestably our greatest hope in the field of solo harp performances."

The Dutch press, which wrote very enthusiastically about our artist, speaks of the high standard of her performance on the harp, "of the dominating surprise of the evening, which was her performance" (*Utrecht daily*). The review of her appearance with the Utrecht Symphony Orchestra stresses her "admirable fund of tone, comprising a rich scale of dynamic and colour nuances and a sense for melodic construction". It praises Miss Kožíková's sense for style, delicacy, melody and colour. We shall end this review with an excerpt from the criticism in "Quartnoot Breukelen": "... among the most interesting events of this year's festival was the recital by Marcela Kožíková, composed of contemporary harp music. This young artist convinced us that she is incontestably one of the best harp interpreters of modern and contemporary harp music at present." "Svobodné Slovo" of 26th January, 1967, was perfectly correct in entitling their article on the recital by Marcela Kožíková in the House of Artists on 5th February of that year "Praised by the World..."

The Repertoire of Marcela Kožíková is very extensive and is the basis of her all-round ability. It includes harp concertos with an orchestra — Händel, Mozart (with flute), Krumpholz, Boildieu, Debussy, Ravel, Milhaud — and concertos and compositions with chamber orchestra. The programmes of her recitals include stylish evenings of Baroque and romantic music, sonatas and various solo compositions. It is particularly essential to mention Marcela Kožíková's interest in contemporary music. This artist has in her repertoire compositions by Heinz Holliger (Switzerland), the Toccata by the Israeli composer Ami Maayani, the compositions of the Dutchmen Ton de Leeuw and Henk Badings, whose Harp Concerto, performed by Marcela Kožíková, had a world première in Pittsburgh, and compositions by the Czechoslovak composer Alexander Rudajev.

The artist performs on an Italian instrument (made by Victor Salvi, Genoa).

ANNA JIROUSKOVÁ

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PRAHA 1
PALACKÉHO 1

From 2 to 7 March the Union of Czech Composers arranged, as they do every year, the XIVth Week of New Works by Prague Composers, which also attracts great interest on the part of foreign guests. This year too it brought forward a whole series of noteworthy compositions. Because the scene of this exhibition, the Dvořák Hall of the House of Artists in Prague, is also Supraphon's recording studio, it was possible to record selected works and issue them within two weeks of the end of the exhibition on five gramophone records. The records have a significant documentary value and also serve as suitable material for study.

Jaroslav J. Wolf: Integrale per orchestra

Ivo Bláha: Concerto for violin and orchestra

Pavel Prantl — violin

Vladimír Hanousek: Passion improvisation for viola and orchestra

Lubomír Malý — viola

Symphony Orchestra of the Czechoslovak Radio, directed by Zbyněk Vostřák

■ 1 19 0941

Zbyněk Vostřák: Metamusic for large orchestra

Symphony Orchestra of the Czechoslovak Radio, directed by Zbyněk Vostřák

Jaroslav Krček: Concerto e gioco

Milada Jirglová — soprano, A. Nechvátal — clarinet, K. Špelina — viola, L. Váchalová — harp

Marek Kopelent: Halleluia per organo

J. Potměšilová — organ

■ 1 19 0942

Jan Kapr: Omaggio alla tromba

The Harmony of Czech Philharmonic Players, Václav Junek — trumpet solo and Jiří Horák — trumpet obligato

Klement Slavický: Caprices for French horn and Piano

M. Petr — French horn, V. Mencl — piano

Miroslav Hlavač: Stenogrammes for piano

Emma Kovárnová — piano

Karel Hába: 4th string quartet

Quartetto d'archi '69

■ 1 19 0943

Karel Odstrčil: Fingerprints in stone

Josef Ceremuga: De profundis clamavi

Bohumír Rabas — organ

■ 1 19 0945

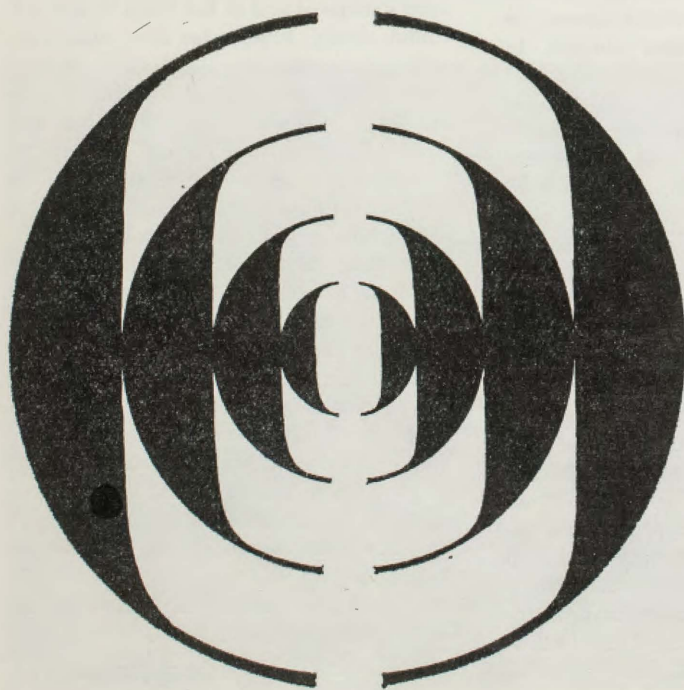
Petr Eben: Variations on a chorale for brass quintet

Prague Brass Quintet

Jan Hanuš: Contemplazioni per organo

Jaroslava Potměšilová — organ

■ 1 19 0946



Premières of czech composers from 1. 7. to 31. 12. 1969



Musica bohémica et europaea

is the title of the Fifth International Musical Festival in Brno, which confronts Czech and European music in a careful selection; it places the main stress on more modern work, from the historical field it includes only those authors who had important significance for development. Apart from soloists and ensembles from home (e. g. the Czech Philharmonic) there appear on the programme of the Festival the Ballet Sophianae from Hungary, the London Symphony Orchestra, the Dresdner Philharmonie, the chamber ensemble Freiburger Barocksolisten, the violinist Jenny Abel and the pianist Leonard Hokanson (both from West Germany). As is the tradition, there will be also performances from the Opera of the State Theatre and the State Philharmonic in Brno. Among the important and seldom performed works which will be heard there will be the 3rd Symphony of R. Simpson, Scriabin's Prometheus, V. Novák's Pan, J. Benda's melodrama "Medea", "Ariadne" by B. Martinů, Suk's "Ripening", the works of Roussel, Henze, Tsilenshek, Prokofiev, Stravinsky, Shostakovich and others. The Festival will take place in Brno from 26. 9. to 4. 10. 1970. In connection with it there is a musical science colloquium of the same title on 28—30. 9, a conference of the IFMC "The History of Folk Music up to 1500" (2.—4. 10), and on the radio the "Prix musical de radio Brno" (2.—4. 10.).

Information from: the Secretariat of the International Musical Festival, Brno, Mečová 5, Tel. 200 82.

- MILAN BÁCHOREK / Ritornello per orchestra
 JAN ZDENĚK BARTOŠ / Suite for clarinet and piano
 JAROMÍR BAŽANT / Provocation for 5 accordions
 JAN BEDŘICH / Symphony No. 3
 The Flaming Sword, four psalms for baritone and piano
 JOSEF BERG, MILOSLAV IŠTVAN, ARNOŠT PARSCH, ALOIS PI-
 NŮS, RUDOLF RŮŽICKA, MILOŠ ŠTĚDROŇ / Vocal Private View,
 teamwork for 2 voices, violin, trumpet, bass clarinet, piano,
 drums and tape-recorder with commentator
 PAVEL BLATNÝ / Stories II — for 7
 Quatro per Amsterdam, composition for soprano solo and or-
 chestra
 VILÉM BLAŽEK / Psalm 57 for male-voice choir
 JOSEF BOHÁČ / Blue and White, a popular composition for a
 symphony orchestra
 JARMIL BURGHAEUSER / The Tree of Life, a symphonic picture
 JAN BŮŽEK / Indian Summer, for mixed choir
 VRATISLAV ČERNÍK / Punkva, a fantasy for solo violin
 PAVEL ČOTEK / Five Short Phrases for clarinet and piano
 ANTONÍN DEVÁTÝ / Concerto for two accordions and orchestra
 Song of one's native land, for male-voice choir
 FRANTIŠEK DOMAŽLICKÝ / Bagatelle No. 4 for viola and piano
 JAROSLAV DOUBRAVA / A Midsummer Night's Dream, opera
 EDUARD DŘÍZGA / Sonnets for voice and piano
 Piccolo Symphony
 JIŘÍ DVOŘÁČEK / Recitative and Rondo for French horn and
 piano
 PETR EBEN / Troubadour's Mass for soloists, children's choir,
 recorders and guitars
 Fantasia vespertina for trumpet and piano
 FRANTIŠEK EMMERT / 4th Symphony
 LEOŠ FALTUS / Concerto da camera for violin and orchestra
 JINDŘICH FELD / Dramatic fantasy for symphony orchestra
 PETR FIALA / Single Chorale, short cantata
 OLDŘICH FLOSMAN / Fugue for strings
 ALOIS HÁBA / Sonata for solo harp
 Suite Opus 100 for bass clarinet and piano
 ALEŠ HÁJEK / 2nd String Quartet
 JAN HANUŠ / The Relay, symphonic allegro
 MIROSLAV HLAVÁČ / Stenogrammes, 9 compositions for piano
 Astroepos, electronic music performed in the Czechoslovak
 Radio studio in Pilsen
 Leporelo, 10 piano compositions for children
 EMIL HLOBIL / Philharmonic Concerto
 KAREL HORKÝ / Tricentenary of Luhačovice, for chamber or-
 chestra
 Concerto for violin and orchestra
 Poison from Elsinore, opera
 FRANTIŠEK CHAUN / The Metamorphosis according to Kafka,
 for symphony orchestra
 JIŘÍ JAROCH / Ouvertura semplice
 STANISLAV JELÍNEK / Divertimento No. 4 for clarinet, bass cla-
 rinet and two bassoons
 MILAN JÍRA / 5 impromptus for string quartet
 KAREL BOLESLAV JIRÁK / Symphonic Scherzo
 IVAN JIRKO / 4th String Quartet
 The Strange Adventures of Arthur Rowe, full-length opera
 MIROSLAV JUCHELKA / Burlesque for clarinet and orchestra
 JIŘÍ KALACH / Concerto for violoncello and orchestra
 JAN KAPR / 7th Symphony for children's choir and orchestra
 Contraria romana, cycle for baritone and orchestra
 MIROSLAV KLEGA / The Confession of a Lonely Infantryman,
 for narrator and orchestra

► Premières of czech composers from 1. 7. to 31. 12. 1969

- FRANTIŠEK KONÍČEK / Wooden Rocking Sonata, chamber cantata on the text by I. Kraus for baritone, recitation, piano, percussion instruments and sound effects
- FRANTIŠEK KOVAŘÍČEK / Mockeries, for mixed choir and piano
- LUBOMÍR KOŽELUHA / Moments musicaux, for clarinet and piano
- KAREL KUPKA / Song for bass-singer, clarinet, piano and percussion instruments
- ARNE LINKA / Sonatina for piano
- IVANA LOUDOVÁ / Mother, a cycle of 4 children's choirs
- OTMAR MÁCHA / Variations for symphony orchestra
Adagio for bass clarinet and piano
- JAN MÁLEK / Invention No. 1 "Horror Alenae", synthetic music
Two Madrigals
- FRANTIŠEK MARŠÁLEK / 1st Symphony
Sonata for flute and guitar
- JIŘÍ MATYS / Concert Piece for two accordions
- ZBYNĚK MRKOS / Two Songs of Solomon for baritone and chamber orchestra
Jubilee March for chamber orchestra
- VĚROSLAV NEUMANN / Five Pieces for two violins
- JAN NOVÁK / Mimus Magicus for soprano, clarinet and piano
- SVATOPLUK NOVÁK / Scizzi for oboe and piano
- KAREL ODSTRČIL / Mme Curie, electronic music
Kafka, electronic music
- OLDŘICH PALKOVSKÝ / Three Compositions for woodwind quintet and piano
- DUŠAN PANDULA / Throwing Peas at the Wall, for string quartet and tape-recorder
Hommage à Steiner, for String quartet
- JIŘÍ PAUER / Bagatelles for piano
Interpolations for solo flute
Forbidden Songs, for medium voice and piano
Panychide, for symphony orchestra
- ALOIS PIŇOS / Double Concerto for violin, piano, wind and percussion instruments
Three Compositions for piano "231"
- KAREL REINER / 1st composition from "Three Compositions for Violin Solo"
Concert Suite for orchestra
Four Short Pieces for brass quintet
- ALEXANDER RUDAJEV / Concerto for harp and wind symphony orchestra
- RUDOLF RŮŽIČKA / Gorges, a four-channel space composition of concrete sounds
- VÁCLAV ŘEHÁK / Three Impressions for piano
- BOHUSLAV ŘEHOŘ / Great Lalulas 2, Morgenstern suite for wind quintet
- IVAN ŘEZÁČ / The Torso of Schumann's Memorial, verses for violin and chamber orchestra
- PETR ŘEZNÍČEK / Concerto da camera for wind quintet and double bass
- KAREL SKLENIČKA / Quartetto per fiati
- JAN SLIMÁČEK / Musica per orchestra
- JIŘÍ SMUTNÝ / Clementina, radio opera
- VLADIMÍR SOUKUP / To a Woman, songs for soprano and piano
Sonata for piano

- JOSEF STANISLAV / "Zem — Zem", a cycle of songs to the texts of Arab folk songs to the instrumentation of Jan Tau-singer for soprano and orchestra
- VLADIMÍR SVATOŠ / Concerto for flute, strings, and timpani
Sunset, a cycle of songs for medium voice and piano
- JAROSLAV ŠAROUN / Sonata for viola and piano
- ANTONÍN ŠATRA / Sonata for flute and piano
4th Symphony (vocal) for tenor and alto solos, 3 female voices and large orchestra
- KAREL ŠROM / The Black Hour, a cycle of piano compositions
3rd String Quartet
- MILOŠ ŠTĚDRŮN / Musica ficta for wind quintet
Panychide, cantata on the texts of Boris Pasternak and the Orthodox Liturgy arranged for mixed choir and modified instruments (trumpet, oboe, church bell)
Saluti musicali for bass clarinet and piano
Quiet Platform for orchestra
- JIŘÍ TEML / Musica brevis per organo
Concerto for wind quintet and string orchestra
- ANTONÍN TUČAPSKÝ / Until You Feel Homesick, for mixed choir
- IVAN TYLŇÁK / Journey, for piano
- TOMÁŠ VAČKÁŘ / Melancholic Scherzo, for orchestra
- FRANTIŠEK VRÁNA / Concerto for viola and orchestra
- VLADIMÍR WERNER / Concerto for piano and orchestra
- JAROSLAV J. WOLF / Tre motteti per coro misto
- ZDENĚK ZAHRADNÍK / Rags for soprano and organ
- EVŽEN ZÁMEČNÍK / Suite for solo violin
Concerto for 11 string instruments
Hukvaldy, symphonic phrase for large orchestra
- ZDENĚK ZOUHAR / Music for strings

The Editor wishes most courteously to request all our friends who reprint materials contained in the Music News from Prague kindly to send him either the respective copy of their publication or otherwise to inform him about the reprinting of our texts and thanks them in advance for their courtesy in this matter.

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**Music news
from
Prague**

5 '70

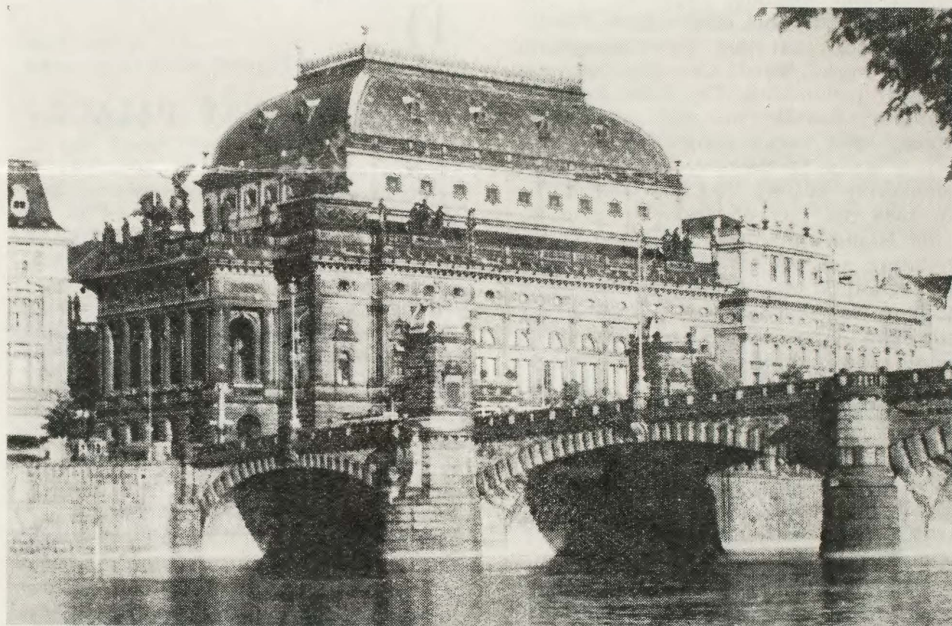
Music news from Prague

This year, too, the Music News from Prague will continue in publishing references to memorial buildings, whose history is connected with music. This issue concentrates only on Prague, the metropolis of Bohemia, called once the Conservatory of Europe. Besides generally known facts, music-loving visitors to Prague might find below new incentives for their sightseeing in the capital of Czechoslovakia.

1)

THE NATIONAL THEATRE

NÁRODNÍ DIVADLO,
PRAHA 1, NÁRODNÍ TRÍDA 2



It was in May 1868 that the foundation stones were brought from different parts of the country. The nation was united in a common ideal to build their own theatre, from their own means, limited as these then were. On 11th of June, 1881, the Theatre was opened with the première of Bedřich Smetana's *Libuše*. And to the Czech people it was a catastrophe when two months later the whole building was burnt down to the ground. Then the true spirit of sacrifice manifested itself, for within a

month's time the people collected over one million guildens, an impressive sum in those days. Everybody did his bit. Czech ladies gifted their jewels and even the poor weavers from the mountains sent a chest of fine linen to be sold for the benefit of the new building. How true are the words set above the stage: *Národ sobě* — The Nation to Itself. The building was re-opened on the 18th of November, 1883, again with *Libuše*. The building is the work of Fr. Zitek, the same architect who built the Ar-

tists' House (see No. 7). The rebuilding was carried out under the supervision of architect Schulz. The great painters of the time, F. Ženíšek, M. Aleš, J. Hynais, O. Liebscher, V. Brožík and F. Mařák, and the best sculptors Myslbek and Wagner decorated the new building. Czech and Slavonic operas form the main repertoire, but equal care is taken in the performance of world classics. The National Theatre was the home stage of Ema Destinová, Karel Burian, Otakar Mařák and Jarmila Novotná.

2) SLAVONIC ISLAND

SLOVANSKÝ OSTROV, PRAHA 1

This charming islet in the Vltava river has for a long time been considered an unusually suitable place of amusement. Its name has been changed several times. First it was known as the Dyers' Island, but after this colourful trade had left this spot it was re-named in 1838 Žofín in honour of the Empress Sophia. In those days it was private property and the owner, Václav Novotný, a miller by trade, had a large hall built there where concerts and dances were held. Among the visitors we find the young student Bedřich Smetana. Hector Berlioz also conducted there.

In the early eighteen-forties a musical academy was founded there. The activity of the Sophian Academy — the name was taken from that of the island — began with a formal performance of the Coronation Mass by J. V. Tomášek in 1841; a year later Beethoven's Ninth Symphony was performed there.

It was in the old concert hall on the island that Smetana appeared for the first time after his return from Sweden and there that his new symphonic poems were played with the composer himself conducting. The same hall saw Antonín Dvořák on the conductor's stand. Most Czech concerts took place there, some of them sponsored by the pioneering Society of Czech Journalists. In 1884 the City of Prague bought Sophia Island and the Council had a new building set up on the island with a large hall. It was one of the largest in Prague and became the centre of all social activities. The Society of the National Theatre gave morning concerts there to introduce symphonic and choral works of great importance.

Among the people who made the history of the island we must not forget to mention Zdenko Fibich, the great composer. It was this island and its charm which inspired his idyllic „At Twilight“. The central part of this symphonic poem is the so-called „Poem“, which has become one of the world's favourite tunes. It may interest all who love this charming melody that its origin and history are inseparable from the quiet gardens of this Prague island.

3) ST. ADALBERT'S CHURCH

KOSTEL SV. VOJTĚCHA,
PRAHA 1, VOJTĚŠSKÁ UL.



4) THE LAŽANSKÝ PALACE

LAŽANSKÉHO PALÁC,
PRAHA 1, SMETANOVO NÁBREŽÍ

Facing the panorama of Prague Castle is the Lažanský Palace, a comfortable house built by Count Lažanský, an ardent defender of Czech State rights, an excellent tenor and a lover of music. In this once aristocratic home Smetana opened his music school after his return from Göteborg in 1868. Smetana and his friend and co-teacher at this establishment, Ferdinand Heller, attracted many interesting visitors. Musical parties were held there and, as we know from the contemporary Czech poet, Jan Neruda, the Czech national dance „Beseda“ was tried out there for the first time.

The little church of St. Adalbert has a very old tradition in the performance of sacred music. At first music was the care of the Evangelical Brethren and among the oldest choirmasters we read the name of the learned Bachelor of Arts Pavel Heinsteinský (17th century). Among the later generations the work of Josef Foerster, later organist of St. Vitus' Cathedral, should not be forgotten. In the years from 1874 to 1877 the

5) THE MUSEUM OF BEDŘICH SMETANA

MUSEUM B. SMETANY,
PRAHA 1, NOVOTNÉHO LÁVKA 1

The first committee for the building of a Smetana Museum was formed in 1893, but only a later Bedřich Smetana Society succeeded in completing the task in 1936. The house itself is small — in the New Renaissance style — and was built by the architect A. Wiehl and decorated by Ženíšek and Mikoláš Aleš. Inside the museum there are seven halls where visitors can follow Smetana's hard and troubled life. The library holds large archives and a study which is open to anyone who wishes to use it. Nearly all Smetana's manuscripts are there and they are complemented by pictures and other documents connected with the artist's life.

organist at St. Adalbert's was Antonín Dvořák, then a young man as yet unknown, who was earning a very precarious living by playing the viola in the Orchestra of the Provisional Theatre. In 1882—1888 Josef Bohuslav Foerster, son of Josef, was organist of the church. The first record of this church is in the city register and dates from 1318. The building is Gothic in style.

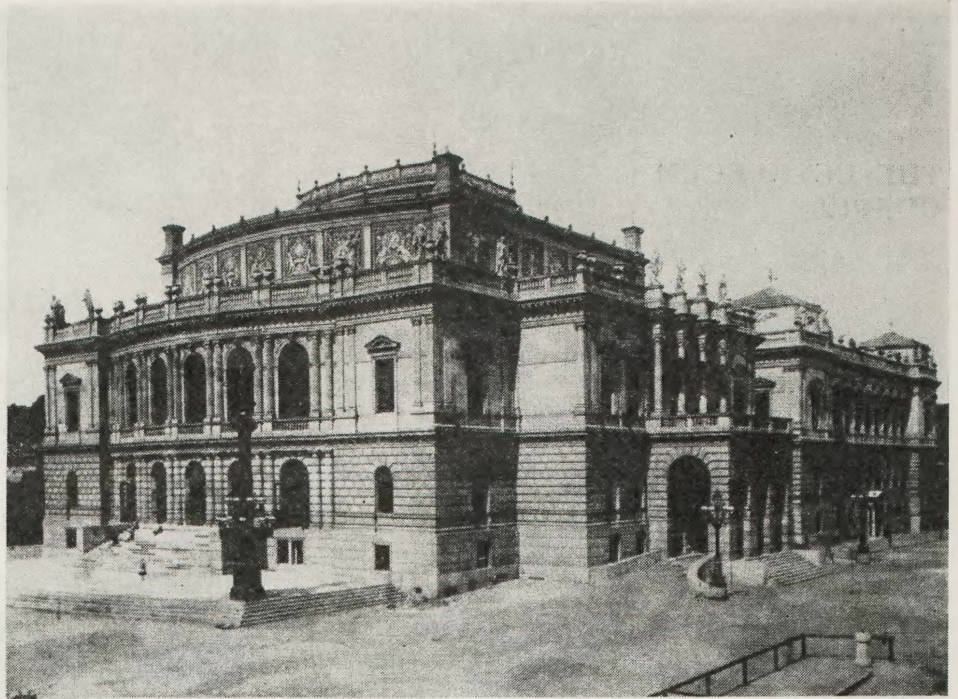
6)

THE KNIGHTS OF THE HOLY CROSS

CHRÁM U KŘÍŽOVNÍKŮ,
PRAHA 1, KŘÍŽOVNICKÉ NÁM.

The Church of St. Francis, the property of the Knights of the Holy Cross, has always been one of the places where good church music was performed. The post of organist and choirmaster has often been the ambition of many fine musicians. F. Gassmann, a pupil of Willibald Gluck, himself a composer of good standing, was the organist at St. Francis' previous to his famous career of composer and conductor in Vienna. Another of the eighteenth century organists was J. A. Koželuh, also a composer but more particularly a master in the theory of music. Other organists at this church were Václav and Jan Praupner, Jan N. Škroup, and in 1860 Antonín Dvořák. The organ of this church is one of the most beautiful in Prague.

The church was built in early Baroque style (1688) on the ground-plan of the Cross which is the symbol of the Order. In the copula are frescoes by Václav Reiner.



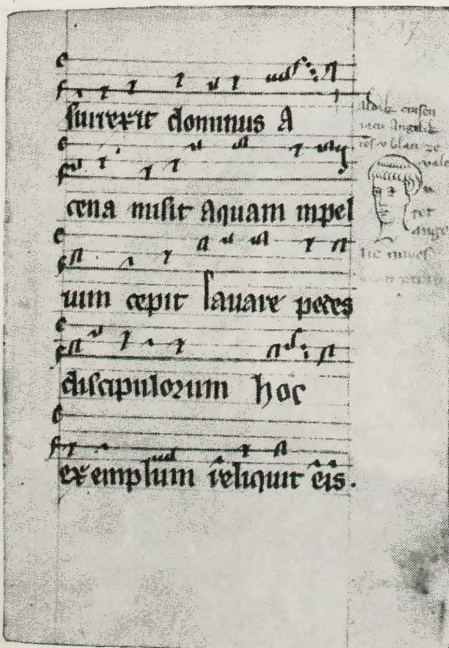
7)

THE CLEMENTINUM

PRAHA 1, KŘÍŽOVNICKÉ NÁM.

The Clementinum, once a Jesuit monastery, founded in 1700, was visited by W. A. Mozart. In the Great Hall of today's University Library the Abbé Vogler held an academy with an orchestra of his own construction. Concerts were held and are still held in the Mirror Chapel and in the courtyard of the building.

The Music Department of the University and State Library has in its possession valuable music manuscripts.



8)

THE HOUSE OF ARTISTS

DŮM UMĚLCŮ,
PRAHA 1, NÁM. KRASNOARMĚJCO

The House of Artists, formerly known as the Rudolfinum, is the centre of the musical life of Prague. The building is Neo-Renaissance in style and was built in 1876—1884 on the plans of two architects, Frant. Zitek and Josef Schulz. The balustrades are decorated with statues representing the masters of music (Palestrina, Orlando di Lasso, de Prés, Vittoria, Cherubini, Auber, Haendel, Mozart, Beethoven, Gluck, Haydn, Schubert, Mendelssohn and Schumann) and also graphic artists (Bramante, della Robia, Massacio, Bruneleschi, Donatello, Ghir-

landayo, Phidias, Apelles, Iktinos, Praxiteles, Sansovino, Cellini, Sansio, Michelangelo, da Vinci and Veronese).

Next to the large hall is a smaller one now mainly used by the Conservatoire. The upper floors and the neighbouring building are connected by a covered bridge and are now the seat of the Prague Conservatoire of Music and the Academy of Fine Arts.

During the time of the first Republic the building served as a provisory seat for the Parliament of Czechoslovakia, but after the end of the German Occupation the Czechoslovak Government gave the building back to the Conservatoire and the Czech Philharmonic.

The Large Hall has seating capacity for over one thousand and standing room for about one hundred people. The Small Hall has seating capacity for two hundred and fifty and is suitable for chamber performances. Many a great name is listed in the annals of this building.

9)

ST. AEGYDIUS' CHURCH

KOSTEL SV. JILJÍ U DOMINIKÁNŮ,
PRAHA 1, HUSOVA UL.

Bohemia has always had a great love of music and it is not surprising that the first Conservatoire in Central Europe was founded in Prague in 1811. In 1808 the music-loving aristocracy of the country published a proclamation which led to the organisation of a Society for the Promotion of Music in Bohemia. In December 1810 the Burgrave of Bohemia, the Count of Kolovrat, gained the Austrian Emperor's sanction, and since 1811 the Conservatoire has been in existence.

The first seat of the school was in the building of the Dominican Monastery of St. Aegydius, and the first Director was Bedřich Dionys Weber.

The site of the Monastery is mentioned as early as 1238. The little church standing there was pulled down in 1371 and Ernest of Pardubice, the first Archbishop of Prague, had a large Gothic cathedral built in its place. The church and the buildings belonging to it were given to the Dominican Order in 1625 by the Emperor Ferdinand II. The buildings where the Conservatoire was situated were erected by the Dominican Friars in 1626. The church has a beautiful Baroque organ. In 1733 the church was rebuilt by N. Fischer of Erlach. The vaults of the church are painted by Václav Reiner, an eighteenth century master who lies buried in the church. The old refectory of the Monastery is often used as a very charming stage for exclusive concerts of old Czech music.

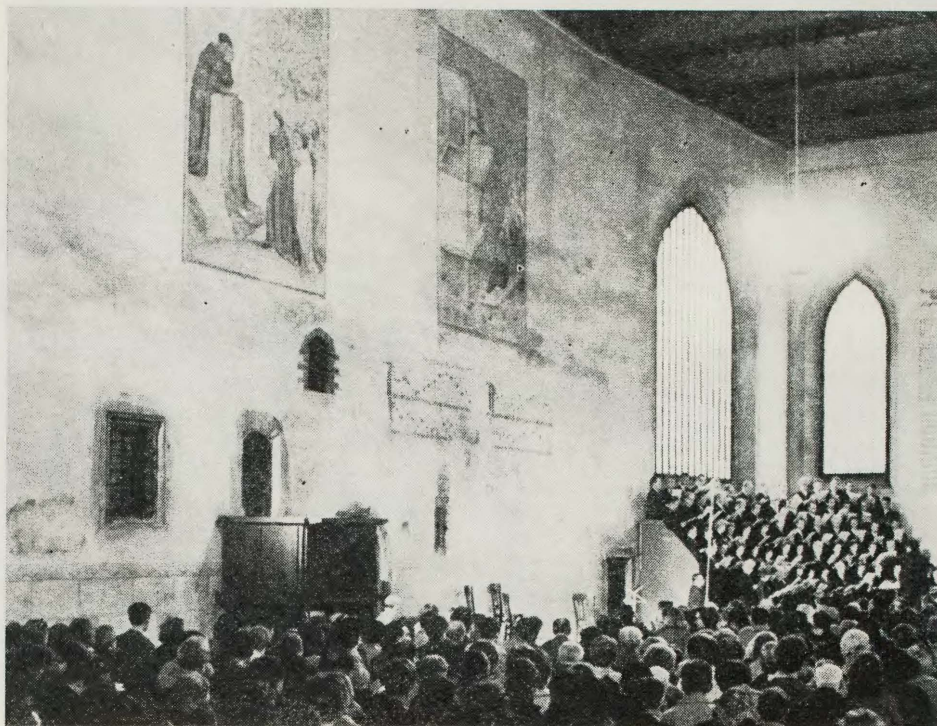
The Saint George Antiphonary, Czech glosses
end of XIIIth century
The Czechoslovak State and University Library
Department of Manuscripts and Old Prints

10)

THE BETHLEHEM CHAPEL

PRAHA 1, BETLÉMSKÉ NÁM.

In its present form this is not the original building but a reconstruction of the building in which the reformer John Hus preached. His activity is linked with a special phenomenon in the history of music — the Hussite fighting songs and religious hymns. The remains of the original décor of the Chapel which have been preserved also include an example of one such work. The Bethlehem Chapel, which was in use up to 1618 and was demolished in 1774, still surprises us today with its spaciousness and daring conception.



11)

ST. MARTIN'S IN THE WALL

KOSTEL SV. MARTINA VE ZDI,
PRAHA 1, MARTINSKÁ UL.

The church of St. Martin's in the Wall was one of the centres of excellent church music in Prague. It was there that a member of the famous Czech family of musicians, Simon Brixí (1693—1735), was choirmaster for many years. František Xaver Brixí (1712—1771) followed his father in the post of choirmaster and organist. Brixí was followed by a man of no less importance, Jan Zach (1697—1773). Before leaving St. Martin's Jan Zach brought his successor: Josef Ferdinand Norbert Seger (1716—1782).

The Church of St. Martin in the Wall gained its peculiar name from the fact that once it adjoined the City Walls. It was built in the 12th century, but re-decorated only in recent years, by František Bílek.

theatre, performed Italian operas, and in 1786 he introduced Mozart's „The Marriage of Figaro“ to Prague audiences. The production was a great success, and singers, orchestra and public were all brimming with enthusiasm. As a direct result of this sensational success Bondini offered Mozart 100 guildens for a new opera written for Prague. The offer was accepted and as it included lodgings for himself and his librettist there was a good prospect of it being accomplished soon. Mozart left Prague in February and returned again towards the end of August, 1787, bringing the first part of the opera. Bondini found him lodgings at the house called „At the Three Lion Cubs“, and his librettist, Lorenzo da Ponte, in Platýz opposite to his own rooms. The 29th of October, 1787, saw another of Mozart's triumphs — the première of Don Giovanni. The first four performances were conducted by Mozart himself, the others by J. J. Strobach, conductor of the Nostitz Theatre Orchestra.

In 1792 the same theatre saw another Mozart première, the opera „La Clemenza di Tito“. It was written in Prague in 18 days to celebrate the coronation of

Leopold II. The seccorecitatives of this opera were composed by Franz Süssmayer, Mozart's pupil, who also stayed at the Villa Bertramka.

In the nineteenth century the Italian opera in Prague declined slowly and drama was more often played on the stage of the Estates Theatre. Firstly in German only — as the country was then under Austrian rule — but after 1812 some of the performances were in Czech. An important year for the history of this theatre is 1826 when the first Czech opera was performed. It was František Škroup's „Dráteník“ (The Tinker), the texts of which were written by J. K. Chmelenský. In 1828 Niccolò Paganini gave a recital there. In the years 1813 to 1816 Carl Maria Weber was conductor of the theatre.

At the present time the Estates Theatre belongs to the National Theatre and is the home of chamber operas and chamber drama.

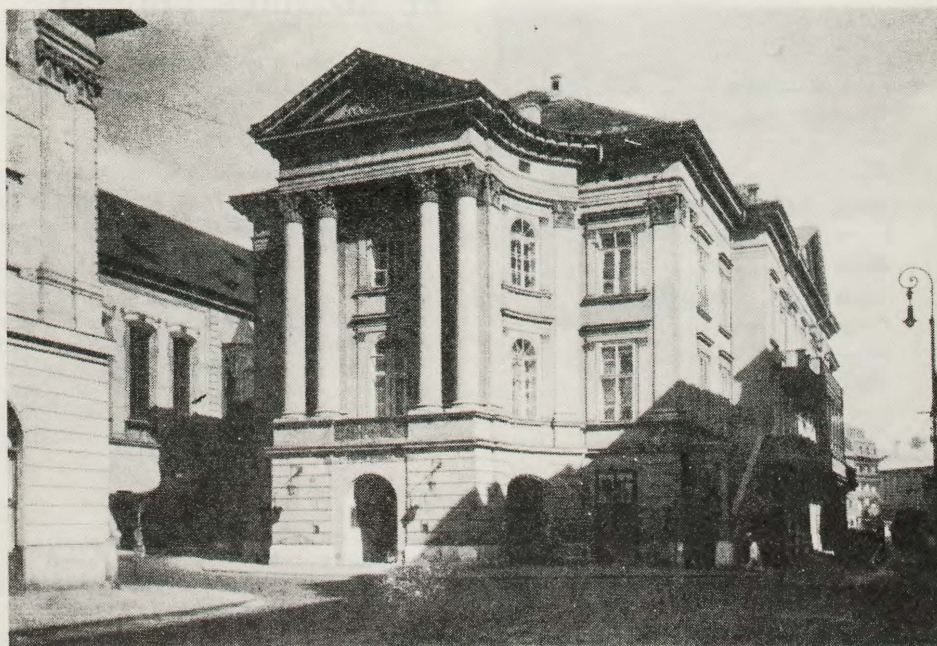
The building was planned by Count Künigl and built by Anthony Hafenekar in 1781—1783. It has all the charm of its period. Above the entrance is the inscription: Patriae et Musis and over it the emblem of Bohemia — the Lion.

12)

THE ESTATES THEATRE

TYLOVO DIVADLO,
PRAHA 1, OVOCNÝ TRH

It was founded by Count Francis Nostitz-Rieneck, the High Burgrave of Bohemia in 1781 and was known by his name, but when the Czech aristocrats bought it in 1799 it was called the Estates Theatre. This theatre has a glorious past. Here Pasquale Bondini, the director of the



13)

„AT THE BLUE SKIFF“

„U MODRÉHO ŠÍFU“,
PRAHA 1, MELANTRICHOVA UL.

The famous Czech composer of the 18th century Josef Mysliveček-Venatorini spent his childhood in the house called „At the Blue Skiff“. He was born in 1737 in Prague at the old mill on the Kampa. The house „At the Blue Skiff“ has not changed since the 18th century when it was the home of the Mysliveček's. (The site was first built on in 1364.) It stands in the heart of the Old Town at a place where every house has a history of its own.



14)

„AT THE GOLDEN ANGELS“

„U ZLATÉHO ANDĚLA“,
PRAHA 1, CELETNÁ UL.

This house, which today is number 588, used to be an inn called the New Inn at the Sign of the Golden Angel. Mozart stayed there during his first visit to Prague.

15)

ST. JAMES'S CHURCH

KOSTEL SV. JAKUBA,
PRAHA 1, JAKUBSKÁ UL.

Sacred music has been performed at St. James's from early times. The first concert recorded in history was given at the refectory of St. James's in honour of the Czech King John of Luxemburg and his consort Eliška at their wedding feast on February 7th, 1311. Gay music was made during this feast by „drums, horns, violins, organ and other instruments“.

The Czech composer Bohuslav Matěj Černohorský played a great part in the development of music in this church.

In our time St. James's is a spot renowned for concerts of sacred music, especially organ recitals. The Baroque organ, reconstructed several times, dates from 1702. Concerts and recitals are still held there today.

The church was built by the Minorite Friars who were summoned to Prague by King Wenceslas I (1230 to 1253). Both the Kings John of Luxemburg (1310 to 1346) and Charles IV (1346 to 1378) were patrons of this church. In this monastery the early Czech coronations were performed, the Council held its sessions and the body of Charles IV, Holy Roman Emperor, lay in state.

The church of St. James's is one of the longest in Prague with its extensive transept. In 1702 the original structure was greatly damaged and completely changed, the second tower of the church being pulled down. The church has three moulded portals, a precious carved statue of Our Lady of which many legends are told, several pictures by the Czech painter Brandl (1660 to 1739), and a magnificent sarcophagus made by Ferdinand Brokoff for Count Vratislav of Mitrovica, soldier, diplomat and traveller. Of the original monastery only the cloisters, the magnificent entrance door and the „Paradise Court“ are preserved.

16)

THE SMETANA HALL

SMETANOVA SÍŇ, OBECNÍ DŮM,
PRAHA 1, NÁMĚSTÍ REPUBLIKY

The Municipal House, in which there is the biggest hall in Prague, was built on the site of the old Royal House, a property often used by Czech kings. The present building was planned and constructed in 1905 to 1911 by the architects Antonín Balšánek and Oswald Polívka. It bears all the marks of its period even in the decoration of the halls and the outside of the building. There are some good statues by Ladislav Šaloun, Josef Mařatka, František Uprka, František Rous and others. The Smetana Hall is on the first floor of the building and is the largest in the house. There is an electropneumatic organ with a relief of Smetana's head above it. Alongside the podium for the orchestra there are allegorical statues of „My Country“ and the „Slavonic Dances“, and on the balcony there are portraits of Czech composers. The ceiling and the walls were painted by Karel Špillar. The Smetana Hall holds around 1,500 seats and for a long time it was the most important concert hall in Prague.

17)

THE SMETANA THEATRE

SMETANOVŮ DIVADLO
PRAHA 1, TR. VÍTEZNEHO ÚNORA

This building was constructed in the 'eighties of last century for the ensemble of the German Theatre in Prague, which performed here up to 1938. The list of the conductors who appeared in this theatre is an imposing one. Among them there are, for example Karel Muck, Gustav Mahler, Artur Bodanzky, Leo Blech, Otto Klemperer, Alexander Zemlinsky and Georg Szell. Many outstanding singers of international fame were also engaged here. At the very beginning the director was Angelo Neumann, who cultivated Wagner's operas here very intensively. In 1945 the Second Prague Czech Opera was established in this building, at that time under the leadership of Alois Hába, Václav Kašlík and Karel Ančerl. In 1948 the Theatre and its ensemble was made a part of the National Theatre. The building, which is the work of architects H. Helmer and F. Fellner, is at present undergoing reconstruction.



18)

THE MUSEUM OF ANTONÍN DVOŘÁK

MUSEUM ANT. DVOŘÁKA,
PRAHA 2, KE KARLOVU 20

In the present-day hospital district of Prague stands a lovely Summer-Residence built by Killian Dienzenhofer, a great master of the Baroque. Collected there are all the things which the country possesses from the great and rich life of Antonín Dvořák. The building, which was constructed in the 18th century, was intended as a present for a very famous beauty of the time. The large hall on the second floor has a painted ceiling on which Apollo descending from heaven is depicted by J. V. Sochor.

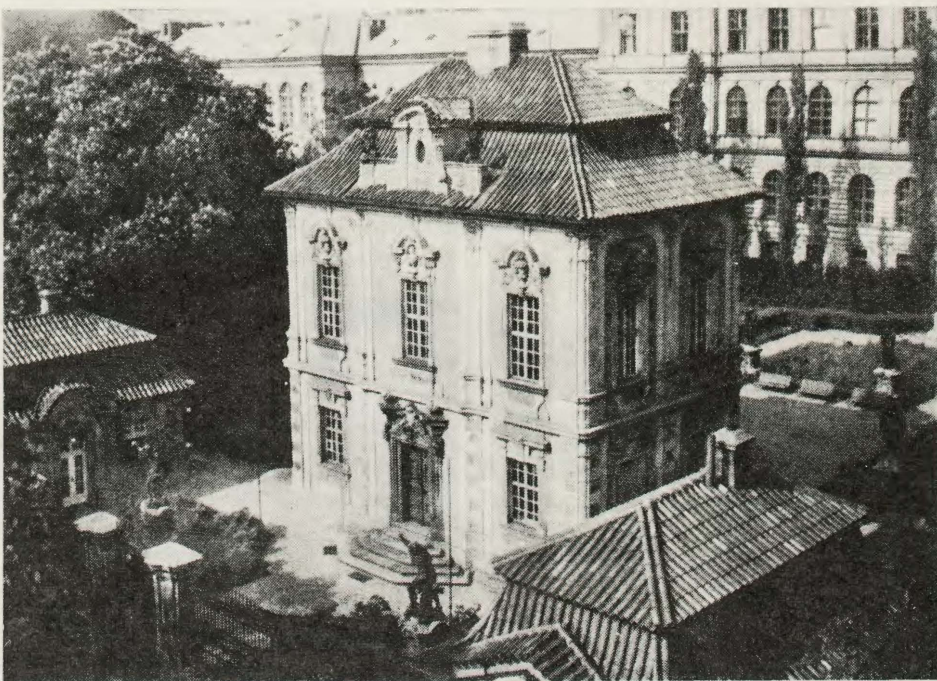
19)

THE VYŠEHRAD CEMETARY

VYŠEHRADSKÝ HRBITOV
PRAHA 2, VYŠEHRAD

Many giants of Czech musical culture found their final resting-place in the Vyšehrad Cemetery. In the central

vault, called Slavín, the remains of the singer Ema Destinnová, the violinist Jan Kubelík and the pianist Jan Heřman are preserved. From among the many musicians' graves we mention the tomb of Bedřich Smetana (opposite the Slavín) and that of Antonín Dvořák (in the arcades). There are also the graves of the composers Zdeněk Fibich and Otakar Ostrčil and of the violinists Josef Slavík, Josef Laub and František Ondříček.

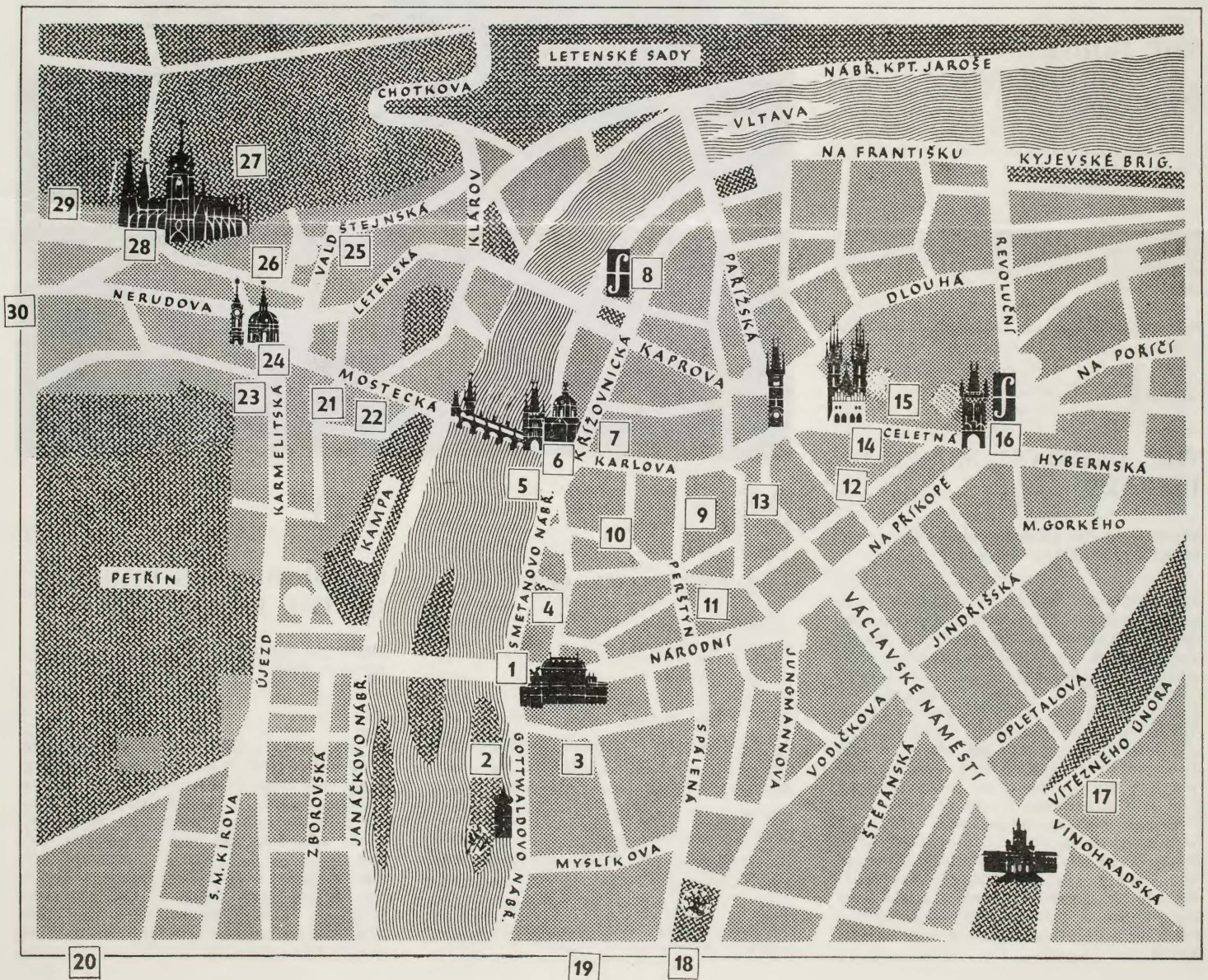


20)

VILLA BERTRAMKA

BERTRAMKA,
PRAHA 5, MOZARTOVA 169

The Villa Bertramka is one of the many links which connect Wolfgang Amadeus Mozart with Prague, for it was in this lovely country house that he spent the happiest days of his life. When we say country house we speak from the point of view of Mozart's time, for now the site is part of the south-western suburbs of Prague, but even so retains enough of its original charm. It is situated in a large garden which once included all the valley and ended in a vineyard founded by Carthusian monks in 1342. The first house was built there in the 16th century. It changed hands many times before Mozart's friends bought it. The buyer was Madame Josefina Dušková. This very beautiful lady was married to an excellent pianist and composer František Dušek, and they both met Wolfgang Amadeus Mozart in Salzburg. The house itself is built of stone and has kept much of its genuine style even to our days. It used to be a regular farm estate.





21)

THE HOUSE „AT THE GOLDEN UNICORN“

„U ZLATÉHO JEDNOROŽCE“,
PRAHA 1, LÁZEŇSKÁ UL. 11

The house „At the Golden Unicorn“ used to be a palace belonging successively to the Counts Waldstein and Auersperg. In 1796 Ludwig van Beethoven lived there.

22)

THE NATIONAL MUSEUM LIBRARY

NÁRODNÍ MUSEUM (HUDEBNÍ ODDĚLENÍ),
PRAHA 1, VELKOPŘEVORSKÉ NÁM.

The National Museum contains a very large library and a considerable part of this is musical, holding over 52 thousand volumes, mostly books dealing with music and the scores of outstanding composers. There are many hand-written scores which are quite unique in value. All the papers of several Czech composers are there, including those of the great admirer of Mozart, J. V. Tomášek, and J. J. Ryba. The most prized possession is the original script of the Czech National Anthem, which was composed as a song for a play, „Fidlovačka“ (The Cobbler's Fair), by František Škroup. The library also contains letters from Niccolò Paganini, Richard Wagner and many others. In the historical section there is a fine collection of old instruments.



23)

THE VRTBA PALACE

VRTBOVSKÝ PALÁC
PRAHA 1, KARMELITSKÁ 25

The Vrtba Palace with its beautiful garden, in which several famous Baroque statues by Matyáš Braun are situated, once belonged to the greatest Czech Renaissance composer, Kryštof Harant of Polžice, who was also a poet, sketcher and traveller. In 1621, together with other Czech noblemen, he was executed on Old Town Square for taking part in the rebellion against the Austrian Emperor.

24)

ST. NICHOLAS'S CHURCH OF THE LESSER TOWN

KOSTEL SV. MIKULÁŠE,
PRAHA 1, MALOSTRANSKÉ NÁM.

It was in this church that in the year 1791 a Requiem was sung for Wolfgang Amadeus Mozart, the most beloved of all composers. Great numbers of people came to the church where the Mass was read, and the Requiem, composed for the occasion by František Antonín Rösler (Rosetti), was performed by a hundred and twenty musicians. The solo was sung by Mme Josefina Dušková, once Mozart's hostess at her home, the Villa Bertramka. (See 20).

The church of St. Nicholas has always been known for music and as early as 1376 an organist is mentioned by name: a priest called Nicholas who must have been of some renown. Others of the masters of the organ were Baltazar Sixtides (1607) and František Xaver Bixi (1759), Jan Nepomuk Maýr and Josef Prokop.

The church is a masterpiece of Prague Baroque. It was built by Christopher Dienzenhofer and his son Killian Ignatius. The copula, covered with green copper, is one of the typical sights of the Lesser Town panorama. From the gallery right under this copula is to be found one of the most beautiful views of Prague and it is from there that the bells of the city are to be best heard.

25)

THE SALLA TERRENA OF THE WALDSTEIN PALACE

VALDŠTEJNSKÝ PALÁC,
PRAHA 1, VALDŠTEJNSKÉ NÁM. 4

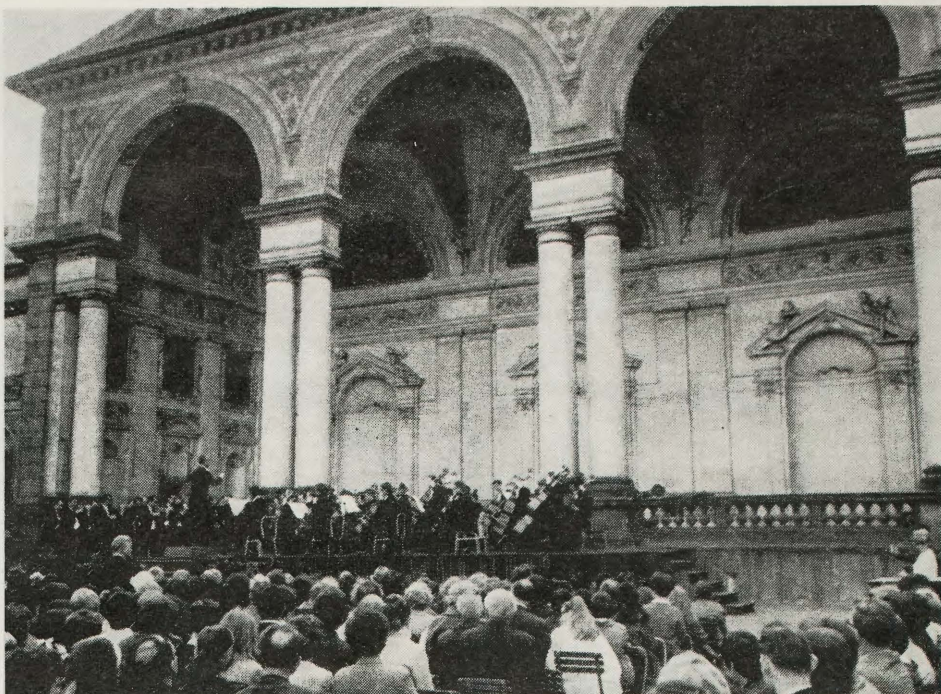
The Salla terrena of the Waldstein Palace in Prague is one of the most suitable places for open-air concerts. The palace was built by Albrecht Václav Eusebius Valdštýn or Waldstein, Duke of Friedland, an ambitious Czech nobleman. He was the Commander-in-Chief of the Austrian Army and the Emperor's favourite. He liked power and splendour. He bought the site of the palace with 23 houses, three gardens and a municipal brickyard on it. He had all this pulled down and asked Giovanni Marini, Bartolomeo Bianco and Andrea Specia to build him a palace there. This was done not only with splendour but in perfect taste. The garden is walled in and used to be decorated with many statues cast in bronze by Adriaen de Vries.

26)

THE THUN PALACE

THUNOVSKÝ PALÁC,
PRAHA 1, THUNOVSKÁ 14

The present British Embassy was the family palace of the Thuns, one of whom, Count Jan Josef, was Mozart's host during his first visit to Prague. He offered him a suite of rooms in his Small Palace (Sněmovní street, No. 172), and Mozart and his wife Constanze Weber spent some happy days there. The cembalo which Count Thun had specially placed in Mozart's room is now kept in a country house at Klášterec. The seclusion of the Small Palace, connected to the main building by a passageway across the court, was complete. Mozart's time was his own and in no way restricted by his considerate host's presence.



27)

THE DALIBORKA TOWER

PRAHA 1, HRADČANY, JIŘSKÁ UL.

This tower, which dates from the time of King Přemysl Otakar II, served as a prison in the castle. According to legend the knight Dalibor also spent several years here and is said to have played some kind of string instrument here. Dalibor is the hero of the opera of the same name by Bedřich Smetana — Dalibor.

28)

ST. VITUS' CATHEDRAL

KATEDRÁLA SV. VÍTA,
PRAHA 1, PRAŽSKÝ HRAD

St. Vitus' Cathedral has always been the centre of piety and reverence for all Bohemia. Its proximity to the Royal Castle, the Archbishop's See, and the coronations which took place there established its importance.

We can read that in 1416 an organist by the name of Prokop played the organ in the new Gothic Cathedral, an organ which seems already to have been in use in the old Romanesque church. Among the organists of the Cathedral is many a famous name. Pavel Mníšek of Muenichsberg, Frant. Turini, who was choirmaster in the reign of Rudolf II; F. Xavier Wenzelius, composer of church music, who in 1700 published a collection of five masses under the title of „Flores verni“; Fr. Xaver Bixi a member of a family of excellent musicians; Jan Ev. Antonín Koželuh; Jan N. Augustin Vitásek, an excellent musician trained by his father and František Dušek. Vitásek was also Director of the Organ School in Prague. Franz Liszt conducted there his famous Gran (Esztergom) Mass in 1856.

The Cathedral often shared its musicians with the Court as long as the Court remained in Prague. The times of its greatest glory were in the reign of Rudolf II (1576—1612). The munificence of that art-loving sovereign brought to his Court the best musicians of the day: Carolus Luyton, Philippe de Monte, Orlando di Lasso, Lambertus de Sayve, Wilhelm Formelis, Pawel de Winde, Jacques Renard, Jean de Castro and Hans Leo V. Hassler. That such a company must have been considered important may be seen from the fact that Jacobus Gallus took the post of organist at St. John's church in Prague in order to be near these great musicians. Prague and her artists profited greatly from this excellent company and in the work of Kryštof Harant of Polžice much of their influence can be traced. Unfortunately most of the work of this great master of polyphonic art was destroyed when his estates were confiscated and he himself beheaded (1621) for having taken part in the Rebellion of the Czech Estates.

The Cathedral of St. Vitus — the Third Courtyard of the Castle
B. Smetana's opera "Dalibor"
in a production of the National Theatre Ensemble in Prague



30)

THE STRAHOV MONASTERY

STRAHOVSKÝ KLÁŠTER,
PRAHA 1, POHOŘELEČ

In the year 1787 W. A. Mozart visited the Strahov church and its organ won his great admiration. On it he improvised his sonata, fragments of which were partly written down by a priest of Strahov, Herbert Lohmann.

Among the outstanding organists and choirmasters of this church were the composer Jan Lohelius Öhlschlägel and Bohumil Jan Dlabač, who became known by his work „Allgemeines historisches Künstler-Lexicon für Böhmen und zum

Teil für Mähren und Schlesien“. In the three volumes of this encyclopaedia he registered all dates referring to the lives and works of Czech musicians and masters of graphic art. It is one of the most interesting documents in this line of study.

Of the organists we should at least mention Jan Baptist Kuchař who was active there in 1790—1819. He was a great admirer of Mozart and was the first to arrange the piano scores of his operas.

In Strahov good sacred music was performed traditionally: in the archives of the Monastery (Premonstrate Order) we can see several thousands of remarkable scores, books about music and compositions of the 16th to 18th centuries.

A famous library in the Napoleonic style by Palliardi and Platzer contains 70 thousand volumes of which over a thousand are manuscripts. The halls of the library are richly ornamented by murals and stucco decorations.

29)

THE LORETO-CHURCH

PRAHA 1, HRADČANY, LORETÁNSKÉ NÁM.

From the musical point of view the attention is drawn by the carillon, which dates from 1694 and is still in use today. The church is a copy of the North Italian original, called Santa Casa of Loreto. The church treasure is worthy of notice.

Photographs:

M. Baptista, St. Maršál, T. Svoboda
Archives of the State Authority for the Care
of Monuments, Prague

Memorial Tablets to Musical Artists in Prague

Archangelskij A., Russian conductor and composer,
Máchova 2, Prague 2 — Vinohrady,
(He lived and died here)
Czech/Russian text, black marble (put up in 1924)

Beethoven, Ludwig van, composer,
Lázeňská 11, Prague 1 — the Lesser Town,
(He stayed here at the Inn of the Golden Unicorn in Feb. 1796)
Bronze relief, portrait, (O. Španiel, 1927)

Bendl Karel, composer of music,
Soukenická 14, Prague 1 — the New Town,
(He was born here on 16. 4. 1838)
Text, marble, (Singer of Czechoslovakia, 1938)
Gottwaldovo náměstí 16, Prague 1 — the New Town
Bronze plaque on the house of Hlahol, where he was choir-
master from 1865 to 1877.

Burian, Emil František, composer, conductor, dramatist,
Mozarteum, Jungmannova 30, Prague 1 — New Town,
Lunette of white marble (J. Pradler 1965) recalling his avant-
garde activity with the collective bearing his name.

Destinová (Kittlová) Ema, Czech singer,
Kateřinská 7, Prague 2 — New Town,
(Here she was born on 26. 2. 1878)
Text on a plaque of pink marble.

Dvořák Antonín, Dr. h.c., composer,
Žitná 14, Prague 2 — New Town,
(Here he lived and worked from 1877 and died in 1904)
Bronze bust (J. Mařatka 1920)

Fibich Zdeněk, composer,
Ostrovní 1, Prague 1 — New Town,
(Here he lived and worked from 1875 to 1895)
Marble plaque with text (P. Janák — F. Kysela, 1920)

Foerster Josef Bohuslav, Dr. h.c., composer,
Velkopřevorské náměstí 1, Prague 1 — the Lesser Town,
(He was born here on 30. 12. 1859)
Text on granite (1934)

Hašler Karel, composer of songs, operettas and revues, singer
and actor,
Na Zličově 33, Prague 5 — Zličov,
(He was born here on 30. 10. 1879)
Text on white marble (1947)

Hoffmann Karel, primarius of the Czech quartet, Rector of the
Conservatoire,
Mrázovka 25, Prague 5 — Smíchov
(He was born here on 12. 12. 1872)
Marble plaque with text (the Artists' Guild)

Chopin Fryderyk, composer,
Na příkopě 28, Prague 1 — New Town,
(In 1829 and 1830 he lived in the house which stood here)
Raised bronze relief (M. Durasová, 1960)

Ježek Jaroslav, composer,
Kaprova 10, Prague 1 — Old Town,
(Here he lived and worked)
Bronze bust (V. Vokálek), set up in 1957.

Knittl Karel, Professor of the Institute for the Education of
Organists,
Gottwaldovo náměstí 16, Prague 1 — New Town,
(Choirmaster with Hlahol in 1877—1890 and 1897—1903)
Bronze plaque on Hlahol's house.

Laub Ferdinand, Czech violinist,
Újezd 37, Prague 1 — Lesser Town,
(He was born here on 19. 1. 1832)
Bronze plaque with text (the Artists' Guild 1876, J. Fragner
1950)

Liszt Franz, Piano virtuoso and composer,
Uhelný trh 11 — Platýz, Prague 1 — Old Town,
[„From 1840 to 1846 this house rang with his playing“]
Head in white marble (H. Wichterlová 1962)

Mozart, Wolfgang Amadeus, composer,
Uhelný trh 1, Prague 1 — Old Town,
(He lived here in 1787)
Portrait in relief and plaque; white marble; (in its present
state T. Konstantinová-Amortová, 1956)

Nejedlý Vít, composer and conductor,
Dienzenhoferovy sady 1, Prague 5 — Smíchov,
(He was born here in 1912)
Bronze on marble (E. Famíra)

Novák Vítězslav, PhDr. h. c., composer,
Gottwaldovo náměstí 12, Prague 1 — New Town,
(Here he lived and worked from 1915 to 1949)
Head, bronze on white marble, (E. Kodet 1950)

Ondříček František, Czech violinist,
Nový Svět 25, Prague 1 — Hradčany,
(He was born here on 29th April, 1857)
Bronze raised relief portrait (J. Kavan 1937)

Ostrčil Otakar, composer and conductor,
Zborovská 38, Prague 5 — Smíchov,
(He lived here and created his works from 1897—1935)
Text on polished granite (F. Kysela 1939)

Smetana Bedřich, composer,
a) Staroměstské nám. 20, Prague 1 — Old Town,
(In August 1848 he opened a musical institute here)
Bronze plaque with text (1927),
b) Smetanovo náměstí 2, Prague 1 — Old Town,
(Here he created in 1863—69 The Bartered Bride, The
Little Bell, Czech Song, Dalibor)
Bronze text on marble (F. Kysela),
c) Gottwaldovo náměstí 16, Prague 1 — Old Town,
(Choirmaster of Hlahol in 1863)
Bronze plaque on Hlahol's house.

Škroup František, composer,
Myslíkova 13, Prague 1 — New Town,
(Here he composed in 1834, to the text by Tyl, the song „Where
is my home“, later the state hymn)
The music in relief on a stone plaque (B. Seeling 1887)

Talich Václav, Conductor of the Czech Philharmonic and of
the National Theatre,
Francouzská 78, Prague 10 — Vršovice,
(He lived here from 1918 to 1961)
Bronze plaque with text (1966)

Tomášek, Václav Jan, composer,
Tomášská 15, Prague 1 — Lesser Town,
(He lived here and died on 3. 4. 1850)
Text on plaque of white marble, (the Artists' Guild, 1874)

Třanovský — Tranoscius Jiří, composer of sacred hymns,
Malostranské nám. 25, Prague 1 — Malá Strana,
(lived in this house and was a master of St. Nicholas School
1611—1613)
Text, bronze memorial tablet — O. Eckert

Zelenka Ladislav, violoncellist of the Czech Quartet,
Mostecká 14, Prague 1 — Lesser Town,
(1881—1957, he lived here for many years)
Bronze bust on granite (Archalous 1960)

Zvonař, Josef Leopold, music theoretician, teacher and com-
poser,
Vodičkova 27, Prague 1 — New Town,
(He lived here and died on 23. 11. 1865)
White marble text (the Artists' Guild 1872)

The list of memorial plaques is from the prepared Cultural-
Historical Directory of M. Neutzler.

**PRA
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KON
CERT**

Czechoslovak
Concert
and Theatre Agency

PRAHA 1 —
MALÁ STRANA,
VALDŠTEJNSKÁ 10

Two Women at a Piano

A woman at a piano used to be rather more a subject for an artist than a creative phenomenon herself. Today the female virtuoso is no longer an exception on the concert stage and often she even takes upon herself the tasks of interpretation which, not long ago, were exclusively a male province because of the physical effort involved. One of the last-mentioned type of artists is

Dagmar Baloghová,

a foremost Czechoslovak pianist.

When she performed Prokofiev's 2nd Piano Concerto in Prague in 1961, her fellow-pianist Stépán wrote in the specialist journal „Hudební rozhledy": I do not know why this wonderful composition has not been played in Prague before. But it is obviously because it makes maximal and quite unimaginable demands upon the pianist... and it is difficult to imagine that such a fantastically difficult task would be undertaken by anyone else. Dagmar Baloghová's performance deserves the greatest admiration. Here she truly found her life task and also success. She met all the demands made by the composition outstandingly both on the artistic side and also the purely physical... The recording of the above-mentioned Prokofiev Concerto with the Czech Philharmonic on a Supraphon record was also enthusiastically praised abroad and Dagmar Baloghová's rendering as a whole was recognised as far more virile than all the other world recordings of this work. Her recording of Bartók's 1st Piano Concerto also aroused exceptional acclaim abroad: "... she renders Bartók with admirable brilliance in every aspect. In the lively passages of the secondary movements her strength is truly astounding." (Music and Musiciana, 1966/IX). Or: "... This Concerto is interpreted in a masterly manner by D. Baloghová, who is the artistic equal of Sandor Földes in this work. The Supraphon recording is indisputably better than the DGG or Vox recordings." (Luister 1966/XII). In the magazine „The Gramophone", 1966, No. 8, it states: "... in the piano part Dagmar Baloghová gives a marvellous and technically well-founded performance."

Dagmar Baloghová comes from a teacher's family and showed an intense interest in music in her early childhood. After finishing grammar school she began to study at the Prague Academy of Fine Arts, which she completed with honours. She successfully took part in



the Smetana Piano Contest during the Prague Spring and in the Chopin Contest in Warsaw. But although she has a strong affection for the romantics, her true world lies in the music of the 20th century. For this reason she is also one of the most devoted pioneers in the interpretation of contemporary works and for her services in this direction she has been awarded several times the Prize of the Union of Czechoslovak Composers. Dagmar Baloghová began to make herself known in Czech concert life even before she completed her studies and she has also gradually become known abroad too. Since her first appearance in Poland in 1955 she has also given concerts in the Soviet Union, Bulgaria, East Germany, West Germany and Austria. Apart from her activities as a soloist she also teaches as a senior lecturer in piano playing at the Academy of Fine Arts in Prague.

A pianist of world standards... A great concert — a great soloist... fantastic... unforgettable... fascinating... these are the superlatives used by foreign critics of the concerts of a further outstanding Czechoslovak woman pianist,

Valentina Kameníková

The artistic profile of Valentina Kameníková is also determined by the same two factors — concert and teaching activity. Those who attend her concerts give unconditional priority to the former, but those who know the results of her teaching work would be in a quandary. Valentina Kameníková, however sees both as her life work. Her first pupils are already having well-earned successes on concert stages, but she herself is still so far better known as a soloist, and besides this, pedagogical laurels are usually exclusive to the older generation and so Valentina Kameníková still has plenty of time in this direction.

She was born in the Soviet Union and first began to learn to play the piano at the Musical School for Exceptionally Talented Children in Odessa and later at the conservatory of the same place, where she became a teacher immediately after her successful graduation. In



1957 she went to Czechoslovakia after her husband and at present she is working in the Prague Conservatory. By the very character of her playing Mrs Kameníková reveals the teaching of the Soviet piano school. Her basic approach to interpretation is determined more by intensive lack of restraint than by reasoned consideration. She uses her outstanding technique without misgivings that perhaps in details something will not come out quite right. She began to give public concerts while she was still studying and today she has behind her a whole series of exceptional successes abroad. She has performed in Belgium, Denmark, Italy, East Germany, Poland, Switzerland and, of course, also in the Soviet Union. As the climax of her activity in mature Czech concert life she considers her participation in the Prague Spring festival in 1968, at which she performed Rakhmaninov's 1st Piano Concerto with the Czech Philharmonic under the direction of the famous negro conductor, Dean Dixon, which received truly triumphal acclaim both from the audience and the critics.

MIROSLAV ŠULC

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**Music news
from
Prague**

7 '70

Music news from Prague

Repertory of Czech Opera Theatres

1970[71

PRAGUE

OPERAS

FIBICH / Šárka
VOGEL / Hiawatha

War and Peace (PROKOFIEV), Les Contes d'Hoffmann, Die Meistersinger von Nürnberg

BALLETS

NEDBAL / Johnny's Tale

Corrida (BIZET-SHCHEDRIN), The Transfigured Night (SCHÖNBERG)

BRNO

OPERAS

BERKOVEC / The Inn "At the Stone Table"
BURIAN / Maryša
FIBICH / Šárka
JANÁČEK / The Cunning Little Vixen
MARTINŮ / The Three Wishes

Betrothal in a Monastery, Blood Wedding (SZOKOLAY), La Forza del Destino, Tannhäuser

BALLETS

Checkmate (BLISS), The Nutcracker Suite, American in Paris, Rhapsody in Blue, Seven Beauties (KARA KARAYEV)

ČESKÉ BUDĚJOVICE

OPERAS

SUCHOŇ / Krůtřava
Porgy and Bess, La Traviata

BALLETS

BUKOVÝ / Hiroshima
Polovtsian Dances (BORODIN), Masquerade (KHACHATURYAN)

LIBEREC

OPERAS

DVOŘÁK / The Jacobin
KOVAŘOVIC / The Dogheads
PAUER / Le Malade Imaginaire

Tiefland, La Muette de Portici, La Sonnambula, The Merry Wives of Windsor, La Bohème, Yekaterina Ismailowa (SHOSTAKOVICH)

OLOMOUC

OPERAS

DVOŘÁK / The Peasant a Rogue
JANÁČEK / The Cunning Little Vixen
Iolanthe, The Magic Flute, The Rake's Progress, La Forza del Destino (VERDI)

BALLETS

GREGOR / Vertigo
The Enchanted Toyshop (ROSSINI)

OPAVA

OPERAS

JANÁČEK / The Cunning Little Vixen
Carmen, Ruslan and Ludmila, The Gourd (LOGAR), The Flying Dutchman

BALLETS

Giselle, The Italian capriccio, Les Préludes

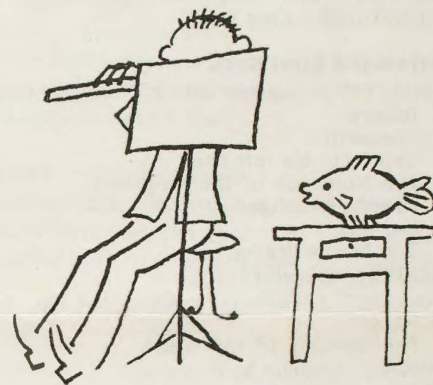
OSTRAVA

OPERAS

HURNÍK / Wise Men and Fools
Iphigenia in Aulis, The Court of Phantoms (MONIUSZKO), Yekaterina Ismailowa (SHOSTAKOVICH), Ballo in maschera, Tannhäuser

BALLET

Cinderella (PROKOFIEV)



The Ideal Critic

MARIE LUISA HLOBILOVÁ

PLZEŇ

OPERAS

DVOŘÁK / Rusalka
PAUER / Le Malade Imaginaire
SMETANA / The Kiss

Don Pasquale, Iphigenia in Aulis, Le Nozze di Figaro or Die Entführung aus dem Serail, Tosca, The Sorceress (TCHAIKOVSKY)

BALLETS

BURGHAEUSER / The Servant of Two Masters
Cinderella (PROKOFIEV)

ÚSTÍ NAD LABEM

OPERAS

DVOŘÁČEK / The isle of Aphrodite
Fidelio, Eugene Onegin, The Troubadour

BALLET

The Nutcracker Suite

Contemporary Music in the Repertory of Czech Orchestras

1970/71

CZECH PHILHARMONIC ORCHESTRA, PRAGUE

SYMPHONIC CONCERTS

BOŘKOVEC / Piano Concerto No. 2
JANÁČEK / Sinfonietta
JIRKO / Sonata for 14 wind instruments
and percussion
KALABIS / Concerto for Orchestra
MARTINŮ / Gilgamesh
Violoncello Concerto No. 1
NOVÁK / The Tempest
The Slovak Suite
Of Eternal Longing
Four ballads
OSTRČIL / Suite in C minor
SUK / Ripening
BARTÓK / The Miraculous Mandarin
HONEGGER / King David

CHAMBER CONCERTS

JANÁČEK / Quartet No. 2 "Confidential
Letters"
Concertino
Capriccio for left hand
The Notebook of the Vanished
Hradčany Songs
Sayings
The Lord's Prayer
JAROCH / Quartet No. 2
MARTINŮ / Violoncello Concerto No. 1
Nonet
The Opening of the Wells
NOVÁK / Quartet in D major
PAUER / Quartet No. 3
Nonet
ŘÍDKÝ / Nonet
SUK / Quartet in B flat major
PROKOFIEV / Quintet
The Ugly Duckling
SALINEN / Chorales
STRAVINSKY / Octet

THE CZECHOSLOVAK RADIO ORCHESTRA, PRAGUE

HAVELKA / Che Guevara
JANÁČEK / The Glagolitic Mass
JAROCH / Violin Concerto
MARTINŮ / Double Concerto
SUK / A Fairy-tale, Suite from "Radúz
and Mahulena"
BARTÓK / Cantata profana
Music for strings, percussion instru-
ments and celeste
HINDEMITH / Concert music for piano,
brass and harps
KODÁLY / Concerto for orchestra
STRAVINSKY / Monument for Gesualdo di
Venosa
Serenade in A major
SHOSTAKOVICH / Fifth Symphony

THE PRAGUE SYMPHONY ORCHESTRA, PRAGUE

BOŘKOVEC / Concerto grosso
BURGHAEUSER / Paths
DVOŘÁČEK / Sonatina for orchestra
FIŠER / Double
HAVELKA / Dance symphony
JANÁČEK / The Glagolitic Mass
MARTINŮ / The Frescoes of Piero della
Francesca
NOVÁK / Of Eternal Longing
SLAVICKÝ / Sinfonietta
SOMMER / Symphony for strings, piano
and percussion
SUK / Radúz and Mahulena
BARTÓK / Violin Concerto No. 2
BERIO / Nonès per orchestra
DALLAPICCOLA / Job
HONEGGER / Concertino for piano
IVES / Fourth Symphony
MADERNA / Oboe Concerto No. 2
MILHAUD / The Creation of the World
PROKOFIEV / Piano Concerto No. 5
Scythian Suite
SAUGET / Piano Concerto
STRAVINSKY / The Rite of Spring

PRAGUE CHAMBER ORCHESTRA

FIŠER / Chamber concerto for piano and
orchestra
PÁLENÍČEK / Concerto in C for piano and
orchestra
PELIKÁN / Tre movimenti
PETRASSI / Second Concerto for chamber
orchestra
RAVEL / Le Tombeau de Couperin

STATE PHILHARMONIC ORCHESTRA, BRNO

BLAŽEK / The Song of the Native Land
IŠTVAN / The Spell of Time
JANÁČEK / 2nd String Quartet: Confi-
dential Letters
KABELAČ / Hamlet Variations
KOHOUT / Symphony in F
KOHOUTEK / The Theatre of the World
KUKSA / Achilles and the Tortoise
KOŽELUHA / Configuratio
MARTINŮ / Double Concerto for 2 orches-
tras, piano and timpani
5th Symphony
NOVÁK / The Tempest
Pan
PALKOVSKÝ / IInd Symphony for large
orchestra
PETRŽELKA / Divertimento for wind
quintet
PIŇOS / Symphony Apollo 11
PODEŠVA / Vith Symphony
PODOLÁŇÍK / Chamber symphony No. 5
ŘEHOŘ / Ceremony for orchestra
ŘEZAČ / Return
SUK / Praga
ZOUHAR / Music for strings

BARTÓK / 4th String Quartet
Viola Concerto
BĚLINSKI / Concertant Symphony
HINDEMITH / Little Chamber Music
RAVEL / Quartet in F Major
ROUSSEL / Composition for orchestra
IIIRD Symphony
STRAVINSKY / Petrushka
SZYMANOWSKI / 2nd Violin Concerto
SHOSTAKOVICH / 1st Symphony
WEBERN / 6 pieces for orchestra

Double Concerto MARIE LUISA HLOBILOVÁ



STATE SYMPHONY ORCHESTRA, GOTTWALDOV

JANÁČEK / Taras Bulba
MARTINŮ / The Opening of the Wells
Symphony No. 5
SUCHOŇ / Rhapsody for piano
ŠTĚDRŇ / The Phantoms, symphonic
poem
BARTÓK / Concerto for piano
Concerto for orchestra
ENESCU / Rumanian Rhapsody
GERSHWIN / Rhapsody in Blue
HINDEMITH / The Painter Mathis
RAVEL / Daphnis and Cloe
STRAVINSKY / The Rite of Spring



Piano and pianissimo MARIE LUISA HLOBILOVÁ

KARLOVY VARY SYMPHONY ORCHESTRA

- JANÁČEK / Taras Bulba
 MÁCHA / Janinka Sings
 MARTINŮ / Concerto for violin and orchestra
 OSTRČIL / Ballad of the Dead Tailor and the Young Dancer
 SUK / Fantasy in G minor for violin and orchestra
 Praga
- BARTÓK / Concerto for piano and orchestra No. 1
 PROKOFIEV / Romeo and Juliet
 RAVEL / Ma Mère l'Oye
 STRAVINSKY / Symphony in C
 SHOSTAKOVICH / Concerto for violoncello and orchestra No. 2

MARIÁNSKÉ LÁZNĚ SYMPHONY ORCHESTRA

- DVOŘÁČEK / Morning Monologues
 HLÁVÁČ / Suite from the opera Inultus
 JEREMIÁŠ / Romance about Charles IV
 KREJČÍ / 14 variations
 OSTRČIL / Czech Ballad
 SUK / Phantasy for violin and orchestra
 STERNWALD / Symphonic picture
 ŽELEZNÝ / Concerto for violin and orchestra
- GERSHWIN / Concerto in F Major for piano and orchestra.
 Rhapsody in Blue
 HINDEMITH / Funeral music for viola and orchestra
 PROKOFIEV / Suite from the ballet Romeo and Juliet.
 Piano Concerto in D flat major
 RAVEL / Pavane pour l'infante morte.
 Piano concerto in G major
 THILMAN J. P. / Concerto piccolo for cembalo

MORAVIAN PHILHARMONIC ORCHESTRA, OLOMOUC

- JANÁČEK / Taras Bulba
 JAROCH / Fantasy for viola and orchestra
 KREJČÍ / 14 variations on national songs
 MARTINŮ / 3rd Symphony
- BARTÓK / 3rd Piano Concerto
 BRITTEN / Sea Interludes from the opera Peter Grimes
 PROKOFIEV / 3rd Symphony
 Scythian Suite
 RIVIER / Piano Concerto
 ROTA / Concerto for orchestra
 STRAVINSKY / Petrushka

STATE PHILHARMONIC ORCHESTRA, OSTRAVA

- CIKKER / Hommage à Beethoven
 ČOTEK / Concerto for 2 percussion instruments and orchestra
 EBEN / Vox clamantis
 GREGOR / Symphony of my town
 HARAŠTA / Polonin Dances
 HLOBIL / Philharmonic Concerto
 HRADIL / Beyond Ostravice
 MARTINŮ / Symphony No. 1
 NOVÁK / In the Tatras
 SOMMER / Concerto for strings, piano and timpani
 ŠTĚDRŮN / The Phantoms
- BARTÓK / Rhapsody for piano and orchestra
 BRITTEN / Spring Symphony
 KHACHATURYAN / Concerto for violin
 MAES / Partita for strings
 PROKOFIEV / Symphony
 RAVEL / La Valse
 STRAVINSKY / The Firebird
 SHOSTAKOVICH / Symphony No. 6

THE L. JANÁČEK CHAMBER ORCHESTRA, OSTRAVA

- GREGOR / Suite for strings
 JANÁČEK / Suite for strings
 ZÁMEČNÍK / Concerto for 11 string instruments
- CHEREPNIN / Chamber concerto for violin, flute and strings
 PROKOFIEV / Visions fugitives

THE CZECHOSLOVAK RADIO ORCHESTRA, PILSEN

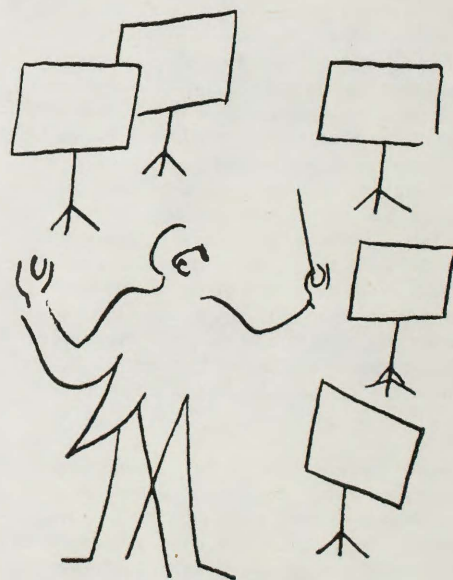
- BURGHAEUSER / Pastorale
 DEVÁTÝ / Concerto for 2 accordeons and orchestra
 HÁJEK / Three Symphonic Pictures
 HLAVÁČ / Suite from the opera "Inultus"
 KLUPÁK / Atlantis
 LUKÁŠ / Variations for piano and orchestra
 MÁLEK / Cantus Potatorum for male choir with brass and percussion
 MARTINŮ / Field Mass
 NOVÁK / Carmina Sulamitis
 SLIMÁČEK / Musica e canto for choir, speaker and orchestra
 SOMMER / Antigone — overture

- BLOCH / Concertino for violin solo, strings, piano and percussion
 D'INDY / Istar
 HONEGGER / Summer Pastorale
 KODÁLY / Variations on the folksong "Fly, bird"
 MAROS / Concerto for bassoon and orchestra
 PETROVICS / Sinfonia per archi
 RÄÄTS / Vth Symphony
 STRAVINSKY / The Flood — oratorio
 SHCHEDRIN / Chamber suite for 20 violins, harp, accordeon and 2 double basses

THE NORTH BOHEMIAN SYMPHONY ORCHESTRA, TEPLICE

- BOHÁČ / The Flowers of the Jasmine
 BŮŽEK / Chamber music
 FIŠER / 15 leaves from Dürer's Apocalypse
 FÖRSTER / Symphony No. 4 in C minor "Easter Symphony"
 HANUŠ / Song cycle to the verses of Kamil Bednář
 JIRKO / Piano Concerto
 JANÁČEK / Taras Bulba
 KABELÁČ / Euphemias mysterion
 MARTINŮ / Field Mass

- ORFF / Carmina burana
 PROKOFIEV / Romeo and Juliet
 RESPIGHI / Roman Fountains
 STRAVINSKY / The Firebird



Quintet of Silence MARIE LUISA HLOBILOVÁ



GRAMOPHONE RECORDS
AND
MUSICAL PUBLISHERS,
NATIONAL ENTERPRISE
PRAHA 1, PALACKÉHO 1

The immense development of sound-recording techniques has not threatened the traditional forms of concert life. The direct contact between the listener and the artist continues to be the basic principle of these forms. For concert activity — but also for the organisation of any mechanical recording — there must be the necessary written music at the disposal of the performers. For soloist chamber works this is relatively simple: for a small number of vocal or instrumental parts currently published or copied out music suffices.

The situation is otherwise in the case of compositions for large choral or instrumental ensembles. The simple score is obviously not sufficient for their performance: choral and instrumental material is necessary. The furnishing of this is very expensive; with many of the most often performed works — perhaps performed in several places at the same time — one complete set of material is not enough. There are basically two legal ways for those interested to get hold of such material: they can either buy it (if there exists a printed or otherwise duplicated edition) or they can borrow it. The second method is the most commonly used at present as it is the most convenient. Throughout the world there are institutions, mostly large publishing concerns, which deal professionally with the lending and hiring out of vocal material. The Supraphon National Enterprise is one of these. After a certain degree of development in the organisation of musical life in Czechoslovakia a list was drawn up of the material on works published by Supraphon or by former publishers whose production was taken over by Supraphon, all of which was concentrated in this enterprise. This now covers a fairly wide field of original Czech musical creativity, both orchestral and vocal-instrumental, in which the enterprise can and does serve the interests of Czechoslovak music both at home and abroad. These materials cover the classics — first and foremost A. Dvořák, B. Smetana, L. Janáček, J. Suk, V. Novák — as well as the works of old Czech masters and — to a much appreciated extent — the compositions of contemporary Czech authors. The materials for a whole series of compositions are constantly on the move as the interest in them — even outside Europe — is so great.

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