

that juxtaposed the compositions of J. Nešvera, P. I. Tchaikovsky, J. S. Bach (*Orchestral Suite No. 2 for Flute, String Orchestra and Harpsichord*) and G. F. Handel (*Concerto Grosso Op. 6 No. 11*).<sup>42</sup>

As far as concert frequency is concerned, *Žerotín's* choir and orchestra did well in comparison with their German counterparts in Olomouc and perhaps even with the *Musikverein* in Brno, but they were well behind the selected foreign institutions. Let us demonstrate this through a few examples. In the 1934–1935 season, *Žerotín* produced five large concerts, two chamber music concerts and ten one-off events.<sup>43</sup> In the same period, the *Musikverein* in Graz held 13 large concerts and four chamber music concerts,<sup>44</sup> the *Allgemeine Musikgesellschaft* in Basel produced 14 large orchestral concerts<sup>45</sup> and the Viennese *Singverein* put on 12 evening concerts and four repeats.<sup>46</sup>

As we have explained, the two societies in Olomouc operated independently, competed with each other and complemented each other in their programming. There is no historical evidence of there ever having been any cooperation between them.

## Conclusion

The musical societies of Olomouc were crucial movers of the local vocal-instrumental, symphonic and chamber music scene. They were central to the burgeoning Interwar musical culture in Olomouc. The activities of each society complemented those of the other so that in the course of one concert season, in which about ten large concerts were held, the local music lover was able to sample a diverse range of classical and modern music pieces. The German musical society focused on compositions of national descent. Its selection of contemporary music was largely modelled on the example of Vienna. The Czech musical society played an important role in promoting compositions of Czech provenance. Apart from works by the founders of Czech national music, it performed compositions of Czech modernists and other contemporary authors. Both societies struggled with shrinking audiences that increasingly preferred jazz and popular music and were not ready for contemporary music. These musical societies were also struggling financially because their activities were financed solely by membership fees and revenues from concerts. The societies were naturally limited by the vocal and instrumental capabilities of their members and conductors. By comparing the quantity of concerts put on by these societies and selected similar institutions in other countries, we have demonstrated that the Olomouc-based society did not match their Austrian, Swiss or British counterparts, all of which received state aid. On the other hand, as far as their repertoires were concerned, these societies were definitely up to the standards of the time, as one would expect in a traditional music city.

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<sup>42</sup> Ibid., 17.

<sup>43</sup> Ibid., 12–16.

<sup>44</sup> Kaufmann, *Eine bürgerliche*, 149.

<sup>45</sup> Morel, *Die Konzerte*, 93–96.

<sup>46</sup> Möser, *Der Singverein*, app.

## MusicOlomouc 2015 (Review by Martina Pudelová)

The MusicOlomouc festival is one of the youngest contemporary music festivals in the Czech Republic. Since it was founded in 2009, it has become a place where performers and fans of contemporary Czech and international music making can regularly meet up. Every year, the festival reaches an ever larger audience, and over time has managed to achieve a similar status as events of a similar type, such as festivals in Prague, Brno, Hradec Králové and Ostrava. This year's seventh annual MusicOlomouc, which took place on 20–29 April 2015 at the Palacký University Art Centre in Olomouc, offered seven concerts and brought both organisational and programme changes. The MusicOlomouc founder, previous programmer and director, Jan Vičar, handed his role over to his Olomouc colleague, the pianist and composer Marek Keprt. The new director's objective is to preserve the continuity of the now established festival, while also moving its programme concept forwards to more avant-garde creation which would ensure not only an Olomouc audience, but also a more specialised audience focused on contemporary avant-garde art music and marginal musical genres, including from abroad.

The festival's first concert was a piano recital by Marek Keprt, interestingly entitled *Oiseaux-Schwebung-Shine*. These three words: birds, trembling and shine capture both the musical and visual nature of the entire concert, in which besides two world premières from Czech composers, pieces by representatives of French, Austrian and Japanese music were also heard. The musical production was complemented by an extra visual element. Slowly moving images were projected onto variously coloured backgrounds in the darkened Corpus Christi Chapel. The first part of the programme linked the figure and music of O. Messiaen, with miniatures no. 1, 2 and 4 of the *Petite esquisses d'oiseaux* (1985) series representing the robin, blackbird and song thrush being played. The première performance of Markéta Dvořáková's *Mikropříběhy pro klavír* (2015) also included a piece with a bird theme entitled *Kos a kočka* (*The Blackbird and the Cat*). The other four miniatures, apart from their playful titles, were also characterised by a specific selection of notes – specific modes. Up to now, Keprt has focused as a pianist on interpreting the works of A. N. Scriabin. In Tristan Murail's composition *Cloches d'adieu, et un sourire* (1992), which is according to the composer a “musical commemoration” of Messiaen involving many allusions, Keprt was able to use the sound spectrum of the entire keyboard, with sound effects of aliquot stringing and a variable and contrasting dynamic of individual notes with chords. In his piece, *Les yeux clos II* (1988), the Japanese composer, Toru Takemitsu, was also inspired by Messiaen's music and also included the use of the sostenuto pedal. This technique is used to a greater extent in Gérard Pesson's *Ambre nous resterons* (2007), in which the performer held two notes with the middle pedal over the entire time, “reinvigorating” and distinguishing them following every heavier stroke of the keyboard. Keprt was able to capture this extended sound effect with ease. The evening concluded with a composition from the performer himself. The piece *V punčošná chvění v Rosnívá šáloBdění* (2015), which had its première performance, is based on a repeating five-note arrangement with the left hand, and thanks to changing melodic patterns with the other hand, ever new contexts are discovered and played out. In contrast, Keprt's four-movement *Květ vyškeblovaní se zhmotňuje na sněhu* (2006, 2015), is based on various harmonic models and pedal work.

This year's festival renewed the tradition of repeating at least one concert in various towns in the Olomouc Region. Marek Keprt's recital was subsequently performed in Zlaté Hory under

completely different acoustic conditions, resulting in a different overall sound. Compared to the sound and echoes carried in the Baroque chapel, the concert hall in the Franz Schubert Music School offered a great reduction in echo, but on the other hand a technically complex venue focused on delicate finger technique – e. g. Pesson's and Keprt's pieces sounded much clearer and bolder.

The subsequent two concerts played out on the edges of art music, minimalism, jazz and improvisation. The evening entitled *Difference and Repetition* was performed by ensemble SWOMP made up of the jazz musicians Michal Wróblewski (saxophone), Jan Přibíl (trumpet), Martin Opršál (marimba), Vlado Mičenko (double bass) and Kamil Slezák (drums). As well as the brass and wind instruments, the entire programme was dominated in terms of sound by the marimba, on which Opršál is able to create unexpected sounds through various playing techniques (from playing with a bow to “blowing” into the instrument). In harmony with the brass and wind instruments, and in harmony with the rhythmic sections, this created an unconventional musical experience. These performers play in a number of jazz ensembles and their inspiration in each other and mutual interplay was obvious in their final improvisation.

Duo Pavel Zlámal and George Cremaschi's concert entitled *Initial Music* was played in a similar spirit of improvisation and experimenting with the possibilities of the instruments. This particular evening was unique in terms of the festival programme in many regards. It was the first time ever that a MusicOlomouc concert had been played in the Jesuit College Atrium, which offers great acoustic potential. The partially open space is brilliant for spreading sounds and echoes on the one hand, and also particularly sensitive to the least noise on the other hand. The musicians, however, were able to positively exploit this deficiency and cleverly incorporated it in their music. The first half of the evening showcased Pavel Zlámal, who took turns on the clarinet, bass clarinet and saxophone. First of all, the première of Michal Nejtěk's clarinet piece, *Tasted Thoughts* (2015), was performed, followed by a selection of five pieces from Zlámal's extensive and unfinished series of compositions, *Way of Consideration* (2015). In this, he played as a performer of “unlimited possibilities”, who can not only manage circular breathing, but is also able to create the sound of a ticking clock on his instrument, and is also able to sound in places like a string ensemble, amongst other effects, something which the acoustics of the Atrium helped in creating. The piece, *Otvírač hlav*, demonstrated his unlimited to extreme compositional and interpretational approach, with the third section meant to play in silence, only “in the heads” of the audience. After the break, the double bassist with American roots, George Cremaschi joined Zlámal and together they created a literal musical tornado. They tested out the technical possibilities of playing the saxophone and double bass with the première of Peter Graham's piece *COAX for double bass and saxophone* (2015), and the event was rounded off with a final improvisation which demonstrated an incredible musical interaction between both performers, and also showing that they can play their instruments right up to the edge of apparent absurdity.

The second half of the festival was opened with a performance by the ensemble, Prague Modern, together with the soprano Irena Troupová. The concert was divided into three sections. The first one involved shorter pieces by Iannis Xenakis and György Kurtág in which David Danel's violin was particularly dominant. As a result of an unexpected change to the programme, the start of the evening was a little diffident, but this was immediately lost with the performance of Jiří Kadeřábek's melodrama *Milena* (2014). In this composition, inspired by the story of Milena Jesenská, not only did Irena Troupová give a fantastic performance, but so did the piano quartet given the role of story-teller as well as musical accompaniment. The concert undoubtedly reached a climax with the performance of Georg Friedrich Haas's *String Quartet No. 5*, for which the audience moved from the Chapel to the space of the darker Atrium. The musicians were arranged in the corners of the room and the audience were able to dissolve into the dark

background on randomly positioned seats, absorbing individual notes and also the homogenous sound of all the string instruments. The performance of this piece was without doubt another of the festival's highlights.

Playing with dark and light, as well as “flowing” notes was also a feature of the next concert, for which electronics were also used for the first time at this year's festival. The violinist David Danel accompanied by Jan Trojan's sound projection performed Luigi Nono's world-famous piece, *La Lontananza Nostalgica Utopica Futura* (1988/89) for the first time to an Olomouc audience. Danel walked through the Atrium amongst the audience using variously positioned stands lit up only by small lamps. Both musicians demonstrated great freedom in their performance of the piece, complementing and responding to one other. The recording with which Trojan “guided” Danel's performance in both a musical and spatial sense, was created in collaboration with exceptional artists – the solo section was played by Gidon Kremer along with L. Nono and S. Gubajdulina. Although the violin section is fixed in terms of notes, the final sound of the piece always depends on the mutual co-ordination of both performers, and to a certain extent chance also plays its part.

The festival's penultimate concert, which included besides compositions by G. Ligeti, Marie Porten and Roxanna Panufnik, also the recently written pieces of Czech composers (Ivo Medek, Petra Machková, Peter Graham, Sára Medková, and Miloš Orson Štědroň), was an all-woman performance. Members of Brno's Isha trio: the singer Lucie Rozsnyó, the flautist Kristina Vaculová and the pianist Sára Medková proved themselves not only as soloists but also as a wonderful ensemble. The evening began and ended with Ivo Medek's series *Ancient Stories* (2010) and *New Ancient Stories* (2014). The use of a prepared piano, various techniques of flute playing and traditional singing, speaking, laughter, whispering and shouting, together with careful choreography, all contributed to the concert's richness of sound and timbre.

The festival's highlight, announced firmly in advance, was meant to be a performance by the Austrian ensemble, Österreichisches Ensemble für Neue Musik, with a history dating back almost forty years, and this was undoubtedly the case. The group performed in the chamber formation of Theodor Burkali (clarinet), Ivana Pristasova (violin), Peter Sigl (cello) and Nora Skuta (piano), and they showed the Olomouc audience how to “do” contemporary music – composing and performing it abroad. During the evening's first piece, Johannes Maria Staud's *Lagrein* (2008), it became apparent to the entire audience that it was going to be an incredible musical experience. This was followed by G. F. Haas's piece, *de terrae fine* (2001) for solo violin. In this almost twenty-minute composition, Pristasova stunningly demonstrated various methods of playing the violin, with a boldly contrasting dynamic and nature to individual sections which in places created the impression that the violin was holding a dialogue with itself. The first half of the concert ended with Bernhard Gander's *schlechtecharakterstücke* (2008), which played out negative characteristics: greed, envy and avarice. This in places aggressive work used a number of unconventional instrumental playing techniques (e. g. hammer on the piano, con legno bow playing) including various scratching and squeaking noises which in places almost gave an impression of an unpleasant, although deliberate, performance. The final composition of the evening and the whole festival was Helmut Lachenmann's *Allegro sostenuto*. This piece for clarinet, cello and piano was undoubtedly one of the most difficult for the audience to appear in the festival. It was as if this piece was meant to demonstrate in which direction future years of the festival would be taking under its new management.

The Olomouc audience is often said to be very conservative. We could discuss for some time why this is the case, and whether it is even true. The city's musical life should not be adapted and “restricted” according to the alleged preferences of the audience, but instead a sufficiently wide range of musical production should be created. This year, MusicOlomouc 2015 was able

to attract not only Olomouc university students, but also a number of audience members from across the country. We can but hope that this programme shift to more avant-garde production will be able to attract more fans of contemporary and international music-making.

## Czech Summaries

### **Songs Composed by Władysław Żeleński to the Lyrics of the *Manuscript of Dvůr Králové***

#### **Písně Władysława Żeleńskiego komponované na texty *Rukopisu královédvorského***

Mateusz Andrzejewski

V souvislosti se svým dílem *Patero zpěvů z Rukopisu královédvorského* skladatel Władysław Żeleński zmiňoval jistý "slovanský element". Na základě této teze autor studie zkoumá vztah uvedeného hudebního díla se Slovanou myšlenkou. Představuje Želeňského písně ve světle slavjanofilství a sporu o Rukopisy; analyzuje je v kontextu raných hudebních zpracování známého literárního falza.

### **The Reception of Leoš Janáček's Output in Poland in the 19<sup>th</sup> and 20<sup>th</sup> Centuries (up until 1956)**

#### **Recepcje díla Leoše Janáčka v Polsku v 19. a 20. století (do roku 1956)**

Magdalena Dziadek

Studie zkoumá přítomnost díla i osobnosti Leoše Janáčka v polském hudebním životě. S pomocí nově objevených faktů vysvětluje Janáčkův zájem o Polsko a jeho kulturu. Zařazování Janáčkových skladeb do dramaturgie polské opery stejně jako do koncertního repertoáru autorka interpretuje jako součást širšího společensko-politického kontextu, jejímž cílem bylo utvrzování polsko-českých vztahů (včetně polské recepcje Slovanou myšlenky). Autorka se dále zabývá vlivem uměleckých idejí převažujících v západní Evropě (zvláště ve Vídni a v Berlíně) na polský způsob porozumění Janáčkově hudbě.

### **Ottavio Tronsarelli e la *Catena d'Adone* fra morte di Marino e messa all'indice del poema**

#### **Ottavio Tronsarelli a *Catena d'Adone* mezi Marinovou smrtí a zařazením na seznam zakázaných knih**

Roberto Gigliucci

Studie se zabývá operou *La catena d'Adone* libretisty Ottavia Tronsarelliho a skladatele Domenica Mazzocchiho (1626, Řím). Analýza je zaměřena na život a dílo libretisty; dále na provedení a tisk libreta a partitury. Zvláštní pozornost je věnována specifické historické a kulturní situaci opery tehdejšího římského prostředí mezi Marinovou smrtí a církevním odsouzením jeho básně Adone. Autor studie podrobně analyzuje vztah uvedené básně a Tronsarelliho libreta, přičemž ukazuje vzájemné rozdíly a zdůrazňuje funkce Tronsarelliho a Mazzocchiho uměleckého záměru.