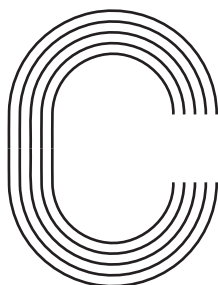


CZECH
MUSIC
GUIDE



CZECH

MUSIC

GUIDE



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EDITORIAL **NOTE**

The Czech Music Guide presents an actual panorama of contemporary Czech music life with a short overview of history. It has been produced for everyone who is interested - from the specialist and scholarly to the active and practical - to understand Czech music culture and its milieu.

ABOUT THE CZECH REPUBLIC

The Czech Republic is a landlocked country with a territory of 78 865 m² lying in the centre of Europe. The country has borders with Poland, Germany, Austria and Slovakia, and is currently divided into 14 regions. Since 2004 the CR has been a member of the EU. At the end of 2009, there were 10. 5 million people living in the CR aged 0-14: ca. 1 488 thousand, 15-64: 7 425 thousand, 65+: 1 578 thousand. The capital is Prague with a population of approximately 1 249 thousand. A resident is a person who has a place of abode in the CR for 183 days or more during the year; residents have a full duty status in the CR. The history of the Czech state goes back to the 9th Century (Greater Moravia) and the 10th Century (the first Bohemian State). Historically, its periods of greatest political influence and cultural flowering were in the 13th and 14th Centuries (the last Premyslids, Charles IV) and in the 16th Century (Rudolf II). After centuries of rule as provinces of the Habsburg Empire (from 1620), Bohemia and Moravia became an independent national state (with Slovakia) in 1918 as Czechoslovakia. Between the two world wars Czechoslovakia was a democratic state with a highly developed economy. The communist period started in 1948. In 1989 Czechoslovakia changed its political regime. In 1993 the country was peacefully divided into two independent states: the Czech Republic and Slovakia. Václav Havel was the first president of the new Czech state. The current (i.e. 2011) president is Václav Klaus. The GDP per capita in CZK was 361 986 in 2010 (exchange rate EUR 1 = 24.5 CZK), the inflation rate was 1.5% in 2010. The Czech income tax rate for individual's income in 2010 was a flat 15% rate. The corporate tax was 19% in 2010. Pension and investment funds pay 5% corporate tax, the rate of corporation tax was 45% in 1992 as compared to the present rate of 19%.

The minimum wage was 8,000 CZK in 2010, the average monthly wage was 25. 803 CZK, but only 22, 233 in the cultural sector. The rate of unemployment was ca 9,6% in 2010.

The cultural sector is administered by the Ministry of Culture, and non-profit organisations play an important role. Since 1989 the latter have taken the form of civil associations, non-profit companies, endowment funds, and church legal entities involved in the provision of educational and cultural services, the majority of them are civil associations. In 1996, The Forum 2000 was founded as a joint initiative of Czech President Václav Havel, Japanese philanthropist Yohei Sasakawa, and Nobel Peace Prize laureate Elie Wiesel in Prague. Since 2000, the Forum 2000 Foundation has been supporting the international NGO Market.

Approximately 15% of the population has a university education and the proportion is growing. The number of households directly connected to the Internet is rising dramatically. In 2010, it was 49,2%; 94,6% of households use mobile phones (active SIM cards).

Note:

Recommended information sources:

www.czso.cz, <http://www.culturalpolicies.net>,

www.economywatch.com, www.worldwide-tax.com



A SHORT HISTORY OF MUSIC

THE MIDDLE AGES (CA 850-1440)

In the period of the Middle Ages (ca 850-1440) the liturgical Gregorian Chant began to spread into the region in the later 9th Century. In 1363 the first Prague Archbishop Arnošt of Pardubice (+1364) ordered the compilation of existing plainchant repertory (the *Gradual of Arnošt of Pardubice*). The best known Czech songs of this period were *Hospodine, pomiluj ny/Lord, Have Mercy on us* originally based on an old Slavonic text and from the 10/11th Centuries, *Svatý Václave, vévodo české země/Saint Wenceslas, Duke of the Bohemian Land*, *Buóh všemohúci/ God Almighty* and *Jezu kriste, ščedry kněže/ Jesu Christ, Generous Prince*. Latin sacred cantiones were translated into Czech; lays were a well-known form of strophic song, for example *O Maria, Matko Božie/Oh, Mary, Mother of God*. The existence of secular music has been documented from the 13th Century. Many German minnesingers were present at the royal court of the last Premyslid monarchs and their successors the Luxembourgs (13th and 14th centuries). The famous French composer and poet *Guillaume de Machaut* (+1377) spent some time in the service of King John of Luxemburg. Only the texts of the celebrated love songs of courtly type - *Dřevo se listem odievá/Trees Are Putting on leaves* and what is known as the *Song of Závís Jišt mne vše radost ostává/All My Joy is Waning* have come down to us. Liturgical polyphony and polytextual motets were performed in 13th and 14th Centuries. The fifteen-year *Hussite Period* (1419-34) of religious conflict and civil war had a serious impact on musical culture in the Bohemian Lands. The Gregorian Chant was translated into Czech (*Jistebnice Hymnbook*, ca 1420) and there were many monophonic songs about current political events.

THE RENAISSANCE

The period of the Renaissance in the Bohemian Lands (ca 1440-1620) was marked by religious reform and the controversies surrounding it, and brought various changes in liturgical and sacred singing (in the Czech language). The musical styles of Renaissance reached the country from the middle of 15th Century.

The best known Czech composer of this period was the nobleman and Rudolfine courtier and Protestant convert *Kryštof Harant of Polžice and Bezdržice* (executed 1621) with his motet *Maria Kron and Missa super Dolorosi martyri*.

Many graduals and hymnbooks have survived from the period, for example the *Franus Hymnbook*, the *Gradual from Chrudim*, the *Szamotouly Hymnbook*, the *Strahov Codex* and the *Codex Specialnik*.

THE BAROQUE

The Baroque period in the Bohemian Lands (ca 1620-1740) was moulded by the political and social changes that followed the defeat of the Revolt of the Estates at the Battle of the White Mountain in 1620. There were large-scale confiscations of property and the forced re-catholicisation of the population resulted in mass emigration, including the departure of many intellectuals (such as Jan Ámos Komenský/Comenius) and artists. The royal court was moved to Vienna.

The new musical style began to penetrate into the Bohemian Lands at the end of the 17th Century, especially through the import of Italian music.

The first important Czech composer of the Baroque era was *Adam Michna of Otradovice* (+ 1676, *Česká mariánská muzika/Czech Music in Honour of the Virgin, Loutna česká/The Czech Lute e.o.*), and he was followed by the trumpet player and Kapellmeister in Olomouc Pavel Josef Vejvanovský (+1693). The most important composers of the Bohemian Baroque were *Jan Dismas Zelenka*, who lived in Prague and Dresden (+1745, Latin school drama *Sub olea pacis et palma virtutis, six Lamentationes Jeremiae prophetae e.o.*) and *Bohuslav Matěj Černoohorský* (+1742) who lived in Prague and later in Italy.

Opera reached the Bohemian Lands from Italy at the beginning of the 17th Century. The Prague production of court composer *Johann J. Fux's Constanza e Fortezza* presented for the coronation of the Emperor Charles VI as King of Bohemia in 1723, was considered to be an extra-

ordinary event involving more than 300 performers. In 1713, the Prague burghers founded the Music Academy. At the beginning of 1720s J. A. Questenberg established and cultivated an opera in his castle in Jaroměřice nad Rokytnou. The first known Czech opera (originally sung in Italian but afterwards in Czech) *L'origine di Jaromeriz in Moravia*, by František Václav Miča (1694–1744) was performed here in 1730. Opera was cultivated in many other noble and Episcopal residences (in Kroměříž, Jánský Vrch by Javorník, Roudnice nad Labem, Kuks). The Prague impresarios expanded their activities to other centres such as Dresden, Leipzig, and Hamburg. The first Prague opera entrepreneur was Giovanni F. Sartorio (1702–5); others included for example Angelo Mingotti, who started in 1732 in Brno in the *New Town Theatre*. *The Theatre v Kotcích* was opened in Prague, and provided a venue for operas by Josef Mysliveček (1737–81), for example. Prague's other new theatre funded by Count František A. Nostitz was opened in 1783 and sold to the Bohemian Estates in 1798 (*The Estates Theatre*).

CLASSICISM

What is known as Bohemian Classicism (ca 1750–1810) was exceptionally important for music throughout Europe, since at this period many talented and well-trained musicians from Bohemia went to major European centres of culture and rose to influential positions there. This trend was closely related to the high quality of rural schools and systematic education provided by the Jesuits and Piarists in the Bohemian lands. The War of the Austrian Succession, when the Bohemian Lands became a battlefield, caused widespread emigration. Important composers of the era include the following: František Ignác Tůma (1704–74) who settled in Vienna before 1729, and was well known especially for his church compositions; the violin virtuoso and composer František Benda (1709–88) who worked from 1733 at the royal Prussian court in Berlin; his brother Jiří Antonín Benda (1722–95) who was famous particularly for his stage melodramas and singspiel; the violinist and composer Jan Václav Stamic (Stamitz, 1717–58) who settled at the court in Mannheim where he built up an orchestra of good reputation, founded what is known as the “Mannheim School” and pioneered Classicist style; Antonín Rejcha (1770–1836), who worked in Bonn, Hamburg and Vienna and was appointed professor at the Paris Conservatory (1818) where he taught many famous composers (Berlioz, Gounod, Liszt, Franck).

Operatic Life

Josef Mysliveček (1737–81) composed for leading Italian opera theatres in Milan, Rome and Naples. His operas and oratorio works were very popular and much admired. Mozart's operas *Die Entführung aus dem Serail*, *La nozze di Figaro*, *Don Giovanni* and *Tito* were staged in The Estates Theatre. The first opera performed in Czech translation was the *Magic Flute* at the *Theatre U Hybernů* in 1794. Starting in 1780 the German theatre companies presented Italian repertoire in German translation or original singspiels and serious operas. *The Estates Theatre* (earlier the *Nostitz Theatre*) was the main Prague opera house until the opening of the *National Theatre* in 1883, the second was the *New Town Theatre*.

ROMANTICISM/NATIONAL MUSIC

The first phase of this period (ca 1810–60)

was associated with the Czech national revival and search for a distinct national style in music. The conductor and composer František Škroup (1801–62) wrote the song *Kde domov můj/Where is My Home* (1834), which was later to become the Czech national anthem. This was also a time when the institutional structure of Czech music life (the *Conservatory* in 1811, the *Union of Musical Artists* in 1803) was established. Many famous foreign composers visited or worked in Bohemia, especially Prague (C. M. von Weber as a conductor in 1813–16, N. Paganini, C. Schumann, H. Berlioz, and F. Liszt made a tour to Prague). Among the most important Czech composers of the day was pianist Václav Jan Tomášek (1774–1850), and the country's most famous violin virtuoso Jan Slavík (1806–33).

Public Music Life after 1860

Folklore

The authentic folk music of the Czech Lands can be divided into two areas – Bohemian and Moravian. Moravian folk music is often defined as the eastern, originally vocal type, while the folk music of Bohemia is more instrumental and akin to the music of Austria and Germany. Elite Baroque and Classicist music also influenced the folk tradition. During the 19th Century there was increasing cross-fertilization between country and urban folk culture and popular composed music. The folk music of Moravia and Silesia is closely related to the music of Slovakia, Hungary and Poland. The structure of the melody is

more archaic (modal, asymmetric, with irregular rhythm). At the beginning of the 20th Century, “gypsy” bands in Moravia spread the new Hungarian style with an emphasis on solo virtuosity. *Dance songs* make up a large part of the repertoire in both Bohemia and Moravia. In Bohemia there are particularly distinctive folk culture regions in the South and West (Chodsko and Blata) with a tradition of bagpipe music. Other areas with a pronounced musical identity are Horácko with its fiddle bands on the Bohemian-Moravia border, Slovácko in the South-East, Wallachia at the North and the Haná in Central Moravia. Silesia and Lachia were for centuries under the influence of Polish folk music and so differ from the rest of Moravia.

The first known collectors of folksongs appeared in the later 18th Century. What was called the *Gubernial collection* organised in 1819 provided the first serious stimulus for more systematic collection of folk music. *František Sušil*, *František Bartoš* and *Leoš Janáček* made the most important collections, which from the beginning of the 20th century have included sound recordings (made by *Otakar Zich*, *František Pospíšil*, *Leoš Janáček* and others). In 1895, the folklore of the Czech lands was presented at the *Czechoslovak Ethnographic Exhibition* in Prague.

Opera

The period after 1860 shows concentration on the genre of opera, which was considered to be apogee of modern and prestigious national art. In 1862 the *Prozatímní divadlo/Provisional Theatre* was opened in Prague, and the *National Theatre* was built in the years 1868–81 (re-opened in 1883). German opera production continued to be served by the *Stavovské divadlo/The Estates Theatre* where Mozart’s operas *Don Giovanni* and *La Clemenza di Tito* had premiered. The *Zemské divadlo/Landestheater* was opened in 1861. From 1888 to 1945, the important *Nové německé divadlo/New German Theatre*, today the *Státní opera/The State Opera* was playing in Prague. After 1860, Czech opera companies developed outside the Prague as well (in Pilsen from 1868, in Brno from 1884).

Orchestras, Chamber Music and Choirs

The oldest Czech orchestras were founded in the Czech spas Teplice/Schönau and Karlovy Vary/Karlsbad (in 1831 and 1834). In Prague, Bedřich Smetana with the *Orchestra of the Provisional*

Theatre introduced public philharmonic concerts in 1868. The *Czech Philharmonic Orchestra* in Rudolfinum began its history in 1896 with a gala concert conducted by Antonín Dvořák. Chamber music had previously been performed mainly in private settings, but public chamber concerts were organised from 1876 by the Prague *Kammermusikverein/Association for Chamber Music* and from 1894 by the *Český spolek pro komorní hudbu/Czech Association for Chamber Music*. In 1861 have been founded the Czech choral society *Hlahol*, in 1860 the *Beseda brněnská/the Brno Association* in Brno, and in 1880 the *Žerotín Choir* in Olomouc.

All these, our oldest orchestras and choirs, still exist today. In 1863 the *Umělecká beseda/The Arts Association* in Prague was formed. Its foundation *Hudební matice/Music Foundation* financed the publication of many works by Czech composers, mostly in the form of popular piano arrangements. The structure of public music life was established.

Top Composers of Czech national Music in the 19th Century

Smetana, Dvořák, Fibich

The formation of so-called “national schools” or “national music” was a phenomenon peculiar to the era of Romanticism, Late Romanticism and the beginning of the 20th Century in Europe. Styles and themes in the arts were often inspired by real or constructed folk tradition and by a



B. Smetana / by M. Švabinský



A. Dvořák



Z. Fibich

national cultural and political needs to find and celebrate historical roots.

Bedřich Smetana (1824–84) and *Antonín Dvořák* (1841–1904) are the two best-known Czech composers of this generation. Smetana's most enduring works include his cycle of symphonic poems *Má vlast/My Country* (1874–79), and his two string quartets: No. 1 *Z mého života/From My Life* E minor, No. 2 in D minor; his most famous operas include *Prodaná nevěsta/The Bartered Bride* (1866), *Dalibor* (1868), and *Hučička/The Kiss* (1876), and among his piano compositions *České tance/Czech Dances* and the cycle *Rêves/Dreams* are particularly well-known.

Antonín Dvořák is famous for his 9 symphonies, especially the 7th–9th (*From the New World*), the *Cello Concerto B minor*, the cycle *Slavonic Dances* (1878), *Gypsy and Love Songs*, *Stabat mater*, his *Requiem*, and the best-known among his operas is *Rusalka* (1901).

The third famous composer of this era was the Prague composer *Zdeněk Fibich* (1850–1900), whose choice of themes was more universal and orientated to the overall European tradition. His original creative contribution was primarily in the genre of melodrama (trilogy *Hippodamia* (1893)) and in music for piano, especially *Nálady, dojmy, upomínky/Moods, Impressions and Reminiscences* (1892–98) inspired by his personal love experience.

Top Performers of the 2nd half of 19th Century and Turn of the Century

The top performers of string instruments in the later 19th century and at the turn of the century were the violinists *Ferdinand Laub* (1832–75), *František Ondříček* (1857–1922) and the first performer of the Dvořák *Cello Concerto in B Minor*, cellist *Hanuš Wihan* (1855–1920). The ensemble *Czech Quartet* (1892–1933) became a model for many other chamber string groups established



E. Destinn

at the turn of the century and later. The best Czech singers were the sopranos *Teresa Stolz* (1834–1902), who was a close friend of Verdi, and *Emmy Destinn* (1878–1930), and the tenors *Karel (Carl) Burian* (1870–1924) and *Otakar Mařák* (1872–1939). The private singing school of *František Pivoda* (1824–98) trained many leading Czech and foreign operatic singers.

In 1883 in Olomouc and later in the 1885–86 season the young *Gustav Mahler* (1860–1911) worked as a conductor at the Prague German Opera, which in the period 1885–1910 was directed by the excellent *Angelo Neumann* (1838–1910). After Neumann's death, *Alexander von Zemlinsky* (1872–1941) continued in his famous repertoire tradition (especially works by R. Wagner, A. Schoenberg) up to the year 1927.

THE PERIOD 1890–1945

The period 1890–1945 was culturally very dynamic. In music it was an era of late Romanticism and emergent Modernism with a strong process of individualization in composing styles.

Top Czech Composers of the Period

Leoš Janáček (1854–1928), who was born in North Moravia and lived in Brno, Prague, Leipzig and Vienna, was the leading Czech composer of this period. His individual composing style influenced many Czech and Moravian composers. He is particularly well-known for his operas *Její pastorkyňa/Jenůfa* (1903), *Káťa Kabanová* (1921), *Příhody lišky Bystroušky/The Cunning Little*

Vixen (1923), *Věc Makropulos/The Makropulos Case* (1925), and *Z mrtvého domu/From the House of the Dead* (1928), which are part of the core repertoire of many prominent opera companies around the world. Of his chamber works, his two brilliant string quartets (1923, 1928), the piano *Sonata 1.X. 1905*, the cycle *V Mlhách/In the Mists* (1912), and the song cycle *Zápisník zmizelého/The Wandering Madman* (1922) have proved most attractive to performers, of his orchestral and choral works the best known are *Glagolská mše/Glagolitic Mass* (1926) and *Taras Bulba* (1916). He was also a very important choirmaster, teacher and organiser of music life especially in Brno.

Another notable Czech composer of the period was *Josef Suk* (1874–1935), who for many years played the violin in the *Czech Quartet*. International interest has focused on his famous orchestral Late Romantic cycles *Asrael* (1906), *Pohádka léta/A Summer Tale* (1909), *Zrání/The Ripening* (1917) and *The Epilogue* (1932). His symphonic poem *Radúz and Mahulena* (1899) and piano cycle *Životem a snem/Things Lived and Dreamt* are also frequently performed.

The earlier phase of the career of *Bohuslav Martinů* (1890–1959) falls into the interwar period. His best-known works of this time are the surrealist opera *Julietta aneb snář/Julietta or the Book of Dream* composed in France (1936–37), the sung ballet *Špalíček/The Chapbook*

(1932/40) and the opera-ballet *Hry o Marii/The Miracles of Mary* (1932–34).

Composer, choirmaster, music theorist and teacher *Josef Bohuslav Foerster* (1859–1951) is still waiting to be discovered by the international music world, although his *Stabat mater* has been revived in Czech concert life and his opera *Eva* staged in 2004 at a festival in Great Britain.

The works of composer and pianist *Vítězslav Novák* (1870–1949) are in a similar situation. Some of his symphonic poems, for example *O věčné touze/ The Eternal Longing* (1904), and *V Tatrách/ In the Tatras* (1902, revised 1907), and such song cycles as *Melancholické písně o lásce/Melancholic Songs about Love* (1906), and cantatas such as *Bouře/The Storm* are among the most beautiful music of the Late Romanticism and Impressionism. Further important composers of this generation and different styles include for example the Expressionists *Ladislav Vycpálek* (1882–1969), *Otakar Jeremiáš* (1892–1962) and *Karel Boleslav Jirák* (1892–1972), the Neo-Classical *Pavel Bořkovec* (1894–1972), the versatile *Emil František Burian* (1904–59) and *Jaroslav Ježek* (1906–42) who both used jazz idioms, the woman composer *Vítězslava Kaprálová* (1915–40), *Rudolf Friml* (1879–1972) the successful operetta composer and emigrant to the USA, and the composer of film music in Hollywood *Erich Wolfgang Korngold* (1897–1957). A group of interesting Bohemian/German/Jewish composers perished in Nazi camps: *Erwin Schulhoff* (1893–1942), *Pavel Haas* (1899–1944), *Viktor Ullmann* (1898–1944), *Hans Krása* (1899–1944) and *Gideon Klein* (1919–1945).

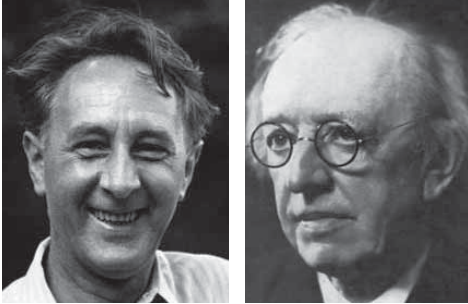
Among composers of popular music we should mention the cabaret singer and actor *Karel Hašler* (1879–1941) and later composer *Jaromír Vejvoda* (1902–88), author of the melody *Škoda lásky/Rosamunde*, better known as the Beer Barrels Polka or “Roll out the Barrel” of 1934.

Opera and Concert Life

In the first half of the 20th Century the conductor *Karel Kovařovic* (1900–20) and particularly the conductor and composer *Otakar Ostrčil* (1920–35) formed the repertoire and staging style of the National Theatre in Prague. *Angelo Neumann* (1885–1910) was the respected head of the Prague German Theatre. From the 1920s the most important directors in Czechoslovakia were *František Pujman* (1889–1961) and *Jindřich Honzl*. In Brno, the leading figures were *František Neumann* (director 1919–29) who staged world premieres of operas by Leoš Janáček, and the pioneering *Milan Sachs* (director 1932–39), who



L. Janáček



B. Martinů

V. Novák

staged world premieres of music by Sergei Prokofiev and Dmitri Shostakovich. The most interesting composers of the time included Leoš Janáček, Bohuslav Martinů, Otakar Ostrčil and Otakar Jeremiáš.

The most successful Czech soprano working abroad was *Jarmila Novotná* (1907–94) who studied with Ema Destinnová. She shone in the role of Smetana's *Mařenka* at the National Theatre at the age of only 18. After studies in Italy, she took up an engagement in Berlin. After the rise of Fascism in Germany, she worked in Vienna and Prague; in 1939 she emigrated in USA and worked as a soloist at the Metropolitan Opera until 1956. She inspired the English translation of Smetana's opera *The Bartered Bride*.



J. Suk



J. Novotná

The best-known Czech orchestra, the Czech Philharmonic, was founded in 1896 in Prague, and its opening concert was conducted by A. Dvořák (see above). Leading conductors in the inter-war period included *Václav Talich* (1883–1961) and *Rafael Kubelík* (1914–96). The history of the Brno Symphony Orchestra goes back to the plans of the composer L. Janáček and his pupil *Břetislav Bakala* (1897–1958), who created the *Brno Radio Orchestra* that in 1956 became the *Brno State Orchestra* (today's *Brno Philharmonic Orchestra*). The second important symphony orchestra founded after Czech Philharmonic Orchestra was the *Prague Radio Symphony Orchestra* (SOČR) formed in 1926. The *Prague Symphony Orchestra* was formed in 1934 in Prague as an orchestra orientated not only to concert performance, but also to film and operatic music.

The Choral Association of Moravian Teachers (founded 1903) did a great deal to help create the tradition of modern choral singing and to promote Czech choral music abroad. The largest professional choir in the Czech Republic, the *Prague Philharmonic Choir* (up to 1969 known as the *Czech Choir*) was founded in 1935. Many famous composers of contemporary music wrote for them (e.g. Janáček, Foester, Novák, Suk, Ostrčil, Martinů).

Czech chamber music in this period was particularly strong in string quartets, trios and wind ensembles. In 1892 students of conservatory formed the first Czech professional chamber ensemble – the *Czech Quartet* (1892–1933), the *Czech Trio* (from 1899). During the inter-war period the tradition of string quartets was carried forward particularly by the *Ondříček Quartet* (1921–56), the *Prague Quartet* (1922–66), and

the *Moravian Quartet* (1923–59), and the *Czech Nonet* (since 1924) were especially notable. The piano virtuosi *Jan Heřman* (1886–1946) and *Rudolf Firkušný* (1912–94), who emigrated in 1939, were among the best-known promoters of Czech music abroad.

Folklore, Pop Music and Jazz

Many amateur folk ensembles and societies were founded in the 1930s.

The first authentic Czech cabaret *Červená sedma*/The Seven of Hearts was opened in 1910 in Prague. *Karel Hašler* (1879–1941) wrote highly successful sentimental urban songs. Czechoslovakia (after 1918) was one of the first European countries to introduce public radio broadcasting (*Radio journal*): in 1923 in Prague, in 1924 in Brno and, in 1929 in Ostrava. The first Czech jazz bands were *The Melody Makers* (1925) and *Melody Boys* (1929), both founded by the singer, pianist and composer *R.A. Dvorský* (1899–1966). From the late 1920s the *Osvobozené divadlo*/The Liberated Theatre founded by songwriters, actors and clowns *Jiří Voskovec* (1905–81) and *Jan Werich* (1905–80) and composer *Jaroslav Ježek* (1906–42) played a very important role in cultural life, and during the thirties turned significantly towards political satire. *Ljuba Hermannová* (1913–96) started her long career as a cabaret singer at this theatre During the Twenties, a fashion for what was known as the tramp style of living inspired by American Westerns took hold, and included a special Czech form of country singing. The entertainment industry started in the genre of operetta (e.g. *Jára Beneš*), in Czech known as “*lidovka*” (i.e. simple traditional popular songs inspired by folk music but also modern dances). The best-know songs were composed by *Karel Vacek* (1902–80) and *Jaromír Vejvoda* (see above).

In the area of jazz *swing music* achieved a particularly distinctive level. In the 1930s the *Prague Gramoklub Orchestra* conducted by *Jan Šima* (1911–83) was founded, and the *Orchestra of Karel Vlach* playing under the latter’s baton until his death in 1986. Bandmaster and singer *Gustav Brom* (1921–95) founded his jazz band in 1940 in Brno. Versatile *Emil František Burian* (1904–1959) wrote the first Czech publication on jazz (*Jazz*, 1928) and in 1932/33 headed the cabaret *Červená eso*/The Ace of Hearts. In 1934, he founded the avant-garde theatre *D 34* where he invented a new choral style known as *voice band* technique based on rhythmical choral declamation. At the turn of 20/30s the first phonograph record companies *Ultraphton* and *Esta* were established.



J. Voskovec, J. Werich with J. Ježek

CZECH MUSIC AFTER 1945

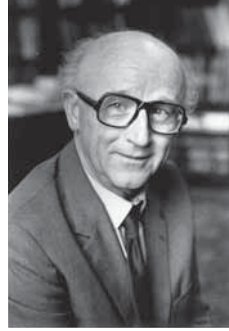
According to the statistics, about 20 000 classical works were composed in the years 1945–85. Financial support from the socialist *Czech Music Fund* and state commissions allowed a great many so-called “committed authors” to devote themselves entirely to composing. The dark side of the situation was the complete exclusion from professional musical life or restriction of professional life suffered by a number of good composers (e.g. *Miloslav Kabeláč*, *Zbyněk Vostřák*, *Marek Kopelent*), some of whom went into exile (e.g. *Jan Novák*).

Bohuslav Martinů was living abroad and during this period composed his crowning works, such as *Fantasies symphoniques* (1953), *Fresky Pjera della Franceska*/Frescoes of Piero della Francesca (1953), *Paraboly*/Parables for large orchestra (1958), the oratorio *Epos o Gilgamešovi*/The Epic of Gilgamesh (1955), *Otvírání studánek*/The Opening of the Springs, the Concerto for oboe and viola and three of his five concertos for piano and orchestra. He also wrote the opera *The Greek Passion*/Rečké pašije, existing in two completely different versions, (1954–59) and recently staged around the world.

The most interesting composers of the post-1945 era were *Miloslav Kabeláč* (1908–79), the composers of orchestral and chamber music: *Klement Slavický* (1910–99), *Jan Novák* (1921–84), and *Vladimír Sommer* (1921–97). Sommer’s



M. Kabeláč



V. Sommer



S. Červená

Vokální symfonie/Vocal Symphony (1958) on texts by F. Kafka, F.M. Dostoyevsky and C. Pavese was the crowning work of this period. The Czech scene also included the famous film music composers *Václav Trojan* (1907–83, especially music to Trnka's films), *Jiří Srnka* (1907–82) and *Zdeněk Liška* (1922–83) e.g. music for Zeman's film *Vynález zkázy/Invention of Destruction*, *Vlášil's* famous *Markéta Lazarová* and *Údolí včel/Bees Valley*.

Operatic Life

The end of the Second World War brought fundamental changes in opera life.

All German companies in the Czech lands were dissolved and their buildings went to new or existing Czech companies in Liberec, Ústí nad Labem, Ostrava, Olomouc, Opava, later in České Budějovice.

The era of the *Opera of the 5th of May* in the period 1945–48 (later renamed the *Smetana Theatre*) in Prague continued in the best traditions of Czech opera theatre. Its profile was developed by composer *Alois Hába* (1893–1973), directors *Alfréd Radok* (1914–76) and *Václav Kašík* (1917–89) together with the stage designer *František Tröster* (1904–68) and especially *Josef Svoboda* (1920–2002) with his principle of light and kinetic stages. The opera of the 5th of May was soon incorporated into the *Prague National Opera*. In Brno, the directors *Ladislav Štros* (*1926) and *Václav Věžník* (*1930) played a formative role, as well as a programme director and conductor *Václav Nosek* (1921–2000).

The repertoire focused mainly on Czech music. The most famous singers working abroad were the sopranos *Soňa Červená* (*1925) and *Ludmila Dvořáková* (*1923), the bass *Zdeněk Kroupa* (1921–99) and the mezzo-soprano *Eva Randová* (*1936).

Concert Life, State Symphony Orchestras, Chamber Ensembles, Soloists

Communist Czechoslovakia had a policy of developing and maintaining a network of what were known as "state orchestras" in such a way that each of 10 former regions would have at least one professional symphony orchestra. These orchestras, established one after the other up to the eighties, were all relatively balanced in terms of professional quality and programmes. The biggest regional orchestras outside Prague (ca 90–120 members) were the *Brno State Philharmonic* (now the Brno Philharmonic Orchestra) formed in 1956 by transformation of the the Radio Symphony Orchestra, the *Janáček Philharmonic Orchestra Ostrava* (since 1954) and the *Bohuslav Martinů Orchestra in Zlín* (since 1946, first as the Symphony Orchestra of the Baťa State Concert). Many of these orchestras had permanent affiliated permanent choir ensembles and soloists. This network of state orchestras was completed by the media orchestras: the *Prague Radio Orchestra* (since 1926, see above), the *Pilsen Philharmonic Orchestra* (since 1919) and the *Film Symphony Orchestra* (since 1949) in Prague.

The tradition of choir music continued. In 1958 another legendary choir, the *Kühn Mixed Choir* was founded; The *Prague Philharmonic Choir* was affiliated to the *Czech Philharmonic Orchestra* in 1963 (to the year 1991). After the death of *Jan Kühn* in 1959, *Josef Veselka* and later *Lubomír Mátl* became its conductors.

After 1945 the tradition of chamber ensembles continued. The best Czech quartets of the period included the *Smetana Quartet* (1945), the *Janáček Quartet* (1947), and the *Vlach Quartet* (1950).

The new trend toward authentic interpretation of old music was developed especially by *Miroslav*



Smetana Quartet

Venhoda's mixed choir *Schola cantorum* (former boy's choir, 1939–50) and *Noví pěvci madrigalů*/New Singers of Madrigals, *Milan Munclinger*'s ensemble *Ars rediviva* (1951) and *Miloslav Klement*'s *Symposium musicum* (1953).

In 1946 the private music labels *Está* and *Ultraphon* were nationalised, and a new label *Supraphon* was set up for export purposes. The tradition of releasing top classical and Czech music (sets with conductors *Karel Ančerl*, *Václav Talich*, *Václav Smetáček*, violinist *Josef Suk*, pianists *František Rauch* and *Jan Panenka*, *Smetana*, *Vlach* Quartets and others) was established. Cellist *Miloš Sádlo* (1912–2003), a former member of the *Prague Quartet*, played in the *Czech Trio* (1941–56), and the *Suk Trio* (1957–59) reached as a chamber player and lifelong teacher world renomé. Pianists *František Maxián* (1907–71), *František Rauch* (1910–96) and *Pavel Štěpán* (1925–98) belonged to the most important interpreters of Czech piano music. Pianist *Jan Páleníček* (1914–91), a former member of famous Czech Trio, started his career after 1945 notably as an interpreter of Leoš Janáček, Bohuslav Martinů and Beethoven.

After his emigration in 1966, the cellist *František Smetana* (1914–2004) a former member of the *Czech Nonet*, became an important teacher and promoter of Czech music abroad.

The top Czech guitar school was founded by *Milan Zelenka* (*1939) who won prizes in Moscow and Vienna at the end of the 1950s and *Jiří Jirmal* (*1925).

A famous double-bass school was founded by *František Pošta* (1919–91).

The Czech organ school was developed particularly by *Milan Šlechta* (1923–98) who performed the complete organ output of J.S. Bach.

The best in the Czech classical vocal tradition, of various generations, was represented by such names as *Karel Berman* (1919–95), *Beno Blachut* (1913–85), *Libuše Domanínská* (*1924), *Eduard Haken* (1910–96), *Josef Horáček* (*1926), *Dalibor Jedlička* (*1929), *Naděžda Kniplová* (*1932), *Přemysl Kočí* (1917–2003) *Alena Míková* (*1928), *Marie Jeremiášová-Budíková* (1904–84), *Richard Novák* (*1931), *Marie Podvalová* (1909–92), *Vilém Přibyl* (*1925–90), *Věra Soukupová* (*1932), *Milada Šubrtová* (1924–2011), *Antonín Švorc* (*1934), *Helena Tattermuschová* (*1933), *Marie Tauberová* (1911–2003), *Drahomíra Tikalová* (1915–97), *René Tuček* (*1936), *Eva Zikmundová* (*1932), *Václav Zitek* (*1932) and *Ivo Židek* (1926–2003).

Folklore, Pop music and Jazz

The communist regime favoured the revival of folk traditions, but preferred the controlled form of large professional folk ensembles (e.g. *Czech State Song and Dance Ensemble*, *Brno Radio Orchestra of Folk Instruments* so-called BROLN) and official festivals such as the oldest held since 1946 in Strážnice. The best-known folk singer to start her career after 1948 (with the ensemble *Vsacan* and orchestra BROLN)



J. Šuláková

has been *Jarmila Šuláková* (*1929) and younger *Jožka Černý* (*1942).

Modern jazz was to some extent suppressed in the 1950s and replaced by so-called mass socialist culture and public entertainment. The swing and blues singer *Vlasta Průchová* (1926–2006) started her long career with her husband jazz vibraphone player *Jan Hammer* (+1989). Good pop music followed world trends in preferring lilting voices (singers *Richard Adam*, *Milan Chladil*, *Yvetta Simonová*, *Judita Čeřovská* who also sang abroad, and *Josef Zírma*, also well-known as a successful dubbing singer of foreign film musicals).

THE SIXTIES/AVANT-GARDE, NEW MUSIC

All over Europe the Sixties was a crucial period for the avant-garde, New Music, electro-acoustic music and the take-off of pop and rock music. In Czechoslovakia, the New Music in classical music was represented by groups like the *Novák Quartet* (up to 1955 the *Hába Quartet*), and *Musica viva Pragensis* associated with composers Jan Rychlík, Zbyněk Vostřák, Marek Kopelent and Rudolf Komorous, the *Due Boemi di Praga*, *Sonatori di Praga*, and *The Prague Group of New Music* including composers Marek Kopelent, Rudolf Komorous, Zbyněk Vostřák. In Brno, there was the *Studio of Authors* and *Group A* bringing together the composers Josef Berg, Miloslav Ištvan and Alois Piňos.

Miloslav Kabeláč (1908–79), *Zbyněk Vostřák* (1920–85), and *Luboš Fišer* (1935–99) must be ranked among the most interesting composers of this generation. They united the conceptualism of the avant-garde with creative inspiration and impressive sound. Kabeláč's eight symphonies composed between 1941–70 with different individualised orchestration, the orchestral *Eufemias Mysterion* (1965), and *Zrcadlení/Reflections* (1963–64) represent his best works. He was also one of founders of Czech electro-acoustic music with his *E fontibus Bohemicis* (1972) and organisational activities. *Zbyněk Vostřák* radically changed his music techniques during the sixties. His conceptual style especially in electronic music (*Váhy světla/Scales of Light*, 1967, *Dvě ohniska/Two Foci*, *Sedm prahů/Seven Thresholds* 1970, *Parabola pro orchestr a EA/Parable for large orchestra and EA*, 1977–78 a.o.) are distinctive for their pure and even esoteric conceptualism of form and sound. The work of *Luboš Fišer* (1935–99) seems at first sight highly spontaneous with a full timbre, but much of his music is very strongly harmonically conceived. His best works have been the chamber opera *Lancelot* (1960), the orchestral *Patnáct listů podle Dürerovy Apokalypsy/Fifteen Prints Based on Dürer's Apocalypse*, which won prizes in the festival Prague Spring and UNESCO competitions (1965), and the choral *Capriccios* inspired by *Goya's images* (1966). He composed more than 300 film scores (for example movies *Golet v údolí/Valley of Exile*, 1994, *Král Ubu/Ubu the King*, 1996 or *Helimadoc* 1993). *Zdeněk Liška* (see above) was another internationally acclaimed composer who drew international attention with his music to K. Zeman's movie *Vynález zkázy/The Fabulous World of Jules Verne* (1958); he also composed music for the Oscar-winning movie *Obchod na Korze/The Shop on Main Street* (1965), Vlácil's movies *Markéta Lazarová* and *Údolí včel/The Valley of the Bees*. (1967), *Spalovač mrtvol/The Cremator* by director J. Herz (1968). His last film was *Signum laudi* from 1980. Composer *Marek Kopelent* (*1932) went through many stylistic transformations from the Neo-Romantic, to Serialism and then to his current combination of many techniques. His works were published and played especially in Germany. Audiences interested in modern music have been impressed by his collective work *Laudatio pacis* composed with *P. H. Dittrich* (GDR) and *S. Gubaidulina* (USSR) on texts by J. A. Komenský (Comenius). He is also an author of *Messaggio della Bontà* - oratorio to the texts of T. Bosco (1987), oratorio *Lux Mirandae Sanctitatis* (1994), symphonic song for orchestra



L. Fišer



Z. Vostřák

Arijah (1996) and many chamber compositions, vocal works (e.g. *Snehah* for soprano, jazz contra-alto, tape recording and chamber ensemble (1967), melodrama *Nářek ženy/A Woman's Lament* (1980), and choral works like *Regina Lucis* on a Latin text from the Czech Franus Hymn Book (1985). Czech-born Canadian composer and well-known bassoon player *Rudolf Komorous* (*1931), member of group "Šmidrs" was part of the New Music movement with his operas *Lady Blancarosa* (1966) and *No no miya* (1988), and many orchestral, chamber and elektroacoustic pieces

Composer and flutist *Petr Kotík* (*1942), actually living in U.S.A., leader of performing-art orientated *QUAX group* (1966-69) has been attracted to Cage's aesthetics. Versatile musician *Jan Rychlík* (1916-64) composed in mixed style (e.g. *Africký cyklus/African Cycle*). During 60th, composer *Jan Kapr* (1914-88) looked for new sound colour possibilities (*Cvičení pro Gydli/Exercises for Gidli*, 1967). *Jan Klusák* (*1934), *Svatopluk Havelka* (1925-2009), *Otmar Mácha* (1922-2006) *Petr Eben* (1929-2007) and *Zdeněk Lukáš* (1928-2007), *Viktor Kalabis* (1923-2006) and *Jindřich Feld* (1925-2007) have been among the more traditionally oriented interesting Czech composers of the generation that came on the scene in the Sixties.

Jan Klusák attracted attention especially with his orchestral *Variations on a Theme of Gustav Mahler* (1962) and the cycle of his *Inventions*, and more recently with his stage works - the chamber opera *Zpráva pro Akademii/Report for the Academy* after F. Kafka's story (1993-97) and *Bertram and Mescalinda* (1982-2002). He has also written music for more than 140 titles of films, TV programmes and stage productions.

Like many Czech composers of this period *Svatopluk Havelka* was attracted to humanistic themes and cultural traditions. His most ground-breaking pieces have been his cantata *Chvála světla/In Praise of Light* (1959), *Heptameron* (1964),

symphonic fantasy *Hommage à H. Bosch* (1974), *Oratorio Poggi Florentini* (1984) and more recently, for example, his *Znamení času/The Signs of the Time* for symphonic orchestra (1996). He has been also the author of more than 200 titles of film and stage music.

Otmar Mácha started his career with the oratorio *Odkaz Jana Ámose/Heritage of Jan Ámos Comenius* (1955). He presented his mature style in his orchestral *Variace na téma Jana Rychlíka/Variations on a Theme of Jan Rychlík* (1964) and opera *Jezero Ukereve/Lake Ukereve* (1960-63) and *Proměny Prometheovy/Metamorphosis of Prometheus* (1981). He composed the orchestral *Sinfonia Bohemorum* for the 110th anniversary of the Czech Philharmonic orchestra.

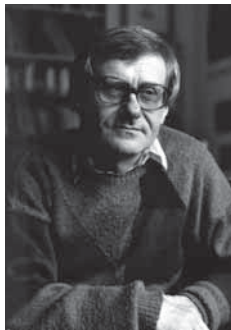
Petr Eben is well-known and respected primarily for his organ works: *Nedělní hudba/Sunday Music*, *Okna/Windows*, *Job* (for which he was awarded the Order Chevalier des Arts et Letters by the French Minister of Culture) and others.

Among his symphonic works the oratorios *Apolo-gia Socratus* (1967) and *Vox clamantis* (1969) have attracted the most attention in the international music forum. He is played around the world and his work has been recorded by Sony BMG and Multisonic. His most recent major work is the opera *Jeremiah* (1996-97).

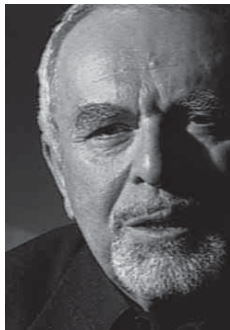
Zdeněk Lukáš has been successful particularly with his vocal music. *Viktor Kalabis'* output, especially his symphonies, string quartets, concertante works and music for harpsichord have been performed in several countries.

Oldřich F. Korte (*1926) worked with the famous *Magic Lantern Theatre* in Prague, and his best-known score for this theatre has been *Kouzelný cirkus/The Magic Circus* (1977). For the past 30 years Korte has cooperated with other prominent companies such as the Prague National Theatre, the Folktheater Goeteborg, and the Müncher Kammerspiele.

The Brno composers *Miloslav Ištvan* (1928-90), *Alois Piňos* (1925-2008), *Arnošt Parsch* (*1936), *Miloš Štědroň* (*1942), *Josef Berg* (1927-71) and *Rudolf Růžička* (*1941) have all followed their own distinctive paths in composing, some with a special system of rational organisation e.g. *Alois Piňos*, *Arnošt Parsch*, *Miloslav Ištvan* and *Rudolf Růžička*, but also through play, humour and collage (*Miloš Štědroň*) and poetry (*Josef Berg*). Typical features of this group of Brno composers have been multimedia projects (e.g. trilogy by A. Piňos *Statická hudba/Static Music*, *Mříže/Grille* and *Geneze/Genesis*), highly individually conceived chamber operas and stage productions (e.g. Berg's *Evropská turistika/European Tourism* (1963), *Eufrides před branami Týmén/Eufrides before the Gates*



M. Kopelelt



J. Klusák

of Tymen (1964) and unfinished *Johannes Doctor Faustus*), and collective compositions e.g. in the electro-acoustic genre (*Peripetie* for komorní orchestr a EA/Peripeteia for chamber orchestra and EA, *Ecce homo* for soprano, basso, chamber orchestra and EA, EA compositions *Mlčení ptáčků v lese*/ Silence of the Little Birds in the Wood, *Capriccio* and others composed by the team J. Berg, M. Ištvan, A. Parsch, A. Piños and M. Štědroň). Some of these electro-acoustic compositions have won prizes in the international competitions (Ružička's *Gurges* and later *Crucifixion II*). New creative stimuli for opera also came from Prague in the 1960s (composers: *Ilja Hurník- Dáma a Lupiči*/Lady and Robbers, *Mudrci a Bloudi*/Sages and Naive Persons, *Jiří Pauer-Žvanivý slymejš*/ Talkative Snail, *Otmar Mácha-Jezero Ukereve/Lake Ukereve*, *Luboš Fišer-Lancelot*).

Concert Life, Ensembles and Soloists

In the area of New music the leading groups were *Musica viva Pragensis*, *Sonatori di Praga*, *Prague Group of New Music*, *Novák Quartet* and *Due Boemi di Praga* in Prague and *Studio of Authors* and *Group A* in Brno, all of them presenting progressive contemporary music to the Czech public.

Electro-acoustic music was produced even earlier in the *Pilsen Radio Studio*.

New ensembles specialising in historical music were founded alongside those that already existed. They included *Lukáš Matoušek's Ars cameralis* (since 1963), *Collegium flauto dolce* (since 1966) and *Barok Collegium* (since 1969), all devoted to the interpretation of Early music. *The Collegium musicum Pragense* founded in 1963 devoted itself to the interpretation of wind music of the 18th and 19th Century and has also become a sought-after ensemble for contemporary wind music. The Slovak Chamber Orchestra founded

by *Bohdan Warchal* (1930–2000) in 1960 also focused on Baroque music and has given many successful concerts in Bohemia and Moravia. The tradition of Czech quartet music has continued with the founding of new (or revived) ensembles such as the *Talich Quartet* (1964), *Suk Quartet* (1968), *Panocha Quartet* (1969), and the *City of Brno Quartet* (1969).

The famous *Due Boemi di Praga* (J. Horák-bcl. and E. Kovárnová-piano) founded in 1963, has inspired many new compositions.

The older generation of performers includes such internationally acclaimed names as flutist *Milan Munclinger* (1923–86), pianists *Ivan Moravec* (*1930), *Emil Leichner* (*1938), violist *Lubomír Malý* (1938), cellists *Josef Chuchro* (1931–2009) and *Alexandr Večtomov* (1930–1989), organist *Jan Hora* (*1936), harpsichord player *Zuzana Růžičková* (*1927) and percussionist *Vladimír Vlasák* (*1928). The top Supraphon recordings of the period were sets of Dvořák, Martinů and Mahler music conducted by the Czech Philharmonic's principal conductor *Václav Neumann* (1920–95), a set of Beethoven violin sonatas with *Josef Suk* (1929–2011) and *Jan Panenka* (1922–99) and Beethoven's and Czech quartets interpreted by the *Smetana Quartet*.

The prestigious *Prague Spring* competition associated with the festival became (and has remained) a launch pad for the careers of many young artists especially from the prestigious Czech wind school such as flutist *Zdeněk Brudershans* since 70s year working and living abroad, trombonist *Zdeněk Pulec* (*1936), oboists *Jiří Tancibudek* (1921–2004) (later living in Australia) and *Jiří Kaniak* (*1943) and hornist *Zdeněk Tylšar* (1945–2006).

The *Panton* label was oriented to presentation of contemporary Czech music. Some projects under the administration of composer *Jan Hanuš* managed to go beyond the usual limits imposed by communist cultural control.

Czech opera companies were joined by promising singers of the younger generation such as *Marta Boháčová* (*1936), *Jana Jonášová* (*1943) and *Libuše Márová* (*1943).

Pop Music and Jazz in the Sixties

In the Sixties the political situation experienced a certain thaw and became more favourable to culture life.

A modern jazz style was evolved by the ensemble *SHQ* (multi-instrumentalist *Karel Velebný* (1931–89), double-bass player and composer *Luděk Hulan* (1929–1979), flutist and promoter of the free jazz style *Jiří Stivín* (*1942) and *Laco*



K. Kryl



K. Gott

Déczi (*1938). Another important ensemble was trio *Jazz Cellula* established in 1964 by jazz guitarist *Rudolf Dašek* (*1933) with bassist and alto saxophonist *George Mraz* (*1944) who has lived and worked in the USA since 1970. After 1967, they played as quintet *Jazz Cellula*.

The seedbed of good jazz performers and smaller progressive formations such as *Jazz studio* (a formation established in 1966 by *L. Déczi*, who is now settled in New York) was the *Czechoslovak Radio Dance Orchestra* (TOČR and its jazz variant (JOČR) conducted by the composer and saxophonist *Karel Krautgartner* (1922–82), the *Orchestra of Karel Vlach* remains a top. Singers such as *Pavel Sedláček* and *Miki Volek* were inspired by rock n' roll music. The most successful rock bands of the time were *Olympic* (founded in 1963), and *Framus V* (founded by *Michal Prokop* in 1963). The industrial city of Ostrava gave birth to a very distinctive popular culture (special urban folk, soul music, singers such as *Marie Rotrová* and *Věra Špinarová*).

The most interesting folk singer, songwriter and writer of protest-songs was *Karel Kryl* (1944–94), who emigrated to Germany. The first folk group in Czechoslovakia was the *Spiritual Quintet* founded in 1960.

One of most typical products of the era were what was known as the theatres of minor forms. The top theatre ensemble of this time was *Semafor* founded by songwriter and actor *Jiří Suchý* (*1931) and musician and artist *Jiří Šlitr* (1924–69). This theatre became a nursery for many Czech pop stars who are still performing today, such as *Karel Gott* (*1939), *Eva Pilarová* (*1939), *Helena Vondráčková* (*1947), *Waldemar Matuška* (1932–2009) and others.

THE SEVENTIES AND EIGHTIES

The political events of 1968 had a massive impact on the next two decades of Czech culture. Many people emigrated, and many stayed but faced serious professional restrictions and even persecution. For many composers of the older generation it was a time of style synthesis. Interesting representatives of the younger generation of composers included *Jaroslav Krček* (*1939), who like *Ivana Loudová* was a pupil of M. Kabeláč. Krček was not only a founder and artistic director of the famous folk ensemble *Musica Bohemica* (since 1975), but has also written a number of contemplative works (e.g. *Symphony No. 1*, 1974, *Symphony No. 2* in the vocal-instrumental form, 1983, and an EA opera *Nevěstka Rab/Rab the Harlot*, 1971, where he used an artificial language). *Ivana Loudová* (*1941) made her name with the well conceived form and interesting orchestration of her *Concerto for Percussions, Organ and Wind Orchestra* (1974), *Dramatic Concerto for Solo Percussion and Wind Orchestra* (1979), *Double Concerto for Violin, Percussion and Strings* (1989) and many chamber and solo compositions. *Milan Slavický* (1947–2009) attracted attention with his orchestral *Hommage à Saint-Exupéry* (1971) and symphonic triptych *Sinfonia mortis et vitae*. *Ivan Kurz* (*1947) made a successful start with his *Symphonies* (1973, 77) and went on to compose such works as his symphonic picture *Nakloněná rovina / Inclined Plane* (1979), *Emergence* (1981) and *Parable* (1983). *Sylvie Bodorová* (*1954) has devoted herself exclusively to composing since the Eighties (e.g. *Planctus for Viola and Orchestra*, *Pontem video-a concerto for organ and strings*).

The young generation of avant-garde composers united in the open platform for composers, interpreters and musicologists known as *Agon Orchestra* (since 1983). The leading figures in *Agon* have been the composer and conductor of the ensemble *Petr Kořoň* (*1955), composer *Martin Smolka* (*1959) and composer and musicologist *Miroslav Pudlák* (*1961).

All these authors incline to Minimalism. *Martin Smolka* has been the most prolific, notably since 1989. He also likes to use unconventional instruments and forms and is sharply humorous (e.g. *Hudba pro přeladěné nástroje/Music for Retuned Instruments*).

The Brno school continued in its activities. The older generation moved on to new projects, e.g. M. Štědroň cooperated with avant-garde theatre *Divadlo na provázku/Theatre on a String* and with a younger composer *Ivo Medek* (*1956) like another Brno composer *Peter Graham* (*Jaroslav Štastný*, *1952) One of Ivo Medek's particular interests has been improvisation.



I. Loudová



S. Bodorová

Concert Life, Ensembles and Soloists

The tradition of chamber music continued to develop. Many young ensembles won awards in international competitions. This period saw the founding of the *Kubín*, *Kocián*, *Doležal* and *Pražák string Quartets* (1972), the *Kroft* and *Sedláček Quartets* (1974), the *Havlák*, later *Martinů Quartet* (1976), the *Stamitz Quartet* (1985), the *Wihan Quartet* (1988), the *Škampa Quartet* (1989), the *Prague Guitar Quartet* (1984), the *Adamus Trio* (ob., vn/vla, piano, 1985), the *Wind ensemble Academia* (1971), and the *Prague Marimba Trio* (1981), while the ensemble *In modo camerale* was formed from some of the best Czech soloists: *J. Brožová*-ob., *L. Peterková*-cl., *J. Kubita*-bs., *D. Wiesner*-piano.

The leading ensembles in the interpretation of historical music were *Musica antiqua Prague* (1982)

headed by *Pavel Klikar* and the *Schola Gregoriana Pragensis* headed by *David Eben* (since 1987). Before 1989 *Agon Orchestra* was an ensemble that came together on an occasional, flexible basis but systematically performed new Czech and foreign music, primarily American Minimalism.

In Brno starting in 1987, the *Exposition of New Music* festival and the ensemble *Art Incognito* (later transformed into the *DAMA DAMA* percussion ensemble) have been the main channels bringing interesting contemporary music into Czech musical life.

The tradition of choral music was reinforced by the newly founded successful boy's choir *Boni pueri* (since 1982), the children's choir *Jitro* from Hradec Králové (1973) and others. Operatic life rather stagnated during the 1970s and 80s.

In the 70th a strong generation of top performers started their career: violinists *Bohuslav Matoušek* (*1949), *Čeněk Pavlík* (*1955), *Václav Hudeček* (*1952), and distinguished wind players: e.g. *Vladislav Kozderka-tr.* (*1947), *Jan Adamus-ob.* (*1951), *Zdeněk Divoký-horn* (*1954) and *Zdeněk Šedivý-tr.* (*1956), *Miroslav Kejmar* (*1941). Czech music life was also represented by organist *Kamila Klugarová* (*1948), pianists *Božena Steinerová* (*1947), *Ivan Klánský* (*1948) and *František Maxián* (*1950) and many others.

The 1980s brought acclaim particularly for the cellists *Michal Kaňka* (*1960), and *Michaela Fukačová* (*1959) currently living in Denmark, *Jiří Hanousek* (*1961), violinist *Ivan Ženatý* (*1962) and hornist *Jindřich Petráš* (*1961), pianists *Jan Simon* (*1966), and *Igor Ardašev* (*1967). *Gabriela Beňáčková* (*1947), *Jana Jonášová* (*1943), *Ivan Kusnjer* (*1951)



D. Pecková



E. Urbanová

and *Miroslav Kopp* (*1955) represented the middle generation of opera and concert singers. The top Czech mezzosoprano *Dagmar Pecková* (*1961), soprano *Eva Urbanová* (*1961) and tenor *Štefan Margita* (*1956) started their careers during this period.

Pop and Jazz, the Political Role of Alternative Bands in the Seventies and Eighties

After the invasion of Czechoslovakia by Warsaw Pact troops in August 1968, many talented musicians emigrated to Western countries (Successful emigrants included pianist *Jan Hammer* (*1948) who worked with *Sarah Vaughan*, *Mahavishnu Orchestra*, *Mick Jagger* and others, the bass players *Miroslav Vitouš* (*1947) who founded *Weather Report* (with *Chick Corea*) and *George Mráz* (*1944), and the guitarists *Ivan Král* (*1948) who has worked with musicians around the famous club CBGB and with *Patti Smith*, and *Rudy Linka* (*1960). Linka's trio is one of the most famous jazz ensembles in the USA. Alongside the the official "normalised" culture, which tended to consist at best of competent musicians without higher artistic or critical aspirations, there were also some musicians who refused to accept the conditions of the regime during the 1970s and played what was known as "underground"; the most famous underground band was the *Plastic People of the Universe*,



J. Hammer

closely associated with the dissident community known as *Charta/Charter 77*, *DG 307* with leader poet *Pavel Zajíček* emigrated to the USA and cooperated with American guitar player Gary Lucas.

In the 1980s the punk group *Jasná páka*, later renamed *Hudba Prague/Music Prague*, was in conspicuous opposition to official cultural policy. The most ambitious Czech rock group of the day was definitely *Pražský výběr/Prague Selection* led by *Michael Kocáb* and *Michal Pavlíček*. Their LP *Straka v hrsti/The Magpie in the Palm of Hand* was distributed illegally after prohibition by the communist.

The Czechoslovak jazz tradition has been represented in this period for example by the *Prague Big Band of Milan Svoboda* (*1951), the *Traditional Jazz Studio of Pavel Smetáček* (*1941) and the *Classic Jazz Collegium of Luboš Zajíček* (*1938) and others.

The top Czechoslovak jazz musicians in the 1980s included pianists and keyboardists *Karel Růžička* (*1940), *Emil Viklický* (*1948) often cooperate with bassist *Jaromír Honzák* (*1959), *Martin Kumžák* (*1966), and blues guitarist *Luboš Andršt* (*1948) who founded *Luboš Andršt Blues Band* in 1981. L. Andršt cooperated in the *Blues Band* with top Slovak jazzman *Peter Lipa* (*1943). Another Slovak jazz-rock keyboard player - *Marián Varga* (*1947) often cooperated with Czech musicians and has influenced many of them e.g. the famous rock and folk guitarist *Radim Hladík* (*1946), who founded a well known group *Blue Effect* with *Vladimír Mišík* (*1947) that is still active.

The *Czechoslovak Jazz Society* represented a platform of political and culture opposition to the socialist regime on a nationwide basis.

The new ensemble *Baroque Jazz Quintet* founded by clarinetist *Jiří Hlaváč* and keyboard player and composer *Eduard Spáčil* played on the style border between jazz and classical music. Jazzman *Martin Kratochvíl* (*1946), founder of the group *Jazz Q*, and future owner of label *Bonton* was also a successful author of film music.

Pavel Klikar (*1954) is among the most inspired musicians in the Czech Republic and not only for his contributions to historically authentic interpretation of old Czech music with his ensemble *Musica antiqua Prague*. He also founded an ensemble for the authentic interpretation of American jazz and band dance music of the 1920s and 30s - the *Original Prague Syncopated Orchestra* (founded in 1974), and he has personally restored hundreds of original pieces of music. *Ondřej Havelka* (*1954) and his *Melody Makers* become his followers.



I. Král / by Robert Tichý



P. Klikar

During the 1970s, folk music and its festivals (e.g. *Porta*) also played a political role as platforms for more or less overt protest against the official culture - e.g. *Vladimír Mišík* (*1947), *Dagmar Andrtová-Voňková* (*1948), *Jarek Novhávica* (*1953) and *Pavel Dobeš* (*1949) closely associated with the special atmosphere and dialect of the industrial city of Ostrava. Pavel Dobeš used the protest-song form to attack the political evils of the time. By contrast, the group *Fleret* (since 1982, now cooperating with the famous Czech folk-singer *Jarmila Šuláková*) used dialect as an attractive element of local-colour aesthetics. The distinctive poetry of *Karel Plíhal* (*1958) made him the interesting singer-songwriter that he remains today. *Zuzana Navarová* (1959-2004) and her group *Nerez* opened up the new style of world music for Czech audiences, as did multi-instrumentalist and composer *Jan Hrubý* (*1948), an inspired musician who was to be important in various future projects. *Olympic* became one of must popular pop rock group resperesented especially by guitarist and singer *Petr Janda*.

During the 1980s he was involved in mixed style groups such as *ETC*, and *Framus V* with *Michal Prokop* (*1946), *Blues Band* with *L. Andršt*, but

then turned to Celtic rock style (group *Kukulín*). The folk-rock group *Marsyas* founded by *Oskar Petr* and, later headed by *Zuzana Michnová* (*1949) initially co-operated with jazzmen *M. Kocáb*, *O. Soukup* and *J. Hrubý*, and was a top group on the Czech pop scene of the time. Pop-rock was jazzed up by singer *Bára Basiková* (*1963) singing in the groups *Precedens*, *Stromboli*, *Abraxas* and *Laura a její tygři/Laura and her Tigers*. *MCH Band* (playing since 1982) was founded by multi-instrumentalist, particularly saxophonist and singer *Mikoláš Chadima* (*1952) who represents a new fusion style. In 1985, the group *Už jsme doma* known abroad as *UJD* was founded and it drew from a punk style. *Jablkoň* (playing since 1977) ranks among very creative alternative groups as well.

CONTEMPORARY MUSICAL LIFE

THE YOUNG GENERATION OF CZECH COMPOSERS - SINCE 1989

The Velvet Revolution of November 1989 meant the beginning of a new period in contemporary Czech music. Its institutional basis has been transformed and privatised. Many societies, agencies, labels and foundations have been re-established or founded (more details below). Composers have come together in numerous associations – e.g. *Ateliér 90* (M. Kopelent, Z. Matějů, B. Řehoř, M. Marek, V. Matoušek, S. Smejkalová ad.), the revived *Music department in Umělecká Beseda/Art Party* (L. Matoušek, Jan F. Fischer, S. Havelka, J. Klusák, Z. Lukáš, A. Piňos, P. Pokorný, B. Řehoř, L. Sluka, Z. Šesták, H. Bartoň, P. Graham, M. Haase, I. Kurz, I. Loudová, M. Slavický a.o.), the *Association of Musicians and Musicologists* with the *Society of Composers* (about 100 members), the *SAI/Society of Authors and Performers* and others. Members of the older and middle generation of composers who had often been pushed to the margins of official culture under the communists have been able to work and develop freely. Lading figures among them include *Marek Kopelent*, *Jan Klusák*, *Milan Slavický*, *Ivana Loudová*, *Ivan Kurz*, *Sylvie Bodorová*, *Ivo Medek*, *Peter Graham* and *Martin Smolka*. During the 1990s *Sylvie Bodorová* (*1954) became one of the most frequently performed composers on the current music scene. *Pavel Zemek* (*1957) has become a notable composer of his generation with his remarkable solo compositions for various instruments and orchestral compositions. The younger generation of artists orientated to New Music has founded new platforms. Beside the existing *Agon Orchestra*, important examples are *MoEns* founded in 1995 by Prague group of composers and performers M. Pudlák, H. Bartoň and K. Doležal (until 2001 *Mondschein Ensemble*), and the ensemble *Aleatore* (since 1997), ARTN (founded by *Roman Z. Novák* in 1997), ensemble *Resonance* (since 1998, founded by Michal Macourek, Petr Pokorný, Monika Knoblochová), *Ensemble 108 Hz* (since 2001, founded by

Petr Bakla, Vladislav Matoušek, Martin Cikánek), *Tuning Metronomes* (founded 2001 by Michal Trnka, finished), *Why not Patterns* (founded in 2002 by Miroslav Pudlák, Kamil Doležal and Michal Nejtek), *Konvergence* (since 2002, founded by Tomáš Pálka, Ondřej Štochl, Martin Pallas), ensemble *Early Reflections* (founded in 2003 by Michal Trnka and Sylva Smejkalová). This entire group of ensembles was born as a self-help service for a new generation of composers for performing of their own works and works of authors similar to their style.

The work of composers who have started their careers since 1989 has been very diverse in style. Among composers close to the *Agon* specialising in New Music there has been an inclination to Minimalism or a mix of styles with New Romanticism, rock or jazz, od combination of classical music with industrial, electro etc.. The most prominent of these composers working with *Agon* is *Martin Smolka* (*1959) who composed many orchestral and chamber works with individual instrumentation, and in 2004 wrote the ice-hockey opera *Nagano*, which had a great impact with its musical and verbal energy and humour. The internationally successful representant of a mixed style (contemporary classical, industrial, electro-acoustic, dark ambient) is *Vladimír Hirsch* (*1954, compositions: *Ecce crux*, *Catharsis*, *Confiteor*, *Third Eye* etc.)

The youngest generation has been fully integrated into the international music scene. *Michal Nejtek* (*1977), author of the successful chamber opera *Dementia Praecox* (2001) and many chamber pieces e.g. *Sestup do hlubin ticha/Descent to the Depth of Silence* (1999), has obtained many important commissions from abroad (*The Warsaw Autumn Festival*, *Donauschinger Musiktage*). *Vít Zouhar* (*1966) combines Minimalism with historical styles (Classicism, Baroque), for example in his opera *Coronide* (2000). *Tomáš Hanzlík* (*1972) has used a similar approach, e.g. in his Neo-Baroque opera *Yta Innocens* (2003), both cooperate with *Ensemble Damian*. *Kryštof Mařatka* (*1972) is living in France where his compositions are performed and are winning him a good reputation. He focuses particularly on acoustic and technical details and special effects for example in his piano quartet *Exaltum* (1998) or piece for cello *Voja Cello* (1999). *Ondřej Adámek* (*1979) is one of most interesting composers of the younger generation. He has also studied in Paris and his work has been often played in France e.g. *Eclats de Gamelan* (1005) for symphonic orchestra, *Rapid Eyes Movements* (2005) for string quartet and electronic (2005), *Night in Daylight for players and electronic*



M. Nejtěk



O. Adámek

(2004). He also won an award in the competition *Musica nova* for his electro-acoustic composition *Střepy z Kibery/Fragments from Kibera* (2002). Yet another composer to have studied in Paris is *Miroslav Srnka* (*1975). He has an impressively growing and consistent output. He is frequently commissioned to write pieces for top international ensembles (InterContemporain, Itineraire and others), and his many chamber compositions include e.g. *Cherchant* for kettledrums and orchestra, *Waiting with Myself* for cello and orchestra. *Petra Gavlasová* (*1976), *Kateřina Růžičková* (*1975) and *Sylva Smejkalová* (*1974) are interesting Czech women composers who have been successful in electro-acoustic music competitions for example. They have worked abroad as well as at home, like *Michal Rataj* (*1975), and in general the opportunities for travel and mobility represent a new reality in the practice of Czech musical life.



V. Zouhar

The film music is still important in the Czech Republic and has been internationally acclaimed since the 1960s. *Jan Jirásek* (*1955), a member of a younger generation of film music composers with Czech and foreign awards, received „Czech Lion“ for music for *Nejasná zpráva o konci světa/An Ambiguous Report About the End of the World* (directed by J. Jakubisko, 1997) and *Kytice/Wild Flowers* (inspired by K. J. Erben, directed by F.A. Brabec, 2000); he cooperated with jazz rock author *Ondřej Soukup* (*1951) and received an award in Japan in 2010 for music to N. Bergman's movie *Intimate Grammar*. O. Soukup has cooperated with foreign producers and he composed music for about 20 films, e.g. BBC-produced *Forgotten Men, Kolya, Tmavomodrý svět/Dark Blue World and Vratné lahve/Empties* directed by J. Svěrák. *Michael Kocáb* (*1954) composes music with a specific sense for an interesting topic and specific expression. He is the author of music for animated *Krysař/The Pied Piper* (1985), V Chytilová's horror *vlčí Bouda/Wolf's Hole* (1986) and co-production movie *Král zlodějů/King of Thieves* (directed by I. Fila, 2004). *Aleš Březina* (*1965) has composed music for 18 movies, especially for J. Hřebejk's films e.g. *Musíme si pomáhat/Divided We Fall* from 2000, *Kawasakiho růže/Kawasaki Rose* with music appreciated at the European Film Awards in 2009) or for Menzel's film *Obsluhoval jsem anglického krále/I Served the King of England* from 2006.

Concert Life - Operatic and Orchestral Repertoire, Chamber Music, and Soloists

Since 1989 Czech opera has renewed its contacts with the Western international scene. The former censorship of famous Czech artists living and working abroad (e.g. singers *Jarmila Novotná, Soňa Červená, Ludmila Novotná*, composer *Jan Novák* and *Karel Husa*, conductors *Rafael Kubelík, Jiří Kout, Martin Turnovský, Zdeněk Mácal* and others) has vanished. The traditional organisational and repertory model of opera houses has remained essentially unchanged as a result of economic pressures and conservative audiences, but one adventurous line of repertory has opened up in the form of original premieres of foreign and Czech operas (especially under directors *Daniel Dvořák* and *Jiří Nekvasil* in the private *Opera Furore*, opera *Mozart*, and later at the *State Opera* and the *National Opera*). One composer specialising primarily in film and ballet music, *Zbyněk Matějů* (*1958), has attracted attention with his ballets *Komboloi* (1997), *Ezio* and the children's ballet *Čaroděj ze země OZ/Wisard of OZ* (1998).

Miloš Štědroň and Ivo Medek have composed stage music such as *Případ Cage*, aneb *Anály avantgardy dokořán*/The Cage Affair, or The Annals of the Avant-garde Flung Open. Some younger composers have been showing great interest in opera (*M. Smolka*, *M. Nejtěk*, *T. Hanzlík*, *V. Zouhar*, *M. Pudlák* – see above). Their operatic works have been presented for example in the cycle *Banging on the Iron Curtain* (first at The State Opera, then at The Estates Theatre). Since the 1990s, repertoire has been enlarged to include half-forgotten Czech works e.g. Fibich's *Sárka*, Foerster's *Bloud/The Simpleton*, Ostrčil's *Kunálový oči/Kunal's Eyes in Pilsen*, Burian's *Bubu of Montparnasse* at the Prague State Opera, the creations of the so-called Terezín composers (*Pavel Haas*, *Hans Krása*, *Victor Ullmann* – all imprisoned in Terezín by the Nazis) and many contemporary works, for example the cycle of Minimalist operas at the State Opera Prague. Many directors based abroad have worked as guests of the National Theatre: e.g. *David Pountney*, *David Radok*, *Robert Wilson* and others.

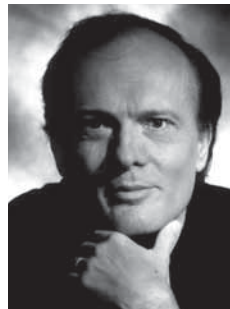
In the years 1948–89, the repertoire of the so-called **state orchestras** was supervised by the political authorities, and performance of music from abroad was restricted not only for economic reasons but on ideological grounds. Before 1989 the compositions of contemporary emigrants, people who were not members of the Unions of Composers or were dissidents were excluded from concert life, even though otherwise contemporary Czech music was generally supported. The most interesting orchestras in the former period were the *Czech Chamber Philharmonic Orchestra Pardubice* led by conductor *Libor Pešek* (*1933) in 1970–77 and the *Brno State Philharmonic*, especially under the baton of *Jiří Bělohlávek* (*1946) and *František Jílek* (1913–93). After 1989, only one new professional chamber orchestra with permanent employees has been established. This has been the *Prague Philharmonia* conducted by *Jiří Bělohlávek*, and since its founding 1994 it has gradually acquired a worldwide reputation.

Many conductors working abroad have returned to the Czech Republic (*Rafaél Kubelík*, *Jiří Kout*, *Libor Pešek*, *Martin Turnovský*, and *Zdeněk Mácal*) and filled prestigious positions in current musical life (e.g. *Z. Mácal* as chief conductor of the Czech Philharmonic Orchestra, *J. Kout* as chief conductor of Prague Symphony Orchestra FOK).

With the abolition of censorship of repertoire after 1989, some composers of the older generation have made a full return to concert life with



K. Mařatka



Z. Mácal

major compositions: e.g. *M. Kopelent* with the oratorio *Lux mirandae sanctitatis* (1994), *Ariíjah* (1996), *A Dimmed Voice about the Level of Calm* (2000); *M. Slavický* with *Porta coeli*, 1991, *Two Chapters of the Apocalypse*, 1995, *Requiem for soloists, choir and Orchestra*, 2001 and *Morning Thanksgiving*, 2002; From younger generation *S. Bodorová* with the oratorio *Juda Maccabeus* (2002) reached success. *Pavel Zemek* received the L. Janaček Prize for his contemplative work *Passion after St. John* (1990–97). Many of these compositions have a spiritual orientation. Younger composers (*Martin Smolka*, *Martin Marek*, *Vít Zouhar*, *Roman Z. Novák*, *Sylvia Smejkalová*, *Ondřej Adámek*, *Miroslav Srnka*, *Kateřina Růžičková*, *Petra Gavlusová* and others) have also started to contribute to this genre of music (see above).

New **ensembles** focusing on performance of contemporary music have been founded – e.g. *MoEns*, *Art Incognita* later *Dama Dama*, *Tuning Metronomes*, *Berg orchestra* and *Ensemble 21*, *Orchestra and Collegium Atlantis* (con. *V. Podražil*) and others (see more detailed information above). The revived international competition *Musica nova* presents the electro-acoustic music of top foreign and Czech authors. Classical music is also being cultivated by more traditional ensembles such as *Czech Trio*, string *Janáček Quartet*, *Czech Nonet* and others and by new ensembles of a high artistic level. The latter include the wind *Afflatus Quintet* (1995), the string quartets the *Apollon Quartet* (1993), the *Eberle Quartet* (1993) – which performs in England and works with many top English ensembles and orchestras, the *Zemlinsky Quartet* (1994, up to 2005 performing as *Penguin Quartet*), the female *Kaprálová Quartet* (1995), the *Bennewitz Quartet* (1998), the female *Artemiss Trio* (vn., vla, piano, 1995), and the young *Pavel Haas Quartet* (2002) which won many important

international prizes such as the Gramophone Award (2011). *The Collegium Marianum* (1990), *Collegium 1704* (1991), *Musica florea* (1992), *Ritornello* (1993), the *Ensemble Damian* (1995) and the *Tourbillon Ensemble* (1998) are the leading groups devoted to the interpretation of Early Music.

The international *Concertino Praga* and *Prague Spring* competitions have helped launch the careers of many young musicians: e.g. violinists *Gabriela Demeterová* (*1968, also a winner at the *Y. Menuhin competition* in England), *Pavel Šporcl* (*1963, both recording for *Supraphon* label) and *Silvie Hessová*, who works with the *Virtuosi di Praga*, violinist *Pavel Eret* (*1967). The period since 1989 has been fertile in good pianists such as *Martin Kasík* (*1976), winner at the *Young Concert Artists Competition* New York 1999, *Adam Skoumal* (*1969) also a winner at the *Young Podium Festival* in Karlovy Vary and laureate of many other international competitions abroad, the younger *Miron Šmidák* (*1980), winner of several international competitions such as the *Concertino Praga*, *Smetana Piano Competition*, *European Music Prize for Youth*, *Gustav Mahler Piano Competition*, *Martinů Piano Competition* and others, pianist *Ivo Kahánek* (*1979). The youngest acclaimed performer is *Lukáš Vondráček* (*1986), who at only 19 has visited 21 countries giving about 750 concerts; the Czech Republic can also boast a strong generation of wind players, among them clarinetist *Kamil Doležal* (*1957) who specialises in contemporary music, oboist *Jana Brožková* (*1968) a laureate first of the *Concertino Praga Competition* in 1983, and then of the *Gillet Competition* in USA in 1997 and is a member of the *Afflatus Quintet*, bassoonist *Jaroslav Kubita* (*1966), laureate of



The Artemis Trio



J. Bělohlávek

many foreign competitions, a member of the *Czech Wind Harmony* and *In modo camerale* ensembles, the acclaimed Czech hornist *Raděk Baborák* (*1976) who has played as a soloist in many Czech and foreign orchestras and has won international awards not only at the *Prague Spring Competition*, but also the *UNESCO*, *ARD*, *Mostly Classic Awards* and others, and the most highly rated young Czech clarinetist *Ludmila Peterková* (*1967), violoncellist *Tomáš Jamník* (*1985) and many others. Top percussionist *Tomáš Ondrušek* (*1964) former member of *Percussion Ensemble Stuttgart* has performed around the world, and holds workshops especially in Germany and Russia. He has been a permanent member of the *Agon Orchestra*. Name yet some other laureats of *Prague Spring International Competition* after 1990: oboists *Zbyněk Müller* (in 1996), *Vladislav Borovka* (in 2002), clarinetists *Kateřina Náchová* (in 2022), *Karel Dohnal* (2002), bassoonists *Ondřej Roskovec* (in 1996), *Václav Vonášek* and *Tomáš Františ* (in 2002), violinists *Hana Kotková* (in 1997) and *Roman Patočka* (in 2003, he received also *W. A. Mozart award*), organists *Pavel Černý* (in 1994), *Petr Čech* (in 2006), from string quartets *Nostitz Quartet* (in 1998).

The Moravian agency *ArsKoncert* is one of the biggest private agencies working for leading symphony orchestras, choirs (*Czech Philharmonic Choir Brno*), and artists of all generations and not only of Czech origin: e.g. conductors *Zdeněk Mácal* (*1936, former chief conductor



M. Kasík



P. Šporcl



M. Kožená



J. Boušková

of the Czech Philharmonic Orchestra) *Caspar Richter* (*1944, conductor of Brno Philharmonic Orchestra, director of Vereinigte Bühnen in Vienna), the award-winning young Canadian conductor *Charles Olivier-Munroe* working with the Teplice orchestra and others, singers such as the sopranos of the middle generation *Eva Dřízgová-Jirušová*, *Simona Houda-Šaturová*, and *Helena Kaupová*, and younger generation - the mezzosoprano *Karla Bytnarová*, the alto *Jana Štefáčková*, the tenor *Jan Vacík*, Slovak-born basses *Gustáv Beláček* and the older *Peter Mikuláš* and the Moravian *Richard Novák*. The most interesting musicians represented by this agency also include the cellist *Michaela Fukačová*, pianist *Igor Ardašev*, *Jan Simon* and others.

The cream of the younger generation of performers is represented by the agency *C.E.M.A. (Central European Music Agency)*: e.g. famous mezzo-soprano *Magdalena Kožená* (*1973) who has received many prestigious prizes including the British Gramophone Award and title Artist of the Year 2004 awarded by Gramophone, the soprano *Martina Janková* who has been a soloist with the Zurich Opera since 1998, the baritone *Roman Janál* (*1964), the pianist *Karel Košárek*

who has been awarded prizes in in many international competitions

(Hradec Králové, in Italy, USA, two prizes of Meadows Foundation), the excellent harpist *Jana Boušková* who is a laureate of the most prestigious competitions in CR, USA, Israel, Switzerland, France and Italy, the violist *Alexander Besa* (*1971) who now lives in Switzerland and has won competitions in the CR, Switzerland and Italy, and the cellist *Jiří Bárta* (1964) who has received many prizes especially for his recordings. Another excellent harpist, *Kateřina Englichová* (*1969) has won prestigious international competitions in the U.S.A. and Italy, pianist *Martin Kasík* (*1977) has received many awards (including the Prague Spring, Davidoff Prix and Prize for Young Concert Artists in New York) and young talented violist *Jitka Hosprová* (*1975) are represented by a private agency, *Arco Diva*, which specialises in quality classical Czech music and the young generation of interpreters. The cellist and member of the traditional *Czech Trio*, *Jan Páleníček*, has founded an agency and recording label called *Triart Management* oriented to the support of top Czech young artists. Apart from himself, of course, it represents such promising musicians as *Zdeňka Kloubová*, a soprano who works with many foreign ensembles and opera companies, the pianist *Jitka Čechová* (*1971), one of the best young Smetana interpreters, the violist *Jana Vonášková-Nováková* (*1979)- laureate of many international competitions including the European Prize in Strasbourg and London Young Concerts Artists Trust Prize, the bassoonist *Václav Vonášek* (*1980), a laureate of competitions in Australia and Poland as well as the Prague Spring Competition, the harpsichordist *Monika Knoblochová* (*1975) who is among the most interesting young interpreters of Early Music, as indeed is gambist *Petr Wagner* (*1969), a founder of the prestigious *Tourbillon Ensemble* (since 1998) focused on the music of the 17th and 18th centuries.

Agency *Paganini-Arts* represents further young artists such as mezzo-soprano *Edita Adlerová* (*1971), percussionist *Markéta Mazourová* (*1974), violoncellist *Petr Šporcl* (*1969) and violinist *Jiří Vodička* (*1988).

Agencies *P&P Art Agency* and *ArsKoncert* represents also many Czech artists and ensembles (see chapter Agencies and Links).

Tomáš Netopil, *Jakub Hrůša* and *Zbyněk Müller* are all promising young conductors. *Tomáš Netopil* (*1975) studied not only in Prague but also in Stockholm. He won a prize at the George Solti competition and was engaged by the Vienna Volksoper, recently the chief conductor



J. Hruša

of the Prague National Theatre Orchestra. *Jakub Hruša* (*1981) is a laureate of many competitions (Prague Spring, Lovro Matačić). He has worked with the Czech Philharmonic Orchestra, and the National Theatre in Prague, and in 2005-6 he became principal conductor of the B. Martinů Philharmonic, main conductor of the Prague Philharmonia and assistant to the principal conductor of the Orchestre Philharmonique de Radio France, he was appointed the next music director of the Royal Danish Opera and of the Royal Danish Orchestra, effective September 2013. Oboist and conductor Zbyněk Müller was a laureate of the Prague Spring Competition as an oboist in 1996. Recently, Zbyněk Müller has increasingly dedicated himself to opera, he has been invited to many famous opera houses and projects

Folklore, Contemporary Pop, and New Styles on Offer

Folk since 1989

Folk music has developed especially on a non-professional basis. A professional service has been provided by the *National Institute of Folk Culture* in Strážnice (since 1946), which is also the organiser of the oldest folklore festival in the country - in Strážnice, and by the *NIPOS/ARTAMA* / the National Information and Consulting Centre for Culture, both directed by Ministry of Culture. The *Ethnological Institute* as a part of the Academy of Sciences provides scholarly materials and debate. During the summer about 35 folklore festivals are organised on a regular basis, many of them by

the *Folklore Association of the CR* (e.g. *European Meeting of Folklore Ensembles*, *Brno International Folk Festival*, *Folklore without Borders* in Ostrava, *Prague Fair*, *Frýdek-Místek Folklore Festival*, *International Festival of Songs, Folklore and Dance* in Prague, *Frenštát Festival*, *Haná Festival*, *Children Folklore Festival of Songs and Dances* in Luhačovice and others).

It is very cheering that many festivals and ensembles, especially children groups have been founded since 1989 not only in Prague but also in smaller localities with a folklore tradition.

Pop music

Note:

The term "pop" should be understood here as a blanket term for all genres of non-classical music (pop mainstream, all kinds of rock music, country, alternative, jazz, dance music etc.) or more specifically as a word meaning mainstream pop.

In this publication it has been used as broad term for non-classical music.

The change of political regime brought a restructuring of the legal, financial and organisational conditions in pop music as in other areas. The communist regime had controlled and checked on pop musicians through special commissions. Since 1989, by contrast, the main factors in the life of popular music have been the media, private clubs, competitions, festivals, recording companies and distributors.

New private nationwide TV stations (*Nova* and *Prima*), and private radio stations orientated to different genres of pop - the first included t e.g. *Europe 2*, *Frequency 1*, and later *Radio Alfa*, *Radio Blaník*, *Impulse* and others - have been established.

New private clubs e.g. *Rock Café*, *Bunkr 7*, *Akropolis* in Prague, *Stodolní* in Ostrava have been opened. Important jazz clubs in Prague of this period are traditional popular jazz venues such as *Agharta*, or newly opened *Jazz Dock*, *Jazz Time* and *Jazz Republic*.



M. Pavlíček



M. Kocáb / by T. Hudcovič



R. Hladík



M. Chadima

The national competitions *Gramy of Pop Music*, later *Angels*, *Czech Nightingale*, and since 2004 *The Czech Lands are Looking for Superstar [Pop Idol]*, *The Czech and Slovak Lands have a Talent (since 2010)* have supported or launched the careers of many young artists.

Specialised journals such as *Folklor/Folklore*, *Rock & Pop*, *Folk & Country*, *UNI*, and *Ultramix*, and festivals such as *Jazz Goes to Town* in Hradec Králové, *Struny podzimu/ Strings of Autumn* in Prague, *Stimul/Stimulus* or *Babel* in the Archa Theatre in Prague, *Colours of Ostrava* orientated to world music, as well as the rock festivals *Rock for People* in Hradec Králové, *Open Air Music Festival* in Turnov, alternative festival *Boskovice*, *Industrial Festival* in Olomouc and others have reflected all areas of modern pop music.

The big international record companies *Sony Music*, *EMI ČR*, *Polygram* later as *UMG*, *Warner Music ČR* (Supraphon overtook the catalogue in 2010) have entered the Czech music market. The old traditional Czech publisher of classical and pop music *Supraphon* has concentrated on traditional established names drawn especially from its vast archive. Czech *Bonton* fused with *Sony Music* in 1991, the latter operating since 2003 as *Sony Music BMG Entertainment ČR* since repurchase of *Bonton*. The policies of *Sony Music BMG* are more progressive than those of *EMI ČR*. The Czech label *Popron Music* (founded 1990) is one of the larger new Czech companies (and agency) orientated to the pop mainstream.

Since 1991, national annual awards in pop music have been made, first as the *Czechoslovak Anniversary Czech Awards* in 1991, then in the years 1992–2000 as the *Gramy of Pop Music*, and since 2001 as *Anděl/Angel*. These awards have reflected the evolving style of the Czech pop music scene. The boom in musicals, life has been bloom of musicals, alternative music, world music and dance music/hip hop are all relatively new phenomena in Czech musical life.

On the jazz scene saxophone player *Robert Balzar* (1962), bassist *Marcel Bárta* (*1974, *Vertigo quintet*, group Muff), guitarist *David Dorůžka* (*1980), keyboards player *Jakub Zitko* (*1974, group NUO), composer and pianist *Beata Hlavenková* (1978), pianist *Vojtěch Procházka* (1981, *VP Trio*), organist *Ondřej Pivec* (* 1984) represent some of many top young performers of modern jazz. Swing singer and actor *Ondřej Havelka* (*1954) founded his own swing band *Melody Makers* in 1995. Singer and violinist *Iva Bittová* (*1958) is uncrowned queen of alternative music.

Many interesting Czech projects involving crossover, alternative, world and folk music has been released, especially by the private label *Indies Records* – e.g. *Iva Bittová*, her sister *Ida Kellarová* (*1956), the singer-songwriter *Radůza* (*1973), the world music groups *Maraca*, *Koa* and *Traband*, the crossover group *Mashy Muxx*, and the folk ensemble *Hradišťan* with *Jiří Pavlica* (*1953). *Věra Bílá* with *Kale* is an internationally acclaimed Roma singer, while the electric folk band *Czechomor* is very popular within the Czech Republic. Alternative music has been represented by groups such as *Jablkoň*, *Triny*, *-123 min.* with *Zdeněk Bína*, *Tara Fuki*, *Koa*, *Ridina Ahmed* cooperating with *Radim Hladík*, *nujazz group Dekadent Fabrik* (since 2009, combining jazz with psychedelic repetitive minimalism and electro), group *MCH Band* founded in the 80s (both groups are connected with the name of *Mikuláš Chadima*) and others.

Dance music is strong on the *X Production* label (e.g. the groups *Moimir Papalescu & Nihilists*, *Ecstasy of St. Teresa*). The biggest festival of hip hop in Central and East Europe takes place



A. Langerová



L. Bílá



M. Chodúr

in Hradec Králové and it is organised by DEPO CREW&BBARAK agency. *Summer of Love*, an electro open air festival is one of the international formats that arrived to the Czech Republic. The most successful Czech authors of musicals have been *Michael Kocáb* (*1954) founder of the group *Pražský výběr*, with his musical *Odysseus* (1987), his colleague rock guitarist and composer *Míchal Pavlíček* (*1956) with his musical *Excalibur* (2003) and many other stage projects (*Minotaurus*, the ballets *Malý princ/A Little Prince*, *Zvláštní radost žít/Special Enjoyment of Life*). Former hit-maker especially for Karel Gott and author of film music *Karel Svoboda* (1938-2007) has composed the musicals *Dracula*, *Monte Cristo* and *Golem* (2006/7). *Janek Ledecký* (*1962), a popular singer between 1992–2000 (e.g. in the *Czech Nightingale* public survey) created the musicals *Hamlet* (also performed in the U.S.A.) and *Galileo*. *Daniel Landa* (*1968) has written the

musicals *Krysař/The Pied Piper* and *Tajemství/Mystery*. *Michal David* (*1960), a hit-maker since 70s wrote musical *Cleopatra* and others. Promising groups include the international band *Monkey Business*, the rock group *Tata Bojs*, *Chinaski*, *Segment* (a break-through in the competition *Czech and Slovak Countries Have a Talent in 2011*), in the past also the heavy rock band *Lucie* (*D. Koller*, group finished).

The young generation in mainstream pop includes several female singers who have been performing since their childhood: singer and actress *Lucie Vondráčková* (*1980), *Tereza Kerndlová* (*1986), and Slovak-born singer *Dara Rollins* (*1972), *Lucie Bílá* (*1966) and *Leona Machálková* (*1967) belong to middle generation of top woman musical and pop singers. Leading male singers include *Kamil Střihavka* (*1965), *Dan Bárta* (*1971), *Dan Hůlka* (*1968) and *Petr Kolář* (*1968), all successful in musicals as well. *Iva Frůlingová* belongs to younger generation of singers working abroad (in France). The first years of the TV competition *The Czech Lands are Looking for Super Star [Pop Idol]* made a stars out of the young songwriter *Aneta Langerová* (*1986) who also won the *Angel* or singer *Martin Chodúr* (*1989) who received Czech traditional pop prize *Gold Nightingale*.

The biggest distributors of pop music in the Czech Lands are *Bontonland*, *Panther*, *Vltava*, *Pohodlí*, *Czech business Classic Music Distribution* and *P&J Music*, *Polif5*. The most interesting indie agencies are *Rachot* (Palace Akropolis), *P&J* (jazz, world, alternative), *Roxy* (Roxy Club) in Prague, and *Indies Scope* in Brno, agency *Alternative Music Production* (AMD) founded by *Roman Hanzlík*, a former guitarist of alternative group *Už jsme doma*. This agency organised important export project of Czech alternative groups especially UJD titled *Czech Music On The Road* (2001-10).

CURRENT CULTURE POLICY

THE MINISTRY OF CULTURE

A historical overview of cultural administration after the foundation of the modern nation state Czechoslovakia in 1918

- 1918-1942:** Ministry of Education System and National Public Education
- 1945:** Ministry of Education System and Public Education
- 1953-1956:** Ministry of Culture
(the culture sector now separated from the education sector)
- 1956-1967:** Ministry of Education and Culture
(the two sectors are re-united)
- 1967-69:** Ministry of Culture and Information
- since 1969:** Ministry of Culture

CRUCIAL CHANGES IN CZECH MUSIC LIFE AFTER 1989

1. Freedom of expression
2. Creation of the legal conditions for the growth of a private sector in culture
3. Privatisation of the recording and publishing concerns Panton and Supraphon and the agency Pragokoncert. Entry of new firms and world labels on the Czech market (Monitor, Bonton, Popron, Sony Music, BMG, EMI, PolyGram), foundation of many smaller independent labels and distributors
4. Transformation of festivals, theatres, orchestras and founding of new independent societies, Ltd. and non-profit private organisations and activities
5. Reform of state administration, establishment of public grant system support for professional and non-professional music activities of all genres,
6. Multi-source financing of culture.

CURRENT CULTURAL POLICY AIMS

Since 1989, the state has declared a number of main objectives:

1. To guarantee freedom of cultural production and free access to culture for all citizens
2. The decentralisation of decision-making in the cultural system
3. To guarantee protection of cultural heritage
4. To support education and enlightenment
5. To slow down the negative effects of cultural commercialisation.

The *Plan for Support of the Arts* in the years 2007-13 was approved by the government in May 2006.

For more information see:
the Ministry of Culture: www.mkcr.cz
the Arts Institute: www.institutumeni.cz

MUSIC INSTITUTIONS

OPERA HOUSES SINCE 1989

The existing network of theatres with opera companies has been maintained. It includes: The *National Theatre and State Opera* in Prague (since 1992, the former *Smetana Theatre* and *Neues Deutsche Theater*), since 2012 both theatres are in the administrative transformation, the *National Theatre in Brno* with the *Janáček Opera*, the *Moravian-Silesian National Theatre* in Ostrava with the *Antonín Dvořák Opera House*, the *J.K.Tyl Theatre* in Pilsen and the *F.X.Šalda Theatre* in Liberec with music stages, the *North Bohemian Opera and Ballet Theatre* in Ústí nad Labem, the *South-Bohemian Theatre* in České Budějovice, the *Moravian Theatre* in Olomouc and the *Silesian Theatre* in Opava with opera stages. The following independent theatre companies have also been established: *Opera Furore*, *Opera Mozart*, the *Orfeo Chamber Opera* Brno, and the *Prague Children's Opera*. The system of financial support has been transformed. Currently, local town authorities are primarily responsible for supporting and tuning theatres, and only the *National Theatre* and *State Opera* are funded directly by central government through the Ministry of Culture. The government, the regions and the private sector are now complementary financial sources..



The Estates Theatre

Some statistics

The following tables present data separately for state and private theatres and are derived from government sources.

Currently (2011), a so-called satellite bill for culture is being prepared (in cooperation with the Czech Statistical Office, NIPOS-ARTAMA and the Arts and Theatre Institute) which will allow to create a more accurate idea about macro-numbers in the sector. According to Czech Statistical Office's findings, the public and private sector evenly participated in financing performing arts (about 8.6 billion CZK); an important part of private sources is represented by household expenses (about 2,4 billion CZK). The ration of state and region expenses for culture is approximately 1:2 (about 4 billion CZK)

PUBLIC SECTOR:

NUMBER OF STAGES	In the year 2005	In the year 2009	Trend
Opera	1067	1 089	Small increase
Ballet	481	498	Small increase
Puppet show	2 920	2 572	Decrease
Musical	885	724	Small decrease (max. in the year 2007)
Dance, motion theatre	18	78	Significant increase
Performances by visiting companies in the Czech Republic	133	172	Increase
Performances by Czech companies abroad	588	475	Small decrease

PLAYS IN REPERTORY

Opera	160	166	Stagnation
Operetta	46	61	Increase
Ballet	75	70	Small decrease
Puppet show	176	161	Small decrease
Musical	60	57	Stagnation
Dance	7	17	Significant increase

PREMIERES

Opera	160	166	Stagnation
Operetta	46	61	Increase
Ballet	75	70	Small decrease
Puppet show	176	161	Small decrease
Musical	60	57	Stagnation
Dance	7	17	Significant increase
Attendance rate in %	78,7	81,3	Small increase

PRIVATE SECTOR:

(owned by civic associations, generally beneficial societies, entrepreneurs, churches etc.)

NUMBER OF STAGES	In the year 2005	In the year 2009	Trend
Opera	161	155	Decrease
Operetta	0	22	Significant increase
Ballet	67	83	Significant increase
Puppet show	1 971	3 270	Significant increase
Musical	665	634	Small decrease
Dance, movement theatre	808	798	Stagnation
by visiting theatre companies from abroad in CR	137	151	Small increase
by Czech companies abroad	540	575	Small increase

PLAYS IN REPERTORY

Opera	11	15	Small increase
Operetta	0	2	Stagnation
Ballet	5	19	Increase
Puppet show	118	232	Significant increase
Musical	22	45	Significant increase
Dance, movement theatre	42	79	Significant increase

PREMIERES

Opera	3	3	Stagnation
Operetta	0	2	Stagnation
Ballet	0	2	Stagnation
Puppet show	14	26	Significant increase
Musical	4	9	Increase
Dance	14	25	Significant Increase
Attendance rate in %	No information	No information	

The price of tickets varies from 100 CZK to 1 000 CZK (exclusively e.g. at festival periods prices are much higher (equivalent to 1,000 USD)).

Commentary on the statistics

Opera achieved a brief increase in the private sector shortly after the political changes. Now it is undergoing stagnation. Operetta has declined quite rapidly, and has been replaced by the more fashionable genre of musical, which experienced a boom in the private sector, although it is currently stagnating. Now the operetta learned from musicals and returned „on stage“ with innovated means.

The genre of dance theatre has experienced a significant upswing, especially in the area of modern dance (e.g. the international festival *Dance Prague*) There has been an increase in alternative or puppet theatre in the area bordering on the commercial.

At the beginning, the number of stages visited and performances given by Czech ensembles abroad has increased rapidly, the export from private activities have also developed.; the import of foreign ensembles has been limited until now for financial reasons.

Orchestras and Choirs

The network of so-called “state orchestras” (three orchestras in Prague, one in Brno, Ostrava, Olomouc, Hradec Králové, Pardubice, České Budějovice, Pilsen, Karlovy Vary, Mariánské Lázně, Teplice) has been preserved. Only one orchestra has been abolished (in spa Poděbrady) and only one orchestra with permanent employees has been founded (*Prague Philharmonia* in 1994). The orchestral network is organised in the *Association of Symphony Orchestras and Choirs* in CR (it also includes two choirs - the *Prague Philharmonic Choir* and the *Czech Philharmonic Choir in Brno*). Only one orchestra - *Czech Philharmonic Orchestra* has remained directly funded by the Ministry of Culture. Since 2002, other former state orchestras have been supported from municipal and complementary funds by regional authorities. A growing number of new or transformed agency orchestras (without stabile employees) have appeared e.g. the *Czech National Symphony Orchestra*, the *Czech Symphony Orchestra* - former *Film and Symphony Orchestra* and *Czech Film Orchestra* cooperating with important recording companies around the world. Former traditional top chamber orchestras have changed their legal form (to Ltd., non-profit organisations or associations). The main examples here are the *Czech Chamber Orchestra* (founded by conductor *Václav Talich* in 1948), the *Prague Chamber Orchestra* (since 1952), the *Suk Chamber Orchestra* (founded in 1974 founded by J. Suk), and the *Virtuosi di Praga* (since 1990 founded by O. Vlček). Some orchestral players have formed smaller chamber ensembles affiliated to their orchestras, and young soloists have created ensembles orientated to contemporary or Early Music (see above).



Rudolfinum

Several bodies in Prague and regional theatres operate in the Czech Republic (eleven orchestras and ten opera choirs).

Currently the total number of professional bodies includes about 35 more important symphony orchestras, 35 classical chamber orchestras, 30 chamber string orchestras, 15 wind or jazz orchestras together with many agency ensembles or soloist ensembles. Most of players in these ensembles are recruited from the players in stable orchestras. In comparison with the situation abroad, the orchestras are able to cover a relatively substantial proportion of their costs from their own earnings (20-30%). Concert attendance is still high, partly because ticket prices remain comparable with cinema tickets (around 150 Kč), except in the case of the Prague orchestras.

The salaries of professional public orchestral players are a little below the average salary in the CR (excluding top players in the Czech Philharmonic Orchestra).

The government *Programme for support of orchestras and choirs* can provide funds for professional orchestras and choirs with permanent employees but such funds represent only a small supplementary part of their budget.

In the field of non-professional activities there are small wind orchestras (ca 165), middle-sized wind orchestras (25), large wind youth orchestras (45) and large wind orchestras for adults (29) with a total of around seven thousand players in all age categories. Once again the largest number of ensembles is in the South Moravian and Moravian-Silesian Region. The wind orchestras are associated in the Union of Wind Orchestras of the CR.

Choral singing in the Czech Lands is traditionally of a high standard, even in largely non-professional or semi-professional choirs, several of which regularly work with professional orchestras. One of the oldest and best-known still active choirs is the mixed choir *Hlahol*, founded in 1861 in Prague, and another is the *Beseda Brněnská* (since 1860, L. Janáček was its director in his time) currently named the Brno Philharmonic Choir of the *Brno Association (Beseda brněnská* in Czech). The third important still active choir is the *Žerotín Academic Choir* founded in Olomouc in 1880. In 1903 the *Choral Association of Moravian Teachers* was founded and has done a great deal to help create the tradition of modern choral performance.

Traditionally the largest professional choir has been the *Prague Philharmonic Choir* (known until 1969 as the *Czech Choir*) founded in 1935. The

Brno Czech Philharmonic Choir founded in 1990 is the other top professional choir.

Founded in 1958, the *Kühn Mixed Choir* is one of the leading choirs of the Czech republic. It works with leading orchestras and its achievements include recordings of the complete choral works of B. Martinů for Supraphon. There is also a very high-quality choir conducted by *Josef Pančík* at the *National Opera in Brno*.

Important non-professional and semi-professional choirs are associated under the umbrella of the *Union of Czech Choirs*, which at present brings together as many as 240 choirs, including children's choirs. Successful children's choirs include e.g. the *Bambini di Praga* (finished in 2010), *Rolníčka Praha*, the *Kühn Children's Choir*, *Cantilena* in Brno, *Severáček* in Liberec and *Boni Pueri* in Hradec Králové.

Among these top choirs there is a wide spectrum of school choirs (approx. 500 with about 20 000 children of from 6 to 18 years old), annually presented at the *National Festival of Children's School Choirs* held in different towns. The number of smaller children's folksong ensembles is increasing.

Some statistics

While the total number of existing ensembles is relatively high (see above) only the relatively small proportion represented by the most stable ensembles has been statistically monitored.

	In the year 2005	In the year 2009	Trend
Concerts, in total	2 179	2 196	Small increase
Included chamber concerts of orchestras and choirs	1 597	1 716	Small increase
Included chamber concerts	443	271	Decrease
Abroad for foreign organisers	394	403	Stagnation
Attendance in thousands	464	429	Small decrease
Recordings, in total	139	190	Increase
From that Public music ensembles (former state orchestras)	15	13	
Concerts, in total	1 625	1 516	Small decrease
Included concerts of orchestras and choirs	1 234	1 147	Small decrease
Included chamber concerts	276	193	Decrease
Abroad for foreign organisers	224	214	Stagnation
Attendance in thousands	411	353	Decrease
Recordings, in total	58	84	Increase
Private music ensembles (monitored ones)	17	17	
Concerts, in total	554	680	Increase
Included concerts of orchestras and choirs	70	87	Small increase
Included chamber concerts	167	78	Significant decrease
Abroad for foreign organisers	170	189	Small increase
Attendance in thousands	53	76	Increase
Recordings	81	106	Increase

Commentary on the statistics

The statistical data on concert life are very incomplete. Only the data about former state orchestras are complete. We can see that after their transformation the former state orchestras after the period of increasing in all parameters (till 2005), they are rather in the period of stagnation or small decrease. The increase in recordings has been conditioned by new technologies and the exploitation of the chance ensembles now have to produce their own records.

The willingness of private ensembles to provide data depends on the possibility of obtaining public state money.

Attendance at concerts of public ensembles is rather in decrease in compared to the attendance of private ensembles. The age structure of audiences is not satisfactory, since the public is getting older and the middle generation is missing.

Festivals and Competitions in CR

In the Czech Republic, there are about 200 periodic stable festivals. A full number of registered activities is much higher (about 1000).

Note:

The total number of activities registered at the Muzikontakt includes some overlaps with the same event appearing as a different item in different years and so on, which means that the statistics are not entirely precise.

An increase in the number of many smaller events has resulted from the public grant-in aid system in CR since 1989, which gives preference to special projects, and to the expansion of the private organisation sector. A number of these events is growing thanks to high activity of the Folklore Association and non-professional associations.

The *Association of Music Festivals in the CR* founded in 1996 presently brings together 14 international festivals taking place in the CR: *Prague Spring Festival* (since 1946, held in May/June, with associated competition, org. by its own agency), the oldest opera festival in the CR *Smetana's Litomyšl* (since 1949, held in June, org. by its own agency), *Moravian Autumn* in Brno (since 1966, held in September/October, with associated competition and festivals of contemporary and spiritual music, organised by the Ars Koncert Agency), *Janáček May* in Ostrava (since 1975, held in May, org. by its own agency), *Český Krumlov Festival* (since 1991, held in July/August, organised by the Auviex Agency), the festival organised in 13 Moravian and some cities abroad *Concentus Moraviae* (since 1996, held in June/July, organised by the International Centre of Slavonic Music), the *Organ Festival in Olomouc* (since 1968, held in September, organised by the Moravian Philharmonic Olomouc), *Mitte Europa* festival (since 1991, held in June/July, org. by its own agency), the *Strings of Autumn* in Prague (since 1996, held from September/ November, org. by its own agency), the *Emmy Destinn Festival* in South Bohemia (since 1990, held in August/September, org. by its own agency), *Janáček's Hukvaldy* (since 1994, held in July/August, organised by Foundation JH) and the *Beethoven Festival* in Teplice (since 1964, held in May/June, organised by the North-Bohemian Philharmonic Orchestra), *Mahler Jihlava Festival* (since 2009, held in May/July, organised by Arco Diva) and the *Harmonia Moraviae* (since 1999, held in October, organised by B. Martinů Philharmonic Orchestra). Festivals on this classical model usually last about three weeks or longer and are located in

larger cities or historically attractive places. An international format Prague PROMS appeared. It is organized in summer especially for tourists by the Czech National Symphony Orchestra. Czech Radio and its festival *Rozhlasový podzim*/Radio Autumn (since 2010) has linked to the former festival *Pražský podzim*/Prague Autumn which focused on presentation of foreign orchestras with the Czech repertoire. However, the list of classical music festivals is much longer. Other important ones are *Dvořákova Praha*/Dvořák Prague, *Chopinův festival* in Marienbad/Chopin Festival, *Martinů Fest* and others.

Another new phenomenon has been partnership in EU projects e.g. *Europalia* and, *Europa musicale*.

The majority of **contemporary music festivals** take place in larger cities in March or November and December over just a few days. The most interesting are the following; *Exposition of New Music* (in Mars in Brno, org. by ArsKoncert agency), *Maraton* (in November in Prague, org. by Society for New Music, finished), *Ostrava Days associated* with composing courses (in August /September, org. by Ostrava Centrum of New Music), the orchestral festival *Prague Premieres* (in March in Prague, org. by Czech Philharmonic Orchestra, 2004-9), established *Struny podzimu* /Strings of Autumn in Prague, relatively new *Alternativa*/Alternative and *Babel* in the Archa Theatre, *Contempuls*, organised since 2008 by Music Information Center in a relatively new original industrial space La Fabrika in Prague, the *Prague Industrial Festival* (in December in Prague, org. by Ars Morta Universum Society). Associations of composers organise the festival *Days of Contemporary Music* in Prague, while the *Atelier* group of composers organises the *Třídenní-Three-Day Festival* (December, in Prague).

The most important **festivals of Early Music** are the *Summer Festival of Early Music* that has taken place in Prague since 1999 and is organised by Collegium Marianum-Týn School, the *Haydn Festival* in Dolní Lukavice organised by the *Haydn Society* since 1992 in September and a section of the festival *Mitte Europe*. Many smaller festivals are organised especially during summer at historical sites – churches and castles.

The international competition and festival *Praga Cantat* (since 1986), the choir festivals in Hradec Králové (since 2003) and in Jihlava (since 1957), the *Festival of Songs in Olomouc* (since 1971), the *Festival of Children and Youth and Festival of Academical Choirs IFAS*, both in Pardubice (since 1986), are the most interesting international choir festivals in CR.

The *South-Bohemian Festival Concertino Praga* associated with the prestigious competition for young artists organised by Prague Radio *Concertino Praga* (since 1968, in June), *Young Smetana Litomyšl* organised by Jeunes Musicales in CR (since 1973, in September), *Young Podium* organised by the Association of Music Artists and Musicologists in Prague (1972-2009) and the festival of chamber and orchestral concerts *Talentinum* organised by the B. Martinů Philharmonic in Zlín (since 1970, in September/October) are the most interesting **festivals for young artists**. The festival *Mozartiana Iuventus* organised by the Bertamka Museum in September since 1998 is naturally more specific in its focus. Many other festival activities are organised for pupils of s.c. Basic Arts Schools and amateurs (in cooperation with the Ministry of Education and NIPOS/ARTAMA).

International **organ festivals** and **festival of sacred or spiritual music** are held in Olomouc, Opava, Brno, Kroměříž and Prague, i.e. traditional localities for religious music with many historical monuments and churches: we should mention the *Organ Festival* in Olomouc organised by the Moravian Philharmonic Orchestra (since 1968, in September), the Prague *Audite Organum* (since 1995, org. by its own agency). The *Festival of St. Wenceslas* in Prague held during September and organised by the Society for Spiritual Music (since 1996), the *Festival Forfest* in the historical and religious city Kroměříž organised since 1989 and *Paschal Festival of Spiritual Music* in Brno are events with a more general religious accent.

American folk music has been a living tradition in the Czech Lands for since the beginning of the century. This interest is reflected in events like the oldest bluegrass European festival *Banjo Jamboree* organised since 1972 in Čáslav by the Bluegrass Association in CR. Porta in Jihlava (since 1966, in July). *Mohelnický dostavník/Mohelnice Stage* (since 1975, in region Olomouc) and *Zahrada/Garden* in Náměšť nad Oslavou (region Olomouc) organised since 1989. The majority of such festivals are held during the summer by small agencies.

Rock is an important minority genre. Festivals under the frequent title "*Rockfest*" are organised by small agencies mostly in smaller places of the country. As elsewhere in the world, some are associated with a social cause, e.g. *Rock for People* (Prague, Hradec Králové), *Rock again Drugs*: "Open air" rock festivals are also common. The international **Jazz Festival in Prague**, held since 1976 and currently organised by the agency Pragoconcert, the *International Jazz Festival in Karlovy Vary* (since 1981) and the jazz

seasons in Prague's *club Agharta* are all now traditional jazz events in the CR. The *Czechoslovak Jazz Festival Přerov* (since 1985, org. by Foundation PJF), the *International Jazz Festival* in Ústí nad Labem (in October) and *Jazz Goes to Town* in Hradec Králové (since 1995, in October), *Jazz na hradě/Jazz* at the Castle in Prague (since 2005, organised by the Administration of Prague Castle and PJ Music agency) are more recently representative events with good prospects.

Crossover festivals are on the increase. Here we can identify two types: 1) essentially classical festivals involving different branches of the arts (music, dance, theatre, plastic art) and 2) festivals mixing many genres of music, often with non-traditional presentation and alternative and world music too.

The *Mahler festival* in Jihlava (since 2001, org. by Arco Diva agency) is of the first type. *Colours of Ostrava* has become the most prestigious Czech international festival of world music (since 2001 in July, org. by Colours Production agency), and among other crossover festivals we can mention the *Boskovice Festival* and *Alternativa Prague* organised by Unijazz since 1992 during July, *Alternativa Brno* (organised by Jiří Švéda agency) and *Stimul* in Prague organised by His Voice journal with alternative club NoD, Roxy and the Prague theatre Archa.

Brass music festivals have been attracting more attention from abroad than from domestic audiences. The most successful include the *International Brass Band Festival* in Prague and *Vejdova Zbraslav Festival* (both organised by specialised agency Or-fea), *Praveček Lanškroun* - festival of big brass bands (since 1977, org. by Culture Centre of the city), the *FJJO-International Festival of Brass Bands of Youth* in Cheb (since 1989, org. by the City Administration Cheb) and the *International Festival of Brass Bands and Folk Ensembles* in Zlín (since 1995 org. by Music Association Zlín).

The *Strážnice Festival* is the oldest folk festival in CR (organised since 1946 in June). The majority of **folk festivals** (in Frýdek Místek, Pilsen, Brno, Bělohrad and others, see up) are organised by the *Folklore Association in the CR*. This genre has been experiencing an upswing in international context.

Techno, electro and dance music festivals started in about 2000, and as examples we might mention the *Electro-Prague Festival* in Mars, *Hip Hop festival* in Hradec Králové and *Vibrations festivals*, or international format *Summer of Love* (since 1997, dance electro, in Pardubice), or beach open air festival *Mácháč* (since 2000).

The Music Information Centre has registered about 120 **interpreting competitions** and 22 **competitions for composers**.

The most interesting of the international competitions for performers include example the *Concertino Praga* for young artists organised by Czech Radio, the competition associated with the *Prague Spring Festival*, the *A. Dvořák Competition* in Karlovy Vary for opera singers, the *Emmy Destinn Competition* organised at the international platform (Prague/London), the *Smetana Piano Competition* in Pilsen, the *Kocián Violin Competition* in Ústí nad Labem, *Beethoven Hradec* - a competition for young pianists, the *Heran Violoncello Competition* in Ústí n. Orlicí, the *Carl Czerny Competition* for young pianists in Prague, the *Virtuosi per Pianoforte* in Ústí nad Labem, the *F. Chopin Piano Competition* in Mariánské Lázně, *Talentinum Zlín*, the choir competition *Praga cantat* and a special *competition in Melodrama* genre in Prague. One special even is a *Competition for the Blind* held during Mars in Prague by the Association for the Blind.

In other genres, in addition to the **competitions in pop** (Czech traditional prizes *Nightingale*, *Angel* since 1998 and *international formats: Superstar, Czech and Slovak Lands Have a Talent*) we might mention the the *Competition for Folksingers* organised by the Folklore Festival in Strážnice annually in June.

Only one international **competition for composers** is organised in CR, and this is *Musica nova* (since 1969 with interruptions to 1993, org. by Society for Electro-acoustic music). Every year this competition attracts about 80-100 electro-acoustic compositions from around 35 countries. Other competitions are organised at the national level (*Generace/Generation*), for amateurs (e.g. in Jihlava) or with special orientation (organised in Brno by the Multi-Art Association).

AGENCIES AND ORGANISERS IN THE CR

Conditions on the Czech Music Market

In the field of classical music the Czech music market is relatively small and financially weak. After the loss of its monopoly the state agency *Pragokonzert* (which continues to be relatively insignificant) acts as agent for large publicly co-funded institutions (professional symphony orchestras, international festivals) with the capacity to engage important foreign musicians including consultancy, while on the other hand

there are private agencies, of which the biggest and most reliable with a knowledge of quality in the classical music field are *ArsKonzert* (Brno), *C.E.M.A.-Central European Music Agency* (Brno), *Arco Diva Management*(Prague) and *Triart Management* (Senohraby) are associated with the Association of Artistic Agencies in CR (ASUMA), we can also list: *Aura Pont* (Prague), *Auviex* (Prague), *Paganini-Arts* (Prague and *BVA Intl.* (Prague), which have the legal status of limited companies. In addition, since 1989 numerous smaller agencies (1-2 people), have emerged, for example *Bellamaya.cz*, *Euroart Prague*, *Czech Art*, *P&P Art Agency* (Prague) *Agency Clavis* (Prague), *Trifolium* (Česká Lípa, LR) and others. A range of cultural agencies are also operating here without specific specialisations in terms of genre and without knowledge of the quality of the musical environment.

In the modern pop and jazz, the significant agencies are *Rachot*, which creates programmes for the important venue at the Akropolis in Prague, *P&J* which is orientated to jazz and the alternative scene, the *Roxy Agency* which works for the alternative Prague venue the Roxy Club, *Indies* in Brno, then *2HP Production*, *10:15 Management*, *Ameba Production*, *Obscure Promotion*, *Media* and production agencies directly connected with specialized festivals such as: *Colours Production*, *Bludný kámen/Boulder*, *Blues Alive*, *Bohemia Jazz Production*, *Pragokonzert Bohemia* and many others.

In the Czech Republic, there are also some commercial international agencies oriented on the production of star concerts such as: *WTF Entertainment*, *Live Nation*, *Makroconcert*, *Charm Music*. In relation to the Czech market intermediary agencies, which merely represent or offer musicians and ensembles, need to be distinguished from agencies, which actually organise events.

Czech law does not make a precise distinction between the non-profit and profit sector in the area of private law (all limited companies belong to the profit sector, but there is no legislative barrier to multi-source financing, commercial legal subjects can ask for public money for special projects) although rather long-term major projects (e.g. international festivals or established organisations with long-term public funding such as the National Theatre, Czech Philharmonic, Prague Spring) have an easier time getting private sponsorship than projects initiated from the independent private sector. Projects in the independent sphere are therefore often forced to compromise and adapt to the expectations of the public. Paradoxically, established public

organisations are in a better position to pursue adventurous programmes with important foreign musicians.

Among festivals in the private sector those that have made the greatest impact have been the *IMF Prague Autumn* (since 1990), the *Český Krumlov IMF* (since 1991, Auvix Agency), and the *Concentus Moraviae IMF* (since 1996, *International Centre for Slavonic Music*), while in the field of performing arts involving music projects in all genres including classical music as one element, it is the *Archa Theatre* (founded in 2002) with a regular subsidy from the city authority, that has achieved the most visible success. The projects of most of the non-profit civic associations, by contrast, are struggling with a lack of funding, especially since the cutbacks in support for art projects from a number of foreign foundations that had intervened on the Czech music scene after 1989 to encourage the development of independent, non-commercial culture (*the Open Society Fund Prague, Pro Helvetia* and others), however they finished their activities for now. The non-profit organisations cannot therefore afford high quality agency representation, and this has a deleterious effect on the prospects for the development of their projects.

Financial and Legal Conditions of Agency Activity for Import

For any import into the Czech market it is necessary to consider the question of whether a musician is to appear in an established institution or at a festival that will itself provide agency services and organisation. In the case of a projected tour including PR and advertising, it is necessary to engage a private agency with experience in the area concerned (*ArsKoncert, Arco Diva, C.E.M.A-Central European Music Agency, Triart Management*, a majority of jazz agencies). If the event in question is a commercially targeted show, the Czech Republic has agencies directly specialising in this type of entertainment (see above). The usual percentage taken by agencies is 15–20%. Negotiations including the wording of contracts can be in English, and the second most frequent foreign language employed is German. The fees for all foreign musicians are taxed at 15%, and in the case of ensembles the entire fee is taxable. Payments for services are taxed in accordance with Czech law at the place of performance just like payments to musicians. The VAT charges will increase since 2012 to 14% at least, and since 2013 they will be unified to 17.5%. As compared to the situation abroad, authorial royalties are relatively low, just like a legal fee

for a performance and resale of the original of an art work. 2–5% of the retail value of a work is payable to the collective administrator. Licencing fees for copyright works are much higher.

The government and regional authority grant system is available only to Czech subjects, including private subjects, and so co-organisation with a Czech partner is a definite advantage for any project. Another possible source of funding for domestic organisers are the transformed or new music funds: the *Czech Music Fund Foundation*, the *Leoš Janáček Foundation*, the *B. Martinů Foundation* and other more universal funds. Business subjects support projects above all through paid advertising, and less often in the form of donations - legal entities can deduct gifts to the value of 2% from the tax base and physical persons can deduct gifts to the value of 10% from the tax base.

Copyright fees payable to the organisations protecting authorial, performance and recording rights (in the CR these are OSA, Dilia, Intergram) are the responsibility of the organiser of an event, like publishing rights and hire fees for orchestra materials. In this context an organiser may make a special bilateral agreement on a discount as a regular major client.

The Character of the Public

The public is relatively conservative. A well-known musician who appears with an unknown repertoire is not taking too much of a risk, and an unknown musician can be successful with a familiar repertoire. If an unknown musician appears with an unusual repertoire, however, massive PR in the media is essential.

A non-traditional repertoire can be presented with success at clearly thematically profiled or unconventional multimedia festivals (the *Exposition of New Music*, *Archa* festivals and *suchlike*) and in some cases at established international festivals provided that it is part of a well designed programme (e.g. *Concentus Moraviae*).

The Export of Czech Music

Since the *Pragokoncert* agency lost its monopoly there has been no “export policy” for Czech music and for the moment the Czech Ministry of Culture has no targeted policy to encourage exports. In the field of classical music the country’s main advantage is the overall positive image based largely on the established reputation of the music of A. Dvořák and L. Janáček; the broader Czech repertoire drawn from the works of Smetana, Martinů, Suk and others, which is a



I. Bittová



J. Bárta

priority with the Czech Philharmonic, for example, is proving harder to sell. On the other hand the performance of national music by Czech ensembles and the quality of chamber groups, especially string quartets, is generally respected. Some agencies (e.g. Arco Diva Management, C.E.M.A. ArsKoncert, Triart Management, in alternative AMP with the project of Czech Music on the Road, since 2001) specialise in promoting outstanding Czech musicians of the younger generation. German, Spain, and as far as the overseas market is concerned Japan, are considered good export environments. South-east Asia and China are also promising markets.

Czech music labels and distributors

The main traditional classical music recording concerns *Supraphon* and *Panton* have been privatised. The *Supraphon* record company has become a part of the *Bonton Group* and publishing house *Editio Supraphon* has been sold to Editio Bärenreiter. Other parts of the enterprise started to work independently as *Bohemia Video Art*, *Gramophone Company Loděnice*, later *Digital media GZ* etc.

Today's *Supraphon Music* company (of Czech ownership together with distribution company *Bontonland*) is orientated especially to re-mastering and reissuing the best records of the past in classical but also Czech pop music (e.g. *K. Ančerl*, *V. Talich*, in pop e.g. *M. Rottrová*, comeback of *V. Špinarová*, *Olympic*) and to supporting top young artists in Czech classical music (the singers *Eva Urbanová* and *Dagmar Pecková*, baritone *Roman Janál*, violinists *Pavel Šporcl* and *Gabriela Demeterová*, *Iva Bittová*, the cellist *Jiří Bárta*, the pianist *Igor Ardašev* and *Jitka Čechová*, clarinetist *Ludmila Peterková*, ensembles the *Panocha Quartet*, *Schola Gregoriana Pragensis*, *Musica Florea* a.o.). It has also continued to produce conductor's sets (e.g. with

Jiří Bělohlávek). In the area of classical music it has received many prestigious prizes (*Grammy*, *Gramophone*, *MIDEM*).

The publishing house *Panton* has continued only as *Panton International Prague* (since 1998). It has been taken over by the German sheet music publisher Schott and has additionally become the exclusive seller of *Schott in the Czech and Slovak Republic* and the exclusive agent for Schott's and Universal Edition Wien rental service for the Czech Lands. Its CD label was bought by Bonton and later discontinued.

The Czech Music Fund has continued its rental service of sheet Czech contemporary music. The public *Czech Radio* has established its publishing and recording house *Radioservis/Radio-Service* covering all genres of music.

In the pop market, the most important labels are: the "majors" *Sony BMG Music Entertainment*, *EMI CR*, *Universal Music*, *Warner Music CR* (it passed its catalogue to *Supraphon* in 2010, from the Czech label *Supraphon*). Other bigger publishers of popular music are especially: *Česká muzika*, *Popron*, *Multisonic*, *Radioservis*, *Tommü Records*, in special genres: *Arco Diva*, *Studio Matouš*, *Lotos* and *MIC* in classical Czech music, *Indies Scope Records*, *X Production*, *Guerilla Records*, *Polif5* for alternative, *Black Point Music*, *P&J Music*, *Cube Metier*, *Animal Music*, *Arta* and *Amplion* for jazz, *Music Vars* and *Edit* for folklore.

Panther, *Bontonland*, *Musica Bona*, *Vltava*, *Široký Dvůr* (since 1992, cooperating with around 80 foreign labels) and *Classical Music Distribution* (exclusive distributor of around 30 labels including, *Naxos*, *Opus Arte*, *Orfeo*, *Hyperion* and ca 90 other labels) *Arco Diva* (exclusively for *the Orchard*) and *P&J* are among the most productive distributors including Czech music in the CR. The German label *Bärenreiter* has entered the Czech market as *Bärenreiter Edition* and become the biggest publishing house and rental service for sheet music in the Czech Republic. Concerning the publishing houses, the foreign ones are *Editio Baerenreiter* and *Schott*, the independent ones are *A-Tempo Verlag*, *Best I.A.*, *Editio Janáček*.

iTunes and the *MusicJet* catalogue with 1,500,000 recordings have been on Czech market since 2011.

PRODUCTION OF MUSIC INSTRUMENTS IN THE CR

Since 2006 Czech producers of music instruments and accessories cooperated in the cluster *Music CzechMade* (actually inactive). The cluster included the traditional producer of wind instruments *AMATI Denak Ltd.*, the producer of pianos and digital pianos Bohemia *Bohemia Piano Ltd.*, actually as *C Bechstein Europe, Ltd.*, the producer of classical Czech label pianos *Petrof Ltd.*, and also the following; the *Association of Music Instruments Producers* in CR, the *Czech Piano Producers Association*, the producer of audio, video and sound cards *DISK Multimedia Ltd.*, producer of guitar's attachments *George Dennis Ltd.*, the producer of historical string instruments *Jaromír Jelínek*, the wood processor *Lignamon CZ Ltd.*, the producer of virtuoso string instruments *Marie Plötzlová*, the producers and restorers of organs *Organa Ltd.*, *Saxophon Service* (Kraslice), the producer of string instruments *Strunal.CZ s.c.*, the producer of virtuoso string instruments *Štěpán Dvořák*, accordion producer and service *Delicia* (in Hořovice), editor of Czech music journals and Portal *Muzikus* and the music journal *Hudební rozhledy*.

The Czech Lands have a long tradition of violin-makers. The *Circle of Czech Violin-Makers* and *Fraternity of Prague Violin-Makers* bring together some of the Czech producers of hand-made violins. The firm *Jan Bečička & Stanislav Hüttl & Petr Šeřl* in Hradec Králové constructs and reconstructs harpsichords. The firm *Harfa/Harp* repairs and sells harps, the firms *Elo Lesák* in Krnov, *Hlaváček* in Pardubice, *Kadet*, *Kobrle*, *Lebeda*, *Macho*, *Marcus*, *Mázl*, *Pavlů*, *Procházka* in Prague are guitar-makers, *Sagitaris Ltd.* makes and repairs guitars in Stráž nad Nisou. The firms *Tichý* and *Zákopčaník* make cellos, double basses and historical viols.

THE MUSIC EDUCATION SYSTEM

Music education makes a part of the basic and high school curriculum with one hour of teaching weekly. Since 1987, some schools have extended this requirement, but the principal role in music education is played by the system of public *Basic Art Schools* (former Public Art Schools – evening and weekend schools). In 2010/11, this system involved 485 Basic Art Schools with 821 branches. 234 565 pupils between the ages of 6 and 19 (from it 163 426 girls) are currently studying some of kind of art (often many specialisations). Basic Art Schools provide four specialisations: music, dance, literature/dramatic and plastic art. To this day, music education has retained an individual character and a methodological preference for training in the professional performing arts. 151 120 pupils are studying music (individual training of instrument). The prices of courses are very friendly (about 2 000 Kc per year i.e. ca 70 EUR). Ca 40 Basic Art Schools are private. They can receive 100% public support (by region or city).

In the Czech Republic there is also a relatively dense network of 17 *Conservatories* that have the status of high schools offering the national school-leaving examination leading to higher education. 13 of them have music departments (in Prague, České Budějovice, Pilsen, Teplice, Pardubice, Kroměříž, Brno and Ostrava). The *J. Ježek Conservatory* in Prague is orientated to jazz music, and one conservatory is for blind students (the *Conservatory and Tuning School of J. Deyl* in Prague). The entire system currently educates approximately 3 400 students.

Academic education in music is provided by *Academies of Arts* in Prague and Brno and at the faculties of 12 universities in CR (in Prague, Brno, Ostrava, Pilsen, Hradec Králové, České Budějovice, Olomouc, Ústí nad Labem and Karlovy Vary). The academies traditionally provide training in performance and composition, while universities are orientated to teacher training and musicology.

Non-professional activities are monitored and sometimes coached by the *National Information and Advisory Centre for Culture* (NIPOS-ARTAMA), an institution that comes under the Ministry of

Culture. According to statistics produced by this centre there exist about 200 amateur adult choirs in the CR, concentrated in Moravia. These choirs are presented especially at festivals in Jihlava, Nymburk, Mikulov and Pardubice. Some festivals go on tour. The category of children's choir covers a wide spectrum from school choirs to long-standing elite choirs. The annual *National Festival of Children School Choirs* held in different towns is preceded by regional selective competitions. About 500 choirs involve more than 20 000 children between 6-15 (18) years. A similar number of children work in folklore ensembles. These are presented in the festivals in Nový Jičín, Olomouc, Pardubice and Brno. Wind ensembles are a major phenomenon. They consist of small wind orchestras (165), middle-sized wind orchestra (25) and large wind youth orchestras (45) and large wind orchestras for adults (29) with around 7 000 players. Most of them are based in Moravia. The prestigious events in this area are held in Ostrava, Hodonín, Kolín and Štětí. The *Union of Wind Orchestras of the CR* acts as the national umbrella organisation.

ARCHIVES, LIBRARIES, SCIENCE AND RESEARCH CENTRES



The Szamotuly Hymnbook, 1561

In the CR there are a great many historical **music archives** situated in castles, churches, monasteries, museums and traditional institutions, with more modern archives at the Czech Radio and in academic institutes. The archives of the *National Museum*, *Charles University* and the *National Library* in Prague, the archives in the *Vyšší Brod* Cloister, *Moravian Land Museum* in Brno, *Kroměříž* Castle and Archbishopric, the *Olomouc* Archbishopric, the *Náprstek Museum* in Prague (ethno), the *Janáček Monument* in Brno, the *Terežín Monument*, the *Prague Conservatory*, *Czech Radio*, the *Czech Music Fund*, the *Music Information Centre* and the *Arts and Theatre Institute* are among the most important.

There are also significant music departments in the *National Library*, the *City Library* in Prague, the libraries of music departments at *Conservatories*, *Academies* and *Universities* and more specialised library at the *Theatre Institute* in Prague and *Moravian Land Library* in Brno, and music departments in research libraries in *České Budějovice*, *Kladno*, *Liberec*, *Olomouc*, *Pilsen*, *Olomouc* and *Ústí nad Labem*. There are 383 public (s.c. city) libraries and some have their own special music departments. The lending fees are low and affordable to most of the Czech public.

There are **Musicological centres** under the *Academy of Sciences of CR* (Ethnological Department), and at the *Universities* in Prague, Brno and Olomouc. Training for future music teachers is provided by *Faculties of Education* at the Universities in Prague, Brno, Ostrava, Olomouc, *České Budějovice*, *Karlovy Vary*, *Ústí nad Labem* and *Hradec Králové*. Some more specialist institutes have been founded at the universities, for example the *Academy of Early Music* at *Masaryk University*, the *Department of Musical Lexicography* and *Institute of European Ethnology* at the *Masaryk University*, and the *Methodological Centres* of the *Music Academy of Arts* in Prague and Brno. The *Academies of Arts* in Prague and Brno also have departments teaching music theory and music education, as well as their own research programmes (e.g. in the area of sound). The music departments of the *National Museum* (*Smetana Museum*, *Dvořák Museum* and *Department of Historical Instruments*) are also important centres of historical scholarship.

Since 1989 some special research workplaces have been founded or extended: e.g. the *Bohuslav Martinů Institute* in Prague, the *Collegium Marianum - Týn School* in Prague oriented to Baroque music research, the *Leoš Janáček Centre* in Brno, the *Arts and Theatre Institute* in Prague with music section, the *National Institute of Special Education* in Prague and the *Pop Museum* in Prague.

JOURNALS AND INFORMATION CENTRES



A. Dvořák: The Noon Witch score, 1st edition in print 1896

Czech Music Quarterly published by the Music Information Centre, the *B. Martinů Newsletter* published by the B. Martinů Institute, the *Rudolfinum Revue* published by Czech Philharmonic Orchestra (finished), the *National Theatre Journal* published by the National Theatre and *Theatre* published by the Theatre Institute are all issued in English versions. Other specialist music journals come out only in Czech: i.e. *Harmonie/Harmony* and *Hudební rozhledy/Music Review* – journals about Czech music life, *His Voice* – journal about alternative music produced by MIC, two musicologist journals – *Hudební věda/Musicology* published by the Academy of Sciences and Brno *Opus Musicum*, as well as the journal of Choir Association *Cantus*, the journal of Folklore Association *Folklor/Folklore*, and journal of Jeunesses Musicales Tam Tam.

Popular music magazines include *Folk and Country*, *Jazz Dnes/Jazz Today*, *Rock and Pop*, *UNI* edited by UNI Jazz and many internet journal for specially interested people.

The *Music Information Centre* (Besední 3-5, Prague 1) and *Music Department of the Arts and Theatre Institute* (Celetná 17, Prague 1) with their web sites (MIC – www.musica.cz, AI-TI – www.czechmusic.org, www.institutumeni.cz) represent the most important general music information centre in the CR.

The following are important special information centres: *Institute Martinů* (www.martinu.cz) in Prague, *Janáček Centre* in Brno (www.janacek-nadace.cz), *Smetana Museum* (www.nm.cz), *Dvořák Museum* (www.nm.cz), *Czech Music Museum* (www.nm.cz/ceske-museum-hudby), *Pop Museum* (www.popmuseum.cz).

REGIONAL PANORAMA OF CZECH MUSIC CULTURE

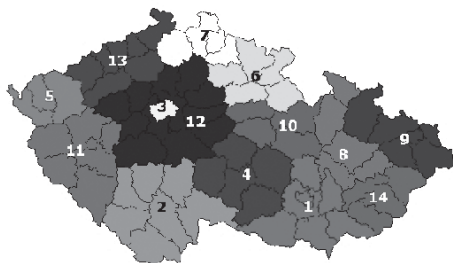
(EXPERT SELECTION OF DATA)

Note:

All regions and cities have their tourist information centres

List of TIC at the web:

www.seznam.cz/Cestovni-sluzby-a-pohostinstvi/Sluzby-turistum/Turisticka-informacni-centra (only in Czech).



Key:

P	PERSONALITIES, BORN, DIED OR FOR A LONG TIME LIVING IN THE REGION
CL	CULTURE LOCALITIES OF THE REGION
F	FESTIVALS
O	ORGANISATIONS
E	ENSEMBLES
IMF	INTERNATIONAL MUSIC FESTIVAL
IOF	INTERNATIONAL OPERA FESTIVAL
IFF	INTERNATIONAL FOLKLORE FESTIVAL
IC	INTERNATIONAL COMPETITION
NF	NATIONAL FESTIVAL

Regions:

CITY OF PRAGUE REGION

www.praha.eu

CENTRAL-BOHEMIAN REGION

www.kr-stredocesky.cz

HRADEC KRÁLOVÉ REGION

www.kr-kralovehradecky.cz

KARLOVY VARY REGION

www.kr-karlovarsky.cz

LIBEREC REGION

www.liberecky-kraj.cz

MORAVIAN-SILESIA REGION

www.kr-moravskoslezsky.cz

OLOMOUC REGION

www.kr-olomoucky.cz

PARDUBICE REGION

www.ipardubice.cz

PILSEN REGION

www.kr-plzensky.cz

SOUTH-BOHEMIAN REGION

www.kraj-jihocesky.cz

SOUTH-MORAVIAN REGION

www.kr-jihomoravsky.cz

ÚSTÍ NAD LABEM REGION

www.kr-ustecky.cz

VYSOČINA REGION

www.kr-vysocina.cz

ZLÍN REGION

www.kr-zlinsky.cz

F: THE WHOLE OF CR:

January-December, **Jazz to the Regions**, www.jazzdoregionu.cz

February-April, **Garden**, National Competition of Folk Music, <http://www.casopisfolk.cz/zahrada.htm>

Marz-June, **Porta**, IMF of country&western and folk music, www.porta-festival.cz

April-December, **Czech Culture Festivities**, festival of classical music, www.ceske-kulturni-slavnosti.cz

CENTRAL-BOHEMIAN REGION (CBR)

P: **Bohuslav Matěj Černošský** (1684 Nymburk, CBR-1742 Graz) Baroque composer and organist, **Jan Dismas Zelenka** (1679 Louňovice, CBR-1735 Dresden) Baroque composer and organist, **Jiří A. Benda** (1722 Benátky nad Jizerou, CBR-1795 Bad Koesstritz) pre-classicist composer, **František Benda** (1709 Benátky nad Jizerou -1786 Postupim by Berlin) pre-classicist composer, **Jakub Jan Ryba** (1765 Přeštice PR-1815 Voletuše by Rožmitál pod Třemšínem) composer, **Tereza Stolzová** (1834 Kostelec nad Labem, CBR-1902 Milán) soprano, friend of Verdi, **Josef Suk** (1874 Křečovice u Neveklova -1935 Benešov, CBR) composer, violinist, pedagogue, member of Czech Quartet, **František Kmoč** (1848 Zásmyky by Kolín, CBR-912 Kolín, CBR), **Rafael Kubelík** (1914 Býchory u Kolína, CBR-1996 Kastanienbaum by Luzern, Swiss) conductor, composer and pianist, **Emil Burian** (1876 Rakovník, CBR-1926 Prague) lyric baritone, **Karel Burian** (1870 Rousínov by Rakovník-1924 Senomaty, CBR) tenor, **Václav Talich** (1883 Kroměříž, ZR-1961 Beroun, CBR) conductor, **Jarmila Novotná** (1907 Prague-1994 New York, living and buried in Liteň by Beroun, CBR) soprano, **Marie Podvalová** (1909 Čakovice by Prague, CBR-1992 Prague) soprano, **Eva Randová** (*1936 Kolín, CBR) mezzo-soprano, **Marta Jiráčková** (*1932 Kladno, CBR), composer, **Eva Urbanová** (*1961 Slaný, CBR) soprano.

CL: Kladno (centre of the region), Stará Boleslav, Český Brod, Dobříš, Kamenice, Křivoklát, Kutná Hora, Mělník, Mnichovo Hradiště, Nelahozeves, Poděbrady, Rakovník, Sedlčany, Slaný.

F: May-September, **Festival of Non-Professional Chamber and Symphonic Ensembles**, www.nipos-mk.cz

June, **IMF Kutná Hora**, festival of classical music, www.mfkh.cz

June, **Porta - Czech National Finals**, folk festival, Řevnice, www.porta-festival.cz

June, **Opera Week**, Kutná Hora, www.opernyden.cz

September, **Dvořák Nelahozeves**, www.czechmusic.org

September, Folklore Festival **Polabí Posy Festival**, www.folklorinisdruzeni.cz/ff-polabska-vonicka

October, **Rockfest Dobříš**, www.rockfest.dobris.net

October, **Sázavafest**, folk festival, Benešov, www.sazavafest.cz

November, **Jazz Days Slaný**, www.jazzclubslany.cz

O: **Ameba Production**, agency org. Rock for People festivals, www.rockforpeople.cz; **A. Dvořák Monument Nelahozeves**, <http://www.nm.cz/Hlavni-strana/Navstivte-nas/Pamatnik-Antonina-Dvoraka-Nelahozeves.html>; **A. Dvořák Monument Vysoká by Příbram**, www.antonindvorak.cz; **A. Dvořák Monument Zlonice**, www.padzlonice.ic.cz; **Czech Art**, agency for music production, Praha, www.czechart.cz; **J. Suk Monument Křečovice**, www.nm.cz; **Jazz Club Slaný**, www.jazzclubslany.cz; **Lotos**, organiser of the Festival in Kutná Hora, www.lotoscd.cz.

HRADEC KRÁLOVÉ REGION (HKR)

P: **Eduard Nápravník** (1839 Býšť by Hradec Králové-1916 Petrohrad, Russia), composer and conductor, **Karel Nedbal** (1888 Dvůr Králové, HKR-1934 Prague) conductor, **Viktor Kalabis** (1923 Červený Kostelec, HKR-2006 Prague), composer, **Ivana Loudová** (*1941 Chlumec nad Cidlinou, HKR) composer.

CL: Hradec Králové (centre of the region, traditional locality of music instrument makers), Albrechtice, Jaroměř, Jičín, Náchod, Nová Paka.

F: June, **Czech Choir Festival Hradec Králové**, www.sboroveslavnosti.cz

June, Pardubice-Hradec Králové **Folklore Festival**, www.folklorinifestival

June, **Cultural ReggaeVibez**, multi-cultural festival; Hořice in Podkrkonoší, www.culturalreggaevibez.cz

July, *Hip Hop Kemp*, a biggest festival of hip hop in CR, Hradec Králové, www.hiphopkemp.cz

July, *Rock for People*, www.rockforpeople.cz

August, *IFF Červený Kostelec*, mksck@mksck.cz

August, *Open Air Music Festival Trutnov*, multigenre festival, www.festivaltrutnov.cz

October, *IMF Jazz Goes to Town*, Hradec Králové, www.jazzgoestotown.cz

November, *Music Forum Hradec Králové*, www.hfhk.cz

O: *Adalbertinum*, Hradec Culture Society, www.adalbertinum.cz; *Association of the Musical Instruments Makers of the Czech Republic*, Hradec Králové, www.hnn.cz/avhn.htm; *Czech Pianomakers' Association*, Hradec Králové, www.hnn.cz/cks.htm; *Drak Theatre*, Hradec Králové, www.draktheatre.cz; *Hradec Králové Philharmonic Orchestra*, www.fhk.cz; *Department of Music of the Faculty of Education*, University of Hradec Králové, www.uhk.cz; *Klicpera Theatre*, Hradec Králové, www.klicperovodivadlo.cz; *Petrof*, seat of the cluster *Czech Instruments*, Hradec Králové, www.petrof-pianosalon.cz; P. J. Vejvanovský Society, Hradec Králové, Phone: +420 495063104, +420 286881805

E. *Boni Pueri*, boys choir by Basic Music School Hradec Králové, www.bonipueri.cz; *Hradec Králové Philharmonic Orchestra*, www.fhk.cz

CITY OF PRAGUE

Prague as an administrative and culture centre has been a crossroad of many famous artists, seat of many organisations and activities. Many of personalities visited or worked in Prague during history: L. v. Beethoven, N. Paganini, F. Liszt, P. I. Čajkovskij, R. Wagner, G. Mahler and others.

P: *Guillaume de Machaut* (1300–77) French composer living and working at the court of Charles IV in Prague, *Kryštof Harant from Polžice and Bezdružice* (1564 Klenová–1621 Prague), Renaissance composer, noble, *Bohuslav Matěj Černohorský* (1684 Nymburk, CBR-1742 Graz, Austria) Baroque composer and organist, living and working in Prague, *Jan Dismas Zelenka* (1679 Louňovice, CBR-1735 Dresden) Baroque composer and organist living in Prague for a long time, *František X. Brixl* (1732–71 Prague), Baroque composer and organist, *František X. Dušek* (1731 Chotěborky by Jaroměř-1799 Prague), pre-classicist composer and pianist, *Václav Jan Tomášek* (1774 Skuteč–1850 Prague), composer and pianist, *Bedřich Smetana* (1824 Litomyšl–1884 Prague), composer, pianist, founder of the National music, *Vilém Blodek* (1834–74 Prague), composer, *Josef Bohuslav Foerster* (1859–1951 Prague), composer and writer, *Berta Foersterová-Lautererová* (1869–1936 Prague), wife of J. B. Foerster, soprano, *Karel Kovařovic* (1862–1920 Prague), conductor and composer, *Otakar Ostrčil* (1879–1932 Prague), composer and conductor, *Karel Nedbal* (1888 Dvůr Králové–1964 Prague), conductor, *K. B. Jirák* (1891 Prague–1972 Chicago), composer, *Alois Hába* (1893 Vizovice SMR-1973 Prague), composer, *Ladislav Vycpálek* (1882–Vrbovice by Prague–1969 Prague), *Jaroslav Křička* (1882 Kelč na Moravě–1969 Prague), composer, *Pavel Bořkovec* (1894–1972 Prague), *Ervin Schulhoff* (1894 Prague–1942 Würzburg), composer and pianist of German origin, composer, *Zdeněk Chalabala* (1899 Uherské Hradiště–1962 Prague), conductor, *Marie Budíková* (1904–84 Prague), soprano, *Emil František Burian* (1904 Pilsen–1959 Prague), composer and avant-garde theatre artist, *Iša Krejčí* (1904–68 Prague), composer, *Václav Smetáček* (1906–86 Prague), conductor, *Václav Trojan* (1907 Pilsen–1983 Prague), composer especially of film music, *Jiří Srnka* (1907 Písek–1982 Prague), composer of film music, *Miloslav Kabeláč* (1908–79 Prague), avant-garde composer, *Karel Reiner* (1910 Žatec–1979 Prague), composer and pianist, *Klement Slavický* (1910 Tovačov na Moravě–1999 Prague), composer, *Jan Kapr* (1914–88 Prague), *Josef Páleníček* (1914 Travník–1991 Prague), pianist, *Marie Tauberová* (1916 Vysoké Míto–2003 Prague), soprano, *Jan Hanuš* (1915–2004 Prague), composer, *Miroslav Venhoda* (1915 Moravské Budějovice–1987 Prague), choirmaster, founder of the ensemble Prague Madrigalists and authentic interpretation of Early music, *Jan Rychlík* (1916–65 Prague), composer, *Karel Berman* (1919 Jindřichův Hradec–1995 Prague), basso, *Václav Neumann* (1920 Prague–1995 Vienna), conductor, *Zbyněk Vostřák* (1920 Prague–1985 Strakonice), avant-garde composer, *Ivo Jirásek* (1920–2004 Prague), *Vladimír Sommer* (1921 Dolní Jiřetín by Most–1997 Prague), composer, *Zdeněk Liška* (1922 Smečno–1982 Prague), composer especially of film music, *Jiří Šlitr* (1924 Lhota by Rychnov–1969 Prague), songster of SEMAFOR Theatre, *Zdeněk Košler* (1928–95 Prague), conductor, *Zdeněk Lukáš* (1928–2007 Prague), composer successful especially in choir music, *Martin Turnovský* (*1928 Prague), conductor, *Petr Eben* (*1929 Žamberk–2007 Prague), *Václav Kučera* (*1929 Prague), composer, *Milan Malý* (1930–2004 Prague), choirmaster, *Marek*

Kopelent (1932 Prague), composer, **Karel Velebný** (*1931 Prague), jazzman, **Věra Soukupová** (*1932 Prague), mezzo-soprano, **Rudolf Dašek** (*1933 Prague), jazzman, guitarist, **Jan Klusák** (*1934 Prague), composer, **Eva Olmerová** (1932–93 Prague), jazz singer, **Luboš Fišer** (1935–99 Prague), composer also of film music, **Karel Svoboda** (*1938 Prague), composer of pop music and musicals and film music, **Lukáš Matoušek** (*1943 Prague), composer, leader of Early music ensemble Ars cameralis, **Petr Janda** (*1942 Prague), pop-rock singer, leader of group Olympic, **Štěpán Rak** (*1945 Prague), guitarist and composer, **Jiří Bělohávek** (*1946 Prague) conductor, **Ivan Kurz** (*1947 Prague), composer, **Milan Slavický** (1947–2009 Prague), composer, **Petr Kofroň** (*1955 Prague), composer, leader of the ensemble Agon, **Martin Smolka**, (*1959 Prague), composer, **Miroslav Pudlák** (*1961 Prague), composer, **Kryštof Mařatka** (*1972 Prague) composer, **Miroslav Srnka** (*1975 Prague), composer, **Ondřej Adámek** (*1979 Prague), composer.

F: January, *IF of Wind Orchestras*, www.orfea.cz

January-December, *Jazz Meets World*, Prague, www.jmw.cz

February-June, *RespectFestival*, world music festival, www.respectmusic.cz/respect-festival

May-November, *Agharta Prague Jazz Festival*, www.agharta.cz

May-June, *IMF Prague Spring* with the IC, www.festival.cz

June, *Porta*, festival of folk, tramp music, in Řevnice and Ústí n. Labem, www.porta-festival.cz

June-July, *IMF Prague PROMS*, www.cnsoc.cz

July, *Bohemia Jazz Fest*, www.bohemiazjazzfestival.cz

July, *IMF Early Music Festivities*, www.collegiummarianum.cz

July-August, *IMF Ameropa*, Prague, Brandýs nad Labem, Český Krumlov, www.ameropa.org

August, *Ad honorem Mozart - Praga*, http://festival.musictheatre.cz

August, *IMF Horn Prague*, www.praguehorn.cz

August-September, *IFF Prague Fair*, www.folklorisdruzeni.cz/prazsky-jarmark

September, *St. James Audite Organum*, www.auditeorganum.cz

September, *Vejvoda Zbraslav*, IF of brass band, www.orfea.cz

September-November, *Jiří Hošek's Unconventional Žižkov Autumn*, www.zizkov.cz/festival

April-October, *Stimul Festival*, festival of alternative music, www.stimul-festival.cz

September-November, *IMF Strings of Autumn*, www.strunypodzimu.cz

September-October, *Prague Strings*, IF of guitar and mandoline orchestras, www.accordion.cz

October, *Prague Accordion Days*, www.accordion.cz

October, *IMF Dvořák Prague Festival*, www.dvorakovapraha.cz

October-November, *IMF of Concert Melodrama*, www.concert-melodrama.com

October-November, *Tones under the Cities*, www.tonymadmesty.com

October-November, *International Jazz Festival Prague*, www.jazzfestivalPrague.cz

October-November, *IMF Radio Autumn*, www.radioautumn.cz

October-December, *Musica Nova*, IC in EA music, http://musicanova.ceah.cz

November, *Days of Contemporary Music*, www.ahuv.cz

November, *IMF Alternativa*, www.unijazz.cz

November, *Contempuls*, festival of contemporary music, www.contempuls.cz

November, *Encounter of Folklore orchestras*, www.folklorisdruzeni.cz/ff-setkani-lidovych-muzik

December, *IF of Advent and Christmas Music*, www.orfea.cz

December, *IMF Bohuslav Martinů Days*, www.martinu.cz

December-January, *IMF Czech Touches of Music*, www.ceskedotekyhudby.cz

O: AGENCIES

10:15, agency organised pop concerts of foreign stars, www.1015.cz; **Ada Slivanská Art-Agency**, classical music agency, www.art-agency.cz; **Agada Agency**, classical music agency, www.agada.cz; **Agency Fait**, classical music agency (Mozart), www.musica.cz/fait; **Agency J+D**, classical music agency, www.agenturajd.net; **Agency Kate**, agency of Dvořák Symphony Orchestra and Orchestra Puellarum Pragensis, k.friedova@volny.cz; **Agency Subiton**, classical music agency (J. Svěčený-vn.), www.sveceny.cz; **Agharta, 2HP-Production**, jazz music agency, www.agharta.cz; **AMP**, jazz-rock agency, www.rock-jazz.cz; **Arco Diva Management**, classical music agency, www.arcodiva.cz; **Aurapont**, agency for art fiths protection, www.aura-pont.cz; **Auviex**, agency produced IMF Český Krumlov, www.auviex.cz; **BVA Intl.**, producer of video and film, broadcasting service, distributor, www.bva.cz; **Clavis**, agency of Prague Chamber Singers, www.clavisagency.com; **Czech Koncert Agency**, agency for classical music, www.czechkoncert.com;

Em-Art, classical music agency, www.ensemblemartinu.com; **EuroArt Prague**, classical chamber music agency, www.euroart.cz; **Fisyo Agency** of FISYO orchestra, www.fisyo.cz; **Charm Music**, import international agency for pop music, www.charmmusic.cz; **IMF Prague Spring**, agency of IMF Prague Spring, www.festival.cz; **Impresario Agency**, agency for classical music, www.impresario.cz; **Live Nation CR**, import international agency for pop music, www.livenation.cz; **Makroconcert**, import international agency for pop music, www.makroconcert.cz; **Or-fea**, agency for popular music, especially brass band music, www.orfea.cz; **P&J Music**, jazz and alternative music agency, www.jmw.cz; **P&P Art Production**, agency for all kind of music, www.kultura-hudba.cz; **Prague Chamber Orchestra Agency**, www.pko.cz; **Praga Sinfonietta**, classical music agency, www.pragasinfonietta.eu; **Pragokonzert Bohemia**, www.pragokonzert.com; **Prague Symphony Orchestra FOK Agency**, www.fok.cz; **Rachot Production**, agency of Akropolis Palace for all genres of music, especially alternative music, www.respectmusic.cz; **Reduta Jazz Club**, www.redutajazzclub.cz; **Roxy**, agency of Roxy club for all genres of music, especially alternative music, www.roxy.cz; **Audite Organum**, www.auditeorganum.cz; **Suk Chamber Orchestra Agency**, www.suk-ch-o.cz; **The Prague Concert**, agency, produced turné in Europe, www.concert.cz; **WTF Entertainment**, import international pop music agency, <http://www.wtfentertainment.com/newspress/>.

COMPETITIONS

IC Concertino Praga, for young artists to 16 years, www.rozhlas.cz/concertino; **IC of Prague Spring**, www.festival.cz; **IC of Melodrama**, www.concert-melodrama.cz; **IC Musica nova**, in electro-acoustic music, www.musicanova.seah.cz.

EXPERT WORKPLACES, SCHOOLS, ACADEMIES

Academy of Performing Arts, Music Faculty, www.hamu.cz; **Academy of Performing Arts, Sound Creation Studies at the Film Faculty**, www.famu.cz; **Association of Basic Music Schools**, www.azus-cr.cz; **B. Martinů Institute**, www.martinu.cz; **Cabinet for Study of Czech Theatre**, www.theatre.cz; **Collegium Marianum, Týn School**, centrum for Early music, www.collegiummarianum.cz; **Czech Music Council**, non-governmental organisation, Czech section of International Music Council by UNESCO, www.chr.nipax.cz; **Institute of Arts/Theatre Institute, Music Department**, www.czechmusic.org; **Institute of Ethnology, Department of Music History**, www.eu.cas.cz; **Institute of Musicology**, Philosophical Faculty of Charles University, <http://musicology.ff.cuni.cz>; **Jan Neruda High School**, with extended music education, www.gjn.cz; **Jaroslav Ježek Conservatory**, www.kjj.cz; **Jan Deyl Conservatory**, www.kjd.cz; **Methodology Centre of Academy of Performing Arts**, Music Faculty, http://web.hamu.cz/mc/kurs_hped.htm; **Music Information Centre**, www.musica.cz; **National Institute of Special Education**, www.nuov.cz; **Prague Conservatory**, www.prgcons.cz.

FOUNDATIONS

B. Martinů Foundation, www.martinu.cz; **Czech Music Foundation**, www.nchf.cz; **Foundation Life of Artist**, www.nadace-zivot-umelce.cz; **Foundation OSA**, www.osa.cz.

LIBRARIES

Municipal Library Prague, Music Department, www.mlp.cz; **National Library Prague**, Music Department, www.nkp.cz.

MEDIA, JOURNALS (in English)

Classic FM, www.classicfm.cz; **Czech Radio**, public broadcasting, www.rozhlas.cz; **Czech TV**, public broadcasting, www.ceskatelevize.cz; **Czech Music**, www.musica.cz/czechmusic; **Martinů Newsletter**, www.martinu.cz; **Národní divadlo/National Theatre**, www.narodni-divadlo.cz; **Theatre**, www.theatre.cz.

MUSEUMS

National Museum/Czech Music Museum, www.nm.cz; **Pop Museum**, www.popmuseum.cz.

THEATRES

Music Theatre Karlín, operetta and musical theatre, www.hdk.cz; **National Theatre**, www.narodni-divadlo.cz; **State Opera Prague**, www.opera.cz; **Theatre Archa**, specialized in alternative music theatre, www.archatheatre.cz; **Theatre Broadway**, specialized in musicals, www.divadlo-broadway.cz; **Theatre Hybernia**, specialized in musicals and star's concerts, www.hybernia.eu.

HALLS

Atrium Žižkov, www.atriumzizkov.cz; **Dvořák Hall**, Rudolfinum, www.ceskafilharmonie.cz; **Lucerna Music Bar**, www.musicbar.cz; **Martinů Hall**, in Academy of Arts, www.hamu.cz; **Palace Akropolis**, specialized for alternative music; www.palacakropolis.cz; **Palace Lucerna**, www.lucpra.com; **O2 Arena**, www.o2arena.cz; Prague Conservatory Hall, www.prgcons.cz; **Smetana Hall**, Municipal House, www.obecnidum.cz; **Church of Ss. Simeon and Juda**, www.fok.cz; **Suk Hall**, Municipal House, www.obecnidum.cz.

E: Bach-Collegium Prague, www.bachcollegium.cz; **Orchestra Berg**, www.berg.cz; **Czech Film Orchestra**, www.czechfilmorchestra.com; **Czech Virtuosi**, www.czechvirtuosi.cz; **Czech Chamber Orchestra**, www.cko.cz; **Czech National Symphony Orchestra**, www.cnso.cz; **Czech Philharmonic Orchestra**, www.ceskafilharmonie.cz; **Czech Radio Orchestra**, www.rozhlas.cz/socr; **Czech Student Orchestra**, www.studentskyorchestr.cz/cesky-studentsky-orchestr; **Film Symphony Orchestra**, www.fisyo.cz; **Musici di Praga**, <http://musicidp.sweb.cz/indexc.htm>; **Orchestra Puellarum Pragensis**, www.puellarumpragensis.com; **Praga Sinfonietta**, www.pragasinfonietta.eu; **Prague Conservatory Symphony Orchestra**, www.prgcons.cz; **Prague Chamber Orchestra**, www.pko.cz; **Prague Metropolitan Symphony Orchestra**, www.clavisagency.com; **Prague Philharmonia**, www.pkf.cz; **Prague Student Orchestra**, www.studentskyorchestr.cz/prazsky-studentsky-orchestr; **Prague Symphony Orchestra**, www.fok.cz; **Suk Chamber Orchestra**, www.suk-ch-o.cz; **Z. Fibich Philharmonic Orchestra**, www.fzf.cz; **Prague Chamber Choir**, www.czechchamberchoir.cz; **Kühn Children Choir**, www.kuhnata.cz; **Prague Philharmonic Choir**, www.choir.cz. **Chamber ensembles**: www.muzikus/muzikontakt or www.czechmusic.org

OTHERS

Association of Musicians and Musicologists, www.ahuv.cz; **Associations of Authors and Performers**, www.sai.cz; **Association of Artistic Agencies**, www.asuma.cz; **Czech Music Council**, www.chr.nipax.cz; **Czech Chamber Music Society**, www.ceskafilharmonie.cz; **Czech Sacred Music Society**, www.sdh.cz; **Jeunesses Musicales in CR**, www.hudebnimladez.cz; **Ministry of Culture**, www.mkcr.cz; **Ministry of Foreign Affairs**, www.mzv.cz; **Ministry of Education and Sports**, www.msmt.cz; **Union of Czech Choirs**, www.ucps.cz; **Union of Professional Musicians of the CR**, unie.hudebniku@cmkos.cz; **Union of Orchestral Players of the CR**, www.unieorch.cz.

KARLOVY VARY REGION (KVR)

P: The region has been visited during all time by famous culture personalities (C. M. von Weber, Ignacio Moscheles, Ludvík Spohr, Frederyk Chopin, Richard Wagner, Antonín Dvořák and others).

CL: Karlovy Vary (centre of the region, spa), Fratiškovy Lázně (spa), Cheb, Luby (traditional region of violin-makers), Kraslice (traditional region of wind-makers), Mariánské Lázně (spa), Sokolov

F: March, **A. Dvořák International Singing Courses**, www.mpcad.cz
August, **F. Chopin Piano IC**, Mariánské Lázně, www.chopinfestival.cz
September, **Dvořák Autumn Festival Karlovy Vary**, www.kso.cz
September, **IFF Karlovy Vary**, www.kffestival.cz

O: *Municipal Theatre Karlovy Vary*, www.karlovarske-divadlo.cz; *Amati, Ltd.*, producer of wind instruments, Kraslice, www.amati.cz; *F. Chopin House*, Mariánské Lázně, www.chopinfestival.cz; *Municipal Theatre Mariánské Lázně*, www.marianskelazne.cz/cs/divadlo-marianske-lazne;

E: *Karlovy Vary Choir*, www.kvps.cz; *Karlovy Vary Symphony Orchestra*, www.kso.cz; *Františovy Lázně Orchestra*, www.kurorchester.cz; *West Bohemian Symphony Orchestra of Mariánské Lázně*, www.zso.cz.

LIBEREC REGION (LR)

P: *Jaroslav Řídký* (1897 Liberec-1956 Poděbrady), composer.

CL: Liberec (centre of the region), Jablonec nad Nisou, Česká Lípa

F: June, *Festival of Youth*, Liberec, www.hudebnimladez.cz
June, *IMF Reggae Ethnic Session*, Česká Lípa, www.realbeat.net
August, *International Choir Festival Bohemia Cantat*, Liberec, www.bohemiacantat.cz
September–October, *IMF Lípa Musica*, Česká Lípa, www.lipamusica.cz

O: *Agency R.E.C.*, Česká Lípa, www.realbeat.net; *Music Agency Trifolium*, Česká Lípa, www.lipamusica.cz; *F. X. Šalda Theatre*, Liberec, www.saldovo-divadlo.cz; *Naive Theatre Liberec*, www.naivnidivadlo.cz; *Municipal Theatre Jablonec nad Nisou*, www.divadlojablonec.cz.

E: *Children Choir Severáček*, Liberec, www.severacek.cz; *Children Choir Jizerka*, Semily, www.jizerka.semily.cz.

MORAVIAN-SILESIA REGION (MSR)

P: *Pavel Josef Vejvanovský* (1640 Hukvaldy, MSR-1693 Kroměříž, ZR), Baroque Kapellmeister and trumpeter, *Leoš Janáček* (1854 Hukvaldy, MSR-1928 Ostrava, MSR), composer, one of founder of the national music, *Rudolf Kubín* (1909-73, Ostrava, MSR) composer, *František Lýsek*, (1904 Proskovice, MSR-1977 Brno) choirmaster, pedagogue, folklorist, *Ilja Hurník* (*1922 Ostrava), composer and pianist, *Otmar Mácha* (*1922 Ostrava-2006 Prague) composer, *Svatopluk Havelka* (*1925 Vrbice, MSR-2009 Prague), composer.

CL: Ostrava (centre of the region), Frenštát, Frýdek-Místek, Hradec nad Moravicí, Hukvaldy, Nový Jičín, Opava.

F: OSTRAVA

May-June, *IMF Janáček May*, Ostrava, www.janackuvmaj.cz
June, *IMF Colours of Ostrava*, world music festival, www.colours.cz
August-September, *IF and Courses Ostrava Days Festival*, www.newmusicostrava.cz/ostravske-dny-festival
August, *IFF Folklore without Borders*, Ostrava, www.folklorbezhranic.cz;
September-October, *St. Wenceslas Music Festival*, it is held in 24 cities of the region, www.shf.cz.

OTHER LOCALITIES OF THE REGION

June, *IFF Frýdek Místek*, www.ostravicka.cz
June, *IC and IMF Beethoven Hradec*, Castle Hradec nad Moravicí, www.sdruzenitalent.cz
August, *IFF Silesian Days*, Dolní Lomná, www.slezskedny.wz.cz
August, *IFF Frenštát Festivities*, www.folklorinisdruzeni.cz/frenstatske-slavnosti; August/September, *IMF Janáček Hukvaldy*, www.janackovyhukvaldy.cz
October, *Petr Eben International Organ Competition*, Opava, www.konzervator.cz/organ

O: OSTRAVA

Art Agency Presto, specialized in classical music, folklore, jazz, www.agenturapresto.cz; *Centre of New Music*, www.newmusicostrava.cz; *Colour Production*, Ostrava, www.colours.cz; *Culture Centre Poruba*, www.kcporuba.cz; *Culture House*, Ostrava, www.dkmoas.cz; *Janáček Conservatory Ostrava*, www.jko.cz;

Janáček May, Ostrava, www.janackuvmaj.cz; **Janáček Philharmonic Orchestra Ostrava**, www.jfo.cz; **National Theatre Moravian-Silesian Ostrava**, www.ndm.cz; **Pedagogical Faculty Ostrava University**, www.osu.cz; **Petarda Production**, specialized in pop, rock, jazz, www.petarda.cz; **Public Conservatory Ostrava**, www.lko.cz; **Ragtime Records**, www.ragtime.cz; **Stodolní street** (around this street is concentrated 58 music clubs), www.stodolni.cz.

OTHER LOCALITIES OF THE REGION

Silesian Matice, Folklore Areal, Dolní Lomná, www.maticeslezska.cz
Foundation Janáčkovy Hukvaldy, www.janackovyhukvaldy.cz
Choir Association of Woman Teachers Opava, www.pssu.tym.cz
Silesian Land Museum Opava, www.szmo.cz;
Silesian Theatre Opava, www.divadlo-opava.cz.

OSTRAVA

E: Big Ostrava Band, www.agenturapresto.cz; **Children's Folklore Ensemble Ostravička**, www.ostravicka.cz; **Janáček Philharmonic Orchestra Ostrava**, www.jfo.cz; **Kubín Quartet**, www.kubinkvartet.cz; **Ostravská banda**, Ostrava, www.newmusicostrava.cz/en/ostravska-banda; **Ostrava Children Choir**, <http://ostravskydetskysbor.net>; **Ostrava Lady Teachers Choir**, www.psou.ic.cz; **Stadler Clarinet Quartet**, www.agenturapresto.cz; **University Choir**, jan.pisar@osu.cz.

OLOMOUC REGION (OL)

P: Václav Kaprál (1889 Určice by Prostějov, OR – 1947 Brno), composer and pianist, **Klement Slavický** (1910 Tovačov-1999 Prague), composer, **Miloslav Ištvan** (1928 Olomouc-1990 Brno), composer, **Emil Viklický** (*1948 Olomouc), jazzman and composer, **František Preisler** (*1973, Olomouc), conductor and organist.

CL: Olomouc (centre of the region, folklore locality Haná, old religious centre), Javorník, Mohelnice, Přerov, Šumperk, Uničov

F: March-April, **International Choir Festival Musica Religiosa**, Olomouc, www.festamusicale.com
 May-June, **IMF Dvořák's Olomouc**, www.mfo.cz
 June, **International Choir Festival of Songs**, Olomouc, www.festamusicale.com
 July, **Zahrada /Garden/**, multi-genre festival – traditionally specialized in folk music, Náměšť na Hané, <http://www.casopisfolk.cz/zahrada.htm>
 August-September, **Mohelnice Stage**, Tramp and Folk Music Festival, Mohelnice, www.mohelnickydostavnik.cz
 August, **IFF Šumperk**, www.festivalsumperk.cz
 September, **International Organ Festival**, Olomouc, www.mfo.cz
 September, **Czechoslovak Jazz Festival Přerov**, www.csjf.cz
 September-November, **IMF Karl Ditters from Dittersdorf**, Javorník, Jeseník, Mikulovice, www.festivalditters.cz
 November, **IMF Blues Alive**, Šumperk, www.bluesalive.cz

O: Culture House Šumperk, organiser of jazz festivals, www.dksumperk.cz; **Jazz Tibet Club**, Olomouc, www.jazzclub.olomouc.com; **Moravian Theatre Olomouc**, www.moravskedivadlo.cz; **Municipal Culture Centre**, Uničov, www.mkzunicov.cz; **Theatre Šumperk**, www.divadlosumperk.cz; **University Olomouc, Philosophical Faculty, Musicology**, www.musicology.upol.cz; **15 Minutes Club**, specialized in rock and pop, Olomouc, <http://15minut.net>.

E: ZUŠ Iša Krejčí Big Band, orchestra of Basic Music School, www.bluetrain.cz; **Folklore Ensemble Krajina**, www.fskrajina.asp2.cz; **Folklore Ensemble Frgal**, www.frgal.cz; **Children Folklore Ensemble Dunaječek**, www.folklorisdruzeni.cz/dunajecek; **Moravian Philharmonic Orchestra**, Olomouc www.mfo.cz.

PARDUBICE REGION (PAR)

P: *Jan Václav Tomášek* (1774–Skuteč, PaR–1850 Prague), composer, pianist, pedagogue, *Bedřich Smetana* (1824 Litomyšl, PaR – 1884 Prague), composer, founder of “national music”, *Vítězslav Novák* (1870 Kamenice nad Lipou, VR – 1949 Skuteč, PaR), composer, *Bohuslav Martinů* (*1890 Polička, PaR +1959 Lieestal, Schweiz), composer, *Petr Eben* (*1929 Žamberk, PaR–2007 Prague), composer.

CL: Pardubice (centre of the region), Chrudim, Litomyšl, Polička, Ústí nad Orlicí

F: April, *MF Pardubice Music Spring*, Pardubice, www.kfpar.cz
 April, *Polička Jazz Festival*, www.jazz.policicka.org
 May, *Martinů Fest*, Polička, www.tyluvdum.cz
 June, *FF Pardubice-Hradec Králové*, www.folklorfestival.cz
 June-July, *International Opera Festival Smetana Litomyšl*, www.smetanovalitomyysl.cz
 July, *IF of Academical Choirs IFAS*, www.ifas.cz
 July, *International Martinů Festival and Choir Competition*, www.fbm.cz
 July-August, *Litomyšl International String Master Class*, www.litomyslmasterclass.org
 September, *Young Smetana Litomyšl*, festival of Czech Jeunesses Musicales, www.hudebnimladez.cz/litomyysl

O: *Ameba Promotion*, agency, organiser of many Rock festivals, www.rockforpeople.cz; *B. Martinů Monument*, Polička, www.cbmpolicicka.cz; *Conservatory Pardubice*, www.konzervatorpardubice.eu; *Culture House Dubina*, Pardubice, www.kcpardubice.cz; *Culture Service of Polička City*, www.tyluvdum.cz; *International Opera Festival Smetanova Litomyšl*, agency, www.smetanovalitomyysl.cz; *Rock club Ponorka / Submarine/*, Pardubice, www.ponorka-rc.cz *Sbor.cz*, Czech Choir Portal, managed in Pardubice, www.sbor.cz; *Smetana House*, Litomyšl, www.litomyysl.cz/sd.

E. *Chamber Philharmonic Orchestra*, Pardubice, www.kfpar.cz; *Pardubice Children Choir Iuventus Cantans*, www.iuventuscantans.cz; *University Choir Pardubice*, <http://vus.upce.cz>; *Litomyšl Symphony Orchestra*, non-professional chamber orchestra, v.knettig@lit.cz.

PILSEN REGION (PIR)

P: *Kryštof Harant of Polžice and Bezdržice* (1564 Klenová , PiR–1621 Prague), Renaissance composer, *Jakub Jan Ryba* (1765 Přeštice PiR–1815 Voltuše by Rožmitál pod Třemšínem), composer and teacher, *Emil František Burian* (1904 Pilsen, PiR–1959 Prague), composer, conductor, avant-garde theatre artist, *Otakar Ševčík* (1852 Horaždovice PiR–1932 Písek, SBR), violinist, teacher, *Karel Gott* (*1939 Pilsen), pop star, *Milada Šubrtová* (*1924 Lhota by Klatovice, PiR–2011 Prague), soprano.

CL: Pilsen (centre of the region), Dolní Lukavice (castle), Domažlice (folklore region), Horšovský Týn (castle), Chodsko folklore region, Klatovy, Kutná Hora, Loket (castle), Plasy (castle).
 In the year 2015 – *European Capital of Culture 2015*

F: February-March, *Smetana Days*, www.smetanovskedny.cz
 March, *Smetana International Piano Competition*, www.piano-competition.com
 June, *IFF Pilsen*, www.mffplzen.eu
 July, *Rock in Pilsen*, www.koncertyvplzni.cz
 August, *FF Chodsko Folk Festival – St. Lawrence Festival*, Domažlice, www.chodskeslavnosti.cz
 September, *Haydn Festival Lukavice*, www.haydn-festival.eu.

O: *Conservatory Pilsen*, www.konzervatorplzen.cz; *Czech Radio Pilsen*, www.rozhlas.cz/plzen; *Dominik Centre*, agency for classical, pop and jazz, Pilsen, www.dominikcentrum.cz; *Experimental Folk Studio*, agency, Pilsen, www.bestbohemiaagency.cz; *House of Blues*, Pilsen, www.houseofblues.cz; *J. K. Tyl Theatre*, Pilsen, www.djkt-plzen.cz; *Jazz Rock Café*, Pilsen, <http://jazz.magicpoint.cz>; *Media Production Music*, agency specialized in Rock, Pilsen, www.koncertyvplzni.cz; *Music and Internet Library*, Pilsen, www.kmp.plzen-city.cz; *Music School Yamaha*, Pilsen branch, www.yamahaskola.cz, bhmusic@seznam.cz.

E: *Alternativa*, group, Pilsen, www.alternativa.mysteria.cz; *Big Brass Orchestra of Conservatory in Pilsen*, www.konzervatorplzen.cz; *New Czech Song*, amateur choir, Pilsen, www.novaceskapilsen.cz; *Pilsen Gospel Choir*, www.tog.cz; *Pilsen Philharmonic Orchestra*, www.plzenskafilharmonie.cz; *Symphony Orchestra of Pilsen Conservatory*, www.konzervatorplzen.cz.

SOUTH BOHEMIAN REGION (SBR)

Oskar Nedbal (1874 Tábor, SBR-1930 Zagreb), composer, conductor, violist, **Otakar Ševčík** (1852 Horažďovice-1934 Písek, SBR), violinist, pedagogue, **Emil Hlobil** (1901 Veselí nad Lužnicí-1981 Prague), **Robert Smetana** (1904 Vienna-88 Brno), musicologist composer, **Jiří Srnka** (1907 Písek, SBR-1982 Prague), film music composer, **Karel Ančerl** (1908 Tučapy by Soběslav, SBR-1973 Toronto Canada), conductor, **Jaroslav Krček** (*1939 Písek, SBR), composer and performer of folk and Early music, **Sylvie Bodorová** (*1954 České Budějovice, SBR), composer, **Pavel Šporcl** (*1963 České Budějovice, SBR).

CL: České Budějovice (centre of the region), Český Krumlov (historical city and castle), Hluboká nad Vltavou (castle), Hořice, Jindřichův Hradec (castle), Strakonice (folklore region), Šumava region, Třeboň.

F: May, *Jamboree Strakonice*, bluegrass festival, Strakonice Castle, www.jamboree-cz.com
 June-August, *Music Summer at Hluboká*, www.ajg.cz;
 June, *South-Bohemian Folklore Festival Kovářov*, www.folklornisdruzeni.cz/jihocesky-folklorni-festival
 June-August, *South-Bohemian Jazz Fest*, many places in SBR www.sbjf.cz
 June, *South-Bohemian Festival*, in many places of the region, kvapil@ecn.cz
 July, *Třeboň Nocturnes*, www.trebonskanocturna.cz
 July, *Festival of Early Music*, www.earlymusic.cz
 July-August, *South Bohemia Chamber Festival*, in many places of the region, www.jkfestival.cz
 July-August, *IMF Český Krumlov*, www.auviex.cz
 July, *Open Air Music Fest*, Přeštěnice, rock and other genres, www.prestenice.cz
 August, *IFF Písek*, www.folklornisdruzeni.cz/folklorni-festival-cesky-krumlov
 August- September, *IMF Emmy Destinn Music Festival*, www.festival-ed.cz
 August, *International Pip Festival Strakonice*, www.dudackyfestival.cz; September-October

O: *Conservatory and Symphony Orchestra České Budějovice*, www.konzervatorcb.cz; *Pedagogical Faculty of South-Bohemian University, Music Education Department*, www.pf.jcu.cz; *South Bohemian Theatre*, www.jihoceskedivadlo.cz.

E: *Agency Do Re Mi*, specialized in folk, www.drobek.info; *Chamber Philharmonic Orchestra of South Bohemia*, České Budějovice, www.music-cb.cz; *Třeboň Pipers/Třeboňští Pištlci*, ensemble, www.trebontipistci.estranky.cz; *Třeboň Spa Symphony Orchestra*, www.tlso.unas.cz.

SOUTH MORAVIAN REGION (SMR)

František Sušil (1804 Rousínov by Slavkov, SBR-1868 Bystrice pod Hostýnem) folklorist, priest, **Leoš Janáček** (1854 Hukvaldy, MSR-Ostrava) composer, living and working since 1865 in Brno, **Václav Kaprál** (1889 Určice u Přerova-1947 Brno), composer and choirmaster, **Pavel Haas** (1899 Brno-1944 Oswiecim, Poland), Czech composer of Juif origin, **Libuše Domanínská** (*1924 Brno) soprano, **Josef Berg** (1927-71 Brno), avant-garde composer and writer, **Alois Simandl Piňos** (*1925 Vyškov, SMR-2008 Brno) composer, **Pavel Blatný** (*1931 Brno), composer, **Miloš Štědroň** (*1942 Brno), composer, **Fratišek Jílek** (1913-93 Brno), conductor, **Magdalena Kožená** (*1973 Brno), soprano.

CL: Brno (centre of the region), Moravsko-Slovácko (folklore region), Boskovice, Hodonín, Kyjov, Mikulov, Moravský Krumlov, Strážnice, Veselí nad Moravou, Slavkov (castle), Znojmo.

F: BRNO

March, *IMF Brno - Exposition of New Music*, multi-genre festival, www.mhf-brno.cz/enh/
 April, *IMF Easter Festival of Sacred Music*, Brno, www.mhf-brno.cz/vfdh/en

April, **IMF Jazz Fest**, Brno, www.jazzfestbrno.cz
 June, **IMF Brno Organ Festival**, www.varhany.nomi.cz
 June-July, **IMF of 13 Towns Concentus Moraviae**, www.concentus-moraviae.cz
 August, **IMF Špilberk**, Brno, www.filharmonie-brno.cz
 August, **International Guitar Festival and Courses**, Brno, www.guitarcz.com
 September-October, **IMF Brno - Moravian Autumn**, www.mhf-brno.cz/moravsky-podzim/en
 October-December, **Etno Brno**, www.jazzdoregionu.cz
 October-December, **Meeting of New Music Plus**, Brno/JAMU, <http://newmusic.jamu.cz>

OTHER LOCALITIES:

June, **IFF Strážnice**, www.nulk.cz
 July, **Festival Boskovice**, multi-genre festival, www.boskovice-festival.cz
 July, **Guitar Festival Mikulov**, www.gfmikulov.com
 July, **International Mistrin Folklore Festival**, (folklore from Kyjov region),
<http://www.folklorisdruzeni.cz/en/international-mistrin-folklore-festival>
 August, **Peter Dvorský IMF**, Jaroměřice nad Rokytnou, Vilemov, Telč, Dalešice, opera festival,
www.arskoncert.cz/mhfpd/en;
 August, **Eurotrialog**, festival of alternative music in CR, SR and Austria, Mikulov, www.eurotrialog.cz

O: BRNO

24-7 Promotion Agency, www.24-7promotion.cz; **Agency ART (Jiří Švéda)**, sveda.art@seznam.cz; **Alternativa Club**, www.alterna.cz; **ArsKoncert Agency**, www.arskoncert.cz; **Besední House Brno**, house of Brno Philharmonic Orchestra, www.filharmonie-brno.cz; **Barka Theatre**, www.barka.unas.cz; **Bluegrass Association in CR**, www.bacr.cz; **Brno Culture Centre**, www.kultura-brno.cz; **C.E.M.A. - Central European Music Agency**, www.cema-music.com; **Club of Moravian Composers**, bialas@volny.cz; **Conservatory Brno**, www.konzervatorbrno.cz; **Culture House Rubín**, www.kdrubin.cz; **Czech Contra Basso Society**, www.csk.xf.cz; **Editio Janáček**, www.editiojanacek.com; **Editio Moravia**, www.editiomoravia.cz; **Ethnological Institute, Academy of Sciences**, Brno working place, <http://eu.avcr.cz>; **I.M.A. Brno**, agency of all genres, www.ima.webzdarma.cz; **Indies Production and Indies Records**, agency and label of alternative music www.indiesrec.cz; **Janáček Academy of Performing Arts**, www.jamu.cz; **Janáček Theatre Brno**, part of the National Theatre in Brno, www.ndbrno.cz; **L. Janáček Centre**, www.janacek-nadace.cz; **L. Janáček Foundation**, www.janacek-nadace.cz; **Lýsek Foundation**, www.kotlarska.cz; **Institute of European Ethnology**, <http://www.phil.muni.cz/wuee/>; **Institute of Musicology**, Philosophical Faculty of Masaryk University, www.phil.muni.cz/music; **International Centre of Slovenian Music Brno**, www.concentus-moraviae.cz; **Mahen Theatre**, part of the National Theatre in Brno, www.ndbrno.cz; **Moravian Land Library Brno**, Music Department, www.mzk.cz; **Moravian Land Museum**, Music Department, www.mzm.cz; **Multi-Art Society**, medek@jamu.cz; **Opus Musicum**, www.opusmusicum.cz; **Skleněná Louka/Glass Meadow Club**, club for non-commercial alternative art, www.sklenenalouka.cz; **SPKM Agency**, www.jazzgoestotown.cz; **Stará Pékárna/Old Bakery Club**, www.starapekarna.cz; **X Production Agency**, agency and label for electro and hip hop, www.xproduction.cz;
12 Basic Music Schools

E: Academical Choir Association Moravan, www.moravan.funsite.cz; **Brass 6**, www.brass6.com; **Collegium Musicum Brno**, www.cmbrno.com; **Czech Chamber Soloists**, www.cksbno.cz; **Czech Virtuosi**, www.czechvirtuosi.cz; **DAMA DAMA**, ensemble of percussions, www.damadama.cz; **Ensemble Opera Diversa**, www.operadiversa.cz; **Fagoti Brunenses**, www.sweb.cz/fagoti; **Graffe Quartet**, www.graffequartet.unas.cz; **Kantiléna**, children's choir, www.kantilena.cz; **La Gambetta**, ensemble for Early music, www.lagambetta.cz; **Moravian Quartet**, www.moravianquartet.wz.cz; **Philharmonic Orchestra Brno**, www.filharmonie-brno.cz; **Moravian Teachers Choir Association**, www.psmu.cz; **Spielberg Quartet**, www.volny.cz/spielberg; **The Contemporary A Cappella Society**, www.sci.muni.cz/~vaclav/cz-casa01.html; **Wallinger Quartet**, <http://www.arskoncert.cz/en/umelci/?id=158>

ÚSTÍ NAD LABEM REGION (UNLR)

P: *Jan Adam Gallina* (1724 Citoliby, UNLR-1773) Baroque composer, *Jan Jáchym Kopřiva* (1754 Citoliby, UNLR-1792), *Václav Jan Kopřiva* (1708 Citoliby, UNLR-1789).

CL: Ústí n. Labem (centre of the region), Citoliby by Louny (Baroque castle, Early music centre), Chomutov, Krásná Lípa, Litoměřice, Louny, Lovosice, Most, Roudnice, Teplice, Žatec

F: April, *International Choir Festival Ústí nad Labem*, www.narodnidum-ul.cz/mfsz.php
 May-June, *IMF L. v. Beethoven Music Festival*, Teplice, Ústí and other localities of the region, www.severoceskafilharmonie.cz;
 June, *IJF Litvínov*, www.jazzfestlitvinov.cz
 June, *IFF Tolštejn Dominion*, Krásná Lípa, [http://www.folklorinisdruzeni.cz/v-mezinarodni-folklorni-festival-tolstejskeho-panstvi-v-krasne-lipe](http://www.folkloronisdruzeni.cz/v-mezinarodni-folklorni-festival-tolstejskeho-panstvi-v-krasne-lipe)
 June, *Porta*, IMF of country&western and folk music, Ústí nad Labem, www.porta-festival.cz
 June, *Altros, Rockfest Lovosice*, <http://altrosrock.info>
 June-July, *IMF Mitte Europe*, www.festival-mitte-europa.com
 November, *Virtuosi per musica di pianoforte*, Ústí nad Labem, www.zuserandove.cz/virtuosi

O: *Conservatory Teplice*, www.konzervatorteplice.cz; *Culture Centre Ústí nad Labem*, www.narodnidum-ul.cz; *Culture House Teplice*, www.dkteplice.cz; *Jazz Club Teplice*, www.jazzteplice.cz; *North-Bohemian Culture Agency*, www.sweb.cz/agentura-samek; *North-Bohemian Opera and Ballet Theatre Ústí nad Labem*, www.operabalet.cz; *North-Bohemian Science Library Ústí nad Labem*, Music Department, www.svkul.cz; *Pedagogical Faculty of University of J. E. Purkyně Ústí nad Labem*, Music Department, <http://pf1.ujep.cz/KHV>.

E: *Folklore ensemble Krušnohor*, Chomutov, www.krusnohor.org; *Orchestra of City Theatre*, Ústí nad Labem, www.operabalet.cz; *North-Bohemian Philharmonic Orchestra Teplice*, www.severoceskafilharmonie.cz

VYSOČINA REGION (VR)

P: *František Václav Míča* (1694 Třebíč, VR-1744 Jaroměřice, VR), Baroque composer, *Jan Václav Stamic* (1717 Havlíčkův Brod, VR-1757 Mannheim), Classicist composer of s.c. Mannheim School, *Vincent Kramář-Krommer* (1759 Kamenice by Třebíč, VR -1831 Vienna) composer and violinist, *Gustav Mahler* (1860 Kaliště, VR-1911 Vienna), Austrian composer and conductor of Czech origin, *Vítězslav Novák* (1870 Kamenice nad Lipou, VR -1949 Skuteč), composer and folklorist, *Miroslav Venhoda* (1915 Moravské Budějovice, VR-1987 Prague).

CL: Jihlava (centre of the region), Havlíčkův Brod, Jaroměřice (Baroque castle), Lipnice, Moravské Budějovice, Náměšť nad Oslavou (Baroque castle), Polná, Třebíč (historical city and folklore centre), Folklore regions: Kyjov region, Myjava, Strážnicko, Hornácko,Valašsko/Vallachia, Rožnovsko, Podhorácko

F: June, *IMF of 13 Towns Concentus-Moraviae*, www.concentus-moraviae.cz
 June, *Záměstí Třebíč*, open-air festival, www.zamosti.cz
 June/July, *Festival Rock Lipnice*, www.rockovalipnice.cz
 July, *Folk Holidays*, Náměšť nad Oslavou, www.folkoveprazdniny.cz
 August, *Czech Rock block*, open air festival, Jihlava, Plasy, www.spv.cz/crb_cms
 September, *IMF Mahler-Jihlava*, www.mahler2000.cz;

O: *Culture House Jihlava*, www.dko.cz.

E: *Chamber Philharmonic Orchestra Vysočina*, www.kfv.cz

ZLÍN REGION

P: *Pavel Josef Vejvanovský* (1639 Hukvaldy or Hlučín-1693 Kroměříž, ZR) composer and trumpeter, *František Xaver Richter* (1709 Holešov na Moravě, ZR -1789 Strassbourg), composer, violinist working in Mannheim, *František Sušil*, (1804 Rousínov by Slavkov, ZR-1868 Bystřice pod Hostýnem), important folklorist, *Břetislav Bakala* (1897 Fryšták by Holešov, ZR-1958), conductor, *Alois Hába* (1898 Vizovice, ZR-1972 Prague), composer and violist, *Rudolf Firkušný* (1912 Napajedla, ZR-94 New York), pianist.

CL: Zlín (centre of the region), Bystřice pod Hostýnem (folklore region), Kroměříž (castle), Luhačovice (spa), Rožnov pod Radhoštěm (folklore region), Uherský Brod (folklore region), Valašské Meziříčí

F: May, *IMF Talentinum*, festival for young interpreters, www.filharmonie-zlin.cz

June, *Forferst Festival*, festival of contemporary spiritual art, www.forfest.cz

June-August, *Music in the Gardens and Chateau Kroměříž*, www.unesco-kromeriz.cz

July, *IFF in Bystřice pod Hostýnem*, www.fos.cz

July, *IFF Rožnov Festivities*, Rožnov pod Radhoštěm, www.folklorisdruzeni.cz/maff-roznovska-valaska

August; *IFF Liptál Celebrations*, www.folklorisdruzeni.cz/detsky-festival

September/October, festival *Harmonia Moraviae*, www.filharmonie-zlin.cz

O: *House of Arts*, Zlín, www.filharmonie-zlin.cz; *Ecclesiastical Conservatory in Kroměříž*, www.ckonz.cz;

P. J. Vejvanovský Conservatory Kroměříž, www.konzkm.cz

E: *B. Martinů Philharmonic Orchestra*, www.filharmonie-zlin.cz; *Big Brass Orchestra Zlín*,

www.vdozlin.cz; *Chamber Choir Dvořák*, Zlín, www.dvorak.zlin.cz; *Chamber Church Choir*, Uherský Brod,

chramovysbor-ub.webnode.cz; *Moravian Madrigalists Kroměříž*, www.madrigaliste.cz.

LINKS (SELECTION)

GENERAL PORTALS AND WEBS

www.culturenet.cz

Portal and web for Czech professional art (CZ/EN)

www.czechmusic.org

Portal and web for Czech classical and pop music - personalities, festivals, organisations, links (CZ/EN)

www.czechmusic.net

Web especially for Czech and Slovak pop music, partly for classical music (CZ/EN)

www.musica.cz

Portal and web of Czech MIC, specialised especially in promotion of Czech classical contemporary music (CZ/EN)

www.boosey.com

Portal of BOOSEY & HAWKES, catalogue of contemporary world music including Czech music (EN)

www.wikipedia.org

Free Internet encyclopaedia involved also information about Czech music (EN)

Folklore

www.fos.cz

Portal of FOLKLORE ASSOCIATION OF THE CR (CZ/EN/GER/FR/PL/RU)

www.folklor.cz

Portal for Czech folklore activities and ensembles. (CZ/EN/GER/PL)

Opera

www.operabase.com

Portal of world opera including Czech music (EN)

www.operissimo.com

Portal of world opera including Czech music (EN)

www.theatre.cz

Portal for Czech theatre (CZ/EN)

Jazz

www.allaboutjazz.com

Portal of jazz including jazz in CR (EN)

www.jazzport.cz

Portal of jazz music in CR (CZ/EN)

Folk

www.casopisfolk.cz

Portal of Czech folk & country (CZ/EN)

Only in Czech version

www.hudebniportal.com

General music portal for classical music, jazz, pop and rock music, without redaction (CZ)

www.caramba.cz

Portal including a list of Czech music institutions, festivals etc, without redaction (CZ)

www.cojeco.cz

Portal What-is What, partly in English (CZ)

www.muzikus.cz/muzikontakt/

Extensive database of music organisations, festivals, bodies and figures in the branch of Czech music (CZ)

www.musicologica.cz

Czech music dictionary (CZ), well-developed

www.play.cz/radia-online

Portal and web for Czech radio, world radio, on-line TV/video, radio in iPhone (CZ)

www.wikipedia.cz

Czech version of free international encyclopaedia (CZ).

www.zivotopisyonline.cz

Biographies of Czech figures including musicians (CZ).

INSTITUTIONS

Czech opera, opereta, musical and ballet houses

PRAHA

www.narodni-divadlo.cz

NATIONAL THEATRE PRAGUE (CZ/EN/GER)

www.opera.cz

STATE OPERA PRAGUE (CZ/EN/GER)

www.laterna.cz

LATERNA MAGICA Theatre (CZ/EN/GER/IT)

www.hdk.cz

MUSIC THEATRE KARLÍN (CZ)

www.divadlo-broadway.cz

MUSICAL THEATRE (CZ) Hybernská 1, Prague 1

www.hybernia.eu

MUSIC THEATRE HYBERNIA (CZ/EN/GER)

www.detskaoperapraha.cz

CHILDREN'S OPERA PRAGUE (CZ/EN/GER/IT)

BRNO

www.ndbrno.cz

NATIONAL THEATRE IN BRNO (CZ/GER)

www.mdb.cz

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www.operadiversa.cz

ENSEMBLE OPERA DIVERSA (CZ/EN)

ČESKÉ BUDĚJOVICE

www.jihoceskedivadlo.cz

SOUTH BOHEMIAN THEATRE ČESKÉ BUDĚJOVICE (CZ/EN/GER)

LIBEREC

www.saldovo-divadlo.cz

ŠALDA THEATRE LIBEREC (CZ/GER)

OLOMOUC

www.moravskedivadlo.cz

MORAVIAN THEATRE OLOMOUC (CZ)

OPAVA

www.divadlo-opava.cz

SILESIAN THEATRE OPAVA (CZ)

OSTRAVA

www.ndm.cz

NATIONAL MORAVIAN-SILESIAN THEATRE OSTRAVA (CZ/EN)

PILSEN

www.djkt-plzen.cz

J. K. TYL THEATRE PILSEN (CZ/EN/GER)

ÚSTÍ NAD LABEM

www.operabalet.cz

NORTH BOHEMIAN OPERA AND BALLET THEATRE ÚSTÍ NAD LABEM (CZ/EN/GER)

Orchestras and choirs

www.sbor.cz

Czech and Slovak choral community portal (CZ/SK)

www.upcs.cz

CZECH CHOIRS UNION (CZ)

PRAHA

www.ceskafilharmonie.cz

CZECH PHILHARMONIC ORCHESTRA (CZ/EN)

www.pkf.cz

PRAGUE PHILHARMONIA (CZ/EN)

www.rozhlas.cz/socr

PRAGUE RADIO SYMPHONY ORCHESTRA (CZ/EN)

www.fok.cz

PRAGUE SYMPHONY ORCHESTRA (CZ/EN)

www.cnso.cz

CZECH NATIONAL SYMPHONY ORCHESTRA (CZ/EN)

www.prgcons.cz

PRAGUE CONSERVATORY SYMPHONY ORCHESTRA (CZ/EN)

www.choir.cz

PRAGUE PHILHARMONIC CHOIR (CZ/EN)

www.prazskykomornisbor.cz

PRAGUE CHAMBER CHOIR (CZ/EN)

www.kuhnata.cz

PRAGUE PHILHARMONIC CHILDREN'S CHOIR /
KÜHN'S CHILDREN'S CHOIR (CZ/EN/GER/FR/IT/
ESP)

BRNO

www.filharmonie-brno.cz

BRNO PHILHARMONIC ORCHESTRA (CZ/EN)

www.choirphilharmonic.cz

BRNO CZECH PHILHARMONIC CHOIR OF BRNO
(CZ/EN/GER)

www.bfsbb.cz

BRNO PHILHARMONIC CHOIR—CZECH REPUB-
LIC (CZ/EN)

www.psmu.cz

CHORAL SOCIETY OF MORAVIAN TEACHERS
(CZ/EN)

ČESKÉ BUDĚJOVICE

www.music-cb.cz

SOUTH BOHEMIAN CHAMBER PHILHARMONIC
ORCHESTRA (CZ/EN/GER)

HRADEC KRÁLOVÉ

www.fhk.cz

PHILHARMONIC ORCHESTRA HRADEC KRÁ-
LOVÉ (CZ/EN)

www.bonipueri.cz

CZECH BOYS CHOIR BONI PUERI (CZ/EN)

KARLOVY VARY

kso.kso.cz

KARLOVY VARY SYMPHONY ORCHESTRA
(CZ/EN/GER)

LIBEREC

www.severacek.cz

SEVERÁČEK CHILDREN CHOIR (CZ/EN)

MARIÁNSKÉ LÁZNĚ

www.zso.cz

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OLOMOUC

www.mfo.cz

MORAVIAN PHILHARMONIC OLOMOUC
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www.zerotin.cz

ACADEMIC CHOIR ZEROTIN (CZ/EN/GER)

OSTRAVA

www.jfo.cz

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PARDUBICE

www.kfpar.cz

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www.plzenskafilharmonie.cz

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ZLÍN

www.filharmoniezlin.cz

BOHUSLAV MARTINŮ PHILHARMONIC
ORCHESTRA (CZ/EN)

FESTIVALS AND COMPETITIONS IN CR

www.czech-festivals.cz

THE CZECH ASSOCIATION OF MUSIC FESTIVALS
(CZ/EN/GER)

www.bacr.cz

BLUEGRASS ASSOCIATION CR, links to some
Czech bluegrass, folk and country festivals
(CZ/EN)

www.fos.cz

Portal of Folklore Association of the CR with link
to folklore festivals
(CZ/EN/GER/FR/PL/RU)

www.unijazz.cz

Jazz web-portal with links to some jazz festivals
e.g. BOSKOVICE FESTIVAL, BOHNICE FESTIVAL,
ALTERNATIVA FESTIVAL PRAGUE (CZ/EN)

International festivals in many localities

www.casopisfolk.cz/zahrada.htm

GARDEN, festival of folk music (CZ)

www.ceske-kulturni-slavnosti.cz

CZECH CULTURE FESTIVITIES, festival of classical
music (CZ/EN)

www.concentus-moraviae.cz

CONCENTUS MORAVIAE, IMF of Thirteen Towns
(CZ/EN/GER)

www.europalia.be

EROPALIA—Biennial Festival of Arts and Culture
(FR/NL/EN)

www.europamusicale.com

EUROPAMUSICALE (EN/GER)

www.festival-mitte-europa.com

FESTIVAL MITTE EUROPA (CZ/EN/GER/FR)

www.folklorfestival.cz

FOLKLORE FESTIVAL PARDUBICE - HRADEC
KRÁLOVÉ (CZ)

www.inegal.cz

CZECH ORGAN FESTIVAL (CZ/EN/GER/ESP/FR)

www.porta-festival.cz

PORTA, IMF festival of country and folk music (CZ)

www.shf.cz

ST. WENCESLAS MUSIC FESTIVAL, in 19 Cities of Moravian-Silesian Region (CZ)

www.svatovaclavske.cz

ST. WENCESLAS FESTIVITIES (CZ/EN)

PRAHA/PRAGUE

www.agharta.cz

AGHARTA PRAGUE JAZZ FESTIVAL (CZ/EN)

www.ahuv.cz

MF DAYS OF CONTEMPORARY MUSIC (CZ)

www.ameropa.org

AMEROPA—IF and Courses of Chamber Music (only EN)

<http://atelier.webzdarma.cz>

MF TRÍDENÍ (CZ)

www.auditeorganum.cz

INTERNATIONAL ORGAN FESTIVAL (CZ/EN)

AUTUMN ORGAN MONDAYS PRAGUE (CZ/EN)

for Young Musicians Concertino Praga

www.ceskedotekyhudby.cz

A TOUCH OF CZECH MUSIC (CZ/EN/GER)

www.concert-melodrama.com

IF OF CONCERT MELODRAMA PRAGUE (CZ/EN/GER)

www.contempuls.cz

CONTEMPULS Prague Contemporary Music Festival (CZ/EN)

www.euroart.cz

EUROART PRAGUE FESTIVAL (CZ/EN)

www.festival.cz

IMF PRAGUE SPRING (CZ/EN/GER)

festival.musictheatre.cz

AD HONOREM MOZART - PRAGA (CZ/EN)

www.jazzfestivalpraha.cz

INTERNATIONAL JAZZ FESTIVAL PRAGUE (CZ/EN)

www.letnislavnosti.cz

EARLY MUSIC FESTIVAL (CZ/EN)

www.pragueproms.cz

PRAGUE PROMS (CZ/EN)

www.festival.cz

PRAGUE SPRING IMF (CZ/EN)

www.rozhlasovypodzim.cz

IMF RADIO AUTUMN (CZ/EN)

www.strunypodzim.cz

IMF STRINGS OF AUTUMN (CZ/EN)

www.stimul-festival.cz

CONTINUOUS FESTIVAL OF ALTERNATIVE MUSIC (CZ/PL/EN)

www.rozhlas.cz/concertino

CONCERTINO PRAGA-International Radio

Competition

www.ceskyslavik.cz

CZECH NIGHTINGALE, competition of pop music (CZ)

musicanova.seah.cz

IC MUSICA NOVA (CZ/EN)

www.unijazz.cz

IMF ALTERNATIVA (CZ/EN)

www.unitedislands.cz

UNITED ISLANDS Prague IMF (CZ/EN)

BRNO

www.filharmonie-brno.cz

IMF ŠPILBERK (CZ/EN)

www.guitarcz.com

INTERNATIONAL GUITAR FESTIVAL AND COURSES (CZ/EN)

www.mhf-brno.cz

BRNO IMF (CZ/EN)

www.mhf-brno.cz/enh

BRNO IMF/EXPOSITION OF NEW MUSIC (CZ/EN)

www.mhf-brno.cz/vfdh/cz

BRNO IMF/EASTER FESTIVAL OF SACRED MUSIC (CZ/EN)

www.mhf-brno.cz/moravsky-podzim/cz

BRNO IMF/MORAVIAN AUTUMN (CZ/EN)

www.jazzdoregionu.cz

JAZZ TO THE REGION—web-portal with links to some jazz festivals e.g. Alternativa Brno, Jazz Brno, Etno Brno (only CZ)

www.mhf-brno.cz/mis/cz

BRNO IMF/INTERNATIONAL PERFORMERS COMPETITION (CZ/EN)

www.folklorenet.cz/mff

INTERNATIONAL FOLKLORE FESTIVAL BRNO (CZ/EN)

ČESKÁ LÍPA

www.lipamusica.cz

IMF LÍPA MUSICA (CZ/EN/GER)

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www.festival-ed.cz

EMMY DESTINN MUSIC FESTIVAL (CZ/EN)

ČESKÝ KRUMLOV

www.festivaalkrumlov.cz

IMF ČESKÝ KRUMLOV (CZ/EN)

www.jazzkykrumlov.cz

JAZZ IN LATE SUMMER ČESKÝ KRUMLOV (CZ/EN)

HUKVALDY

www.janackovyhukvaldy.cz

IMF JANÁČEK HUKVALDY (CZ/EN)

HRADEC KRÁLOVÉ

www.jazzgoestotown.com

JAZZ GOES TO TOWN—Jazz Festival (CZ)

www.rockforpeople.cz

ROCK FOR PEOPLE FESTIVAL (CZ/EN/GER/POL)

www.sboroveslavnosti.cz

HRADEC KRÁLOVÉ CHOIR SINGING FESTIVAL (CZ/EN)

HRADEC NAD MORAVICÍ

www.ritornel.com/beethoven

BEETHOVEN'S HRADEC COMPETITION (CZ/EN)

CHEB

www.fijo.cz

FIJO CHEB—IF of Youth Wind Orchestras (CZ/EN/GER/FR)

JIHLAVA

www.fsujihlava.com

FESTIVAL OF INTERNATIONAL CHORAL ART JIHLAVA (CZ/EN)

www.porta-festival.cz

PORTA—Folk and Country Music (CZ)

KARLOVY VARY

www.jazzfest.cz

JAZZFEST KARLOVY VARY - SOKOLOV (CZ/EN/GER)

KUTNÁ HORA

www.mfkh.cz

IMF KUTNÁ HORA (CZ/EN)

LIBEREC

www.bohemiacantat.cz

BOHEMIA CANTAT LIBEREC—INTERNATIONAL CHORAL FESTIVAL (CZ/EN/GER)

LITOMYŠL

www.hudebnimladez.cz/litomysl

YOUNG SMETANA'S LITOMYŠL/F of the Musical Youth CR (CZ/EN)

www.smetanovalitomysl.cz

SMETANA'S LITOMYŠL International Opera Festival (CZ/EN/GER)

LUHAČOVICE

lazeluhacovice.cz/janacek

IMF JANÁČEK AND LUHAČOVICE (CZ/EN/GER)

MARIÁNSKÉ LÁZNĚ

www.chopinfestival.cz

CHOPIN PIANO IC (CZ/EN/GER)

MIKULOV

www.campanila.com

KAMPANILA INTERNATIONAL CHOIR MUSIC (CZ/EN)

www.eurotrialog.cz

EUROTRIALOG MIKULOV (CZ/EN)

NOVÁ PAKA

muzikapaka.open-art.cz

MUZIKA PAKA - OPEN ART FESTIVAL (CZ)

OLOMOUC

www.festamusicale.cz

FESTIVAL OF SONGS OLOMOUC (CZ/EN)

www.mfo.cz/varfest.html

INTERNATIONAL ORGAN FESTIVAL OLOMOUC (CZ/EN)

IMF DVOŘÁK'S OLOMOUC (CZ)

www.musicolomouc.cz

MUSICOLOMOUC - IF OF CONTEMPORARY MUSIC (CZ/EN)

OSTRAVA

www.colours.cz

COLOURS OF OSTRAVA (CZ/PL/EN)

www.janackuvmaj.cz

IMF JANÁČEK MAY (CZ/EN)

www.newmusicostrava.cz

OSTRAVA DAYS/SUMMER INSTITUTE FOR COMPOSERS AND PERFORMERS (EN)

PARDUBICE

www.ifas.cz

IF OF ACADEMIC CHOIRS IFAS PARDUBICE (CZ/EN/RUS/GER)

PILSEN

www.piano-competition.com

SMETANA PIANO IC (CZ/EN)

www.mffplzen.eu

IFF PILSEN (CZ/EN)

www.smetanovskedny.cz

SMETANA'S DAYS (CZ/EN)

POLIČKA

www.tyluvdum.cz

MARTINŮ FEST (CZ)

PŘEROV

www.csjf.cz

CZECHOSLOVAK JAZZ FESTIVAL PŘEROV (CZ)

STRÁŽ NAD NEŽÁRKOU

www.destinn.com

EMMY DESTINN YOUNG SINGERS AWARDS (EN)

STRÁŽNICEwww.nulk.cz

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TALENTINUM—IF for Young Performers (CZ/EN)

www.forfest.cz

Festival FORFEST—International Festival of Contemporary Arts with Spiritual Orientation (CZ/EN)

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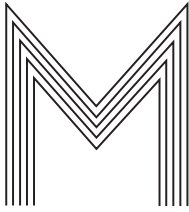


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THE CZECH LITERATURE INFORMATION PORTAL [WWW.CZECHLIT.CZ](http://www.czechlit.cz)
THE CZECH MUSIC INFORMATION PORTAL [WWW.CZECHMUSIC.ORG](http://www.czechmusic.org)

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