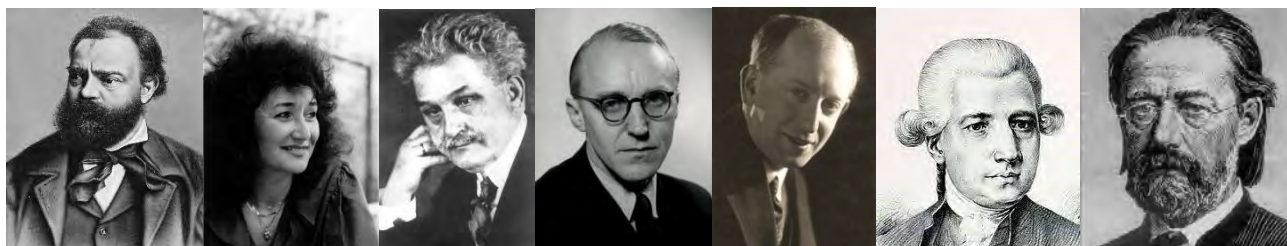


The Dvořák Society

For Czech and Slovak Music

Founded 1974

Newsletter No. 143 August 2023



Our congratulations to Alena Veselá who celebrates her 100th birthday on 7th July



Many members of our Society have had the pleasure of meeting our honorary member Alena Veselá while visiting Brno and we have had the pleasure of her company at many a Society lunch.

Alena has always been a proud citizen of Brno and the celebrations for her centenary began there in Besední dům on 16th May when the Society of Friends of Music at Brno Philharmonic held a concert of festive organ music

reflecting the programme with which the Society had begun its activities twenty-five years ago. At that time Alena had been the soloist. On this occasion, Alena's former pupil Petr Kolář played pieces by Liszt, Hindemith and Bach and was joined by Professor Opršál in a composition by Petr Eben which included drumming, marimba, etc. The concert concluded with Petr Kolář on

the organ and the entire audience singing Happy Birthday.

On 14th June – Brno's Janáček Academy of Performing Arts (JAMU) celebrated the 100th birthday of its Rector Emeritus Alena Veselá with a birthday concert, which took place in the Concert Hall of the JAMU Faculty of Music. Musicians well-known to members of the Society including the pianist Jan Jiraský, together with members of the Graffe String Quartet and double bass player Miloslav Jelinek, performed Schubert's Trout Quintet.

On 7th July, Alena's actual birthday, a further concert will take place at the Jesuit Church in the centre of Brno at which Alena Veselá will be performing as will some of her past students.

Alongside Alena's career as an internationally known organist, her life has been very closely connected with the Janáček Academy, as she was among the first students who entered the academy after its establishment in 1947. Alena was on the staff of JAMU for almost fifty years being head of the department of keyboard instruments from 1986 until 1990. After the Velvet Revolution of 1989, she became the Rector of JAMU (1990–1997) and was responsible for much of the reconstruction of the institution, sourcing two much-needed buildings for the

Academy and overseeing many of the necessary changes of staff.

Alena was awarded the Brno City Award in 1979 and 2000, and the South Moravian Region Award in 2011. She is also the holder of a state award for merit in art and education, awarded to her by President Miloš Zeman in 2020.

Alena Veselá was a promoter of music, not only of classical masters such as Johann Sebastian Bach but also contemporary music by Peter Eben and Paul Hindemith. Besides her performances at many concerts all over the world, she is the founder of the Brno Organ Festival and helps with the activities of the Association of Friends of Music at Philharmonia Brno, of which she is the honorary president. She is also one of the main figures involved in the construction of a new concert hall in Brno.

Many thanks to Annette Percy for this tribute to Alena Veselá and to David Roberts for further information as reported in the [Brno Daily](#).

[Czech Television](#) has an 8-minute reminiscence about Alena's life presented by Alena herself. Thanks to Annette for this information!

Between The Deadlines

Notes from your Chairman

It was good to see a cross-section of members including international ones, at our last AGM which was held virtually on Saturday, 22nd April at 2:30 pm. The Meeting was followed by an interactive presentation by Honorary Member Professor Mike Beckerman on aspects of Dvořák's *Cello Concerto*. The talk entitled "*Secrets, Middles and Endings*" provoked a number of questions from members present. A recording was taken of the presentation which is available to view on the [News](#) page of the Society's website.

The National Committee Meeting will be holding its next virtual meeting at the end of July and will be welcoming three new members – John Beale, Michael Crump and Tomy Duby. Amongst other things, we will be discussing the DS Collection at Egham Depository (following two visits by Committee Members) and continue making outline

plans for the celebration of our 50th anniversary in 2024.

As mentioned in my Annual Report we awarded a further grant for restoration work at Dvořák's *Vila Rusalka* at Vysoká and the results are shown on page 20. Staying with the Dvořák family, double congratulations to Petr Dvořák (junior) are in order.

Petr Dvořák (a great-great-grandson of the composer, and son of one of our Vice-Presidents) recently married Gabriela Márová at the Kounic Mansion (the home of the Antonín Dvořák Memorial at Vysoká, see page 4). It has also been recently announced that Petr has become a Patron of the Dvořák Prague Festival. And he recently recorded an [interview](#) with a fantastic view across the Vltava...

The long-awaited CD containing the soundtrack of the film *Il Boemo*, a biopic of the composer Josef Mysliveček, released last year in the ČR, but not yet showing in the UK, was reviewed on BBC R3 Record Review on 24th June and will be available commercially from 23rd June.

PRESIDENT: Jakub Hruša

VICE-PRESIDENTS: David Beveridge, Sylvie Bodorová, Petr Dvořák, Markéta Hallová, Steven Isserlis, Miloš Jurkovič, Radoslav Kvapil, Alena Němcová, Jan Smaczny.

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The Dvořák Society Newsletter is issued quarterly. The Editor welcomes articles, letters, and photographs on all aspects of Czech and Slovak music, but reserves the usual editorial prerogatives. Views expressed in individual articles do not necessarily reflect the views of the Society.

Authors are encouraged to submit material to the editor electronically but articles may also be submitted as a manuscript.

Starting in 2023 the newsletter will be published in February, May, August and November. The deadlines are 1st January, April, July and October, respectively. The main reason for the change is the difficulty with the January issue: seasonal pressure on printing and distribution, and not knowing who is still a member as subscriptions are awaited.

Editor: Tomy Duby, tel.: +44 7878 190 244, e-mail: newsletter@dvorak-society.org.

Dvořák Society Internet website address: www.dvorak-society.org

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Source: [Amazon.co.uk](https://www.amazon.co.uk)

Václav Luks with his Collegium 1704 plus a starry cast feature on the soundtrack. As an acknowledged baroque music specialist Luks will be making his overdue Glyndebourne debut in Handel's *Semele* from 23rd July onwards.

I was intrigued to read on page 15 in the last Newsletter (142) of Milan Iglo (1933–), a composer completely unknown to me. Haig Utidjian has produced an edition of the *24 Preludes and Fugues from Czech Folk Songs* which was presented in Lužany (Josef Hlávka Chateau) earlier this year. Unfortunately, Haig does not make any reference to a performance on that day nor if the composer was present. Perhaps after reading this, Haig can provide some further information.

It is sad to report that despite our appeals and an advert in the BCSA magazine we are still seeking a volunteer to take on the role of E-shop Manager. Apart from the sale of pdfs, currently all sales of

second-hand CDs and books have been halted, which is most unfortunate.

I trust that members will continue to enjoy our outstanding weather this Summer, at least here in the UK.

M. David Roberts

This is your editor writing

This is my sixth DS newsletter. There is one aspect of editing this Newsletter that I have not mentioned so far, an aspect that became rather important in this and the previous Newsletters: how much do I learn! I would like to present a number of examples.

When I started editing the DS Newsletter I did not realize how much I learn from carefully reading every contribution: Just one example out of many: look at the Czech composers in the Reviews section (pages 7 to 11). Are there any names you do not recognize? What about Gassmann or Gyrowetz? Or the two Josefs: Labor or and Beneš? I even challenged our secretary Susan: Beneš did not exist, he is not in Wikipedia! But she assured me that he did exist, or at least existed between 1795 and 1873, but is not widely documented. In other words, Josef Beneš is no *Lieutenant Kije*...

Please keep your reviews and comments coming! The next deadline is 1 October 2023.

Tomy Duby

Membership News

MEMBERSHIP

We welcome Leona Gogolicynová and Nataliya Tsekhanovych of Barnes, London, as new joint members. Leona is a Czech violinist now based in London – look out for news of the next in the series of recitals of Czech music that she is giving at Velehrad in Barnes (<http://en.velehrad.org.uk>).

WEBSITE PASSWORD

A password is needed to gain access to the Members' Section of the Society's website (www.dvorak-society.org). In June this password changed. The new password has been sent by email to all members for whom I have an email address. If you have not received this and want to know what the new password is please contact me.

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Personal

Wedding at Vysoká

Petr and Gabriela Dvořák with Petr's great-great-grandfather in the grounds of the Kounic Mansion at Vysoká near Příbram (home of the Antonín Dvořák Memorial), where they celebrated their wedding on 13 May. We wish them every happiness in their future life together.

Terry Heard

Congratulations to Julieth Lozano Rolong

Some readers may remember the Columbian soprano, Julieth Lozano Rolong, who was the overall winner of the Emmy Destinn Young Singers Awards Competition in 2015. It was therefore a lovely surprise to hear that she received the Dame Kiri Te Kanawa Audience Prize at the Cardiff Singer of the World 2023 Competition.

Julieth graduated with a Master in Vocal Performance and an Artist Diploma in Opera from the Royal College of Music and studied at the National Opera School in London. She has won several other prizes and performed in many operas. In 2021, she played the title role in *The Cunning Little Vixen* at the Longborough Festival. Congratulations, Julieth. We look forward to hearing you sing in many other roles!



Petr and Gabriela Dvořák

The next Emmy Destinn Competition will take place provisionally on 18th November 2023. Please look out for further details.

Susan Jenkinson

25 years ago

Dvořák Society Newsletter No. 45, edited by Shawn Pullman, appeared in July 1998

Newsletter No. 45 was a bumper issue of 30 pages which reflected the liveliness of the Society in this period. It began with another appeal for ideas about celebrating the Society's 25th Anniversary in 1999 and an appeal for help to spread the festivities to areas of the country outside London.

In his Martinů Review column, Greg Terian looked forward to a production of *The Greek Passion* at the 1999 Bregenz Festival. This would mark the fortieth anniversary of Martinů's death. Greg expressed surprise at the recent appointment of Vladimir Ashkenazy as Director of the Czech Philharmonic.

Appeals were issued for a Society Webmaster and for a Newsletter Editor to take over from Shawn Pullman who had now produced 45 issues. (Shawn was also Secretary of the Society.) Help had been forthcoming for the Record Review: Bill Marsden having stepped forward to replace Arthur Ridgewell.

The Moravian Teachers' Choir, on a tour of the UK, had had a memorable concert at St John's Smith Square on 2nd May. And a fortnight later St John's Smith Square had been the venue for an all-Czech concert given by Trinity College Sinfonia and Choir. This concert had included a performance of Antonín Tučapský's *Stabat Mater* for which he had received a rapturous ovation. Two concerts in close succession with a distinct link since Tučapský had conducted the Moravian Teachers' Choir prior to leaving Communist Czechoslovakia in 1975 and starting his career on the staff of Trinity College of London.

On 30th May a good number of Society members had attended a Day of Czech Music in Liverpool at which the speaker was none other than Antonín Tučapský whose subject was The Moravian Influence in Czech Music: a fascinating day emphasising the palpable differences in music on either side of the River Morava with illustrations from Janáček and folk songs from Bohemia and Moravia and Slovakia. The day ended with a Society buffet followed by an all Suk and Janáček concert with the Royal Liverpool Philharmonic Orchestra under the baton of Petr Altrichter.

This Newsletter included a detailed report of the Society Trip which had taken place in September 1997. (This report was actually my first contribution to the Newsletter.) Twenty-eight members had met at Prague airport on the morning of 1st September and had been taken by bus to our first hotel on the outskirts of Prague. During the next 15 days, we were to visit so many memorable places in the Czech Republic and in Slovakia. Graham Melville-Mason was with us throughout the trip and Karel Janovický accompanied us until we left Moravia for Slovakia. We were welcomed at the Vila Rusalka in Vysoká by Věra Johnová (granddaughter) and Antonín Dvořák III (grandson of Dvořák). They accompanied us to the Kounic Chateau where we posed on the steps in the tradition of the family. We attended a concert in the Smetana Hall performed by Prague Symphony Orchestra, visited the Dvořák Museum where Radoslav Kvapil performed for us on Dvořák's piano and that same day attended a performance of *Jenůfa* conducted by Jiří Bělohlávek at the National Theatre. The following day half the party went to Rožmitál pod Třemšínem to explore the legacy of Jakub Jan Ryba. We visited Nelahozeves, Zlonice where Liehmann's school had such an influence on the young Dvořák, and returning to Nelahozeves had a guided tour of the castle and had a meal and attended a concert given by the Dvořák Chamber Orchestra. On 7th

September we drove to Brno via Všebořice where Fibich was born and Kaliště where Karel Janovický planted two rose bushes in front of Mahler's birthplace, then on to Jihlava where we visited the Mahler Museum.

In Brno, Alena Němcová accompanied us on our various visits to the Janáček Museum, and to Křoměříž where we were taken on a tour of the Archbishop's Palace and enjoyed a concert given by the Moravian Teachers Choir. We visited Litomyšl and Polička (birthplaces of Smetana and Martinů), returning to the hotel where we enjoyed a special dinner to celebrate the Silver Wedding of Shawn and Pat Pullman. Karel Janovický left us at this point.

On arrival in Bratislava, we were joined by Ladislav Mokřý who was to prove the ideal guide on everything Slovak: music, history, religion and politics. We attended a performance of Boito's *Mefistofele* at the Slovak National Theatre. We were guided around Bratislava, visiting the HQ of Bonton, Bratislava Castle, and the Slovak Museum of Music. We spent an afternoon with the widow of Ján Cikker and listened to a recital of his works, then to the Zichy Palace where we heard a recital by Marián Lapšanský.

Our next stop was Košice where we stayed for one night. Next, we visited Spišská Kapitula and Levoča with its wonderful statues and altarpieces carved by Master Pavel. Our coach developed problems somewhere near the River Váh, we spent a night in Žilina and then only through the skill of our driver did we arrive in Hukvaldy where we had a tour of Janáček's house and had a meal in the village restaurant before bidding a sad farewell to our driver and boarding another bus which took us back to Brno for our last evening together.

Our thanks were due to Shawn Pullman for all his advanced planning and to Graham Melville-Mason, Karel Janovický, Alena Němcová and Ladislav Mokřý for accompanying us and providing us with a really wonderful experience.

Publication of Czech Music, the Journal of the Dvořák Society for Czech and Slovak Music, Vol 21 appears to have been delayed for a considerable time. It is sometimes difficult to ascertain the publication date of a Journal despite the date on the spine, in this instance 1999/2000. The delay is evident because this Journal contains the obituaries of three people who did not die until the summer of 2001.

Annette Percy

In a virtual interview from 2020 with conductor Harry Bicket, Pountney says “Dvořák himself is not innocent. In [*Rusalka*], the music is not innocent. Very beautiful, but it’s full of a rich ambiguity of harmony, and we are in a post-*Tristan* world in the music... His other pieces are in a much more innocent frame of mind. In this piece, he allowed his music to explore psychological ambiguity, and of course expressed this by harmonic ambiguity and richness, and so on.”



Events and Concert Performances

Remembering Edita Gruberová, a talk by Ross Alley at the Cinema of the Czech Embassy in London, 17 April 2023

This talk was organised jointly by the Dvořák Society and the British Czech and Slovak Association. Ross Alley gave an excellent 90-minute presentation about the Slovak coloratura soprano Edita Gruberová (1946–2021). Ross used a large number of high-quality video clips to demonstrate her amazing singing and acting qualities.

This event took place in the cinema of the Czech Embassy in London. It was organized by Jana Burešová from the British Czech and Slovak Association and our Susan Jenkinson.

For the last few weeks, I wondered how to write this report. Slowly I realized that I should cover the major aspects of the talk in order to recreate this interesting and for us – that is for my wife of more than 50 years and me – an emotional evening.

Ross Alley is a freelance music lecturer. He specializes in opera. And I think he did an excellent job in bringing to us the musical life and achievements of Edita.

But, who was Edita Gruberová? She was a Slovak coloratura soprano. Born in Bratislava, as a child she sang in the Children's Choir of Slovak Radio. Her talent was spotted and she went to study at the Conservatoire. At the tender age of 22 she sang Rosina in Rossini's *Barber of Seville* at the Opera of the Slovak National Theatre. Yes I know, Rossini wrote this role for coloratura mezzo-soprano, but, according to Adriana Kučerová, another Slovak coloratura soprano, he left in the score hints for the soprano voice.

In the summer of 1969, her teacher arranged an audition at the Vienna State Opera and she was immediately engaged. From then on her career took a meteoric rise. She sang in all the great opera houses and all the coloratura roles. We saw her at the Royal Opera House in *Lucia di Lammermoor*. That was about 1990. Later she specialized in singing *Lieder* and teaching masterclasses.

Ross's selection of video clips covered most of the leading operatic roles of Edita. I am sure that everybody in the audience was impressed that she really was a unique phenomenon! Not only her singing but also her acting.

If you want to see this for yourself, just visit YouTube and search for Edita Gruberova. You will find about 20

different clips. One of them is from the *Reduta*, the concert hall of the Slovak Philharmonic in Bratislava, where Edita on a rare visit to her home town sang Rosina's big opening aria.

And here it becomes more personal: as a young lad, I spent many happy Friday evenings in that very hall listening to symphonic music and learning to love classical music. But the involvement of my wife Tania with Edita is much, much deeper and longer: Many, many years ago the two ladies sang in the same Children's Choir of the Slovak Radio. Unfortunately, there is no video clip of that...

Tomy Duby



Edita Gruberová in the Rudolfinum after her concert in 2008. Source: [Wikipedia](#).



Reviews of CDs and DVDs and other publications

The members of the society are encouraged to come forward and offer to review new releases of CDs. Please contact the Secretary, Susan Jenkinson, secretary@dvorak-society.org, for further information.

Martin Maximilian Kaiser, *Bedřich Antonín Wiedermann – Czech Organ Legend (Bedřich Antonín Wiedermann – Česká varhanní legenda)*, ISBN 978-80-908697-2-1

I was truly delighted to take up a very kind invitation to attend the book presentation and blessing of Martin Maximilian Kaiser's new volume on the legendary Czech organist and composer, Bedřich Antonín Wiedermann (1883-1951). It was held at the Church of St. Ignatius in central Prague in the evening of 7 November, 2022. The event started with a brief recital on the church's magnificent organ, in which Dr Kaiser was joined by the soprano Karolína Janů. The brief survey of Wiedermann's compositions covered the period 1905-1942, ending with the rousing magnificent *Impetuoso* of 1933. The book was then blessed in a moving ceremony conducted by Fr. František Hilmar, S. J. It was encouraging to behold the members of a long queue waiting their turn to purchase the new volume. All in all, a most fitting and worthy tribute to Wiedermann, himself a first-class church musician, and one that I greatly enjoyed.

The book, by the organist and researcher at the Czech Academy of Sciences, Dr Martin Maximilian Kaiser, is the culmination of fifteen years of painstaking work. I am particularly delighted to see that the volume includes a summary of an interview I was honoured to organise that Dr Kaiser held with my own teacher, the late Prof Josef Kuchinka, who was himself a pupil of Wiedermann's, and who recollected in considerable detail his teacher's approach, his organ registrations, and his interpretations of the music of *inter alia* Johann Sebastian Bach, back in 2009. The book is intended to make Wiedermann better known. He deserves to be appreciated more widely as an influential organist and who has not been given his due as a composer of outstanding gifts – as testified by his poignant organ compositions and his magnificent, but little-known, *Missa Solemnis*. His works are imbued with an unmistakeably Czech spirit (and his teachers included Vítěslav Novák), but there are also moments when one is distantly reminded, in the best possible sense, of a world inhabited by composers such as Albert Roussel (perhaps the romantic Roussel more than the neo-classical), Franz Schmidt and Franz Schreker. I wish Prof Kuchinka had lived to see this beautifully illustrated handsome volume – and my very best wishes for the more expansive and analytical specialist sequel that Dr Kaiser plans further to this introductory volume. The book is entirely in Czech; I

am not clear about the distribution arrangements for it, but am meanwhile advised that copies may be obtained forthwith by contacting the author directly, at maxkaiser.wk@gmail.com.

Haig Utidjian

Korngold: *String Quartets 1-3* Tippett Quartet, NAXOS 8.574428

Despite confessing in a previous review (Newsletter #142, page 11) that my focus has been more on Korngold's operatic and orchestral compositions, I find my reviewing work for the Society is drawing me further into an appreciation of his chamber music. This is certainly the case with the present issue which, I will state at the outset, is quite superb.

Even in the first quartet, where Korngold is feeling his way into the medium at the grand old age of 25(!), within moments a gorgeous melody emerges, coupled with an ear-tickling presentation of other ideas swirling around it.

The second I have always enjoyed, its irrepressible waltz finale possibly being the one movement with which listeners, not used to the quartets, may be familiar. I've heard it in the past used as a recital encore, as well as an isolated track within a mixed radio presentation. Certainly, it gives no outward indication of the times in which it was written, although publication took place in America not Germany. This was 1933, after all, around the confirmation of Hitler's Chancellorship.

However, it is the third to which I keep returning. Unlike its companions, the last quartet was written in the safety of the USA. Korngold had emerged from several gruelling years 'servicing' the film industry, and with the approaching peace was contemplating a return to Europe....with its possibilities of reinvigorating his interests in more 'conventional' classical repertoire.

Although hardly angst-ridden it is appreciably more relaxed than its predecessors and is a total delight. Just listening to the hushed third movement "*sostenuto – like a folk tune*" and my heart melts. Or dip into the exciting, exuberant finale and I'm sure you'll be 'sold'.

All this would be at nought without the splendid playing and insights of the Tippett Quartet and the wonderful sound, (from School Farm Studios, Little Maplestead, Essex – a new venue to me). Excellent notes too from Richard Whitehouse.

What's not to like?

Ian Bailey



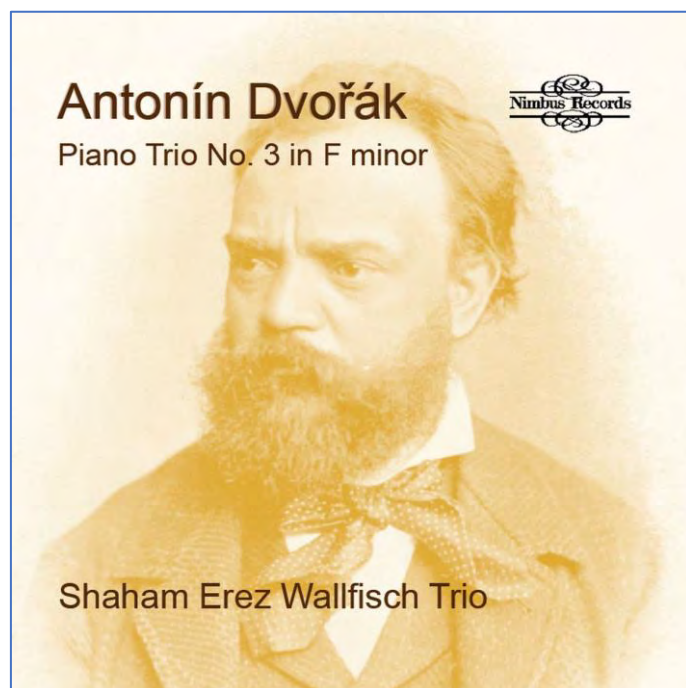
Source: [Naxos Catalogue](#)

**Dvořák: *Piano Trio no. 3 in F minor* Op. 65;
Sonatina in G Op. 100; 3 *Slavonic Dances* arr. Fritz
 Kreisler: Op. 46 no. 2, Op. 72 no. 2 & no. 8.
 Shaham Erez Wallfisch Trio.
 Nimbus Records N15952**

In the summer of 1972, after a discussion with my tutor, I agreed to write my dissertation on the chamber music of Dvořák. My only previous knowledge was my parents' LP of the String Sextet Op. 48 coupled with the String Quintet Op. 97. During that summer holiday I borrowed many Dvořák LPs from the Birmingham library and (illegally) taped them. The F minor Piano Trio stood out immediately as a serious and mature composition without the obvious Czech features and instant appeal that is attributed to Dvořák. In fact, the 'dark and impassioned' music was gripping and a world apart from his earlier piano trios Op. 21 in Bb and Op. 26 in G minor. I quite quickly recognised its Brahmsian character and also learned that it was composed in early 1883 shortly after the death of his mother and the recent loss of three of his children.

The Shaham Erez Wallfisch Trio was established in 2009 and comprises three of the finest international instrumentalists performing today. They have performed, broadcast and recorded widely in Europe and of course at the Wigmore Hall. Their next visit there is on the morning of Sunday 17th September 2023. Amongst their recordings are the piano trios by Mendelssohn and Brahms and so with their vast experience over fourteen years together, they stand in good stead for this *Piano Trio No. 3*. I was not disappointed after my first hearing. The string duet announcing the main theme of the first movement sets the tone for what is to come; tenderly played melodies, such

as the cello in the second subject, and the stressed character of the whole work. In contrast the lightness of the second movement, *allegro grazioso*, with its cross rhythms is much brighter with the piano taking the lead in octaves against the triplets of the strings. The heart of the work is the slow movement, *poco adagio*, which Dvořák, rightly in my opinion, switched places with the second movement. Its sombre opening tone with low piano chords and tender cello theme reinforces and reminds us of the trio's intended atmosphere. The lively Beethovenian finale moves along *con brio* and I particularly like the reminder of the trio's opening theme *ff grandioso*, followed by a peaceful, sensitive and reflective section before the *vivace* coda in F major. Yes, I like this recording; the string solos are played with real feeling, the tempi seem considered and just right, and the balance between the gentle and flexibly phrased interplays of the strings in contrast to the fortissimo and forthright sections is a strength.



Source: <https://www.wyastone.co.uk/dvorak-piano-trio-no-3-in-f-minor.html>

A little surprisingly the *F minor Piano Trio* is not coupled with the *Dumky Trio*, the *E minor Piano Trio* by Smetana or those by Brahms but instead we get the charming *Sonatina* Op. 100 and three *Slavonic Dances* arranged by Fritz Kreisler. I enjoy playing the CD right to the end although Kreisler's arrangement jars a little. However, it is a great showpiece for Hagai Shaham to have a little bit of fun. Splendid!

The excellent and comprehensive programme notes were much appreciated.

John Beale

Josef Beneš: *The Complete String Quartets* (opus 28 in G and opus 30 in F)

Supraphon SU 4320-2 – played by the Martinů Quartet

Josef Beneš was a composer who was well-known and respected in his time but later fell into oblivion. He was born in 1795 on the Bohemian-Moravian border, then part of the Austrian Habsburg Empire, in the village of Batelov, then called Battelau and died in Vienna in 1873.

Beneš excelled on the violin at an early age, and having abandoned his studies to become a priest, he became a solo violinist as well as a leading member of notable chamber ensembles in Vienna, Pressburg (now Bratislava), and Slovenia. It was in 1821 in Laibach (now Ljubljana) that he met his future wife, the pianist, Friederika Proch, and became director of the Philharmonic Society of Ljubljana. In 1828, the couple moved to Vienna where their performances were received with great acclaim. He became a member of the Kaiserliche-königliche Hofkapelle, assistant concertmaster of the Hoftheater and also succeeded Ignaz Schuppanzigh (1776–1830), as leader of his string quartet, which had premiered many works by Beethoven. Beneš was praised for his brilliant tone, flawless intonation and sense of melody, but unfortunately, at the age of about 50, his dexterity began to wane. It was then in particular that he not only became sought after as a teacher but also began to concentrate more on composing. Although the catalogue of his oeuvre comprises about 30 works, only about half are so far known to have survived. Many were for his own solo performance, others for his students and these two string quartets for an ensemble where the first violin in particular has a more virtuoso role.

The cellist of the Martinů Quartet, Jitka Vlašánková, writes that her interest in these quartets came during the Covid lockdown via a family friend, František Jaroš, a violinist and researcher who was also born in Batelov. He was exploring the legacy of Josef Beneš and encouraged her to examine them. It is thanks to him that the Martinů Quartet devoted their attention to the quartets at a difficult time for musicians and subsequently performed and recorded them with success. I was fortunate enough to hear one of their live performances of the second quartet opus 30 in F major in a 'Festival Extra' organised by Leamington Music in Leamington Spa in May. The Martinů Quartet's technical excellence was matched by spirited expression, holding the attention of listeners throughout. This encouraged me to purchase the CD and then actually play the *Quartet op. 30* in an amateur string quartet as second violin, thanks to help from Jitka with obtaining the instrumental parts. We also tried the *Quartet op. 28*, where I played the viola, and interestingly we found it less satisfying than the second. The first violin definitely has the most virtuoso part in both, but other parts, especially the cello, have more memorable solos in

the second. Is that maybe why the second quartet appears first on the CD?

The Martinů Quartet is to be congratulated on reviving these two string quartets by Beneš. The melodies, harmonies and modulations may not be as subtle and notable as those in quartets by Haydn, Mozart and Schubert, for example, but these works are certainly worth exploring. Supraphon released the CD in the year before the 150th anniversary of Beneš's death and the quality of the recording is excellent. Hopefully, František Jaroš will discover more works by Beneš which can be performed and recorded with similar success.

We very much look forward to hearing the Martinů Quartet again at the Leamington Festival next year, 2024, the 50th Anniversary of the Dvořák Society.

Susan Jenkinson



Source: <https://www.supraphon.com/album/704939-benes-the-complete-string-quartets>

J B Foerster *Symphony No. 1, From Shakespeare, Festive Overture*

**Janáček Philharmonic Orchestra, Marek Štilec
Naxos 8.574336**

Full marks to Naxos for venturing into the orchestral work of Foerster, a by-way for which the market cannot be large! I am a great admirer of Foerster's chamber and choral music but have always found his orchestral works to be less inspired. I was therefore keen to see if this disc changed that view.

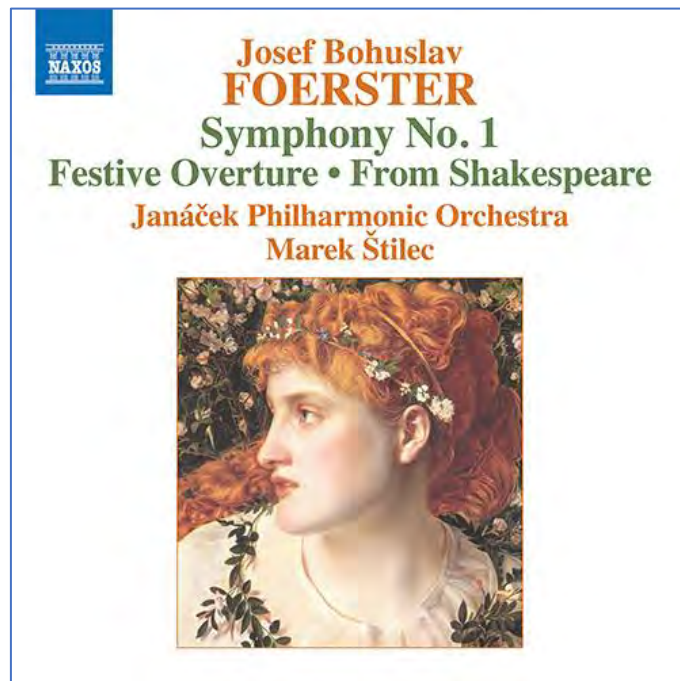
The earliest work on the disc is the *First Symphony*, composed in 1887–88. The booklet notes describe this as a "darkness to light" piece, "typical of the ... mid-romantic era". The first movement has a brooding *Sturm und Drang*

opening, leading onto an *allegro*. The scoring of this movement is rather thick, being string and brass dominated. The main problem though is that the movement is virtually monothematic, but the theme is not sufficiently distinguished nor interesting to bear this structure. There are brief moments of repose where the woodwind shine through, often quite delightfully, but these are quickly swallowed up by outbursts on the brass. The second movement, *allegro sostenuto*, starts with a powerful string theme interspersed by solos from the woodwind. Again, however, the brass are never far away and there is little real contrast therefore. The third movement, scherzo recalls Mendelssohn in its opening before a Czech dance on woodwind breaks through. The central section is a fugue for strings alone. The finale begins with a brass fanfare, with strings contributing to a turbulent opening. The second theme is a string and woodwind dialogue. Brass soon appear and the music resumes its stormy course. Moments of quiet reflection are short as the music drives on to its forceful climax with the main theme in lengthened notes on the horns, before the full brass bring us to a conclusion.

Some listeners may feel I have been rather harsh in my comments. It is let down by a lack of contrast between and within its movements and the themes are not especially memorable. However, the music certainly has a symphonic sweep to it and it is good to hear it.

The suite *From Shakespeare* comprises four character portraits from the Bard's plays. It is a much later work from 1908–10 and is thus a far more mature work than the symphony. The first piece depicts Perdita from *The Winter's Tale* through short woodwind motive and delicate scoring. The middle section for strings represents her hardships before the woodwind return to end the piece. The second piece is a portrait of Viola from *Twelfth Night*. She has a noble string theme which is driven to an impressive climax in the brass. Probably the most impressive music on the disc comes with the portrait of Lady Macbeth. It shows her as a strong, single-minded woman as in the earlier part of the play. The music builds to an impressive climax, but the ending is appropriately sombre. The fourth movement depicts, primarily, Katherine from *The Taming of the Shrew*. Powerful themes show her forceful character. There is an eloquent string theme, depicting, I believe, the love between Katherine and Petruchio. Foerster shows a much greater mastery of orchestration in this piece, and throughout the suite and I enjoyed hearing it again very much.

The *Festive Overture* of 1907 was written for the opening of the new theatre at Královské Vinohrady near Prague. The opening on the tympani leads into a bold theme in full orchestra. Contrast is provided by an expressive theme for strings and woodwind, at times almost waltz-like. The themes are developed before a big sustained climax, undeniably impressive, brings the work to a close.



Source: www.naxos.com

The performances are all good. A first-rate orchestra may have given us more expressive string textures, which the symphony, in particular, would have benefited from. I shall return to the suite and, after a while, to the symphony to see if I can find more in the music than I did this time.

Gordon Watts

Josef Labor: *Quintet for piano, clarinet and strings, Quintet for piano and wind, Trio for piano, clarinet and viola, Trio for piano, clarinet and cello.* Capriccio C5473

This two-CD set, the fourth of the Capriccio series of recordings of chamber works by Josef Labor master-minded by the pianist Oliver Triendl, comprises all his extant pieces involving piano and clarinet. Labor was born in 1842 in Hořovice in Central Bohemia to German-speaking parents from Vienna. By the age of six, he was back in Vienna with his mother, who had separated from his father. Josef had lost his sight due to smallpox when aged three and attended the Vienna Institute for the Blind, where his talent as a pianist was recognised and fostered. After studying at the conservatoire he led a full life as a pianist, organist, composer and teacher, but never returned to his birthplace. More details of his biography are given in the review of the earlier CD C5430 in Newsletter #135, p.14.

The works recorded here owe much to three important figures in Labor's circle of friends: Johannes Brahms, Richard Mühlfeld and Paul Wittgenstein. Mühlfeld (1856–1907) was the self-taught clarinetist in the Meiningen Orchestra; his flexible, smooth playing (he was nicknamed “*Fräulein Klarinette*”) inspired Brahms to write his

treasured late works involving clarinet: the *Quintet with strings* (Op.115), the *Trio with cello* (Op.114), and the two *Sonatas with piano* (Op.120). Mühlfeld played in the first performance of Labor's earliest work on this disc, the 1902 *Quintet for piano, clarinet and strings*, which is clearly modelled on the Brahms quintet, and shares the same autumnal quality. The melodies flow easily, there is an *allegretto grazioso* similar in feel to Brahms's *andantino*, and the last movement is a set of variations which bring back the main first movement theme at the end. This is all expertly played by Olivier Triendl (piano), Thorsten Johanns (clarinet), Nina Karmon (violin), Andrea Willwohl (viola) and Alexander Hülshoff (cello). But the emotional range is not great: I missed the element of danger Brahms brings to the rhythmic complexities of his first movement, and the stormy extravagance of the 'gypsy' episode in his slow movement – Labor does not venture beyond the drawing room.



Source: [Capriccio](#)

The *Quintet for piano and wind* was written twenty years later, three years before Labor's death in 1924 in Viena, though the style is the same. There is still the mellifluous and skilful instrumental writing, ably executed by Triendl, Johanns, Juri Vallentin (oboe), Theo Plath (bassoon) and Přemysl Vojta (horn – particularly good) and well-recorded. The first movement is in sonata form, including an exposition repeat. The third movement has a rather ponderous *Scherzo* with a vigorous *Trio*, an effective reversal of the traditional roles. The finale is again a set of variations on a folk song-like theme (as it is in all four of these works), with a rousing finish.

Among Labor's many composition pupils were the seven children of the wealthy industrialist Karl

Wittgenstein. Labor became a close family friend, and was involved in much domestic music-making. All the children were talented, and in 1913 one of them, Paul, made a successful debut as a professional pianist, though in the family circle it was considered that his brother Ludwig, later the eminent philosopher, was a more talented player; Ludwig was also a first-class clarinetist. At the battle of Galicia in 1914 Paul was shot in the elbow and taken prisoner; his right arm was amputated. On his release in 1915, he began to resume his playing career, commissioning works for piano left-hand from many composers, including Labor. The trios in this recording are two of the ten works Labor wrote for piano left hand and were first played at Wittgenstein's by Paul, Ludwig and other siblings.

The *Trio for piano, clarinet and cello* dates from 1917, and is clearly much influenced by the Brahms Trio Op. 114 of 1891. I find this the most satisfying of the pieces on these CDs. The restriction to the left-hand makes the piano part lighter (though still demanding virtuosity) and therefore better balanced with the clarinet and cello. Like Brahms, Labor exploits and blends the rich sonorities of cello and bottom-register clarinet. The *Scherzo* is spirited, with a more moderate *Trio*, the *Adagio* heartfelt though quite short, and the last movement variations lead to an extended *Quodlibet*, brief clarinet cadenza and tranquil conclusion.

The later *Trio for piano, clarinet and viola* was "written in grave times" in 1919. In this recording the viola does not quite hold its own against the piano and clarinet, seeming rather distant. And musically things are much the same as in the other works, easy on the ear but with no great originality or lasting impact.

Labor was a remarkable man, overcoming the handicap of blindness in a long and successful musical career, and receiving public recognition for his social commitment to the welfare of the blind. Oliver Triendl and Capriccio are to be thanked for this series of recordings which now make available a generous portion of his chamber works, well played and recorded and with excellent background notes.

Terry Heard

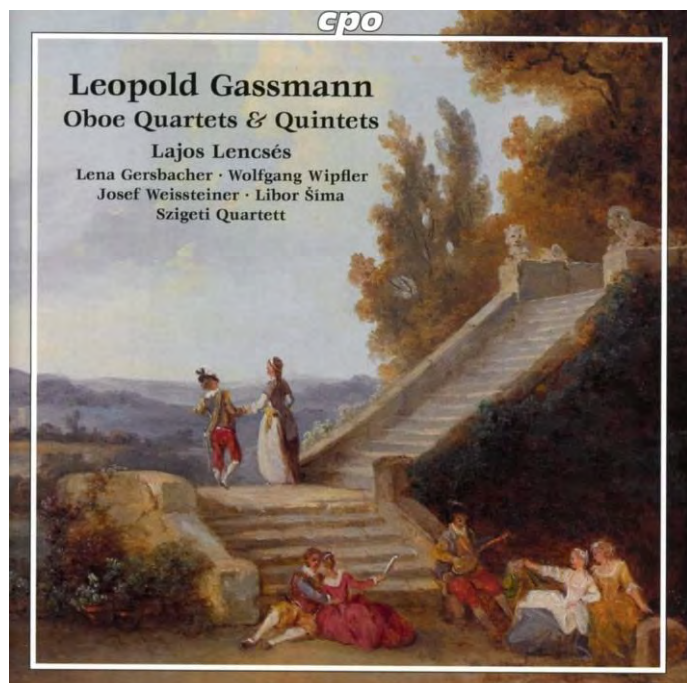
Gassmann: Oboe Quartets and Quintets, Cassation Lencsés/Gersbacher/Šíma/Weissteimer/Wipfler/S zigeti Quartet CPO 555 528-2

Florian Leopold Gassmann was born in 1729 in the Sudetenland region of northwest Bohemia (Most, in German Brüx). He died in 1774 in the aftermath of a fall from a carriage. He was a prolific composer producing, among other works, over thirty symphonies, over one hundred pieces of chamber music, and over twenty operas.

There are good reasons for acquiring this recording. The first is the quality of the booklet, a mine of

information on a little-researched composer, stimulating interest, and identifying errors in previous life histories.

The second is the quality of the playing, led by the legendary oboist Lajos Lencsés, in performances throughout of excellent quality.



Source: [Presto Music](#)

But what of the music? Little of Gassmann's has been recorded. A prophet without honour in his own country? It is indeed hard to find his works on Czech labels. Curiously the Haydn Sinfonietta of Tokyo seem to have performed more of his works than any other ensemble, but on a label hard to access and expensive if found. Gassmann's initial success was as an opera composer, and evidence of this is available on a Naxos disc of ten of his overtures, and on two other recordings of his operatic material.

The music on this disc is amiable and easy on the ear, particularly in the two quintets. These are arrangements selected by the composer from his operas at the behest of Emperor Joseph II. The quartets, also labelled divertimentos, seem more conventional. The programme concludes with an interesting contrast: a *Cassation for two cor anglais, two hunting horns and a bassoon*, intended for open-air performance. The booklet author concludes that while Gassmann might not have been the greatest of composers, he should not be thought of as a minor master. More recordings such as this, particularly of his symphonies and chamber works, could hopefully support this judgement.

Bill Marsden

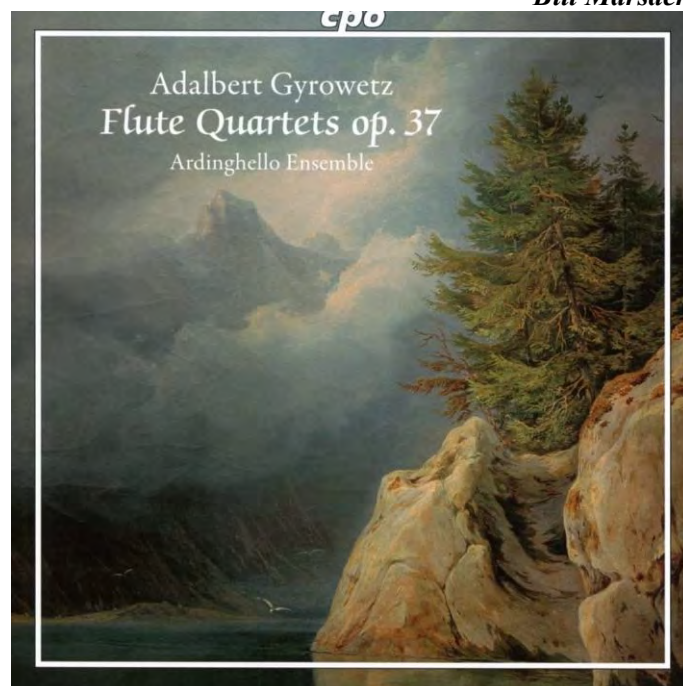
Gyrowetz: *Flute Quartets, Op. 37, Nos. 1-3* Ardinghello Ensemble, CPO 555 435-2

Born in 1763, Adalbert Gyrowetz preferred to use his German name rather than its Czech equivalent Vojtěch Matyáš Jírovec. Like Gassmann, he was born into a German-speaking family, but in this case in the south of the country, in České Budějovice. He lived to a ripe old age, dying in 1850. He also was a prolific composer, with more than sixty symphonies, sixty quartets, forty sonatas and nearly thirty operas to his credit. Haydn, whom he revered, was a lifelong influence. Indeed Gyrowetz's symphonies were sometimes confused with those of his great mentor.

Modestly, he assessed himself as a composer of mere talent and was pleased if his works were appreciated during his lifetime. Only those of true musical geniuses lasted beyond their deaths, he mused. In fact, by the mid-nineteenth century, his Haydnesque compositions had long been out of fashion.

But as with the output of many of the so-called lesser composers of the time, his previously neglected music has witnessed something of a revival, thanks not least to the activities of resourceful CD labels such as CPO. The music of these flute quartets is jaunty and entertaining throughout, making no great demands on the listener. As the booklet writer suggests, they should be accepted as attractive virtuoso divertissements. The quality of playing, on period instruments, matches the technical demands.

Bill Marsden



Source: [Presto Music](#)

Antonín Dvořák String Quartet No. 12 in F major Op. 96

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a “must-have” for every professional

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Recent CDs on Czech and Slovak Labels

This is a compilation of selected recent releases and reissues of Czech and Slovak music/artists on Czech and Slovak labels, through the period approximately from May to July 2023. I am relying largely on the Široký dvůr web-site for information on the smaller labels.

Animal Music

ANI 1082

Baroque Music in Prague (Musica Antiqua Praha/Klikar)

Arta

F10277-2

Rajsek/Smolík: *Te Deum* and Short Choral Works (Veprek Choir/
Tbor Military Band/Smolík/Matoušek)

F10279-2

Matoušek: Works for *String Quartet* (Gadrew Way String Quartet)

F10281-2

Vejvoda, J.: *String Quartets* (Suk Chamber Orchestra String Quartet)

Supraphon

SU4325-2

Dvořák/Janáček/Kabeláč/Martinů/Novák/Páleníček (3CDs)

Recordings from Czech Radio Archives –1980-92 (Martin Ballý/Ars Trio)

SU4327-2

Husa/Martinů: Music for Clarinet (Paulová/Fišer/Kahánek)

SU4314-2

Dvořák: *Mass in D/Biblical Songs/Te Deum* (Jindrák/Prague Philharmonic Choir and Orchestra/Smetáček)

SU3657-2

Michna: *The Czech Lute* (Musica Bohemica/Krček)

SU3788-2	Vranický, A. and P.: <i>Sextets</i> (Brožkova/Válek/Stamic Quartet)
SU0199-2	Dvořák: <i>Symphonic Poems</i> (CPO/Neumann)
111818-2	Bohemian <i>Christmas Songs</i> (Musica Bohemica)
111958-2	Smetana: <i>Má Vlast</i> (CPO/Neumann)

Bill Marsden

New Recordings on Non-Czech/Slovak Labels

This list covers new releases and reissues of Czech/Slovak music on CD and DVD through the period approximately from May to July 2023.

BIS (Naxos)

BIS2670	Haas/Janáček: <i>String Quartet 'From the Monkey Mountains'/String Quartets Nos. 1 and 2</i> (Escher String Quartet)
BIS2532	Martinů/Rautavaara: <i>Piano Concertos No. 3</i> (Mustonen/Lahti Symphony Orchestra/Stasevska) Brilliant Classics
96901	Hummel: <i>Piano Quintets, Opp. 74 and 87</i> (Nepomuk Fortepiano Quintet)
96909	Smetana: <i>Má Vlast/Symphonic Poems/The Bartered Bride Overture and Dances plus Complete Opera/Festive Symphony/Overtures/String Quartets/Piano Trio/Piano Works (8CDs)</i> (Various Soloists, Ensembles and Conductors)

CPO (Naxos)

5555972	Kramář: <i>Clarinet Concerto/Concertino</i> (Soloists/Orchestra della Svizzera Italiana/Griffiths)
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Dynamic (Naxos)

CD57988	Krumpholtz: <i>Sonatas in the Form of Scenes</i> (Anna Pasetti)
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Eloquence

ELQ4843778	Karel Ančerl Edition (9CDs) (CPO/VPO/Ančerl - former Philips and DG Albums)
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Hyperion (Naxos)

CDA68413	Dvořák/Coleridge-Taylor: <i>String Quartet, Op. 106/Fantasiestücke</i> (Takacs Quartet)
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Jazzheads

CTD88109	Korngold: <i>Piano Sonatas Nos. 1 and 2/Don Quixote/Fairy Pictures</i> (Antonin Kubálek)
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Linn

CKD684	Stamic, K.: <i>Six Trios, Op. 14</i> (L'Apothéose)
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Naxos (Naxos)

8.660526-27	Janáček: <i>The Cunning Little Vixen/Šárka</i> (Soloists arr. for Choir and Chamber Orchestra/The Lily's Project/Bollon)
8.574454	Vranický: <i>Die Spanier in Peru / Jolantha / Achmet und Zenide, Vol. 6</i> (Czech Chamber PO Pardubice/Štilec)

Nimbus (Naxos)

NI5952	Dvořák: <i>Piano Trio No. 3 / Sonatina / 3 Slavonic Dances</i> arr. for Violin and Piano (Wallfisch/Shaham/Erez Tio)
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Parnassus

PACL95012	Dvořák/Suk: <i>Symphony No. 8/ Serenade for Strings</i> (CPO/Talich - 1935 and 1938 London recordings)
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Pentatone

PTC5187088	Korngold/Bruch: <i>Violin Concertos</i> (Steinbacher/Gulbenkian Orchestra/ Foster)
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Prospero Classical

PROSP 69683	Biber: <i>Mystery Sonatas</i> (Meret Lüthi/Les Passions de l'Âme)
PROSP 61350	Feld: <i>Pieces for Solo Flute</i> (Sarah Rumer)

PROSP 73045

Feld/Janáček/Martinů/Mucha/Schulhoff: *Works for Flute and Piano* (Sarah Rumer/Ulrich Koella)*Bill Marsden*

Dvořák Society's Record Service and Sales

The sale of the CDs/DVDs, books etc. through the E-shop is currently suspended until a new E-shop Manager comes forward. Please consider volunteering for this position. You can contact me on chairman@dvorak-society.org.

M. David Roberts

Event Diary

Compiled by John Beale with contributions of Ray Latham.

UK

Date	Programme	Performers and Location
London		
30 th August 23 7.30 pm	Dvořák: <i>Symphony 9 in E minor</i>	Royal Albert Hall Kensington Gore, South Kensington, London SW7 2AP Tonhalle-Orchester Zürich https://www.bbc.co.uk/events/egr3v2
18 th Sept. 23 7.30pm	Dvořák: <i>String Quartet in E Op. 80</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Schumann String Quartet https://wigmore-hall.org.uk/whats-on/schumann-quartet-202309181930
14 th Oct. 23 5.30 pm	Dvořák: <i>Miniatures Op. 75a</i> Suk: <i>Elegie for piano trio Op. 23</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Nash Ensemble https://wigmore-hall.org.uk/whats-on/nash-ensemble-202310141730
14 th Oct. 23 7.30 pm	Dvořák: <i>Terzetto in C Op. 74</i> Dvořák: <i>Gypsy Songs Op. 55</i> Smetana: <i>Evening Songs</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Nash Ensemble https://wigmore-hall.org.uk/whats-on/nash-ensemble-lucy-crowe-202310141930
18 th Oct. 23 1.00 pm	Martinů: <i>3 Czech Dances</i> Janáček: <i>15 Moravian Folksongs</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Joseph Havlat https://wigmore-hall.org.uk/whats-on/joseph-havlat-202310181300
21 st Oct 23 7.30 pm.	Suk: <i>Meditation on an old Bohemian Chorale (St. Wenceslas) Op. 35a</i> also Bach, Haydn, Schubert	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Heath Quartet https://wigmore-hall.org.uk/whats-on/heath-quartet-202310211930
25 th Oct. 23 6.45 pm	Dvořák: <i>String Quartet in F Op. 96</i>	Kings Place 90 York Way, London, N1 9AG. Piatti Quartet https://shop.kingsplace.co.uk/29178/29179
5 th Nov. 23 3.00 pm	Dvořák: <i>Symphony 8 in G</i>	Royal Festival Hall. Southbank Centre, Belvedere Rd, London SE1 8XX Philharmonia Orchestra. https://tickets.philharmonia.co.uk/ https://philharmonia.co.uk/
9 th Nov. 23 7.30 pm	Erwin Schulhoff: <i>5 Pieces for String Quartet</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Pavel Haas Quartet

Date	Programme	Performers and Location
	Martinů: <i>String Quartet No.5 in G minor</i>	https://www.wigmore-hall.org.uk/booking/59413
12 th Nov. 23 11.30 am	Suk: <i>Elegie Op.23</i> Dvořák: <i>Piano Trio in E minor Op. 90 'Dumky'</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Trio Gaspard https://www.wigmore-hall.org.uk/booking/59417
13 th Nov. 23 1.00 pm	Janáček: <i>String Quartet No. 2 'Intimate Letters'</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Julia Fischer Quartet https://www.wigmore-hall.org.uk/booking/59418
18 th Nov. 23 5.30 pm	Janáček: <i>Pohádka</i> Suk: <i>Selection from 4 pieces for violin and piano Op. 17</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Nash Ensemble https://www.wigmore-hall.org.uk/booking/59424
18 th Nov. 23 7.30 pm	Dvořák: <i>Love Songs Op.83</i> Smetana: <i>The Fisherman (Goethe)</i> Dvořák: <i>String Quartet in F Op.96</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Nash Ensemble https://www.wigmore-hall.org.uk/booking/59425
23 rd Nov. 23 7.30 pm	Dvořák: <i>Symphony 9 in E minor</i>	Royal Festival Hall. Southbank Centre, Belvedere Rd, London SE1 8XX Philharmonia Orchestra. https://tickets.philharmonia.co.uk/ https://philharmonia.co.uk/
25 th Nov. 23 11.30 am	Janáček: <i>String Quartet No.1 'Kreutzer Sonata'</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Solem Quartet https://www.wigmore-hall.org.uk/booking/59438
27 th Nov. 23 1.00 pm	Dvořák: <i>Sonatina Op. 100</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Daniel Hope & Simon Crawford Phillips https://www.wigmore-hall.org.uk/booking/59444
3 rd Dec. 23 3.00 pm	Dvořák: <i>Violin Concerto</i> Dvořák: <i>Slavonic Dances Op. 46 Nos.1,2,3</i>	Royal Festival Hall. Southbank Centre, Belvedere Rd, London SE1 8XX Philharmonia Orchestra. https://tickets.philharmonia.co.uk/ https://philharmonia.co.uk/
6 th Dec. 23 6.45 pm	Dvořák: <i>String Quartet 13 in G Op. 106</i>	Kings Place 90 York Way, London, N1 9AG. Piatti Quartet https://shop.kingsplace.co.uk/29180/29181
9 th Dec.23 5.30 pm	Erwin Schulhoff: <i>Divertissement for oboe, clarinet and bassoon</i> Martinů: <i>Sextet for piano and wind instruments</i> Janáček: <i>MLádí (Youth) for wind sextet</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Nash Ensemble https://www.wigmore-hall.org.uk/booking/59466
9 th Dec. 23 7.30 pm	Suk: <i>Piano Quartet in A minor Op. 1</i> Dvořák: <i>Intermezzo in B for Strings</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Nash Ensemble https://www.wigmore-hall.org.uk/booking/59467
10 th Dec. 23 7.30 pm	Dvořák: <i>String Quartet in Eb Op.51</i>	Wigmore Hall 36 Wigmore St, London W1U 2BP 020 7935 2141 Belcea Quartet https://www.wigmore-hall.org.uk/booking/59469
South East		
25 th Jan. 24 7.30 pm	Smetana: <i>Má vlast</i>	Portsmouth Guildhall, Guildhall Square, Portsmouth PO1 2AB Bournemouth Symphony Orchestra https://bsolive.com/book-online/141001/
South West		
6 th August 23	Dvořák: <i>Mass in D</i>	Tewksbury Abbey, Church Street. Tewksbury GL20 5RZ

Date	Programme	Performers and Location
11.00 am		www.tewksburyabbey.org.uk
24 th Jan. 24 7.30 pm	Smetana: <i>Má vlast</i>	Poole Lighthouse 21 Kingland Road Poole Dorset BH15 1UG Bournemouth Symphony Orchestra https://bsolive.com/book-online/130803/
Wales		
25 th August 23 7.30 pm	Dvořák: <i>Symphony No 9 in E minor</i>	St David's Cathedral St Davids SA62 6RD https://www.fishguardmusicfestival.com/wno https://www.ticketsource.co.uk/booking/venueplan/RdiEJKhzXNnT
West Midlands		
6 th Oct. 23 7.30 pm	Janáček: <i>String Quartet No 1 Kreutzer Sonata</i>	Royal Pump Rooms Leamington CV34 4AA Leonkaro String Quartet http://www.leamingtonmusic.org/
3 rd Nov. 23 7.30 pm	Korngold: <i>String Quartet No 3 in D Op 34</i>	Royal Pump Rooms Leamington CV34 4AA Calidore String Quartet http://www.leamingtonmusic.org/
7 th January 24 3.00 pm	Smetana: <i>The Bartered Bride Overture</i>	Symphony Hall Broad St, Birmingham B1 2EA CBSO https://bmusic.co.uk/book/instance/1498536
East		
29 September 7.30 pm	Dvořák: <i>Symphony 7 in D minor</i>	Saffron Hall Audley End Road Saffron Walden CB11 4UH London Philharmonic Orchestra https://www.saffronhall.com/choose-seats?instance=154041ABJPPVSSGQKHTSKHMGROHBCPTS
North West		
26 th Oct. 23 7.30 pm	Janáček: <i>Sinfonietta</i>	The Bridgewater Hall, Lower Mosley St, Manchester M2 3WS https://halle.co.uk/event/thomas-ades-conducts/ www.halle.co.uk
28 th Sept. 23 7.30 pm	Smetana: <i>Overture The Bartered Bride</i> Dvořák: <i>Cello Concerto</i>	Philharmonic Hall, Hope St, Liverpool L1 9BP www.liverpoolphil.com https://www.liverpoolphil.com/whats-on/classical-music/brahms-symphony-no4/8728

International

Date	Programme	Performers and Location
Opera of the National Theatre Prague, Národní 2, 110 00 Nové Město		
2, 28, Sept. 23 28 October 7.00 pm	Smetana: <i>Libuše</i>	https://www.narodni-divadlo.cz/cs/program https://www.narodni-divadlo.cz/en/show/libuse-opera-1520281
10 Sept. 23 2.00 pm 16 Sept. & 7 October 5.00 pm	Weinberger: <i>Schwanda the Bagpiper</i>	https://www.narodni-divadlo.cz/cs/program https://www.narodni-divadlo.cz/en/show/schwanda-the-bagpiper-1873825

Date	Programme	Performers and Location
12,21 Sept. 23 7.00pm 17 Sept. 5.00 pm	Smetana: <i>The Bartered Bride</i>	https://www.narodni-divadlo.cz/cs/program https://www.narodni-divadlo.cz/en/show/the-bartered-bride-3266368
State Opera Prague , Wilsonova 4, 110 00 Vinohrady,		
29 Sept. 5 Oct. 7pm 15 Oct. 5pm 2 Nov. 7pm 17 Nov. 5pm 7 Jan. 24 5.00 pm	Dvořák: <i>Rusalka</i>	https://www.narodni-divadlo.cz/cs/program https://www.narodni-divadlo.cz/en/show/rusalka-61064-1693572
Brno Opera , Rooseveltova 31, 602 00 Brno-střed		
8,14, 28 Oct. 26 Nov. 17 Dec. 7 Jan. 24 times vary	Dvořák: <i>The Jacobin</i>	https://www.ndbrno.cz/opery/ https://www.ndbrno.cz/opera/jakobin/
Ostrava Opera , Antonín Dvořák Theatre Ostrava		
13, 22 Sept. 6.30 pm	Smetana: <i>Dalibor</i>	https://www.ndm.cz/cz/opera/program/
1, 4 21 Oct. times vary	Smetana: <i>The Bartered Bride</i>	https://www.ndm.cz/cz/opera/program/
12,14,18 Oct. 6.30 pm	Smetana: <i>The Secret</i>	https://www.ndm.cz/cz/opera/program/
20, 25 Oct. 7 Nov 6.30 pm	Viktor Ullmann: <i>The Broken Jug and The Emperor of Atlantis or Death's Refusal</i>	https://www.ndm.cz/en/opera/programme
17,26 Oct. 6.30 pm	Smetana: <i>Dalibor</i>	https://www.ndm.cz/cz/opera/program/
9 Nov 6.30 pm	Smetana: <i>The Bartered Bride</i>	https://www.ndm.cz/cz/opera/program/
23 November 6.30 pm	Smetana: <i>Dalibor</i>	https://www.ndm.cz/cz/opera/program/
2,19,27 Dec. 6.30 pm	Smetana: <i>The Bartered Bride</i>	https://www.ndm.cz/cz/opera/program/
5 Dec. 6.30pm	Smetana: <i>The Secret</i>	https://www.ndm.cz/cz/opera/program/
14 16 Dec. 6.30 pm	Smetana: <i>The Devil's Wall</i>	https://www.ndm.cz/cz/opera/program/
Opera of the Slovak National Theatre in Bratislava SND New Building Pribinova 17, 819 01 Bratislava		
1, 3 Sept 23 6.00 pm	Suchoň: <i>Svätopluk</i>	https://snd.sk/en/performance/14823/svatopluk/2023-09-03/18-00 https://snd.sk/en/program-opera
14,15,16 Sept 7.00 pm	Dvořák: <i>Rusalka</i>	https://snd.sk/en/performance/14827/rusalka/2023-09-14/19-00 https://snd.sk/en/program-opera
20,21 October 11.00 am and 6.00 pm	Dvořák: <i>The Devil and Kate</i>	https://snd.sk/en/performance/14858/cert-a-kaca/2023-10-21/11-00 https://snd.sk/en/program-opera

The Diary can only be compiled from information received. Please inform the Newsletter Editor (contact information on page 2) about events involving Czech and Slovak music and musicians.

Starting in 2023 the newsletter will be published in February, May, August and November.

The deadlines are 1st January, April, July and October, respectively.

The Society website also carries information about events and the latest news. For events which fall outside the copy date schedule please use the form on the website, www.dvorak-society.org

The Society also has a Facebook page. Once you have been accepted, members and non-members alike can post items on the page. This is the most immediate method of highlighting information. Please visit the Facebook page, **The Dvořák Society for Czech and Slovak music**, <https://www.facebook.com/groups/294065791781477>

[Composers on page 1: Dvořák, Bodorová, Janáček, Suchoň, Weinberger, Mysliveček, Smetana]



Restoration at Vysoká: Chest of drawers in the dining room (top) and table in the gazebo. This has a number of signatures of composers on it. The work was done with the aid of a contribution from the Dvořák Society.