



Founded 1974

President:
Jiří Bělohávek

Patron:
Graham Melville-Mason

The Dvořák Society

For Czech and Slovak Music

A United Kingdom Registered Charity
(registration number 267336)

Vice-Presidents:
Antonín Dvořák III
Radomil Eliška
Markéta Hallová
Miloš Jurkovič
Radoslav Kvapil
Alena Němcová
Zuzana Růžičková



Navigate Site

[Home Page](#)

[Latest News](#)

[Diary of performances & events](#)

[About the Dvořák Society](#)

[Fund raising & charitable activities](#)

[Benefits of membership](#)

[Contact points](#)

[How to join](#)

[Payment by PayPal](#)

[Corporate Membership](#)

[Newsletters](#)

[Books & publications](#)

[Journals](#)

[Links to other sites](#)

[Record & library services](#)

[Search](#)

[Site Map](#)

Dvořák Society Newsletters

Thu Aug 08 2019 22:23:15 GMT+0200 (Central European Summer Time)

Page last updated 8 September 2017 | [RSS feed](#) >> [RSS](#) | [Twitter](#) >> [Twitter](#)

>> Extracts from recent Newsletters

Members of the Dvořák Society receive a quarterly Newsletter. This is a substantial A4-size publication of about 30 pages. Each issue of the Newsletter is very much what the Society's members make it. Regular contributions are made by the officers of the Society and there is, of course, an editor. *But* any member may submit material to the Editor for inclusion. For music lovers and practitioners, the result is a valuable resource containing information about a wide range of Czech and Slovak musical matters. For example there are—

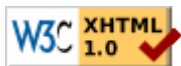
- reviews of concerts, festivals and other events
- news of the personalities of Czech and Slovak music
- features on aspects of Czech and Slovak musical life
- lists of forthcoming concerts and other performances
- short reviews of CDs and DVDs
- news about the Society's social and official events (such as dinners and meetings).

[▲ top of page](#)



Extracts from Recent Newsletters

The full texts of Newsletters are available only to Dvořák Society members. However, to give non-members something of the flavour of the publication, we have posted one complete article from each recent Newsletter —



Suk's 1st Symphony and "Ripening (Zrání)" recorded by Jakub Hrůša for Chandos Records - Graham Melville-Mason reviews a new recording of two rarely recorded works by Dvořák's son-in-law >> [more](#)
[from Newsletter 93, October 2010]

Young UK opera company Second Movement explores Martinů rarities at home and in the Czech Republic by Abigail Toland - this talented young opera producer writes about producing Martinů's opera *The Knife's Tears (H 169)* in London, Brno and Prague >> [more](#)
[from Newsletter 94, January 2011]

From the New World* by Sonya Szabo Reynolds** - an American member and pianist writes about the Escher Quartet's concert for Chamber Music Cincinnati on 17 January 2011, the celebrations of composer **Karel Husa's** 90th birthday and a new production of **Smetana's *The Bartered Bride in English at the Juilliard School of Music, New York City in collaboration with the Metropolitan Opera >> [more](#)

[from Newsletter 95, April 2011]

***Bohuslav Martinů: The Compulsion To Compose* by John Babbs** from Newsletter 96 (July 2011) - a British member reviews F James Rybka's book about the composer, recently published by Scarecrow Press >> [more](#)
[from Newsletter 96, July 2011]

www.dvorak-society.org

[▲ top of page](#) [▼ home](#) [◀ back](#) [▶ search](#)



[Contact webmaster >>](#)

INTERVAL

Tučapský: Piano preludes (written for Margaret Bruce)

Tučapský: Meditation on an old Czech folksong (written for Moshe Friedman)

Martinů: Sonata no 1 for cello and piano

Slovak Classical Music

On 19th March Andrea Kmecová of Trinity College of Music gave a talk to members of the British Czech & Slovak Association on the history of Slovak classical music, illustrated by recorded extracts and her own piano-playing.

Andrea started by pointing out that, although Slovak composers were not as well-known as their Czech counterparts, their list could be stretched to include Hummel (born in Bratislava) and Lehár (born on the Slovak side of the Danube in Komárno). Although there were Slovak composers during earlier periods, the Golden Age of classical music in Slovakia was the Baroque and Romantic years when Haydn, Mozart and Beethoven attended performances of their music in Slovakia, particularly in Bratislava, which was still the capital of Hungary. The Hungarian connection remained strong into the 20th century, with Bartók having lived for a time in Bratislava and Kodály in Trnava, both cities with excellent musical academies.

Among the first notable Slovak composers were Viliam Figuš-Bystrý, who composed the first Slovak opera (Detvan) and Schneider-Trnavský, known for his art songs. In the 20th century Slovak "modernists" such as Alexander Moyzes, Eugen Suchoň, whose *Krútnava* ("The Whirlpool") is the best-known Slovak opera, and Ján Cikker tried to combine Slovak folk elements with a modern style.

Andrea Kmecová concluded her talk with references to the political constraints imposed upon Slovak composers in the Communist period, when they were at first expected to compose music embodying "socialist realism" and later post-modernist music was sometimes banned.

Michael Chant



Events and Concert Performances

**Concert in Trinity College Chapel, Cambridge,
on April 27th 2019
given by the Czech Technical University
Academic Orchestra in Prague, conducted by
Jan Šrámek.**

It is not often that a Prague-based University brings a group of more than 30 students to give a concert in the UK, so all credit to the Czech Technical University for their delightful

performance in Cambridge on April 30th which brought in a sizeable audience of invited guests and people from the City, despite there being 17 concerts in Cambridge that evening!



The emphasis was rightly on Czech music and highlights included Zelenka's *Salve Regina*, and three of Dvořák's Biblical songs. The internationally renowned soprano, Rachel Godsill, was the soloist, as she had been earlier with the Orchestra in Prague. She is married to Simon Godsill, a Fellow of Corpus Christi College and guest player of the chamber organ in the concert. Rachel also teaches singing in several Cambridge Colleges.



Conductor Jan Šrámek

It was a concert designed to include Czech neighbours and so the programme included a medley of pieces from Mozart's *Gallimathias Musicum* and Tchaikovsky's *Nutcracker*, balanced by Fanfares by the Frenchman Mouret. An attractive Smetana Waltz was also played and Dvořák's lively Slavonic Dance no. 8. brought the programme to an end. Mozart's ever popular Alleluia provided a fitting encore.

The balance within the Orchestra was unusual, with 10 flutes included, and one of the discoveries, for me, was the Austrian Doppler's Andante and Rondo for two flutes, ably played by Anna Michalcová and Křištof Pučejdl, who emerged from the Orchestra's ranks.

The Orchestra previously came to Cambridge in 2013. This time the Rector, Dr Vojtěch Petráček, and his wife accompanied them. There was a sense that all the individual musicians were enjoying every minute of what they were playing. Certainly, if the University's students can captivate their concert audience so remarkably, they will be welcome any time. Such links between Universities are well worth celebrating.

Donald Hurndall Smith